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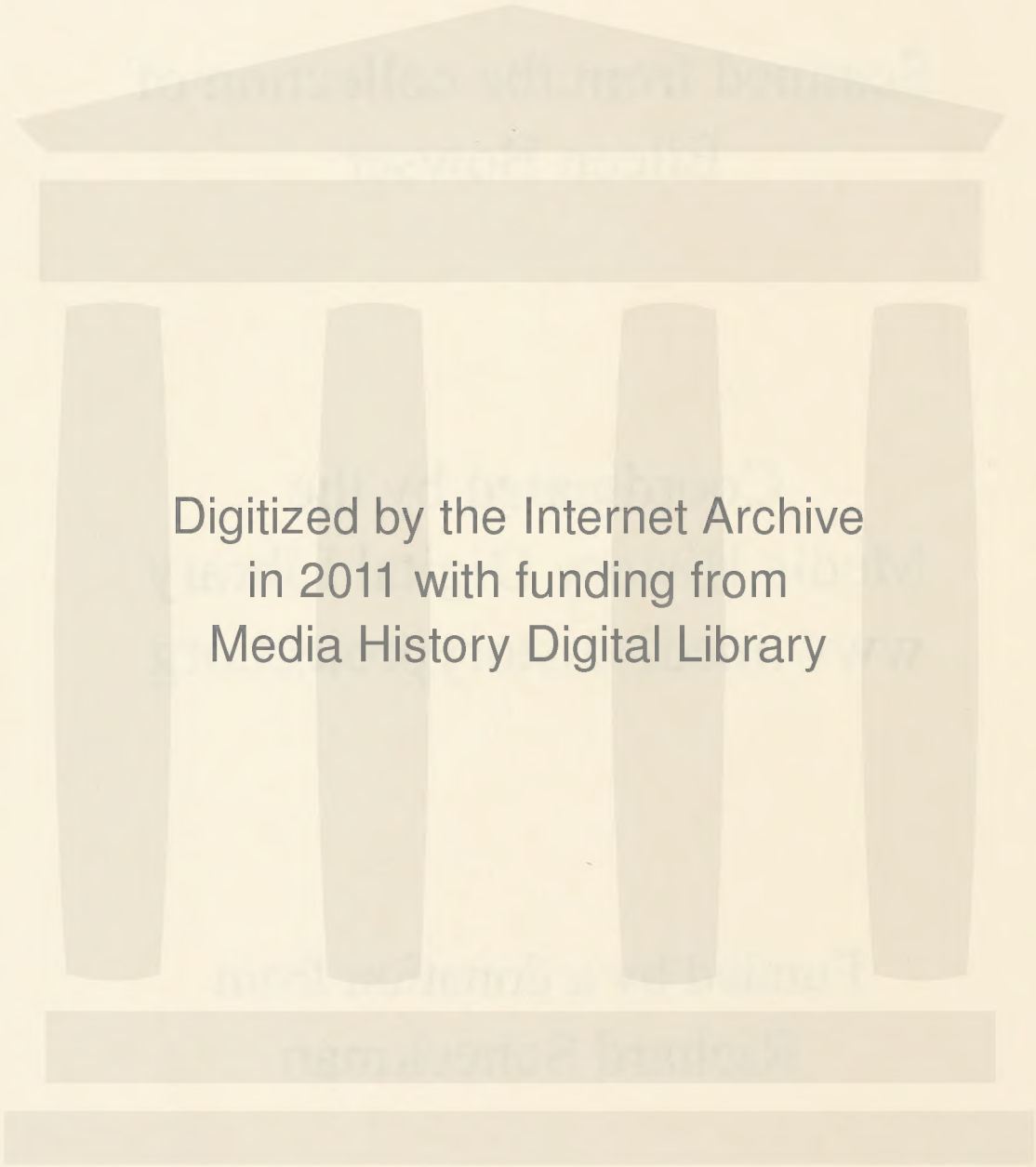

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H. E. HOFFMAN

MOVING PICTURE WORLD

THE FILM INDEX

EXHIBITORS' GUIDE

Scene from "The Patchwork Girl of Oz" (Oz Film Co.).

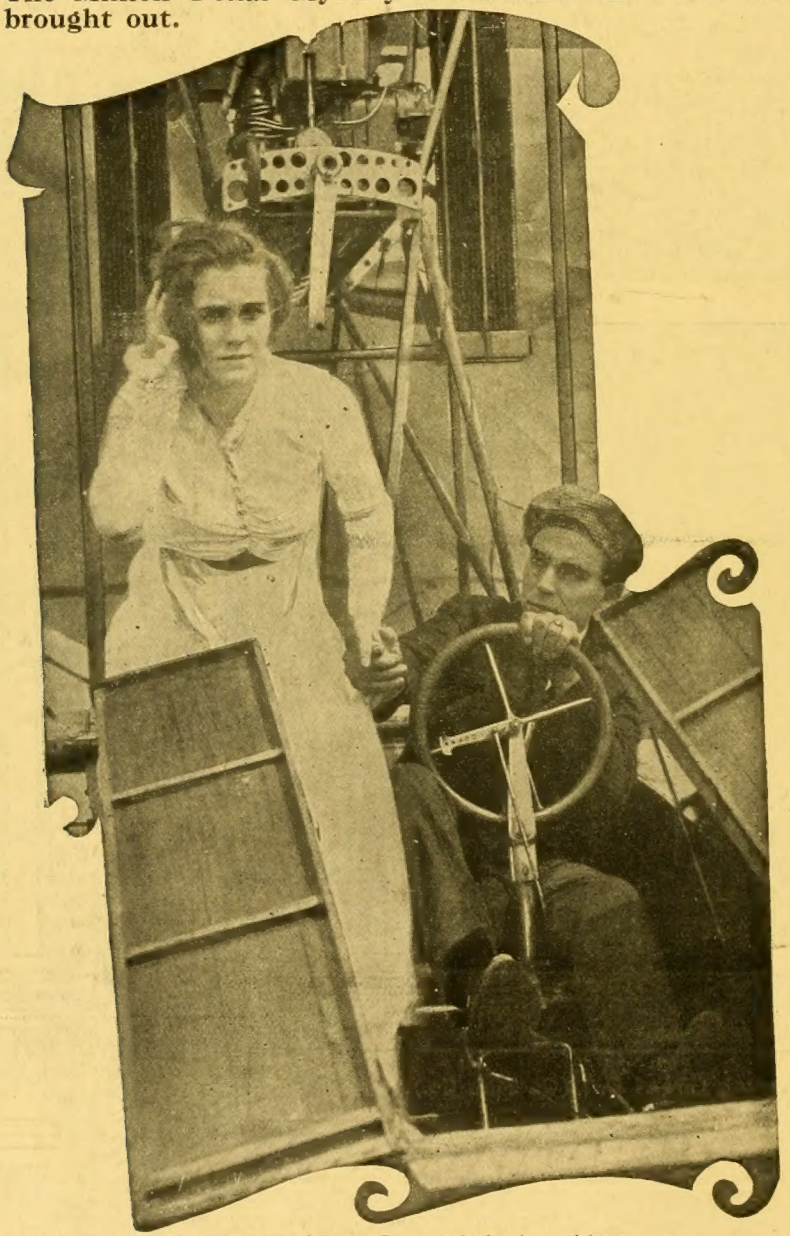
Post Office Box 226
Madison Square Station

NEW YORK

17 Madison Avenue
Telephone Madison Square 3510

Another Big Thriller!

In episode No. 15 of the Million Dollar Mystery again is depicted the remarkable skill and ingenuity of the great Thanhouser organization. In this episode a dramatic escape in a hydroplane is shown with remarkable realism. The pictures were taken at the risk of many lives. When you see episode No. 15 with its startling thrills, you'll realize why The Million Dollar Mystery has become the most successful motion picture production ever brought out.



Flo La Badie and James Cruze as the heroine and hero of The Million Dollar Mystery

THE MILLION DOLLAR MYSTERY

Story by Harold MacGrath
Scenario by Lloyd Lonergan

Thanhouser's Million Dollar Motion Picture Production

Fifteen episodes are now being shown at the better theatres everywhere.

two-reel episode is released each week. The story will be complete in episodes. Nearly 300 newspapers are now running this story by Harold MacGrath. ***Remember this:*** **$10,000 will be paid for the best 100-word solution of the mystery. Book *now!* Apply to**

SYNDICATE FILM CORPORATION
71 W. 23rd Street, New York
Room 411, 5 S. Wabash Avenue, Chicago

Or Syndicate Film Corporation Representative at any Exchange in the United States and Canada.

THE THANHOUSER THREE-A-WEEK

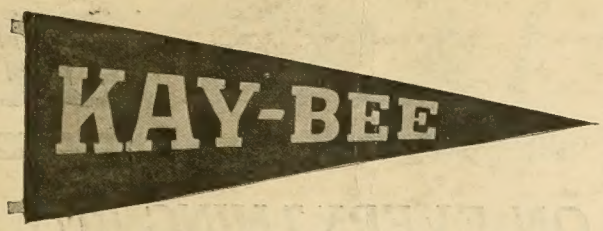
Tuesday, Sept. 29. "The Trail of the Lovely" (2 reel drama.) A beautiful love drama featuring Mildred Hellar, Harry Benham, John Myers and Sam Niblack.

Sunday, Oct. 4. "A Dog's Love." A one reel drama woven out of an interesting story.

THANHOUSER FILM CORPORATION
New Rochelle, N. Y.

Head European Office:
Thanhouse Films, Ltd., London W. C., England

Regular Thanhouser releases are distributed exclusively in the United States and Canada by the Mutual Film Corporation



One Two-Part Photoplay a Week

Friday, Oct. 2—One of the Discard
" " 9—The Sheriff of Muscatine
" " 16—The Word of His People
" " 23—The Spark Eternal

Three a Week

Monday, Sept. 28—Hard Cider
Thursday, Oct. 1—Killing Horace
Saturday, " 3—Fatty Again
Monday, " 5—Their Ups and Downs
Thursday, " 8—Hello Mabel

IMPORTANT NOTICE

The Keystone Co. in the very near future will release a multiple reel comedy every other week in addition to the regular releases.

One Two-Part Photoplay a Week

Wednesday, Sept. 30—The Right to Die
" Oct. 7—The Boss of the 8th
" " 14—The End of the Galley
" " 21—Shorty and Sherlock Holmes

One Two-Part Photoplay a Week

Thursday, Oct. 1—The Gamekeeper's Daughter
" " 8—The Whiskey Runners
" " 15—Jimmy
" " 22—The Power of the Angelus
" " 29—Eric the Red's Wooing

Released Exclusively Through The Mutual Film Corporation

Pennants—Beautiful bright colored pennants of the four brands can be had by sending to the PUBLICITY DEPT. 35 cents for one, $1.25 for set of four.

Photos—8 x 10 photos of our players can be had by sending to the PUBLICITY DEPT. 15 cents for one, 50 cents for set of four, $1.00 for set of eight.

Keystone Mabel in Four Poses 50 Cents

New York Motion Picture Corporation

FORTY-SECOND STREET and BROADWAY, Longacre Building, NEW YORK

BE

ON EVERYTHING BUT THE

The Universal asks you and your audience to "Be Neutral." But, Mr. Exhibitor, don't be neutral on the PROGRAM QUESTION!

Don't be self-satisfied! No matter what service you are taking at present, you owe it to your box office to investigate every claim Universal is making for the new, wonderful strength of the Universal Program.

TWENTY-ONE STRONG

Here's a sample of the Big Ones

IMP—**Shadows** (Two Reel Detective Dr.)
(King Baggot playing entire cast)

GOLD SEAL—**The Trey O'Hearts,** Episode No. 10

"Steel Ribbons" (Two Reel Drama)
(Cleo Madison—George Larkin)

ECLAIR—**The Line Rider** (Two Reel West. Dr.)

Drop into any theatre showing FIRST the nearest Universal exchange manager be best able to judge if your present ser

Use the brains God gave you and refuse

Universal Film

The Largest Film Manufacturing

CARL LAEMMLE,

1600 Broadway

NEUTRAL

PROGRAM QUESTION!

Your present service may be getting you SOME money, but it's a proven fact that the Universal Program will get you more—The Proof—fifty non-neutral exhibitors switched to this program **in one day last week!** and you couldn't get them to switch off.

SUBJECTS EVERY WEEK

Released Week of October 8th

REX—**"A Law Unto Herself"** (Two Reel Society Drama)

VICTOR—**"The Man Who Never Was Kissed"** (Two Reel Comedy Drama)

101 BISON—**"The Phantom Light"** (Two Reel Indian Drama)
(Marie Walcamp and Wm. Clifford)

REX—**"Virtue Its Own Reward" (Two Reel** Modern Drama)
(Pauline Bush and Lon Chaney)

RUN Universal stuff, or better still, ask to run off his last shipment for you. You'll vice is really **the best service.**

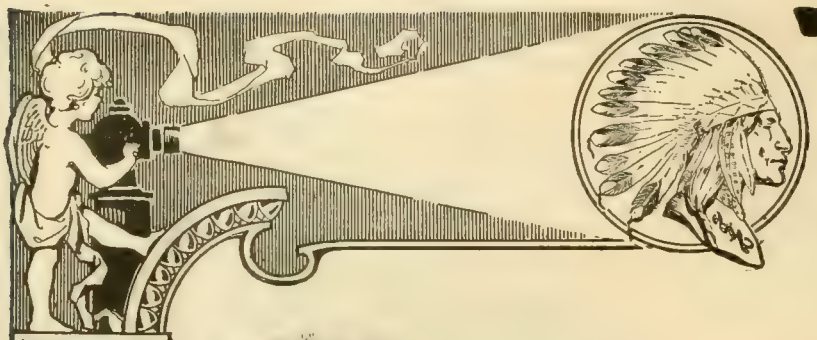
to be neutral on the program question!

Manufacturing Company

Concern in the Universe

President

New York City



ESSA
Six – A

G. M. ANDERSON

Three Big Laughs

Three Big Thrills

MARGUERITE CLAYTON

Released Monday, October 5

"The Fickleness of Sweedie"

Another scream in which Sweedie again outhits the police department.

Released Tuesday, October 6

"The Verdict"

A photoplay masterpiece that is different from the ordinary picture. Adapted from The Munsey Magazines.

Released Wednesday, October 7

THE FABLE OF

"The Family That Did Too Much For Nellie"

By GEORGE ADE

How a family discovered that it didn't pay to Doll Up the cook in Glad Rags.

Released Thursday, October 8

"When Slippery Slim Met the Champion"

Slippery Slim gets an awful "trimming" from the world's heavyweight champion.

Released Friday, October 9

"The Real Agatha"

(IN TWO ACTS)

From the powerful novel by EDITH HUNTINGTON MASON.

Released Saturday, October 10

"Broncho Billy and the Greaser"

A western drama featuring G. M. ANDERSON.

FRANCIS X. BUSHMAN

First to Standardize Photoplays

EVELYN SELBIE

Essanay Film

Laboratory and Studios, 1333 Argyle St., Chicago. Downtown Offices 521 First

-Week

OPPORTUNITY WAITS FOR YOU

"IN THE GLARE OF THE LIGHTS"

(IN THREE ACTS)

This, the second of **Essanay's** great prize mystery dramas, is booked for release Oct. 17, in conjunction with the COMPLETE SHORT STORY published in the November number of THE LADIES' WORLD magazine. This edition is on the newsstands and in the hands of subscribers the day on which the film drama is released. In the magazine story there is a MISSING PARAGRAPH. Prizes will be offered for the best written paragraph. FIVE MILLION readers of THE LADIES' WORLD must see the Essanay photoplay in order to solve the mystery. THIS PLAY IS A THRILLER OF THRILLERS. LET IT BREAK YOUR ATTENDANCE RECORDS FOR YOU.

FRANCIS X. BUSHMAN, the world's most popular photoplay actor, is featured in this drama.

A Few Other Big Features

"The Plum Tree"
(IN THREE ACTS)

is undoubtedly one of the most masterful dramas of the year. The demand for it is growing daily.

"One Wonderful Night"
(IN FOUR ACTS)

is "packing 'em in" all over the country. It is called "one wonderful picture." FEATURING FRANCIS X. BUSHMAN.

"The Good-for-Nothing"
(IN FOUR ACTS)

Features G. M. ANDERSON, the most picturesque of all photoplay stars. The drama is one of gripping intensity.

"Blood Will Tell"
(IN THREE ACTS)

The climax of romantic Colonial dramas. Critics call it "one of the best photoplays ever produced."

"Ambushed"
(IN THREE ACTS)

Another of those ESSANAY successes abounding in mystery and adventure which delight any audience.

Manufacturing Co.

lational Bank Building. Branch Offices in London, Paris, Berlin, Barcelona.

MASTERPIECE FILMS MASTERPIECE FILMS

Release Date Soon to be Announced

MR. MAX FIGMAN

IN

"The Hoosier Schoolmaster"

(FIVE REELS)

A Comedy-Drama Adapted from the Novel of

EDWARD EGGLESTON

To make a refined and spontaneous comedy of the first order: To avoid the exaggerated and hysterical type of melodrama, the unnatural in acting and the improbable elements of plot—This has been the aim of the producer.

"THE HOOSIER SCHOOLMASTER" has been translated into a dozen languages. In every paragraph there is a sob or a smile. In every foot of the film there is a tear or a laugh. It is a story of every-day men and women. All great stories have been such. We will negotiate with first-class houses on a commission basis. We will sell to reputable state-right buyers. Write or wire.

M. DE LA PARELLE, Producer
ELLIOTT J. CLAWSON, Assistant Producer

Address all communications to

MASTERPIECE FILM MANUFACTURING CO.,
1111 Van Nuys Building, Los Angeles, Cal.

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Famous Players Film Co.

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In Association with
Famous Players-Charles
Frohman Co., Inc.

DAVID BELASCO
In Association with
Jesse L. Lasky Feature Play
Co.

Paramount

The list below of the half dozen Paramount motion pictures already released, serves as an indication of the *quality* of Paramount Pictures. You have now had an opportunity of seeing these six Paramount releases and can judge for yourself :—

Play	Star	Producers
The Lost Paradise	H. B. Warner	Famous Players Film Co.
Odyssey of the North	Hobart Bosworth	Bosworth, Inc.
The Virginian	Dustin Farnum	Jesse L. Lasky Feature Play Co.
The Unwelcome Mrs. Hatch	Henrietta Crosman	Famous Players Film Co.
The Making of Bobby Burnit	Edward Abeles	Jesse L. Lasky Feature Play Co.
Such a Little Queen	Mary Pickford	Famous Players Film Co.

As to the *future*, you have only to scan the list below, which represents most of the Paramount releases for the next two months :—

William Tell	Karl Kienlechner	Deutsche Bioscope Co.
Patchwork Girl of Oz	Couderc	Oz Film Company
Pursuit of Phantom	Hobart Bosworth	Bosworth, Inc.
Marta of the Lowlands	Bertha Kalich	Famous Players Film Co.
What's His Name	Max Figman and Lolita Robertson	Jesse L. Lasky Feature Play Co.
Wildflower	Marguerite Clark	Famous Players Film Co.
The Typhoon	Sessue Hayakawa	Paramount Pictures Corporation
Hypocrites	Smalleys	Bosworth, Inc.
Where the Trail Divides	Robert Edeson	Jesse L. Lasky Feature Play Co.
The County Chairman	Maclyn Arbuckle	Famous Players Film Co.
Behind the Scenes	Mary Pickford	Famous Players Film Co.
The Man from Mexico	John Barrymore	Famous Players Film Co.
The Rose of the Rancho	Bessie Barriscale	Jesse L. Lasky Feature Play Co.
Chechako	Hobart Bosworth	Bosworth, Inc.
The Man from Home	Charles Richman	Jesse L. Lasky Feature Play Co.
His Last Dollar	David Higgins	Famous Players Film Co.

Paramount Publicity will make this trade mark the best known, and most popular, in the motion picture world.

It is decidedly to your financial interest, as an Exhibitor, to prominently display this Paramount trade mark.

JESSE L. LASKY
President
Jesse L. Lasky Feature Play Co.

SAMUEL GOLDFISH
Treas. and Gen. Mgr.
Jesse L. Lasky Feature Play Co.

HOBART BOSWORTH
President
Bosworth, Inc.

JACK LONDON
In Association with
Bosworth, Inc.

Pictures

Hundreds of live exhibitors—those who prefer to show quality pictures only—have already signed the Paramount contract. There still remain many progressive Exhibitors who must *now* realize the financial advantages of exhibiting pictures such as are in the Paramount Program, and to those we say, briefly: "Do not procrastinate; write immediately to the nearest Paramount Exchange."

Famous Players Film Co., of New England, 31 Beach St., Boston Mass.—New England States: Massachusetts, Connecticut, Maine, Rhode Island, New Hampshire and Vermont.

Wm. L. Sherry Feature Film Co., Inc., 126 West 46th St., New York City—Greater New York and New York State.

Famous Players Exchange, 1331 Vine St., Philadelphia, Pa., and 71 West 23rd St., New York City—New Jersey, Eastern Pennsylvania, Delaware, Maryland, Washington, D. C., and Virginia.

Famous Players Film Service, 404 Ferry St., Pittsburgh, Pa., and 37 South Wabash Ave., Chicago, Ill.—Western Pennsylvania, West Virginia, Ohio, Indiana, Illinois and Kentucky.

Casino Feature Film Co., Dime Bank Bldg., Detroit, Mich.—Michigan.

Kansas City Feature Film Co., Gaiety Theatre Bldg., Kansas City, Mo.—Missouri, Kansas, Nebraska and Iowa.

Famous Players Star Feature Film Service, Temple Court Bldg., Minneapolis, Minn.—North and South Dakota, Minnesota and Wisconsin.

Notable Feature Film Co., Boston Bldg., Salt Lake City, Utah, and 1641 Stout St., Denver, Col.—Utah, Colorado, Montana, Wyoming and Idaho.

Progressive Motion Picture Company, three offices Head Office: 642 Pacific Bldg., San Francisco, Cal.; Central Bldg., Seattle, Wash.; Marsh-Strong Bldg., Los Angeles, Cal.—California, Oregon, Washington, Nevada, Arizona and New Mexico.

Texas Paramount Pictures Co., Dallas, Texas.—Texas, Arkansas, Oklahoma.

Southern Paramount Pictures Co., 65 Walton St., Atlanta, Ga., and 109 University Place, New Orleans. North and South Carolina, Georgia, Alabama, Mississippi, Tennessee, Florida and Louisiana.

Save this list. If not now, EVENTUALLY you will want to refer to it for the name of the Paramount Exchange nearest you.

Paramount Pictures Corporation
ONE HUNDRED *and* TEN WEST FORTIETH STREET
NEW YORK, N.Y.

PARAMOUNT PICTURES

DANIEL FROHMAN
Presents
The internationally distinguished star,

Mme. BERTHA KALICH

In her supreme dramatic triumph,

"MARTA OF THE LOWLANDS"

By Angel Guimera.

In the pathetic role of Marta, Mme. Kalich's marvellous impersonation is one of the greatest demonstrations of pantomimic art ever contributed to the screen.

IN FIVE REELS, RELEASED OCTOBER 5TH.

FAMOUS PLAYERS FILM Co.

ADOLPH ZUKOR, President,
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36 FAMOUS FEATURES A YEAR

36 FAMOUS FEATURES A YEAR

PARAMOUNT PICTURES

JESSE L. LASKY

Presents

Mr. ROBERT EDESON

In

His Famous Character
"How Lander"

"WHERE THE TRAIL DIVIDES"

A Five Part Romantic Drama

RELEASED OCT. 12

JESSE L. LASKY FEATURE PLAY COMPANY

LONG ACRE THEATRE
W. 48TH STREET

JESSE L. LASKY
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N. Y. C.

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CECIL B. DeMILLE
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AM

PARAMOUNT PICTURES

If Y-O-U are one of the Exhibitors who showed Hobart Bosworth in the "Sea Wolf," you will need no urging on our part to book—

"The Pursuit of the Phantom"

In Five Parts

Written and Produced by

Hobart Bosworth

Supported by Courtney Foote, the eminent English actor

Did you know that Hobart Bosworth is the author of over a hundred photo plays of great success? It is rather unusual, is it not, that a man who is as popular on the screen as Hobart Bosworth, could also be the author of so many successes?

Besides, Hobart Bosworth is a master not only of photo play technique but of the creation of strong dramatic plays of extraordinary screen value.

An announcement to the patrons of YOUR HOUSE that Bosworth will present "The Pursuit of the Phantom" would prove an immense drawing card. It is released October 1st, and it would be a wise move on your part to book it immediately, so as to show it as soon after the release date as possible.

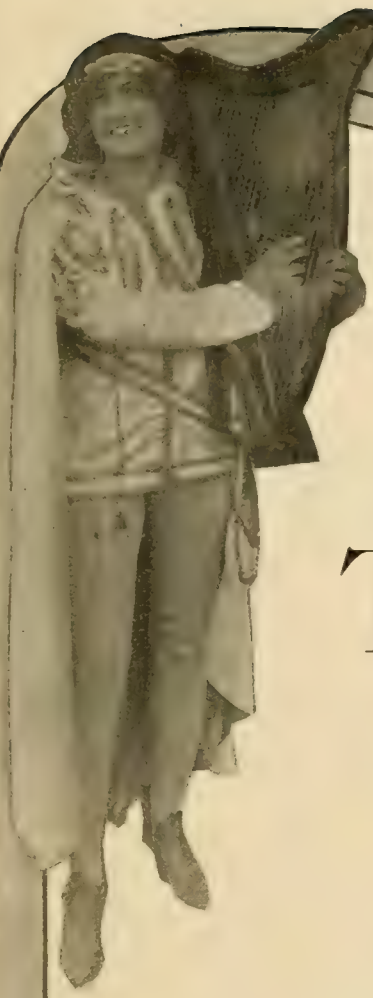
Communicate NOW with the nearest Paramount Exchange. (Bosworth productions are released exclusively through the Paramount Program.)

BOSWORTH INC.

640 NORTH OLIVE STREET LOS ANGELES, CALA.

TIMES BLDG., NEW YORK

PARAMOUNT PICTURES



"The Patchwork Girl of Oz is a star to which the exhibitor need not hesitate to hitch his wagon."
—N. Y. "Telegraph."

A DELIGHTFUL FANTASY,
BRILLIANTLY PRODUCED

The Patchwork Girl of Oz

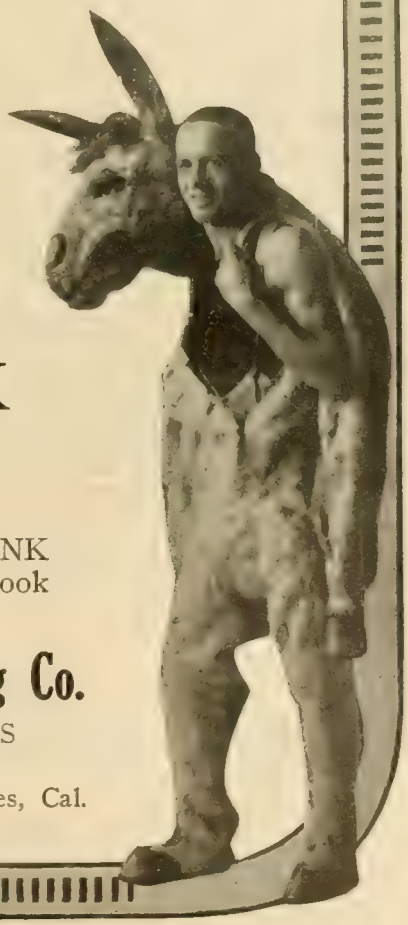
By L. FRANK BAUM,

From his book of the same name
Original Music by L. F. Gottschalk.

Released Sept. 28 through Paramount Program

"In story and in the manner of its presentation, The Patchwork Girl of Oz is so unusual that it might almost be called unique."
—"Dramatic Mirror."

"The plot of the story is above the average and illustrated with many tricks in film production."
—"Billboard."



Make arrangements to secure this feature at once

The Magic Cloak of Oz

Another multiple reel photo extravaganza by L. FRANK BAUM. Just completed. Make arrangements to book it now.

FILMS

The Oz Film Manufacturing Co.

STUDIO AND LABORATORIES
Gower to Lodi Sts.
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Presents

"NORTHERN LIGHTS"

By Barbour & Harkins. 5 PARTS

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EXHIBITORS--New York, New England and New Jersey We are booking these two master productions direct

CANADIAN EXHIBITORS: Book "The Banker's Daughter," "The Greyhound," "Northern Lights" and "Capt. Swift" through Equitable Film Exchange, 591 St. Catherine St. W., Montreal, Canada.

STATE RIGHT BUYERS.—Some territory still left open. Wire States interested in, and we will advise you of our terms. Two feature adaptations from stage plays that are now filling houses to capacity wherever shown. In Greater New York 7 prints continuously working on the bookings of each production.

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THE MOST THRILLING OF ALL DETECTIVE PLAYS

"THE GREAT DIAMOND ROBBERY"

With WALLACE EDDINGER, GAIL KANE, CHAS. J. ROSS, ELITA PROCTOR OTIS, and an entire Star Cast.

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A high-powered story of Western justice. Stirring and dramatic scenes as a faithless lover is tracked to death by a human blood-hound. Ready for booking

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The perilous plight and romantic rescue of a convict's daughter. The rescuer climbs perpendicular castle walls and descends hundreds of feet on a rope with the maiden. A powerful picture in a beautiful setting is

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NEW YORK CITY

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OCTOBER FIFTH
THROUGH
ALCO FILM CORPORATION

The World's Favorite

ETHEL BARRYMORE

IN

THE NIGHTINGALE

A Five-part Motion Picture written for Miss Barrymore by Augustus Thomas

IN PREPARATION

DIGBY BELL

IN

THE EDUCATION OF MR. PIPP

5 REELS

ALL STAR FEATURE CORPORATION

EXECUTIVE OFFICES
220 W. 42D ST., NEW YORK

STUDIOS AND LABORATORIES
FORT LEE, N. J.

GOOD NEWS FOR EXHIBITORS

NEMO BRAND FILMS, "Made in America," will be released by The Box Office Attraction Exchanges. First release, "The Winner," a three-reel Western photo-play with sensational features. A Nemo Feature released each week.

WHITE STAR FEATURES, a product of skill and picture ingenuity, made in California. Will release a feature each week through The Box Office Attraction Exchanges. First release, "Storms of the Heart," a gripping drama of the sea; three reels.

BALBOA, "The Pictures Beautiful," from the wonderful Balboa Studios, Long Beach, California, will contribute the third weekly feature to The Box Office program. Next release: "The Square Triangle"; three reels.

ST. ELMO

6 REELS

The Jury	The Verdict
Mother	A
Father	Great
Sister	Photo
Brother	Play

From the William Fox Studios

A remarkable photo-play production of the famous Victoria Cross novel.

Life's Shop Window

For release in October—Enterprising Exhibitors inquire and book now.

Will o' the Wisp

Action Every Minute

Reel 1	The Duel
Reel 2	Love Story
Reel 3	The Flood
Reel 4	Guess?

OUR POLICY

Three Features, American Made, Released Weekly
Single Reels to Complete a Program
Three Big Special Features Monthly

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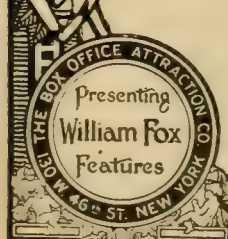
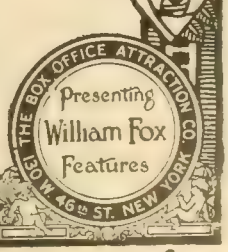
NEW YORK, 130 West 46th St.
CHICAGO, Mallers Bldg.
CLEVELAND, Columbia Bldg.
PHILADELPHIA, 1333 Vine St.
DALLAS, 1907 Commerce St.
MINNEAPOLIS
ST. LOUIS, 3632 Olive St.
SAN FRANCISCO, 1907 Golden Gate Av.
PITTSBURGH, 121 4th Ave.
SYRACUSE, Eckel Theatre Bldg.
BOSTON, 10-12 Piedmont St.
KANSAS CITY, 928 Main St.
DENVER, Ideal Bldg.
SEATTLE, 1214 Third Ave.
INDIANAPOLIS
And Eleven Other Cities

The Box Office Attraction Co.

William Fox, President

Executive Offices: 130 West 46th Street, New York





Strand War Series

As shown at the Strand Theatre, New York City
the Premier Picture Theatre of America

A single reel which is drawing more money into the theatres than most of the big multiple reel features in America today.

Now being booked by the following exchanges:

Maine, New Hampshire, Vermont, Massachusetts, Rhode Island, Connecticut	American Feature Film Co., 162 Tremont St., Boston, Mass.
New York State, Northern New Jersey	Universal Film Exchange, Mecca Bldg., New York City.
Eastern Pennsylvania, Southern New Jersey, Delaware, Maryland, District of Columbia	Electric Theatre Supply Co., 13th & Vine Sts., Philadelphia, Pa.
Western Pennsylvania, West Virginia	Liberty Film Renting Co., 105 Fourth Ave., Pittsburgh, Pa.
Ohio, Indiana, Kentucky	Empress Feature Film Co., 1517 Merchants Bank Bldg., Indianapolis, Ind.
Iowa, Nebraska	Herrick Feature Film Co., 807 Observatory Bldg., Des Moines, Ia.
Washington, Oregon, Idaho, Montana	Film Supply Co., Portland, Ore.
Colorado, Utah, Wyoming, New Mexico	Swanson Film Exchange, Denver, Colo.
Canada	Allfeatures, Ltd., 56 King St. W., Toronto, Ont., Canada.
California, Arizona, Nevada	Apex Feature Service, Pantages Theatre Bldg., San Francisco, Cal., or 802 So. Olive St., Los Angeles, Cal.
Texas, Oklahoma, Arkansas, Louisiana	Apex Feature Service, 311 Andrews Bldg., Dallas, Texas.
Mississippi, Tennessee, Alabama, Georgia, Florida, North Carolina, South Carolina, Virginia	Apex Feature Service, 417 Rhodes Bldg., Atlanta, Ga.
Minnesota, North Dakota, South Dakota	Great Northern Film Co., Kasota Bldg., Minneapolis, Minn.
Michigan	Casino Feature Film Co., 2211 Dime Bank Bldg., Detroit, Mich.
Illinois	General Feature Film Co., 5 So. Wabash Ave., Chicago, Ill.
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With Belgian troops to support the British at Ostend.
Belgian Infantry moving into field of action at Alost.
Battery of Artillery taking up position.

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Transport arriving at Zeebrugge with 15,000 survivors and soldiers.
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This great serial film (complete in each episode) is in full stride and swinging along at a record breaking pace. Attendance figures go to smash when Pauline appears, for everybody knows about her and rushes to be present at every showing. To miss a Pauline episode is a tragedy for moving picture devotees. To miss Pauline profits is a grave mistake for moving picture exhibitors.

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(British India)

A reputation-making split reel which combines a funnier-than-ever Max Linder comedy with superbly photographed scenic views of Lake Dhal (British India) in the natural colors.

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A 1 reel American Hartigan-made comedy. Wifey, at a loss to account for a jewel given her by another man, pawns it and tells her husband she found the ticket. Husband goes to reclaim ticket, and finding the jewel valuable gives it to his stenographer. It's funnier than it sounds.

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Kansas City—928 Main St.
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New Orleans—910 Gravier St.
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LYDA BORELLI is unquestionably the Highest Paid Actress in Motion Pictures. In stage technique, expression, personal beauty and those other essentials which make or unmake a Professional Career, we do not think you will find her equal here or abroad!

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FOR HER WORK IN "THE NAKED TRUTH" Lyda Borelli received $20,000—$4,000 per reel—$4 per foot! A Record Price for any Artist Anywhere!

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Made by The Photo Drama Company
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THE LION OF VENICE was made in Venice, Italy, under George Kleine's personal direction. Before an actor donned his paint or a camera clicked, a contract was drawn by the City of Venice providing "That the scenario must be undersigned by an eminent writer of Venetian history and the properties supervised by an eminent artist who will warrant the artistic value, the truthfulness and the seriousness of the film."

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IN— 5 ACTS

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Washington life as it appears to the new Senator

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By George Broadhurst

IN 5 ACTS

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A LETTER THAT TALKS

ONE OF HUNDREDS

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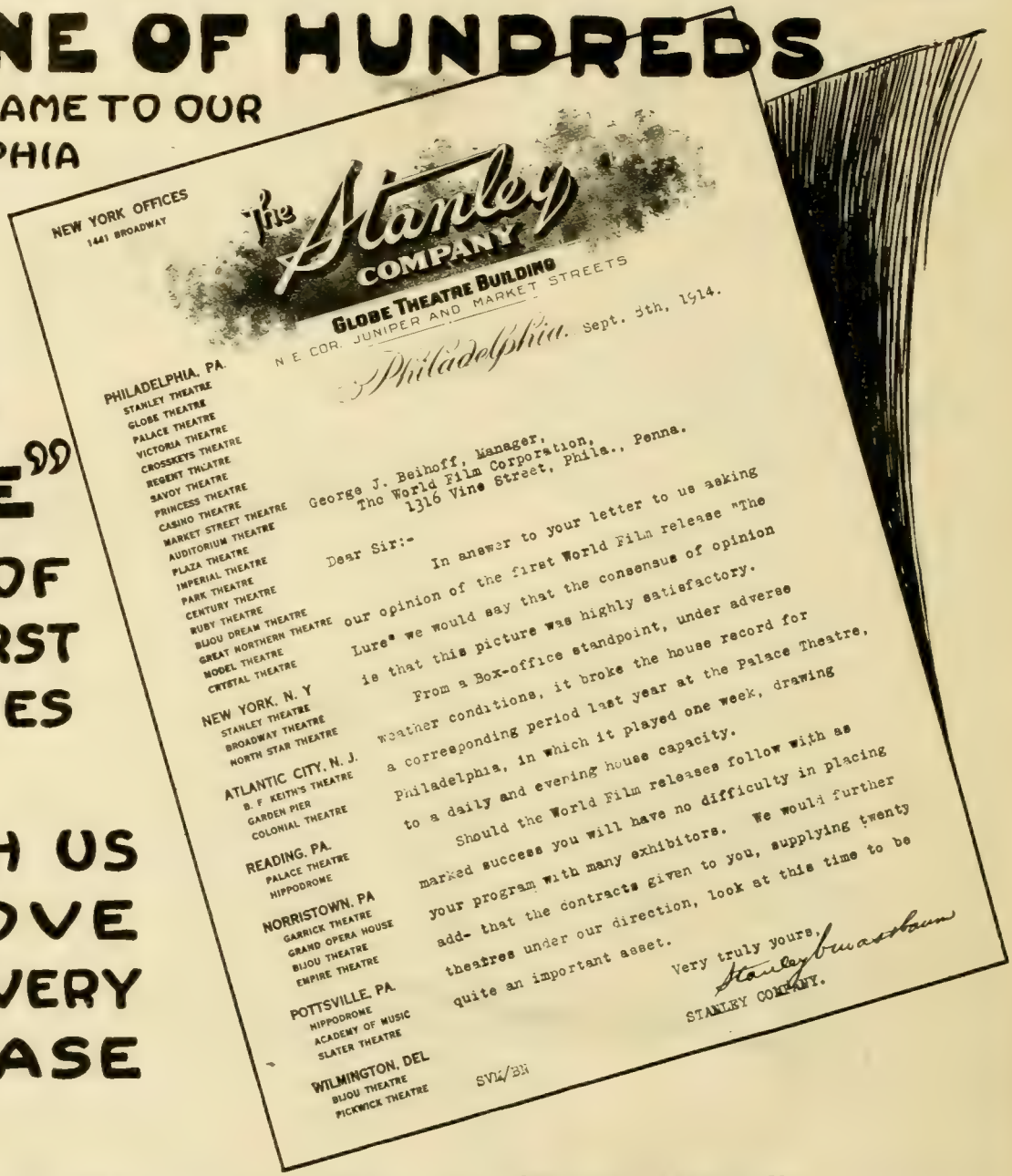

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George J. Beihoff, Manager,
The World Film Corporation,
1316 Vine Street, Phila., Penna.

Dear Sir:-

In answer to your letter to us asking our opinion of the first World Film release "The Lure" we would say that the consensus of opinion is that this picture was highly satisfactory.

From a Box-office standpoint, under adverse weather conditions, it broke the house record for a correesponding period last year at the Palace Theatre, Philadelphia, in which it played one week, drawing to a daily and evening house capacity.

Should the World Film releases follow with as marked success you will have no difficulty in placing your program with many exhibitors. We would further add- that the contracts given to you, supplying twenty theatres under our direction, look at this time to be quite an important asset.

Very truly yours,
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SVL/EH

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anyone anywhere can enter any moving picture theatre and **see** what happened shortly after it happened. From camera man to factory to exhibitor the films travel with all possible speed by the fastest expresses—no lost motion, no delay. In consequence, the Pathé Daily News is always **News,** fresh and interesting. Today's events are the sort that everybody wants to see if you will give them the chance—the Pathé Daily News (issued semi-weekly) may now be obtained through the Eclectic Feature Film Exchanges.

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SIX REGULAR RELEASES EACH WEEK

"THE BELOVED ADVENTURER." Third of Series "AN AFFAIR OF HONOR." Drama. Monday, September 28th.

"JINKS AND THE BARBER," "JEALOUS JAMES." Split Reel Comedies. Tuesday, September 29th.

"HIS BROTHER BILL." Two Reel Drama. Wednesday, September 30th.

"HIS FIRST CASE." Two Reel Drama. Thursday, October 1st.

"THE GREATER LOVE." Drama. Friday, October 2nd.

"ON CIRCUS DAY." Comedy. Saturday, October 3rd.

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THE LONG WAY

A dramatic adaptation from the novel of Mary Imlay Taylor

To have produced a picture like "The Long Way" constitutes a new standard for how much may be told on the screen. It is a masterpiece with a star cast and set in the home of a well-known millionaire. From the acting, dramatic and producing standpoint it is unsurpassed. A story of two sisters, Eva and Rachel. Eva lies away the reputation of Rachel and induces her to marry the very man who caused all the trouble, to save herself. How the tangle is undone is told in three reels of absorbing interest. This film is a masterpiece of dramatic production. The interest in the gradually unfolded story is so wonderfully sustained that the real outcome remains in doubt up to the very last moment. The scenic and photographic effects are beautiful and will surely call forth enthusiastic comment from both public and press.

In three parts. 3,000 feet. To be released Friday, October 9th.

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Tuesday, October 6th	GREATER LOVE HATH NO MAN....	1,000 ft. Drama
Wednesday, October 7th	SETH'S SWEETHEART.....	1,000 ft. Comedy
Friday, October 9th	THE LONG WAY.....	3,000 ft. Drama
Saturday, October 10th	A FRAGMENT OF ASH.....	1,000 ft. Drama

Two Edison Masterpieces to be Released October 9th

"THE LONG WAY," a three part reel. A masterpiece of dramatic production. Scenic and photographic effects are very beautiful.

"MY FRIEND FROM INDIA," another masterpiece in which Walter E. Perkins is in the title role. To be obtained through the General Film Company's special releases. Full of laughs. Now Ready.

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VITAGRAPH

"When the Gods Forgive"

Drama.....MONDAY, SEPT. 28

Indian superstition and a timely rain save a man from burning at the stake. He profits by his experience and becomes an exemplary husband. An all-star cast.

"Regan's Daughter"

Two Part Drama.....TUESDAY, SEPT. 29

The man he has arrested saves the detective's life. In gratitude he keeps secret the man's past from his daughter, whom the detective marries. An all-star Vitagraph cast.

"The Heart of Sonny Jim"

Comedy-Drama.....WEDNESDAY, SEPT. 30

Sonny sells his dog to buy Mother Dear a present. Separated from his dog, he pines and grieves. They are reunited and Sonny is himself again. BOBBY CONNELLY as Sonny.

"The Love of Pierre Larosse"

Drama.....THURSDAY, OCT. 1

To save his rival from a raging forest fire, he sacrifices his own life. He does it for the sake of the woman he loves. DOROTHY KELLY, JAMES MORRISON and GEORGE COOPER are the principals.

"Eats"

Vita-Laugh Comedy.....FRIDAY, OCT. 2

Jim and Sam get the eats. Their methods are very ingenious. They have lots of fun, which continues after they land in jail. BILLY QUIRK and LEE BEGGS as the two laugh-provokers.

"The Royal Wild West"

Two Part Comedy.....SATURDAY, OCT. 3

Cowboys, Indians and desperadoes are all English, you know. Naturally, they do things as they would do them in jolly old England. Very clever, deucedly wild and extremely funny. SIDNEY DREW heads the cast.

SIX A WEEK

"FISHERMAN KATE"
Comedy .....Monday, October 5

"HIS UNKNOWN GIRL"
Drama .....Tuesday, October 6

"KILL OR CURE"
VITA-LAUGH Comedy .....Wednesday, October 7

"THE LOAN SHARK KING"
Drama .....Thursday, October 8

"JOSIE'S LEGACY"
Comedy .....Friday, October 9

"THE ROSE AND THE THORN"
Two-Part Drama .....Saturday, October 10

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MY OFFICIAL WIFE	5 PARTS
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—WITH—
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KALEM'S FIVE-A-WEEK

The Girl and the Stowaway

A Romantic Comedy in Two Acts. One of the Alice Joyce Series Features.

Averse to marrying for money, Lord George refuses to meet the American heiress selected for him. Refusing to be bartered for a title, Adele doesn't care to see the young nobleman. But all ends well, when George, ignorant of her identity, makes a sensational leap from an ocean liner and saves Adele's life.

Released Monday, October 12th. Business-bringing scenes on 1, 3 and 6-Sheets.

Percy Pimpernickel—Soubrette

It is the year 1950. Woman rules the roost while mere Man is a delicate creature who must be protected from the world. Percy is a he-soubrette and his adventures with his bold, bad wife will bring laugh after laugh.

Released Tuesday, October 13th.

Si's Wonderful Mineral Spring

Ruth Roland and Lloyd V. Hamilton in this great farce will make your patrons roar with laughter. How Hiram creates a mineral spring on his rival's property with the aid of rotten eggs makes this one of the funniest comedies of the year.

Released Friday, October 16th

Seed and the Harvest

A Modern Drama in Two Acts. An All-Star Cast

There's a powerful moral for indulgent parents in this absorbing story. The downfall of the pampered and petted son, and a girl's work to save his brother from a similar fate makes this of great heart-interest.

Released Wednesday, October 14th. 1, 3 and 6-Sheets that attract attention.

From Peril to Peril

Every moment in this Helen Holmes story is filled with action. The Kalem actress' sensational dive off a high bridge to capture a pair of yeggmen, just one of the stirring incidents.

Released Saturday, October 17th. Superb 1 and 3-Sheets

KALEM COMPANY, 235-9 W. 23d St., New York

MOVING PICTURE WORLD
THE FILM INDEX — EXHIBITORS' GUIDE

J. P. Chalmers, Founder.
Published Weekly by the
CHALMERS PUBLISHING COMPANY
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NOTE.—Address all correspondence, remittances and subscriptions to MOVING PICTURE WORLD, P. O. Box 226, Madison Square Station, New York, and not to individuals.

(*The Index for this Issue will be found on page* 110.)

Entered at the General Post Office, New York City, as Second Class Matter.

Saturday, October 3, 1914.

Facts and Comments

WE must admit that the motion picture men are lucky. Here was a plan to impose a tax on motion pictures in order to supply in part at least the revenues which have stopped owing to such a great decrease of imports. The President and Congress had considered various schemes of taxation, and there was a feeling among members of Congress that motion pictures looked like a proper subject to help in making up the war-tax. There were isolated protests sent to members of Congress by exhibitors in the West, but the national organization had, as far as we know, taken no official action and formulated no protest. In spite of this apparent indifference on the part of those whom such a tax must have hurt most, the tax was abandoned. It was good statesmanship to spare the motion picture. No doubt its educational value was taken into consideration as well as the fact that it furnishes the chief amusement for the masses of our people. In the catechism of true statesmanship beer and gasoline are much more fit subjects of taxation than the motion picture, which ought to be as exempt from taxation as books and newspapers.

* * *

OUR Commissioner of Licenses is reported as issuing an edict on war-films. He is quoted as saying that there must be no pictures of defeats and victories. We hasten to assure the Commissioner that there is not the slightest cause for worry. THE MOVING PICTURE WORLD is in a position to state on most excellent authority that no motion pictures have so far been taken either at or within photographing distance of the front. We are with the Commissioner in his sentiment that the showing of one-sided pictures is a violation of the spirit of neutrality, but we assure him that exhibitors know how to discriminate and eliminate. All these officials and "reformers" make no allowance for the judgment and discretion of the men who conduct motion picture theaters. Their bread and butter depends upon the treatment of their audience and outside interference is often quite unnecessary.

* * *

IT seems that so-called "German sympathizers" have addressed the National Board of Censorship requesting that body to refuse their approval of certain films showing the destruction of villages and cities of Belgium. This is a free country and we are all anxious for the truth. If there has been wanton destruction and cruelty in Belgium and if these films show scenes proving this fact, why should they be suppressed? We cannot imagine that any serious attempt will be made to suppress them, because there is no legal authority vested in any official to suppress them. The kinematograph performs an important mission and a valuable service to humanity in telling the truth about things. If there is any cause which will suffer through the truth being told in films, so much the worse for the cause.

* * *

THE laudable effort on the part of certain theaters to mix opera with motion pictures must be conducted intelligently if desirable results are to follow. That it is so conducted is delightfully evident in most cases. There is, it seems to us, no surer way of introducing popular opera to the masses than coupling it with a first-class motion picture entertainment. Grand opera is often feared rather than appreciated by the masses. The notion prevails that grand opera is a luxury exclusively for the rich. Nothing could be further from the truth. The elevating and refining influence of classic music is universal. In Italy, in France and in Germany grand opera is patronized by all classes of society and appreciated most sincerely by the plain people. There is no reason why things should be otherwise on our side of the water. If the motion picture does nothing more than popularize opera and create and cultivate a taste for classic music it will fulfill a most beneficial mission.

* * *

THE plan of showing a so-called "feature film" portraying the details of a much advertised crime on Long Island has called forth a lively and timely protest by all the forces of decency within the ranks of the industry itself. It looks now as if the police and the licensing authorities will "get after" the obnoxious film and prevent its exhibition. There surely is enough law on the statute books now to stop the yellow activities. The morbid exploitation of notorious crime can safely be left to the yellow press; the screen is too valuable an instrument for entertainment and instruction to be soiled with films which seek to make a profit out of the showing of criminal details.

Pests or Helps

By W. Stephen Bush.

FOR the better part of an hour recently I stood in the lobby of a prominent motion picture theatre in this city discussing the "Wherefore of the Thusness" with an old exhibitor and a stanch friend of The Moving Picture World. In that space of time several young men, all of them carrying a bundle of papers and a confident air, called upon my friend asking for a word in private. Every one of these young men, who looked so active and ambitious, was a booking agent. Being close to the conversation between the booking agent and the exhibitor I caught such phrases as "the best money-maker ever made," "let you have it for a song," "paper pulls like derrick," etc., etc. The exhibitor, tactful and diplomatic, "shook" the aforesaid agents at the rate of about three minutes a man and then confided to me that not one of the agents had the least idea of what kind of features were needed in his house.

"I have," said he, "an audience with distinct tastes and likes of its own. The paper in the lobby and my whole front ought to give an intelligent booking agent some idea as to what I want, and if he cannot draw any conclusions from that he has but to look at my neighborhood. The really 'raw and crude stuff' will not be accepted by my people, but on the other hand, a distinctly classic film would have as little chance. These booking agents and the men that send them out might be of great help to us exhibitors if they stirred up their gray matter a little more energetically."

These remarks of my friend were still lively in my memory when the mail brought a communication to the office, which seems like an echo or repetition of what I had heard. This letter came from a correspondent who described himself as a "new beginner." The writer somewhat bitterly complains of the booking agents. He says that many of the latter are "but simple peddlers" who take "little or no interest in the exhibitor's welfare, merely placing their wares for the sake of the commission they can get out of it. Can the booking agent expect more than a curt reception under such conditions? I contend that no agent should solicit an exhibitor until he has seen the particular feature he is endeavoring to book and knows its value to the exhibitor. The live agent who studies the interests of the various houses that he visits will soon be appreciated by the managers. They are not inclined to use up a lot of time in the various projecting rooms, as they are now doing, but would be only too pleased to rely upon the conscientious and intelligent booking agent who could now and then approach them with something worth while."

It seems to us there is a good deal to be said on both sides of the question. The great and growing number of booking agents results from the present imperfect and unscientific methods of distribution. The tremendous production of cheap features is also in some degree responsible for the fact that booking agents increase and multiply. The big, wide and smooth avenues of distribution which we knew in the olden days are no longer quite as big and as wide and as smooth as they used to be. Even the highly organized groups of producers are sending out solicitors in these days and rely to some extent on the skill of the booking agent. The cheaper grade of producers, with no conception even of the necessity of scientific distribution, depend wholly upon the booking agent.

In the latter case the booking agent is to be pitied rather than censured. If he is a man with intelligence and possessed of some energy it will not take him long to discover the true inwardness of things. He will, with a little experience, be able to "shake" the concern that sends him on his way with obviously impossible films. He will soon find a better employer with more profit to himself. Clever booking agents with the ability of studying the particular needs of exhibitors have a good field before them. By their work they will not only be able to earn something for themselves, but they will help to solve the problem of distribution which, in this country at least, is the great unsolved problem in the motion picture industry. Our methods of booking are still crude, and the employment of booking agents who work from the street is one of the indications that our industry is indeed still in its infancy. All these questions will find their solution when the business of distribution crystallizes into something more settled.

In the meantime we think that the good, clever booking agent is a distinct asset to the industry. Capable men who understand their business won't have to book from the street for any great length of time. On the other hand, it cannot be denied that a man who is simply in search of employment and has no qualifications acts as an irritant on the average exhibitor, who always has troubles of his own. We speak of qualifications advisedly. No one can expect to succeed as a booking agent who is not fairly well posted on conditions in the industry. He must have his bearings before he can expect to do any good either to himself or to his employer or to his exhibitor. In the last analysis the exhibitor is his real employer. His interests are entirely identical with the interests of the exhibitor. He must serve him first and foremost. If the interest of his exchange cannot be harmonized with the interest of the exhibitor he might as well expect to make money by pouring water through a sieve.

Much of the blame for the useless booking agent attaches to the wildcat exchange and the wildcat producer. Unable to make an appeal on the merits of the films these men try to market their stuff by sheer importunity. Men with surplus nerve are required to approach exhibitors with these cheap features. Exhibitors are busy men and naturally resent such imposition. The end is loss and waste all around.

As the market is passing more and more into responsible hands it may safely be predicted that the day of the irresponsible booking agent is nearly over. The last few weeks have brought new groupings into the field; responsible manufacturers more than ever feel the absolute necessity of intelligent and scientific distribution, and exchanges of strength and responsibility are being established all over the country. The film of merit, and especially the feature film of merit, will no longer need such doubtful and adventitious aids as men who approach the exhibitor from the sidewalk carrying their office under their hats.

Until that time comes it will pay the exhibitor to use a little discrimination and to try to separate the wheat from the chaff. Once in a while something worth while may be offered by these itinerants, and for the sake of the possible good, we refrain from characterizing the whole tribe as a brigade of nuisances.

Problems of Feature Production

By Louis Reeves Harrison.

DEMAND for strong features is so far outrunning supply that a hurry call has been sent broadcast "Author! Author!" such as has never assailed the delighted ears of a newly plumed dramatist making his first vanity bow. "Author" does not seem to respond, though he should. Any man can become a successful dramatist by starting out with fertile imagination, instintive recognition of what is dramatic, keen observation, power of concentration, vigorous health and a goat-like ability to subsist on next to nothing. By years of study and careful training he may acquire that judgment which enables him to accurately forecast the effect of his product on an audience. Any man of intelligence can thus become an author, though successful ones are rarely made while you wait.

It is quite helpful to study audiences and the effect of other plays on those audiences. The general principle that one must get at the impression in order to formulate critical judgment of expression is to be considered. Even a critic—I speak from limited personal experience—may pass from a state of sympathetic impressions, of inconsequential receptivity, to describing his impressions, and thus, by painful degrees, to laying golden eggs, ideas worth visualizing on the screen. From mere habit of making photoplays understandable in print, it is among remote possibilities that the reviewer may succeed as a photoplaywright. I say this with reservations, because there never was but one great critic and he has disappeared—some say he is where he ought to be.

To all outward appearances, the principal thing to be done in a play is to make clear the action of characters. That seems to be the general impression. Many directors have told me that clear exposition is not consistent with mystifying the audience, just as though I was plotting to deceive that dear public. "You must not fool the audience," is the usual way of putting it, and there are abundant evidences in what we see on the screen that kind-hearted directors do their level best to let people in front know just how the story is going to turn out. Having seen with our own eyes that the villain with dark furtive glances really did commit the crime, of which the hero is falsely accused, we are relieved of anxiety, even when the hero has a rope, figurative or actual, around his neck. We know that the heroine will get the "papes" and arrive just in time to save her loved one and fall into his arms.

When all is made clear to the audience, where the wicked author has not held up certain facts in order to excite curiosity and intensify suspense, where the director is good enough to let it be known that there is no real cause for anxiety, those members of the audience who have trains to catch need not wait until the end of a big feature—they may go home at any time, assured that all will be well in the end. The wicked author of successful feature plays may insist upon having his creative work published as written. But when you come to think it over, why should not an individual who could not write a successful play if his life depended on it revise that play to suit himself if he owns it, even if he does take all the juice out of it. This is a free country, and every man concerned in the production should have a hack at the play if he feels like it. Why not make a patchwork quilt out of a carefully-designed tapestry—one is as good as the other.

Someday, somewhere, somebody will think it out all by himself that clear exposition is better applied to character and to the motive behind the action. It may dawn upon those concerned in feature-play production that what is done gathers interest when it can be shown why it is done, and this leads back to the working of character forces. It takes time to develop character in the screen story just as it does in real life. While this difficult art is in progress, the author may set up a by-play to excite curiosity and hold interest until the main action is fully developed and under way. He may deliberately hold up the high action that leads to a crisis. It may be necessary for him to gather his forces from various points to deal an effective blow towards the end. It is not unlike a military operation, where the movement of troops is screened and news from the front is censored.

Instead of making it obvious from the outset how the play is to end, it may be delicately hinted toward the crisis that something of importance is going to happen to quicken curiosity and continually augment a carefully constructed line of suspense, though it is possible to intensify any well-devised plot. Any readjustment of the complicated structure is liable to weaken rather than strengthen it. Whenever any serious change is contemplated in a carefully written feature scenario, the sensible and practical way to do it is in conjunction with the author. This means harmony, and no great success ever grew out of discord. The most serious artistic problem that confronts producers to-day, so far as feature plays are concerned, is that of reconciling all elements, creative, directive and interceptive, into one harmonious whole whose combined object is composite success.

When this or that actor, director or playwright goes up in the air over what seems to be an individual triumph, he does not realize that he is only one wheel in the watch. Capital is the mainspring, a fine play the first cog, a capable director the second, suitable and sincere interpreters, camera men, scene workers and men in the scientific departments the rest. The hands are those who reach out for trade. All are factors in an intricate piece of machinery which will not keep time unless the parts work together. One splendid play after another has been spoiled by a lack of united effort to one end.

Concerned only with one department, I have continually advocated the solution of what may be a difficult artistic problem but which is bound to contribute heavily in the end to success. So far as feature plays are concerned, a common weakness seems to be a lack of satisfaction at the end. The end and the ends seem too trivial. One feels a sense of emptiness after it is all over.

We sit two hours watching a production and leave with a vague sense of something lacking in it. It is all right to gain attention by whatever may be attractive and gradually lead to a main line of action which shall reach a great crisis near the conclusion. All that is art. Is it not finer art to have that absorbing entertainment convey something, however subtly imposed, that shall set people thinking, guide toward a truth, or stimulate higher aspiration? Is it not just as well to give these plays, to give each one of these interesting creatures of ours, a soul?

"Still, though he search from shore to distant shore,
And no strange realms, no unloaded plains,
Are left for his attainment and control,
Yet is there one more kingdom to explore.
Go, know thyself, O man! there yet remains
The undiscovered country of thy soul!"

"The Real Agatha"

A Sprightly, Entertaining Comedy in Two Parts, by Essanay, Adapted from the Novel by Edith Huntington Mason.

Reviewed by James S. McQuade.

SIX romping, bright-eyed, mischievous maidens flit through a wholesome and bright little photo comedy by Essanay that will be released Oct. 9. The seventh girl in the action is a sweet, seemingly demure little baggage, who keeps in the background with eyes atwinkling, and enjoying with roguish delight the deceptive part she takes in the fun. The real Honorable Agatha is she, heiress to the broad lands of the Eykhoff estate and to the millions that go with it, while the six romping beauties are merely decoy ducklings—counterfit Agathas, whose mission it is to keep fortune hunters away from the wealth and hand of the real heiress.

Scene from "The Real Agatha" (Essanay).

The real Agatha is blessed with a highly circumspect and diplomatic chaperon, who has mapped out the plan already referred to and who, for the further protection of her ward, introduces that young lady to intending suitors as her private secretary. Each of the six romping maidens is introduced as the real Honorable Agatha, and the suitors are plainly told that they must select for themselves and abide the result.

Scene from "The Real Agatha" (Essanay).

Young Lord Vincent—called Freddie by his intimates—and a party of friends take an auto trip into the country, knowing nothing of the Honorable Agatha or her millions. They chance to pass through the Eykhoff estate, and while Freddie and his close friend, Archibald Terhune, alight to gain information about the location of a certain village, their companions drive off and leave them stranded, a joke that turns out happily for Freddie in the end.

The wayfarers stumble on the Eykhoff mansion and are at once looked upon as suitors for the hand of the Honorable Agatha, and learn that each suitor is permitted to remain for four weeks as a guest. Here the action of the comedy begins and one enjoys keenly the eager efforts of Archibald to discover the real Agatha among the six. He is middle aged and a fortune hunter, and is caught floundering again and again in his frantic pursuit of the real heiress. Being the senior of Freddie, he severely lectures that young man because he lavishes his attentions on a mere secretary, reminding him that a young man of his family and connections must be careful not to engage in a mesalliance. But Freddie laughs at him and replies that he loves the secretary and not the millions.

In the end Freddie marries Miss Marsh, the secretary, and discovers that he has also married the real Agatha, much to the mortification of Archibald, who needed the millions so sorely.

Richard C. Travels directed the production and also appears in the role of Freddie. He can be congratulated in both capacities. His Freddie is in fine keeping with the requirements of that refined and gentle character. Archibald Terhune is well carried by Oscar G. Briggs. Archibald's overweening sense of his blue-blood superiority and standing is so truthfully shown that, in connection with his fortune-hunting proclivities, it excites quiet mirth.

Our little favorite, Miss Ruth Stonehouse, is exceedingly happy in the part of Miss Marsh, the private secretary and the real Agatha. The love scenes between Miss Marsh and Freddie are delicately sweet, with maidenly reserve on her part and masculine tenderness on his.

Miss Armistead, the chaperon, is given faithful characterization by Miss Helen Dunbar, and the six romping maidens who lead Archibald a merry race for the millions will be greeted with smiling riplets by all who see them.

MENCHEN ON U. S. BATTLESHIP.

Joseph Menchen was one of the many thousand who fled from Paris last week. He went in his automobile taking along many thousands of feet of valuable negative. He and

American Refugees on Battleship Tennessee—Menchen Second from Right, Standing.

his automobile were taken across the channel by the United States battleship Tennessee. Menchen took numbers of interesting pictures at Havre and on board the ship. Some of these pictures show prominent American citizens.

JOHN CHER.

RHODES' STORY MAKES THRILLING "U" DRAMA.

"The Awaited Hour" is the title of a short story which created a sensation on its appearance some time back in the Century Magazine. The story was from the pen of Eugene Manlove Rhodes, one of America's virile authors. This story has been secured by the Universal and adapted to a two reel drama. Mr. Brenon has been chosen to produce it. Important in the cast are William Welsh, William Shay and Violet Mercereau.

The story itself is a tragedy, but with such a unique development and denouement that its power for interesting is irresistible. Incidentally there are some highly spectacular feats to be achieved, but Mr. Brenon can be counted on to take care of them.

"Bootle's Baby"

Two-Reel Edison Drama. An Improved Version of John Strange Winter's Delightful Story.

Reviewed by Louis Reeves Harrison.

CAST:

Lieutenant Bootle	Robert Conness
Lieutenant Gilchrist	Herbert Prior
Grace Gilchrist	Mabel Trunnelle
The Baby	Margaret O'Meara
Adjutant Gray	Joseph W. Girard
Mrs. Gray	Elizabeth Miller
The Nurse	Mrs. Walker Erskine
Countess Gourbolska	Cora Williams
Mrs. Becton Brown	Mrs. William Bechtel
Miss Trevor	Mabel Dwight
The Hostess	Bliss Milford
The Doctor	Harry Linson

ASHLEY MILLER has visualized a very pretty story in "Bootle's Baby" and has done it with a skill that disposes of severe judgment, though a touch of psychology, a glimpse of what was passing in the minds of Bootle's Baby during her varied experiences might have beautified the screen version. It is not an easy matter to get at the thoughts of a child, but its exploitation is fascinating to an audience. The little girl was suddenly injected into a motherless environment by a mother who could no longer support it and herself, and her emotions, her ideas, her view of her strange surroundings would have given a bright touch to all that transpired, a comedy opportunity Mr. Miller could have handled with ease.

Scene from "Bootle's Baby" (Edison).

Scene from "Bootle's Baby" (Edison).

Grace Gilchrist is the unrecognized wife of Lieutenant Gilchrist, possibly because the latter is a man of dense selfishness. He is portrayed as being unaffected by those social relations which make existence worth while to intelligent human beings, a brooding, morbid and heartless man, in small favor with his brother officers. They are a light-hearted band of good fellows and best of them all is Bootle. Bootle has a boyish nature which makes him so sanguine, so hopeful that human nature in all its phases looks good to him.

Grace Gilchrist makes a final appeal to her husband to help her and, failing to excite his compassion, leaves the child in his room at the barracks, together with a brief note bearing no name but compromising in its nature. He finds the little girl asleep in his bed and carries her and the note to the room of Bootle. There she sleeps until Bootle comes in when she wins her way to his tender breast. He calls his brother officers, proving his innocence by his manly way of showing the compromising note, and they take charge of the frail morsel of humanity in an amazing way, but one demonstrating that motherhood which forms a part of real manhood.

Bootle thereafter has his social trials. His situation is one demanding the courage of innocence when the Adjutant and Mrs. Gray arrive, but he emerges from this first experience with flying colors. Mrs. Gray decides that the baby girl shall remain and finds a nurse for her. A more severe trial occurs a year later, during a house party given by one of the ladies of the garrison. Among the guests expected is Countess Gourbolska, in whose service is Grace Gilchrist, acting as a companion. This brings the mother of Bootle's Baby on the scene and with her a tangle of complications.

First of all Bootle falls in love with Grace, and, when she learns that he has delicately cared for her child, her heart goes out to handsome Bootle. She is ripe to love the man who loves her child, and she is nauseated with the one she has vowed to honor and obey. Every act of Gilchrist shows him to be without those natural sentiments which animate normal men so far as their children are concerned. He is an obstacle to the newly-kindled affection between Grace and Bootle, and of no particular good to anyone concerned. How shall he be eliminated? He is a discouragingly healthy obstacle, not at all inclined to die a natural and thoroughly appropriate death. Here the author steps in and has him thrown from a horse at an opportune moment. He dies of his injuries and confesses all in his last moments. Bootle thereupon gets the girl he loves and a ready-made baby thrown in.

Characterization is confined to the leading roles and is strongest in the portrayals of Bootle and Gilchrist, Robert Conness and Herbert Prior carrying off the honors of interpretation. This is not in disparagement of other members of the company. They perform without blemish, especially little Margaret O'Meara, the baby. She does her tiny best and is most amusing when she looks toward the director or casts side-glances at the cameraman. The fact that she is not camera-wise does not detract from her charm of naturalness, but to the contrary. The play is clean, wholesome and well worth while.

"THE THEATER OF SCIENCE" BY ROBERT GRAU.

Twenty pages more and this volume would contain an even four hundred. In spite of this fact the matter contained in the book might safely be called "light reading." The number of subjects which the author endeavors to treat are numerous, but the threads of system are as thin as gossamer. While the title has an encyclopedic sound suggesting a vast library of reference the chief merit of the volume seems to be its chattiness. There is a Boswellian vein all through its pages. The writer is evidently familiar with most of his subjects and knows how to detail his knowledge and experience in a lively and interesting manner. In recounting the recent past and telling of the actual and the present conditions Mr. Grau is quite readable.

The book begins with a brief but well-told history of the motion picture, in which some space is devoted to the story of the Rev. Hannibal Goodwin, who Mr. Grau tells us "is accredited as the genius who solved the greatest problem in the evolution of motion pictures." After this historic resume the author plunges into "the midst of things" reciting the growth of various producers, giving personal mention to some of the more famous directors and making much of the "pioneers." Exhibition and projection are treated in clever but somewhat discursive fashion.

The book is undoubtedly a valuable contribution to kinematographic literature of which there is precious little; far too little we should say. The style of the book where the narrative is woven by the author himself has the charm of intimacy, though it often overlaps.

"A Gentleman from Mississippi"

World Film Offers Five-Reel Picture of Thomas A. Wise's Drama of an American Gentleman Serving His Country as Senator.

Reviewed by Hanford C. Judson.

IT IS safe to say that no one regretted paying the admission price to see Thomas Wise in that dandy play of his, "A Gentleman from Mississippi." The picture of the play, a five reel offering and the third of the Brady plays to be released, is now being distributed by the World Film Corporation. It has the good characters, especially Senator Langdon, who is played by Wise himself, and who is a typical, old-style, gallant Southern gentleman, owner of a cotton plantation forty miles from a railroad station. And the flavor of these characters is about the same as in the original production. This is a big point—it means that the picture has a dozen interesting studies of types. Then it also has the story told by the play, or enough of it to be very interesting. The story is particularly entertaining and

Scene from "A Gentleman from Mississippi" (World Film).

the picture has been able to develop those portions of it that the stage could only suggest—the scenes in the home town, the senator's cotton fields, the Mississippi steamboat, etc. The covering of anecdote, repartee and, what is more important, argument, that went with action in the spoken play, is missing in the picture. Yet the story told is clear enough and most of it is every bit as clear and as effective as in the stage play, and the story here is the thing.

The acting is worthy. There is nothing lacking in the work of those who portray the nine chief roles, although there is an especial flavor to Tom Wise's dear old Senator. Nearly all the lesser roles are also well taken. The backgrounds are Southern scenes, actual and convincing; scenes in Washington, that of course are actual; and interiors. All amply explain and interpret the story and all are excellently photographed. A real old Southern mansion was chosen to be the Langdon home. A real cotton field is the background chosen to show how he looks after his negro help. Some Southern village serves as background for the political parade when Langdon is nominated as Senator—in Mississippi that means elected. When the parade reaches the house of the Senator there is a touch of way-back Southern humor in the persuasion of Langdon to take the nomination—the community points its revolver—fifty of 'em—at him and he accepts with hands up.

There had been some talk in the home town of a new navy yard the government was going to buy. Langdon wouldn't speculate in swamp lands to sell to Uncle Sam at a big advance, a thing the Congressman from that district was anxious for him to do. This Congressman is the story's villain. He has persuaded Langdon's son and eldest daughter to put all they can get into these lands; but Langdon doesn't know it. Just before going to Washington, Langdon sends his son North to get money to move his big cotton crop. The Congressman meets the boy in Washington and gets him drunk, then gets him to invest the money in the lands and, since he has his father's power of attorney, even to mortgage his father's property for the same purpose. The object is—the picture doesn't make the point quite so clear as the play does—to force the Senator to vote for the new navy yard and so help the scheme and the schemers.

In Washington the Senator comes into contact with two factions. On one side is an honest newspaper man who becomes his secretary; the other is led by two grafting Senators and the Congressman and with them is a clever society woman. His older daughter and his son side with these, while his younger daughter sides with him and the secretary. The Senator "falls" before the charms of the society woman and just escapes being trapped by her. The action in the last two acts is very pleasing and cleverly contrived. The climax is the Senator's "plan" to turn the tables on the schemers when it has been reported—and truly, for the son had bought the swamps in the father's name—that the old man is the chief owner of the property. It is a good scheme and it astonishes his enemies when he throws it at them, like a bombshell, on the floor of the Senate chamber.

Edgar Lewis

EDGAR LEWIS, whose work as a director in the production of spectacular feature films requiring the services of thousands of actors and actresses has attracted so much favorable comment of late, has had a long and varied career in the amusement field.

Born at Holden, Mo., June 22, 1872, Lewis ran away from home at the age of 12. He rode the rods from his home town, Greencastle, Indiana, to Buffalo and thence came to New York via an Erie canalboat. "Starved out" by the great city young Lewis went back home a few months later, but at the age of 16 left home for good and formally made his debut in the amusement world as canvasman and stake driver in a circus. At 20 Lewis had become manager of a "kid" or side show next to the "big top." He began his stage career "suping" in Indianapolis for road shows. Among other celebrated stars for whom Lewis had the honor of carrying the spear were James O'Neil, Clara Morris, Booth, Barrett, Louis James and Fred Ward. Lewis played his first part—one line—in "L'Article 47" while Clara Morris amusedly looked on. About the same time a small repertoire manager came to Indianapolis looking for people. Lewis got his first part. He played one performance. He was fired.

Edgar Lewis.

Playing every position from "props" to "leads," Lewis finally became a repertoire stage director and built up for himself a considerable reputation in the Middle West. So much of a reputation, in fact, that he decided to come to New York. The young director secured an engagement as leading man with a small permanent stock company. While with this company the director took sick. Lewis saw his chance, put on the next show, the next and the next. Thereafter he devoted his time to directing and resigned his position as leading man.

For several years thereafter Lewis was associated with many prominent stock companies and New York successes, both as actor and director. While producing "The City," Clyde Fitch's last play, Mr. Lewis visited a New York motion picture studio and then wrote a scenario, "The Patched Shoe," which he took to Mme. Blache of the Solax company. After reading it Mme. Blache asked Lewis if he would care to direct it.

"It was not much of a picture," says Lewis, "but we put it on." It was done well enough, however, for Mme. Blache to offer Mr. Lewis a position as assistant director. In a few weeks he became a regular director. Mr. Lewis attributes his success in the motion picture field in a great measure to M. and Mme. Blache and their kindly interest in his work.

GERDA HOLMES GIVES DINNER.

Miss Gerda Holmes of the Essanay company is receiving the congratulations of her friends who were fortunate enough to be invited to a demonstration of her domestic ability. Miss Holmes has a cozy apartment overlooking the lake and last week invited seventeen of her co-workers to a dinner she prepared herself. It is needless to say the dinner was a success from every point of view.

Clara Kimball Young, Artist

Popular Screen Player Talks of Her Work and Her Recreation—A Musician, a Painter, and Also a Cook.

By George Blaisdell.

A BRILLIANT flood of late forenoon sunlight shines upon a girlish figure in black seated at the keys of a great organ. The rays are intensified by the thick clouded glass through which they pass—a natural spotlight. The organist softly plays a familiar hymn. Her eyes, large, dark, lustrous, are not on the multiple banks of keys, but turned upward. Circled about her at a distance of a score of feet are the members of the office staff. Peering through glass doors at the far end of the great salesroom a group of young women employes intently are looking on. None stirs; save for the subdued strains the room is still. It is a tribute to the charm of the scene—an inspiration for an artist.

Standing by the side of a camera a photographer gives a signal. The fingers of the player rest on a chord. The figure and the face become stationary and so remain without a flicker of the dark eyelashes until the photographer's smiling "All right" indicates the end of the pose. Clara Kimball Young resumes her playing. The photograph is recorded, but the real picture remains. It is the Spirit of Music.

Clara Kimball Young.

The writer had been having a chat with Clara Kimball Young in the offices of the Peerless Features Producing Company in Forty-sixth street, and at its conclusion had accepted the invitation of James Young to ride down to the Wurlitzer establishment. It had been an interesting hour. The actress had talked of many subjects, of her love of books, of music, of paintings and painting, of her home—and her garden farm—and of her work on the stage and on the screen. We were sitting in the private office of Charles Jourjon, the head of the Eclair Company, now at the front in France. It was the natural thing that the war should be mentioned.

"Am I interested in the war?" replied Mrs. Young to a question. "Yes, indeed, I am. You know my mother was French—her maiden name was Grenier. My great-great-grandfather was wounded in the retreat of Napoleon from Moscow. He was but nineteen years old at the time and was a sort of protege of the great French commander, who when he found him unable to walk by reason of a shot in the leg picked him up on his horse and enabled him to escape the Russians. The family still treasures the medal of the Legion of Honor which Napoleon bestowed on him afterward. Of course I am in favor of the Allies, but I am so sorry for all the splendid young Germans who are being destroyed." As the speaker ceased there was more than moisture in her eyes.

The former Vitagraph player was but three and a half years old when she made her first appearance before the public. Her mother and father were both players, being then in a repertoire company, at that time so popular. The tiny miss' initial part was in "Peck's Bad Boy," into which a half-dozen words had been interpolated for her especial benefit. As she walked into a scene and asked for some soap, the orchestra would strike up "Ta-ra-ra-boom-de-ay," and the child would dance and sing off the stage. Afterward until she was seven years old she played speaking parts. Then she went to the public schools and to St. Xavier's Academy, Chicago, until the age of sixteen. Her parents removing to Goldfield, Nevada, the young pupil refused to be left behind and packed up her books.

Goldfield, Tonopah and Reno were in those days lively mining towns. Letters come regularly showing that the friends Clara Kimball made in those days are still following on the screen the acting of the woman they then admired in the girl. She was a singer as well as an actress. Later Mr. and Mrs. Kimball accepted a stock engagement with T. Daniel Frawley. Among the plays produced were "The Rose of the Rancho," "Peter Pan," "Captain Swift," "The Devil," "Captain Jinks," "The Climbers," "The Gentleman from Mississippi" and "The Virginian."

Mrs. Young went to the Vitagraph studio about three and a half years ago. "In my first work for the screen I did not feel shy of the camera," she said in reply to a query as to her first impressions. "I was more worried by the members of the stock company standing about. Another trouble I had at the beginning was in restrained acting, with the camera crank whizzing. I felt the impulse to keep time to the sound of that handle. Of course, in a short time I forgot all about it. My first part was as Anne Boleyn in 'Cardinal Wolsey.' The screen gives a player many advantages not to be found on the stage. For instance, in the elimination of mannerisms; and these have to be eliminated if one wants to get ahead. Somehow I feel when looking at a finished picture that I would like an opportunity to do parts of it over again. I note some little thing and take a mental resolution to avoid doing its like again."

Clara Kimball Young and John Bunny.

The talk turned to the many stage favorites who are now appearing in pictures. "Times have changed," suggested James Young, who had entered the office. "I recall when I first went on the screen some of my old stage friends seemed so sorry for me. The motion picture art has produced some great stage directors, as great, I believe, as are to be found in the legitimate. I have had the privilege of working under one man I believe to be the peer of the best I have known or heard of. That is J. Stuart Blackton. Albert E. Smith is another great director, and he combines this faculty with a keen commercial sense.

"Without minimizing the importance of the story, I believe the public goes to the theater to see the player. Of course, the man who can write the perfect story is the foundation of screen work today. But he is hard to find. In my experience at the Vitagraph I have had to rewrite every script I produced. 'Goodness Gracious' never had a script. Mr. Blackton wrote the sub-titles, and that was all we had to go on. I lay awake nights thinking out the best action to follow them."

"Just a moment," smilingly suggested Mrs. Young. "Whose interview is this, yours or mine?" "By George, if that goes in I'll subside," promptly responded the director.

The players were informed they were too late—the remark already was down.

"Which of the plays in which I have appeared do I like best?" replied Mrs. Young to a question. "Well, there is 'The Violin of M'Sieur.' That is one of my favorites—and do you know it was released in Europe just before the war started? You recall there are French and German soldiers in the cast; it was produced so that no offense could be given to those of either side. Then there are 'When Mary Grew Up' and 'Love's Sunset' among others.

"Yes, I like reading, and I do a lot of it, both old books and new magazines. Of the former 'Pickwick' is one of my standbys, and I go over it frequently. I believe I have read 'Little Women' fifteen times. It touches the heart in every chapter. It is life. I like to read 'Pickwick' in the winter time. I can then get up an appetite any time reading of the feasts. Mark Twain is another of my authors. I like Jerome's 'Three Men in a Boat,' too. Singular, isn't it, what a wealth of pathos you sometimes find in comedy?

"Over at our studio in Fort Lee we have just finished 'Lola,' a four-reel subject, by Owen Davis. It is a psychological story, written by Mr. Davis at different times over a number of years. It was put on as a play by Laurette Taylor at a matinee several years ago. All of our productions will be in four reels and will be released by the World Film Corporation. We have a beautifully equipped plant. One regret I have in my new association is that I have to leave my house in Flatbush, with its little garden, for an apartment in Washington Heights. You know I have raised my own vegetables this summer—supplied my own table. I took care of the garden myself, and enjoyed it."

"Yes," proudly interposed Mr. Young, knowingly violating the become-mentioned compact, "You may take my word for it, she is a real cook, too."

Miss Margaret Gibson

MARGARET GIBSON, the little Vitagraph star connected with the Santa Monica, Cal., studio, celebrated her nineteenth birthday on Monday, Sept. 14th, by giving an open-house reception in her new bungalow, erected on the cliff overlooking the ocean. It was in the nature of an old fashioned house-warming, the majority of the guests being photoplayers now in the California district.

Margaret Gibson.

Miss Gibson, or "Gibby," as she is most generally known, was born in Colorado Springs, Colo., in 1895. Both her parents were professionals, which accounted for her entering the profession when she was little other than a mere baby. In all her life, she has never really known a home, for hotels are far from the home usually enjoyed by a normal human being. Her longing for a home finally induced her to enter pictures. She made her debut with the Vitagraph company, and in less than three years has risen to a position of stellar importance. With the thought of a home ever uppermost in her mind, she has worked hard and saved diligently. A few months ago work was started on her bungalow, and the grand opening, the biggest day in the little picture star's life, was her nineteenth birthday.

She was like a kid with a new toy. In the midst of her merriment she tried to sing "Home, Sweet, Home," but it was too much for her. She wept like a child, but from pure joy. And her many guests united in claiming it was the most beautiful compliment any home ever received, for the little Vitagraph star, who had never known a home in all her life, welcomed her friends into her own home, which she had worked for and paid for all herself. Few people ever have such a superb opportunity to realize the wonderful meaning of that little word "home."

MADDOX WITH UNIVERSAL.

C. A. Maddox, until recently with the Ramo Film Company of Kansas City, is now connected with the Universal Film Company, of that city.

"The Master Force"

A Two-Reel Kleine-Cines Production Dealing with the Power of First Love.

Reviewed by Robert C. McElravy.

THE high motive of this two-reel photoplay is its most compelling feature. The story flows along in a natural way, as enacted by a capable Italian company. It never rises to great dramatic heights but at the same time maintains a pleasing hold on the observer. The Italian and South American settings are attractive and the photography acceptable throughout.

A simple, almost obvious, plot has been used. The young doctor conducts laboratory experiments to find a cure for tropical fever. In this he is aided by his sweetheart, a young school teacher. The girl even goes to the extreme of inoculating herself with the fever virus in order that he may try his cure. This is the most interesting moment in the fore part of the story.

Scene from "The Master Force" (Kleine).

The cure being effective, the young doctor is offered a place with a mining company in South America, where tropical fever is raging. He goes to this locality and works wonders with the patients. None of this work is shown, which is regrettable, as it would have added much to the credibility of the story.

Here is introduced the second love affair. The doctor, having cured the millionaire owner of the camp, falls in love with his pretty young daughter. News of their engagement reaches the old sweetheart. Greatly downcast over the apparent loss of her lover, she takes a boat for Brazil.

Arriving at the mining camp the school teacher discovers the lovers together. She is so greatly affected that she upsets a lamp in the cabin where she is staying. An alarm is raised and the young doctor responds to the emergency call and saves her life.

The rest of the story follows naturally enough. Having saved his former sweetheart's life, the old love reasserts its force and they thus find happiness.

KLEINE'S "VENDETTA" BOOKS HEAVILY.

George Kleine's latest success, "Vendetta," from the novel by Marie Corelli, will prove itself a second "Quo Vadis?" if the subject continues to book as heavily during the next two months as it has in the past week. General Film Offices everywhere report a big demand and steady bookings among the better class of theaters. George Kleine regards "Vendetta" as the best commercial subject he has ever released. General Film Offices believe that much of its success is due to the fact that the novel has been translated into the German, French, Russian, Italian, Greek, Persian and Hindustani languages. Kleine offices have flooded the daily newspapers of the country with press stories and photographs.

HIGH SCHOOL TO HAVE PHOTOGRAPHY CLASS.

Owing to the demand for first-class photographers in the motion picture business of Los Angeles, the Polytechnic High School of that city will open a course in the study of lenses, cameras and optics, plate and paper work and the chemistry of photography. Students above the tenth grade are eligible.

"The Girl and the Stowaway"

New Romantic Comedy by Kalem Makes an Unusually Pleasing Dramatic Offering in Two Parts.

Reviewed by Hanford C. Judson.

THERE is good entertainment in many kinds of pictures, but a really good romantic comedy has a delightful touch that is all its own. They are not so common that one of them so pleasing as "The Girl and the Stowaway" should be let slip by without some fitting and special notice. We can't say that the story is especially strong nor can we find any particular technical virtue that puts this picture with distinct successes. But we feel very sure that if the characters in this ocean steamship love story

Scene from "The Girl and the Stowaway" (Kalem).

had been real people they would have been thoroughly happy. There is a simple, natural vivaciousness in many of its scenes that makes us accept it as a picture of honest happiness, a feeling the spectator catches and enjoys himself. This is where the value of the picture comes from—it makes the spectator feel happy.

Scene from "The Girl and the Stowaway" (Kalem).

The heroine (Alice Joyce) is an American girl who is very rich, and the hero (Tom Moore) whom she meets stowing away on a great liner—he comes out of hiding to save her pocketbook from a deck hand—is a very poor English lord. The father of this lord lives in a beautiful mansion, but he is simply down and out. His sister has tried to make a match between the girl and the young man; but both young people have rebelled emphatically. Let us mark in passing that the opening set showing the interior of the lord's grand house is a convincing picture—it is a fine set. The girl and the lord have never seen each other, for they have refused to meet. He tries to get a job on a ship and work his way to America. The captain won't look at him, so he jumps aboard and hides under the canvas covering of a life boat.

Every evening he steals out and hooks a loaf of bread from the steward's window. The third day at sea he gets a peep at the girl passing on the deck below him. He is constrained to watch and sees her drop her purse. One of the ship's servants is polishing the door knob of a cabin. He, too, sees the purse, and when the girl passes on he snaps it up and hides it in his blouse. The girl misses it and returns. The helper says he knows nothing about it; but the lord jumping from the upper deck yanks it out of his blouse. The girl tries to thank him, but he already is scampering back to his cache and she doesn't know what has happened to him nor who he is. This makes her the more interested and soon she comes on him unexpectedly bringing home his day's bread. It calls for an explanation; but after that she sees to the larder for him by slipping sandwiches and the like from the table. A very delightful moment comes now. The girl's sister surprises the two talking beside the life boat. She too is taken into the secret and there are now two to help with cabin contraband to feed the stowaway. Suspense is kept up very well all through by the ship's officers, who come very close to the hiding place several times. At length the lord is caught and ignominiously made to don rough togs and scrub and polish with the crew. In a well handled group of incidents, the girl is again brought into the picture's central stream. And the girl's snobbish mamma, who wanted her to marry the lord and was mad because she wouldn't, is now way up in the air, because of the slouchy deckhand the daughter is interested in.

When the ship reaches its dock, the action in the story becomes melodramatic; but it is exciting and furnishes a thrill when the villain, the "hand" who stole the purse, throws the heroine overboard. The lord sees it and jumps to the river and saves her. On the dock the girl's mamma is giving cold praise and her rich father is wondering how he can do something for the brave young man, when one of his lordship's acquaintances sees a friend in rough clothing and comes up to have it all explained and ends by properly introducing the lord by his proper name to papa and mamma. To this two or three scenes are added just enough to bring it to a satisfying and graceful close.

Most of its scenes were really taken on a steamer out at sea and we get an excellent idea of the ship. It is a very pleasing picture.

"Perils of Pauline"

Fourteenth Episode Is a Real, Old-Fashioned, Shake-the-House Thriller—Doesn't Depend on What Went Before.

Reviewed by Hanford C. Judson.

IT makes no difference whatever whether one has seen any other installments of "The Perils of Pauline" or not; his interest in this number will be as keen either way. It is quite self-contained; has its beginning of interest and its climax which clears up all the questions involved except that the villain, though badly defeated again, is still out of prison and still able to employ thugs and the like to make another try at getting Harry and Pauline out of the way. It is a melodrama in which the suspense is very marked and over and above the suspense there are thrills and horrors and more thrills piled on until the spectator expects no more—he knows from experience when he's got his money's worth—but still they come. It has some clever bits of picture-making in it too. Harry and Pauline in one place dive down under water and find a way out of the flooded vault through an old fire place and chimney. We see them swimming under water and it is as convincing as can be. There is also a burning city in it. Summing up, we have no hesitation in commending it as a distinctly popular offering. People who wouldn't like thriller melodramas on the stage take real pleasure in them on the screen and there seem to be plenty who like them in either place. This is truly a real one.

ALBUQUERQUE FILM CO. RE-INCORPORATED.

It is now the Albuquerque Film Company of Los Angeles and the company has incorporated under the laws of California. The capital has been increased to $200,000. George P. Hamilton, the president of the company, said in Albuquerque the other day, that he had not abandoned the plan of building a studio in that city, but there would be no action looking to that end taken this year.

"Doc"

A Four-Reel Photoplay Written by Eleanor Gates, Released by Sawyer, Inc., Company.

Reviewed by Robert C. McElravy.

THIS Western photodrama tells an entertaining story. The original narrative, written by Eleanor Gates, appeared in the Saturday Evening Post. It brings before the observer a running narrative of events, none of which rises to extreme heights; in fact there is a commendable avoidance of sensationalism.

The production is not free from faults, but holds the interest in spite of them. For one thing it gets a false start.

Scene from "Doc" (Sawyer).

The kidnapping of the quarry owner's child is the main incident of the story, yet at the outset Bill Travers committed an act of criminal negligence which caused the death of two men. This was too grave an offense to pass by so lightly, there being no effort to hold him. He then kidnaps the child and makes away with it.

Sydney Seaword plays the part of the young doctor. He is called to the quarry headquarters to attend the wife of Eastman, the owner, who is grieving over the loss of her child. Eastman for some reason not made clear does not tell the doctor of the kidnapping.

Scene from "Doc" (Sawyer).

After leaving the stricken mother the "Doc" is called on a mysterious errand to the country, where he is led blindfolded to treat the wounded companion of Bill Travers, who was shot by Eastman.

Having treated the wounded man the "Doc" becomes very suspicious of the cabin and its surroundings, but it is not until later that he connects up the disappearance of the child with these men. He then trusts to the intelligence of the black horse, Dolly, to again lead him to the cabin. Bill Travers is captured in town and a search party goes out to procure the child and attend to the other man.

The photography in this production is not of the very best. It has plenty of light on the various scenes, but was apparently poorly projected as we saw it, giving certain spots the appearance of being out of focus. Better projection would undoubtedly help this very much.

William D. Taylor

WILLIAM D. TAYLOR was born in Ireland and was educated at Clifton College, England, where he excelled in hurdles and rowing. His ambition was to go into the army and he was duly examined but failed in the eyesight test and had to abandon the idea. Instead he went to France and Germany to study languages and finally came to America and ranched it in Southwest Kansas. Returning to England he met Charles Hawtrey, the famous actor, and although not quite nineteen joined his company and played in "The Private Secretary."

William D. Taylor.

After playing with a number of traveling companies in the old country William Taylor again crossed the pond and joined Fanny Davenport, playing juveniles and understudying the leading roles at the same time. He stayed with this fine actress for three years and only left her when she died. He played every kind of character with her, including leads, and transacted much of her business for her, which included a yearly journey to Europe for the purchase of properties and costumes. Mr. Taylor joined the Castle Square Stock Company in Boston, taking Jack Gilmore's place at a moment's notice. He also acted with Katherine Kidder in "Madame Sans Gene" on the road and in New York and with Sol Russell in repertoire and has been with a number of high class stock companies.

Mr. Taylor started his motion picture career with the Kay Bee forces at Santa Monica and then joined the Vitagraph, where he did some important work, including the name part in "Captain Alvarez," which made such a sensation on Broadway. He is at present with the Balboa company at Long Beach, where he is both directing and taking his own leads and occasionally writing his own stories.

William Taylor is very much of a man, athletic, tall and well built. He has an all-round love of sports and is as fond of visiting the theater as ever. He is a prominent member of the Photoplayers' Club, a general favorite and an excellent dresser.

A DISCLAIMER FROM WILLIAM FOX.

Again we are printing without comment the following two paragraphs of letter received from William Fox, except to say that this is given space to permit Mr. Fox to disclaim any motive of personal aggrandizement in the matter. We believe this will close the incident in our columns:

Editor Moving Picture World, New York City.

Dear Sir—I read, with interest, the communication from Mr. Carl Laemmle, published in your last number. Nobody knows better than you that newspaper controversies, especially when they assume a personal tone, obscure the real issue. I know it sufficiently well to avoid one at this juncture. * * *

Whatever else I said at the Hotel McAlpin meeting—and I do not plead unguarded words or moments—I did say that I sought no personal aggrandizement in taking the initial steps to organize the National Independent Motion Picture Board of Trade, Inc. I say it again to you, a publicist, in full expectation that you will place before your readers this renunciation—which it is not easy for me to make—of an opportunity to reply to Mr. Laemmle's remarks. Very truly yours,

(Signed) WILLIAM FOX.

CLAUD ERBY GOES TO KLEINE'S DALLAS OFFICE.

Claud Erby, well known throughout Middle West picture circles, left Chicago Saturday, Sept. 19, to take charge of George Kleine's Dallas office. He succeeds W. G. Todd, resigned. Mr. Erby has had a long and successful experience in both the theatrical and picture fields, and it is safe to assume that the genial personality which won him so many friends in the Middle West will stand him in good stead in his new environment.

"Such a Little Queen"

Five-Part Famous Players Production, with Miss Pickford in Title Role, Ranks with Company's Best.

Reviewed by George Blaisdell.

IT would be hard to find a keener or more critical audience than an afternoon house in the Strand. Over the great theater on Tuesday afternoon, one of the hottest of the year, there swept continual waves of subdued mirth, alternated with deep silence, in response to the varying emotions stirred by the working out of Channing Pollock's romantic comedy. "Such a Little Queen" is in five parts. It is an all-around production and ranks with the best previous efforts of the Famous Players. The direction bulks big: and if it be said the exteriors were selected and the interiors designed under the eye of an artist the same praise should be accorded the cameraman and the laboratory forces.

Scene from "Such a Little Queen" (Famous Players).

Miss Mary Pickford has the role of Queen Anna Victoria of Herzegovina; and her performance is of that rare quality which we always expect from this star. Comedy and drama are alike to her. She is as delightful in the one as she is moving in the other. As a comedienne she seldom does the anticipated; and therein to a great degree lies the charm of her work. As the Little Queen we see her in widely varying circumstances—in prosperity and in adversity. The poise

Scene from "Such a Little Queen" (Famous Players).

of royalty on a throne fades in a twinkling when, transplanted to a New York apartment, she awkwardly attempts to cook a dinner on a new-fangled gas stove. We forget the impossibilities in Mr. Pollock's story as we follow her through her troubles, never serious for more than a limited period.

Russell Bassett is the prime minister of Queen Anna. He is also her guide, philosopher and friend, the participator in her ups and downs. The veteran comedian is a splendid foil for the star; he contributes materially to the success of the production, is one of its factors. Carlyle Blackwell is King Stephen of Bosnia. It is doubtful if in his long years on the screen he has had a finer opportunity for the portrayal of his skill as an actor. The work that falls to him is more in the line of straight drama. He is convincing in the role of the king betrothed to a queen for whom he cared nothing; he is strong as the wooer of the queen without a kingdom. Harold Lockwood as the young American business man abroad and also at home is delightful in his breeziness, in his disregard of royal conventions, in his readiness to assist royalty down and out, as the particularly apt saying goes. Arthur Hoops gives a good portrayal in the shorter role of Prince Eugene, the conspirator who causes all the troubles. Other characterizations that stand out are those of the domineering cook and of Mr. Lauman, the ham magnate.

"Such a Little Queen" is crowded with incident. It starts with a snap; one instinctively feels by the end of the first reel that the action has got to move fast to sustain the interest so unmistakably established, and then promptly forgets the fear. The opening is striking. We are shown a panoramic view of the Kingdom of Herzegovina in the valley, the great mountains in the background, and a like scene of the Bosnian center. It is an atmospheric touch that is worth while. The earlier scenes of the story were taken in California, in a section topographically matching that revealed in the panorama.

We are not going to attempt to enumerate the many strong situations in this story, nor refer to the larger settings. Suffice it to say that "Such a Little Queen" is a mighty fine production, and, as we said before, an all-around one. It should be. It was directed, we have later learned, by Edwin S. Porter and Hugh Ford.

MONTAGU OPTIMISTIC.

In a letter to the Moving Picture World, E. H. Montagu, European agent for the Selig pictures, writes:

"It may interest you to know that the war is not interfering with business very much, although at first some of the manufacturers and agents were a little panicky. Of course, the Continental manufacturers are doing very little, their factories being practically closed, and this, in itself, is giving a further impetus to the American manufacturers who have the goods, and who print in this country. The war had, however, the effect which was bound to come without it, viz., of putting a final closure on the long film, and although there are plenty being shown and rented, they are being put out at a price which cannot be profitable to the man handling them.

"The English manufacturer, who you would think would have a fine chance of now pushing his goods, is not rising to the occasion, but has made in most cases a lot of clap-trap war and spy dramas, of which I feel sure the public are heartily sick, for there can be no doubt that hearing nothing but war news talked of all day long, they do not want when they go out for their amusement to still have it thrust down their throats."

"MONTY" AND "DARKFEATHER" FEATURES.

At the Norbig Studios, in Edendale, Cal., Frank Montgomery has established his own company to produce two series of pictures, both of them to be released through Sawyer, Inc. Frank Montgomery has for years been famous for his production of Indian features, having been associated first with the Bison Company, next with the Universal, and still more recently with the Kalem, having charge of the features in which Princess Mona Darkfeather appeared with such great success.

His contract with Sawyer, Inc., calls for the release of 3,000 feet of film a week, beginning early in October. Two reels of this will be in the "Darkfeather Features," of which twelve will be produced in twelve consecutive weeks. There will also be the single reel, "Monty Comedies," weekly, for which he has engaged Jane Keckley and other capable people.

These new releases will doubtless find rapid favor with the public—the combination of Mona Darkfeather as an actress and Frank Montgomery as director, is a strong one.

NASHVILLE MAY HAVE FILM FACTORY.

W. C. Lamphier, described by the Nashville (Tenn.) Banner as an Eastern moving picture man, has been in Nashville going over with the Industrial Board the project of organizing a film company in the Tennessee city. Mr. Lamphier is said to have been very confident that such an institution in Nashville could be made a successful enterprise.

Among the Picture Theaters.

FINE ADDITION TO POLI CIRCUIT.

THE newest theater to be added to Sylvester Z. Poli's chain of amusement places, The Palace, at Hartford, Conn., is proving one of the most popular of the entire Poli circuit, the beautiful new playhouse being the Mecca of local theatergoers. Thomas H. Cullen, an experienced theater manager, is in charge and has already built up a large business, through his enterprising, progressive methods. The Palace is the largest theater in Hartford, having a seating capacity of 2,900. Located at the corner of Main and Gold streets, it occupies a prominent spot in the center of the city business section. The lobby is wide and well appointed, display frames being built in the side walls, allowing a generous display of paper for coming and current attractions. The main floor, with a seating capacity of 1,138, is well sloped, the stage being in plain view of everyone in the audience. Large, comfortable seats with leather upholstering add to the attractiveness. The same is true of the balcony and the gallery, both spacious sections.

Thomas H. Cullen.

The lighting is one of the features which attracts the immediate attention of one entering the theater. Although the theater is sufficiently lighted, all lights are of the indirect system. The interior is finished in delicate colors, all blending in fine harmony. Throughout the theater, the same color scheme prevails and the same regard for the comfort and ease of the patrons has been maintained.

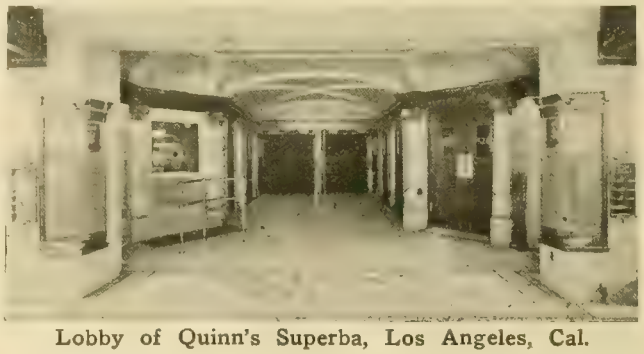
Interior View of Palace Theater, Hartford, Conn.

An extensive ventilation system has been installed. By means of a large electric pump, fresh air is forced into the theater through scores of holes in the floor and a large suction fan takes the impure air outside. The air changes completely every two minutes. The theater is of concrete construction, and there are no posts to obstruct the view. One girder, seventy feet long, suspends the gallery, and the balcony is supported in a similar manner. Equipped with every modern appliance, the Palace Theater is one of the most up-to-date in the country for ease, comfort, and safety. Feature motion pictures, Famous Players productions, and six acts of vaudeville are shown, the prices being ten cents to any seat in the afternoon, and ten, fifteen and twenty-five cents in the evening.

QUINN'S SUPERBA, LOS ANGELES, CAL.

IT is quite within the bounds of reason to say that in the past year there is no other city in the world that has gone ahead in motion picture theater construction as rapidly as Los Angeles. A short twelve months ago the average theater manager was well satisfied with a modest interior and an exterior outlined with lights placed at intervals of a foot or more and a fair sized electric sign. A good exemplification of what the public now demands is the new picture palace erected on Broadway, near Fifth, by J. A. Quinn, and called Quinn's Superba.

Mr. Quinn is a Los Angeles manager of recognized ability and was among the first to employ, to the exclusion of all others systems, the indirect lighting plan that enhances the beauty of Quinn's Superba; he has also been highly complimented in having worked out the elaborate light decorations on the facade which make this beautiful edifice stand out. Mr. Quinn is in favor of making Los Angeles preeminently the "City of Lights," and he is certainly doing his share towards carrying out his favorite hobby. The mammoth electric working sign which surmounts the three-story structure is among the largest used by any theater in the west. On each side of the name is a unicorn of heroic proportion darting a fiery tongue at his companion; ribbons of light steam over the front of the building, which is carried out in the rennaissance style of architecture, in colors of



Lobby of Quinn's Superba, Los Angeles, Cal.

cream and white. A massive cornice and frieze with theatrical figures modeled therein gives an appropriate touch to the whole. The markee is a solid mass of lights, art glass and copper.

The lobby, foyer and auditorium are carried out in the classic style of architecture. The woodwork of the foyer is selected mahogany of beautiful grain, and the walls are paneled with large beveled plate mirrors. The floor is carpeted in deep red Wilton velvet.

In the auditorium the walls and ceiling are held in soft light green tones, trimmed with cream and gray effects and high-lighted in orange. The sounding cove over the proscenium arch has a beautiful mural painting by a well-known local artist. This cove, aside from its decorative effect, assures such perfect accoustic properties that the faintest whisper from the proscenium area can be distinctly heard in any part of the house. On each side of the proscenium and midway between the footlight line and the cornice, are balconies with draped French windows, adaptable for singing specialties. The stage itself is well equipped in spite of the fact that it is a miniature one.

The floor of the auditorium is bowled and the seats are arranged in circular form. The carpets, luxurious upholstered leather opera chairs, silk velour drapes and velvet stage curtains are of a deep red. An efficient ventilating system assures the air's changing completely every few moments, it being estimated that there is supplied thirty cubic feet of fresh air to each person, each minute, allowing for a capacity audience at all times.

The Superba is using the best available pictures and the equipment for its proper projection is unsurpassed.

Their soloists provide high-class musical numbers on each program and an orchestra of twelve pieces under the direction of Miss Mae Gates plays accompaniments for both pictures and the vocal numbers.

"God, Man and the Devil."

A Five-Reel Melodrama to Be Released Under the Warner Feature Brand.

Reviewed by Harry W. DeLong.

A MOST peculiar title, liable to be misleading and also open to more or less criticism, perhaps, until the picture is viewed in its entirety. The story of the plot is not new but it is so capitally handled that many fathers and mothers will find in it a replica of their own life experiences; not only the parents but sons of more or less mature years can get a wholesome lesson from its scenes. The pictureplay that contains elements conducive of good and which impresses itself on the spectator, after leaving the theater, so that its scenes linger in the mind and

Scene from "God, Man and the Devil" (Warner's).

bring back recollections of the past, even if they do contain more or less of sensation, deserves the approbation of the public. This production contains much that is human. It depicts faithful, filial devotion in the face of unutterable ingratitude that never wavers, only in anguish.

There has got to be some merit in a five-reel picture to hold the interest of an audience through the interval of time it requires for its presentation, and that this release grows stronger as it grows shorter is a feature in itself.

Scene from "God, Man and the Devil" (Warner's).

The story depicts the life of a worse than profligate son, whose father is a millionaire. He is blessed with, not only loving and indulgent parents, but his every wish is gratified. Naturally, being of a selfish, careless nature, his ruin is encompassed and he disregards the feelings of all but himself. To obtain money to liquidate his obligations and indulge himself, he finally forges his father's name and thus brings disgrace upon his family.

A virile, ambitious former young employee in the father's mill has gone into the Northwest woods and established a large working lumber camp of his own, and knowing of the son's disgrace, through the father, invites him to come west, which he does and is made a partner in the business. Here the scenes shift to the snow country in the mid-winter. The "devil" in the scion of the millionaire soon evinces itself, and he mistreats the lumber-jacks until they are driven to a state of frenzy, and attempt to wreak summary vengeance on him. He is saved by his partner.

At this juncture of the visualization two new characters are introduced, Joseph DuBois and his very attractive daughter. The father has served a term in a Canadian prison for a crime of which he was innocent. Through resentment he becomes a smuggler, and with dog teams plys his trade back and forth across the border; his daughter disapproves but assists him. They are finally discovered by the mounted police and the father is shot. The daughter escapes and is befriended by the camp-owners. The devil in the millionaire's son causes him to insult the girl, which is discovered by his partner, and in fear he flees his wrath. The chase continues through snow covered mountain passes until the culprit is dashed to death in an avalanche.

The photography, in the snow scenes especially, is of the best, and the acting of the entire cast worthy of mention. There is quite an educational element inculcated in this production regarding the Northwest country.

Barry O'Neil.

ALTHOUGH Barry O'Neil has been solely directing for the past five years it is quite admissible to classify him under the heading of the Lubin Famous Players, as he has been a famous player for over twenty years. Though born in New York, little observation is necessary to tell that he is of Irish parentage and in his stage career he has favored Irish roles, especially of the Boucicault type. Since his engagement in the Lubin studio the management has forced upon him the masterpieces of their productions, thus for instance Charles Klein's plays, "The Lion and the Mouse" and "The Third Degree," which were five reel features not only directed by O'Neil, but the plays enhanced in spectacular effect by scenes and action which in the Klein manuscripts were only spoken of.

Barry O'Neil.

One of O'Neil's greatest productions was the famous earthquake photoplay entitled "When the Earth Trembled," written by Edwin Barbour. The scenes in this picture were most thrilling, houses collapsed and interior scenes showed players of the cast buried in the ruins. In this wonderful picture the interiors of four different houses were constructed for what is called break-aways. O'Neil was the architect. The structures were built of wooden bricks, the rooms plastered and papered and fitted with electric lamps, chandeliers and handsome furniture. All to tumble in at the cue and become a ruin in five minutes. Over thirty carpenters, builders and other constructors worked for five weeks to build the break-aways and three thousand dollars of property was wrecked by Barry O'Neil pulling a string. Such is the detail that the able director demands for his productions, but he gets the results and it pays.

Viewing O'Neil's ability as a director the Lubin company always provides him with a talented company. Ethel Clayton, who is at present his leading lady, is doubtless one of the most famous players of the silent drama, and a score of others are not only tried and true but offer the best efforts of their ability to their much respected director.

SAN ANTONIO'S THEATERS CRITICISED.

Acting under authority of an Aldermanic resolution, a board composed of the city building inspector, fire chief, electrician and fire marshal of San Antonio, Texas, has declared many of the local houses are ignoring the local code enacted in January of last year. In an extended report the board points out many instances in which specified houses have failed to meet the requirements of the law.

"The Patchwork Girl of Oz"

A Unique Five-Part Subject Made by L. Frank Baum—Released by the Paramount Corporation.

Reviewed by W. Stephen Bush.

THIS fantastic feature, consisting of five reels, is a close relative of "The Wizard of Oz." Indeed, both productions have the same father and the family likeness is striking. A vein of grotesque humor is rare and not easily worked.

"The Patchwork Girl of Oz" is a fairy tale pure and simple. The plot is original and rich, with funny incidents and weird figures, such as made "The Wizard of Oz" the unique entertainment that it was. The land of "Oz" has peculiar people and strange laws and the nonsense of it all is simply delightful. It seems that three of the principal characters in the play have, through careless handling of mysterious herbs and nostrums, become petrified, greatly to the horror of their lovers and relatives. A "crooked magician" has just finished a wonderful powder of life at the request of his wife, who is tired of doing the housework. The wife has made a feminine counterpart of the old strawman in "The Wizard of Oz" and expects to convert the grotesque figure of a housemaid into a living servant by means of her husband's powder. The whimsical looking figure is promptly infused with life and the domestic problems of the magician's household seem in a fair way of being solved when the mistress, together with her prospective son-in-law and another character, are suddenly changed into stone.

Now, it would take too much time, years, in fact, to prepare another powder of life and the magician is thoroughly exhausted with the work of making the first powder. Resourceful as all magicians ought to be, the wizard discovers another remedy for recalling the petrified figures back to life. He finds an old recipe in one of his black books setting forth that "a seven leaved clover, three hairs from a woozy's tail and water from a dark well" are a sovereign simple for petrification. The search for the ingredients of this strange remedy develops all kinds of laughable and startling adventures. The most formidable enterprise is the capture and taming of the terrible woozy. The woozy is a strange beast which I shall not attempt to classify in the zoological world. It has some of the characteristics of a German daschund, its neck looks like a pleated accordeon, its head resembles a primitive type of camera, while its tail simply defies description.

On closer acquaintance the woozy turns out to be far less ferocious than the magician thought. The fearsome animal, in fact, proves to be quite complaisant and even anxious to oblige by parting with the hair from its tail. Alas, that is not enough. No one in the party is strong enough to pull out the hair until Providence, which never fails in any well-regulated fairy tale, comes to the rescue. The finding of the seven leaved clover presents but little difficulty, but the locating of the required dark well plunges the magician into a veritable Odyssey of exploration. He meets the strange tribe called the Hoppers, who have but one leg, and who pounce upon him in terrible fury when they discover that he has two legs. Next he runs into the land of the Horners, who are more hospitable and who direct him to just such a dark well as the black book required.

Now while the plucking of the seven leaved clover was an easy matter in itself, the consequences proved terrible. It turns out that the plucking of a seven leaved clover is about the worst crime that can be committed in the Land of Oz and the crooked magician comes to grief with all of his relief party. He is arraigned before the queen and things look very dark indeed for everybody when a juryman, a typical ragged inhabitant of the realm of "Oz," falls in love with the housemaid, who has been a faithful member of the relief expedition. Things begin to brighten right then and, of course, the end is very gratifying to everybody and everybody lives happy thereafter. Before this end comes, however, we see much good spectacular work in which the soldiers and the court of the "Kingdom of Oz" play a prominent part.

This idea to give a prominent part to the spectacular element is a very happy one and goes a long ways toward making the picture attractive. It gave play to the inventiveness and skill of the author and director. On the whole these opportunities were well improved.

Nothing is more difficult to create than a good fairy tale in films and "The Patchwork Girl of Oz," with all its good points, is not free from imperfections. The acting is fair, and some of the characters enter into their parts with a good deal of enjoyable enthusiasm. The photography is at times a little below the high standard that all first-class productions now agree to be judged by.

Altogether the production will prove of value to the exhibitor, because it has the merit of originality and because some parts of the film will send the average auidence into roars of laughter. There is a well recognized field for features of this kind and as a children's entertainment I would be quick to recommend it to every exhibitor. In that respect it may be said to be in a class by itself. L. Frank Baum, the author and director, has shown some talent for filming grotesque things acceptably, and with experience added to his talent we may look forward for more finished productions of this kind. Of good fairy tales for use on the screen there can never be enough.

William C. DeMille

WILLIAM C. DEMILLE, one of the most successful playwrights of the decade and for the past ten years a leading dramatic author and teacher, left New York last Wednesday for Hollywood, California, where he will become the head of the scenario department for the Jesse L. Lasky Feature Play Company, working in conjunction with his brother, Cecil B. DeMille, Artistic Director Wilfred Buckland, and Oscar Apfel.

W. C. DeMille.

"We believe," said Mr. Goldfish, "that Cecil DeMille, without any previous motion picture experience, proved beyond question of doubt that a man with the proper stage experience, mental equipment and with sufficient imagination to create a dozen or more stage successes, is sufficiently equipped to become a great motion picture creator — Cecil DeMille proved this. Now William DeMille, who has had as much, if not more success in the spoken drama than Cecil and who is the originator of many stage successes and who possesses the proverbial "De Mille" versatility and imagination, will take over the scenario department, and who can gainsay the fact that that the scenario department is to be a vast gainer thereby."

Some insight into the varied career of Mr. DeMille can be gotten from the following, taken from "Who's Who on the Stage": Educated at Columbia University and a graduate of the University of Freiburg, Germany, Mr. DeMille's first stage success was "Strongheart," in which Robert Edeson made so great a hit. This production, written and staged by William DeMille, made him a wealthy man. "Classmates," another Edeson success, and "The Warrens of Virginia," which was produced by Belasco, were written by DeMille, with "The Genus" and "The Land of the Free" following. "The Woman," produced two years ago by David Belasco with an all-star cast, is the most recent work of William DeMille and proved one of his best.

Mr. DeMille collaborated with Prof. Brander Matthews at Columbia on many dramatic documents and lectured the classes there on dramatics. He was instructor at the Carnegie Hall Dramatic School for three years and collaborated with Mr. Belasco on many prominent successes.

Mr. DeMille, when he arrives at Los Angeles will begin work on the scenario of his own play, "The Warren's of Virginia," but will not confine his work to his plays alone, for the Lasky company have arranged for the definite charge of their scenario department for Mr. DeMille.

PICTURE PLAYHOUSE COMPANY HAS NEW SERIES

The Picture Playhouse Film Co., of West Fortieth street, New York, announces that it has closed a contract for the purchase of the "Polidore Series of Comedies," which are said to be a hit in the theaters where they have been shown.

Building Universal City

Great Enterprise of the Universal Film Manufacturing Company in California Rapidly Taking Form.

THE Universal's long heralded city, the aim for two years of Carl Laemmle and his associates, is rapidly becoming a concrete reality. In the new site in the San Bernardino Valley there is rapidly rising a city capable of accommodating 15,000 souls, built for the express purpose of making motion pictures, the first city of its kind ever constructed by the hand of man.

This city has one peculiarity which marks it out from every other municipality. It is a chameleon, or a changeable city. When the plans for it were made the architects, landscape artists, engineers and directors were told to keep this one idea uppermost: the greatest usefulness with the least amount of construction. For that reason every building which has been put up or which is planned is designed to have a four or five fold usefulness. Every facade of every building is of a different type of architecture and usually represents a different kind of usefulness. For instance, a building designed primarily for a saddlery shop and a blacksmithy has one front elevation which looks like this kind of a building. From the other three angles it has the appearance of a Gothic hunting lodge, military barracks and a Wild West ranch. In addition to this any one of these front elevations can be changed in thirty-six hours to represent an entirely different kind and character of building.

This idea has been carried out throughout the entire city and landscapes have been treated in the same way—that is, viewed from one side they present a certain aspect; from the opposite direction the character, climatic or sectional, is of an entirely different sort. This will enable a director who under ordinary circumstances would have a certain number of good locations in such an extremely favored site as Universal City to construct from ten to twenty more scenes with the same locations, which can be changed under the skillful guidance of the general manager.

There is work and work galore in Universal City before it will begin to represent the elaborate and crafty plans of Mr. Laemmle and his lieutenants. In the first place after the plans of the city had been made the different streets had to be paved, and it was all done with asphalt and macadam. Every stream and gully had to be spanned by a bridge or viaduct and here comes the first intimation of how changeable the complexion of the city can be. Every bridge is so constructed that it can take on the aspect of a Japanese arch bridge, a Roman stone paved bridge or a steel cantilever bridge, or in fact any other kind of a bridge for which a director has need in the production of a scenario.

All of the streets had to be scientifically paved and piped for gas, electricity and sewer mains. The main boulevard of the city is six miles long and this taken in conjunction with other main streets and cross streets will give the reader an idea of the amount of work which the Street Department alone had to do. The piping for water alone was an important item, for every building is so equipped, and the city itself is probably supplied with the best water which can be obtained in California. Its reservoir is fed by seven artesian wells which give water 99 per cent. pure at the rate of 300,000 gallons per day. The roadways of the city are peculiar in that they are made in different widths and the styles of top dressing so that there will be as great a variety in this respect for the director to choose from as possible.

The zoo, which will be housed in especially constructed buildings and cages, has been taken intact from the ranch and with the additions which have since been made to it it is now the largest and finest privately owned menagery in the world today.

The administration building will cost $30,000 and its four facades are all different, representing different styles of architecture and apparently different exteriors. The laboratory which is being built has also the same peculiarity of exterior appearance and will cost $25,000. An exhibition theater which takes on either the appearance of a city or a country theater at the behest of a director will cost the company just exactly $8,000. There are barracks for the housing of the Universal's troop of expert cavalrymen and a bunk house for the cowboys. All of these are modern, clean, sanitary and whole-

Site of Universal City, Showing Boulevard.

Administration Building, Universal City.

General View of Universal City.

Saddlery and Blacksmith Shop.

some and beside this they can be used for many other things from the moving picture standpoint.

One of the most picturesque spots in the city is the Indian village, which is the largest in America and is inhabited by a tribe of redmen who are encouraged to pursue their life and adorn themselves as grotesquely as possible.

The wonderful revolving stage is one of the most up-to-date features of this city. The location of the stage has been chosen with a view to vistas which can be seen through the windows.

The wardrobe department is a building standing alone and occupies a floor space of 50 x 100 feet. It contains a wardrobe of every conceivable sort which is valued in the rough at about $35,000. In addition to this the costume shops which are nearby are so arranged that they are built to turn out the designs which are required by every period of dress from the era of palm-leaf girdles to the present time. Its costume shops contain twenty electrically operated sewing machines and the work is supervised by one of the best known costume designers obtainable, who is able to outfit a picture in the proper costumes demanded by any age.

There are two hospitals and infirmaries thoroughly equipped with every modern instrument for surgical and pathological remedy and these are under the direction of the two Universal physicians, Doctors Lloyd Mace and F. Lamberson, assisted by a corps of trained nurses. Treatment in these hospitals is also defrayed by the Universal.

The first notable incident of the mobility of the new city was shown in the preparation of a thrilling scene for "Trey o' Hearts." The director knew of just the proper location for a fire and for a daring rescue by means of a rope acting as a pendulum, but sad to relate this scene is in Jersey City, N. J., and that was three thousand miles away. It was out of the question to take a company that distance in order to stage this one scene, and even then the city fathers of the city on the heights would not have consented to the total destruction of one of their office buildings even for the edification of ten million moving picture fans, who are following the destinies of this stirring serial drama. The only thing to do was to reconstruct the scene from buildings already standing and this was done in three days, and the result was so perfect that New Yorkers who gazed upon it in wonder were compelled to pinch themselves before they could realize that they were in California and not New Jersey, but the scene was speedily burnt to the ground and this newest of cities, the Chamelon, once more resumed its work-a-day color.

ALCO ANNOUNCEMENT.

The Alco Film Corporation, of which there are five producing Allies, The All Star Feature Corp., The California Motion Picture Corp., Popular Plays and Players, Inc., the Favorite Players Film Co., and Excelsior Film Corp., announce their complete program, which will be seen throughout the country beginning with October 5th, when Ethel Barrymore in Augustus Thomas' "The Nightingale" will be released.

Alco announce their first three releases and from appearances they constitute a most formidable arrangement.

First comes Miss Barrymore, followed by the excellent Irish character delineator, Andrew Mack, in the popular work, "The Ragged Earl," and then Carlyle Blackwell in "The Key to Yesterday." A more varied selection of plays could hardly be imagined.

Al Lichtman, for the past four weeks touring the country opening branch exchanges and contracting for the distribution of the Alco products, returns to New York this week with the announcement that the entire United States has been covered and the result is that every city in the Union will, on October 5th, flaunt Alco films to their publics.

Mr. Lichtman's tour has been a remarkable one. From his first stop at Philadelphia to his concluding effort at Los Angeles, there has not been a hitch in the expected arrangements and the most sanguine member of the Alco directorate could not foresee the alacrity with which prominent exchange men, exhibitors and the trade in general accepted the Alco program.

Although practically a closed corporation, the Alco people have been flooded with offers of financial assistance from prominent film men, if they would but allow the Alco program to be controlled in certain territory by them.

Walter Hoff Seely, head of the Alco, paid a flying visit to Boston the latter part of last week and reports excellent results of the Alco system throughout New England. Alexander Beyfuss, head of the California Motion Picture Corp., reports the "Coast" up and ready to take Alco to its breast. Withal, the outlook for Alco is said to be most promising.

All War Picture Fakes

That's What John Tippett Says From His Vantage Point in London.

VARIOUS and conflicting reports of operations in the war zone have been brought to this country by refugees, and there have been many accounts printed in the papers. But it is doubtful if a more graphic or sincere narration of actual conditions as they present themselves to a business man has been received, as the story told in a letter just received by Carl Laemmle, president of the Universal Film Manufacturing Company, from his London representative, John D. Tippett. Mr. Tippett realizes, as well as anyone in the world, that the entire moving picture-going public of the United States is waiting on the qui vive for actual pictures of war scenes from the great European conflict which is raging so fiercely in France and Germany. His letter is utterly frank, and views the situation from an authoritative standpoint which will explain many of the unauthorized films which are being shown in this country, and the reason why it is almost impossible to secure actual war scenes. Following is the letter:

Sept. 5, 1914.

Mr. Carl Laemmle, President of the Universal Film Mfg. Co., 1600 Broadway, New York.

My Dear Mr. Laemmle—I notice that the Universal is sending a staff of eight cameramen to the front to get war pictures, etc., Now, I advise you to go very slow in this business. It just means a man's life to take any pictures over there at present, and the chances are that it will be so in the future as well. You have no conception of the conditions across that channel—absolutely no conception. I do not care what the American papers print, it is just twice as terrible.

From the first we have had a lot of still pictures brought over, although if the enemy caught hold of a man with a camera, they shot him on the spot. They do not care who he is. I believe this is the thirty-fifth day of the war, and there has not been one single subject brought into London thus far, and you must remember, too, that there is no law here restricting the showing of war pictures. Absolute freedom is given on that score. But with one exception, there has not been a picture of the slightest consequence shown. One company managed to get some scenes from Louvain, and they only did that by an accident. They happened to have a cameraman in Ostend, who, in some manner, got into an officer's machine. They went to Louvain after the burning and secured some very good pictures. But with this single exception, no pictures have been shown which are of the slightest interest as far as real war scenes are concerned. Of course, we have plenty of manouevres, and all that business.

To show you how scarce this class of pictures is, all the theaters the other day billed a short subject of King Albert reviewing his troops in Belgium as they were going to the front. As a matter of fact, this picture was taken six or eight months ago.

Now you know that I am aware of what I am talking about from the position I occupy here. Anything you see in America of any consequence is fake. I do not care what it is, if it is relative to the trouble now on the Continent. In the first place, while there is a great deal of bayonet work going on, the major part of the fighting is from one to two miles away. Several rifles used in Europe today kill at two miles with accuracy, and a man can be hit at three miles. At night they work with enormous searchlights mounted on big motors and in the daytime, of course, with the aid of strong telescopes. Now, if a man were allowed to use a camera—this is absolutely forbidden—the enemy would assume, with the aid of their glasses, that it was a new-fangled gun, and they would spot him with a big, fat shell before he could turn the crank a dozen times.

You received a subject from me a short time ago of some prisoners at Bruges. Well, that cost us altogether between $700 and $800, for I have had two men in Belgium from the very first, and good men, too. They were half of the time in jail and finally managed to leave there the other day, lucky to escape with their lives, with the loss of a lot of film, and I think a camera as well. Cameramen are absolutely forbidden to go anywhere near the points of interest.

To get even small photographs is a most daring exploit. I understand some officers have given orders to kill every English correspondent, and many of them have made a practice of killing any person caught with a camera, irrespective of who he is. The story has never been told as to what has happened during the last few weeks in Belgium, and men from America, and people from other neutral governments, have disappeared, and will never be heard of again.

One of my reasons for writing this letter was the reading of a trade paper advertisement. In my opinion the advertiser is very foolish to try to fool the American people in that manner with some old faked-up junk.

There has never been a moment since this war started that the thought has not been uppermost in my mind to secure war pictures, and I feel very keenly my failure to be able to send you any, with the exception of those already shipped. Unfortunately, all communications from our continental offices are cut off on the jump. So they have been unable to give any assistance.

Of course some one may bring a picture occasionally. It is hard to believe that this war is going along without at least an occasional picture being taken. I have got all the lines out here that are possible to secure everything of interest.

Our business is holding up exceedingly well, and, unless we have a collapse, which may occur, we will have a good Fall, notwithstanding the loss of our continental connections.

(Signed) JOHN D. TIPPETT.

KLEINE LAUNCHES "THE NAKED TRUTH."

All Kleine offices are now booking "The Naked Truth," the five-part subject made from the sensational French novel, "La Femme Nue," by Henry Batille. This was the Kleine success which opened the doors of the New Candler theater, New York. The picture features the famous European actress, Mlle. Lyda Borelli, who duplicated in Italy Fanny Warde's American success in "Madam President." By the terms of her unusual contract with George Kleine, no motion pictures may be shown in a city at the same time she is showing there on the legitimate stage.

The Art of Exhibition

Sidelights on the Presentation of Motion Pictures Projected by an Expert with the Credentials of Success—A Coming Budget of Rare Information for Ambitious Exhibitors.

By W. Stephen Bush.

THE presentation of motion pictures has, in the course of time, developed into a science. As it affords a talented man a wonderful chance to express beauty and appeal to the human soul, it may be called an art. In a vague and general way these facts have come to be recognized not only within the industry, but also by the general public. We have solved many problems in production; we are slowly and painfully working out the problems of distribution, but the plainest and the most telling progress has been made in developing the art of exhibition. In some important aspects the art of exhibition has advanced far more rapidly than either the tasks of production or distribution. Indeed, it is not too much to say that the exhibitor is often hindered by the slower rate of progress made in the closely related branches of production and distribution. It will help all around to state this fact and dwell upon it. The exhibitor is flooded with offers of quantity at a time when quality alone can help him to maintain and increase his patronage.

Samuel L. Rothapfel.

The art of exhibition is just taking root. Neither you nor I can tell what stately growth and what noble heights may be reached in the future, but both you and I can learn something from concrete and indubitable success. This article is inspired solely by a desire to help ambitious and progressive exhibitors striving to maintain a high standard of quality and to accomplish the greatest material success possible. Night after night I have presented myself at the Strand Theater, only to find entrance impossible. Every time I tried to get in after eight-thirty o'clock I found the lobby jammed with patient and determined people, waiting to get in and see the show. The courteous guardian of the gate had the same regretful smile and the same polite assurance: "Nobody can get in before 9:30." This happened on many a night when the heat was almost stifling. Of course I knew the cause of it all, or at least a very respectable percentage of the cause. The name is Samuel L. Rothapfel, the Wizard of Presentation. I knew that all the threads led into his hands and that his spirit animated the whole big theatre from the sidewalk to the rear wall of the stage, and from the ceiling to the cellar. The question of "How does he do it" had occurred to very many others beside myself, and some of them had traveled a good many miles to try and get the right answer. In this series of articles I want to unfold the secret as far as written words can reach. I want to present a close and intimate view of this embodiment of the art of exhibition and to set his views and methods plainly before the readers of the Moving Picture World.

Nor can I omit mention of the men who have made this success materially possible. The phrase "million dollar" has become cheaper than copper pennies, and one must restore the good old expression to its old meaning, renovate it as it were before using it. It is the "Million Dollar House," with all the phrase in its truest meaning implies, which must share the glory of success. The builders of the Strand, with their indomitable faith in motion pictures as the most popular and commercially the most profitable entertainment, have built an enduring memorial to their good judgment and their sound enterprise.

While I realized that here was much ore well worth mining, I would not have attempted the task had I not received the most kindly assurances of support from the wizard himself. I had pointed out to him that all the exhibitors in the country would be interested in methods which kept a house with almost thirty-five hundred seats filled most of the time. I had scarcely finished my invitation and appeal when Rothapfel, in his impulsive, rapid way, began to pour out his ideas. And right here is one of the reasons of his phenomenal success. The man is unspoiled to this moment, and likely to remain unspoiled. He was an idealist with his soul filled with his lofty ambitions when he gathered his first little audience in a small mining town in eastern Pennsylvania, seating his patrons on chairs borrowed from an undertaker's shop, and he is precisely the same idealist now when the finest and largest audience in New York pays its nightly tribute to his genius.

If you expect to find a self-satisfied man in the office of the Strand his name is not Rothapfel. "Rothie" is the most dissatisfied exhibitor in the world. With unsolicited praise poured into his ears from all sources his sole reply is: "Oh, this is nothing; wait till I get going." In another minute the man is in the midst of his favorite topic; ideas rush from him like water down a rock, defying channels and embarrassing you with so much lavish wealth. Now, I want to make this flow run between set and definite shores. I want to analyze the elements of his success for the benefit of exhibitors everywhere. He has promised to do it for the readers of the Moving Picture World.

On and off he and I have talked of music and atmosphere and program and of such subjects as "Treating the Pictures" and "The Psychology of the Screen," "The Heart and Soul of the Audience, "Reserved Seats in Motion Picture Theaters," "Why Singers Help the Entertainment," "The Relation of the Manager to His Employees," "Possible Prices," "The Theater, Its Construction and Its Physical Aspect" and "The Morale of the Motion Picture." All the time I have had a lively sense of duty working within me. It seemed to me that it would save thousands of our readers time and worry to set these ideas before them. Rothapfel's talks—all of them—abounded in practical values, and I felt it would be very much in accord with the old Chalmers gospel of usefulness and service to give them the widest circulation possible. I know of no better medium than the Moving Picture World. Hence the announcement of the coming of these articles. The man with the smallest capacity will find a grain of profit here and there and so will the man with a larger theater and correspondingly larger responsibilities. Mr. Rothapfel himself has chosen the order in which these topics are to be presented, and the first will be "The Program." There are subdivisions of this most important subject, and there will be illuminating rays along the entire way.

It will help and encourage exhibitors aiming high and often struggling against cruel odds to know that Rothapfel has not advanced to where he stands today over a path of roses. On the contrary, it has been especially true in his case that the gods grant no success without sweat. Nor is his success of today just a pleasant companion ready to come at his mere beck and call. Success in the art of exhibition must be wooed day after day, sometimes gently and sometimes rudely. He modestly attributes his success to two great co-operative forces: the splendid theater, which is large and fine enough for any flight, however high, and the enthusiastic loyalty of his employees. Those things will be treated of, however, under the proper headings, and I must bring this introduction to a close with a word or two about the man who will do much of the talking hereafter. He is one of the most widely copied men in the amusement world today. Quite often he is copied unintelligently. The real reasons for and the true sources of his success are not grasped, and the result of this kind of imitation is, as we all know, "a most lame and impotent conclusion." These articles are to explain the whys and wherefores of the record-breaking crowds in the sense and often in the very words of the successful man himself.

"Tell the readers of the Moving Picture World," said Mr. Rothapfel, when all arrangements had been made, "that I am deeply interested in the problems of my fellow-exhibitors and that it is my earnest desire to help them in any way that I can. If one of your readers has a special problem of his own that seems to call for special treatment, let him write to me through the Moving Picture World and I will answer him in the course of these articles."

The first instalment of the series will be "The Program."

KALEM'S SANTA MONICANS EAT RABBIT PIE.

It is reported from the West Coast that John E. Brennan and Frederick Hornby, of the Kalem Santa Monica comedy bunch, recently shot fourteen rabbits—live ones. Director Albert W. Hale turned over the spoils to his two comedians, and the result was a feast of rabbit pie. The whole company was in on it.

OBSERVATIONS

BY OUR MAN ABOUT TOWN.

FREE advertising secured through unnecessary clashing with the authorities, or challenges made in that direction, is deserving of the unqualified condemnation and can bring neither credit nor profit to those who resort to such tactics. This matter has been a topic of discussion in many circles connected with the motion picture business during the past few days. It followed a discussion of a question as to how far producers of motion pictures may go without disturbing the policy of neutrality maintained by the American government with reference to the European war.

* * *

A very prominent and influential German-American society has made a protest to the National Board of Censors against the licensing of a certain film purporting to deal with incidents of the Franco-Prussian war of 1870. The protestants claim the film will tend to prejudice and possibly unduly disturb audiences and, in view of the present situation in Europe, the production of the film would be a violation of President Wilson's neutrality policy. It was the opinion of many that the protest was a "plant" for free newspaper advertising, but subsequent development showed that a protest had really been made to the National Board. At the same time there was a reservation of opinion as to the advertising question in view of the declared attitude of the producers of the film objected to.

* * *

According to published statements credited to the producers of the film they intend to exhibit the film to a representative of President Wilson at Washington and if the film is approved it will be exhibited in spite of any protest the National Board of Censors may make.

* * *

The conservative people in the motion picture business do not indorse this sentiment on the part of the producers. It lacks even a color of common sense. In the first place, the defiance is made before an opportunity has been given the National Board of Censors to see the film and act upon the protest. Why declare war before there is occasion for it? In the second place, what has the representative of President Wilson (or the President himself, for that matter) to do with the case?

* * *

This neutrality question is such a delicate one and presents so many phases that it is difficult for most people to understand how far one may go without violating it, or even comprehend what neutrality really means. There are many Germans in this country who feel that President Wilson has technically violated the neutrality because he refused to receive their delegation. After the Belgian Commission called upon the President and submitted their protest against alleged atrocities committed by Germans in Belgium a German-American delegation sought audience at the White House to make reply to the protest. The President refused to see the delegation on the ground that it consisted of residents of this country who were not on the scenes involved in the matter and were, therefore, not in a position to make proper presentments. Taking this position as a criterion, it is a safe bet that the President will not waste any of his valuable time inspecting motion pictures to determine what bearing they may have upon the neutrality question. And, as there is no Censorship Board at Washington, it is extremely difficult to see what reasonable excuse there can be for taking the disputed pictures there for adjudication.

* * *

An impartial view of both sides of the question leads to the conclusion that the question of neutrality is not involved at all. The disputed film and the protest against it come entirely under the jurisdiction of the National Board of Censors, the Commissisoner of Licenses and the police authorities. If it is true, as stated in the protest, that the film will prejudice and disturb the people, or some of them, then the three departments mentioned will have the right to condemn and suppress this and all other films that may tend to disturb the peace of communities, or incite them to riot. Commissioner of Licenses Bell has already taken a stand on this proposition by giving his inspectors positive orders that motion pictures showing partiality towards any of the countries now involved in the great European conflict must be suppressed; nor must any pictures tending to create race feeling, or demonstrations between pictures, be exhibited.

It is true that Commissioner Bell's orders were based on and followed the suggestions of President Wilson that Americans maintain a neutral position regarding the European war, but it is well understood in all municipal circles that the injunction is practically a police regulation to guard against any unnecessary outbreaks. No producer should allow his mind to become clouded by the neutrality question. There is the equally important local question involved which must be equally respected and the producer who stands upon a technical interpretation of neutrality, regardless of the other consideration is bound to suffer loss and get others in trouble, even should he avoid the Board of Censorship and Commissioner Bell. During the Civil War in this country the authorities were frequently obliged to stop theatrical performances that threatened to arouse certain people of communities to acts of violence and in the present day the same surveillance will be applied to the stage and the motion picture screen.

* * *

It is claimed that many German residents in this country are unduly sensitive and that the protests against the picture now under consideration emanated from Germans residing near the place where the scenes were taken. This presents a phase that removes one of the causes for suspicion that the whole affair was an advertising dodge, as it accounts for the knowledge on the part of the protestants that such a picture was in course of preparation. Those suspecting a "plant" had been made were wondering how the protest came to life before the film had reached the Board of Censors, or even before the film was ready to leave the studio. The fact that some German residents may be unduly sensitive regarding matters touching upon the European situation does not, however, bear heavily upon a determination as to whether or not the film is what those protesting people say it is. That issue is merely incidental. It is quite natural for all the nationalities to be more or less sensitive regarding the terrible situation "on the other side." The question before the Board of Censors and the municipal authorities will be the possible irritation of that sensitiveness.

* * *

It is said the producers of the protested film say they are victims of circumstances, that work on the subject was begun before the European war started, that the whole story is based upon a dream and the closing scenes show the Germans in a better light. Under ordinary circumstances, they say, there would have been no protest. The latter declaration would seem to close the case and cause the producers to change their determination to proceed in spite of what the Board of Censors may do. The subject may be a most excellent one and it would be unfortunate should the producers suffer the loss of time, labor and expense expended upon it, but it would be far better to bear that loss than be an instrument of disturbances throughout the country. If the production has merit it will have the same drawing power upon the restoration of "ordinary circumstances" as it would if that condition now existed.

* * *

One of the principal points made by those discussing the matter was that the case brought forward another opportunity for justified appeal to motion picture people to unite in everything tending to benefit the interests of all. There can be no doubt that after hard trials the National Board of Censorship has established itself in the confidence of the people and it is the duty of all producers to loyally abide by its just decisions. Any attempt to evade or combat them must eventually weaken the confidence the Board now enjoys and cause a renewal of the censorship battles that caused so much loss of time and money during recent years.

* * *

A manufacturer who took part in the protested film discussion said he knew what it was to have subjects thrown back on his hands by adverse censorship and, at times, felt that the judgment of his staff was superior to that of the critics; but, in the long run, he found it best to give way and make the best of it. He did not admit that the National Board of Censorship was entitled to credit for the artistic improvement in films, but he cheerfully conceded that the work of the Board had, in a large measure, done away with the adverse comments on the character of the subjects and complaint by the public of the existence of pictures unfit for exhibition is now rarely heard. "This has been of immeasurable value to the business," he said, "and, all things being equal, I am willing at all times to submit to its rulings. I am a bitter opponent of official censorship and know that challenges of the National Board of Censorship must eventually bring the other into existence. The difference between the two is that the latter is national, while the former cannot help being factional."

Doings at Los Angeles

IT is said that many actors practice facial expression before their mirrors at night, or when at home. Screen artists surely do the same, for a few nights ago Carl Uhlman, of the New York company at Inceville, was doing a scene in his room, using a revolver. He thought the gun unloaded, and, as he aimed the weapon and rehearsed the scene, it went off, the bullet grazing his chest. The wound was only a superficial one, but painful enough to teach the actor a thing or two.

* * *

Since the submarine tube has been invented for making moving pictures under the sea many good subjects have been released of this nature. It only remains for some Western company to film the famous bottom of the sea at Catalina Island a resort near here, which has been visited by tourists for many years. The under-sea life is wonderful, and many visitors make the trip in the glass bottom boat to see the life which abounds on the ocean bed. The water is magically transparent.

* * *

Frank Montgomery, who, assisted by Mona Darkfeather, has been producing Kalem Indian pictures, will now release, through Sawyer's, pictures made by himself and his players. Two reels of drama and one of comedy will make up his weekly output. The funny films will be named "Monty Comedies," while the others will bear the sign "Darkfeather Features." The new concern will occupy the Norbig studios at Edendale until new quarters can be built.

* * *

The California Fleas, the latest in theatrical and moving picture circles, is now well on its feet, having given its initial entertainment in T. M. A. hall.

* * *

Again incorporation papers have been drawn up for a new film company. This time it is the Photoplay Amusement Company, of which W. F. and H. A. Bierhans and L. P. Green are at the head. They incorporated for $20,000, and 90 per cent. has been subscribed. It is not known what they intend doing.

* * *

Jennie Lee, who was well known on the real stage, and who scored a big success in Dickens' "Bleak House" about 30 years ago, celebrated her sixty-fifth birthday on the fourth of this month. She is working in D. W. Griffith's company, and every one at the studio stopped work to congratulate this woman. She is playing in "The Clansman."

* * *

The Trinity auditorium will open on the 28th with "Cabiria." Fans of the screen are already planning on seeing this big film at the large theater.

* * *

It is not generally known that Editor William H. Clifford of the New York forces is a playwright as well as a scenario writer, but he is, and it was he who wove the story "Mr. Aladdin." In addition he wrote "Threads of Destinies," which will be the vehicle for Evelyn Thaw. Besides that, he writes from two to five reels a week for the local producers. He claims that he has "nothing to do till tomorrow," but he certainly must have.

* * *

It is said, and the person who said it is pretty good authority on the subject, that W. N. Selig, owner of the wild animal farm near Eastlake Park, has willed to the city the whole place, and Manager Tom Persons has arranged to open the Zoo to the public about October 15. Much improvement has been noted here, and the whole place is in good shape for the people who wish to visit the interesting exhibit. Buildings have been contemplated which will afford the public a skating rink, dancing pavilion and other attractions. The architecture will be of the mission type.

* * *

"Hoodoo" seems to have replaced Fred for Kelsey's first name, for he has had a round of bad luck in producing for the Mutual lately, his topping misfortune being the loss of a borrowed Spanish silver-mounted saddle in a barn fire up in the desert. Recently he pulled a dynamite explosion, and in the big crash a number of sections of government pipe were destroyed. At other times he has had bad luck while far away from civilization, and now he is timid when it comes to making something where he has to borrow props or go far away.

* * *

On a visit to the Selig studio I discovered that Lanier Bartlett, who writes many scenarios, and who, in "The Carpet of Bagdad," aided greatly in the staging, had spent several years in the Orient. His knowledge of props of that part of the world aided him in telling how the market scene should be staged.

* * *

Director Reginald Barker has completed "The Night Stage" at the New York studios. He will depart for New York soon to do a few scenes for a big feature picture, the largest part of which is laid in the west. The Statue of Liberty is to be used in some of the scenes. He will be gone about two weeks.

* * *

Clune's Broadway Theater has added to its lobby display by showing a stuffed lion which is said to have belonged to a company here that killed it when it became distempered. It made a good "ballyho" when the popular theater ran a lion feature.

* * *

"Dare Devil" George Larkin, the hero in "Trey o' Hearts," is at his stunts again. He thrilled spectators when he jumped into the water from the second yard arm of the Alden Bessie, a schooner which was used in the latest installment of the feature series. The yard arm is 85 feet above the water and Larkin made the jump in short order. The camera registered 25 pictures for the drop. Director Lucas was going to snap George while in mid-air, but all he got was the smoke. The tenth installment has just been completed.

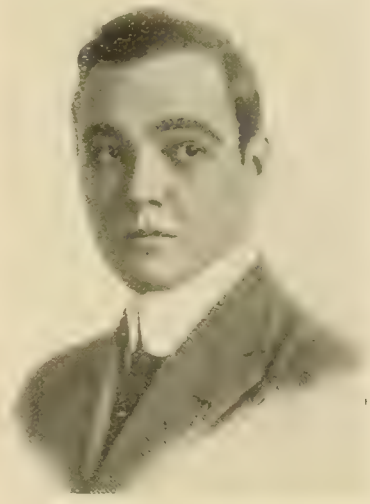
* * *

The Industries Educational Film Company is fitting up its new studio on the tenth floor of the Knickerbocker Building.

CLARKE IRVINE.

Charles Ray

CHARLES RAY, leading man for the Kay-Bee and Broncho companies of the New York Motion Picture Company at Santa Monica, California, was born in Jacksonville, Illinois, in 1891, and is therefore one of the youngest leading men with real experience in the business. He does not inherit his talents, but adopted the stage as a profession while very young, and does not mind admitting that his first theatrical job was delivering handbills. He became water-boy, usher and box-office clerk in turn, and then went on as an extra hand and finally traveled with a small repertoire company for over two years, starting at the bottom and working up to leading parts. Then came numerous stock engagements in different parts of the states, interspersed with occasional tours, the very finest schooling for a young actor. During this time Charles Ray played every variety of part from singing and dancing to Shakespeare. He then joined the New York Motion Picture Company and is well into his second year with them and is one of their most valued actors.



Charles Ray.

Charlie Ray is tall and athletic, and is possessed of a fine figure. Good looks, light brown hair and keen brown eyes and smart dressing add to his popularity as much as does his charm of manner and absence of "side." He owns an automobile and loves to "let her go" and lives in Los Angeles with his mother to whom he is much attached.

LYRIC THEATER OPENED.

The Lyric Theater, a moving picture emporium, at Decorah, Ia., was opened in the early part of September. The 330 seats that the theater accommodates have been filled at every show since the opening night, and Miss Ellen Larson, the manager, is particularly pleased with the outlook for her investment so far. The entrance to the Lyric commands an air of style and beauty, and the appointments are up-to-date.

PURCHASES THEATER.

Sidney G. Spear of Plattsburgh, N. Y., has purchased the Imperial Theater of Hogle & Walsh, that city. Mr. Spear has remodeled the house and changed the name to the novelty.

Advertising for Exhibitors

Conducted by EPES WINTHROP SARGENT

Where Is It?

SOMEWHERE there is an Amaranth theater in Boro Park. This might be the Boro Park in New York City, for all we know or don't know, but there is nothing to show whether it is New York or Alaska—though we do not think it is Alaska. Of course, for a house-to-house distribution, the state is not important, but it always looks better. The particular point is that this unknown manager writes a good advertisement in his booklet program. Look at this, for instance:

> What we advertise we show. You cannot pass a gilded nickel for a Five ($5) Dollar gold piece without getting into trouble. Neither can you give a bad show and retain your patronage. *What we advertise outside—we show inside.*
>
> We tender you an
>
> INVITATION
>
> to our theater and airdome so you may judge as to the excellence and high quality of our show. Don't gamble on uncertainties. When investing in amusement, invest right.

Want's Some Programs.

The Orpheum theater, Nampa, Idaho, sends in its house organ for criticism. Its main appeal is made with a credited reproduction of one of the clever Fables from Real Reels, Salt Lake City. There is also a paragraph from this paper, some straight talk about the house written with a pen and a firm conviction the show is good and a program on the third page where the program properly belongs. There is not much room for criticism. It is clean cut and well done. If it were larger, it would be better, perhaps, but they use every line of space they have to advantage.

E. E. Sharp wants some programs from brother managers and is willing to send his in return. Will you chaps please note?

That's the Way.

H. R. Weber, of the Star theater, Chambersburg, Pa., writes he comes right in without knocking. That's the proper way. If there is any "knocking" to be done we do not think we need much help. He says:

> The Star Theater comes right in without knocking. I am sending herewith a newspaper carrying one-half page program for the week. This I put out on Monday and buy several hundred papers, fold them with the Star program on the outside and give them to my patrons as they come in. On page four I carry my regular ad regular every day, and I have an arrangement with the paper to print the synopsis of my feature every day on the same page. Giving the patron a newspaper appears to make a very favorable impression, but I hardly know if it is as effective as a program.
>
> The exhibitor who fails to use the coat-hanger scheme is missing something great. I wrapped my programs around the nails and sealed them in an envelope and distributed them over town, they made a big hit everywhere.

Mr. Weber is welcome whether he knocks or not, but it seems to be up to him to explain what he has been doing the past few months of silence.

The half-page advertisement is on the upper half of the back page and gives the synopses for the week. The ad falls seven inches and carries a nine inch reader. The big ad runs a half column for each day on the seven-column page. This is effective work in a small town, but too expensive where the rate runs by the line instead of the inch.

Tango Lessons Free.

> Thursday, August 27, the Third Street theater will give with every paid admission a complete booklet giving instructions of how to dance all of the modern dances. The instructions are by Miss Grace Field and Mr. A. Baldwin Sloane.
>
> On Saturday, August 29, we shall show the film, in which Miss Field and Mr. Sloane will demonstrate the different dances. The idea is to get one of the bookets on Thursday, bring it with you on Saturday, compare the two, go home, get some one to play the piano for you, and dance the Tango, Maxixe and the Hesitation Waltz.

Of course this probably is a book put out by the makers of the film, but the point is that they took it up promptly and worked it so nicely that the announcement can serve as a guide to other managements. Probably the Third Street people sleep, but they don't snore.

Good But Boomerang.

The Rex theater, Hopkinsville, Ky., announces that it is going to charge ten and twenty cents to see Brewster's Millions. It also announces that this is the last time this year that they are going to charge that much. This rather nullifies the effect of some of the matter printed in the announcement. They say, for instance:

> To claim that there is only one admission price due on a moving picture is worse than foolish. It is an open statement on the part of those that make it, that they cannot see anything beyond the cheap and melodramatic. It is a statement that whatever they paid for clothes twenty years ago is the price they pay today. And it may be so. But if they pay no more today than they did twenty years ago their appearance will tell the story.
>
> The twenty-cent picture means no more to us than the ten-cent one from the standpoint of profit. If we charge you more to see the picture it is a sure thing that we pay more to get it. The respect for our mental development demands that we get the best. Nothing would give us greater pleasure than to be able to present nothing but the great productions made in moving pictures featuring the great actors and actresses of our day. The prestige gained for this theater from showing the best is worth more than all of the dollars we may ever hope to make.

This is all good argument and true, but it naturally leads to question: if the better picture is so desirable the Rex promises not to run another one for at least three months, why? The announcement is all right save that it is kicked into the gutter but this one promise not to do it again "this year." One good film deserves another and Brewster's Millions should have been used to pave the way for other productions of similar merit. You have to be careful in writing an advertisement not to stumble over your own argument and get tripped up. From Septembebr 2 to January 1 is a long time to tie a house down to one ten-cent price. Lots may happen meanwhile, and always there will be persons to remember the earlier promise. It is much better to explain than to apologize. The Rextra is now a twelve page issue with plenty of advertising for the house and the outside advertiser as well.

A Coupon Scheme.

Jacques E. Abrahams, of the Star theater, Brooklyn, sends in a card that he has used to help keep business up through the summer. Roughly speaking it suggests a commutation meal ticket, with a border of fives and tens totaling two dollars. These are sold to stores in the vicinity and as far away as possible, the merchants paying four cents each. When two dollars worth of purchases have been punched the ticket is good for one five-cent admission to the Star, except on Sunday nights. Mr. Abrahams writes that he has disposed of 30,000 of these tickets to 65 stores during the summer and that he kept business up at a slightly reduced cost. Nights when a feature raised the price to ten cents an additional payment was required.

The scheme is a good one, but the tickets are so cheaply printed that they do not look valuable and the impression that something worth while is being given is not created. As Mr. Abrahams points out, it is possible with the magic free ticket to bring people past other houses to the Star, and since the use of the ticket is valuable to the Star, a better piece of printing would have given much more return than the slightly increased cost. A cut signature or something should have been used to protect the ticket from forgery, and some means should have been taken to trace the source of the tickets. Any manager who employs this scheme should note these points. If tickets are sold by the thousand, the imprint of the distributing firm should be given. Then if ten thousand tickets are sold and fifteen thousand turn up, it is easier to trace the extras. The ticket should also carry the statement that it is not good until the full amount of merchandise has been purchased and it would be better still to reserve the presentation of the actual ticket until the preliminary card has been used up and properly punched. A good wording would be:

> This ticket, when properly punched to prove the purchase of two dollars' worth of merchandise from
>
> Card of the Merchant here
>
> will be accepted by the
>
> STAR THEATER,
> 3814 Thirteenth Avenue,
> Brooklyn, N. Y.,
>
> For one
>
> FREE ADMISSION.
>
> Except on Sunday evenings or when the presentation of a feature film requires an increased admission fee, when it will be accepted as payment of five cents.
>
> Cut of Manager's signature.

It will cost a little more to get up, but not so much more than it will not show an added profit.

Something New.

Plenty of managers have given bits of film—one to five frames—as souvenirs, but Manager Moore of the Irving theater, Irvington, Ind., has a whole reel. This is backed up by a lucid program announcement.

> It is not an unusual thing for some one to ask to see a motion picture film. For those who are interested in the way our pictures are produced, we have placed a reel of film in the lobby of the theater. It will be there all week.
>
> This film is 1,000 feet long, and is composed of 16,000 separate photographs, each about the size of a postage stamp, and each one almost, but not quite, like those next to it. When this picture is shown on the screen it is run at the rate of one foot,

or sixteen pictures, a second. This film is a "positive," mounted on a celluloid strip, and is printed from a negative which has been made at the same rate of speed that we run it.

A 4,000-candle-power light, in a machine on the same principle as that of the magic lantern, shows one of these minute pictures on the screen for the fraction of a second. Then the light is shut off, the film is moved forward so that the next picture is in place, the light is turned on again and the next picture is shown. This operation is repeated, as we said, sixteen times a second, which is so fast that the eye cannot see the change, making it look like a continuous picture in motion.

The individual pictures on the film have an area of about five-eighths of an inch, and when shown on the screen cover 168 square feet, or about 35,000 times the area of the film. It is an interesting fact that the microscopic photographs will show, when so enormously magnified, fleeting expressions on faces, and every little detail of all within the camera's range.

Film is an every day story to the manager, but it still interests the public. Even cuttings are eagerly examined, and a whole reel is a real novelty to most of an audience. The above is printed on the back of the week's program and it is pretty certain that it made business.

Changed Form.

Frank D. Adams has purchased the interest of Jon Hutchinson in the Star theater, Milledgeville, Ga., and has slightly changed the form of this first daily one side program-newspaper. Now the paper is about the same size sheet, but longer than it is wide instead of the reverse, a handier form for reading. We think it is the only theater program in the country that gives the official daily weather forecast. It is a sheet unique in many ways and we are glad to see that Mr. Adams is keeping it going. He should, however, have kept the serial number in. The change was announced in a well phrased form letter signed in ink. A telling line is

> Remember that I am trying to please you, but to do so I must have your help and friendship.

The program would be more effective were it framed in a six-point border.

Not Enough.

Edward A. O'Neil, of the Touraine theater, Brooklyn, sends the first issue of Touraine talks, and incidentally writes he would rather read The Moving Picture World than eat.

The trouble is that there is not enough of the talk. What there is is gossipy and intimate. It doesn't belie its name. It talks about the reels instead of clipping the synopsis, but it doesn't talk enough to fill the modest four pager. The second page, devoted to house talk, should be a solid page and not a half page. The half page looks as though the talker did not have enough to say to last the page out. The first paragraph is capital.

> This is our first edition of Touraine Talks. They are written and distributed for the purpose of keeping you alive to the fact that you have a theater on the Park Slope whose management is striving day in and day out to not only entertain and please you with Motion Pictures carefully selected and properly displayed but whose aim and ambition is to have the Touraine Theater known as a place where folks can come and be assured that what they see will be clean and wholesome.

A whole page each week in the same sincere vein would help a lot. The first issue marks the opening of the house. Perhaps Mr. O'Nil will have more time for writing when things get going.

Score One.

Here's one man who shot a job back to the printer when he did not follow instructions and set an invitation in Old English. Every little helps. There may come a time when there will be NO theater advertisements set in this blind type. E. C. O'Keefe, of the Regent Theater Company, Billings, Montana, is the hero. He writes:

> Am enclosing herewith sample of card which I used at the opening of my new house here in Billings. I recently sent in one used to announce the feature, "A Million Bid," and have noted your criticism of same, for which I thank you. A funny thing happened this time. I told the printer NOT to use Old English for this one and sure enough the proof came in Old English. Of course I immediately made him reset it and the enclosed card is the result.
>
> One fault I am quite sure you will find with it is that there is too much on it for the space offered but I tried to cut it down but it seemed that I couldn't. There were so many things I wanted to put over. However, there may be other suggestions which you might have to offer on it. I trust it will look somewhat of an improvement over the last one.
>
> I might add that I intend to run only big features in this house and get the advanced price. I have booked Paramount, two a week; General Masterpieces, Shubert productions and others, making a very strong lineup. *People here like features* and if presented in a first class manner, *will pay more.* Our house is the best picture house in town. We have a mirror screen, fine seats, excellent ventilation, good music and fine pictures. We look for a good business from the start. I still will hold onto the Luna theater here and run general service at ten cents. Might say that the Luna was a total failure until I took it and now it is the most popular show in town. The Regent, formerly the Broadway, has been a lemon also, but I am confident that with the right sort of pictures, good projection, courteous treatment and attention to details, it should be a winner, so I took a chance on it after four others have failed. I immediately started to remodel it, closing it during August, built a canopy, new ticket booth, installed a mirror screen and two Powers 6 A machines, repaired seats, and dozen other small improvements, costing in all over $1,500.
>
> At any rate, it is worth a trial. We figured the time of the feature house is at hand so got into the game ahead of our competitors.
>
> Later on I will get back into the program brigade and issue one for both houses, then will send you a sample for your inspection.

The letter shows that Mr. O'Keefe knows his own answer. The card *does* contain too much copy. It is a card 3½ by 4½ and carries this letter press in script:

Announcement
The new Regent Theater announces for its opening
Saturday and Sunday, August 29th and 30th
"Shadows of the Past"
Vitagraph's Stupendous Broadway Success
featuring Miss Anita Stewart.

It will be the policy of this All-Feature Photoplay House to present only the choice of the world's feature films in a faultless manner, at a uniform admission.

Matinee:	Evening:
Children 5c	Children 10c
Adults 10c	Adults 15c

A less crowded card would have attracted more favorable attention, and once he had them in the house Mr. O'Keefe could have explained by means of a slide all that relates to the policy of the house. The prices of admission could have been carried in one line in a smaller type or at the worst two six-point Gothic lines, and in the space thus gained the rest of the text could have been given its proper display.

This is the best rule for small stuff:

If You Have Two Things You Want to Say and Space for Only One, Select the More Important of the two and Get That Over. Do Not Try to Tell Both and Tell Nothing. ONE Statement That Is Read Is Better Than TWO UNREAD.

The card is a much better job than the last sent in, but it is too crowded. It would have been still better in engraver's shaded or one of the type faces, but this does very well for a starter and perhaps, in time, Mr. O'Keefe can coax his printer to get some new stuff in his cases.

As a last resort the admission prices and the announcement of policy might have been printed on a card about the size of a visiting card slipped into the same envelope. We'll be watching for that program. Feeding two houses it should be a good one.

Won't Insult Him.

Charles F. Kean, of the Opera House, Minersville, Pa., takes part of two columns on the front page of the local paper to announce that "he will not insult" the intelligence and ability of the producer by showing Judith of Bethulia for five cents—he is going to charge ten. It's a snappy way of announcing while defending the raise in price, but we think that if Mr. Kean keeps on with the same class of features as he has booked for the first five special Friday features, he'll be up to fifteen cents by the end of the month and a half. He supplements his newspaper work by a well written folder announcing the change and the first five subjects. It is well displayed and clean looking, but the red and green ink is a little too violent for the subject. All green, which matches the tinted paper, would have been better. Mr. Kean writes easily and fluently. His arguments do not sound labored. The only objection that might be offered to the work is the veiled suggestion that ten cents is an awful lot of money. Ten cents is little enough. The argument should have been worded to suggest "only ten cents" instead of "all for ten cents." Take this paragraph:

> In justice to ourselves we feel that we cannot offer this class of attractions at the prices that we have always charged. We know that there are many lovers of GOOD PHOTOPLAYS in Minersville who will gladly pay the price we are compelled to charge for bookings of this character. We must charge TEN CENTS. This price applies to Children as well as Adults.

Now see how this sounds:

> Of course it will not be possible to present these big features at the same price we charge for the regular releases. Many managements regularly charge twenty-five cents admission to these and similar features, and we believe that there are hundreds of lovers of good photoplays—the best plays—in Minersville who would gladly pay these prices. But we have been exceptionally fortunate in our booking arrangements and we are able to announce an admission of ONLY TEN CENTS, but this is dependent on getting ten cents for each seat. We cannot make it half price to the kiddies, much as we wish we could.

It says the same thing, but now a favor is being *conferred* instead of *asked.*

We would like to see more of Mr. Keefe's advertising.

> Made to laugh at.
> Where pleasure grows.
> All for your pleasure.
> We please the family.
> Keep tomorrow in mind.
> Take a look at the best.
> A week of wonder pictures.
> Worth your dime—and time.
> If it's worth showing we show it.
> Pleasure coupled with comfort.
> Others are good, here is the best.
> Nothing like a visit—begin today.
> Better than many—equal to any.
> Pictures that bristle with novelty.
> Treat yourself to the best. Go to the ——.
> Always the best picked from first releases.
> For that something better desire. Go to the ——.
> The fact of us showing it is a guarantee of its goodness.
> We always show the best productions from the best producers.

THE PHOTOPLAYWRIGHT

Conducted by EPES WINTHROP SARGENT

Mass Action.

ALICE C. BROWN offers a new way of stating an old proposition in advancing her theory of "mass action." Her letter is so interesting that it is given in full:

Seems to me that if the man who has taken down in shorthand, reproduced on the typewriter, etc., the stories he has seen on the screen for 18 months, will stop that method, and, having studied the film of, say "Gladys the Goose-Girl," go home and write one similar, but about Helen the Hen-Wife, paying proper attention to the differences between both Helen and hens and Gladys and geese, he will make more progress; his imagination will have a chance to stretch its legs. Of course, it is doubtful if his script will sell, but once upon a time, in chemistry, I learned of a condition called "mass action," in which a relatively inert substance present in large quantities overcomes a more active substance, purely by reason of its quantity; so with writing; a large quantity of even mediocre work is bound to have its effect, result in more material advance than a little of higher class. It's apt to be more regular and amounts to better practice. I have a theory, too, that one works along without much apparent advance, then suddenly reaches a top notch, sells a script; then the next fifteen or twenty drop back below that top notch, and naturally don't sell; then comes another time when the cumulative effect shows, and possibly two or three scripts reach top notch; and shortly a higher point is reached, but the bulk of the work inevitably drops back somewhat; gradually the average level is raised, until the original top is merely one's average work, and so one goes from one top notch to another, until everything is good enough to sell. (That is the ideal, of course.)

Also, it is a mistake to call the typewriter, paper and stamps, the material of which photoplays are built; they are not any more than the horse and wagon that deliver the concrete, brick and lumber are the material of the house. Photoplays are built of ideas, facts, incidents, situations; the simple fact that Jane climbed the fence may be built into an incident (very good practice, such work is, too), that may have an important bearing on the crucial situation of a tragedy, or it may be the climax of a comedy, the beginning or the end of a story. Of course, if one writes 300 plays without *any* sign of improvement, it would seem as if God didn't intend one to be a writer, and one might just as well go to chicken-raising or something else that's easy.

Somewhere I read that there are two types of mind—the copyist and the creator—and they never change one into the other; now the copyist will never make a writer, and if you copy literally and with due attention to dotting the I's and crossing the T's, you might just as well stop now; but if, when you read the recipe for a cake, you say, "That's all right, but *I'd* put more sugar and flavor it with orange instead of nutmeg," the chances are you have the creative mind, and practice will bring results. That ought to be a simple test and one that could be applied by one's self.

As a variation of the plan of pinning the incipient plots to the plank in one's study, I have evolved this way, which I pass on: There is a plate rail in the room I have appropriated for my work; I got some hooks that screw in, and some clips with perforated handles—saw 'em at the five and ten cent store, spring filing clips (ask for paper clips. E. W. S) I suppose they are; I invested in a handful and now I literally hang my scripts for a week or two between rewriting; each manuscript is clipped together and hung on a hook; there they all are in plain sight, ready to be taken down, added to, copied or otherwise handled; it suits me better than any other way I have tried. Of course, I don't keep three hundred hanging, but half a dozen can be easily cared for, and kept moving; one goes out, a new one takes its place; to-day's script goes on the last hook, naturally pushing the one of last week forward for consideration and revision.

Here's a question, no hurry, but I've thought of it several times. It not infrequently happens that in a story the fond couple take their departure; often it doesn't make an atom of difference whether they go by train and the final glimpse is of the observation car, or by boat, when the last scene is of the farewells from the railing of the ship; but it might make a difference to the producer; should one say that this scene may, if more convenient, be done in the other fashion?

I just want to say "Hear! Hear!" to Miss Justice's remarks about no synopses only; not only is it the fun and joy of writing, but it seems to me I have the first right to do all I possibly can to my idea; and I can't do it in a synopsis. And it also seems to me that an editor wouldn't have to handle a great many of any one person's scripts before he learned whether that particular person did full justice to the story in the synopsis, or whether the important thing was the development.

The matter Miss Brown makes reference to is the man who took down in shorthand numerous scripts and studied them in accordance with the example of another man who found success in that way. It happened oddly enough that this letter came just as we had come from lunch with the second editor within a period of eleven days to tell us that this first man wrote scripts that needed only the most superficial editing. One man found in the system the secret of success. Another man found failure. One man *studied* and was backed up by natural aptitude. The other man merely followed in a mechanical way the example of the other and either did not give his brains to the work or else he lacked imagination.

The mass theory is correct, except that the inertia of the mass, once overcome, should move more rapidly to success. Success most always comes with suddenness, with unexpectedness, breaking into the dreary toil like the sun through the clouds, but having caught the trick, the writer should make at least 25 per cent of sales, working from that to 40 to 60 per cent. Some writers do even better than this.

Replying to the question, the scene may be written either as a boat or train scene, or as "back of station." The director will know he can alter to something more convenient if he wants to.

Rotation.

An Oklahoma housewife, in a chatty letter, tells of her scheme of work. She aims at fiction as well as photoplay honors, and the first development of a theme is as a story, once she has the plot well set in her mind. It may take her several days in the intervals of her household work to get the story into crude fiction form, and she does not strive to put in the little refining touches. Now she lays the story aside and takes up a fiction form she has previously worked and translates that into photoplay. This, too, she sets aside and turns to the revision of a story already roughly in photoplay form. Then she starts fresh with another fiction story, takes the last fiction story for photoplay and then revises the last crude photoplay. By rotation of work she gets variety and no one story becomes stale. Of course this method will not work with some people who cannot let go of a story until they finish it, but if you have no particular plan of work, why not try this? It may be what you have been looking for. It certainly is a helpful idea for the beginner, though most trained writers write a play, revise it if necessary and then send it out before turning to the next.

But one thing in the letter stands out above the rest. The correspondent has spent the odd moments of two years merely acquiring facility of expression for her fiction work. She did not start out to write stories, she started first to learn to write paragraphs and even sentences. Why not practice writing just scenes?

Too Much.

With lots of writers complaining that they cannot get ideas, here is a correspondent who gets too much idea, just for a change. She writes:

> Why do I find it impossible to write one reel plays?—Gene Gauntier returned a 3 reel play last spring with the criticism—"The play as it stands contains enough material for five or six reels." It seems to me that one reel plays are merely episodes not stories; and when I think they are stories find they contain very, very many leaders. You state, do not worry about the number of scenes, so that each scene carries the story forward properly—Have never been able to write a drama in less than 104 scenes—half of which are full length scenes, Gene Gauntier also advised me to take the story part—this I did and found I could make two three reelers of same by changing the theme of one.
>
> Others seem to worry about the multiple market at present—what in the world shall I do if the one reel again predominates?

The trouble with the writer seems to be an inability to pick from a complicate plot just one element of the story that, in itself, is sufficient to hold the interest for a thousand feet. One reel plays are not episodes but stories if all the episodes of one chain of developments are used and all other episodes left out. The correspondent, however, has not cultivated the judgment that will permit her to reduce any one theme to the last analysis and so she thinks three or four themes, the incidents of which are so interwoven that they seem to be one whole.

A ship's cable may consist of five or six strands of twisted fibre. It seems to be a complete whole, yet the rope may be unravelled into the separated strands and these in turn into the fibres that compose the strand, just as five or six stories written into a five or six reel play can be reduced to five or six one reelers and these, in turn, into the scenes that go to make each reel.

Mayonaise dressing seems to be one complete mass, yet it is really egg and oil and codiments and chemical treatment will not only resolve the mixture into its component parts, but will go still further and separate the chemical elements of the egg and the oil.

It will pay to learn to analyze plots reducing the story to its individual elements and taking only such as have definite relation to one part of that story. "Uncle Tom's Cabin," to use a familiar example, is first of all, the story of Uncle Tom. It is also the story of George and Eliza Harris, the St. Clairs, Legree and Cassie, and Marks the lawyer, and any one of these could be made into an individual story without particular reference to the main character.

Selling Ideas.

One of the newcomers writes that she has been offered $15 for a three reel idea and asks advice, which has already been given, but perhaps there are others who face the same problem. The script has been submitted to several other companies and rejected by them.

It is a temptation to accept $15 if no more is forthcoming, and this appeals particularly to the novice. On the other hand the script that has been the rounds may be fixed up to sell to one of the original ports of call when a better grip on technique is acquired, and even an idea should be worth more than $15. There is a growing tendency on the part of certain directors who are supposed to supply their own

scripts, to purchase "ideas only" and with a few minor changes to put the stories out as their own. It is a vicious system and should be checked. It is a pretty safe proposition that the idea that is worth fifteen dollars to a director will be worth more than that to the author in the long run.

Your Address.

If you write an editor a hundred times, put your address on your hundred and first letter just the same. That may be the time he wants to reply and he may not have remembered the other hundred letters. If you cannot afford printed letterheads, type the address in, but give street, city and state every time you write, even if you do not expect a reply. Make your address a part of every business communication and even if your name is Smith or Jones type that on the sheet. Don't trust to the signature alone. It's one of the little things that count.

It Seems Longer.

Alice C. Brown contributes to the department what she thinks is a new wrinkle, though Bannister Merwin made the stop watch writing famous two or three years ago. She writes:

> My scripts kept "coming back and coming back and coming back"—you've heard the pitiful tale before—so I resolved to get a fresh point of view. With an ordinary watch, with second hand, I found out how fast I count—15—18 in 10 seconds. Then at the show, I found out how long the most common actions take. How long does the ordinary business talk last? How long does the ordinary telephone conversation take How long does it take John to come from the house door to the curb, get into his auto, wave his hand to Kitty and get off? Armed with this information, I took my scripts and analyzed them, sorting out the scenes in columns of 10, 20, 30, 40 seconds, which also means feet of film. And do you know what I discovered? A script that I fondly imagined would amply fill one reel, and probably need condensing for that, would by this standard take exactly 550 feet. Did I see a great light? Well, some! And it is surprising how many of the 45 and 50 scenes that make up many reels are the little ones of ten to twenty feet; but it is only when you take them apart that you find it out.

We have even published tables of numbers of scenes employed and their footages, all of which lead to the suggestion that a scene on the screen that runs ten feet seems to run fifteen or twenty according to the rapidity of the action. Most authors overwrite rather than fall short, but it is a good thing to know how your average action should run. You cannot do much good work timing a reel in the theater, because the reel that should run sixteen to eighteen minutes may be run off in eight, if the house is full, but it pays to sense the actions and do things right. It is not possible to work with any great degree of accuracy, since directors work in different tempi, and one man may get the action of a script into nine hundred feet where another man in the same employ with the same company and the same script will turn in 1,800 feet of negative. You can, however, get in a general way a sense of the length of action, and it will help much in writing ideas.

Busts and Inserts.

About the best quick rule for determining the difference between a bust and an insert is the question as to whether the matter shown is active or inactive. A letter, a photograph, a card or anything similar is an "on screen" or "insert," no matter if the letter is held in a person's hand or a finger points to some particular line. A very close view of a part of a scene of action is a bust even though it may not show much action.

Just as a matter of fact it is not a matter of life and death whether you call it a bust or an insert so long as you clearly indicate to the director what you want, but in the interests of accurate writing this definition is given here because it has been asked for several times of late.

It might be added that an insert is part of a scene, being inserted in that scene (whence the name) but a bust is a numbered scene by itself in most studios.

Dreams.

Waving a waggish forefinger at us, a correspondent recalls to our memory the fact that we wrote in "Technique of the Photoplay" that "it was a dream" was the last resort of the unimaginative author to cover up a wholly impossible situation. Then he points to our name on "He Woke up in Time," and asks if the rule has been changed.

Not a bit of it. The fact remains. It is poor business to blame on a dream what would never pass for real life, but the story was asked for and we had a choice between breaking one of our own rules or losing a check. We banked the check. That's all. We'll break any rule in the book if any director asks us to and backs up the request with a check, but that does not invalidate the rule.

Criticism.

We think that criticism is helpful, but now and then it hurts a bit. One of the most careful letters on criticism we have had comes from a man who has more than arrived. He writes:

> We have kept up a regular criticism of each other's work by correspondence, and it has helped some—still, there is a question in my mind whether criticism amounts to very much after all. If a man has real writing ability he is capable of detecting a genuine plot when he finds it, and is able to construct it, excellently or indifferently, according to his talent. He may not be able to judge accurately its value as a story, but he can sound its validity as a plot.
>
> A criticism by another writer amounts to nothing more than his personal opinion of the way the story under fire should have been handled, and, while his may be the better way, the original author will invariably disagree. This leads to a clash of viewpoints, the effect of which, I think, is to shatter a writer's perspective of his own plot building.
>
> The accrued experience of my correspondence with Hayn leads me to the opinion that a criticism is of use only to inspire care to avoid technical errors. In other ways, especially if the critic is not in sympathy with the author's particular style of story, the result is irritation of the writer and a demoralizing effect upon his ability to appraise the intrinsic worth of his creations. Criticism of this sort would also set a limit upon originality if the fault-finding remarks were absorbed mentally.
>
> At least, all of this is my personal belief, and considering that temperaments differ in writers, and style with the temperament, Fred and I now confine our criticisms almost entirely to technical points, and if one writes a story dealing with ghosts and graveyards, the other does not rap it simply because he does not like to think of morbid things. He examines the workmanship of the story.

Criticism is no more than the personal opinion of the critic and valuable only in proportion to the training and judgment of that man. The general suggestion can help, but the man who does not like caviare says it is not nice. You and others may like caviare. Allow for tastes.

Why War Is Hell.

One of our private pupils happened along this morning and he had his tail between his legs. He wrote that he knew we had warned against the war story and yet he just had to write this travesty, so he wrote a comedy that would cost a couple of thousand dollars to get across and sent it in.

Now let's look over the reasons why.

In the first place there is the probable sale. War is no joke. It will be no joke for some months to come. A comedy based on war will last seven seconds less than the snowball in the place where snowballs do not last at all. A drama will last nine-tenths of a second longer, but that is hardly worth counting. If we sold stuff only on the North American continent, it might be a little different, but we sell to the whole world when we can, and right after the war and before the French and German studios can get busy, we are going to dump into the world market all we cannot sell them now. War stuff will not be among the items sold. No editor is going to purchase stuff that will sell to, say, only 45 per cent of the market.

Consider the question of expense. War is a matter of powder, smoke and men. All cost money. In a good war scene, say of the siege of Paris, perhaps a million rounds of cartridges will be used, and every darned one of those will have to be made to order, for black powder instead of smokeless must be used, the big guns will have to be hired, men will have to be hired to man the guns, regiments must be employed and there must be dead horses and burning buildings and all the rest, and all for stuff that will not sell!

And after all the rest comes the question of good taste. There is such a thing as good taste. You would not write a story about your mother's funeral.

One Kick.

We have consistently opposed the use of the author's name on the screen, believing the time is not yet when the author should either be praised or blamed, but, on the other hand, we do not believe that a director has any right to purchase an idea and announce it as his own script. He has still less right to take the idea and paying for one reel, make it into two or pay a one-reel price for a two-reel script even if he makes it in one reel.

We shall be glad to receive signed letters on these points.

Get It Out.

Now and then you'll hit an idea that you know to be worthless and yet you feel that you must work it out and see how it will look on paper. You will save time and worry if you get it down on paper at once. Sometime you will have to do it and that time might as well be now. We've even seen bits of business trying to crawl into other scripts, when we refused to write a whole idea, so now when we get one of those things we put it on paper and perhaps a year or so later we put it down again and in the meantime it has grown into something worth while.

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IT is an established rule of this department that no apparatus or other goods will be indorsed or recommended editorially until the excellence of such articles has been demonstrated to its editor.

Important Notice.

Owing to the mass of matter awaiting publication it is impossible to reply through the department in less than two to three weeks. In order to give prompt service, those sending 4 cents, stamps (less than actual cost), will receive carbon copy of the department reply, by mail, without delay. Special replies by mail on matters which cannot be replied to in the department one dollar.

The first seventy-four questions are now ready and printed in neat booklet form. They may be obtained by remitting 25 cents, money, or stamps, to the editor. Every live, progressive operator should get a copy. You may be surprised at the number of questions you cannot answer without a lot of study.

Question No. 52.

Best answer will be published, and the names of others sending in replies of excellence will appear in the Roll of Honor. Permission to use the contributor's name must accompany each answer, otherwise only the name of the city will be used. Theatre managers looking for high class men will do well to watch the Roll of Honor.

What is the effect, both mechanically and electrically, of heat on copper? Does or does not a copper wire which is kept within its rated capacity, deteriorate with time? For instance: suppose your theatre to be fed by one-fourth of a mile of No. 2 uninsulated wires. These wires you were compelled to supply. They had been in use for six years, supplying the old theatre. Finally, you built a new house. Would or would you not renew the feeders, assuming they had never been worked above their capacity? How could you determine this matter?

Roll of Honor.

The Roll of Honor on Question 46 is made up of the following: Joseph H. M. Smith, Fort Worth, Texas; A. C. Stewart, Waitsburg, Washington; Harry T. Dobson, Toronto, Canada; John Mason, Toronto, Canada; L. B. Minges, Lestershire, New York; A. T. Weiss, New Orleans, Louisiana; Hugh J. Schuck, Iowa Falls, Iowa; Geoffrey Jefferson, Ypsilanti, Michigan; Theodore Grottke, Jr., Spring Valley, New York; John Solar, Watertown, New York; W. J. Neff, Reno, Nevada; George Van Deurs, Brooklyn, New York, and J. Claude ReVille, Florence, South Carolina.

There were so many of the answers which were perfectly correct that it was a hard matter to decide which was entitled to publication. I have, however, selected the answer of J. Claude ReVille, Florence, South Carolina, the determining factor being the plain wording and thorough understandableness of his answer. The others had just as correct a reply, but not worded quite so acceptable.

Answer to Question No. 46.

By J. Claude ReVille, Florence, S. C.

The Question:

What is a circular mill? How many c. m. is a wire ¼ of an inch in diameter? What is its area, and not only tell us how you obtain the answer, but give the rule for obtaining the c. m. area of any circle or wire? What standard is used for measuring square or rectangular conductors?

The Answer:

Question 46 is really composed of three queries which I will answer in their order.

First—A circular mill is the unit of measurement employed in measuring the cross section, or area (cross section and area mean the same thing), of all round wires. It is the area of a circle one mill or .001 (1/1,000) of an inch in diameter. In other words a round wire 1/1,000 (also written .001) of an inch in diameter has a cross section, or area of one circular mill.

Second—The circular mills contained in a wire ¼ of an inch in diameter may be found by dividing 1,000 by 4, the result being .250 (250/1,000) of an inch, or in other words, 250 mills, which is the diameter of a ¼ inch wire expressed in mills. To find its area we square the diameter by multiplying it by itself, thus: 250x250=62,500, which is the area or cross section in circular mills. The circular mill diameter of any circle, or wire, may be found by measuring the diameter of the circle or wire with a micrometer calliper reading in thousandths of an inch; with a micrometer calliper reading in mills (which is the same thing) or with a wire gauge of known accuracy. If the wire gauge be a standard one the diameter of each opening will be stamped on the back of the gauge in thousandths of an inch (mills), or you can look in the wire tables and find the diameter, in mills, of the wire corresponding to the number indicated by the gauge. Having ascertained the diameter of the wire in mills, or thousandths of an inch, square the diameter by multiplying it by itself, which gives the area. If you have the diameter expressed in fractions of an inch, such as ¼, ⅛, etc., divide 1.000 by the fraction and square the result.

Third—The unit used in measuring square or rectangular conductors, such as bus bars, is the square mill. A square mill is the area of a square, each side of which measures one mill, or, .001 of an inch. Its area is equal to .001x.001=.000001 of a square inch. The square mill area of a square or rectangular conductor is found by multiplying its thickness in thousandths of an inch by its width in thousandths of an inch. What is the area, in square mills, of a bus bar measuring ⅝ of an inch by ⅞? 1.000÷⅝=.625 of an inch, or 625 mills. 1.000÷⅞=.875 of an inch, or 875 mills, so our bus bar is 625 by 875 mills, and its area is equal to 625x875=546,870 sq. mills. A square mill has a value equal to 1.2732 circular mills. In order to reduce square mills to circular mills multiply the square mill area by 1.2732. In order to change circular mills to square mills multiply the circular mill area by .7854, which means that a square mill equals 1.2732 circular mills and that a circular mill equals .7854 of a square mill.

Proposed State Law.

The New York State Federation of Labor, which had its recent convention in Schenectady, adopted resolutions favoring the introduction of a state license law for operators. When the moving picture delegates to the convention arrived on the ground, it was very quickly discovered that there was a wide divergence of opinion as to what ought to be done. The up-state locals, to a man, favored the drafting of an universal state law which would allow any licensed operator to operate in any city, town or village in the state, and were opposed to the apprenticeship idea. Local 306, of New York City, on the other hand did not favor this kind of law, they arguing that the only protection the New York City operator now had from the small town operator was his inability to operate without a New York license; also 306 favored the apprenticeship clause. For a time it looked like a deadlock. One Smith, from Buffalo, it is said, had told his local that he was "going to get an universal state law which would allow any operator in the state of New York to operate in any city therein." Mr. Smith very quickly discovered that he had bitten off considerable more than one average sized man could chew. He evidently had not taken into consideration the fact that, whereas local union 306 has six hundred members in good standing, all the other locals in the state have less than four hundred in good standing, so that, viewed purely on the majority rules basis, New York City held the balance of power. The delegates argued, and argued and re-argued. One delegate already had a law drafted, and proposed to undertake the contract of telling the rest of the state that it was the law they wanted, and anyhow it was the law they had to have, but the "rest of the state," particularly New York City, could not see it that way. The up-shot of the matter was a resolution was adopted by the Federation which calls for the drafting of a law, and now comes the tug of war.

In considering this matter one has got to bear in mind the fact that oil and water absolutely will not mix. In this proposition the desires of the up-state locals may be considered as representing the "oil" and of the argument and the wishes of New York City operators, who are in the majority, the "water," or vice versa. New York City men very naturally strenuously object to "Willie, the usher," in the little villages taking an examination in that village or county, the examination quite possibly being made by a totally incompetent examining board, and then being in a position to grab his easily obtained license and hike for the White Lights of Broadway. On the other hand the small town operator very naturally wants the privilege of coming into New York City, and you can bet that if he had a license he would make the experiment, or a whole lot of him would anyway. But the New York City authorities would never in this wide world stand for that. The hazard of operating in a small town is one thing and the hazard of operating in a great city, with its enormous congestion, where the theater may be next door to, or even under a building in which are one, two, or even several thousand human beings and hundreds upon hundreds of thousands of dollars' worth of property is quite another thing.

It seems to me, however, that an universal state license law need not necessarily be opposed by Local Union 306, provided that all operators *must be examined by a single state board,* which board shall be composed of one thoroughly competent operator, one member of the board of fire underwriters, and one member, say of the Electrical Department of the state, or of the Electrical Department of New York City, this latter suggestion is made on the spur of the moment. What I am getting at is that the board absolutely *must be composed of carefully selected, thoroughly competent examiners,* and I believe that the competency of the first board should be carefully looked into by the authorities who are now in charge of licensing in New York City.

I cannot see that a law of this kind would, in the long run, work any material injury to New York City operators, because a board of

this kind would not license any but competent men, and that would mear that "Willie, the usher" would be eliminated right then and there The proposition of having examinations for state license made by a half dozen, or a dozen examining boards, one located in each city in the state, is, in the judgment of the editor, absolutely absurd on the face of it; also it is thoroughly impractical. A state license, in the very nature of things, could, it seems to me, *only emanate from a single state examining board covering the whole state,* and you can bet your everlasting tiddle de winks that an operator who had to travel fifty, or a hundred miles to be examined would be pretty sure he would be able to pass before he took the trip. In other words only competent men who had confidence in themselves would seek for a license under those conditions.

Another scheme which might be practical would be to have two classes of license, and, in fact, I think that in the end there will have to be two classes of license, a second class license to enable an operator to work only in a town of, say, less than 5,000. The matter of a state license is a very broad, and, under the existing conditions, a pretty reasonably deep question, and the solution cannot, in the judgment of the editor, be reached without full and free discussion and the setting forth of various views, ideas and opinions, and after that is done the calling of a convention of operators.

The columns of this department are open to any operator who wishes to set forth his views on the state license proposition for New York state. His name will not be used if he so requests. And after the discussion is over then comes the drafting of the law, and you may take it from me, my brothers, it is going to be some task to draft a law which will embody the state license proposition, the apprenticeship proposition, to which the up-state locals (as I understand) are opposed, and the other desired things, which will withstand the attacks that will undoubtedly be made on it in the courts after it is passed by the Legislature and signed by the governor. We have no easy task in front of us gentlemen. If we intend to get a license law that will be of any real value to the operators of New York state. There will most likely have to be an examination fee incorporated, sufficient in amount to make the examining board self sustaining.

No Trouble With Them.

C. W. Fichtner, Burlington, Iowa, orders a Handbook and says:

> I have your first edition, but am a little late in getting the second. Still, better late than never. Am running two Powers Six, and have had no trouble with them since their installation, a year ago last January. Projection in our little city is fine.

I was in your town last summer and called at some of the theatres. Lang syne—away back in about 1881, I lived on South Third street, Burlington, for a year, and afterwards I fired an engine out of Burlington on the "Q." I have many pleasant recollections of your city.

Get Real Knowledge.

S. M. Groom, Alamogordo, New Mexico, orders the question booklet and says:

> I have only operated a few months, but like the work and want to become efficient enough to pass the examination required to become a licensed operator. Does the Handbook prepare operators to pass the examination?

It does not. The Handbook will enable the operator to become a better operator, or it will enable the apprentice to combine the practical experience he is acquiring with the very necessary theoretical, or technical end of his profession, but the man without practical experience could not learn to become an operator, or to pass an examination, merely by studying the Handbook, or by studying any other book. Friend Groom's ambition to learn is laudable, but I would rather hear him say that he *wished to learn in order to place improved results on the screen,* than in order to pass an examination. If his incentive is to improve in his work he will not stop studying, but if the incentive is merely to get a license, the probability is that as soon as the aforesaid license is secured there will be no more study, and therefore no more improvement. And let me tell you, Brother Groom, that the possession of a license is by no manner of means proof that you are a good, or even a competent operator. Except in a few states, such as Massachusetts, where a bona fide examination is given by men who understand their business and are able and competent to determine, not merely whether the applicant is fairly well acquainted with electrical action, but also whether he is a competent man to be placed in charge of a projector, which, through ignorant handling, or through ignorance of the optical principles involved, may do untold and entirely unnecessary injury to the eyesight of the community. The fire hazard is not the only hazard involved, and *it is not the worst hazard either,* though very few seem to have grasped that simple fact. Very few have been killed, and comparatively very few ever have been injured in moving picture theater fires, but every day thousands of pairs of eyes are injured by excessive and totally unnecessary flicker, or jump and movement in the film, both of which a competent operator could either reduce or obliterate entirely.

Where Can He Get It?

M. B. Jennings, Sumner, Illinois, says:

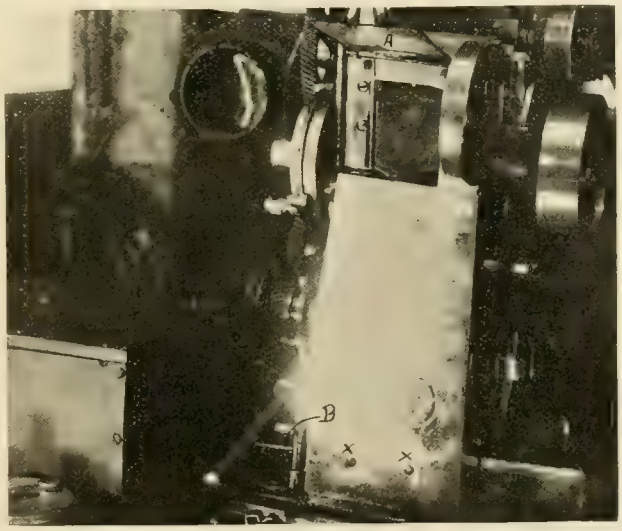
> I am owner of a picture house in this little town of 1,800 and of necessity do my own operating. I read the department and am trying as hard as any one ever tried to learn all I can in order to give my patrons the best possible service. Have often noticed a book—the Handbook—mentioned in the department, but cannot find out where to obtain a copy of it. Where can I get it, and is it devoted to everything in general pertaining to the moving picture business, including projection? How can I become a licensed operator? Would it benefit me, and where would be the nearest local union I could join?

It is surprising how many there are who write in asking the price of the Handbook and where it can be obtained. For heaven's sake, man, look at the advertisement which will be found at the end of the department every week, and cease from troubling. There, Brother Jennings, I guess that will hold you for a few minutes. No, the Handbook does not cover everything. If it did it would be a book of a thousand pages. It covers projection and the various things allied thereto, and its worth the $2.50 it costs all right, and then some. You would be obliged to go to a city which issues licenses and take an examination. It would not be of any benefit to you. As to joining the union I do not know which local you would be eligible to; possibly Peoria or Springfield.

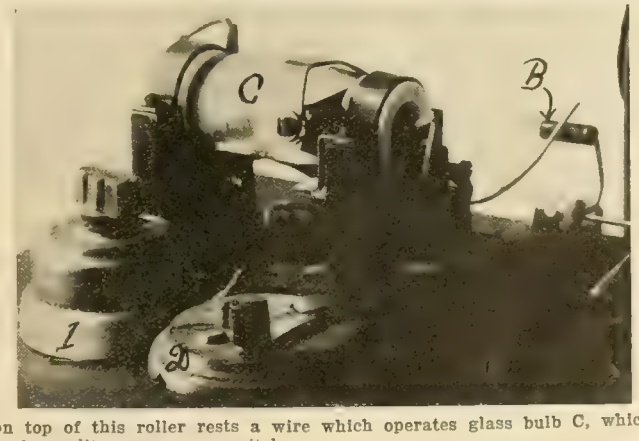
A Very Clever Invention.

Abram J. R. MacDougall, Brooklyn, New York, is the inventor of a very clever device, and one which not only does the work it is designed to do, but is also extremely simple and positive in its action. It has been approved by the Department of Water Supply, Gas and Electricity of New York City. Mr. MacDougall has used the device in his own theater in Brooklyn for more than a year, and the editor has watched it operate; it works perfectly.

It consists of a fire shield and an auxiliary fire shutter, in conjunction with a mercury switch. Just inside the lower end of the fireshield is a roller mounted on a carrier attached to the lower fire shield by screws X-X, Fig. 1. This roller rests against the film between the



lower machine sprocket and the lower magazine fire trap, the roller being held up by the film when it is stretched tight by the take-up. When the roller is up the auxiliary fire shutter A, Fig. 1, is held up mechanically, and the moment the roller drops, the shutter also drops by its own weight. In Fig. 2 we see roller B mounted on a wire which extends in into the lower shield, the same being shown at B, Fig. 1.



On top of this roller rests a wire which operates glass bulb C, which is, in reality a mercury switch.

The thing works as follows: As long as the film is being pulled into the magazine the roller inside the fire shield is held firmly in upright position, by the film, but the moment the film breaks and the end passes down into the magazine, or anything else occurs to slack the film between the lower sprocket of the magazine, this roller drops, which releases auxiliary shutter A, allowing it to fall, and at the same time roller B drops and operates mercury switch C, which breaks the motor circuit and stops the machine. Switches 1 and 2, Fig. 2, have been eliminated in the improved design. As shown in Fig. 1 the mercury switch is boxed in.

This device is one of about two hundred inventions all designed to do the same thing, but the difference is that this one not only works, but it is extremely simple, and therefore is practical. Whether Brother

MacDougall will succeed in introducing his switch or not we cannot, of course, say, but I can vouch for the fact that the thing is entirely practical, and would, of course, to some extent lessen the fire hazard, hence would probably be promptly approved by the various authorities, even as it has been approved in New York City.

Daylight Screen.

Carl H. Carson, Chairman of Motion Picture Committee of Southern California High Schools, Pasadena, Cal., writes:

> Kindly inform me where we can reach the people who make the daylight screen, used so successfully in the recent New York show? What kind of screen would you suggest for a school auditorium where the throw is 112 feet and the seats farthest from the screen 125 feet, the room being practically square? How large a screen should be used? Will not the metallic finish, or mirror screen, distort the image for those sitting at the side of so large an auditorium? Where high school students operate the machine under faculty supervision, would not a motor generator be preferable to the mercury arc rectifier? What apparatus would you suggest to give us a direct current for both motion picture machine and stereopticon? We now have a. c., but, of course, must put in d. c. right away. Would it be better to continue using the a. c., with rheostat and use a motor generator for the projection, or would it be advantageous to use d. c. for the stereopticon lenses? The projector is a Powers Six A. Do you know anything of the General Electric motor generator? I am sorry to trouble you with so many questions of this sort, but it is almost impossible to get an unbiased opinion from the various dealers, and, of course, we feel that for school installations we must have the very best we can get with the means available. There are a number of schools in Southern California which are equipped for motion picture work, and any information you can give us will be a great favor to all.

Presumably you refer to the "Day and Night Screen" made by the Day and Night Screen, Inc., 291 Broadway, New York City, of which L. A. Thompson is president. As to the kind of screen to use under the conditions named and the size of picture, I would suggest either a mirroroide, a gold fibre, or a day and night, and one with the roughest possible finish, that is to say, having a matte surface. Obviously I cannot, in the department, give you advice as to which of these screens I would personally prefer. However, they are all good, and I believe any one of them would give you satisfaction. I would suggest, though, that before installing one of these screens you make a little experiment as follows: Erect a plaster screen. Have the plasterer make a special trowel, as per the illustration, the Vs to be ⅛ of an inch

deep, and to have an angle of 45 degrees. The plasterer should use this trowel to lay off the screen into Vs vertically, but not horizontally, and then the screen should be coated with muralite, or alabastine.

Frankly, gentlemen, this is an experiment, but I believe if it is done with reasonable care it will do away almost entirely with the distortion of the figures due to the side view. On the other hand I am not certain it will operate that way, and I warn you, you will be taking your own chances in making this experiment. The metallic screen will not, I believe, distort the image any worse than a flat plaster screen would, but the out of focus effect in an auditorium of that kind would, I think, be excessive with the mirror screen, since it is impossible to get a very rough surface on glass.

As to the motor generator versus mercury arc rectifier, I think that students would find one practically as easy to operate as the other. Under the conditions named I would use a. c. through rheostat for the dissolver, because if you only have one rectifier or motor generator you would be obliged to connect your dissolver lamps in series, and that would, I believe, be an impractical proposition for students to handle. If you are generating your own current, why I would suggest a 70-volt generator for the projection current, and you could then use the same in either the projector or the stereopticon. I do not quite undersand your letter in this regard. Mercury arc rectifiers and motor generator sets which operate at arc voltage can only operate two arcs when burning in series, and burning arcs in series is quite a delicate proposition; they are difficult to handle. The General Electric motor generator is a good machine, as is also the Fort Wayne, and Hallberg's. The Wagner rotary converter is also very good. The efficiency of these devices range from 60 to 70 per cent. The size of the picture where the rear seats are 125 feet distant ought, in my judgment, to be pretty close to 20 feet, but it would be difficult to project a good 20-foot picture where the projector is handled by students. For this reason I think that 18 or 19 feet would be more satisfactory.

Handbook Again.

H. J. Schuck, Iowa Falls, Iowa, writes:

> Dear Friend:—I take the liberty of calling you "friend" because you have been one to me, and a helpful one at that, both in the Handbook and in the department. Is there a later edition than the second edition of the Handbook? I have but one kick to register against it; it does not give tables or information concerning the focal length of condensers to use with various objectives. Can you tell me where such information can be found

Brother James' article, which appeared in the department recently, comes nearest of anything I know of to supplying lens information, and the table prepared by Friend Griffith is of distinct value. There will be another valuable article by an optician presently. No, there is no third edition to the Handbook, and won't be until the present book is out of date. Brother Shuck also sent an answer to question 46.

Elementary Questions.

New York City propounds the following questions which shows that he has no large knowledge of electrical action, and I am sorry to say this is the state of affairs with quite a considerable percentage of New York licensed operators.

> 1. If I connect two lamps in multiple on a 25-ampere rheostat, how many amperes would each lamp pull? 2. Would it heat the rheostat more than one lamp would? 3. Would the combined light of the two make more light if focused on one spot than one lamp on the rheostat alone? 4. There being two craters to project the light even though the amperes were divided would there not be more light?

1, 2, 3 and 4.—If you connected two lamps in multiple on one rheostat you could only make one of the arcs burn. If you lit one arc the instant you struck the other one the first one would go out, and when you relit the first the second would go out. The reason for this is that the arc, when burning, has resistance, and when you bring the carbons of the other arc together to strike an arc, at the instant of contact of the carbons, there is a short circuit which steals all the current from the arc which is burning and puts it out, and there you are.

Handicapping Himself.

L. F. Guimond, president and treasurer of The Monticello Amusement Company, Monticello, New York, orders a set of questions, and arises to make the following remarks:

> Because of your recommendation I purchased the Laemmle meniscus-bi-convex condenser combination, and have installed same. The difficulty is this: no matter what adjustment we make we can find no happy medium between yellow edges and blue center, and if the arc be moved far enough forward to eliminate the blue we get the yellow, and vice versa. Equipment as follows: Powers motor driven Six A; a. c., 91-foot throw; 5/8 carbons; Powers inductor; 4.4 objective; condensers both 7½. I might add that I wrote John D. Elbert, San Francisco, having no more definite address, and just received my letter back marked "Unknown." If others who wished to follow your recommendation as to the Elbert mount received the same report it is likely it cost Mr. Elbert some loose change. Should think he would at least be in the directory. Looks to me as though Uncle Sam had stubbed his toe in my case. Am investigating the Green Film Cleaning Machine. Can you help me there? We are out for the very best projection, and are willing to put in everything that will forward this end. At present we are trying out a screen of muslin sheeting, wet, wrung out, stretched over a frame and painted with a weak mixture of aluminum paint. If you are interested will let you know the result. In closing I would like to say that any manager or operator who tries to do business without the Moving Picture World is handicapping himself immeasurably merely to save $3.00 a year. The projection department alone is worth the "price of admission." By the foregoing you can see we are boosters for The World, and, while we hope for a long life, we will be with you at the finish.

This is an interesting letter in several respects. In the first place I don't know, and it sounds rather absurd, but it seems to me that the whole trouble lies in the fact that your operator has not moved the lamp house ahead or back. Most likely it is too close to the mechanism. There is one thing, though, I have got to find out about, and that is what does Brother Bryson mean by "7½ meniscus." If he means that the convex curvature is the same that the plano convex would be, then it is not a 7½ by considerable. Presumably this is not the case. It must be remembered that with the meniscus lens the convex curvature must be enough greater to neutralize the negative effect of the concave curvature, in order that the lens have the given focal length. I would suggest that the operator try altering the distance between the two lenses by moving the front lens back, or the back lens ahead, or both, and moving the lamp house ahead and back. I would also suggest that he measure the two lenses (see page 356 of the Handbook for directions), to make sure they *are* 7½ lenses. As to the Green Film Cleaning Machine, you have got my angora there. It seems to me as though I did describe that device quite a while ago, but I have not time now to look back through the department and find the article in question. Any machine which will remove the oil and dirt from the film will improve projection to some extent, provided, of course, the films are dirty, as they usually are. Let us hear about your aluminum experiment, though I do not think it will be successful. Elbert's address is 2583 Sutter street, San Francisco.

Probably a Worn Sprocket.

W. Crowther, Fall River, Mass., makes the following inquiry:

> Will you kindly tell me the cause and cure of the following: Am running a Powers Six, of which I took charge a week ago, this being the only machine I am not familiar with. Have experienced trouble as follows: A little piece of film rips off one side and wraps around the intermittent sprocket, which causes the picture to jump. This, of course, means a stop to take the film off, and stops are mighty bad. I believe the cause of the trouble is due to the worn aperture plate, or sprocket teeth too sharp. Have been operating three years, and have gotten along all right so far, except this one trouble which has stumped me. I sometimes think it is because the film is old and brittle.

It is rather hard to say exactly what the difficulty is, but I think it is hooked sprocket teeth—sprocket teeth so badly worn that they are formed into a hook. Examine your sprocket teeth, and if you find this condition get a new sprocket at once. A sprocket that is badly worn is not fit to use. Also be sure that the face of your intermittent sprocket is perfectly clean. Wash it off every morning with a toothbrush and a little kerosene. A worn aperture plate would not cause trouble such as this. Quite possibly, however, the difficulty is aggravated by old, shrunken, brittle film.

A Non-Rewinder.

The Northern Sales Company, New York City, is preparing to place on the market an unique piece of mechanism in the form of an automatic rewinder, or, more properly speaking, a machine magazine equipped with mechanism which is designed to do away with the rewinding of film. The editor has examined the device, and, while he would not care to express an authoritative opinion until such time as the device has been tested out in actual theatrical work for at least a short time, still the thing looks as though it would deliver the goods, and in the opinion of the editor it is worthy of serious consideraton and a fair test.

The inventor is Mike Delaney of Detroit, Michigan, but the experts of the Northern Sales Company have perfected the mechanism and put it into marketable shape.

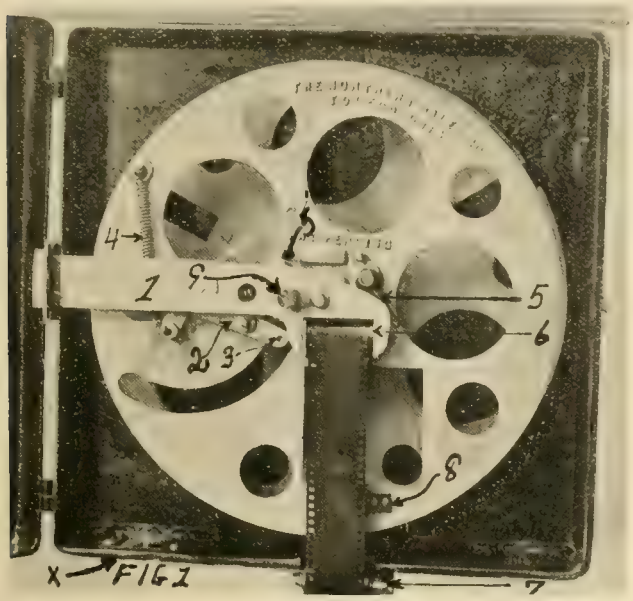


Fig. 1 shows the front of the upper magazine with the reel in place with the film coming out of its center and passing down to the machine.

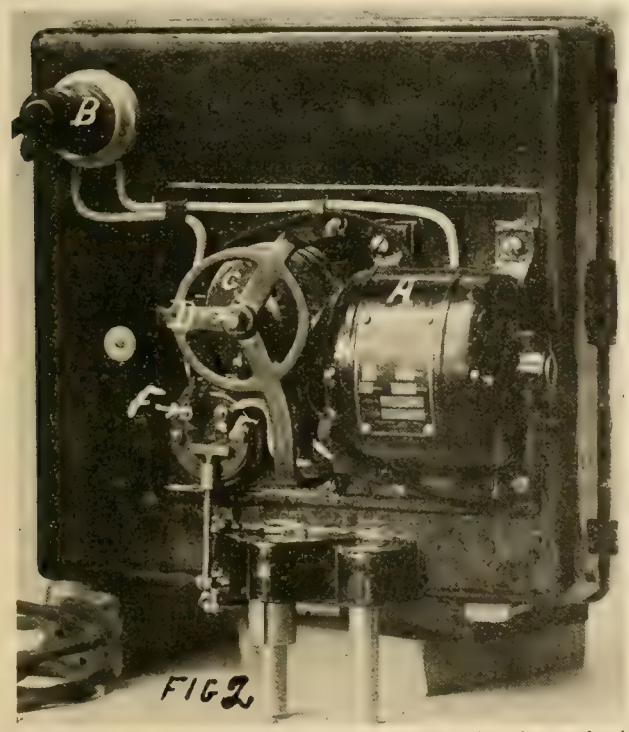


Fig. 2 shows the back of the upper magazine, with the mechanism attached thereto, but in actual operation the motor and mechanism is covered with a substantial aluminum casing. The operation is substantially as follows: The lower magazine is simply the regular machine magazine which comes with the projector, there being no change necessary in either the lower magazine or the take-up. The upper magazine is placed on the mechanism in the usual way when the film is received from the exchange, and the exchange reel is placed therein for the first run. The upper magazine is equipped with two fire traps, one at 7, Fig. 1, and one at X, Fig. 1. When the film is being run off the exchange reel and down into the lower magazine, where one of the non-rewinding film reels is placed to receive it, it passes through fire trap X, and the operation is the same as with the regular upper magazine and regular reel, except that in threading the film onto the non-rewinding film in the lower magazine it is dropped down around a roller, which cannot be seen in the illustration, and brought out over roller 6, Fig. 1, and the end is slipped under spring clamp 8, Fig. 1. Now when the film has been run into the non-rewinding reel the title is in the center and the end of the leader attached thereto is under spring clamp 8, but before the non-rewinding reel is placed in the upper magazine, the upper magazine is raised out of its socket and turned one-quarter around so that the side shown in Fig. 1 faces the lamp house. And now comes something that is rather difficult to explain without a very complete set of illustrations, and even then you would probably have to see the actual reel in order to thoroughly understand it. In Fig. 1 both sides of the reel can be seen, and when in the lower magazine the front side, which carries the hub of the reel, is and must be locked to the back side, else the film would not rewind. This is accomplished by means of two little levers, one of which is shown at 5, and the hub of the other one, which is behind bar one, can just be seen at 5^1. These levers operate a small dog on the back side of the reel face, which locks the front face of the reel to the back. The hub of the reel is a very peculiar affair, which really should have been illustrated. It consists of a semi-circle of spring brass, reinforced with flat steel springs and two brass rollers, one of which is carried at 3 on the end of Part 2, the purpose of which will be explained later. The other sets on a tangent, at an angle of 50 degrees with the face of the reel, and this roller serves to make the bend in the film which brings it out square over roller 6, Fig. 1.

Now when the film has been wound on the non-rewinding reel and the reel is ready to be placed on the upper magazine it is necessary to unlock the front side of the reel from the back side, and this is accomplished by moving levers 5 and 5^1. Part 1, Fig. 1, swings outward on a hinge at its back end, and after the reel is placed on its spindle in the magazine part 1 is closed and latched by latch 9. The end of the film under spring clamp 8 is released and carried down through fire trap 7, and threaded through the machine in the usual manner; carried on down to the lower magazine and threaded onto another non-rewinding reel as before described.

By the way, I nearly overlooked one point. Before placing the reel in the upper magazine, a metal band is slipped around the outside of the film and clamped into place. This is to hold the film in position and prevent it from unwinding on the outside.

We are now ready to run the film, and I will try to describe what takes place as clearly as may be, though it is a somewhat difficult proposition. In Fig. 2 A is a small motor having a high starting torque; B is a switch, which supplies the motor, which runs continuously, with current taken from an ordinary lamp socket; C is a clutch plate which runs continuously with the motor, being mounted free on Shaft D which carries the reel in the upper magazine. Just behind clutch plate C is a magnet, of which clutch plate C is a pole piece, the magnet being attached rigidly to shaft D; E is an automatic switch operated by roller 7, Fig. 1, through the connections shown in Fig. 2. The thing works as follows: The back part of the reel, Fig. 1, carries the film roll by means of an outside band before spoken of. The front part of the reel remains stationary, being attached to arm 1, Fig. 1. The back side of the reel is attached to front end of spindle D, Fig. 2, and revolves therewith, carrying with it the film roll. Now have you that squared around in your mind? Let me put it in another way. Looking at Fig. 1 and imagining the reel to be filled with film, the front, or face of the reel, to which the reel-hub is attached, remains stationary, whereas the back of the reel which carries the film roll is attached to shaft D, Fig. 2, and will revolve whenever clutch plate C makes contact with the magnet for which it is the pole piece. Now when the film roll revolves the film is shoved out of the reel at 6, and not pulled out by the projection machine, and it is this feature which makes me believe that this particular non-rewinding reel has a good chance for success, since it puts no strain at all on bad patches. The film passes down over roller 7, Fig. 1, and from there to the top sprocket of the magazine which sets somewhat ahead (further away from the lamp house) than roller 7, so that if any strain is placed on the film the tendency is to instantly pull roller 7, which is held out against the film by means of the very flexible coil spring, back under the magazine. Now look at Fig. 2 and note the connections between roller 7, Fig. 1, which can also be seen in Fig. 2 under the magazine, and the upright lever which carries a cross bar at its upper end, and you will see that when roller 7 is shoved back the effect would be to raise the upright lever or shaft, and shove the cross bar against F-F, which are the opposite poles of a magnetic circuit which operates to magnetize the magnet. Remember that motor A is running continuously and thereby continuously revolving clutch plate C. When the least strain is placed on the film by the upper sprocket of the projector pulling on it, roller 7 instantly moves back, raising the cross bar, closing the magneto circuit, which instantly causes clutch plate C to impinge on the face of the magnet, and revolves the magnet which carries with it shaft D, Fig. 2, and te back side of the reel in Fig. 1 and the film itself, so that more film is instantly pushed out at six.

Now all this sounds extremely complicated, but it really is not. In fact it is very simple, and what is more *it works*, and in operation I find the lever carrying the cross bar switch jumps up and down almost continuously. And now for the office of part 2, Fig. 1.

Part 2, Fig. 1, carries on its end a roller at 3 which moves in a long semi-circular slot in the reel face being held at its inner end by spring 4. Now as the film is gradually taken from the reel the opening in its center becomes larger and this opening is full of loose film, or at least there is considerably loose film therein at all times. The office of the roller is to hold what might be termed the outer edge of the turns of loose film down against the inner side of the film roll so that it always will make a fifty degree turn up and out at point six. Roller 3 impinges on the celluloid side of the film and I think there is no danger of injury to the film by this action, provided coil spring 4 be not too strong. I would, however, suggest to the Northern Sales Company that in order to avoid any possibility of scratching the strength of coil spring 4 it ought to be kept as low as is found practicable. Roller 3 ought to be either ball bearing or else be of some bearing which will offer a minimum amount of friction.

The Northern Sales Company has agreed to allow the editor to make any tests of this device which he may desire, and as soon as practical I shall place not less than three and possibly six of these non-rewinders in different theaters in different parts of the country, and then I will make final report as to exactly what the judgment of the department is on the device. I hope and believe that this decision will be favorable, since if the device is found to be commercially practical it will do away with not only the annoyance and labor of rewinding, but also with an immense amount of damage to film.

South Get Busy.

J. C. Re Ville, Florence, South Carolina, writes:

> Enclosed find 25 cents for which please send me another copy of the questions, the copy I formerly purchased having been misplaced. Have not seen any answers from the South so I am going to get some in. Started several but do not get them finished in time as I have been very busy, but by having the questions in advance I think I will be able to do something.

It will be not only to your credit, Brother Re Ville, but your benefit as well.

Low Wages.

From a certain city in an Eastern State comes the following:

> My position is chief operator at the ——— theater. Have been operating almost seven years, and all that time has been spent in two houses. Salaries here are not very favorable. The chief operators in the three large theaters receive $18.00 per week, which I don't think is enough for any man who cares for and repairs twelve side-wall fans, a bunch of ceiling fans, two large exhaust fans, two ozones, two projectors, as well as taking care of other electrical repairs even though he does have one assistant. I appreciate the projection department and the Handbook, and am very sorry indeed that I don't have more time to participate in the good work of the department, but you know, Mr. Editor, that a man with a wife and two kiddies must keep moving to make even a fair living in these strenuous days. I feel that my service as operator ought to be worth, at least, $25.00 per week. I don't know it all, but I believe I can deliver the goods. Please do not publish this letter as I have enclosed the required amount for a personal answer.

I have made the personal answer, but this letter sets forth conditions which require comment, therefore having suppressed the writer's name and the name of the town and State I am using a portion of his letter. It is nothing short of outrageous to ask a man to do all that work for $18.00 a week, and it is nothing short of asinity and utter foolishness for managers to make the income of their box office very largely dependent upon the work of a man whom they expect not only to deliver the goods on their screen, but also do a great deal of other work, all for about half the amount an ordinary bricklayer receives. Honestly now, Mr. Manager, what would you yourself think of the intelligence of a man who erected a dramatic theater at a cost of $50,000, put on the finest play he could procure, regardless of expense, and then handicap that play by employing the very cheapest stage manager he could possibly get hold of? And even this is not a fair comparison, since the mistakes of the cheap stage managers would very largely be rectified or neutralized by the high class actors themselves, whereas you, as managers of moving picture theaters, are *placing the actors at the mercy of the cheap operator, who has it in his power to absolutely ruin their performance.* Now, I don't mean to say the writer of the foregoing letter is doing anything of that kind. I believe him to be a thoroughly competent operator, as well as a conscientious man, who will perform his duties to the best of his ability regardless of the salary. However, the fact remains that the managers in the city in question are, by paying ridiculously low salaries and piling on extra work, doing everything they possibly can to discourage their operators from producing high class results. They are making the position of operator in that city as undesirable as they know how to, and, as a general proposition, a man don't break any bones to hold a position which is not particularly desirable anyhow. I therefore venture to say that, whereas this particular correspondent may be, and I think is, delivering good work, other men in that city probably are not. I am very sure that if circumstances forced me to do the operating, take care of the electric fans, do the electrical work around the theater and other stunts, all for a piffling $18.00 a week, I would not bust any corset strings striving for excellence on the screen. As a matter of fact I would not touch such a job with a ten-foot pole, and I cannot conceive of any conditions that would induce me to touch it. My own system is to not let Mr. Manager tell me what he will pay me, but for little me to tell Mr. Manager what I will work for, and not work unless I get it.

From an Old Timer.

From one of our old and valued correspondents comes the following:

> It is some time since I wrote, but I have not outgrown my habit of finding fault. First of all let me ask you not to publish my name, the town, or the name of the theater, in connection with this letter, because I want to tell you of a manager (?) here in our village. His operating room is 8 feet square, with a corner 2 by 3 cut out of that. The ventilation is a 12-inch pipe—no more. The two machines are Powers Six A. One of them has used the same intermittent movement for twenty months, running eight hours a day, and when I asked him for a new sprocket and shaft for it he said: "They cost too much," and I did not get them. The other is a new machine. The rewinder is set at the rear, so that when rewinding I cannot see the picture, also when threading one machine the door of the upper magazine covers the observation port so I cannot see the picture—result, bum light quite often, especially when making a splice with my back to the machine. The current is a. c., through Fort Wayne compensarcs. Both compensarcs are on one number six lead, which comes from the board about 25 feet away. This board carries two machines, a two k. w. sign transformer for front lights using 22 amperes, 8 amperes per house lights and 10 fans; box office and operating room lights 5 amperes, and is supplied by two lines of No. 6 in multiple covering a distance of 125 feet from the stage. Of course, the stage lights are not in use when the machine is running, but the auditorium and operating room circuits are, and that means 5 amperes more. Then a line of No. 4 runs to the service switch about 30 feet away, and from there to the transformer is another multiple No. 6. There is not a fuse in the house large enough to carry the load, and therefore jump wires have been put in. By meter test there is a drop of 15 volts with full load on, but only using one machine. When I light the other arc to warm up the carbons it is still worse. The curtain is a good alabastine one, but the other houses here have gold fibre, and mirroroide, and use mercury arc rectifiers. The manager is dissatisfied with my work, because I do not get a bright enough picture. I have tried everything, even to putting both compensarcs in multiple on one machine and cutting down the width of the interrupter of the shutters to get a better light. The manager seems at last to have waked up to the fact that it is the equipment, and while he has spoken of rewiring, and getting a patent screen, he has not done it. What is your advice?

Briefly, my brother, my advice is to do it, and do it quick. What in the name of heaven does the manager expect from an intermittent movement running that length of time, and from lines that are overloaded heavy enough to cause a 15 volt drop? Does he expect to get the same picture as his competitors get who are using semi-reflecting screens and direct current? Well, it cannot be did without a make-up, and the only make-up on that particular proposition is rewiring that house and putting in a current rectifier of some kind, of not less than 50 ampere capacity. The alabastine screen, if coated occasionally, is all right, though, of course, a semi-reflecting screen will give a brighter picture with equal amperage. I have given this letter in full just to show how utterly unreasonable some managers are. Pharaoh of old asked the Hebrews to make brick without straw—a thing which could not be done. This manager asks his operator to produce results with an equipment with which they cannot be produced—to make bricks without straw.

Why Is He the Tail of the Dog?

Arthur Ayers, Bellefontaine, O., asks some questions concerning the union, and then says:

> I wish you would tell me why it is the operator is the last individual in the moving picture industry to be considered? Why do the manufacturers spend fortunes on magnificent productions, with never a thought of how it is going to be reproduced, or projected? They don't seem to realize the fact that all their efforts may go for nothing if the production is not properly projected. Of course, they are not directly responsible for the inefficient operator, still it does seem that they might work wonders by getting in touch with exhibitors' organizations with regard to this important branch of the business. Outside of what yourself and the Moving Picture World have done there has never been any effort to make available knowledge of projection, or to elevate projection.

Yes, it is an amazing thing that producers have not recognized the self-evident and obvious fact that *the incompetent operator can absolutely nullify their best work,* and make of the most beautiful production a howling travesty and ridiculous farce. But they *don't* recognize that fact, and *they never have recognized it.* One individual, who is president of one of the largest producing companies and a man who should know better, since he was one of the very first men to go into the moving picture game, and has been in it ever since, recently told me that "the operator did not cut any figure. Any boy could run a projection machine with an hour's instruction." Now, the gentleman referred to is a friend of mine, and I like him, but I could have knocked his durn'd block off for making such an idiotic remark. He is a smart man, and I guess he has made millions out of the film industry; but that only serves to emphasize the utter foolishness of his assertion.

I don't know, Brother Ayer, the thing is past my comprehension, and I do not think any one else can dig up an intelligent answer either. The attitude of the producers, in this particular respect, tempts one to pull off their hats and examine their heads to see if there are not a pair of long ears concealed somewhere on their cranium. The producers are mostly very bright men in other respects, and good business men, too, but the instant their productions are finished and sold they don't seem to care a tinker's dam what becomes of them, or whether they are properly placed before the public or not.

Comments on the Films

Licensed

MAKING A CONVERT (Edison), September 15.—A film of unusual interest, written by Epes Winthrop Sargent and produced in co-operation with the Public Service Railway Company of New Jersey. Apart from its educational value, there is inculcated an interesting plot, which contains a lesson to impulsive people who keep their friends on the ragged edge when crossing streets, or on boarding or leaving street cars. John H. Collins, director, has brought out the points in good shape. Elsie MacLeod and Andrew J. Clark have the leading roles and are supported by a clever cast, headed by Harry Gripp. This is an interesting and timely release.

THE EUGENIC GIRL (Selig), September 15.—This is what might be denominated a strenuous comedy, as far as athletics are concerned. A young lady, who is an enthusiast regarding athletics, believes in eugenics. She is burdened with five suitors, one of whom is a newspaper reporter—the favored one. She determines to marry the best man, and arranges a lot of athletic stunts in which they are to compete. The newspaper reporter, knowing his failings, engages a professional and disguises him as an unknown—who is the winner. Later the reporter dons the disguise and fools the girl, who accepts him. A real laugh producer.

RASTUS KNEW IT WASN'T (Lubin), September 15.—A police station comedy, by E. W. Sargent, in which John Edwards figures as Rastus, a porter, who manages to do everything wrong, even to leaving the scrub pail for the chief to fall over, the said scrub pail figures as the instigator of all the trouble, assisted by a bomb, a moving picture and a comedy police force. It is greeted with laughter. On the same reel with "She Made Herself Beautiful."

SHE MADE HERSELF BEAUTIFUL (Lubin), September 15.—On the same reel with "Rastus Knew It Wasn't." A cranky boob of a husband, with a wife who is not much to look at in make-up, but who is a good cook and housekeeper, advises her to make herself beautiful. She proceeds to do so, with the assistance of a beauty specialist, manicurist, a hairdresser and several mechanical accessories. He finds her all fussed-up, but no dinner. The ending is in the wife's favor and quite funny.

INTO THE DEPTHS (Kalem), September 15.—A picture drama featuring Alice Hollister, supported by Henry Hallam and Harry Millarde. Not a very strong or particularly interesting offering. It borders on the triangle idea, which has been worn threadbare. It is somewhat obtuse in construction, but it develops in the finale that a husband is reformed by a dream during a drunken sleep. This is the redeeming feature.

THE WAY OF HIS FATHER (Essanay), September 15.—Picturization of a story from the Munsey Magazine; scenario and production by Harry Mainhall. There are some faults to be found with this picture play on account of the abruptness and ingratitude of the son (Richard C. Travers). It is not human, neither is it natural. Thomas Commerford does a splendid piece of work as the father, a country physician, whose only wish in life is to have his son succeed him in his practice. The young man redeems himself in the end, but does it in an ungracious way. However, it is an interesting number.

THE AGELESS SEX (Vitagraph), September 16.—A laughable comedy, written by John Francis Beckwith and produced by Capt. Harry Lambert, with Darwin Karr, Naomi Childers, George Stevens and Charles Eldridge. A man ruminating over the falseness of the average female, as regards her make-up, falls asleep in his chair and dreams that his wife confesses to being eighty-two years old. He demands she get behind a screen and hand out the false parts of her. He receives so much that he kicks over the screen and finds a "Rag, a Bone and a Hank of Hair;" then he wakes up. This is an exceptional comedy.

JIM (Selig), September 16.—A domestic picture drama with the scenes laid in a farming country. It is the old story of the young farmer falling in love with the school teacher. Everything is smooth in the love line until father marries a widow, who has an actor son. The actor steals Jim's girl and puts her on the stage. Two years later they leave an infant daughter in the care of Jim and his stepmother. The baby grows into a beautiful woman. Jim discovers that she has grown to love him, despite their difference in age, and they marry.

THE FABLE OF LUTIE, THE FALSE ALARM (Essanay), September 16.—George Ade tells how a "Warbler's" career was abruptly ended by four eminent coffin trimmers, called critics. Ruth Stonehouse appears as the victim who imagines that she is endowed with a phenomenal voice—that is, she thought she could sing, so did her mother and also her father, who invested $350 in a concert, to find out how really bad the morning papers could deliver a roast. Anyhow, they knocked the music out of her system. This release is greeted with laughter.

A SUMMER IDYLL (Edison), September 16.—The theme of this plot is an old one, but nevertheless the action of the picture is not only interesting but amusing; it also contains considerable sentiment. The author is Dorothy H. Brown. Augustus Phillips and Gladys Hulette are featured, supported by a large cast. A millionaire, tired of the notoriety his money brings to him, changes places with a poor friend. When they arrive at a summer hotel the poor friend is the center of attraction among the female guests. A quiet little girl wins the millionaire.

POLITICS AND THE PRESS (Vitagraph), September 17.—Written by William A. Tremayne. Van Dyke Brook did the directing and also had the role of the political boss of Griggsville, a rube city. Norma Talmage appears as his daughter. The Press, a local newspaper, is opposed to him and he scares the editor out of town. A new one arrives (Antonio Moreno) who refused to be scared and then war is declared, which furnishes the action for many intense scenes. In the finale the young editor's life is saved by the boss's daughter, and then there is a love mix-up, of course.

THE SCAB WAITER (Melies), September 17.—The waiters in a German restaurant strike and the proprietor is forced to send for help. The agency sends him a remodeled tramp. He turns out to be a joke, breaks dishes and puts the place on the "ruin"; then he is turned out himself—strenuously. Later he is discovered regaling a couple of his pals with food purloined from the restaurant stock. Fairly funny.

SOPHIE'S LEGACY (Essanay), September 17.—A comedy picture in which Sophie endures the trials of a "rich lady." Slippery Slim and Mustang Pete accidently learn of her financial luck, through her father; then comes the struggle between the two to see who will win Sophie and the money. They resort to desperate means. Slim uses a beautiful blonde as his weapon and Mustang Pete retaliates with an Indian squaw, who claims Slim as her husband. His plan fails and Slim marries Sophie—right "under his nose."

THE PEDDLER'S BAG (Biograph), September 17.—While inconsistances occur in some of the scenes of this picture play, it is nevertheless absorbing. The leading characters are a gamekeeper, his wife and the wayward son of the Squire, who forces his attentions on the gamekeeper's young wife, with the assistance of the village peddler, who is bribed to carry him into the lodge in a bag. A tragedy occurs, the termination of which forms the interest to the spectator in the plot. An exceptional court scene is the feature of the picture in which a dramatic moment occurs that straightens everything out satisfactorily. A strong release.

HEARST-SELIG NEWS PICTORAL, No. 58 (Selig), September 17.—Several scenes that are interesting, from the fact that they bring back to the recollection the good old "Country Fair," with the parade of livestock, the diving horse, the rope walker, the parachute balloon jumper, mile track races of local pacers, runners, trotters, etc. Panama canal scenes are shown, including the Pacific entrance, scenes at the Newport races, war scenes at Berlin, London and Belgium and field practice of the Women's Red Cross Emergency Corps, with the new motor-cycle individual field ambulances.

FATHER'S TIMEPIECE (Vitagraph), September 18.—A comedy picture play, written by Gregory Kerr and produced by Lee Beggs, who plays the role of the father. Constance Talmadge and Billy Quirk have leading roles. The plot reminds one of the old farces so popular years ago. The cast is made up of a typical old grouch, with an obstinate daughter, who loves a young man that the father dislikes. The plot hinges on the loss of a watch, and the complications surrounding it furnishes the comedy, which is not of a very frantic nature.

THE LONESOME TRAIL (Selig), September 18.—One of B. M. Bower's delightful "Flying U Ranch" comedies. Weary is "donestuck" on the schoolmarm but queers himself by shooting her pet gopher. A quarrel ensues and each is too proud to inaugurate a reconciliation. Jim buries the gopher with "cowboy honors" and erects a headstone; then through arousing jealousy in the mind of the schoolmarm and arranging a series of heroic incidents he wins out—with the aid of the rough-and-ready cowboys.

FOR REPAIRS (Lubin), September 18.—A neglectful husband caused much anxiety to his wife who is a slave to domestic affairs. She suddenly decides to plunge into the social world herself. There is much marital trouble but the miraculous escape of their little child, whom they both neglect, from a terrible death brings husband and wife together and saves them from the parting of the ways. Will M. Ritchey is the author and Paul Powell is the director. The cast is a good one. The plot is familiar, but nevertheless the picture is interesting.

EASY MONEY (Kalem), September 18.—A farce comedy in which John E. Brennan is featured as "Bill, a Hobo." The author is Frank H. Clark. Mr. McGuff makes $2,000 in a lucky speculation. He wants to buy an auto, while his wife wishes him to purchase a farm. The incidents which result, in the former getting his way, and what occurs to him afterwards is productive of much comedy, although inconsistent, It is quite a laugh producer.

HIS CHANGE OF HEART (Biograph), September 18.—A demonstration of how a heartless man is brought to a realization of his sordidness by an act of Providence. He is the president of a railroad, who instructs his agents to make no settlement with a child's parents which has been killed by a train on his line. A young surgeon is the sweetheart of the president's daughter and denounces to her the action of the company. He is overheard by the father and ordered out of the house. Next day the girl is seriously injured and taken to the hos-

pital. The father at sight of his daughter realizes his injustice to the child's parents and the young surgeon. A wholesome picture.

AT THE RISK OF HIS LIFE (Selig), September 19.—A very strenuous picture play concerning the doings of a gang of counterfeiters. Most of the scenes included in this offering are evidently intended to be intense and of strong melo-dramatic flavor. Conviction is lacking in many places through the fault of abruptness and brutality. To those who admire explosions this will prove interesting. Utter disregard of human life seems to be the main feature.

THE GERMAN BAND (Lubin), September 19.—On the same reel with "Pins Are Lucky." Everybody has heard the little German band time and again. They are numerous in both the city and country, but who would ever stop to think, if they could think while the band is playing, that a romance could be woven around the personages; a romance which contains lots of comedy and some sentiment. It is received with many laughs.

PINS ARE LUCKY (Lubin), September 19.—It is an old saw, "Find a pin and pick it up and all the day you'll have good luck." E. W. Sargent has used this theme for a comedy. This superstition is probably more prevalent amongst all classes of people than any other existing. It is seldom that any one passes a pin that catches his eye, or hers, as the case might be, who does not stoop and pick it up. The incidents that the author has worked out of this are interesting and amusing. Pins are lucky for the lovers but not for dad and the rival. On the same reel with "The German Band."

THE CUB REPORTER'S ASSIGNMENT (Kalem), September 19.—In this picture Irene Boyle is featured in an absorbing story. She is ably supported by Robert Ellis, who plays the title role. There is a love story and a case of mistaken identity which cause some very peculiar mix-ups. There is not only heart-interest in the plot but some comedy. The acting is adequate and the directing has been well done.

BRONCHO BILLY BUTTS IN (Essanay), September 19.—A Western drama, featuring G. M. Anderson, who is author and producer and he also plays the leading part, and certainly butts in with a vengeance. He holds up a grouchy father, befriends the daughter and her sweetheart and forces the old man, at the point of a gun, to consent to his daughter's engagement. Hardly up to the Broncho Billy standard. Scenery and photography are as good as usual.

JIM'S VINDICATION (Edison), September 19.—The author, E. Lynn Summers, assisted by John H. Collins, director, has ingrafted a lot of heart-interest and human nature in this picture play. Frank McGlynn, as Jim, does a splendid piece of acting in the part. Sally Crute is also very artistic as his wife, in fact all in the cast do good work and the interest is sustained to the last scene.

MURPHY AND THE MERMAIDS (Biograph), September 19.—On the same reel with "The Fire Chief's Bride." A comedy that is made up of a series of incidents both possible and impossible. An Irishman while fishing falls asleep and dreams he is afflicted with mermaids, which brings trouble with his wife and daughter. A peddler turns the table on him also, and altogether Murphy has a strenuous time.

THE FIRE CHIEF'S BRIDE (Biograph), September 19.—Many ludicrous happenings occur in this picture, the fire chief being the main sufferer. It is quite laughable in spots. On the same reel with "Murphy and the Mermaids."

FINE FEATHERS MAKE FINE BIRDS (Vitagraph), September 21.—A dramatic picture play, directed by William Humphrey, who also plays the leading part. Leah Baird, Carolyn Birch and Rex Hitchcock have the prominent parts in support. This is not a very original plot, but it contains a great deal of human nature. The conditions shown here exist in a great number of families in real life, and perhaps will bring home to many spectators a few minutes alone in which to "think it over."

THE UNTARNISHED SHIELD (Lubin), September 21.—(The second of "The Beloved Adventurer" series). The author is Emmett Campbell Hall. Arthur Johnson, who directs the offering, also plays Lord Cecil, who is placed in a painful position, politically and socially, by a younger brother, who falls under the spell of a foreign actress who is the rage in London. She is a member of a band of foreign spies who are attempting to obtain the secrets of the British harbor defenses. Rodney becomes a traitor and his punishment is left to Lord Cecil. There is much intensity in this offering, and the acting deserves mention.

SWEEDIE'S SKATE (Essanay), September 21.—Sweedie tries her luck on roller skates and causes a panic. First, she adorns herself with her mistress' jewels, then she hikes for the skating rink. Never having been on roller skates before, she creates a sensation. A burlesque police force is introduced to help out with the comedy, which is very boisterous.

THE ADVENTURE OF THE HASTY ELOPEMENT (Edison), September 21.—(Ninth of "Octavius, Amateur Detective," series). F. A. Kummer is the author of this comedy. "Octavius" has just become the possessor of a new car and determines the elimination of auto thieves, who had been terrorizing the vicinity. The thieves are captured by him, but he gets into a peck of trouble through unintentionally assisting in an elopement.

JUST A BIT OF LIFE (Biograph), September 21.—A photoplay which contains originality in its plot. A man and his wife are separated and reunited in later years through a photograph, recognized by their child, whose heart hungers for her mother. Scenes which embrace strange circumstances create interest and suspense. Charles Mailes is the professor, husband and father. Irene Howley, is the unfortunate wife. This is quite a touching offering and well acted and produced.

PATHE'S WEEKLY NO. 59 (September 14).—Some of the more interesting items of this number are of the fair at Salem, N. H., where a young woman on horseback jumps from a height of forty feet into water; auto races at Brighton Beach, New York City; finely photographed views of a baseball game at Boston between the home team and the New Yorks, the old-time warship Constellation, Uncle Sam's oldest veteran, and unusually dramatic scenes of the departure of French troops for the front.

Licensed Specials

MERELY MOTHER (Biograph), September 15.—A special two-part picture drama, containing much that is of heart-interest. It depicts the ungratefulness evinced by a daughter as she grows up from babyhood to the age when she becomes a wife and is possessed of a child of her own. The loving mother has sacrificed even the common comforts of life to educate the daughter, so that she may gain a social position. The closing scenes are very touching, but in the end, through the husband, the mother is established and made happy in their beautiful home.

WHEN YOUTH MEETS YOUTH (Cines), September 15.—This two-part picture drama has been reviewed at length by Hanford C. Judson, in The Moving Picture World, and can be found on page 1783, issue of September 26, 1914.

STEVE O'GRADY'S CHANCE (Vitagraph), September 15.—Special feature in two parts, by C. R. Cooper, with Ned Finley, Edith Story and Logan Paul in the leading parts. A newspaper story, wherein a reporter loses his job in the city and migrates to the South. He strikes a small town where a bank robbery has just occurred, and takes a chance to earn a large reward that is offered for the capture of the thieves. In the mountains he meets a girl, with whom he falls in love, who cares for him after he has met with an accident. She helps him to capture the leader of the gang and they get the hidden money. He sends the "scoop" to the city paper, is reinstated and marries the girl. A good picture.

THE TWIN BROTHERS VAN ZANDT (Lubin), September 16.—A two-reel melo-dramatic picture play, written by Malcolm Douglas and produced by John Ince, who plays a dual role, the twin brothers. By a most peculiar twist of fate a man is forced, by extenuating circumstances to impersonate his twin brother for a time. Eventually he is able to defeat the plans of intriguing blackmailers and to restore himself to his proper position. During his experiences he discovers that a niece, whom he suspected of treachery, is loyal and innocent.

THE MOONSHINERS (Kalem), September 16.—This is a two-act drama of the mountains. It is of about the same calibre of other pictures of this sort. There is the usual revenue officer, who falls in love with the head of the moonshiner gang. This time she is a half-breed Indian (Princess Mona Darkfeather). There are many narrow escapes, and in the ending all the characters are killed but the two sweethearts. The scenes on the hillside ranges are exceptionally photographed.

THE DOUBLE LIFE (Lubin), September 17.—A two-part picture play produced by Harry C. Myers, who plays the real villain role. The scenario is by Norbert Lusk, and it tells of the life of a woman of the world (Rosemary Theby), who is the proprietoress of a gambling resort, in partnership with the villain. She has a daughter (Anna Gutter) whom she keeps in ignorance of her life and after her education she isolates her in the country, in the care of a chaperon. Her partner, curious as to her weekly absentations, follows her and discovering the existence of the daughter, determines to make her his wife, notwithstanding her mother's strenuous objections. There are many strong scenes, including a raid by the police on the gambling house. The daughter is present but is rescued by her country lover (Harry Wilgus). A picture with a moral.

SHEEP'S CLOTHING (Edison), September 18.—This two-part picture-play has been reviewed at length by Louis Reeves Harrison, in The Moving Picture World, and can be found on page 1219, issue of August 29, 1914.

SPARKS OF FATE (Essanay), September 18.—A two-part picture drama in which Ruth Stonehouse, Francis X. Bushman, a hydro-aeroplane and the wireless telegraphy play the leading parts. There are several big features introduced in the scenes, the main one being where Mr. Bushman is rescued from the sea by an aeroplane. The photography deserves special mention, along with the acting and direction. Taken all in all ,it is a drama of absorbing interest and intensity.

THE REWARD OF THRIFT (Vitagraph), September 19.—A two-part special feature belonging to the series arranged in co-operation with the Saving Bank Section of the American Banker's Association. Ned Finley and Tefft Johnson, who play leading parts, are the producers. The story is from the pen of Edwin M. LaRoche. Rose E. Tapley and a star cast make this thrilling picture full of strenuous, virile characters, an intense offering, calculated to teach to the wage-earner the theory and system of saving. A most worthy picturization.

THE POTTER AND THE CLAY (Kalem), September 21.—This two-part picture play has been reviewed at length in the Moving Picture World by Hanford C. Judson, and can be found on page 1761, issue of September 26, 1914.

THE LIVING FLAME (Selig), September 21.—This two-part picture play contains a lesson to those who are disposed to be too social. The salutation, "Have a drink, old man," causes the downfall of a brilliant young lawyer to the extent that it jeopardizes his professional career. There are many intense and interesting scenes embraced in the two reels, but in the finale the man who is mostly responsible for his downfall realizes his mistake and in the end helps him to redeem himself.

Independent

LOVERS' LUCK (Keystone), September 9.—Works up to a grand and general knockabout of human beings that is astonishing—is always astonishing. The picture is vulgar, perhaps a bit more so than usual. It is sure to make laughter in the many loud and often and even the few will laugh some. It is good as an offering to the public, but not so good as the best Keystones are.

EVERY MAN HAS HIS PRICE (Majestic), September 15.—A pleasing and popular incident; the director, Author Mackley, has worked it up to very good advantage. The sheriff has the rich villain in jail for assault. He has legally stolen a big land holding from a score of

settlers; but he has foolishly punched the face of one of them. They are preparing to tar and feather him and the sheriff, through the grating, lets him see what's in the wind. The sheriff takes a bribe to let him get away the bribe is a return of the land and all the money he has with him to reimburse the settlers for the court expenses. A likable offering.

THE HIGHGRADER (Reliance), September 16.—A popular and speedy melodrama of the mining camps. It is one of those commercial offerings that have real commercial value—money comes from what the people like. It has a little good suspense, a little good humor and a little good romance. It is one of those slightly built offerings in which the player is the thing rather than the play; but, as we have said, it is a good, sensible offering.

DOWN THE HILL TO CREDITVILLE (Majestic), September 18.—A pertinent little comedy that gives thoughts and laughs at the same time. There is a poem which furnishes the theme and the subtitles and it is about a couple that get married on the installment plan. Even the dominie did the splicing on that scheme and when their house, furniture and all that was theirs is being taken back for nonpayment, they think they had each other still; but the minister gives them another think—he, too, hasn't been paid.

FOILED AGAIN (Komic), September 20.—A burlesque villain is the chief figure in this number. His numerous plans to kill the girl fail one after another. The photography is good and the characterizations also, but the humor does not come up very strongly.

HER AWAKENING (Majestic), September 20.—A two-reeler of Christie Cabanne's production; but a good way from being equal to that skillful director's good work. All the picture's interest comes in the second reel and in the latter part of that; it is the only part that has any freshness. Although there is good scenes in it all through, the action is such that even Blanche Sweet, in the leading role, acts poorly.

OUR MUTUAL GIRL NO. 36 (Reliance), September 21.—Carolyn Wells is said to be the author of the episode now being developed in the series. She has, in this number, reached speedy action; but it is of rather poor quality—we miss the strong hand at work that made the series the thing it was a few weeks ago. The same director, Jack Noble, is choosing his scenes well and making the action run smoothly. The number has some mighty fine views of Newport and thereabouts.

THE REDEMPTION OF A PAL (American), September 21.—A two-reeler that is not dramatic, but has a pleasing, romantic sentiment. The story is slight and, as shown, not made convincing. A charity that is not explained to the hero is misunderstood by him, a reforming tough. He thinks his sweetheart who is helping a millionaire, reformed from selfishness, in a new scheme of charity, has turned against him. But soon he finds that the rich man is not furnishing a home for her; but has started a new mission of which she is to be matron.

MEG OF THE MINES (Majestic), September 22.—A Western number, featuring Mae Marsh as the daughter of a prospector, who prevents two men from filing on her father's claim. The story has been done before in numerous ways. It is here very well pictured and attractively presented.

CAUGHT IN A TIGHT PINCH (Beauty), September 22.—A little society comedy in which Harry Pollard plays the young man who goes to a dance in tight shoes. Marguerita Fischer is the girl. There is some rivalry over winning the girl. The wedding pictured inside the ring at the close made a clever scene.

HIS FAITH IN HUMANITY (American), September 23.—William Garwood appears in this number as Jim, a young man released from the workhouse. He is invited to the home of a well-to-do man interested in sociology. The wife steals money from the safe and allows Jim to take the blame, though she confesses later. This is an interesting sociological study, though the plot is familiar. The photography is good.

THE NEWSBOY'S FRIEND (Imp.), September 24.—No. 6 of the adventures of Matty Roubert. In this the lad collects money to entertain the newsboys at Coney Island. He visits Nathan Straus, Hy Mayer, De Wolf Hopper and then the boys are shown at Coney having a high time. This is one of the best of this series so far.

THE TAMING OF SUNNYBROOK NELL (American), September 25.—Nell is the daughter of a ranchman, but not the wild type suggested in the title as Vivian Rich portrayed her. Jack Richardson plays the designing married man from the city and William Garwood the hero who saves the girl from him. The story itself is neither very new nor very strong, but is brilliantly pictured and contains some very attractive settings; the cast also is appealing.

OUR LAND OF GOLD (Powers), September 25.—A half-reel descriptive offering, to be shown with a piece called "Be Neutral." The views of various gold-mining processes in Alaska were instructive and entertaining.

THE MAN IN THE ATTIC (Frontier), September 28.—The fore part of this picture, showing Joe with the money in his hands does not carry the idea that he is a counterfeiter strongly enough. The development is vague. The dripping of the blood from the attic has been used repeatedly in "The Girl From the Golden West" and other productions. This offering is only fair.

THE PROOF OF A MAN (Victor), September 28.—A film story with Warren Kerrigan and Vera Sisson in the cast. He plays the part of a lame youth who invades a Chinese hop joint and saves the girl. This is pretty much on the seamy side of life and these people have appeared in much stronger offerings.

HARD CIDER (Keystone), September 28.—The old man creeps into one of his cider barrels in order to catch the would-be thieves. The lover nails the old man in, in order to elope with the girl. The thieves then come and the barrel starts on a wild career. This has been done many times before, but is here handled unusually well. This makes a good eccentric offering.

CHARLIE'S SMOKER (Crystal), September 29.—Charlie gives a smoker to his friends and his wife calls out the fire department, thinking the house is on fire. This makes an amusing half-reel comedy. All are drenched by the hose.

BELMONT BUTTS IN (Crystal), September 29.—This, on same reel with above, pictures Belmont as a country youth who butts into family affairs and gets considerably damaged as a result. Fairly pleasing and both numbers are well photographed.

THE NEW BUTLER (Joker), September 30.—Ernest Shields and a good supporting company here present a good example of farce comedy. The photography is good, the plot a complicated one and the situations prove very laughable. This is a diverting offering and will please the average observer.

THE GAMEKEEPER'S DAUGHTER (Domino), October 1.—A two-reel romantic offering, brilliantly photographed and full of action and entertainment. The king goes to his hunting lodge unknown to the gamekeeper, meets the daughter and falls in love with her. The gamekeeper comes near shooting the king, for which he is thrown in jail. The hunting scenes were particularly attractive in this. Later the girl's lover rescues both her and the gamekeeper and all go to America. The close is tragic as the king has his own daughter killed, thinking it was the gamekeeper's daughter. A fine offering of the romantic type.

LOVE DISGUISED (Joker), October 3.—A Max Asher number, in which Max poses as the Count De Gink in order to win the girl's hand. A familiar plot this, but the company puts it on in quite an amusing manner. The hotel setting is pleasing and the costumes of a better type than usual. This is an improvement over any of the comedy offerings recently shown by this company.

FOUR DAYS (Frontier), October 4.—This pictures the events of four days, Dolly Larkin and Fred Church being the lovers. It is all done in quite pleasing comedy style. Even Joe's attempted villainy at the last seemed amusing, coming so unexpectedly. The construction is novel and this proves entertaining.

THE COUNTLESS COUNT (Joker), October 7.—A farcical offering in which the girl is to be married off to a count whom she does not love. Ernest's friend impersonates the girl and some rough-house situations follow, the count being thrown in jail. This is quite funny in its way and is well photographed.

THE OLD BELLRINGER (Nestor), October 7.—In this number Murdock MacQuarrie plays the part of an aged organist who finds an abandoned baby near the church. In later years the girl grows up and falls in love with her own father, who learns the truth from the organist and leaves her still in ignorance of her parentage. This is well enough presented but not the most satisfying sort of story to the observer.

THE SENATOR'S LADY (Powers), October 8.—There is some pretty sentiment in this adaptation of D. R. Locke's poem, "Hannah Jane," but it can scarcely be said to possess a complete plot. It pictures in an attractive way the reflections of a man in high office who is tempted to desert his plain wife, but refuses to do so. Just a slight, sketchy offering with Edna Maison and Bert Hadley in the leads.

OUT OF THE FRYING PAN (Nestor), October 9.—An amusing comedy number in which Eddie has to marry within a given time to get a fortune. He mistakes the aunt for the girl, both having the same name, and proposes to her. His efforts to get rid of the aunt prove very funny. This plot is fresh and well handled by a competent cast.

THE MAYOR'S MANICURE (Powers), October 9.—This number, featuring Edna Maison and Joe King, tells a story of politics and newspaper life. The girl, who is a reporter, pretends to be a manicure and obtains valuable secrets from the mayor's office. In spite of this rather shady operation the mayor forgives her and falls in lover with her. The pictures are well taken and the cast an agreeable one.

Independent Specials

THE VARSITY RACE (Thanhouser), September 22.—A lively two-reel college story, written by Philip Lonergan. Irving Cummings plays the part of Jack, the bow oarsman of the winning crew, and Muriel Ostriche the professor's pretty daughter. The plot ingredients are familiar, including the stolen examination questions, the false accusation of the hero and his subsequent saving of the great race. But it is all well photographed and acted with snap. Some of the racing scenes were evidently taken at the intercollegiate races at Poughkeepsie. A good college yarn.

THE SHOOTING MATCH (Sterling), September 24.—A Ford Sterling number. Hans and Snitz prepare for the shooting match. Snitz arranges with the score-keeper to extract the shot from Hans' cartridges. This leads to a general scramble and Snitz takes refuge in a tree, which Hans and his friends cut down. This is very amusing in spots. The plot itself could have been compressed into one reel to advantage. Men of a sporting turn will appreciate the shooting contest.

AS THE WIND BLOWS (Rex), September 28.—A strong two-reel offering with Anna Little, William Worthington and Herbert Rawlinson in the cast. It brings up the usual triangle situation of the girl who marries a man she does not love while she does care for another. But this production is handled so well that it escapes the obvious and keeps the observer pleasantly puzzled as to the result. The strongest way out was to have the wife learn to love her husband and this the picture does. In both acting and photography this is pleasing and the story is one of unusual merit.

THE BATTLE (Sterling), September 28.—A two-reel juvenile offering, with Olive and Little Billy in the leading parts. The story is not strong, the first reel being slow and uncertain in development. Billy's dream, in the second reel, where he takes part in some genuine Indian warfare and saves the fort from destruction, was interesting. But it was necessary to make a substitution in the horseback ride. The photography is uneven and quite below the standard in some places. This is only moderately entertaining, though Billy and the little girl are very captivating.

AS A CROW FLIES (Gold Seal), September 29.—This is the ninth of the Trey O' Hearts series. Alan has saved Rose from the burning building. She again falls into the hands of Seneca Trine. Alan

escapes the conspirators and is rescued after diving from the mast of a schooner. Trine takes Rose on a special train West. Alan joins forces with Judith and pursues them, first in an aeroplane and then in an engine. The rescue of Rose from the rear end of the moving train was a daring feat. A good installment.

THE RIGHT TO DIE (Broncho), September 30.—A two-reel number of a strong psychological type. The story is unfortunately of the depressing sort. A ruined broker goes to his room, reads various volumes dealing with the subject of suicide and determines to kill himself. He takes a dose of narcotic which only puts him to sleep. He dreams of his daughter's approaching disgrace and his wife's death. The leading man in this gave a remarkably consistent piece of acting, but the tone of the production is very strongly repellant in spite of the happy ending when the man awakens and learns that the market has turned in his favor.

TILL THE SANDS OF THE DESERT GROW COLD (Eclair), September 30. A two-reel story picturing the hard fate of a man who twice lost the woman he loved, once early in life and the second time after she has married once more. Jim first loses the girl at a Hallowe'en party. Five years later in the West the husband turns out to be a brute. In the course of events the husband dies a horrible death on the desert and the wife is supposed to die also. Jim takes the baby girl and raises her to womanhood. Then the mother turns up, married a second time and she and Jim are again separated, in spite of their great love for each other. This story is neither very novel in plot or setting, but is fairly entertaining.

THE TENTH COMMANDMENT (Imp), October 1.—A three-reel production, written by William Blaisdell. The opening scenes, in which the jealous wife installs a dictograph to hear what her husband, a doctor, says to his nurse, strongly suggest the recent Carman murder case. Interest in this situation is raised to high tension. But the murder does not follow; instead the wife runs away with her admirer, Burdick. She leaves him after discovering his intentions and returns to her parents. Five years later more stirring events follow—the shooting of the child, Burdick's fatal carouse, the fire scene and death of the nurse. Then the reconciliation, which was excellently staged. This is well photographed and vividly enacted. Ruth Donelly does exceptional work as the jealous wife; William E. Shay and Violet Mercereau also appear. A strong melodramatic offering.

THE ROCK OF HOPE (Victor), October 2.—A two-reel production, showing the downfall and regeneration of a young doctor. He is induced to drink by his rival just before an operation on his sweetheart. This drinking scene was overdrawn and unconvincing, as frequently happens in pictures. Later the story becomes quite interesting. The rival wins the girl and the young doctor goes out into the country to forget. A memorial rock on the seashore, where a steamer was once wrecked, becomes his rock of hope. Later the girl and her husband appear. The husband sustains two falls, which gives the plot a rather made-up effect, the latter killing him and restoring the original lovers to each other's arms. The principals in this are interesting, but the story not strongly constructed in places.

ONE OF THE DISCARD (Kay Bee), October 2.—This two-reel subject, produced by Ince and Sullivan, deals with the roughest form of early Western life. Yet it is handled in a way that gives it a strong human appeal. Jack tires of living with the girl from the dance hall and deserts her, leaving the girl embittered by her experience and vowing revenge upon all men. He marries in the East. Three years afterward Jack again comes West, strikes it rich and winds up at a resort where his old friend is a roper-in. She plans to fleece him and then relents after reading his wife's letter. The acting and photography are good and the production a very strong one of its type.

MONSIEUR BLUEBEARD (Bison), October 3.—This third two-reel installment of the Francois Villon productions is particularly strong and novel. Murdock MacQuarrie in the part of the vagabond poet, which he is handling so capably, visits the castle of the despised Bluebeard, at the suggestion of King Louis. The manner in which he rouses the enslaved populace to rebellion and traps Bluebeard in his lair makes good entertainment. The death of the hated monarch was well staged. This is finely presented and unusually good in every way.

THE PIPES O' PAN (Rex), October 4.—A two-reel number featuring Joseph King and Pauline Bush as an artist and his wife. The artist dreams of painting "The Daughter of Pan" and later employs a model to make life poses. The model's abbreviated attire will undoubtedly raise the old question of just what constitutes real art in such matters. This will shock some observers. The husband's conscientious scruples were rather too sudden to be very convincing. This holds the interest throughout, but it undoubtedly steps over the line of delicacy to an extent.

THE BOSS OF THE 8TH (Broncho), October 7.—A two-reel story of ward politics. This is well constructed throughout and the photography is good. The general tone of the story is not very elevating, however. Shorty, the stool-pigeon, is railroaded to prison for defying the boss because he is in love and wants to reform. When he comes out he scares the boss so that he dies from heart failure. The characterizations are good but the plot is not very pleasant.

THE WHISKEY RUNNERS (Domino), October 8.—A two-reel western picture that works up to a strong and fresh ending situation. It is an Ince, Davis and Spencer production in which the action all through is fair and speedy enough to keep it seemingly fresh and interesting. There is plenty of fighting and shooting and fast riding. The backgrounds are perfectly chosen and the rough characters satisfy.

THE SHERIFF OF MUSCATINE (Kay-Bee), October 9.—A two-reel hold-up man story. In the first reel there are sensational exploits, fast riding and lively shooting when the bad man is chased by the sheriff's posse that capture him. The beginning of the second reel works up the well known bad man's old mother situation, which turns out to be nothing but a ruse, the old lady being the bad man's girl and the trick designed to fool the sheriff through his sympathies and give a chance to rob both the village bank and the post-office. If we had been let into the trick before it started we would have been more in sympathy with the author's purpose and also been held in suspense as to whether the trick would work or not, which would have been sustained until the very end. As it is, we lose a good deal of suspense and feel until the ruse is shown up displeased with the producer for, as he lets us think, "pulling the old gag on us." It is a pretty good offering as a whole, but it might have been better.

THE HEART OF A BRUTE (Box Office Attractions).—A two-reeler telling the hopeless romance of a man who often acted like a wild brute toward most whom he met; but who had a very kind heart none-the-less. He is contrasted with another kind of villain much to his advantage. It is fresh though that there have been pictures something like it; it is pleasingly acted and, like most of these Balboa offerings, it has a decidedly popular flavor—it will go well with the majority. Its scenes are in the west and in the mining region. There are only four chief characters and the tale is simple, clear and entertaining.

THE SQUARE TRIANGLE (Box Office Attraction).—A three-part Balboa picture of friendship that has a marked popular quality. Three middle-aged men are cordially serving together as guardians of a young girl (Jackie Sanders). She has a love affair, but the man is not worthy and the three shield her with their counsel and watchfulness. In the end she finds that she really loves one of the guardians. These three make the "triangle"—when the girl's father had been alive, he had been one of them and there had been four. The girl marries one and the triangle is squared again. Excellent photography, good acting and pleasing action make this picture with a distinctly wholesome and entertaining atmosphere a fine offering.

British Notes

CERTAIN municipal authorities, in fact those in office in all our principal provincial cities, are still determinedly antagonistic to any effort by exhibitors in the direction of Sunday opening. The Middlesex County Council, under the jurisdiction of which lies a vast number of moving picture shows in greater London, has been most immovable in its conviction that Sunday cinemas were a great wrong, and it is not too much to infer that other authorities in the country have moulded their views upon the question from the decisions of the Middlesex body. Patriotism, however, is a truly wonderful element and appears to have accomplished in this case what endless petitions and logical arguments have failed to do. Upon the undertaking to devote a proportion of the takings to the National Relief Fund the exhibitors in Middlesex are to be allowed to open their doors on the Sabbath. An attempt is also being boldly advanced to open all shows throughout the country upon a similar arrangement and the success of the departure does not seem too much to hope for. At any rate the precedent created by the Middlesex County Council is a valuable one from the exhibitor's point of view and should be the first stepping stone to general Sunday opening.

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A few good pictures have arrived in London this week from France showing the initial stages of the sacking of Louvain. As the German Government is refuting the charges of violence it is quite possible the moving picture may be called in to point the accusing finger at the conclusion of the war.

War is responsible for many legal complications and anachronisms. It may not be generally known that German or Austrian ideas and inventions registered at the London Patent Office are rendered void by the war. A few British manufacturers have already realized this and taken advantage of the situation by appropriating foreign patents which it may be to their advantage to manufacture.

J. B. SUTCLIFFE.

SELZNICK ENTERTAINS.

Prosperity with a capital "P" reigns staunchly in the offices of the World Film Corporation, for you would have seen evidences of that fact should you have been at the Coney Island Mardi Gras held Sept. 15. There as the guests of General Manager Lewis J. Selznick were all the salesmen of the New York branch, enjoying the Mardi Gras to their heart's content, because they had delivered the goods, and had made a record for booking feature films in the greater New York district. In the party were Harry G. Segal, manager New York branch; Walter J. Lamb, New York City salesman; Emil Bullwinkle, office; Jerome Sobel, Brooklyn; John Schwartz, general assignments, and Maurice Lobel, Connecticut representative.

LIFE PHOTO SELLS CANADIAN RIGHTS.

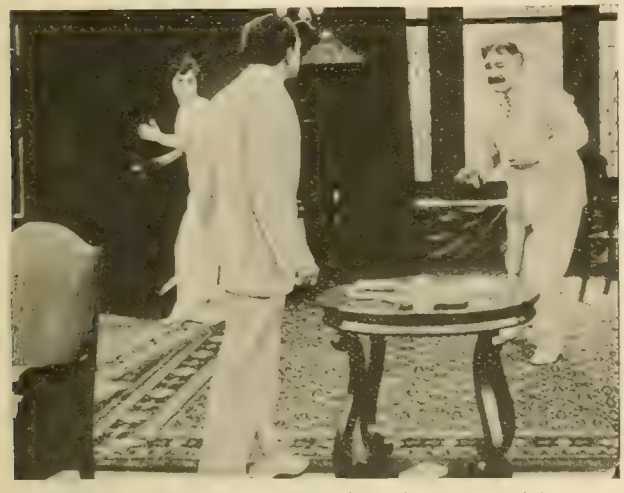
The Equitable Film Exchange of Montreal, Canada, of which David Roskam is president, has purchased the exclusive Canadian rights to all of the Life Photo Film Corporation productions. Mr. Roskam is personally acquainted with every owner and theatrical manager in Canada. He has just opened a pretentious suite of offices at 591 St. Catherine street west, Montreal.

"A Prince of India"

Four-Part Eclectic Produced by Wharton Contains Good Drama and a Sensational Denouement.

Reviewed by George Blaisdell.

IT is a strong story that Wharton, Incorporated, has given us in "A Prince of India." It is a story containing many good dramatic situations and of continuity in interest, with a smashing finish. Smashing is used literally; a trolley car jumps the track, breaks through a fence, and tumbles end over end into a gorge many feet below. The feat is not put over in miniature; what appears to happen so far as the car is concerned plainly does happen.



Scene from "A Prince of India" (Eclectic).

Thurlow Bergen is the Prince who is enamored of the Countess Mirska, known to her intimates as the Badger Queen. Mr. Bergen gives a fine performance. Elsie Esmonde plays the Countess. She is convincing; there is in her manner that which easily might lead the Prince to believe she is what she pretends to be. Her gentleness with the Prince changes when in consultation with her confederates to the hardness of the woman of the underworld. That she falls in love with the Prince as he has been infatuated by her, that she prevents the consummation of the almost completed robbery, only goes to prove that she is a woman after all and above all.

Scene from "A Prince of India" (Eclectic).

William Riley Hatch has the role of Moreland, the well-dressed and polished crook, who seeks to obtain possession of the jewel known as the Kiss of Death and who does not hesitate in his eagerness to get it to sacrifice the life of his male accomplice. Mr. Hatch at some moments has the bearing of the villain of melodrama, but these are rare. His work on the whole is most acceptable. Billy Mason, well known to picture followers through his long and excellent work with the Essanay company, has the role of the cub reporter. Mr. Mason fits the part and of it makes much. M. O. Penn is the Rajah on tour in the United States. What he has to do is well done.

The picture is well staged. The settings match the other details of the general production. The story does not make necessary the creation of Oriental atmosphere except in a minor way—the entourage of a Rajah stopping at a hotel—and it is adequate. The exteriors are of Ithaca, N. Y., and there are charming backgrounds.

"A Prince of India" is a strong production, one worth while not to miss.

"Ireland a Nation"

Five-Reel Production Giving Irish History in Picture Form, Released by Macnamara Feature Film Co., Inc.

Reviewed by Robert C. McElravy.

WALTER MACNAMARA, who wrote the scenario for "Ireland, A Nation," has been quick to seize upon the recent passage of the Home Rule bill as rounding up a significant phase of Irish history. It is now possible to write the epitaph of the great patriot, Robert Emmet, who said before his execution: "Let no man print my epitaph until Ireland takes her place among the nations of the earth." It brings a decided thrill, at the close of this five-reel offering, to see the grave stone of the beloved Emmet properly inscribed.

The first view of this production was given at the Forty-fourth Street theater, New York City, the evening of September 22. The playhouse was crowded with a host of moving picture people and friends of the producers, all of whom had come by special invitation. The house was accordingly expectant and there was a happy sprinkling of folks from the "ould sod," who applauded the film story and the rollicking Irish music of the evening. A quartette and soloists rendered most of the old favorites.

Prior to the beginning of the main production a reel of scenic film was shown, giving intimate views of the famous county Glendalough, the lakes of Killarney and other beautiful scenes. The management of the Forty-fourth Street theater should take immediate steps to improve the condition of its screen. In its present state it detracts greatly from the photography, having a soiled, wrinkled surface which is plainly visible through the pictures, giving a decidedly wierd effect at times.

Irish history is easily dramatized, for it contains many episodes which have a ready-made fictional interest. But little has to be added in the way of deliberate invention to keep up a story flavor. This production covers a vast amount of ground for a five-reel subject, and if it is to be criticised for anything it is the constant shifting of the interest from one character or event to another. This naturally could not be avoided. In telling so much it was impossible to keep from slurring the interest in certain dramatic episodes which piled upon one another too rapidly, in order to make room for the next.

Barry O'Brien makes an interesting figure as Robert Emmet. The other characterizations of Michael Dwyer, the Informer, Napoleon Bonaparte, Anne Devlin, Sarah Curran and others are acceptable. The performers are also restricted from individual acting in a way by the wealth of events to be shown.

The Irish House of Parliament is first pictured and the manner in which it was lost through the perfidy of Lord Castlereagh. Robert Emmet then steps into the picture and is seen making a visit to Napoleon to solicit his aid in fighting the English. On his return home Emmet is captured and imprisoned, through the efforts of the Informer. This familiar character acts as the villain of the piece. Anne Devlin's loyal friendship for Emmet is well brought out; neither the offer of gold nor threat of hanging could induce her to betray him. Emmet's trial and defiance of the English government is shown. Then follows his execution.

The last reel takes up Daniel O'Connell and the fatal duel he fought with D'Esterre. Next the famine and the Emigration period, and finally the passage of the Home Rule bill this year.

LASKY PLAYERS GO TO MONTEREY.

Cecil De Mille and eighteen players from the Lasky company went to Monterey, Cal., last week to photograph scenes among the missions for "The Rose of the Rancho."

The Motion Picture Exhibitor

OHIO EXHIBITORS MEET.

Anniversary of the Formation of Their State Organization Celebrated at Columbus.

THE Ohio branch of the Motion Picture Exhibitors' League of America held its annual convention at Columbus, Ohio, on Tuesday and Wednesday, September 15 and 16. The meeting was held in the Southern Hotel and in the same room in which the organization was first formed five years ago. Over 100 exhibitors were present and the meeting was highly enthusiastic.

The first session was called to order at 2 o'clock Tuesday afternoon by President M. A. Neff. In the evening of Tuesday there was a banquet at the Southern Hotel and the concluding sessions were held on Wednesday. President Pearce, of the National League, was present on Tuesday and addressed the convention.

All the exchanges in the state of Ohio and many other manufacturing interests were represented. The meeting was harmonious throughout.

The business transacted is represented by the following resolutions, all unanimously adopted:

CONCERNING AMALGAMATION.

Whereas: The executive committee of the M. P. E. L. of A. met in conference with the executive committee of the I. M. P. Association in the city of Dayton in July, 1914, and, after a general discussion, an agreement was reached. On report of the executive committee of the M. P. E. L. of A. to the convention of the League in session, a resolution was made and passed, that all former members of the M. P. E. L. of A. who had bolted or withdrawn from the League, should be reinstated upon individual application being made to their local or state organization, and that no fee should be charged for reinstatement, but the dues of each applicant should be paid from the time of making application for reinstatement, and

Whereas: The foregoing is a plain statement of the agreement at Dayton for the amalgamation of the two bodies, therefore be it

Resolved, That the Ohio State League demand that the agreement be sacredly and honestly kept and that the representatives of the I. M. P. Association keep their word, carrying out the statements made by them to the M. P. E. L. of A. convention at Dayton, and that they immediately make application for reinstatement as they promised to do. Be it further

Resolved, That we recommend that all former members of the M. P. E. L. of A. who have not made application before Nov. 1, 1914, shall pay the regular initiation fee, and their membership voted upon, the same as if they had never been members of the League.

Resolved, That we endorse the action of President A. N. Wolf, of New York, in his action in refusing to accept the membership into the State of New York League, only upon the conditions agreed upon at the National Convention at Dayton, Ohio.

Resolved, That the M. P. E. L. of Ohio pledge its loyal and earnest support to M. S. Pearce, President of the National League.

TRADE PRESS ENDORSED.

Resolved, That the M. P. E. L. of Ohio is unalterably opposed to endorsing or designating any particular paper or publication as its official organ, unless, however, it should be one organized and maintained exclusively by the League. Be it further

Resolved, That we express our sincere appreciation to all of the moving picture publications for their loyal and enthusiastic support that they have heretofore extended to our League, and for the great good they have accomplished for the best interests of our business; and that we encourage and desire to co-operate with them in their very worthy efforts.

SUGGEST A MANUFACTURERS' ORGANIZATION.

Resolved, That, as it has not been heretofore practical for this League to effectively and satisfactorily confer and deal with the motion picture manufacturers with reference to affairs pertaining to their business and of interests in common, now, therefore, we suggest that the motion picture manufacturers organize, with officers and committees, for the purpose of negotiating and co-operating with this League in protecting the motion picture industry.

REGARDING AN EXPOSITION.

Resolved, That it is the sense of the M. P. E. L. of Ohio that the place of holding the next national exposition be consistent with the wishes of the bonafide motion picture manufacturers who naturally support the same. Now, therefore, we recommend to the National Executive Board that they confer with such manufacturers and designate a time and place of holding the national exposition and that the convention of the National League be held at the same time and place. That this League considers either New York or Chicago or Philadelphia as more advantageous to the interests of the exhibitor and manufacturer.

AGAINST "MOVIES."

Resolved, That the Motion Picture Exhibitors' League of Ohio, in convention assembled, resent the common reference to our business as the "movies" and with due appreciation and regard for its high standard request that "photoplay" or "motion pictures" be used, and that our members use their best efforts to have the trade papers and public press so designate our business and avoid any objectionable reference to same.

On the question of censorship a resolution was offered by Samuel Bullock, of Cleveland, requesting that the matter be submitted to a referendum vote, but there was no second to the proposition. It was the opinion of the members present that the law should have a fair trial before any attempt be made to repeal it.

On report that the Board of Censors were lax in their work, a committee was appointed to investigate that office. A grievance committee was subsequently appointed by President Neff to keep tabs on the state censors.

Reports from the Cleveland Local were to the effect that everything was harmonious in that city since the amalgamation and that Cleveland exhibitors were better organized than ever.

Building Inspector T. P. Kearns addressed the convention on Wednesday and informed the members that the proposed new building code would provide for motor-driven machines, also he assured them that the new code would not be retroactive.

Among other communications to the organization President Neff told the members that he would not be a candidate for re-election to the office of state president. A strenuous protest was entered against this decision.

WISCONSIN ASSOCIATION MEETS.

Exhibitors Form Wisconsin Photoplay Association at Milwaukee—Officers Elected—Want All to Join.

ABOUT fifty Wisconsin exhibitors met at the Plankinton House, Milwaukee, on Tuesday, September 15, pursuant to a call issued by Charles Philips, formerly president of the International Association, and formed an organization called the Wisconsin Photoplay Association, and the intention is to affiliate with the International Association. Mr. Philips called the meeting to order and addressed those present upon the necessity of organizing to meet injurious legislation. He said among other things that Milwaukee had always fought with success every attempt to pass laws antagonistic to the motion picture interests and urged that the exhibitors of the state at large join in the movement and bear their share of the expense.

An election of officers was held, with the following result: President, J. E. Sherwood, of Madison; Vice-President, A. R. Schuber, of Plymouth; Secretary, R. G. Nuss, of Milwaukee; Treasurer, George Fischer, of Milwaukee; Board of Directors, O. A. Noalke, of Lake Mills; W. T. Laibl, of Cedarbury; M. Rice, of Milwaukee; H. Trinz, of Milwaukee; A. T. Larson, of Pewaukee. Charles Philips was elected counsel for the organization.

An elaborate luncheon was served at the Plankinton by the Milwaukee exhibitors, which was thoroughly enjoyed by all present.

It was reported that bills have already been drawn for presentation at the next legislature providing for a state license, a state building code, a censorship board and other matters bearing upon the picture theater business.

HERRINGTON TALKS ON ORGANIZATION.

Fred J. Herrington, organizer for the Motion Picture Exhibitors' Association of Pennsylvania, presided at a meeting of moving picture men of Uniontown, Pa., Sunday, September 20, in the Imp Theatre, at which he explained the advantages of an organization and the necessity of immediate action.

Mr. Herrington discussed two questions of importance to every one interested in the picture business, and they will be considered at the next session of the State Legislature. They are the censorship matter and the proposed new state building code. The latter proposition, if it becomes a law, will undoubtedly put some out of business. The censorship matter is an unsettled question at the present time, and there is no telling what disposition will be made of it at the next session of the Legislature in January.

Mr. Herrington understands the situation thoroughly, and is a very fluent talker. He will be pleased to meet groups of exhibitors in various parts of the state, and set forth the advantages and necessity of organizing. He can be addressed at his residence, 23 Knox avenue, Pittsburgh, or at his place of business, 115 Fourth avenue, Pittsburgh.

Dyreda—New Producing Company.

Frank L. Dyer, J. Searle Dawley and J. Parker Read, Jr., at the Head of a Combination That Looks Good.

THE Dyreda Art Film Corporation is the latest aspirant for honors in the film field, and if names count in the winning of those honors they are here: Frank L. Dyer, J. Searle Dawley and J. Parker Read, Jr. Mr. Dyer is the former president of the General Film Company, Mr. Dawley is a long time director with the Edison and Famous Players companies, and Mr. Read has been a successful producer and exploiter of independent special features.

One subject already has been completed—"One of Millions," a story of the present war in Europe, and treated from the domestic phase rather than the military. It is in three reels. The leads are played by Laura Sawyer and Robert Broderick. Miss Sawyer is an experienced and a popular player. She was for a long time with Edison and was featured in a number of Famous Players' subjects during the past year. Mr. Broderick has been seen recently in productions of the Famous Players, of Pathe and of Kalem. On the stage he has played many important parts in high-class plays. Four other good players are already under contract.

Frank L. Dyer.

The second subject is now being produced at the studios of the company at Yonkers. The plant erected on the Clara Morris estate for the Reliance Company under the supervision of David W. Griffith has been leased from the Mutual Film Corporation. "In the Name of the Prince of Peace" will be in four or five reels, and, like "One of Millions," is from the pen of Mr. Dawley, who directed the first as he is directing the second. He is making full use of the two great stages—one glass inclosed 100 by 60 and the other outdoors, 130 by 100. In one scene of the subject now being made Mr. Dawley used an interior which is believed in depth to excel anything heretofore produced in the country—130 feet. "In the Name of the Prince of Peace" also has the European war for a background, but particular pains have been taken to avoid wounding the sensibilities of sympathizers with any of the fighting nations. There are battles in it, to be sure; they serve, however, more to create an atmosphere for the story, as complementary to the dramatic side. One of the factors in the production is the Second Battery, N. G. N. Y., with a detail of fifty men. The initial two subjects, it is said, will in no way mark the height of the company's capacity in the making of pictures, but will serve to show the exhibitors and the picture public what may be expected in the way of quality and also enable the producer to develop his working staff, both on the artistic and the mechanical end. Mr. Dawley says, by the way, that right now he is more than satisfied with the ability of his force. At the head of his camera department is Irving Willat, and with Dyreda pictures photography will receive a lot of attention; in charge of stage carpentry is Robert Nicholls.

J. Searle Dawley.

Up to the present the company has not closed contracts for placing its product on the market, although offers have been received from four distributing concerns. In conversation on Thursday Mr. Read said the company appreciated that next in importance to making good pictures was the medium of placing them before the public, and consequently much consideration had been given to the matter. Mr. Read said further that negotiations were on with one of the larger theatrical magnates for the production of his plays by the stars that have appeared in them.

"As regards the class of subjects we will put out I can only say it will be of the very best that Mr. Dawley can make," said Mr. Read. "It will be what the public wants. At the present time that seems to be big stuff with big stars. Some film men think this demand will die out, but it unquestionably is the thing right now. I think you will agree with me when I say that Mr. Dawley has had wider experience in handling stars, if I may use that expression, than any other director in America. There can be no question as to his success, his great success, in this particularly difficult field."

J. Parker Read, Jr.

The officers of the Dyreda are: President, Frank L. Dyer; vice-president and general manager, J. Parker Read, Jr.; treasurer, J. F. Redfield, formerly assistant treasurer and assistant secretary of the General Film Company. Mr. Dawley, who holds an important interest in the stock of the Dyreda, will have full charge of production. Mr. Dyer, it is said, will give his full attention to the affairs of the company.

Frank L. Dyer prior to assuming the presidency of the General Film Company was for a long time president of Thomas A. Edison, Inc., of Orange, N. J. In this position he was the active head of all the Edison manufacturing companies. By profession Mr. Dyer is a lawyer. His administration of the General Film Company was popular with exhibitors.

J. Searle Dawley went to the Edison Company in May, 1907, as a director. Before that he had been for five years in stock in Brooklyn, where besides playing he wrote eighteen plays, all of which were produced. With the Edison Company Mr. Dawley did notable work, one of his most popular subjects being the "Charge of the Light Brigade," of which single reel 309 prints were sold in England alone. Mr. Dawley went to the Famous Players in June, 1913. His work for that company speaks for itself.

ACTOR HURT IN HIS CHEST.

The Liberty Motion Picture Company obtained unexpected settings for a dramatic production recently when a $20,000 fire occurred in the neighborhood of its "location," near Harmonville, Pa. When the blaze assumed serious proportions the company took a hand at the fireman job. George Wilbert, leading man, was caught in falling debris and sustained injuries to his chest.

EXCLUSIVE SUPPLY CORPORATION LIQUIDATING

The Exclusive Supply Corporation of 220 West Forty-second street, this city, is closing out its business. All its furniture and stock on hand are now being sold and accounts settled.

MOBERLY'S GRAND THEATER BURNED.

The Grand Theater of Moberly, Mo., was caught in a local conflagration September 9 and destroyed.

Warner's Celebrates Anniversary

Mutual Congratulations on the Growth of the Company—Directorate Increased and Officers Elected.

THE staff of Warner's Features, Inc., got together Monday night in honor of the first anniversary of the inauguration of the firm's feature service.

It was on September 21, 1913, that the debut occurred. The releases that marked the opening of the service were "A Living Corpse," "Jeptha's Daughter" and "In the Power of a Hypnotist," and ever since that time the original plan announced by President P. A. Powers when he incorporated the company—that of releasing three big features a week—has been adhered to.

Mr. Powers' remarks at the staff's celebration were devoted to the aims and policies which have been responsible for the great growth of the company during its year of activity, closing with this impressive keynote:

"I want especially to impress upon you that our growth is due to one prime cause—we give the exhibitor what he needs. We have been giving him great features. We are now giving him a complete service of the best single and multiple reels that can be produced. It is the exhibitor's part to please the public. It is our part to enable him to do so. So long as we bear in mind this truth we will go forward with still greater strides."

P. A. POWERS,
President.

HARRY M. WARNER,
Vice-President.

O. S. GOAN,
Treasurer.

P. A. CHASE,
Asst. Secy. and Treasurer.

The facts brought out at the celebration are especially interesting as a record of business progress.

Mr. Powers' idea at the time he incorporated the company and became its president was to build up a big organization for the marketing of feature films on a scale hitherto unattempted. To this end his first attention was given to distributing facilities. He proceeded at once to establish exchanges, and by the time the first releases were made twenty offices had been opened in all parts of the country.

The scheme of releasing three big features a week, thus supplying a regular feature service, met with quick response from exhibitors. Warner's Features became exceedingly popular, and it was soon evident that the right note had been struck. Then came the rapid development which has made the company's initial year decidedly a notable one.

First, the constantly increasing business necessitated a corresponding increase in distribution facilities. From time to time new exchanges were opened, until to-day the number has reached the total of thirty-four, covering the United States, Canada and Europe. Furthermore, the demand by exhibitors for "more Warner" has brought about a tremendous increase in the number of releases. Whereas, the original plan was for three features a week, the present requirements have caused the addition of a twenty-one reel weekly program and big specials of four or more reels selected from the world's famous producers.

The new weekly program is just now attracting much attention. Plans to make it an unusually well balanced one have been effectively carried out in the formation of a general producing organization under the title of the United Motion Picture Producers, Inc. This general company, consising of the most experienced and successful film producers, so regulates the production of its individual companies that the diversified character and quality of the Warner's program is always maintained. As to the big "specials" which will be released from time to time, the first of these—now ready—is "The Adventures of Kitty Cobb," adapted from James Montgomery Flagg's famous series of drawings.

Still another development of the company's first year was the action taken at the recent annual meeting of the stockholders. A feature was the report of the treasurer, which was received with many expressions of gratification. The report showed the wonderful progress made during the year. As a result, it was unanimously decided to double the company's capitalization in order to cover the large increase in its operations. The stockholders also increased the directorate of the company to seven members instead of four. The directors are: P. A. Powers, J. A. McKinney, W. D. Campbell, of Campbell, Heath & Co., New York; J. E. Baum, of the Supple-Biddle Hardware Co., Philadelphia; H. M. Warner, L. G. Erb and Leo C. Stern. The officers elected are: P. A. Powers, president; H. M. Warner, vice-president; O. S. Goan, treasurer; J. A. McKinney, secretary; P. A. Chase, assistant secretary and assistant treasurer.

Included in the plans for the coming year are further additions to the number of Warner exchanges. The idea is to make it as convenient as possible for exhibitors of Warners program and features to transact business with the company, and while the thirty-four exchanges now in operation cover the country very thoroughly new offices will be opened whenever the needs of certain territories call for such action.

REEL FELLOWS ENTERTAIN.

The Reel Fellows of Philadelphia held an enjoyable meeting at J. E. Emanuel's Ridge Avenue Theater recently, at which time the house was filled to capacity. Entertainment was provided from sketches playing at other Philadelphia houses and proved a welcome feature in addition to several interesting pictures. Refreshments in ample quantity were supplied.

HARRY ENNIS GOES TO BILLBOARD.

Harry Ennis, who for the past year and a half has been editor of the motion picture section of the Clipper, has transferred his activities to the Billboard. Mr. Ennis now is editing the music department, taking especial cognizance of popular songs, and writing reviews of legitimate productions and vaudeville and burlesque skits, as well as looking over the pictures when not otherwise engaged.

Mr. Ennis has been succeeded on the Clipper by George Proctor.

DAVID HORSLEY ANNOUNCES A NEW BOY.

Born at 8 o'clock Tuesday evening, to Mr. and Mrs. David Horsley, a son. Mr. Horsley is quite elated over the advent, especially as it comes upon the heels of the announcement of his "Ace" brand of pictures to be released by the General Film Company. Mother and boy are doing well. Horsley is asking his friends for a title for the new release.

Horsley in Licensed Group

His Ace Comedies to Take the Place in General Films Program Formerly Held by Pathe.

DAVID HORSLEY has been taken into the licensed fold, and, for the first time in the history of that powerful organization, a new brand of film has been added to the regular program of the General Film Company.

Ever since the formation of the Motion Picture Patents Company in 1908, efforts have been made by the powers of the film world, both in and out of the company, to add to the list of licensed manufacturers, but in spite of the great pressure that has so frequently been brought to bear the original ten manufacturers held intact and the lineup remained unchanged until the present year. Quite recently Pathe Freres severed its relations with the General Film Co., and it is in effect to fill this void that another manufacturer has been taken in.

Mr. Horsley was the first independent manufacturer in America, and consequently has bucked the competition of

DAVID HORSLEY.

the licensed organization longer than any other man in the field. His struggle from a meagre beginning, his steady advance through the successive trying conditions of the fast growing industry and final triumph as the possessor of one of the large commercial plants in America and admission to the General Film program of his productions indicate his progressiveness.

For the present Mr. Horsley will release three one-reel comedies a week. These comedies will be known under the new brand name of Ace, and will probably be procurable from the various offices of the General Film Company about the middle of October, although no definite date has yet been set.

The productions will for the next three months be made in the Centaur studios at Bayonne. Later, as the winter sets in, two companies will be sent to California, probably near Los Angeles, where Mr. Horsley is considering the erection of a new studio. At least two companies will, in any event, continue to work in the Bayonne studios all winter.

O. W. Biarmer, who was Mr. Horsley's aide in his negotiations with the General Film Co., has been appointed general sales manager of the Centaur Film Company. Milton H. Fahrney continues as director-in-chief. Mr. Fahrney's comedies are said to be the finest that this long experienced director has accomplished.

Tommie Mullens is directing a new style of slapstick comedy of high promise. Two other directors of special selection for a demonstrated ability to produce laugh makers, one for cartoon and the other for "polite" comedies, are hard at work, and their names are being withheld from publication to aid Mr. Horsley in springing a surprise when the releases are made.

The acting forces include some good performers, such as Mlle. Valkyrien, the Danish star.

Nettie Noges is another Russian player of international repute.

Elaine Ivans heads the native contingent, and in this talented young miss—she has just turned eighteen—Mr. Horsley expects to develop an American favorite.

Harry La Pearl, many years producing clown of the Barnum & Bailey and Ringling circuses and recognized as the greatest American pantomimist, and ten other leading clowns are under contract.

Chester Beecroft, one time advertising and publicity manager of the Motion Picture Patents Company, and who until recently occupied the same position with the General Film Company, is also associated with Mr. Horsley in a general capacity of broad scope.

Big things are expected of the Ace Comedies, and their appearance on the General Film program will be watched with eager interest.

CIVIL WAR ENGINE FILMED FOR 'FRISCO.

The General, a locomotive that did much service in the Civil War, is to be brought out of its honored retirement in the car shed in Chattanooga and shown in a picture to be taken for the Georgia exhibit at the San Francisco fair. It is said that the engine can do forty miles an hour, and it will have a chance to do this in the re-enactment of the scenes showing the struggles between the Andrew Raiders and the Federals.

BULLOCK, OMITTING CENSOR TAG, IS UPHELD.

Sam Bullock, proprietor of the Boulevard Motion Picture Theater, of Cleveland, Ohio, arrested recently, charged with exhibiting a motion picture not bearing the "leader" of the State Board of Censors, has been discharged in court. The trial was short, the examination involving only two or three hundred words. "There is no violation of any penal statute for not showing a 'leader' attached to a film," said the court, "and the defendant is discharged."

STANDEES PROHIBITED IN SCRANTON, PA.

Director of Public Safety Derby, of Scranton, Pa., has notified all managers of theaters, moving picture houses and public halls that the selling of standing room will not be permitted during the season about to open.

THE IMP COMPANY IN CONNECTICUT.

Herbert Brenon's Imp company has been spending several weeks at Lake Waramaug, New Preston, Conn. Here in the Berkshire Hills they made the exteriors for three

Upper row—Ed Baker, Charles Swartz. Second row—Herbert Brenon, producer; Phil Rosen, photographer; Mrs. Allen Walker, Wiliam Welsh (in character). Third row—William E. Shay, Violet Mercereau, Hobart Henley. In front—Cyril Brenon.

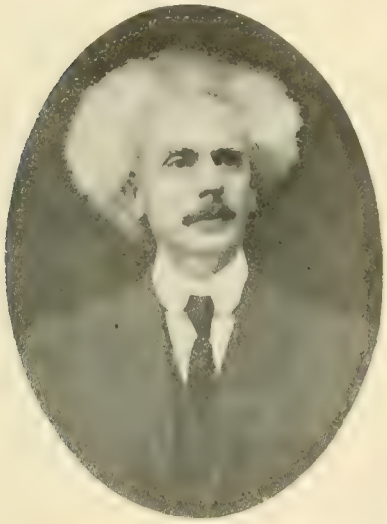
new productions—"Redemption," "Lest We Forget," and "Peg o' the Wilds." The last two are said to have given special opportunities to the new leading woman of the company, Violet Mercereau.

Robert Hope-Jones Dead.

Passing of Famous Organ Builder Whose Later Work Contributed So Much to Entertainment of Picture Patrons.

THE death of Robert Hope-Jones, who committed suicide at Rochester, September 13, removes from the musical field one of its most notable figures. This famous organ builder, who had reached the age of seventy-three years, is known the world over for his wonderful adaptation of electric forces to the playing of this type of instrument, both large and small. Mr. Hope-Jones was recently spoken of by the professor of music of Wellesley College, Mass., as "the greatest mind engaged in the art of organ building in this or in any other age."

In England, where he was born, Mr. Hope-Jones created a veritable revolution in organ building. He built organs for celebrated cathedrals and public buildings and went from that country to many foreign lands, where he carried on this work.



The Late Robert Hope-Jones.

His labors in the United States, since first coming here in 1903, have been equally revolutionary, though greatly hampered by financial difficulties. The plant of the Hope-Jones company was recently purchased by the Rudolph Wurlitzer Company and the inventor was associated with this firm at the time of his death. His suicide was probably due to depression of spirits over some pending lawsuits.

Perhaps the most lasting monument to his memory in this country is the wonderful organ installed at Ocean Grove Auditorium at Ocean Grove, N. J. This is said to be the greatest pipe organ in the world and has furnished pleasure to thousands of music lovers. Even more astonishing in its details is the Hope-Jones unit orchestra, which took him over twenty-three years to complete.

This unit orchestra was recently described by a writer in the Scientific American, who says as follows concerning it:

"Mr. Hope-Jones began his experiments as a hobby, and though it has now become his life work he still looks upon it with the same fondness as the one who does work for sheer pleasure. Naturally, he commenced this work on the organ. He began by placing all the movements in the organ under electrical control. This very soon showed that he could secure an action on the instrument that far exceeded the ordinary movement. But this did not satisfy him. As a musician, he felt that the musical qualities of the organ were not what they might be, and he therefore set out to improve them. Very soon he had a new invention that made possible a finer quality of tone and a larger variety of timbre. This was an apparatus for photographing sound waves in the atmosphere. With photographs of every conceivable instrument in every conceivable variety of tone, it was a comparatively easy matter to reproduce pipes whose notes were, if not exactly identical with those of the original, very near them. And when the percussive instruments that worked in harmony with organ pipes were added, it enabled the player to absolutely control the expression by hand and foot. It was now possible to reproduce the tones of the very finest musicians, and the control of the instrument and its rapid action permitted the operator to produce music such as we associate with the very finest orchestras."

Mr. Hope-Jones was recognized by his associates and musicians the world over as a man of remarkable personality. He was originally an electrical engineer by profession, but afterward a voluntary church organist, which naturally turned his mind toward the development of musical instruments. He was elected a member of the British Institute of Electrical Engineers, and was also a member of the Royal College of Organists.

Moving picture audiences are particularly indebted to Mr. Hope-Jones for the adaptation of the unit orchestra to the requirements of exhibitors. The great instrument now in use in the Vitagraph Theater in New York City was installed by him personally.

Hunter Bennett Returns to New York.

Assistant General Manager of World Film Corporation Finds Increasing Demand for Features.

LEAVING New York July 5, Hunter Bennett, assistant general manager of the World Film Corporation, has just returned to New York after a tour of inspection of the twenty-three branch offices of his company.

"The popularity of the feature film," says Mr. Bennett, "is on the increase, and I can cite instances where many of the largest and the best photoplay houses in the country are signing up for exclusive feature service. I have found cases where some exhibitors complain that they cannot increase their receipts by playing features. Upon looking into this matter closely I learned that these exhibitors lacked the qualifications that go to make a showman. They know that features are being used to advantage by other exhibitors, and while they would like to follow the methods of their more successful competitor they do not see that it is concentration that puts the other man forward. He appreciates that the feature needs to be billed and advertised, just as one would a traveling attraction. When that is done results are bound to follow. The public wants to see the features, but they want to know where to go and what they are going to see when they get there.

"I find the South is a trifle slower in taking to the feature than other portions of the country have been. This is due to the fact that many of the Southern exhibitors do not know how to distinguish between a feature and the regular service, and they do not give their patrons the opportunity of understanding that they are giving them something above the average in booking features for their patrons. However, the feature film is gradually gaining ground in the South. The exhibitors down there are beginning to realize that in playing features they must also play the newspapers and the billboards to smash box office records.

"The most progressive exhibitors are on the Pacific Coast. In San Francisco and Los Angeles feature films of quality have been seen before they were shown in New York City. This is due to the patrons being educated to look for the newest and the best that filmdom has to offer. As this desire and demand grows throughout the country, feature film manufacturing will have to come to a higher plane and supply finer pictures than they have up to now. We feel that this demand is surely coming and we are convinced that we have gauged matters right, for the demand for the Shubert and Brady releases has been so great throughout the country that where we planned one and two prints would be sufficient we find that two and four are being called for.

SCOTT SIGNS WITH SAWYER.

C. R. Scott, of the firm of Underwood & Scott, comprising the Dallas Film Co., of Dallas, Texas, has been in New York for the past four weeks, and after thoroughly investigating the local picture field and viewing all the programs offered, he decided upon the service of Sawyer, Inc. Contracts were signed on Tuesday, by which they will handle the states of Texas, Oklahoma, Louisiana and Arkansas as a Sawyer zone.

Mr. Scott is very well known through the Southwest as one of the pioneers in the film business of the region. For the past eight years he has handled pictures in the territory, at one time operating a chain of theaters. These he abandoned in favor of the film exchange proposition. In Texas alone there are 700 theaters in operation, according to Mr. Scott, and in his whole territory covered by the Sawyer zone franchise there are nearly 1400 buying exhibitors.

SELIG'S BOXING KANGAROO ESCAPES DEATH BY FIRE.

Selig's boxing kangaroo, known in vaudeville as "Bob Fitzsimmons," had a narrow escape from being burned to death at the Cozy Theater, Waco, Tex., on Thursday night, September 18.

This clever animal is under the management of Lewis H. Daugherty, filling dates on a southern circuit, and was booked for three days, beginning Thursday, at the Cozy. "Bob" was housed in the basement of the theater, where the fire broke out about midnight. Mr. Daugherty, luckily, chanced to pass the theater at the time, and a fire alarm was turned in. But he did not let "Bob" wait until the arrival of the firemen. He entered the theater and rushed to "Bob's" cage where the poor creature was almost suffocated by the dense smoke. Manager Daugherty and "Bob" had to be assisted to the open air, where they soon recovered.

"Bob" is one of the most intelligent pets of the big Selig Zoo at Los Angeles.

Blinkhorn Goes Into Renting

At the Head of the Blinkhorn Photoplays Corporation, He Is Opening Nine Exchanges.

AN American film man visiting England last spring was asked by a prominent British trade man if he knew "Blinkie." "Indeed I do," was the response. "And let me say if you have here any more like him shoot 'em over. We'll be glad to make room for them. 'Blinkie's' made a bunch of real friends."

It was quite a bit less than two years ago that Albert Blinkhorn opened business in New York City. It was not long before he was the president of the American Hepworth Company, handling the output of the well-known English company for the United States. So, too, he marketed the product of Turner Films, in which were featured Florence Turner, old-time and present-time favorite. Mr. Blinkhorn "caught on" with the American crowd from the start. He brought with him a way of considering a subject before he gave a decision as to his viewpoint; so, too, he

Albert Blinkhorn.

had the faculty of convincing those with whom he came in contact that his word was good—that a verbal promise was the equivalent of his bond.

Mr. Blinkhorn has resigned his position as president of the Hepworth American Company and formed the Blinkhorn Photoplays Corporation. He has opened offices in New York, Chicago, Cleveland, Philadelphia, Atlanta and Dallas, and a man now on the road is making arrangements for exchanges in Denver, Seattle and San Francisco. The executive offices of the company are in the World's Tower Building, 110 West Fortieth street, this city, where Mr. Blinkhorn has heretofore been situated. Here will be directed the booking of Hepworth, Florence Turner, Charles Urban Trading Company, Eclipse and Hecla productions, as well as Ivy Close features, the latter of which are controlled by the Hepworth Company.

The creation of a new organization is due to the changing market conditions in the United States and in no measure to any alteration in the amicable relations that have existed between Mr. Blinkhorn and the Hepworth Company. Mr. Blinkhorn for some time has held the opinion that the best way to get full value out of films is to rent them yourself. To put it mildly, he says, the condition of the state's right market is unsatisfactory. The Blinkhorn Corporation will not limit itself to the brands named, but is in a position to buy American negative or positive prints of subjects of approved merit for marketing through its exchanges, for distribution in the United States or throughout the world.

Mr. Blinkhorn is president and general manager of the new company, and has full control. He will make a specialty of educational subjects and also films suitable for presentation in churches of all denominations. He now has some of these on hand. He said the other day, in answer to a question, that the war in Europe would not affect the product of the Hepworth, Turner or Eclipse companies: "I made arrangements when in London to have first-class features sent over," said Mr. Blinkhorn, "and I hope to give my patrons some of the best releases on the market. If I have succeeded here far beyond my anticipations it is because of the splendid treatment I have received from the trade at large. Make no mistake, I appreciate it."

Screen Club Nominees.

Four Tickets from Which Members Will Select Officers at Election on October 3.

FOR the annual election of the Screen Club, which will be held at the club house in Forty-seventh street on the afternoon of Saturday, October 3, four tickets are in the field. There is quite a bit of rivalry over the presidency. Although President Baggot has not at the present writing formally indicated his intentions not to be again a candidate, there is no doubt in the minds of his close friends that he will not alter his determination, reached some time ago, that a change in the complexion of the official board should be brought about, that the infusion of new blood will be healthy for the organization. There can be no question that the growth of the Screen Club, since its formation two years ago, has been far beyond what its charter members dared hope. It speaks volumes for its administration.

The candidates so far named, with the choice of the official nominating board first in order, are as follows: For president, King Baggot, James Kirkwood, Joseph Farnham, Billy Quirk; first vice president, James Young, Ben Wilson (two tickets), William Robert Daly; second vice-president, J. Stuart Blackton, Adolph Zukor, C. A. Willat, Augustus Phillips; third vice president, Francis X. Bushman, J. Stuart Blackton, J. C. Graham, James Durkin.

For corresponding secretary, Samuel E. Spedon (two tickets), Bill Barry (two tickets); recording secretary, Dave Wall, Paul Scardon, Fred Beecroft, Jack Noble; treasurer, George Blaisdell; for board of governors (two years, four to be elected), Jacob H. Gerhardt, George A. Lessey, Hopp Hadley, Ashley Miller; Hopp Hadley, Jules Bernstein, Jacob H. Gerhardt, Frank Powell; Jacob H. Gerhardt, Hopp Hadley, King Baggot, James Kirkwood; Samuel E. Spedon, Frank Powell, Jacob H. Gerhardt, Jules Bernstein.

FRANCIS X. BUSHMAN IN TOWN.

Francis X. Bushman registered at the Screen Club on Tuesday, September 22. He comes to New York at the head of an Essanay company under the direction of E. H. Calvert, for the taking of scenes in "The Slim Princess," the four-part feature being produced by the Chicago company. Others in the party were Ruth Stonehouse and Wallace Beery. They stopped at the Biltmore. The players were in Washington on Monday, where scenes were taken.

Mr. Bushman was complaining about the heat and denied he had brought it with him from the Lake City. He said he had been tipped off that the weather in the metropolis was very cool and brought clothing to withstand the chill breezes. He was unprepared for a temperature soaring in the nineties, with General Humidity right on the job. The Essanay star said he expected to stay in New York the remainder of the week. He was looking fine and fit—trained to the ounce; but this seems his normal condition.

VITAGRAPH NIGHT AT THE REGENT.

Under the personal conduct of Sam Spedon, publicity man for the Vitagraph Company; Hughie Mack, Wallie Van, Flora Finch and Lillian Walker greeted a large and happy audience at the Regent theater, Seventh avenue and 116th street, Monday evening, September 21. "The New Stenographer," a Vitagraph feature in which all of the players named appeared, was shown and greeted with much laughter. After the show George Balsdon, general manager of the Picture Theaters' Company, which operates the Regent, conducted the party to the West End restaurant on 125th street, and presided at an elaborate supper.

CHICAGO LETTER

BY JAS. S. McQUADE

Healthy Business for Chicago Supply Houses.

COLUMBIAN carbons of fair quality are now being turned out in good quantities, and are being sold to exhibitors direct by the National Carbon Company, of Cleveland. The regular market price of $4.75 per 100, for 5/8 in. by 12 in., is charged.

Another concern, the name of which has escaped me, has recently begun the manufacture of projector carbons, of an extremely high grade. This firm is well known as the manufacturer of carbon motor brushes. Its product will be handled by the Central Electric Co., the head office of which is in Chicago, with branch offices in several other cities. In about two or three weeks samples of the firm's projector carbons will be submitted to the larger supply houses for testing. The firm announces that these high grade carbons will be put on the market at the regular prices.

Chicago supply houses report a large increase of business during September and the latter part of August. This has been especially so with the Kleine Optical Co. This indicates a healthy condition of affairs with exhibitors. The nature of the orders pouring in shows that exhibitors are taking greater pride in the thorough fitting of their theatres, and that they are ready and willing to secure all the latest projection devices and articles of general equipment.

A Strong Testimonial to the "Circulation" and "Readibility" of the Moving Picture World.

It is almost superfluous to furnish evidence showing the merits of the Moving Picture World as an advertising medium for the trade; but the following letter, bearing the date of Sept. 5, from George Kleine, is a remarkable tribute, not only because of its candor and that it came unsolicited, but also for the reason that it comes from the oldest and largest concern of its kind on this continent:

> Mr. Jas. S. McQuade,
> c/o Moving Picture World,
> 64 W. Randolph St.,
> Chicago, Illinois.
>
> Dear Mr. McQuade:—In your issue of August 8th, we carried a page advertisement, featuring our catalogue of Motion Picture Apparatus and Theater Supplies. We repeated this in four subsequent issues with inquiries pouring in at the rate of 500 per week.
>
> Such returns from a publication of 100,000 circulation would be considered very fair; from a trade paper they are extraordinary. Surely, they form a strong testimonial not only to the circulation of The World, but the "readibility" of its columns as well.
>
> Checking up our inquiries, we find a great majority from the "worth-while" men of the trade, which in itself is an item of much importance in judging the returns of a campaign of this character.
>
> We are delighted with our returns thus far, and believe you will be pleased to hear of it.
>
> Very truly yours,
> KLEINE OPTICAL COMPANY,
> Per George Kleine.

"Stink Bombs" Follow Threat on Account Labor Trouble.

The patrons of the Biograph and Vitagraph theaters, this city, located at 2443 and 3143 Lincoln avenue, respectively, were forced to leave these houses Sunday evening, Sept. 20, by the vicious throwing of "stink bombs," akin to the Chinese "stink pot," used in warfare by Chinese piratical junks, in their forays on peaceful merchantmen in days gone by.

These fine new theaters are controlled by Lubliner & Trinz, who opened them only a few weeks ago, and the only reason that can be given by the manager for the outrages is that it is due to labor trouble. According to him, he has made it a policy to employ operators affiliated with the American Federation of Labor, and he asserts that several days before the outrages he was visited by two representatives of the I. B. E. W., who threatened to injure his business unless he hired operators from that organization. He ordered them from his office, with the result already stated.

The Vitagraph theater was the first to suffer because of the manager's action. It is said that two men entered the house about 9 o'clock on the evening mentioned, and after watching the show for a few minutes, they threw the obnoxious bombs and disappeared.

About five minutes later a similar offense was committed in the Biograph theater. The patrons of both theaters sought refuge in the open air until the stench had been overcome by the exhaust fans, when they again took their seats.

At the time of writing the culprits had not been discovered, but a force of city detectives is on their track and it is hoped they will soon be brought within reach of the strong arm of the law.

Censor Funkhouser on Co-Education and Pictures.

Major Funkhouser, the active head of Chicago's censor board, is much in demand as a speaker before reform organizations. In a speech delivered last week before the Chicago Christian Endeavor branch, at its seventh annual convention in this city, he expressed himself as being unalterably opposed to co-education; declaring that boys and girls should be segregated until their ideas of life are formed. He urged the members of the organization to stand for segregation of the sexes in schools. Incidentally he announced his belief that moving pictures will soon be shown in every school in this country.

"The white slave moving picture is gone," he said. "The public is tired of the subject in drama, reel and story. A tale like that of 'The Fight' couldn't 'get by' today. Keep the boys and girls apart until they have enough education to stand alone."

Real War Pictures Few in Number.

Philip Rader, a daring young American aviator, succeeded in getting moving pictures of an artillery duel between the German and French armies near the town of Meaux, in France, a few days ago. After securing the pictures he hid the camera and the precious film in the cellar of a deserted house and fled, the house then being near the zone of firing.

"I believe the pictures I took are almost the only ones in existence showing an actual artillery duel in the present war," said Mr. Rader to Edgar A. Mowrer, a war correspondent. So few real pictures are being taken of scenes of the war that people the world over will anxiously await their arrival at home theaters.

Liberal Gift to Chicago's Theatrical Hospital.

To perpetuate the memory of his wife, who died recently in New York, and who was his partner in vaudeville, "Jack" Wilson has donated $5,000 to the fund being collected to build the American Theatrical Hospital in Chicago. The money is to be used to provide and equip an operating amphitheater to be known as the "Ada Lane Wilson Memorial."

In addition to the gift of $5,000, Mr. Wilson has taken building bonds in the project to the amount of $15,000. The tender devotion of Mr. Wilson and his wife and their continued happy married life had long been a source of pride to the theatrical profession, and their union often was pointed to as a refutation of the frequent statement that no theatrical marriage is a success.

The American Theatrical Hospital, when completed, will be the only institution of its kind in the United States, as it will be devoted exclusively to the treatment of members of the theatrical and photoplay professions and employes of theaters.

Joseph Hopp, the well-known exchange man, now president of a Chicago bank, was one of the most active citizens in the enterprise of building the new hospital.

Chicago Film Brevities.

John F. Pribyl, personal representative of Wm. N. Selig, returned from a trip to Colorado Springs, Monday last, to which resort he went after being discharged from the Michael Reese hospital, this city. Mr. Pribyl is now in excellent health and is kept busy, outside of his other labors, in acknowledging the hearty personal congratulations of numerous friends.

* * *

Chicago exhibitors, using Paramount service, would be glad if the Paramount Co. could give them a chance to see the pictures in this city in advance before bookings are made. Chicago exhibitors are exacting in this respect, as they consider themselves the best judges of the programs that will suit their patrons.

* * *

Adolph Eisner, who has been Universal branch manager at Calgary, Alberta, for some time past, returned to the city a few days ago. I understand that Mr. Eisner does not intend going back to the northwest, as the winters are pretty trying.

* * *

The Box Office Attraction Co. has opened an office in Suite 516, Mallers Bldg., this city. T. C. Montgomery, for-

merly of the General Film Co., has taken charge. This office controls the booking of the company's releases in some of the middle western states. Their latest production, "St. Elmo," is now being booked in Illinois.

* * *

J. H. Mayer, formerly editor of the Billboard in Cincinnati, spent a few days in the city last week. Mr. Mayer reported the recent Ohio state convention in Columbus for the New York Morning Telegraph. He advised me that the convention had approved of the publication of a trade paper by the Ohio branch of the League. This paper will probably be called the Motion Picture Age and will have offices either in Cincinnati or Columbus. Mr. Mayer has been appointed editor.

* * *

The Blinkhorn Photoplay Corporation has opened an office in Suite 511, Mallers Bldg., this city. A. G. Buck, formerly with the Edison Co., has been appointed manager. This office will distribute the company's product in middle western states. Hepworth, Florence Turner, Eclipse and Hecla brands are now being released.

* * *

Francis X. Bushman, E. H. Calvert, Ruth Stonehouse and Wallace Berry left for the East last week to take scenes for the four-reel Essanay production, "The Slim Princess," written by George Ade. Scenes will be taken in New York harbor, Old Point Comfort and Washington. Mr. Ade will personally supervise the taking of some of the sets.

* * *

The Chicago board of censors rejected, last week, the "$5,000,000 Counterfeiting Plot," in which Wm. J. Burns figures prominently. Harvey Brient, who has spent quite a sum in preparing to exhibit the picture in the city, protested strongly against the action of the censors, and demanded reasons for the rejection of his picture. The censors informed him that they were not required to give reasons. Afterwards it was decided that the censors would again view the picture later on.

* * *

Annette Kellermann, who is at present living in France, hopes to appear in a new spectacular film in the coming year. Her manager has privately informed Alfred Hamburger, this city, that he is offering $500 for the scenario of a new photoplay for Miss Kellermann. In this photoplay Miss Kellermann's swimming, diving, dancing, swordsmanship, etc., must all be given a good showing.

* * *

The Englewood Theater, West 63rd and South Halsted streets, was broken into by burglars last week. The safe was blown open and the burglars escaped with $682 and jewelry worth $1,400, according to the statement of L. M. Quitman, the manager.

* * *

A reader of the Chicago News asks that paper in a recent letter why the life of Sir William Wallace, the great Scottish chieftain, should not be done in films. The "Scottish Chiefs," a thrilling novel by Miss Jane Porter, which I read when a boy, affords splendid material for a scenario. Now let some of our big producers go ahead.

* * *

Essanay is now sending more films to England than before the war started. This should be the experience of most of our leading manufacturers, as the English market depends chiefly on America for its product.

SAWYER HAS "SHAKESPEARE" PICTURES.

Sawyer, Inc., announce that they have closed contracts with the Trans-Oceanic Flms, Ltd., to handle their productions, "The Life of Shakespeare: His Intrigues and Romances" and "The Aerial Scout." The Shakespeare film is in five reels, and it is one of the most brilliant and dramatic of feature films. The great bard's life was one long series of adventures, romances and intrigues; far surpassing the imagination of modern scenario writers are the facts that history has brought down to us, and which are so strikingly recorded in this picture, which will shortly be released.

"The Aerial Scout," in two reels, is a thrilling story which might almost be called melodramtic. Certainly it holds interest every moment of the time.

HANFORD C. JUDSON OFF TO THE HILLS.

Hanford C. Judson, of the staff of the Moving Picture World, has gone to the White Mountains for rest and recuperation. Mr. Judson is not ill, but he has not recovered his old-time snap and ginger following two operations early in the summer. The best wishes of his associates and a host of friends go with him to his retreat in the hills, in full confidence that the invigorating New Hampshire air will be the tonic that sends him back to them better than ever.

NEW ALICE JOYCE PICTURE.

Kalem Star Photographed Wearing a Lucille Gown and a Million Dollars' Worth of Jewels.

THERE is that about the phrase "a million dollars' worth of jewelry," which presents a tremendous appeal to the popular imagination. The average person has never seen so great a fortune in gems at one time. With but one exception, no person of modern times, and but few who figure in history, have been known to wear a collection of jewels totalling a million dollars.

It takes a strong imagination, a keen knowledge of human nature and an appreciation of what constitutes good publicity, to originate an advertising device which makes use of a girl of surpassing loveliness, wearing a gown representing the supreme achievement of the country's foremost modiste, and a million dollars' worth of gems. Here are all the elements calculated to arouse interest and fill the average person with curiosity. They form a combination which is irresistible.

Alice Joyce.

The half-tone of Miss Joyce is the photograph of an oil painting which was made recently while a forthcoming feature of the Alice Joyce Series was being filmed. Aside from the fact that the painting is a wonderful likeness of Kalem's beautiful star, the picture is of interest in that it shows Miss Joyce wearing a three-thousand-dollar gown designed by Lucille (Lady Duff-Gordon), and jewels which approximate a total value of a cool million.

The fame of Lucille as a designer of gowns for the members of ultra-fashionable society is widespread and the fact that Miss Joyce wears a gown which represents Lucille's utmost achievement, would alone be sufficient to arouse a keen desire on the part of the feminine photoplay patrons to see the feature in which the gown is worn. Added to this is the wealth of gems with which Kalem's star is adorned.

It required no small sum to secure the loan of the jewels for a few hours' use. It is stated that the rental and the expenditure necessary to insure their safety during that time actually exceeded the cost of producing the average two-reel production. An arrangement was effected with Lebold & Company, of New York, among the most prominent of the Fifth avenue jewelers, whereby Kalem secured the loan of the gems for a period sufficient to take the scenes in which they were to be used. A special force of detectives was employed to surround the studio and guard Miss Joyce while the scenes were being filmed and later, when the portrait from which the oil paintings were made, was being photographed.

Among the jewels worn by the Kalem star were a magnificent tiara, containing eighty diamonds; a huge pear-shaped pearl, famous the world over, suspended from a necklace of diamonds; a superb diamond sunburst, in the center of which nestled a pigeon blood ruby, and a hand-beaten gold bracelet containing a circle of pearls surrounding a superb ruby.

The beautiful oil painting which shows Miss Joyce in the Lucille gown and wearing the fortune in jewels will create a sensation wherever it is shown. Exhibitors who appreciate the great attention-attracting value of this painting, and its value when advertising future Alice Joyce features, will therefore be gratified to learn that a limited number of them have been made by Kalem and that they will be sold at actual cost, $14, f. o. b. New York. Paintings similar to these have been sold for $35.

Manufacturers' Advance Notes

"VIRTUE ITS OWN REWARD" (Rex).

Is virtue its own reward? Those of the old religious school will probably say, "Yes." But what has been your experience? "Virtue" and "Sacrifice" are two very nice sounding words but, after all, what are they worth when put into actual practice? Annie and Alice are the two girls of our story. Annie and Alice are sisters, suckled at the same mother's breast, taught the same morals, reared in the same town under similar environments, and yet it would be hard to find two girls more differently constituted, mentally and morally, than Annie and Alice. But this is one of the incongruities of nature none of us can explain. Yet the situation that is found in this play, with just a little common place town as the background and these two girls as the central figures what explanations have you to offer. In its reflection

Scene from "Virtue Its Own Reward" (Rex).

of small town life the play is a gem—the situation, however, we do not think is unusual. In fact, we fear it is all too common, particularly in the small town—that failure on the part of people to properly estimate and appreciate Virtue in its highest form.

"Virtue Its Own Reward" will strike a responsive chord in the heart of everyone. This story is not complex, still the situation that is evolved is not to be resisted. It is human. As for the interpretation of the play, Pauline Bush, one of the foremost emotional actresses of the screen, interprets the role of Annie. Supporting her are splendid artistes, every one. The play itself has been adapted from the short story by John Barton Oxford which appeared some time ago in one of America's first class magazines. Harry G. Stafford arranged it for the screen. It will be released Oct. 11.

THANHOUSER PLAYERS BACK FROM YELLOWSTONE.

The first expedition of motion picture actors to be granted governmental permission to take pictures in Yellowstone National Park, has returned to the Thanhouser studio. There have been permits granted for the use in the park of motion picture cameras, but never before allowing a company of actors to actually work out a picture. The Yellowstone trip constitutes an advance in the educational phase of the motion picture industry. By these pictures, which will soon be released by the Thanhouser company, the scenic wonders of the nation's first playground will be brought to the millions of people in the United States.

This point was given emphasis by Secretary of the Interior Lane in granting the permit. The motion pictures will first be shown to the Secretary of the Interior at Washington. The company was headed by Mignon Anderson and Morris Foster. John Lehnberg appeared in the character parts.

"THE NIGHTINGALE" (All Star).

The accompanying scene from "The Nightingale," in which Alco Film Corporation makes its debut, with the prominent dramatic star, Miss Ethel Barrymore, in the title role of Isola, is a silent demonstration of just how far this new motion picture venture will go to make their program attractive.

"The Nightingale" is an original work from the pen of Augustus Thomas and was written by him in ten weeks of work, so that the part therein would admirably suit Miss Barrymore's personality.

Scene from "The Nightingale" (All Star).

Five parts, three hundred scenes and no sparsity of novel features will characterize "The Nightingale" when it is first shown at the houses fortunate enough to have secured the Alco program, on October 5th, which is given as the release date.

In addition to Miss Barrymore, the cast is one of exceptional excellence and boasts numerous prominent players, especially selected by Miss Barrymore herself.

"The Nightingale" will be the first Alco release, to be followed by that prince of Irish character portrayers, Andrew Mack in a Popular Plays and Players production of "The Ragged Earl."

"The Nightingale" is the work of the All Star Feature Corporation.

NEWMAN SELLING BRASS LACQUER.

The Newman Lacquer Company, 3346 Bonaparte avenue, Cincinnati, Ohio, is putting on the market something very new. It is transparent lacquer, which is applied with a brush, similar to varnishing, to brass railings, brass poster frames, and all metal ware, and keeps and preserves the metal in a bright, beautiful and lasting lustre for years, same as on a brass bed. Thus, it is not necessary to polish the brass rails, poster frames or metal work once that this lacquer has been applied.

Any theater manager will read this information with considerable pleasure, as many of them object to the trouble connected with polishing brass goods, which this lacquer will save them the necessity of doing.

SYDNEY AYRES LEAVES AMERICAN.

Sydney Ayres, director of the first company of the American Film Manufacturing Company, at Santa Barbara, Cal., left that enterprise on September 26. As director for the above company, Mr. Ayres has produced some of the successes of the past year, namely, "Does It End Right?" "The Painted Lady's Child," and "The Cocoon and the Butterfly." Mr. and Mrs. Ayres leave Santa Barbara for New York early in October, when negotiations now pending may lead to a big project.

"WHERE THE TRAIL DIVIDES" (Lasky).

Through the Paramount Pictures Corporation, the Jesse L. Lasky Feature Play Company will release, on October 12, their second production in which the prominent dramatic star, Robert Edeson, appears, "Where the Trail Divides," which as a stage play was one of the most successful of the Henry B. Harris enterprises and always considered by Mr. Edeson as one of his most attractive parts.

"Where the Trail Divides," in which Robert Edeson plays the role of "How" Lander, an Indian, educated at Carlisle

Scene from "Where the Trail Divides" (Lasky).

and married to a white woman, is a typical and kaleidoscopic story of the protestations of the whites against the marrying of one of their kind to a red man, the struggles of the Indian when his white wife's sentiments turn toward another of her own sect and of the ultimate return to her red-man husband of the woman.

In "Where the Trail Divides" Mr. Edeson will have the support of Winifred Kingston and the prominent character actor, Theodore Roberts, and a specially select cast of players. It is in five parts and said to possess over three hundred scenes.

"HIS BROTHER BILL" (Lubin).

Charles P. Brown has written a beautiful war story of the days of '63, one of those tales in which after the guns of the North and South had been silenced, love dominated and joined families who had fought for what they believed to be

Scene from "His Brother Bill" (Lubin).

right. Carnage and hunger had given place to peace and plenty and the boy of the South and girl of the North kissed and pledged troth and happiness for all time. The picture is staged by John Ince and cast by a pick of his talented company.

"AN AFFAIR OF HONOR" (Lubin).

This is the third number of the "Beloved Adventurer" series written by Emmett Campbell Hall and now being released one each Monday on the regular Lubin release program. It has already been made clear that Lord Cecil's master-thought is the honor of his house. The shield of Croftlaigh has so far never been tarnished and never will be so long as the Beloved Adventurer is alive. Sentiment, however, puts him to severe tests and in this case he acts in the

Scene from "An Affair of Honor" (Lubin).

interests of two young lovers who are very dear to him. Cecil's life, however, comes pretty near being the stake for he must fight and with a man to whom he owes no grudge. The duel comes nigh to being a tragedy, but happily the valuable life is spared for more adventures. The incident and story is too long to be here narrated, but it is very dramatic and the picture will be much enjoyed by the admirers of this romantic career. Mr. Johnson's supporting cast is an imposing one, including Florence Hackett, Jeannette Hackett and other notables of the Lubin Players.

SENSATIONAL THREE REELER FOR MARY FULLER

Mary Fuller under the direction of Walter Edwin is working on the production of a three-reel sensational play especially written for her by Miss M. B. Havey, entitled "The Girl of the People." The role afforded Miss Fuller is particularly adapted to her talents and one which Miss Fuller has had ambitions to play. The story revolves about a girl reared in the slums of a great city struggling in the sweatshops, who finally blooms forth as a modern Joan de Arc. There are many moments in the play when the action is tense, when the situation draws the heartstrings taut, when Miss Fuller rises to supreme heights as an emotional actress.

Charles Ogle supports Miss Fuller in an important role.

CALIFORNIA TO RELEASE THROUGH ALCO.

Alex E. Boyfuss, the general manager of the California Motion Picture Corporation, was a visitor to this city on Thursday, September 17. His object was to confer with the representatives of the Alco Company with a view to releasing the products of his organization through the Alco Company. Satisfactory arrangements were made. Mr. Lockwood, of Cornell, Lockwood & Jeffries, looked after the legal end for the California company.

Before returning to the Coast Mr. Boyfuss had a short talk with a World man, in the course of which he dwelt upon the singular advantages of Northern California as a motion picture producers' country. He declared the scenic opportunies were extraordinary. The first release of the California company is due in New York in the early part of October, and will be shown to the press shortly thereafter.

WAR TAX OF $100 ANNUALLY ON THEATERS.

The Administration's proposed emergency "war tax" measure, designed to produce approximately $100,000,000 in revenue to offset the falling off in customs receipts due to the European war, contains a provision for the taxing of proprietors of theaters and amusement houses in cities of more than 15,000 population in the amount of $100. Each circus will have to pay $100, to be collected in each State wherein a performance is given. The proprietors of other amusement places not specifically mentioned will be called upon to give up $10.

Notes of the Trade

CANADIAN Animated Weekly is the style of a new syndicate which has taken over the studio and equipment of the British American Film Manufacturing Company in Montreal. Their first topical release, entitled "Events in Canada During War Time," is being booked by the Canadian Universal Film Co.

* * *

"The Three Men Who Knew" is a wierd melodrama in two reels, resembling "Out of the Far East," is at present under production at the Imp Studio. It is being directed by Frank Crane, who will be seen in the lead, with Dorothy Phillips playing opposite. Alexander Gaden is playing the heavy. Stuart Paton is the author.

* * *

Scenario writers should take notice that the Frontier company at Santa Paula, Cal., are no longer producing comedies, and are in the market for single reel Western dramas only.

* * *

At Lake Hopatcong recently, Miriam Nesbitt, the leading lady of the Edison Company, was given a royal reception by many of the natives and vacationists. Upon arrival at the Lake, Miss Nesbitt unreluctantly accepted an invitation to attend a dance. Not anticipating any celebration or demonstration, she was stunned with surprise when her many screen admirers collected in the gayly decorated ballroom and showered her with congratulations for the delightful characterizations she has displayed in the Edison films.

* * *

N. G. Spitzer, formerly with the Syndicate Film Corporation, is now the Kansas City manager for the World Film Corporation. His offices are to be Gloyd Building, Kansas City.

* * *

Frank Dayton, who plays "heavy" character parts with the Essanay company, is the best friend and provider the Essanay menagerie has. He comes to the studio with bags of food which he distributes to the eagle, rare birds and prize fowls installed in the Essanay "back yard."

* * *

Jay Morley, who has been with the Broncho and other companies, has joined the Frontier at Santa Paula, Cal., and will play heavies and leads.

* * *

From the offices of George Kleine comes the announcement that the two-part feature subject "The Wrecked Special" will be released through the General Film Company, Tuesday, October 6. It is a railroad story, novel in plot and unusual in execution. It tells the story of a railway switchman who is confronted with the dreadful alternative of wrecking a special train or seeing his baby daughter killed before his very eyes. He makes his choice, and years later is compelled to pay the penalty.

* * *

Hunter Bennett, the assistant to the general manager of the World Film Corporation is paying a flying visit to the Boston offices of the company, in connection with the Shubert and Brady features.

* * *

After a two weeks' visit among his friends in New York Otis Turner, director of the Turner Special Feature Company, has returned again to the coast. He does not intend to return to the direction of his company at once, however, but instead will spend the remaining three weeks of his vacation among his friends in and around Los Angeles.

* * *

Otto Meyer, known as the Frontier Sheriff, has become quite a pedestrian. His rambles are confined to nights, and as a companion he carries Otto Meyer, Jr., age three weeks.

* * *

Ira H. Simmons, former booking manager of the Shubert Feature Co. and the World Film Corporation, is now located in the World Tower Building and is actively seen about town as the junior member of the new firm of Montgomery-Simmons Film Service Company.

* * *

We have just received from the Amusement Supply Company of Chicago, a copy of their new catalog. It embraces all makes of machines, supplies of every kind and a list of repair parts. Also diagrams showing the parts and number of each, for all standard machines.

* * *

John Jones, well known along the coast, is with the Frontier. He is a character actor of ability, and in addition will have charge of the stage mechanics.

* * *

Grace Goodall, who will be remembered for the tremendous success she scored as the "head waitress" in the Cohan and Harris production "Get Rich Quick Wallingford," is now being featured by the Edison Company as "Fantasma" in the well-known play of that name, successfully produced by the Hanlon Brothers on the legitimate stage.

* * *

Robert Warwick, the star in the William A. Brady picture plays from "The Dollar Mark" and "The Man of the Hour," was one of the invited guests at the advance showing of the later picture, which took place in the World Film Corporation offices at 130 W. 46th St.

* * *

David Belasco's O. K. on the scenario of "The Girl of the Golden West" started work on it at the Lasky studios this week. Oscar Apfel will direct this production while Cecil De Mille will devote his time to "The Rose of the Rancho."

* * *

Edythe Sterling has again returned to her old love, the Frontier, after a vacation of six months.

* * *

George Kleine's big six part subject, "The Lion of Venice" came in for a unique compliment last week. Members of the Chicago board of censors were so delighted with the official presentation of the picture that they asked the date of its first theatre engagement. This occurred at the Hamlin Theatre, West Madison St. and Hamlin Ave., September 22.

George Kleine announces that his various branch offices are now ready to book "The Naked Truth," the splendid five part modern story which opened the doors of The New Candler Theatre, New York, last summer.

* * *

The magnet to motion pictures has drawn one more well known character man from the "legit" and musical comedy, and with it a valuable addition to the western Essanay company. Many will recognize Ernest Van Pelt in the Essanay comedies which are now causing side-splitting laughter. Hiram Clutts is the character name used by the former footlight favorite while in the same cast with "Slippery Slim," "Sophie Clutts," "Mustang Pete" and "Becky Beyers."

* * *

Mr. O. E. Goebel, President of the St. Louis Motion Picture Co., is on his way to the Frontier Studio at Santa Paula, Cal.

* * *

Harold Lockwood of the Famous Players has received a considerable amount of mail this week complimenting him on his excellent portrayal of the "American," in "Such a Litt le Queen." Associated with Mr. Lockwood, and supporting Mary Pickford, in this picture, is Carlyle Blackwell, the papular motion picture star, who plays the part of the Blackwell, the popular motion pic ture star, who plays the part of the by the Famous Players for the above roles and their splendid work shows the wisdom the Famous Players exercised in selecting their casts.

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Henry Walthall
Robert Harron
Norma Phillips
Florence LaBadie
Anita Stewart
Lillian Walker
John Bunny
Pearl White
Kathlyn Williams
Vivian Rich
Ed. Coxen
Roscoe Arbuckle
Grace Cunard

Francis X. Bushman
Lottie Briscoe
Mary Fuller (2 styles)
Mary Pickford (2 styles)
Crane Wilbur
Chas. Chaplin
Ford Sterling
King Baggott
Arthur Johnson
Paul Panzer
Pearl Sindelar
Warren Kerrigan
Alice Joyce
Cleo Madison
Margaret Snow
James Cruze
Dorothy Gish
Lillian Gish
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Motion Picture Trade Abroad.

Budget of Interesting Information on Industry in Foreign Countries from United States Consuls.

BRAZIL.

(Consul General Julius G. Lay, Rio de Janeiro.)

Moving picture show houses, or cinematographs, as they are known here, constitute the most popular form of indoor public diversion in Rio de Janeiro, and the successful maintenance of at least five large theaters in the down-town district of this city, with about 30 other show houses scattered throughout the city, is evidence that they are well patronized. The Companhia Cinematographica Brasileira, Largo do Carioca, 13, controls some of the most important show houses in Rio de Janeiro and in many other cities in Brazil. It has four houses in this city—the Pathe, with a seating capacity of 600; Odeon, with 500 chairs; Avenida, with 400; and the Parc Fluminense, with 1,000. In the city of Bello Horizonto, State of Minas Geraes, there are three first class show houses, one of which, the Cinoma Commercio, with a capacity of 400, is owned by this company; it also controls the largest show house in Juiz de Fora, State of Minas Geraes, with a capacity of 1,000, as well as others in other cities in and beyond this consular district. Mr. Gustavo Jose de Mattos is now remodeling several large stores and will, in the course of a month, open the Cine Palais, at Avenida, Rio Branco, 147, Rio de Janeiro.

Character of Exhibitions.

There are six to eight exhibitions per day in each show house, commencing at 1:30 p. m. and ending at about 10:30 p. m., the average show running about 2,000 meters (meter = 3.28 feet) of films, usually including two or three separate subjects, except on certain occasions, when special extremely long historic or dramatic films are exhibited. Programs are changed Mondays and Thursdays in Rio de Janeiro, but in the smaller towns every other day. All moving picture show-house machines are operated by electricity in which manner the lighting is also furnished. The public is very particular about the class and quality of the films produced, and it is readily perceivable to any person who has visited the moving picture show houses here that only the very best films are used. Love, intrigue, drama, spectacular, and tragic films, in the order named, seem to have the largest demand. Comic, scenic, and war pictures are also shown, and historical pictures when well executed are well patronized. Up to recently cowboy and Western pictures were popular, but the public seems to have become tired of them. Industrial and educational pictures are not much in demand, and films of Indian warfare and those involving the negro question will not be put on by the managers. The reading matter should in every instance be in Portuguese, the language of Brazil. The following are the most popular makes of films in Rio de Janeiro at present: Gaumont, French; Pathe, French; Cines, Italian; Nordisk, Danish; Messter, German; and Vitagraph, American.

Attitude Concerning American Films.

American films have been shown here in the past, and importers state that they have been given a fair trial, but the trade in American films has dropped considerably in the last few years because the price is higher than European films illustrating the same class of subjects, and the manner of presenting the plots and situations with plenty of intrigue in the European films appeals more strongly to the public here. The manager of one of the largest importing firms asserted that American manufacturers have apparently overlooked the very important feature of employing a competent translator for the reading matter on the films.

Cost of Films—Import Duty.

The rental price of films depends largely on the quality and original purchase price, but an average program costs Rs. 208000 (6.40) per day, with permission to change twice per week. The average cost of European films is about 25 cents (American currency) per meter (39.37 inches). The extremely high import duty on films is the principal reason why their use has not been more extensive here: They are dutiable at Rs. 258000 per kilo, which is equivalent to $5.63 per pound, American currency. Films average about 100 meters per kilo (2.2 pounds).

Motion picture machines are dutiable at Rs. 608000 each, which is equivalent to $29.75 (American currency). There are several additional small taxes for handling, stamps, etc., as well as customs-broker's charges. There are several manufacturers of films here, but this industry has been carried on only on a small scale.

CHINA.

(Vice Consul General A. E. Carleton, Hongkong).

Moving Picture Shows in the Far East.

The development of the moving picture business in China is proceeding slowly and the various promoters are not finding that the undertaking at present is very remunerative, yet, at the same time, they are sanguine as to the possibilities in the not-far-distant future. As a matter of fact, the moving picture shows cannot have the same success in the Far East, especially in China, as in other parts of the world without an immense outlay of money for educational purposes. The Chinese in and about the treaty ports have taken kindly to this form of entertainment, but only after years of patient endeavor, and those living away from the coast ports, who are not in touch with Western people, are scarcely aware of the existence of these shows. It thus will be seen at a glance that the possibilities are really immense for the development of a tremendous business in this line, but the trade must be created by consistent work. Having interested the Chinese sufficiently, there is no limit to the expansion of the moving picture shows.

There are not 50 cinematograph shows in all China and Macao, and all of these are in the treaty ports. In the Philippines there are reported to be over 75, and the limitations have by no means been reached. In Hongkong and Kowloon there are only 5 in continuous operation, and with a population of over half a million it seems not unlikely that in a few years this number will be more than doubled.

The Obstacles Encountered.

In this colony the one great difficulty seems to be a matter of price, for the present rates of admission are beyond the average Chinese, and shows with popular prices have not been experimented with beyond a tentative attempt, which unfortunately proved a failure. This, however, was some time ago, before the Chinese in general learned to appreciate their value. It might be tried again with far better results. The chief hindrance to a greater development of these forms of entertainment appears to exist in the Chinese themselves, for they do not care to participate in making films of scenes, customs, etc., of their own country. Of course, this objection has been in a measure done away with in the treaty ports, where they have come in touch with Western civilization to a certain degree. Even in Hongkong and Kowloon this superstition is still pronounced.

Film Preferences and Costs.

As a matter of fact the films now generally in use in Hongkong and in the treaty ports are over 40 per cent secondhand films, and of the total in use it is estimated that 25 per cent only are American. The short pieces are 400 feet or 500 feet in length. Most of these seconds are imported from Europe; and some of these occasionally are years old, which have gone the rounds of Europe, eventually finding their way to the Far East. It is not uncommon to pay only $5 gold for a complete film of American production, whereas the export price for these films was originally 7 cents gold per foot. The customary price in Hongkong, the writer is informed, is about 6 cents gold for new films. Under the circumstances the market for new material here is not good, for the managers of the movies in Hongkong confessedly buy the second grades.

The tastes of the better-educated Chinese materially differ from those living, for instance, in Canton, as was demonstrated a short time since, when the nthony and Cleopatra film had a good run in Hongkong, but in Canton was taken off the second night, as the people did not care for it. As a rule the Chinese prefer comics, historical, and war; they prefer short pictures, where there is plenty of movement. The drama of the Western world is outside of their knowledge and understanding. It is necessary to give them films where the picture itself is self-explanatory.

High Prices Limit Attendance.

The theater prices in Hongkong are far from being popular, ranging as they do from about 25 cents to 75 cents gold for European theaters and half these amounts for the Chinese theaters. As a result these shows attract only a certain class of people and are not for the masses. The Europeans form a small percentage of the audience as a general rule, as they are adverse to paying these amounts.

Regarding the prices, which to foreigners appear extravagant, there is perhaps a logical explanation more applicable perhaps to a small theater-going community like Hongkong than to most cities. Distances are greater than it seems possible for so small a place, because the transportation facilities from sections of the Peak district or from Kowloon are slow, tedious, and expensive. These difficulties are not imaginary. This is one of the reasons why there are only two shows an evening, one commencing at 4:15 and the other at 9:15, each practically of two hours' duration. Under the local conditions the people do not care to attend shows of an hour's duration. Then the Chinese theaters continue for hours, and naturally the Chinese cannot be content to stay only for a short period; they desire and insist upon a long sitting.

Managers of local theaters have tried all sorts of schemes to shorten the shows and likewise lessen the prices. Under the circumstances and on account of the heavy expenses for operating them it does not seem possible to lessen the admission charges very much. Continuous performances of, say, one hour each would probably not be popular in Hongkong, and therefore the present method in general must be adhered to.

The language question is one of some difficulty in China, and the expense of having the readings in Chinese is large under the present conditions, where the number of users is limited to such a few theaters. The lack of a chain of theaters seriously handicaps the business, both as to language and purchases of new films. As a result, the two European shows under European management are using English readings.

Variety Entertainments—Film Manufacture.

The custom in Hongkong seems to be to use one long film and fill up the rest with short films. One of the local theaters has a sort of a variety entertainment as well, although pictures are the principal feature.

In Hongkong an American company has been here for some time manufacturing Chinese pictures at an average cost of $2,000 (gold) for films of the usual length. These films are in most cases for the Chinese alone, although this company has taken many of great educational merit, which are being used in the United States, not only in the movies but for sale to periodicals. At the best the undertaking has not as yet been a financial success for the reason indicated. If my information is correct, the proportion of American films seen here is small, and the reason appears to be that the producers do not give what the local market demands. As before indicated, the Chinese demand movement in every picture—heavy tragedy or love pictures do not appeal to them; they want all of the happenings the world over. No doubt the American manufacturers produce these films, but somehow or other they are not seen here to any great extent.

(The consular officer furnished more detailed information concerning the individual moving picture shows in Hongkong, which may be had from the Bureau of Foreign and Domestic Commerce and its branches.)

(Consul General Thomas Sammons, Shanghai.)

Growing Popularity at Commercial Metropolis.

The moving picture theaters of Shanghai draw their patrons from the 15,000 foreign inhabitants and from a very small portion of the 1,000,000 natives dwelling in the Native City and Foreign Settlements. The steadily increasing audiences and erection of new theaters testify to the growing popularity of this entertainment. Comic plays and scenes are perhaps best received in Shanghai. American films are well liked, because of their realism, purposefulness, and strength of plot, though practically every known make is screened here.

Five per cent ad valorem duty is collected on imported films. The rental paid for supplies of first class films is about $50 per week, which includes one change, though the methods of renting films vary greatly, and in some cases the films are rented by the meter per night. For medium-class films the rental is about $37.50 per week. When rented by the meter (39.37 inches), the price per night is about 1 cent per meter for films which have not been on exhibition at one or more of the other theaters. Films which have been shown in other theaters rent for about one-half cent per meter.

The purchase price for new films is 8 to 15 cents per foot, while the price for secondhand films is 1 to 5 cents per foot. However as a general rule, films are rented and not purchased.

Erection of New Theatre.

A new spacious moving picture theater, the New Olympic, is being erected at the junction of Carter and Bubbling Wells Roads, and will be operated under the management of Mr. Ramos. This theater is located in the heart of the International Settlement. Each of the theaters here shows about 5,000 feet of film during the one daily performance given. They are all electrically lighted and operated. The films are changed biweekly, Wednesdays and Saturdays.

Moving pictures of an educational nature have been introduced at the Young Men's

Christian Association at Shanghai. Films intended for use in this climate should be packed in sealed tins. None of the Shanghai moving picture theaters deal in machines or supplies. There are two firms here which deal in cameras for taking films, one of which also manufactures films.

SPAIN.

(Vice Consul Harris N. Cookingham, Seville.)

Summer Exhibitions on the Plazas.

The motion picture trade in Seville consular district has been growing constantly and rapidly, until at present motion picture entertainments are undoubtedly the principal means of public amusement. In winter the theaters of Seville are largely devoted to the cinematograph, and in summer practically all the available plazas of the city are let for open-air exhibitions, which attract thousands of spectators of all social classes.

The indoor or winter theaters of Seville are few, inclusive of the opera and vaudeville houses, where motion pictures are shown; hence the sittings are extremely limited and the performances are repeated almost hourly during the evening, from 7:30 to 12:30. The winter prices range from about 4 to 19 cents per seat, according to location. The summer exhibitions, however, under the cloudless evening sky of Seville, offer better opportunities to the public for witnessing the pictures, which are projected on curtains specially erected on the open plazas and park spaces. As all Seville lives out of doors from 9 o'clock to midnight during the summer months and seeks quiet amusement in convenient quarters, the motion picture exhibitions fulfill a natural demand.

Seats at the best open-air exhibitions now cost about 4 cents; but hundreds of people, some in private carriages and motor cars, gather around the inclosure to see the pictures gratis from without. The managers of local coffee and refreshment gardens have in many cases installed motion pictures for the pleasure of their patrons; in these cases there is no charge other than that for the beverage or refreshment ordered, and a customer having paid for his order is entitled to retain his table seat throughout the evening. Military bands often furnish music at the regular exhibitions, which provide a partly new program every evening, except when the repetition of some extraordinary or very popular film is demanded for three or four successive nights.

How Films Are Obtained.

The films used in the local exhibitions are procured almost exclusively from two Seville rental agencies, which also deal in the projecting machines and all other necessary apparatus. As one of the local houses in a branch of Pathe Freres, of Paris, the Pathe machines are most largely used under their various names, and the Gaumont manufacturers find a smaller market. These are practically the only machines in local use. All machines for city entertainments have electrical attachment; those for use in the small towns, where electric current is not available, are furnished with acetylene-gas outfits. It is estimated that in Seville throughout the summer 15 to 18 projecting machines are employed by the several purveyors of amusements. The attendance is not known, but it is evidently enormous.

The films shown at the motion picture entertainments are the Pathe productions under their various names, including the Iberia, Brittania films, American Kinema; and the Italian Valeto, Gaumont, Cines, Nordisk, Hepworth, Vitagraph, Eclair, Itala, Celio, Cuesta, and Hispano films. The local preference in picture stories appears to be for those films depicting romance and intrigue; scenic and spectacular; dramatizations of well-known historical and Biblical events are also very popular. World-famous novels such as Quo Vadis and other works which lend themselves to effective staging, are seen here in films of 1,800 to 3,000 meters. The classic and pseudoclassic plays are also favorites with the Sevillian public. This public demands good acting, and at least adequate staging in all films under all conditions. Explanatory notes are made as brief as possible, consistent with the coherence of the plot. Detective stories and tragedies, rather than industrial scenes and foreign processions, appeal to the local spectators. There are noticeably few films shown here of local or Spanish current events, exclusive of certain bullfights in which well-known matadors take part.

Rental Costs—Customs Duty.

The local picture theater managers obtaining their films from the two Seville agencies pay in rental therefor from about one-fifth of 1 cent per meter to about 3 cents per meter per day (that is, from 6 to 87 cents per 100 feet, approximately), according to value and demand. For new films, which one of the rental agencies purchases from the manufacturers or branches, it pays generally about 26 cents per meter; and for used films, 2 to 10 cents per meter, according to condition.

Neither the films shown here nor the projecting machines and apparatus in local use are imported into Seville direct by sea; these come from branch houses in other parts of Spain or overland from France. The customs duty levied on blank films imported into Spain is 2 pesetas per kilo ($0.175 per pound) net weight; on finished films ready for projection, as well as on the machines and apparatus for projecting, 3 pesetas per kilo ($0.263 per pound) net weight.

American Films and Machines.

As for American films, both the Seville rental agencies state that these find favor here. The market for American motion picture machines is, in the present circumstances, inevitably limited, but not negligible, provided these can compete in quality and prices with the French machines now in use here. The demand for films of American manufacture rests not so firmly upon the acting portrayed as upon the setting, for American scenery constitutes one of the chief charms of the American films. It is not necessary that the play depict scenes of the Wild West, but preferably it might be staged out of doors, either in typical country, beautiful gardens, or populous city streets. Good acting is essential and common to all or the great majority of the motion pictures shown here, but the commending distinction of the American pictures must, to Sevillian spectators, always lie in their effective, novel, and interesting outdoor setting, either with heroic or with romantic action. It is probable that the shorter American plays, such as are presented almost nightly at the various picture theater "revues," will have relatively larger demand than the films of 1,500 or 1,800 meters.

AUSTRIA.

(Consul Ralph C. Busser, Trieste.)

Extent of Business—Prices of Films and Apparatus.

Trieste, with a population of 250,000, has twenty-two motion picture theaters. The exhibitions commence at 4 o'clock in the afternoon in winter and 5 o'clock in summer; Sunday at 3 o'clock. The show is then continuous, closing about 11. The principal theaters buy their own films, but the majority rent them from local agencies. These rental agencies either buy the films outright from the manufacturers or rent them on principal's account. Their commission on sale of films to the theaters varies from 20 to 30 per cent.

The price paid by theaters for rental of films is $30 to $100 per week, according to the character of pictures and the length of the film. The changes are three to seven times, according to the class of film. For new films, 24 to 50 cents per running meter is paid; for second-hand films, 4 to 8 cents per meter.

The cinematograph machines used in Trieste are nearly all of French and German manufacture, the French machines being considered the best. The machine itself costs $60 to $100. The price of machine and all accessories, complete, ranges from $300 for a small installation to $400 for a large installation. On the sale of machines and apparatus a commission of 25 to 40 per cent may be paid.

The principal local agencies for the sale of cinematograph apparatus and the sale and rental of films cover not only the city of Trieste but the neighboring Provinces of the Austrian Adriatic coast, such as Gorizia and Gradisca, Istria, and Dalmatia. In these Provinces of the district the language reading is in Italian; in Styria, Carinthia, Carniola, Bosnia and Herzegovina the German language is used.

Character of Films in Demand.

In Trieste the most popular films are detective scenes and dramas of love and intrigue; to a lesser degree historical dramas, comic, spectacular, and war scenes. Indian and cowboy pieces were formerly popular, but the public here has been surfeited with them, and they no longer attract the same interest. Moving pictures have not yet been introduced into the public schools of this district. From time to time, however, special exhibitions at reduced prices are arranged for school children in local theaters. The films for educational purposes represent chiefly scenes from history, popular science, and industry. The scientific views, for example, are from the life of strange peoples, from zoology, botany, geography, etc., including the picturesque scenery and natural wonders of the world.

Of still greater importance for educational purposes are the industrial films, which are designed to spread knowledge of special branches of industry and to illustrate the origin, conversion, and transformation of the important commodities of trade. The exhibition of industrial films are of special value to trade apprentices and to students of the engineering, art, and industrial schools, as they take the place to a certain extent of study excursions to factories, power plants, and other places of industrial operations. To say nothing of traveling expenses and loss of time, such excursions cannot always be practicably arranged to suit the convenience of the persons interested.

Among the many types of industrial films which have been utilized for educational purposes in Austria might be mentioned the following: Scenes from the cottage industries, such as the manufacture of lace, weaving, spinning, wood carving, etc.; the industries of mining, lumbering, and fishing; the production of sugar, rice, tea, coffee, fibers, and other field crops; fruit raising and wine culture; the canning and preserving of foods; the great power plants of the world and the various branches of the electrical industry; the making of porcelain, glass, and glassware; the manufacture of steel and other metal products; the production of rubber and leather, and the products of same; illustrations of the various textile industries; experiments with liquid air; the laying of a submarine cable; the construction of the Panama Canal; the building of bridges and other concrete and steel structures; locomotive and shipbuilding; aerial navigation, etc.

RUSSIA.

(Consul John H. Grout, Odessa.)

Popularity of Moving Pictures.

One of the rapidly growing businesses in South Russia is that of conducting moving picture shows. There is hardly a town of appreciable size that does not have its place of amusement of this kind, while each city has many in proportion to its population. In the larger places many of these places of amusement remain closed during the summer months, although the principal ones are to be found permanently open.

As a rule the films are changed twice a week, either Mondays and Saturdays or Tuesdays and Fridays, to suit demand and convenience. Very few of the theaters buy their films. In each large city, such as Kief and Odessa, there are representatives of European film manufacturers, who distribute over a large territory. The condition of the films handled vary from much worn up to almost new. The first class theaters usually contract with the suppliers for the first use of specified films in their localities. Other places take almost anything sent. In addition to the films supplied by local representatives, many of the theaters also secure films from abroad, mostly from Paris and Berlin, from outside makers. The firm of Pathe Freres of Paris has an agency in Odessa and deals in apparatus as well as films.

American Films—Prices.

Good pictures are always in demand. Almost all classes of subjects are appreciated, although those depicting comedy, drama, magic, war, love, and manners and customs are mostly shown. Much interest is always evinced by audiences here in American plays, although they are comparatively seldom seen. American comic pictures are particularly appreciated. The principal makes of films mostly used in this part of Russia are the Nordisk, Gaumont, and Pathe.

Prices for the use of films vary according to condition of film and length. For an average length film, when first shown, 350 rubles ($180.25) per week is charged, while 200 rubles ($103) is charged per week where it is shown for a second week. Other terms are 10 kopecks (5 cents) per meter for first use, 6 kopecks (3 cents) for second, and 3 kopecks (1½ cents) for a third. Contracts with supplies usually call for two changes per week. Agents are about the only ones here who purchase films outright. These often secure new films at 50 kopecks (25 cents) per meter and second-hand at 10 kopecks (5 cents). There are no manufacturers of films in this consular district. A start has been made in employing moving pictures for educational purposes in certain of the public schools. All of the best moving picture theaters here do a good business. In view of the interest in them shown by the general public and the lack of partiality as regards origin of films there should be a good field here for American films. A good market could be obtained here for not only our new but old films, which, as a rule, would all be new when first shown here. Many of our old films could be sold here outright, while more expensive ones would have to be rented. In making a contract for rentals, much pains would be required in order to conform with peculiar conditions, etc., and secure permanent business by being liberal to the lessees. In letting a film the fact would have to be taken into consideration, provided the film were sent directly from the United States that it ordinarily takes about 12 days by post to reach this country, while, if it were sent by the line of steamships which have lately been running direct to Odessa from New York, one month would have to be reckoned. Those American firms who desire to enter this market and secure permanent trade should, when conditions in Europe again become normal, send representatives over here to study thoroughly the needs and conditions. A well established American branch house, located at a central point, could handle the distribution of films over a very large area. Insets to pictures should be in the Russian language, and when forwarded should be well packed in tin boxes.

Under section 169, paragraph 1, of the Russian customs tariff, lanterns for picture projection, including moving picture machines and films, pay a duty of 9 rubles per pood ($0.128 per pound). Where the film is packed in the usual round tin box weight of box is included.

Exhibitors News

Interesting Information Concerning Moving Picture Men Gathered By Moving Picture World Correspondents Everywhere.

KENTUCKY.

COOL, dry weather has had a most stimulating effect on the motion picture business in Louisville and the exhibitors report that conditions are considerably more favorable than they were at the corresponding season last year. The amusement parks, airdomes, river excursions and most of the other outdoor places to go and things to do have been suspended for the season and, though most of the legitimate theaters are re-opened, they appear not to have cut in on the motion picture patronage to any extent. Several good features have been shown in Louisville houses during the past week, and well filled auditoriums have been the rule.

The Bluegrass Motion Picture Manufacturing Company, with an authorized capital stock of $35,000 and rather an ambitious program, has been incorporated in Louisville by George P. Kendrick, A. D. Kendrick and I. D. Martin. The first is president and treasurer of the company, George H. Kendrick manager and cameraman, and Mr. Martin is organizer and business manager. The promoters and officers are now engaged in selling stock, and after the capital is paid in they will begin making pictures. For that purpose they will have the use of the 115 acres in the country estate of George P. Kendrick, a wealthy jeweler of Louisville, at Glenarm, in Oldham county, twenty miles east of Louisville. The estate is said to furnish numerous ideal backgrounds for motion picture work, and will be used at the outset in connection with the high-class drama films the company expects to make at the outset. Later it is expected that the company will branch out into other lines. Mr. Martin and George H. Kendrick have had considerable experience in taking motion pictures, and recently returned from Mexico, where they took war pictures which they disposed of to a New York concern.

Julius G. Reader, formerly with the Ohio Motion Picture Company, of Cincinnati, who was considering opening a house in this section, has taken a position with the S. & P. Film Supply Company of Louisville, and will travel Kentucky for that concern. He has been in the Kentucky field for some time and is well known there.

The Broadway Amusement Company, which leases the Walnut theater and operates the East and West Broadway theaters, and others in Louisville, is conducting a popularity contest which will run through until December 31, when the numerous prizes will be given to the winners. The first prize is a trip to the Panama-Pacific Exposition at San Francisco, which with the rest on the list will bring the total up to about $2,000. Each cent paid in admission at any one of the six theaters entitles the patron to one vote, while "trade cards" which will admit the purchasers to any of the six theaters call for an increased number of votes, the $5 card giving 2,500 votes and the $10 card 7,500. The contest is attracting a great deal of attention, and is resulting in increased patronage at the several theaters in the chain. Besides the grand prizes to be awarded at the end of the contest, special prizes are put on every few weeks to go to the girl who gets the most votes in all the theaters combined during that week. At this time there are four prizes up on such an intermediary contest, the first prize being $10 in cash, the second a barrel of flour, the third $5 in cash and the fourth a box of chocolates. There are a number of contestants entered in the race and later a plan will be announced of reporting the standing of the several who have been entered for the honors at regular intervals in order to encourage balloting. Besides the three theaters named, the company operates the Ideal, the Crown and the Baxter theaters, at widely separated sections of the city, thus insuring a wide interest in the contest and a wide patronage.

At the Walnut street theater the Broadway Amusement Company maintains a ten-cent fee on three days of each week, Tuesdays, Wednesdays and Thursdays, at which time the World Film Corporation features are shown. During the remainder of the week the admission price is five cents, and the company advertises that the show is the "best value for the money in the city." There was some question at the start as to whether the two admission rates would not result in confusion and make trouble, but according to J. L. Steurele it has not worked out that way, and the theatergoers who patronize the Walnut have become accustomed to the difference in the prices.

The Kentucky theater, of Paducah, recently let a contract to C. D. Warren for re-painting and decorating the lobby and entrance of the theater. The house, which was operated as a motion picture house during the summer, will be opened in a few days for its regular winter engagements, which will be announced later by Manager W. A. Finney.

Hurley Brothers, who operate a string of theaters in Kentucky, Indiana and Illinois, have sold their picture shows at Morganfield and Princeton, Ky., but are still operating at Providence, Ky.; Mt. Vernon, Ind., and Mt. Carmel, Ill. Roy Hurley, who was in charge of the picture show at Morganfield, has gone to Providence to take charge of the Dreamland theater. H. M. Harris is in charge of the Princess at Morganfield.

Reports concerning the forming of a stock company of negroes to start a motion picture house at Floyd and Jefferson streets in Louisville have been going the rounds for some time. However, the talk appears to be dying out and it is said that the "dusky brethren" were unable to get together on the proposition.

E. H. Taylor, Jr., & Sons, distillers of Frankfort, who recently had a picture made of their plant at that city, are more than pleased with the advertising value which has been observed in the pictures shown at the National Association of U. S. Internal Revenue officers' banquet on the roof garden of the Waldorf Astoria and in a number of other convention halls and motion picture houses in New York and Boston. The magnificence of the plant has caused a great deal of very favorable comment, according to Colonel E. H. Taylor, Jr.

C. W. Joehrendt, who for some time has been operating the Arena theater of Campbellsville, has moved with his family to Monticello, Ill., where he controls two motion picture houses. The manager of one of these latter houses recently resigned his position to go to Denver and Mr. Joehrendt decided to take charge in person. Frank Romine has been placed in charge of the house at Campbellsville.

G. D. CRAIN, JR.

TENNESSEE.

THE European war is affecting business with the Tennessee moving picture houses and those of the South a great deal more than those of any other section of the country. The South depends almost entirely upon the cotton crop for its business. The crop this season is an excellent one, but as exports to England, Germany, Russia and other large cotton-using countries are entirely cut off this fall, business throughout the South is not booming to any marked extent, a good many people are out of work and naturally the picture business has been affected to some extent. Lumber operations have also been curtailed, and the copper and other mining industries around Knoxville are not operating to anything like capacity. Tennessee, however, has been making rapid strides in the motion picture business during the past year or eighteen months, and will certainly be a lively place as soon as conditions return to normal.

The Business Men's Association of Lebanon was behind a movement whereby a corps of moving picture men took pictures of the principal points of interest in the city. These pictures will form a part of the film to be shown at the San Francisco Exposition in 1915.

Two motion picture machines were in action at Nashville recently when under the direction of the counsel for the state in nuisance cases, several thousand dollars' worth of good and bad whisky, wine and other spirituous liquors were emptied into Cumberland river early in the morning by the receivers in the cases. Six drays were required to transfer the liquor from the warehouse to the Sparkman street bridge, where the bottles were opened and emptied of their contents. The moving picture men had been waiting for several weeks for a chance to get these pictures.

The Strand theater of Nashville has applied for a charter of incorporation, listing the capital stock of the company at $25,000. The incorporators are Hugh M. Waddle, Roy C. Shelton, H. A. Waddle, J. B. Brent and Frank Pierce.

The Tennessee Industrial Film Company, capitalized at $12,000, has filed application for a charter under the laws of Tennessee. The new concern will operate at Knoxville. The incorporators are R. C. Wright, E. A. Sehorn, Charles Barber, Herbert D. Dobson and Henry Hudson. The company proposes to film educational and industrial subjects.

The Gay theater, of Knoxville, after having undergone extensive alterations, was reopened for business on Labor Day. The interior of the theater has been completely rebuilt, and the new balcony has a seating capacity of 700. New upholstered seats have been installed throughout, and the total seating capacity of the house is now 1,500. The ventilation system has been improved, and six exits have been provided on each floor. A gold fiber screen has been installed, and the machines will now throw the pictures a distance of 108 feet. The completed theater is one of the best equipped theaters in Tennessee, it is said.

Suit has been filed in chancery at Chattanooga to secure the collection of eight months' rent for use of the building located at 826-8 Broad street, originally leased for a five-year term as a theater. An airdome has been operated on the premises. Will S. Albert and F. M. Catron are named as defendants in the proceedings. Ike Poss, an agent for the estate of P. Poss, owner of the property, is the complainant. Attached to the bill are eight notes, each for $100, signed by Mr. Albert, and to be paid monthly as rental on the building. Eight other notes, each for $25, are also attached, upon which it is stipulated that they shall be paid in advance monthly as rent on a room adjoining the theater, which is used as a property room. The notes cover the rent claimed to be due for the last eight months of the five-year lease on the building.

The Queen theater of Knoxville has made arrangements to show the Famous Players pictures at the theater hereafter. The Jack London stories and Mary Pickford productions have become immensely popular all through the South and big audiences are being played to whenever pictures of this class are shown.

The Majestic theater of Chattanooga is staging a number of vaudeville and musical turns in addition to its regular run of motion pictures.

The Alhambra theater of Chattanooga recently showed "The Vendetta" and a number of other high-class productions.

The work of making 20,000 feet of Tennessee films for the San Francisco Exposition of 1915 is coming along rapidly, under the direction of S. I. Connor, field representative of the Tennessee Exposition Commission, and operating for the Bon Ray Film Company. Nashville has been apportioned a total of 7,000 feet, Memphis 6,000 and Knoxville and Chattanooga divide up the remainder. Side trips to districts surrounding each city will be included in their division of the 20,000 feet of film. Fifteen hundred children recently took part in one of the pictures, made at Centennial Park, near Nashville, Tenn. The children ranged in age from two years to fourteen and were shown at their many sports in the big park.

GEORGE.

WISCONSIN.

SOME of Milwaukee's super-prudes objected to the title of "For Those Unborn" appearing at the Butterfly theater and asked that the name be changed. Nothing objectionable was found in the film. The censor commission of the citizens' committee had viewed the picture and found nothing that demanded elimination. Later a request came to Manager Graham that the name be changed as complaints had reached the censors that the title constituted an offense. Perhaps the time is coming when exhibitors will have to maintain sub-title printing plants to meet the demands of local censorship. In Chicago the censors cut out a sub-title referring to the unborn, but it went through the rest of the picture.

Wee's Opera House at Orfordville has installed a machine and will give picture shows.

C. M. Mast has sold the Temple theater at Washburn to P. T. Trowbridge of Milwaukee.

E. B. Korth of Orangeville is planning to erect a reinforced concrete building at that place to be used as a moving picture theater, opera house, dance hall and garage.

The Majestic theater, "the Acknowledged Home of the Best Pictures" has been in business at Madison for over a year. An "epoch-making program" was offered for anniversary week.

A special performance of the "Made-in-Fondulac" pictures for the members of the cast and the advertisers was held at the Orpheum.

W. L. Fursman and Ralph L. Thacher have achieved distinctiveness with their new Varsity theater in State street in Madison by giving the residents of the city "after-breakfast" shows. The Varsity is the first to open at 10 a. m. The first performance was one to a select crowd. Invitations were mailed to members of the state and city government and the local press.

Elwyn G. Hamer will be advertising manager of the new People's theater (formerly the Rex) at Oshkosh, which is operated by the New People's Theater Company, a local concern with an unusually large number of shareholders. It is running pictures and vaudeville.

MIDWEST SPECIAL SERVICE.

CINCINNATI.

THE regular season in this vicinity is getting into full swing, hastened somewhat by unusually cool weather, which has routed the airdomes and driven the crowds into the closed houses. Most of these report a very noticeable and gratifying increase in the volume of business, although there are not a few which, with superior ventilation, handled large crowds all through the summer. So far depressed business conditions resulting from the war have cut no appreciable figure in the business of local exhibitors, the attendance at most of the houses, on the contrary, holding up remarkably well.

The Orpheum, the big house up on Walnut Hills, found that the weather was getting too cool for the airy roof to be attractive to crowds last week, and consequently closed that part of the house for the season, after experiencing a highly profitable summer by reason of having this breezy spot during the heat of June and July. The crowds have been accommodated in the roomy auditorium, however, which is one of the largest for theatrical purposes in the city. Even this, however, was taxed to capacity on Sunday afternoon and evening, when the big Essanay production of "One Wonderful Night," featuring Francis X. Bushman, was the attraction. The crowds which turned out for this were undoubtedly the best of the season for the Orpheum, and probably the best which any house in the city has experienced. At every performance the house was completely filled, crowds waiting outside for the completion of the performance in order to get in for the next. This continued until the last running of the feature. On Saturday night Lubin's "The Wolf" was almost equally successful.

Most of the pictures now being shown in Cincinnati bear the mark of the approval of the Ohio Censor Board in the shape of a map of the state in yellow and the statement of the board's approval. Not a few complaints continue to be heard from the exchange on the score of the board's work, it being asserted that there is undue delay in passing on pictures, with corresponding trouble for the exchanges in handling the demands of the exhibitors. It seems that the board is overcrowded with work, in trying to handle the large number of films which have accumulated, and hence is unable to get them out as rapidly as is desirable. It is understood in Cincinnati that the opening of a new exchange, which expected to open for business a week or so ago, has been postponed on account of the delay of the censor in passing upon films submitted for their approval.

Edward T. Lux, manager of the local Universal offices and of the Cincinnati Buckeye Film Company is in New York on business connected with the disposition of the latter business, negotiations for the sale of which have been under way for some time, it is understood.

The Nordland Plaza, the Alhambra and the Orpheum, three of the leading film houses of the city, showed the Shubert production of "The Chimes," dramatized for the camera from Dicken's story and released by the World Film Corporation last week with considerable success.

Manager John H. Havlin of the Grand showed "Cabiria," the big Itala feature, last week for the second round, the drawing power of the attraction having been such as to make this an obviously profitable move. Its educational side has proved valuable, many school teachers and their pupils attending for this reason. Manager Havlin extended a special invitation to all of the school principals, as well as to teachers of history in the high schools of the city, to attend as his guests, and this invitation was accepted cordially by the teachers.

In connection with the showing of "Cabiria" the press agent of the Grand tells a yarn which ought to be true, if it is not, and it at least indicates the fact that some people have not yet discovered that photo dramas are holding the stage, as it were, in many "regular" theaters, the Grand among them. It seems that an enterprising restaurant man in Cincinnati makes a practice of securing an advance copy of all theatrical programs, by means of which he secures the names of the actors and addresses them at the theaters with cordial invitations to patronize his place while in the city. He followed this practice with "Cabiria," failing to note that it is a film production, and a large number of his circular invitations, addressed to Madame Quaranta, the Italian actress who took the title role, and others in the cast were received at the Grand. The restaurant man received little business from this particular bunch of circulars, however, and perhaps by this time he has learned why.

The eagerness of theatergoers to see something with a war flavor was gratified last week by Lyman H. Howe, who is filling an engagement of several weeks at the Lyric, and who showed several reels of pictures, taken before the war, of course, showing the maneuvers of troops of all of the armies now engaged in the European struggle. Views of battleships and of many of the forts which have figured in recent news dispatches also had very timely interest, and helped to account for the large audiences which the Howe show, an annual attraction in Cincinnati, continues to draw.

Some local pictures of interest shown at the Lyric last week in connection with the Howe pictures included the official pictures of the laying of the cornerstone of Hanselmann Lodge's new Masonic home in Cincinnati, as well as of several other local events of interest. Hanselmann Lodge is the only Masonic organization in Ohio whose ceremonies are conducted in the German language. As announced in these columns some time ago, it had motion pictures taken of the exercises at the laying of the cornerstone for preservation in its archives.

Motion pictures which served both to entertain and to instruct in a very practical manner featured the meeting on Monday night of last week of the Cincinnati Ben Franklin Club, an organization of the printers of the Queen City. The pictures showed the process of paper making, from the cutting of the logs to the operations at the pulp mill, and thence through the mills to the completion of various grades of paper. The pictures were supplied by one of the large paper concerns near Cincinnati.

The local branch of the motion picture operators' union participated conspicuously in the Labor Day parade which was held in Cincinnati, being one of the few organizations in a complete uniform. The men wore blue caps and trousers, tan shoes and white shirts, and presented an extremely neat and natty appearance. Each man carried a flag over his left shoulder. An amusing incident which occurred during the parade, involving Harry Lacey, business agent of the union and a marshal in the section including the operators, showed that American citizens of all races are able to view the war with something like good humor and calmness. Lacey happens to be an Englishman, and in acknowledgment of this fact one of the boys in the reviewing stand, of pure German blood, shouted in English of strong Teutonic flavor, as the operators passed: "God save the King!" Lacey smilingly acknowledged the salute and the motion picture boys passed on.

The Elite theater in North Dayton was opened last week with a fine initial program and good houses, souvenirs being presented to each woman and child attending on the opening day. The building is a handsome one, with all modern improvements and conveniences for the comfort of patrons, and indications from the first week's business are that it will meet with a successful season.

CASEY.

PENNSYLVANIA.

THE New Lyric theater in North Main street, Butler, is being rushed with all possible speed and it is expected that it will be opened some time in October. Mr. Carleton is the manager of this theater, which will be one of the finest in the city when completed. It has a frontage of 40 feet on Main street and is 180 feet deep. The lobby will be 18 feet wide by 40 feet deep. The auditorium will seat over 1,000 persons.

The East Liberty branch of the Y. M. C. A. of Pittsburgh, Pa., has arranged a series of educational moving pictures to be given this fall and winter. Among those listed are the following: Friday, Oct. 23, "The Making of a Newspaper"; Friday, Nov. 13, "The Story of a Telephone Girl"; Friday, Nov. 27, "The Manufacture of Lumber."

George A. Jones, Jr., manager of the Richards Features, and H. L. Grelle, manager of the Grelle Feature Film Company on the third and fourth floors respectively of the Camera-phone building, Fifth avenue, Pittsburgh, were given orders recently by the city officials to vacate. Each was given forty-eight hours to do the stunt in. Jones got busy and secured a room on the second floor of 121 Fourth avenue and had some time to spare, while Grelle was not so lucky in finding a place but was fortunately granted an extension of time. It is reported that a film manufacturing concern on the top floor was not molested. Exchange managers of this city have an idea that the reason why some of the exchanges are locating in various parts of the city and not in Fourth avenue, which is known as "Film Row," is because rents are so high there.

With an excellent bill, Manager Harry Winslow opened the Orpheum theater for the 1914-15 season at Sharon last week with vaudeville and motion pictures.

The Jefferson theater at Hamilton cleaned, painted and refurnished, was reopened last week for a continuous showing of Miss Mary Pickford in "Hearts Adrift." "Hearts Adrift" was exhibited at this theater early in the summer and made such a pronounced hit that the management has been compelled to answer to the many special requests that the great sentimental photodrama of human emotions be repeated.

A Pennsylvania charter of incorporations has been granted the Lion Film Manufacturing Company, Pittsburgh, with a capital of $10,000. Incorporators are A. E. Irons, Pittsburgh; H. R. Morrow, Bellevue; Mark Chrisholm, Homestead.

Harvey B. Day, manager, recently opened a new branch of the Pittsburgh branch of the Box Office Attractions Company in the Decatur building over the General Film Company's office on Fourth avenue. Mr. Day is well known to the Pittsburgh exhibitors, having been manager of the George Kleine Attractions for almost a year. He was associated with the best theatrical organizations for years but severed all connections here to take charge of a chain of theaters in the Middle West. He has traveled extensively in this and other countries, and is one of the most popular exchangemen in Pittsburg.

E. L. Harmon, of the American Poster Mounting Company at Pittsburgh, reports business increasing. He recently placed an order for more frames and when these are installed will have a capacity of 1,500 sheets a day.

John R. Goble has been elected president of the Motion Picture Exhibitors' Association of Western Pennsylvania. He is a contractor and an exhibitor and conducts both of these successfully. He was born in Cooksburg in 1868 and came here in 1897. He is a carpenter by trade and has been in the contracting business for the past ten years. He built the North End theater for the Kummer Brothers in 1912, and his management of it has been a big success.

The Feature Film and Calcium Light Company of Pittsburgh expects to rig up a Baird projector in the basement of their building soon, so as to give practical demonstrations of the merits of the machine to the exhibitors.

The Palace theater on the south side of Pittsburgh has changed hands. Grossman Brothers sold out to S. Gelbman.

D. Leo Dennison has been appointed as manager of the Kleine Film Exchange in Pittsburgh, successor to Harvey B. Day.

K. L. Mann has opened up a new picture house in Melisburg. He reports business very good.

MANLEY.

IN THE NORTHWEST.

THE Unique theater at Mankato, Minn., has been reopened by the American Amusement Company and will again be operated in conjunction with the Grand theater. Manager Arthur Erickson of the Grand will have charge of both houses. Erickson has opened a show at Madison Lake, showing Sunday and Wednesday nights in the village hall. Percy Wirig is local manager.

The Odeon theater at Laurel, Mont., has been leased to William Tyrrell.

William Puhler and E. S. Powell of Brinsmade have made arrangements to open a moving picture show at Towner, N. D. They have sold their equipment at Brinsmade to the Farmers' Mercantile Company.

The city council at St. Paul, Minn., has granted licenses to C. L. Graham to operate a moving picture theater at 315 Maria avenue and to the American Amusement Company to operate at 1077-79 Payne avenue.

Earl Tracy of Bonanza Springs has leased the Byhre building at Beardsley, Minn., and opened a moving picture show.

Scenics to be known as "Orpheum Travel Films" will be a regular feature at the Orpheum theater in Minneapolis, Minn. The first of these take the patrons into the warring countries.

D. F. McPherson, proprietor of a moving picture theater in Aberdeen, S. D., charged with giving a performance within a mile of a church while religious service was being held, was bound over for trial at the next term of the municipal court. The operators, charged with similar offenses, waived jury trials and sought trials by the judge, but the court refused to accept the waiver and they will be tried by jury.

A special matinee for school children was given at the Metropolitan theater in Rochester, Minn., when the African Hunt pictures were shown.

Fred Baumbach has begun the enlargement of the Idle Hour theater at Bryant, S. D.

Criticisms from the Moving Picture World are reproduced by the Yankton theater at Yankton, S. D. These are not limited to those which speak highly of the films but also those which damn with faint praise.

The high standing of Saxe Brothers in their home city of Milwaukee is shown that on the night they opened their new Saxe theater on Seventh street in Minneapolis, Minn., they received telegrams of congratulation from Governor McGovern of Wisconsin and also from the mayor of Milwaukee. Samuel Robinson, who was prominent with the Seaver enterprises at Peoria, will be the local manager for the new house. Anita Dewitte Cook, prominent in Minneapolis church work, will be organist and Eric S. J. Olander leader of the orchestra.

MIDWEST SPECIAL SERVICE.

ILLINOIS.

COOL weather has come to many sections of Illinois earlier than usual. As a result airdome business has slumped while the regular photoplay houses have noticed a gratifying increase in patronage. The houses in the smaller cities which have been idle throughout the summer were ready for business and have resumed their regular programs.

Col. Nat H. Cohen's new moving picture house in Urbana is to be known as the Majestic. The theater will be in the building which is now occupied by the postoffice and as soon as the government vacates it remodeling of the structure will begin. Plans have been placed in the hands of a Chicago architect.

The Clayton Opera House at Clayton has been leased by Frank Coup and C. C. Castle. Primarily it will be a moving picture house. However, some theatrical attractions will be booked but as it is announced that all such exhibitions will have to be gilt-edged the patrons are assured a large percentage of photoplay bookings. Coup has been seven years in the show business and promises a high standard of shows.

The Princess theater at Rushville has been taken over by R. F. Burnham, who will put into the business several years of theatrical experience. New projection apparatus, a new operating room, redecoration and extensive alterations have been added. After October 1 the house is to be operated as a five-cent moving picture show, reserving a few dates for traveling attractions.

Lewistown is to have a new moving picture show, it is reported. J. F. Knock has been negotiating for the old canning factory building in the east part of the city and will convert it into a photoplay house. Inasmuch as it is not situated in the business part of town, it is probable that lengthy programs at bargain prices will be offered as an inducement for patrons.

J. N. Petrie is back in the moving picture business at Watseka. Since he disposed of the Star theater in that city he failed to find a location that suited him and has purchased the Princess theater of F. H. Gard.

Frank E. Jones of Mount Vernon, who recently bought a half interest in the Gem theater at Sullivan and has since been managing the house, has purchased the other half interest from his partner, Walter Warren of Mount Vernon, and has assumed full control. Warren has gone into the clothing business at Mount Vernon.

As a town boosting movement Henry McMillen showed six reels of moving pictures at DeLand. A crowd of from 400 to 500 farmers was attracted to the public square and it is probable that a plan will be evolved whereby the photoplay will be used frequently to exploit the trading advantages of De Land.

The management of the Yale theater at Carbondale makes the following interesting announcement to its patrons: "The Yale Amusement Company has never yet taken a cent out of the city for its own use; the profits so far have all been spent in improvements, to make the local theater better and more comfortable. And it will be years before the investment can pay for itself and then we will take the money and build you a new one."

Labor troubles will no longer bother the Vaudette Amusement Company. The differences between the company and the stage hands' union which grew out of alleged grievances of the moving picture operators have been adjusted. The local federation has given the Gaiety, the vaudeville and picture house, and the Vaudette the exclusive picture house, clean bills and the union men may again patronize them.

The Airdome at McHenry recently gave the annual benefit for Riverview Camp Royal Neighbors of America.

Macomb had a real "Million Dollar Mystery" which afforded the papers in the Military Tract, as that section of the state is known, a great deal of amusement. A set of the Mystery films for one of the Macomb houses went astray. "The mayor hasn't declared a holiday to be celebrated upon their recovery," said one Galesburg paper, "but most of the town is expecting it to be one anyway."

James Fenton of Monmouth has closed his airdome at Astoria, leaving the moving picture field there to the Duncan theater. The Duncan has introduced the people of Astoria to the photoplay matinee, the town having acquired day electrical service.

The Wilmette theater at Wilmette has been taken over by the management of the Village theater and the two houses will be operated in conjunction, the booking for both being done by Manager Sparr of the village. A new screen has been installed in the Wilmette.

The American theater at Carthage has installed a new $1,000 orchestral Violaphone.

"I positively guarantee every statement made in regard to this picture to be true," declared Manager L. M. Rubens of the Princess theater at Joliet in apprising his patrons of the coming of "The Spoilers." Fortunately there were nothing but favorable advance statements made in Joliet.

The Gem theater at Grafton which has been closed all summer has been reopened.

A pie-eating contest between sixty boys was one of the stunts at the Rock Falls Corn Carnival, which was filmed and will be shown in Northern Illinois picture houses.

Manager Clauer of Dreamland theater at Galena is a member of the Masonic band of that city. On the night he opened his remodeled house, the musicians surprised him by appearing on the scene at 7 o'clock and giving a concert. A new stucco front, interior decorations with handsome paintings, and a new indirect lighting system are among the improvements.

S. H. Gihlman of New Orleans, La., is said to have secured a location in Normal for a moving picture theater. The building will be remodeled and redecorated.

Oak Park has enough graduates of the University of Wisconsin at Madison to form a large local alumni association. The moving pictures of the decennial reunion at the school therefore did a big business at the Oak Park theater on Sept. 12.

The Lyric theater at Robinson gave a free show for old soldiers the night of Sept. 16. "Molly, the Drummer Boy," was shown.

Moving picture shows are increasing the revenues of the city of Peoria. The amusement places now add $1,576 a year to the municipal treasury.

A great many Illinois theaters are showing the moving pictures which demonstrate the manufacture of various makes of automobiles. There is a great deal of interest in this class of pictures, especially in the smaller towns. The farmers are enthusiastic motorists and eager to go behind the scenes at the factory.

E. P. Milburn has purchased the Spencer building in South Main street in Marseilles and will remodel it for use as a modern moving picture house. He will give up his lease on the present location about the first of the year. It is probable the new house will book some vaudeville.

W. W. Wolfe, a grocery clerk, and A. A. Rose of Champaign, have had the Ludwig building at the corner of Main and Water streets in that city remodeled into a moving picture theater seating 375 persons which they plan to open about Oct. 1. Rose formerly was employed by the Wurlitzer Company at Cincinnati, Ohio.

Fred L. Vermillion, a well-known commercial photographer of Springfield, has entered the moving picture making field. His first films were about 500 feet of the Labor Day, the Shriners' and the Knights Templar Parades held in Springfield. They were shown at the Princess theater. Vermilion is equipped with an automobile and plans to film all events in Central Illinois and turn out the work in twenty-four hours. Arrangements were made to film the principal features of the Illinois State Fair at Springfield. There is a good field in and around Springfield for an alert cameraman as events of national importance occur there continuously.

Old soldiers of Bureau County were admitted free to the Apollo theater when the annual reunion was held at Princeton.

Frank Osborn has been appointed manager of the new Royal theater at 322 Seventh street in Rockford. Elmer Eriels will be in charge of the projection.

Two Illinois moving picture houses are operating lecture courses, laying off the photoplays on the nights the literary or musical numbers are given. Hamilton & Warren of the Photoplay theater at Camp Point are the latest. Burr Swan of the Knights of Pythias Opera House at Pittsfield tells why he is giving a lecture course: "You see, I've never lost any money in the moving picture business. The place is paying a fair return for what I put into it. Taken the whole year round, it is Pittsfield's center of entertainment and recreation and amusement. Business is not dropping off and I am not going to wait until it starts to drop. I am going to keep on showing the very best stuff I can get in that opera house. I am going to keep on until everybody in town and the country round about is proud of 'our opera house,' 'our lecture course,' 'our picture show.' And I am going to show it at a minimum profit because in the end the minimum profit is the biggest profit. A lot of my friends labor under the hallucination that words and more words come easy for me; in other words, that I like to hear myself talk. Which may be more or less true, but nevertheless there is not a successful business man in Pittsfield or anywhere else but who will tell you my theory of running the opera house is good sound business sense, the giving of value received. It is good sound business sense to make your place of business stand for service. That's why I am offering a $400 lecture course for 99c. This lecture course will be a part of the good things you will see and hear at the K. of P. Opera House in Pittsfield, a part of your recreation, a part of your entertainment, a part of your education."

The new picture show at the opera house in Dixon has an augmented orchestra on Wednesday, Saturday and Sunday.

MIDWEST SPECIAL SERVICE.

DETROIT.

IT used to be considered quite a sight to see dozens and dozens of automobiles lined up in front of the high-class theaters playing legitimate dramatic attractions, either before or after the performance, yet there is hardly a night that automobiles by the score do not line the streets in front of the Liberty, Washington, Garden, Addison and Gladwin picture theaters. All of these theaters have a large following of automobile owners, and it is not an uncommon occurrence for late arrivals to be compelled to "park" their machines two and three blocks away from the theater owing to all of the space nearer being taken.

Fall business with the picture houses has started in earnest. Most everybody is back from their vacation, the evenings are cool and people are again patronizing the "movies" as thick as flies on a molasses barrel. In spite of the number of new theaters erected since last fall, there is not a manager or a proprietor who does not say that his patronage is larger than it was a year ago. It must be remembered that Detroit is growing; the latest census gives us a population of over 650,000, which shows a gain of 44,000 in the last 12 months.

The Grand Boulevard Theater Company closed a deal on Sept. 16 with William F. Klatt, whereby that company takes over 53 feet on the Grand Boulevard belonging to the latter, giving him stock in the company in exchange for the ground. The result is that instead of only 87 feet frontage on the boulevard, the Grand Boulevard Theater Company now has a frontage of 140 feet by 120 feet deep. This means that instead of building a theater to seat only 1,200 as originally planned, the total seating capacity will be increased to 2,000. The theater proper will run from side to side, or east and west instead of north and south. The original idea of making it a duplex theater, however, will still be carried out. Mr. Klatt, who is president and general manager of the Detroit Theaters, Inc., which operates about six picture houses in Detroit, had intended to build a small house on his 53 feet of ground so that by disposing of it he abandons his plan and leaves a clear field for the Grand Boulevard theater, thereby bringing this house considerably closed to Woodward avenue, which is Detroit's main thoroughfare. The location of the Grand Boulevard is directly opposite the eight-story retail building of the Ford Motor Company. Actual construction work will start by October 1, and it is expected that the theater will be completed about the middle of January or the first of February.

The Gladwin Park theater on Jefferson avenue, adjoining Water Works Park, has arranged to show the big features of the World Film Corporation. The Gladwin Park is one of the largest and finest picture theaters in Detroit. Mr. Langloise, the manager, reports that business is picking up every day. The house never fails to have capacity at the first performance in the evening, and four nights out of the seven is also packed at the second night show. This theater has a very large automobile trade, many of the patrons coming in from Gross Pointe, which is further out Jefferson.

A local advertising firm is showing short reels and commercial films every night on a screen over the building at 210 Woodward avenue. Between the various reels advertising slides are thrown. As Woodward avenue is Detroit's leading business thoroughfare, there is always a good crowd on the opposite side of the street looking at the pictures.

For the past two weeks deputies of the State Fire Marshal's Department have been making a rigid examination of Detroit's moving picture houses to see how many were complying with the state law, which is that all theaters showing motion pictures must be examined twice each year by the fire marshals and that each must pay a fee of $10 and receive a license from the state. There are 125 theaters in Detroit showing pictures and all but 25 small ones have complied with the law, according to the statement of one deputy. Final warnings have been served on the theaters disobeying the law, and unless they comply within a week or ten days their places will be closed.

The Washington theater is being redecorated throughout. The management has given special attention to the stage setting, which is said to be one of the most beautiful in the United States. Manager Howard O. Pierce has arranged with several local artists of note, such as Harold Jarvis, to entertain the patrons with vocal solos, and in addition there will be special pipe organ recitals daily. Mr. Pierce feels very well satisfied with the business done since the house opened and is confident that the Paramount attractions will be packing the house three times daily before very long. Mary Pickford in her latest success, "Such a Little Queen," was the attraction for the week of September 20. Big business was the result.

Williams Bros., architects in the Kresge building, will let contracts this month for a theater on Dix avenue between Military and Cavalry avenue for E. A. Risk. The house will be 60 by 120 and will seat 800. It will

(Continued on page 88.)

Calendar of Licensed Releases

Current Releases

MONDAY, SEPTEMBER 28, 1914.

BIOGRAPH—A First-Class Cook (Comedy)
—The White-Hand Society (Comedy)
EDISON—Love by the Pound (Tenth of the "Wood B. Wedd" Series) (Comedy)
ESSANAY—Sweedie's Clean-Up (Comedy)
KALEM—The Viper (Special—Two parts—Drama)
LUBIN—An Affair of Honor (Third of the "Beloved Adventurer" Series) (Drama)
PATHE—Pathe's Daily News, No. 63, 1914 (News)
SELIG—The Going of the White Swan (Special—Two parts—Drama)
SELIG—Hearst-Selig News Pictorial, No. 61 (News)
VITAGRAPH—When the Gods Forgive (Drama)

TUESDAY, SEPTEMBER 29, 1914.

BIOGRAPH—The Derelicts (Special—Two parts—Drama).
CINES—A Shot from Ambush (Special—Two parts—Drama)
EDISON—The Mystery of the Glass Tubes (Eleventh of the "Chronicles of Cleek" Series) (Drama)
ESSANAY—White Lies (Drama)
KALEM—Grouch, the Engineer (Drama)
LUBIN—Jinks and the Barber (Comedy)
—Jealous James (Comedy)
MELIES—A Circus Romance (Comedy)
SELIG—The Real Thing in Cowboys (Comedy—Drama)
VITAGRAPH—Regan's Daughter (Special—Two parts—Drama)

WEDNESDAY, SEPTEMBER 30, 1914.

EDISON—Buster Brown Gets the Worst of It (Comedy)
—In a Prohibition Town (Comedy)
ESSANAY—The Fable of "The Adult Girl Who Got Busy" (Comedy)
KALEM—The Ex-Convict (Special-Two parts—Drama)
—Food for the Dogs of War (Educational)
LUBIN—His Brother Bill (Special—Two parts—Drama)
PATHE—Pathe's Daily News, No. 64, 1914 (News)
SELIG—The Loyalty of Jumbo (Drama)
VITAGRAPH—The Heart of Sonny Jim (Comedy—Drama)

THURSDAY, OCTOBER 1, 1914.

BIOGRAPH—The Spirit of Jealousy (Drama)
ESSANAY—Slippery Slim Gets Cured (Comedy)
LUBIN—His First Case (Special—Two parts—Drama)
MELIES—Blind Marriage (Comedy)
SELIG—Hearst-Selig News Pictorial, No. 62 (News)
VITAGRAPH—The Love of Pierre Larosse (Drama)

FRIDAY, OCTOBER 2, 1914.

BIOGRAPH—The Peasant's Lie (Drama)
EDISON—The Poisoned Bit (Special—Two parts—Drama).
ESSANAY—Golf Champion "Chick" Evans Links with Sweedie (Special—Two parts—Comedy)
KALEM—The Slavery of Foxicus (Comedy)
LUBIN—The Greater Love (Drama)
SELIG—An Embarrassing Predicament (Comedy)
VITAGRAPH—Eats (Comedy)

SATURDAY, OCTOBER 3, 1914.

BIOGRAPH—The New Road's Mascot (Drama)
EDISON—A Transplanted Prairie Flower (Drama)
ESSANAY—Broncho Billy Trapped (Western—Drama)
KALEM—The Legend of the Amulet (Drama)
LUBIN—On Circus Day (Comedy)
SELIG—Four Minutes Late (Drama)
VITAGRAPH—The Royal Wild West (Special—Two parts—Comedy)

Advance Releases

MONDAY, OCTOBER 5, 1914.

BIOGRAPH—The Borrowed Cook (Drama)
EDISON—Father's Beard (Comedy)
ESSANAY—The Fickleness of Sweedie (Comedy)
KALEM—The Dancer (Special—Two parts—Drama)
LUBIN—The Beloved Adventurer No. 4, "An American Heiress" (Drama)
PATHE—Pathe's Daily News, No. 65, 1914 (News)
SELIG—The Moving Picture Cowboy (Special—Two parts—Comedy)
—Hearst-Selig News Pictorial, No. 63 (News)
VITAGRAPH—Fisherman Kate (Comedy)

TUESDAY, OCTOBER 6, 1914.

BIOGRAPH—Gwendolin (Special—Two parts—Drama)
CINES—The Wrecked Special (Special—Two parts—Drama)
EDISON—Greater Love Hath No Man (Drama)
ESSANAY—The Verdict (Drama)
KALEM—For the Love of Mike (Comedy)
—Hesanut Hunts Wild Game (Comedy)
LUBIN—Wife's Athletic Mamma (Comedy)
—A Hunting Absurdity (Comedy)
COLUMBUS—What Would You Do? (Comedy)
SELIG—The Way of the Redman (Drama)
VITAGRAPH—His Unknown Girl (Special—Two parts—Drama)

WEDNESDAY, OCTOBER 7, 1914.

EDISON—Seth's Sweetheart (Comedy)
ESSANAY—The Fable of "The Family That Did Too Much For Nellie" (Comedy)
KALEM—The Lost Mail Sack (Special—Two parts—Drama)
LUBIN—The Girl at the Lock (Special—Two parts—Drama)
PATHE—Pathe's Daily News, No. 66, 1914 (News)
SELIG—The Reparation (Drama)
VITAGRAPH—Kill or cure (Comedy)

THURSDAY, OCTOBER 8, 1914.

BIOGRAPH—Their Little Drudge (Drama)
ESSANAY—When Slippery Slim Met the Champion (Comedy)
LUBIN—In Old Virginia (Special—Two parts—Drama)
COLUMBUS—The New Apprentice (Comedy)
—Kissing Germ (Comedy)
SELIG—Hearst-Selig News Pictorial, No. 64 (News)
VITAGRAPH—The Loan Shark King (Drama)

FRIDAY, OCTOBER 9, 1914.

BIOGRAPH—They Were College Boys (Comedy)
—The Man Hunters (Comedy)
EDISON—The Long Way (Special—Three parts—Drama).
ESSANAY—The Real Agatha (Special—Two parts—Drama)
KALEM—The Tattered Duke (Comedy)
LUBIN—The Green-Eyed Monster (Drama)
SELIG—Jimmie the Porter (Comedy)
—Doc Yak's Bottle (Cartoon)
VITAGRAPH—Josie's Legacy (Comedy)

SATURDAY, OCTOBER 10, 1914.

BIOGRAPH—His Mother's Home (Drama)
EDISON—A Fragment of Ash (Drama)
ESSANAY—Broncho Billy and the Greaser (Drama)
KALEM—Fate's Midnight Hour (Drama)
LUBIN—When the Ham Turned (Comedy)
SELIG—Her Victory Eternal (Drama)
VITAGRAPH—The Rose and the Thorn (Special—Two parts—Drama)

IN PREPARING FOR THE SEASON'S BUSINESS REMEMBER THAT POSTER FRAMES ARE A VERY ATTRACTIVE LOBBY DISPLAY. WE ARE SELLING THE HANDSOMEST AND MOST PRACTICAL POSTER FRAME MADE. AMERICAN SLIDE & POSTER CO., First National Bank Bldg., Chicago, Ill.

Calendar of Quality Releases

A PROGRAM OF QUALITY

For Your

PROGRAM HEADLINERS

BIOGRAPH -- KLAW & ERLANGER

Three Reel Productions

For Each Tuesday

THE TWO REEL BIOGRAPH

For Each

Monday, Thursday, Friday, Saturday

A ONE REEL BIOGRAPH

BIOGRAPH QUALITY

Calendar of Independent Releases

Mutual Film Corporation

SUNDAY, SEPTEMBER 27, 1914.

KOMIC—Bill Manages a Prize Fighter (No. 7) (Comedy)..
MAJESTIC—The Great God Fear (Two parts—Comedy Drama) .....
THANHOUSER—The Harvest of Regrets (Drama).....

MONDAY, SEPTEMBER 28, 1914.

AMERICAN—A Modern Rip Van Winkle (Two parts—Drama) .....
KEYSTONE—Hard Cider (Comedy).....
RELIANCE—Our Mutual Girl No. 37 (Topical).....

TUESDAY, SEPTEMBER 29, 1914.

BEAUTY—The Legend of Black Rock (Drama).....
MAJESTIC—A Mother's Trust (Drama).....
THANHOUSER—The Trail of the Lovelorn (Two parts—Drama) .....

WEDNESDAY, SEPTEMBER 30, 1914.

AMERICAN—The Ingrate (Two parts—Drama).....
BRONCHO—The Right to Die (Two parts—Drama).....
RELIANCE—Where the Mountains Meet (Western—Drama) .....

THURSDAY, OCTOBER 1, 1914.

DOMINO—The Gamekeeper's Daughter (Two parts—Drama) .....
KEYSTONE—Killing of Horace (Comedy).....
MUTUAL—Mutual Weekly, No. 92 (News).....

FRIDAY, OCTOBER 2, 1914.

KAY-BEE—One of the Discard (Two parts—Drama).....
PRINCESS—The Balance of Power (Drama).....
RELIANCE—The Sheriff's Master (Western—Comedy)....

SATURDAY, OCTOBER 3, 1914.

KEYSTONE—(Title Not Yet Announced).....
RELIANCE—The Wireless Voice (Two parts—Drama)....
ROYAL—Cousin Billy (Comedy).....

SUNDAY, OCTOBER 4, 1914.

KOMIC—The Million Dollar Bride (Comedy).....
MAJESTIC—Out of the Air (Two parts—Drama).....
THANHOUSER—A Dog's Love (Drama).....

MONDAY, OCTOBER 5, 1914.

AMERICAN—Daphnia (Two parts—Drama).....
KEYSTONE—Their Ups and Downs (Comedy).....
RELIANCE—Our Mutual Girl No. 38 (Topical).....

TUESDAY, OCTOBER 6, 1914.

BEAUTY—Nieda (Drama) .....
MAJESTIC—The Unpainted Portrait (Drama).....
THANHOUSER—The Cripple (Two parts—Drama).....

WEDNESDAY, OCTOBER 7, 1914.

AMERICAN—Billy's Rival (Drama).....
BRONCHO—The Boss of the 8th (Two parts—Drama)....
RELIANCE—The Badge of Office (Western—Drama).....

THURSDAY, OCTOBER 8, 1914.

DOMINO—The Whiskey Runners (Two parts—Drama)....
KEYSTONE—(Title not yet announced).....
MUTUAL—Mutual Weekly, No. 93 (News).....

FRIDAY, OCTOBER 9, 1914.

KAY-BEE—The Sheriff of Muscatine (Two parts—Drama).
PRINCESS—The One Who Cared (Drama).....
THANHOUSER—The Benevolence of Conductor 786 (Comedy) .....

SATURDAY, OCTOBER 10, 1914.

KEYSTONE—(Title not yet announced).....
RELIANCE—The Tardy Cannon Ball (Two parts—Drama).
ROYAL—The Pet of the Petticoats (Comedy).....

Universal Film Mfg. Co.

SUNDAY, SEPTEMBER 27, 1914.

ECLAIR—Fate's Finger (Drama).....
FRONTIER—The Man in the Attic (Drama).....
REX—As the Wind Blows (Two parts—Drama).....

MONDAY, SEPTEMBER 28, 1914.

IMP—The Dark Horse (Drama).....
STERLING—The Battle (Two parts—Juvenile-Comedy)...
VICTOR—The Proof of a Man (Drama).....

TUESDAY, SEPTEMBER 29, 1914.

CRYSTAL—Charlie's Smoke (Comedy).....
—Belmont Butts In (Comedy).....
GOLD SEAL—The Trey o' Hearts, Series No. 9 (As the Crow Flies) (Two parts—Drama).....
UNIVERSAL IKE—The Shack Next Door (Comedy)....

WEDNESDAY, SEPTEMBER 30, 1914.

ANIMATED WEEKLY—Number 134 (News).....
ECLAIR—Till the Sands of the Deserts Grow Cold (Two parts—Drama) .....
JOKER—The New Butler (Comedy).....
NESTOR—The White Wolf (Indian-Drama).....

THURSDAY, OCTOBER 1, 1914.

IMP—The Tenth Commandment (Three parts—Drama)...
REX—The Boob's Legacy (Comedy).....
STERLING—No Release this Week.....

FRIDAY, OCTOBER 2, 1914.

NESTOR—Out of the Frying Pan (Comedy).....
POWERS—The Actress (Drama).....
VICTOR—The Rock of Hope (Two parts—Drama).....

SATURDAY, OCTOBER 3, 1914.

"101" BISON—Love and Baseball (Two parts—Drama)....
JOKER—In the Clutches of the Villain (Comedy).....
—Barcelona, the Pearl of the Mediterranean (Educational) .....

SUNDAY, OCTOBER 4, 1914.

ECLAIR—The Man Who Came Back (Western Drama)....
FRONTIER—Four Days (Drama).....
REX—The Pipes of Pan (Two parts—Drama).....

MONDAY, OCTOBER 5, 1914.

IMP—Shadows (Two parts—Drama).....
STERLING—Myers' Mistake (Comedy).....
VICTOR—Disillusioned (Drama) .....

TUESDAY, OCTOBER 6, 1914.

CRYSTAL—Liferitis (Comedy) .....
GOLD SEAL—The Trey o' Hearts, Episode No. 10 (Steel Ribbons—Two parts—Drama) .....
UNIVERSAL IKE—Three of a Kind (Comedy).....

WEDNESDAY, OCTOBER 7, 1914.

ANIMATED WEEKLY—No. 135 (News).....
ECLAIR—The Secret Treaty (Two parts—Drama).....
JOKER—The Base Ball Fans of Fansville (Comedy).....
NESTOR—The Old Bell Ringer (Drama).....

THURSDAY, OCTOBER 8, 1914.

IMP—Universal Boy in "Rural Adventures" (Juvenile—Drama) .....
REX—A Law Unto Herself (Two parts—Drama).....
STERLING—Hypnotic Power (Comedy) .....

FRIDAY, OCTOBER 9, 1914.

NESTOR—He Never Said a Word (Comedy).....
POWERS—The Mayor's Manicure (Comedy—Drama).....
VICTOR—The Man Who Was Never Kissed (Two parts—Comedy—Drama) .....

SATURDAY, OCTOBER 10, 1914.

"101" BISON—The Phantom Light (Two parts—Drama)..
JOKER—Cruel, Cruel World (Comedy).....

IN THE JURY BOX

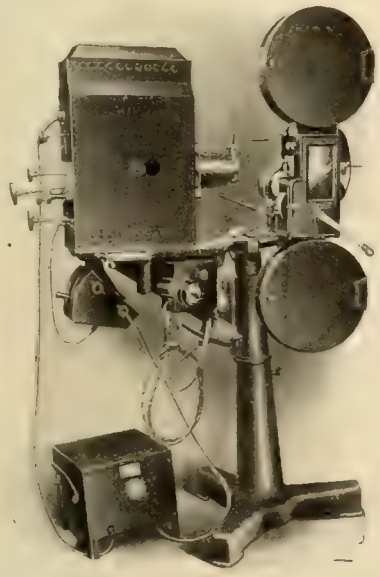
Write to a user of a Simplex projector. You will then be convinced that it is the Peerless Motion Picture Machine.

Oakland, Fla., July 13, 1914.
We have run a Simplex 18 months, no repairs. Don't see how a machine could be better.
(Signed) Matthews & Ogburn,
Hopkins St. DIMOND PHOTO PLAY.

New Smyrna, Fla., May 6, 1914.
Been operating your machine for the past two years, and it sure surpasses any other machine on the market.
(Signed) E. R. MOULDIN.

Waterford, N. Y., July 18, 1914.
The Simplex gets the picture on the screen and that's what the people pay for.
(Signed) Casino Theatre,
H. LEVY.

Cohoes, N. Y., July 2, 1914.
Our first, or at least the writer's first, experience with the Simplex. Must say I am agreeably surprised, as I've always favored another make.
(Signed) Cohoes Amusement Co., Ltd.
L. A. BUETTNER, Mgr.



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Write for Catalogue A Today?

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317 East 34th St. New York

(Continued from page 83.)

be of solid brick with concrete floor, tile partitions and stones and tile ornamental front.

Maurice Geiger, of the Eclectic Feature Film Exchange, is now making his permanent headquarters in Detroit at the Berkhoff hotel on Monroe avenue. Mr. Geiger is also representing the Pathe Daily News. He formerly was connected with the Cleveland office, but was transferred to Detroit about two months ago and devotes all of his time to the local trade and nearby towns. Mr. Geiger is having splendid success in placing his company's productions, which are being shown in the very best theaters in the city. "The Stain," which ran at the National theater some weeks ago, proved the biggest drawing that that theater ever had since it opened, according to the statement of the house manager, C. R. Hagedorn. Among the theaters playing Eclectic and Pathe attractions are the New Washington, Garden and New Empire. It is reported that if business continues as good as it has been so far, the Eclectic people will establish a film exchange in Detroit, similar to the one in Cleveland. Mr. Geiger knows the picture business from A to Z, has a very pleasing personality and will be glad to assist any local exhibitor in any way he can.

The Miles theater is again showing moving pictures at the noon hour, from 12:30 to 2:30, similar to the arrangement of last spring. An admission price of 10 and 20 cents is charged, and those who care to are privileged to remain over until the regular afternoon performance. In this way, a person may be entertained from 12:30 to 4:30 with a two-hour picture show and two hours of vaudeville for the one price. Business has started in very well and it is the plan of the management to continue this policy through the winter and until late in the spring.

SMITH.

SAN FRANCISCO.

THE United States Steel Products Company has awarded a contract for the construction of the moving picture theater in the Mines and Metallurgy building on the grounds of the Panama-Pacific International Exposition that is to form a portion of the exhibit of this concern. Moving pictures are being taken, showing the metal working plants of this company in detail.

Frank L. Hudson, of the San Francisco office of the Eclectic Film Company, has returned from a business trip to Denver, Colo., in the interests of this concern.

At a recent meeting of the Exhibitors' League of San Francisco the actions of the officers, who conferred a short time ago with Chief of Police White to secure a modification of his order relating to the display of war pictures, were upheld without discussion.

The Valencia theater, on Valencia street, which has been given over to moving pictures for several weeks, is to become a part of the Kahn & Greenfield Circuit.

The Bell theater, Twenty-eighth and Mission streets, has been closed temporarily, but arrangements are being made for reopening it at an early date.

The Forestic theater on Tenth avenue, in the Sunset district, has been reopened after having been dark for several weeks.

Charles Grogg, of Grogg's theater, Bakersfield, was a recent visitor here and while in town made the purches of a Photoplayer that represents an investment of about $6,000.

W. E. Cory and M. A. Cory, prominent exhibitors of this city, and officials of the local and state Exhibitors' Leagues, visited the State Fair at Sacramento this week and conferred with exhibitors in the Sacramento Valley in regard to the arrangements for the State Convention to be held in San Francisco early in October.

Turner & Dahnken are preparing to put two new Powers 6 A Cameragraphs in the Tivoli theater. These machines were selected by W. Lewis, the operator, who enjoys the reputation of being one of the leading men in his profession on the Coast.

A number of the most prominent moving picture houses in the Fillmore street section have raised their price of admission to a dime, stimulated by the success of some of the downtown houses in getting out of the nickel rut.

The Nat A. Magner Company has purchased the rights in this territory to "The Escape" and this feature is now booked weeks in advance.

The Cort theater will shortly open with moving pictures for a short time, "Cabiria" being booked there for an engagement. This production was shown here this summer at the Gaiety but a run of four weeks was not sufficient.

H. P. Brown & Son have awarded contracts for the erection of a one-story moving picture theater at Salinas, Cal. The architect is William Binder, Rea Building, San Jose, Cal.

The Bell theater at Livermore, Cal., has been reopened by Max Berlin, after having been closed for some time.

The Florence theater at Oakland, Cal., recently taken over by Fred Frisk, has been sold but will be conducted along the same lines as formerly.

The Gem theater on Eighth street, near Broadway, Oakland, Cal., is now being conducted by Allen E. King.

A. B. Crose is erecting a new theater building at Tehachapi, Cal., and a moving picture show will shortly be opened there.

The Opera House at Sanger, Cal., is now being operated by Ed Parkinson as a moving picture theater.

Arrangements have been made to open a moving picture theater in the Reynolds building, Sparks, Nev.

J. Dunnigan has purchased the interests of E. J. Miller in the moving picture house conducted at Arbuckle, Cal.

Taylor Snow has opened a moving picture house on Carson street, Fallon, Nev.

Walter Godley is arranging to open a moving picture theater in the Abbott building, Porterville, Cal.

Dick Wilbur has opened the Isis theater, Modesto, Cal., the house being under the management of W. B. Harrison.

W. H. Farley and F. E. Smith of Marysville have taken possession of the Colonial theater at Pacific Grove, Cal., recently purchased by them. G. B. Clark, the former owner, has gone to Ukiah, Cal., where he has purchased the Rex theater.

The Union theater has been opened at Thirty-eighth street and Brookdale avenue, Oakland, Cal., by W. G. Darling and H. H. Park. This house was formerly known as the Edison theater.

The Linden theater, recently reopened at Oakland, Cal., is being renovated and one hundred new chairs have been added.

The Elite theater at Woodland, Cal., which was closed for a time during the summer months, has been reopened by Mrs. William Hunt.

Mr. Pike of the firm of Pike & Slissman, Oroville, Cal., has disposed of his interests in the Rex theater to Mr. Goodenow.

The Criterion theater, Colusa, Cal., has been taken over by E. J. Cook, one of the former owners.

The new theater to be erected at Watsonville, Cal., for the Turner & Dahnken Circuit will have a seating capacity of about 1,200 and will cost in the neighborhood of $40,000. The work will be in charge of Architect W. H. Weeks of San Francisco.

The United States Feature Film Company has moved its studio and offices from Chico, Cal., to Oroville, a few miles away, where a large tract of land has been placed at its disposal. The first release is expected some time in October.

E. A. Burton, formerly of Fowler, Cal., has moved to Lemoore, where he will open a moving picture house.

Baum & Minasian contemplate the erection of a moving picture theater at Colusa, Cal.

The Palmares Hotel & Theater Co. has been incorporated at Pomona, Cal., with a capital stock of $300,000 by T. W. Newman, W. Newman, S. L. Sullivan, F. H. Macartney and D. W. Markin.

The Golden Gate theater, San Pablo avenue, near Stanford avenue, Oakland, Cal., is shortly to be enlarged and renovated throughout.

CHURCH.

PHILADELPHIA.

PLANS and specifications are being made by a local architect for a large brick and terra cotta motion picture house to be erected on Frankford avenue above Columbia avenue, for John M. Kennedy, Jr., at an estimated cost of $40,000. The size of the theater will be 82 by 152 feet, and will be modern in every respect, excepting the outside, which may possibly represent some ancient design.

"The Trey o' Hearts" episode is meeting, in Philadelphia, with the wildest kind of success. The Cayuga theater, Germantown avenue and Cayuga street, is booked to show it each Thursday.

The work of remodeling and renovating the Fifty-second Street theater, at Sansom street, West Philadelphia, has been completed and is now open. New upholstered seats have been installed. Samuel F. Wheeler is proprietor.

C. H. Lloyd, architect, Harrisburg, Pa., is preparing plans for a theater building to be erected at Steelton for R. M. Frey of that place. It will be two stories in height and 40 by 120 feet. The architect would be glad to receive estimates and designs of furnishings and equipment.

Under the management of C. Schwartz the Quaker City Exchange has opened offices at 1223 Vine street, in the heart of the "Exchange district." Mr. Schwartz, until recently, was with the Monarch Exchange, from which firm he severed his connections in order to concentrate his experience to his own advantage.

Dreamland, at 835 Market street, Philadelphia, will soon have their orchestra playing again

Pending alterations the Grand, at 52d and Market streets, will close down. A new front is contemplated which will add greatly to the theater's attractiveness.

CONGDON.

KANSAS.

THE way wheat prices have been soaring the past few weeks, every few days putting an extra ten million dollars or so into the pockets of the Kansas farmers, is making the exhibitors sit up and take notice. Hutchinson is one of the grain centers and milling points where wheat money will doubtless be spent rather lavishly. And the picture show houses there are getting ready for it. Manager C. B. Yost of the Pearl theater has had his house redecorated, a new front put in, and the lobby remodeled. The DeLuxe has been given a coat of white paint. The Elite, closed during the summer, was opened when school began—and all are hoping and expecting to see fine business this fall. There was good business all summer, for those which remained open.

Charlie Hardin, connected with the Mutual Film Corporation in Kansas City, visited his mother, Mrs. Harriet Hardin, at Cottonwood Falls, while in that part of the state on business.

Gas, Kansas, is another town where the prospects of crop money are stimulating the moving picture industry. Jack Hering, Wilbut Shields and Carl Saylor, who are musicians, have leased the Funk building on South Jefferson street and will open a first class moving picture theater there soon. It is said that at least one and possibly two other new picture shows will be opened in Gas this month.

This is the season of fall fairs in Kansas and the people are flocking into the towns where the fairs are held. This means tremendous business for the picture show houses.

Special matinees of "The Million Dollar Mystery" are held at the Echo theater in Great Bend for the benefit of people outside the city who cannot see a picture play except on Fridays. Ordinarily there is a show at the theater only in the evenings.

BROWN.

MISSOURI.

THE almost continuous rains in Kansas City for two weeks were not altogether a bad thing for all the moving picture houses. The weather kept men from playing golf and getting outdoors, so when the afternoon grew long they had to drop into a picture show. The opening of the theaters and the opening of the public schools has caused rather a readjustment in programs and plans, feature films for the children, for instance, being shoved along to Friday nights.

The Parent-Teachers' Associations in Kansas City, of which there is one in almost every school district, are expected to take a close and decided interest this year, as last, in the kind of films shown Friday nights in the neighborhood picture show houses. While in some cases the suggestions of the associations are the cause of expense, it is also true that the associations largely advertise the Friday night programs, and encourage the children to attend them. It is forecasted that this year there will be tremendously more interest in moving picture shows among school children than ever before, which will be encouraged and fostered by the teachers and parents.

T. L. Newman, manager of the new Royal in Kansas City, is advertising quite extensively his new releases of the Paramount service, and is having large attendance.

W. Allen of the Standard Amusement Company, which operates the Palace, the Tenth Street, and the Twelfth Street theaters in Kansas City, and also being interested in the Broadmour and Willis Wood theaters—all moving picture houses—says business has been very good all summer, and is getting better all the time.

The Iris vaudeville program was adjusted recently to the program of the Lona theater, so that Sedalia people could have the benefit of the great film "Checkers." The vaudeville and the moving picture schedules coincided, and so all could go to both events if they wanted to, either to the first or the second shows of either on the special evenings.

The Bijou theater at Brookfield was opened recently after being the subject of considerable decorative improvements. The new coat of paint was especially fruitful of comment among the picture enthusiasts who have the Bijou habit.

Arrangements have been made to get moving picture films of the big annual fox hunt on the John Watkins ranch near Excelsior Springs.

Sweet are the rewards of fame! All the great men of the world have had cigars named after them, but that wins the support only of the men. A few famous actresses have had cosmetics or candy named after them—and that attracts the ladies. Now comes a picture play that is so famous that business men are eager to get in on the advertising value of the name. And there is a soda fountain drink named after it! In Springfield the Meyer & Meyer Drug Co., which calls itself "The big store with the yellow front," is now serving a "Million Dollar Mystery Sundae." If you want to know what's in it, "ask the man," and he'll tell you that the mystery has not yet been solved.

BROWN.

WASHINGTON, D. C.

STRICT neutrality, it is said, is to be enforced in the matter of moving pictures in the District of Columbia purporting to be taken on the battlefields of Europe. This statement was made by a member of the Board of District Commissioners, who is reported to have said that the operators of moving picture theaters have always been ready to co-operate with the Board in keeping productions all that they should be in point of view of morals, and that he believed that they will be just as ready to avoid offending in the matter of our spirit of neutrality. It would, he declared, be most unfortunate if Washington, the seat of the strongest of neutral governments, should allow the exhibiton of strikingly partisan films, which could not but stir up unpleasantness and resentment. It is further stated that the powers of the commissioners to censor films or to revoke licenses of theaters under any circumstances are not clear, and become increasingly doubtful when a question of constructive violation of neutrality is involved. The matter will probably be gone into by the corporation counsel and it is thought that some way can be found to prevent the display of pictures that show reverses in the "enemy's" arms, whether such films side with the French-Belgium-English, or the German-Austrian forces.

It seems as though ten cents is the limit which the people of Washington will pay for admission to a regular "movie" show, almost regardless of what is exhibited, unless it be in one of the legitimate theaters. This was evidenced by a change of price at the new Strand theater. "Cabiria" readily brought advanced prices, but "The Littlest Rebel" failed to take at fifteen and twenty-five cents. There is little doubt but that the people could eventually be educated up to paying more than ten cents for a first-class show, but no moving picture exhibitor cares to continue an experiment of this type which is bound to be a losing game for an extended period. On the other hand, "Neptune's Daughter," with Annette Kellermann starring, readily brought 25, 35 and 50 cents at the Columbia, a legitimate theater, and there was a string of people before the box office each day for each performance given, and the theater showed these films for two weeks. The Belasco theater also met with similar results, but when it comes down to a regular moving picture house trying to get away with fancy prices, the attendance is mighty slim.

An educational film depicting what can be done with a four-wheel drive, 1½ ton auto truck, was displayed at the Cosmos theater last week for the benefit of government officials, local newspaper men and others. A truck was shown, escorted by a company of cavalry, carrying supplies through plowed fields, deep sand and mud, and ditches three feet deep, and ended with the arrival of the detachment in the shifting sands of the seashore, where the bags of provisions were unloaded and placed on lighters to be carried to waiting warships. Other difficult tests were shown, such as running the car through thick underbrush in a forest and climbing the sides of mountains over which there was no roadway, and up a pile of lumber arranged in steps, on its own power, and then backing down, a step at a time, the incline being a 49 per cent. grade.

George W. Smiley, of the Electric Film Rental Company, is spending the week traveling through Virginia with a group of live-wire features.

There has been some little talk around town that the serial stories portrayed by films were not taking very well, and with this came talk of cancellations. "The Million Dollar Mystery" is continuing exceptionally popular, at least in the Northeast section, for on every Saturday night when instalments are shown at the Empire theater, on H street, people are actually turned away. Manager Greenberg states that he is perfectly satisfied with the results he is obtaining with this and also with "Our Mutual Girl." This latter, of course, is a somewhat different proposition, as its attraction lies mainly in the fact that new styles in women's wear and portraits of people in the limelight are shown weekly.

"Joe" Morgan is doing quite a little in the way of repainting and redecorating the Princess theater, on H street, Northeast, in preparation for the fall and winter season.

The Appollo theater is doing a good business on Tuesday and Friday evenings, when operating a country store. Expensive presents are given immediately following the first show. This is made possible by charging an admission of ten cents to both adults and children. The distribution is made by an attache of the theater dressed in overalls and wearing a farmer's hat together with the usual underbrush said to adorn all farmers' chins. He does a little bit of singing before playing Santa Claus, although but little could be said of his voice when heard by the World correspondent. Another feature at this theater are the illustrated songs by Harry Chick. A general admission of five cents is charged for the second show.

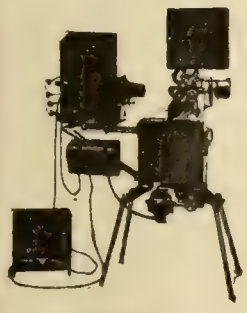
The Empress theater, on Ninth street, is being put into shape for the season and the lobby has been repainted and redecorated.

A two-column advertisement, a part of the publicity promised by the Washington Post to the Exhibitors' League of the District of Columbia, containing the following cryptogram, is attracting considerable attention among the moving picture fans of the city: "Saturday, October 31 (Hallowe'en). See Them! Meet Them! Talk to Them! WHO? Your Favorite Photoplay Stars at Convention Hall—Watch the Washington Post and the Moving Picture Screens for Further Announcements," and similar slides are being flashed in the theaters. Even to the uninitiated, this sounds like something good, and it is, for it's the ball that the exhibitors are to give on the date named. A large number of acceptances have already been received from the moving picture actors and actresses to whom invitations to be present were sent, and more are expected within a few days. One of these invitations found its way clear out to California, but the distance between the West coast and Washington is too great to make such a visit possible. The date set is a government semi-monthly pay day, a sort of a holiday and a Saturday, a combination that cannot but mean success.

Several of the downtown theaters are trying out a ticket-issuing machine recently introduced on the market. The register is equipped with ten keys, in two banks, one of which controls the number of tickets issued, the other governs the price of the tickets. If the patron desires two ten-cent tickets the pressing down of the proper keys causes the printing of the tickets required and their ejectment through a slot at the outside of the window. It is claimed that by its use temptation is removed (the machine is equipped with counters showing the number of tickets sold and the amount of money obtained from their sale), that money is saved on the cost of the tickets, it is speedy and removes congestion, business is always balanced when the last ticket is sold each day and cash must balance with the amount registered, five different-priced tickets can be issued by the same machine, and all the cashier has to do is to press the buttons and make change. One of these machines has been installed at the Leader theater on Ninth street and seems to be working well.

Annual meetings of the stockholders of the Cosmos Theater Company, the Pastime Amusement Company and Meader Amusement Company have been called for October 14, at the offices of the various companies at 307 Ninth street, Northwest.

C. L. LINZ.



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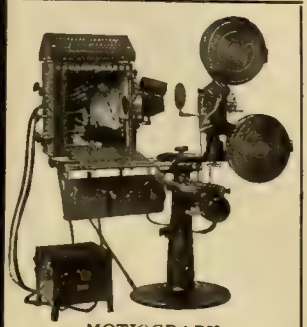

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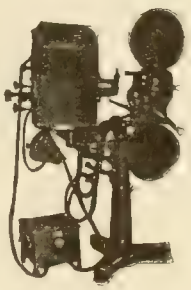

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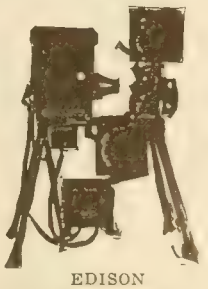

EDISON

LICENSED FILM STORIES

EDISON.

FATHER'S BEARD (Oct. 5).—Kennedy's greatest ambition was to raise a full beard such as his father used to wear, but neither Mrs. Kennedy nor the children would hear of it. He therefore took advantage of a long trip and allowed his beard to grow. The result was an hirsute adornment which so thoroughly disguised him that he was unrecognizable even to his old friends. On the very day of his homecoming, the entire village was in an uproar over the report that a desperate burglar had attacked several people. Sally, the village gossip, served as the means of scattering this alarming bit of news, and each time she told it the man's size and ferocity took on extra proportions. On one point, all were agreed—he had a full beard.

The houses were placed in a state of siege, and everything prepared to give the desperate intruder a warm reception. Things were at this pass when Kennedy arrived home, only to find the door barricaded from the inside. His efforts to attract their attention was greeted with a pail of scalding water and his own shotgun was fired at him as he tried to force a window. Panic-stricken, Mrs. Kennedy fled from the house with her children, Kennedy followed her, trying to make her recognize him, but was forced to retreat before the onslaught of the constable and his friends.

He succeeded in reaching the house and was in the midst of a veritable siege when suddenly it dawned upon him that his beard was causing all the trouble. Immediately, he began to shave, and had only succeeded in removing half of it when the door was forced, and the constable, the neighbors, his wife, and the children rushed in. Recognition was instantaneous, and as a result Kennedy decided not to grow a beard after all.

GREATER LOVE HATH NO MAN (Oct. 6).—The fatalism of ages was apparent in little Foomi's slow nod when Paul told her that he would have to seek a wife among his own people. Their love affair had been watched by Oshimo, who swore vengeance upon the young officer. With this object in view, he sent a note, purporting to come from Foomi, asking Paul to meet her in the garden tea house for a last goodbye. This note fell into the hands of one of Paul's comrades, who decided to keep the rendezvous in Paul's stead. He had no sooner entered the tea house when Oshimon sprang upon him and stabbed him to death. Foomi witnessed the crime, and as Oshimo dragged his victim into the garden, she picked up the broken hilt of a dagger and followed him.

Startled by approaching footsteps, Oshimo dropped the body at the gate, and as Fate would have it, Paul issued just at that moment, and as he stooped to examine the corpse, was surprised and arrested by several soldiers who were passing. The blood stains upon his hands and his known enmity for the dead officer went hard with him at the trial. He was about to be sentenced when Foomi rushed in and proclaimed her own guilt, showing the broken dagger hilt as proof. Paul was thoroughly convinced of the girl's innocence and tried to interest the doctor in her case to no avail. They were in the midst of a heated argument, when a little Japanese girl forced her way into the room and threw herself at their feet. To all questions, she would only answer, "Foomi is innocent."

Despairing of getting anything more out of her, Paul and the doctor decided to follow her. She led them to the garden tea house and upon entering, they found the body of Oshimo and a confession of his guilt. The two men quickly secured Foomi's release, and a new day dawned for her when Paul assured her of his love and of his intention to marry her.

SETH'S SWEETHEART (Oct. 7).—Midsummer days, with the arrival of smartly dressed city chaps, generally bring a certain amount of gloom into the lives of rural swains. Seth's case was no exception, for when Old Man Green drove up to the house with Harry and Dick, the new summer boarders, Sally immediately became greatly interested in them and Seth's complaint gradually brought on more words, ultimately ending in Sally's returning his ring. Seth became desperate and decided to end everything. He confided his intentions to Hy Green, but was disappointed at not being taken seriously. Drowning seemed an easy death until he realized how cold the water was, and then he started off in search of a rope intending to try hanging.

He had just found the necessary cord when loud yells attracted his attention and he discovered Percy floundering around in the lake, having upset a rowboat in his citified efforts to show off. Seth sprang to the rescue, and on pulling the gasping Percy from the water, decided that turn about was fair play, succeeded in securing Percy's co-operation in getting the best of Harry and Dick. Percy entered into the plan with zest, and attacked the two city chaps in behalf of his rescuer. In the midst of a rough and tumble fight, Seth rushed away to bring the constable, and having secured the latter's revolver, was able to pose in the light of a hero, and win back the attention of Sally.

THE LONG WAY (Special—Three Parts—Oct. 9).—Eva Leven was the weaker of the two sisters, and though in love with Belhaven, she had refused him repeatedly, and finally married Johnstone Astry, a young millionaire. Had matters halted there, it would have been different, but both Eva and Belhaven failed to hide their real feelings, which resulted in Astry's becoming suspicious.

Rachel, Eva's sister, was of a different type. Serious minded, and accustomed to watch over Eva, Rachel's thoughts were in the far away Philippines where Charter was stationed with his regiment. Her dreams suffered a rude awakening on overhearing a piece of gossip to the effect that Charter was engaged to another woman.

She had every confidence in Charter, despite the fact that he had never been able to bring himself to the point of proposing. His last word had been "remember" and surely the look in his eyes could not be mistaken. Yet, it was likewise true that he had not written. All of this Rachel turned over in her tortured mind, little knowing that Fate had interfered preventing Charter from writing, and that, even at that very moment, the young officer was lying in a Philippine hospital, stricken with cholera as the result of a stubborn fight to save his men from the scourge.

On this very same night, Astry surprised Eva and Belhaven together in the conservatory, and curtly demanded an explanation. Nonplussed, the culprits stood with bowed heads. Eva blurted out the lie which turned away her husband's just wrath, but placed a serious charge against her sister's name, implicating her with Belhaven, thus deliberately sacrificing them both in order to save herself.

Astry was inflexible, demanding that Belhaven and Rachel should be married immediately. Frantic with grief and terror, Eva flew to her sister's room and confessed the whole sordid truth, begging Rachel to consent to the marriage, in order to prevent a tragedy. Rachel, remembering her promise to their mother to watch over Eva, and believing the gossip she had heard about Charter, after a terrific struggle, consented to carry out the plan, and was married to Belhaven a few days later.

Their's was a marriage in name only, but little by little, Belhaven learned to worship his wife. Matters had reached this stage when Charter returned from the Philippines, he to learn of Rachel's marriage and she to realize that the report of his engagement was totally without foundation.

Charter finally learned the real truth from Eva and confronted Belhaven with it. The latter, alive to the impossibility of the situation as it stood offered Rachel her complete freedom which she refused on the grounds of her disbelief in divorce. He then took the only means left in his power to accomplish the desired end.

A FRAGMENT OF ASH (Oct. 10).—The affair between Brooks and Jacyntha Carnforth had progressed to the point where Algy laid his claims before Lady Carnforth only to find that success in that particular direction was entirely dependent upon his making good with her Ladyship. Just how he was to accomplish this end was rather vague, but he made up his mind to try. The house party at Carnforth Hall was at its height when Sir Hickson Fipps appeared on the scene. Fipps was in rather deep water and desperate and a chance conversation concerning the relative display value of real and imitation jewelry gave him an idea which he immediately put into operation. It was nothing else than a plan to have a paste duplicate made of the famous Carnforth necklace and exchange it for the original. He purloined a photograph of Lady Carnforth, showing the necklace, and ordered the paste duplicate made. Endeavoring to secure a confederate, Fipps made love to Hortense. Though he escaped recognition, Lady Carnforth witnessed one of their meetings, which resulted in Hortense's discharge.

Fipps had one great peculiarity. He never smoked anything except a certain brand of cigarettes. He was so fastidious about it that everyone was aware of this idiosyncrasy, and young Brooks had remarked upon the peculiar ash made by the tobacco. In due time, the paste duplicate arrived. Fipps was surprised as he made the exchange in Lady Carnforth's boudoir, and was forced to make his escape, carrying the case containing the duplicate with him, expecting to have a chance to place it on the table again. Lady Carnforth, however, immediately noticed that it was gone. Fipps, being unable to find any other hiding place, dropped the case into a dry well. Though in possession of the genuine necklace, Fipps was now unable to do anything with it unless the duplicate was found. He hit upon the plan of writing a letter, signing the name of Hortense, telling them that the case was in the well. Young Brooks descended into the well, and recovered the case, but on opening it, was astounded to recognize a fragment of the peculiar ash made by Fipp's cigarette. The latter broke down completely upon being charged with the crime, and Brooks, judging the moment propitious, laid his suit before Lady Carnforth, and was accorded the great prize which he sought to win.

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ESSANAY.

THE FICKLENESS OF SWEEDIE (Oct. 5).—Henry Bigger, a short fat fellow, and Danny Slimson, short but slim, are rivals for the hand of Sweedie. One day while Danny is peeking in the window at Sweedie, he sees her reading a letter and immediately takes it for granted that it is from Henry. Instead, it is a notice from the landlord requesting her to pay her rent. Sweedie rushes out to find Henry and while she is gone Danny steals into the room. When Sweedie and Henry return, Danny slides into a hole in the mattress for a hiding place. Sweedie then sews up the mattress unaware that it contains a man. After it is all mended, Henry and Sweedie are horror-stricken when the mattress starts to move. They call the police and all give chase. At the station when Danny is extracted from the mattress Sweedie falls into his arms.

THE VERDICT (Oct. 6).—The remarkable display of modern photography along with the pretty settings in this photoplay, tend to make it one of the most extraordinary imaginable. The man meets and falls in love with a girl much younger than himself, and decides to cast off the woman with whom he had had a love affair. He goes to his old sweetheart and asks her to return his love letters. She does so on condition that he tell the new girl of their affair. He does not live up to his promise, but tells her that she is the first girl he has ever loved. In the meantime, he has lost his letters, and the new sweetheart, upon finding them, returns them to the owner. From this source she is advised to have nothing more to do with him unless she is convinced in her own mind that he is kneeling to her in spirit at all times. Upon meeting him the next time she is convinced of this, so all ends happily.

THE FABLE OF THE FAMILY THAT DID TOO MUCH FOR NELLIE (Oct. 7).—The Todd family had no success in finding a suitable cook, and after firing the thirteenth one that month, they went to an employment agency and secured the services of Nellie, the prize cook. Nellie was there like a duck when it came to cooking, and they didn't understand how they got along without her before. Everything went fine, and after each meal the entire family of ten would go out to the kitchen and jolly her up. When her birthday came they blew themselves right and bought her clothes spiffy enough for the Queen of England. Then Nellie began to make eyes at the men and within a week had suitors galore. One morning Mrs. Todd went downstairs and found a note from Nellie saying that she had gone away to marry the butcher. The family was then forced to go back to the Canal Boat Junk. Moral: Give them books to read.

WHEN SLIPPERY SLIM MET THE CHAMPION (Oct. 8).—Snakeville is all excitement. The world's champion pugilist is to arrive the next day and anybody who can stay three rounds with him is to receive $100. Slim is selected by his friends to try out the champion first, then, if he loses, the rest will try for the prize. The night of the encounter poor Slim is paralyzed with fright, and it is necessary to carry him into the ring. Then the fun starts. He is simply hammered into several different shapes, but manages to gain his feet each time before the count. Sophie, who is at the ringside nursing a toothache with a bottle of chloroform, suddenly has an idea. She slips Slim the bottle and he saturates his glove with it. In the next clinch, he holds the glove over the champion's mouth until he drops asleep. Slim is then declared the winner and carries home the "bacon."

BRONCHO BILLY AND THE GREASER (Oct. 10).—Broncho Billy, the mail carrier, ejects a greaser from the postoffice for pushing a girl out of his way. The halfbreed is thoroughly angered and swears revenge. Broncho then goes home, and on his way loses his mail bag. He does not miss it, so goes to bed that night unaware of his loss. The girl he protected at the postoffice finds the mail bag, and when she approaches Broncho's shack to return it she sees the greaser prowling about. She hastens to a dance hall, where she tells her friends of Broncho's danger, and she leads the way back to his shack, where they arrive just in time to save him from being stabbed while asleep.

THE REAL AGATHA (Special—Two Parts—Oct. 9.). Young Lord Vincent, who is known as Freddie, takes an automobile ride into the country with several of his friends. While Freddie and his older companion, Archibald Terhune, are inquiring as to the location of a certain town, the other two members of the party, as a joke, drive off and leave them. They wander to the castle of Lady Agatha, heiress to the Wykhoff millions. Here they learn that each suitor for the hand of Agatha is allowed to remain four weeks, and Miss Armistead, Agatha's guardian, thinking they are suitors, invites them to remain to dinner and shows them to a room.

There are six girls who pose as Agatha, and to make sure that the suitors are not marrying for money, the real Agatha is introduced as Miss Armistead's secretary and goes under the name of Miss Marsh. Archibald immediately starts to make love to all the girls, not giving the secretary a single thought, while Freddie is infatuated with Miss Marsh and insists upon paying her attention, much to the disgust of Archibald. At the end of the four weeks Archibald has selected the girl he loves and Freddie has picked none other than Miss Marsh, the secretary, regardless of the fact that she is a poor girl. When told the truth as to Miss Marsh's identity, Archibald is disgusted with himself for being so stupid, while Freddie takes Miss Marsh in his arms, happy that he placed love above everything.

VITAGRAPH.

FISHERMAN KATE (Oct. 5).—On Thursday, the 12th, Kate's home is a model of domestic felicity. That night, Hill, their trouble-making friend, arrives, and by his description of a glorious day's fishing, as proof of which he exhibits a fine string of fish, so fascinates Kate she insists that they take the sloop "Gazelle" next morning, Friday, the 13th, and try their luck. Bill is tickled to witness Dan's discomfiture at the thought of getting up at 6 o'clock next morning, but it is Dan's turn to laugh when it is discovered that the cat has eaten all the fish on Bill's string, which he had hung in the hall. Next morning they experience a great deal of trouble in getting abroad the boat and poor Dan, loaded down with bundles, furnishes much amusement for the other fishermen. After some practical jokes have been carried out among the party, during which Kate's roasted chicken falls into a pot of white paint and has to be thrown overboard, all quiets down. Suddenly Kate feels a tug at her line. With a shriek she jumps up and, grabbing her husband and two others, goes overboard, clothes and all. Then follows an exciting and heroic rescue, after which Kate proudly exhibits a four-inch baby fish as the cause of their ducking. She is obliged to wear a stout woman's suit of clothes, and her appearance causes boisterous laughter. Things go from bad to worse. Kate gets seasick and finally persuades the captain to start for home. There she wearily follows her husband up the village street, proudly ignoring the neighbors' comments on her outrageous attire. On reaching home, they are confronted by the calendar showing it is Friday, the 13th. Kate angrily tears it down, declaring they deserved all the bad luck it brought them.

HIS UNKNOWN GIRL (Special—Two Parts—Oct. 6).—After securing a commission in the army, Dick Carruthers meets and renews acquaintance with an old classmate, Lieutenant Arthur Mason. Later, Dick is knocked down by an automobile belonging to the Irvings, a wealthy family. He is taken to their home, and Mabel, the daughter, nurses him back to health. Major Walker, a suitor for Mabel's hand, becomes intensely jealous of Dick's presence. After his recovery, Dick leaves the Irving home deeply in love with his nurse. The army is ordered to the front and Dick goes with it. Major Walker, seeking Dick's death, orders his command to take a very dangerous position on the firing line. In a terrific battle, Dick receives a mortal wound and Walker, seeing the enemy is driving them back, turns coward. He tries to desert, but is shot down by Lieutenant Arthur, who brings up reinforcements and, by a gallant charge, defeats the enemy. Dick is found on the battlefield and before he dies gives the Lieutenant a photograph of the "unknown girl," who acted as his nurse. Mabel, now a member of the Red Cross, again meets Arthur when he is wounded and brought to the tent where she is on duty. When convalescent, he notices Mabel's resemblance to the girl of the photograph, shows her the picture and she asks him where he got it. He tells her the story and she reveals her identity. After his recovery, they are married and they never forgot the man who died without learning the identity of his "unknown" girl."

KILL OR CURE (Oct. 7).—Things certainly happened after young Pete confiscated the wash lady's clothesline to play bandit with. He becomes a bitter enemy of "Stingem" Charley, a traveling patent medicine man. Unnoticed, the youngster loops his lasso around the crowd and fastens it to Charley's wagon. A slap starts up the horse, spilling the people right and left, and the animal runs away. Pete picks up some of the bottles and goes home. There he empties the medicine onto the porch floor and fills the bottles with Tabasco Sauce. The runaway team is captured and, before Charley resumes his lecture, Pete stealthily puts the Tabasco bottles back in the wagon. Stingem sells one each to old Ezra, for his toothache; Hiram, who walks on crutches, and Silas, who has the gout and uses a wheel chair. All take a healthy swig of the Tabasco. Hiram, with his eyes bulging, drops his crutches and runs like mad, yelling "Fire!" Ezra and Silas give similarly startling exhibitions. The police and fire departments are called out. Asked where the fire is, Hiram gasps out, "Inside!" The firemen, in disgust, thrust him into a rain barrel. The cops, chasing Silas' runaway wheelchair and its occupant, plunge into the river. Both he and Hiram are rescued and blame Charley for the affair, with the result that a bottle of Tobasco is poured down the medicine man's throat. Pete gets his "medicine" in the shape of a good spanking when his mother sees the condition of the porch.

THE LOAN SHARK KING (Oct. 8).—Known in business as "The Loan Shark King," Hartman, a man without conscience, has one good trait in his nature—his love for Helen, his motherless daughter. She is not aware of the nature of her father's business and is very fond of him. For the first time in his life, Hartman is thwarted by his daughter when she refuses absolutely to marry Barbes, his favored suitor, because she is already in love with Henry Graham a young artist. Graham is forbidden the house, and then to Hartman's sorrow, Helen and her lover elope. Five years later, Helen and Graham, with their two children, are destitute. She falls sick and Graham desperately decides to borrow from the loan sharks. He selects the Aines Loan Company, one of Hartman's organizations. Working night and day, Graham undermines his health and, unable to meet his payments, the loan sharks attach his salary, with the result that he is discharged by his employers. Hounded

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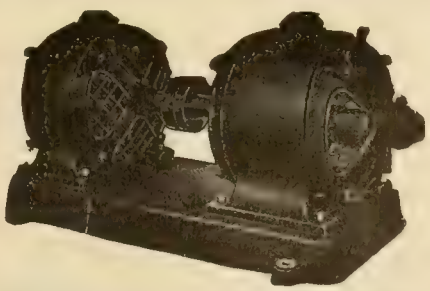

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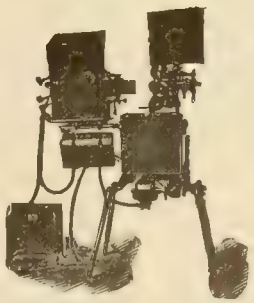

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from one job to another, Graham is slowly crushed, body and soul, and dies. Helen goes to the loan office to beg for leniency, where her father, on his regular visit to the manager of the Aines Company, meets her and learns how his system has brought misery upon his own daughter. A reconciliation follows. Helen's heart is broken, however, and she dies, leaving her children in Hartman's care, never knowing that her own father was back of the remorseless system which had pursued herself and her husband, while he is left to dwell over the awful truth, and to use his utmost endeavors to make reparation for the past.

JOSIE'S LEGACY (Oct. 9).—At the Pleasant Valley Hotel, of which Mrs. Corbin is proprietor, Josie, the maid of all work, is in the midst of her labors, when the local telegraph operator receives a message saying Josie's aunt has died in Germany and left everything to her. He quickly spreads the news and three of the young swains of the town make desperate love to Josie before the agent can deliver the telegram. She thinks they have all gone insane, scoffs at their attentions, and sets them to work, churning and feeding the stock. Reginald, the swell city chap, is surrounded by an admiring bevy of girls when he hears the news. With one jump he clears the piazza rail and is off to Josie's side. She is flattered by his attentions and the two go off arm-in-arm. He has almost won her consent to their marriage when Josie is handed the message. With a shriek of joy, she rushes into the house and bursts in upon Mrs. Corbin with the announcement, "I'm an heiress. Loan me fifty dollars!" On seeing the telegram, the lady readily gives her the money with best wishes. Josie is soon surrounded by an admiring circle of suitors, but she ignores them all and sends a telegram to Rose, accused of being the cause of the whole affair, is arrested. Manning learns she is in trouble, and coming to the city, secures a lawyer for her. The Judge decides she may go free provided she marry Manning and leave the city. She agrees and they return to the country. Here, by loving kindness, Manning gradually wins her love, and within a year Folly is obliged to replace all the rose petals, even to a new bud emblematic of the birth of their child.

KALEM.

THE SLAVERY OF FOXICUS (Oct. 2).—Determined to win Ruthinus, daughter of Forbius, Foxicus dyes his skin and sells himself as a slave to his sweetheart's father. The lover later overhears Villainus, his wealthy rival, and Forbus plan a killing in Amalgamated Coffee stock.

While puffing a Turkish cigarette, Foxicus hits upon an idea. He acts upon the tip he has overheard and bucks the stock market. He breaks it, and incidentally, Villainus and Forbus. Foxicus later marries Ruthinus, while the baffled Villanius, who attempts to interfere, is thrown into a cactus bush.

THE LEGEND OF THE AMULET (Oct. 3).—A terrible plague threatens to wipe out a tribe of the cliff dwelling Indians. Moia, the chief's daughter, is stricken. Her sweetheart Kite, hears of a lost sacred amulet, the recovery of which would end the plague.

Led by a phantom chief, Kite finds the amulet after terrible hardship. Mojo, a treacherous rival, steals it while the brave is asleep. Warned by the phantom chief, however, Kite pursues. He regains the amulet after a desperate struggle in which Mojo is hurled from a cliff.

THE DANCER (Special—Two Parts—Oct. 5).—De Forrest, a millionaire, falls madly in love with Evelyn Wade, an interpreter of classic dances. Determined to win her at all hazards, the millionaire succeeds in having Evelyn's vaudeville contract broken. Her aged mother seriously ill, Evelyn, needing money, is in despair. Just at this time, De Forrest makes her a flattering offer to dance at a reception he is giving. Evelyn accepts and scores a triumph. She later becomes the millionaire's wife.

The social whirl goes to the dancer's head, causing her to forget her old mother. A year passes. Due to Evelyn's jealousy, De Forrest's love for her vanishes. Because she believes him in love with Helen Morris, an actress, Evelyn decides to return home. It is then she learns her mother has died in dire poverty. The realization of what her butterfly existence has brought about fills Evelyn with remorse. * * * A policeman patrolling the waterfront that evening, finds the dancer's hat, purse and gloves lying on the pier.

THE LOST MAIL SACK (Special—Two Parts Oct. 7). A piece of lumber projecting from the side of a freight car picks up the mail sack hanging from the crane at Bell Station. Two hoboes find the sack and rifle the contents. Morrison, postmaster at Bell, has been systematically robbing the mails and benefits by the mail sack's disappearance. Mary Gates, daughter of an engineer, supplies the Post Office inspectors with the first clue.

The detectives blunder, however, and arrest Billy, Mary's sweetheart. Chance leads them on the trail of the tramps. The hoboes are arrested after a desperate battle. Later, as the result of Mary's clever work, Morrison is brought to bay, while Billy wins his freedom.

THE TATTERED DUKE (Oct. 9).—Greasy Bill, waiter at the Golden Gulch hash emporium, finds a wallet belonging to the Duke of Tattenham Covers. Forthwith is born the idea to impersonate the Duke. As a member of nobility, Greasy Bill cuts a wide swath at a fashionable summer resort.

The bogus Duke meets Jean, daughter of Mrs. Newlyrich. The real Duke later visits the resort incog. He saves Jean from drowning and the two fall in love. They learn that Greasy Bill is planning to marry Jean's mother. To Bill's grief, they prevent the marriage and send him back to slinging hash.

FATE'S MIDNIGHT HOUR (Oct. 10).—A terrific flash of lightning awakens Mrs. Durand. The woman flees into the library. There she discovers her husband dead on the floor. Maria Milton, revolver in hand, stands over him.

Maria tells of how Durand, after inducing her seventeen-year-old sister Malissa, to elope, had cast the girl aside. Malissa returned home a year later to die. The blow killed their mother. Thirsting for revenge, Maria set out to hunt Durand down. "But God would not let me commit murder; Durand was struck by lightning

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her old friend, Hank, to meet her at the railroad station, adding that she is now an heiress. Reginald takes the same train as Josie, tracks her and Hank to the lawyer's, where he arrives in time to find them staring open-mouthed at two sobbing children. Josie weakly asks if that is all that Aunty left, and the lawyer answers, "Absolutely all!" Hank revives the fainting Josie while Reginald makes a quick sneak out the door.

THE ROSE AND THE THORN (Special—Two Parts—Oct. 10).—Richard Manning falls in love with Rose Winters, a heartless flirt. She soon tires of him and goes to the city, where she takes up a business course, while Folly, an allegorical figure, slowly picks off a petal from the rose he is holding in his hand, symbolical of the spirit of Rose Winters. Tom Blake, a young student of the business college, falls in love with her, and after squandering his class fees on dinners and theaters, is turned out of college. She flouts him and the rose loses another petal. The girl secures a position as stenographer for a broker. The broker's wife sees him kiss Rose, institutes divorce proceedings and the broker commits suicide. Folly exultingly snatches several petals from the rose. Her next position is in the office of a cafe manager. He invites her to lunch, she accepts and, as the waiter pours wine, the rose loses all its petals but one. Later, Blake, who has followed the downward path, sees the girl enter the cafe and makes a scene in which he scornfully denounces her. Her escort interferes and Blake stabs him. Blake is sent to jail, and

FOR THE LOVE OF MIKE (Oct. 6).—Although each is already engaged, Bridget, Maggie and Mary fall in love with Mike, the new cop. As the result of their infatuation, the women engage in a battle royal. It takes the entire police force to lug them to jail—where they make the heart-breaking discovery that Mike is married and is the father of seven children.

HESANUT HUNTS WILD GAME (Oct. 6).—His adventures while chasing lions, tigers and cannibals fills this animated comedy cartoon with the richest sort of humor. Your patrons will vote this the best animated comedy cartoon they have ever seen.

before I could shoot." A moment later, Maria disappears into the storm.

LUBIN.

THE BELOVED ADVENTURER, NO. 4, AN AMERICAN HEIRESS (Oct. 5).—A year has passed since Lord Cecil risked his life and drew heavily upon his depleted fortune in "An Affair of Honor." His financial affairs are in very bad shape, his credit is exhausted, and his only remaining property, the ancestral family seat, Croftlaigh Manor, is heavily mortgaged. His creditors becoming insistent and the mortgagees threatening to foreclose, Lord Cecil resolves upon heroic measures, and gives his word to his creditors that he will marry an American heiress and settle their claims. He at once sails for America, where his famous name gains him a warm welcome in society. He is promptly taken under the wing of Mrs. Harris, wife of the millionaire peanut butter king, who is a social climber and wildly anxious to connect herself with a noble family. The only heir to the Harris millions is Mary, a pretty girl, and Lord Cecil promptly determines that she will quite do as the bride for whom he is in search.

Mrs. Harris permits Mary no voice whatever in the arrangements. Just before the date set for the international marriage, Lord Cecil discovers that the gentle Mary is breaking her heart over the prospect of parting forever from a youthful American named Tom, who is rich in love and hopes, but quite poor in cash assets. Tom loves Mary madly but agrees with her that their passion is quite hopeless. Lord Cecil's kind heart is touched; he quite forgets his own

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urgent needs and interests, and suggests the substitution of Tom for himself as groom at the approaching wedding. Mrs. Harris will not hear of such a thing, however, and Lord Cecil is forced to practically kidnap his promised bride and put her in the arms of the overjoyed, but hesitant, Tom, see that they are safely married and started for South America, where Tom has a new job. Not until he receives a cablegram voicing the disappointment and wrath of his creditors, does Lord Cecil think of the detail to his playing at providence—that he has thrown away a fortune of some five millions of dollars.

A HUNTING ABSURDITY (Oct. 6).—Old Heck is a born sportsman, he takes his trusty gun and still more trusty dog for a day's rabbit killing. The dog is anxious for the sport and suggests that some rabbits should soon appear. One does appear and Heck fires. The rabbit swallows the balls and spits them back at the dog and huntsman. Heck and the dog continue the chase, but fail to make an impression on bunny. He is too active and his thick fur coat is bullet proof. Finally, after having much fun with the sportsman, the rabbit disappears down his burrow. Heck and the dog follow down the hole in the ground and are never seen again.

WIFIE'S ATHLETIC MAMMA (Oct. 6).—It's bad enough to be henpecked, but when in addition you have a mother-in-law who can lick her weight in wildcats, it's worse. Peter Kingston is in that situation and when he hears that his wife's mamma is coming to town to open a gymnasium for young ladies, he lays his head on the table and weeps and doesn't notice that his head is in the oatmeal dish.

Ma comes close on the heels of her letter and soon has her school established. She makes an exception in favor of hubby and each morning she puts him through a course of training. Hubby wants to get even and when he sees a couple of mixed ale fighters in training he hires them to dress as girls and apply to Ma for instructions in boxing. The pugs look anything but lady-like in spite of the make-ups, and Ma smells a rat. When she sees hubby waiting on the front steps for the "murder" to begin she knows the rats name. She goes back to the gym, good and sore and walks into those unfortunate pugilists like the wrath to come. All the time hubby sits on the front steps and thinks the sounds are Ma's death knell. Then the pugs are turned loose and Ma goes for hubby. She takes him into the gym. The pugs give the alarm and the police come and take hubby home on a stretcher.

THE GIRL AT THE LOCK (Special—Two Parts—Oct. 7).—Harold Bond, a young artist of great promise, had, through the aid of John Fair, a millionaire manufacturer, gained distinction and was engaged to his patron's daughter, Geraldine. One day while proceeding to the Bond residence in a motor yacht, he encounters Elaine Strange, daughter of a deaf and dumb lock keeper, who assists him in his work and speaks for him when bargaining for passage through the locks. Harold at once becomes deeply attracted to the beautiful barefooted girl and believes that he has discovered in her the model for a masterpiece which he will call "The Girl of the Locks." Elaine soon mistakes Harold's artistic enthusiasm for a more serious sentiment and falls hopelessly in love with him.

Dan Strange, the father, is deeply opposed to an apparently hopeless attachment because she has promised to some day wed Steve Hart, a young boatman, big of frame and fiery in nature. But in spite of the careful watching of the father and lover, there are many secret sittings of artist and model. The masterpiece is finished and an exposition of it announced at the Bond home. Steve and Dan angrily forbid her to attend the reception; she persists in doing so and is locked in her room. After returning the engagement ring to her lover and declaring to her father that she will not long remain a prisoner, true to her vow, she creeps from her window at the dead of night, proceeds to the Bond mansion in a boat and is there given shelter and protection. But encouraged by the taunts of Jack Case, who is, himself in love with Geraldine Fair, the jealous fiancee cuts the picture into ribbons and drives Elaine away. This results in a breaking of the engagement between Harold and Geraldine and a second picture is painted and exhibited in spite of many encounters with the fiery Steve, in one which Harold nearly loses his life. But Elaine is again doomed to disappointment. Harold's long period of work without profit plunges him into debt and out of gratitude toward Mr. Fair, who releases his obligations, he again becomes engaged to Geraldine. When the wedding is announced, Elaine totters faintly to the church and falls unconscious as bride and groom appear in the door. She is taken to the Bond home where she is found to be in a dying condition and her father is summoned. He arrives just after her passing away and, in a frenzy of grief, bears her from the house to his boat, again carrying out the picture drawn by Tennyson, "The Dead, Steered by the Dump, Went Upward on the Flood."

IN OLD VIRGINIA (Special—Two Parts—Oct. 8).—When the Civil War commences, John Culver, scion of an old Virginia family, organizes from among the men of his neighborhood a company of infantry. Old Colonel Culver, himself too old to fight, turns his sword over to his son and bids him uphold the family's reputation. With the pride of his parents, the promise of his sweetheart, the tears, cheers and hopes of those who remain behind, John, at the head of his company, marches away to fight.

In the first battle John and his men are subjected to an ordeal too severe for any but seasoned veterans. Everything human in him revolts at the useless slaughter. In a moment of panic he feigns death in order to get out of it all. At night he locates the remnant of his command but learns that they believe him dead. He hears himself mourned as a hero, fighting to the last. To appear before them now would be to betray cowardice, so, heartbroken, he runs away. John resolves that to his people he must remain dead—it must never be known that a Culver showed the white feather. They must think that he died like a soldier. Enlisting in another division of the Confederate army under an assumed name he seeks death. But death does not come.

After the war John longs for one sight of those he loves. Greatly changed in appearance, he returns to the neighborhood of his home and, under cover of night, revisits the old scenes. He finds a monument dedicated in memory to the men who fought and died for a cause they believed in, and his own name is the most prominent. Through a window he sees his old father and mother and by their actions he knows they are talking fondly of him. He sees her who had been his promised wife, in the arms of a friend and learns that they are to be married. Peering through the window one night John gathers that his father is in trouble but cannot hear what is being said. Burning to know the cause of his parent's sorrow, he decides to entrust his secret with Old Tom, the darky butler. He learns that a money lender has cheated his father and that his parents are about to lose their home. Late that night he enters his home. After securing certain papers he goes to the office of the thieving Shylock and breaks in. The money lender, asleep in an adjoining room, hears him but John forces him to right the wrong he has done. The money lender attempts to recover the papers but, in the struggle which results, John kills him. Though John himself is mortally wounded, he dies with the knowledge that he has saved the old home for his parents who will never know how it happened for that same night, with only the moon as a witness, Old Tom buries "young Massa" and his secret.

THE GREEN-EYED MONSTER (Oct. 9).—Volma, the lighthouse keeper's daughter, and Glen Curtis, a sailor, are engaged to be married. Glen has one weakness, an appetite for liquor, but he has promised Volma that he will stop. Returning from a voyage he goes to see the girl with the odor of liquor on his breath. This precipitates a quarrel. Later Volma's father suffers a slight stroke of paralysis while in the tower and she goes in haste to the mainland to fetch a doctor. The only physician in the village has gone away for a week. Meanwhile Dr. Carlson, a retired physician, steams into port on his private yacht. He and Volma meet at the landing and her distraction leads him to offer his assistance and goes with her to attend her father. As he is leaving the lighthouse he is seen by Curtis, who has returned to try to make up the quarrel. Curtis jumps at the conclusion that he has a rival and accuses Volma, who takes quick advantage of the situation. Thinking that by making Clem jealous she may spur him to reformation she refrains from telling him who Carlson is. Curtis becames insanely jealous and broods over the loss of the girl. He learns that Carlson is a millionaire and the owner of a yacht and thinks that Volma was influenced by the prospect of wealth and position. She, on the other hand, has not the slightest suspicion of the insane passion she has aroused in Clem and only thinks that in a little while he will return to make up. Instead, Clem takes to drink and broods over his trouble. A sailor aboard the yacht quits and Clem learns that the captain is seeking a sailor for Carlson's crew, plans a scheme for revenge and ships on the yacht. Soon after the yacht sails Clem finds his opportunity. Carlson is alone on deck when Clem creeps up behind him and attacks him. A struggle follows, during which Carlson is thrown overboard. Clem becomes frightened of the consequences and deserts the ship in one of the small boats. Carlson in the water swims toward land, but soon becames exhausted. When his strength is nearly gone he reaches a buoy off the lighthouse to which he clings. In the lighthouse Volma sees a small object on the buoy and makes out the figure of a man. She goes to the rescue in a skiff and takes Carlson back to the lighthouse. Clem, having landed on a barren shore, is alone with his guilty conscience. He stands the mental anguish as long as he can and then decides to go back to the girl, confess his crime and give himself up. Returning to the lighthouse he finds her and confesses. Instead of being horrified she calms him and calls Dr. Carlson. A reconciliation follows.

WHEN THE HAM TURNED (Oct 10).—A. Hamo, tragedian, is chased out of town by the angry audience. After a long, weary walk he arrives at Slumberville, a town from which he had been chased before; but tired out and unable to walk farther, he lies down on a pile of straw to sleep. He is found by the chief of police and a detail of cops who beat him up and then throw him in jail.

After ten days he is released, beaten up again and kicked out of the station house. He returns later looking for revenge and finds the chief asleep outside the station house. Hamo sneaks up and steals the chief's club and gun, beats him up and forces him out into the woods where he ties him to a tree, takes off his uniform and disguises himself as the chief. Hamo then starts out and acts like a wild man. The village, believing Hamo to be the chief, complain to the mayor and he starts out to find that wayward official. Hamo, after cleaning out a saloon, returns to the woods, soaks the chief's clothes with whiskey, puts his uniform back on him and drags him away. The mayor, followed by a crowd, meet Hamo dragging the chief along the road. Smelling whiskey on the dead dazed chief, he lauds Hamo as a hero and makes him chief of police. Then Hamo vents his pent-up anger on the disgraced chief.

HIS FIRST CASE (Special—Two Parts—Oct. 1).—When—Leon Sedley, a young newspaper reporter, receives notice from the secretary of the treasury that he has been appointed a special agent to work in the customs service, the first person to whom he tells his good fortune is Irma Benton. Irma is far more deeply interested in Sedley than she is in Dick Dustin, whom her mother wants her to marry because of his wealth. Among other luxuries Dustin owns a fine steam yacht. Sedley's first consignment is to investigate large and frequent sales of an illicit drug which are made by an obscure drug store. He discovers that the drug is delivered to the store by a strange individual whom he shadows to an office, the lettering on the door of which identifies him as B. Detrich, an alleged pharmaceutical chemist. By watching the office, Sedley learns that it is the headquarters of a smuggling gang of which Dustin is the real head. His steam yacht is used as the means of getting shipments of the illicit drug past the customs inspectors. Ascertaining that Dustin and his confederates plan to visit an isolated cove along the coast at a certain time, Sedley determines to capture them with the evidence in their possession. Irma offers him the use of her auto and drives him overland to a point on the cliffs overlooking the smuggler's cave. Irma stays on the cliffs while Sedley goes below to await his opportunity to make the capture. His over-eagerness leads to his own capture by Dustin and his confederates, who take him aboard the yacht and head out toward sea. Irma, witnessing the capture from above, is distracted. She drives back to the port and there the sight of the gunboat "Paul Jones" lying in the harbor, suggests an appeal to the naval authorities. She visits the gunboat and tells the commander of Sedley's predicament. He gives the necessary orders for a pursuit. After a long, hard chase the yacht is overhauled and the smugglers captured. Sedley finds that his first case has won him a wife as well as honor.

THE GREATER LOVE (Oct. 2).—Esther Desries, of strong character and attractive personality, a settlement worker and volunteer nurse, meets Dr. John Strong, and soon finds that she has for him the one great love of her life. Strong's wife, Marion, is a thoughtless butterfly and without appreciating the gravity of her course, plans to elope with Thornton, an artist. Thornton, of weak character and emotional, is the father of Francis, a small child who has been injured in a street accident, and who has been attended by Strong and nursed by Esther. Thornton's redeeming trait is his kindheartedness and love for his child. Esther knows that Strong loves her, and upon learning of the proposed elopement, realizes that she has only to allow matters to take their course in order to eventually become Strong's wife. She finds, however, that she cannot allow her own happiness to be based on the shame of the man she loves and the grief of the child Francis, whom Marion has induced Thornton to abandon, as she, Marion, dislikes children. By appealing to Thornton's father-love, Esther succeeds in preventing the elopement, and by confessing to Marion her love for Strong, she rouses in the wife a jealous determination to deserve, win and retain the love of her husband. Esther at last feels that, by assuring the happiness of those she most loves (Strong and the child) she, too, will attain happiness.

ON CIRCUS DAY (Oct. 3).—The Sauerkraut Twins, fresh from the Vaterland, while strolling together, notice advertisements of a circus to appear in town. Having no money, but desirous of seeing said performance, they decide to beat their way in. Smith, one of the denizens of the village of Prettyville, decides to do likewise. Arriving at the circus grounds, all three see the show "NOT," but are thrown out by one of the city's bluecoated rough necks. Smith, by the use of much dexterity and speed, goes in on the run without the formality of purchasing a ticket. The Sauerkraut boys, unfortunately, take a stereotype route—going under the tent and are heaved by one of the human windmills employed by said circus. After many futile attempts, at last they are successful and

vanish beneath a sea of canvas to reappear among the motley throng and view those attempting to break their necks by balancing apartment houses and standing on their eyebrows. Zit, a man-eating gorilla, becomes peeved. After trying to make a meal of the bars of his cage, is finally fed. Regaining his lost strength he escapes from his dungeon and appears as if by magic among the cheering throng. Exit throng. The gorilla, choosing the Sauerkraut Twins and Smith as desert after his meal, camps on their trail and incidentally much havoc was wrought among the pole-taxpayers of Prettyville. After routing the minions of the law in their own backyard, we leave it pursuing the contents of the police-blotter for friends and acquaintances names.

MELIES.

A CIRCUS ROMANCE (Sept. 29).—Having lost his clothes, an old bum wraps a tiger skin around him. He is mistaken for an escaped wild man and is taken to a nearby circus. There he becomes infatuated with the bearded lady and finally succeeds in winning her from the tatooed man by exposing the latter as a fake. They are accordingly married and we then get a glimpse of the next generation—five youngsters properly adorned with beards.

BLIND MARRIAGE (Oct. 1).—Several old maids apply at the Blind Marriage Agency for husbands. Skinny Pete, in search of a wife, does likewise. While he waits in the office, the women pike him off from an adjoining room. He goes to the highest bidder and is led, blindfolded, to the magistrate and married. When he discovers that his wife is no beauty, he faints and is taken to her apartments. There she mixes him a potion of Ambition, Imagination and Love and after downing that All Is Well Along the Potomac.

GEORGE KLEINE.

WHEN YOUTH MEETS YOUTH (Special—Two Parts—Cines—Sept. 15).—George Potter, a wealthy banker, disowns his only son Henry as the result of the boy's gambling escapades. Shortly afterward he meets Sylvia Gray, a young woman of great beauty and charm, and falls in love with her. She is fond of him, imagines herself really in love and promises to become his wife. Then she leaves for a short vacation in the South and there meets Henry, who is living under an assumed name. Ignorant that Sylvia is his father's fiancee, Henry falls in love with her and she returns his affection. A letter from Potter, saying that he is coming soon, awakens her to the seriousness of the situation and, loyal to her promise, she refuses to see Henry again. The boy is brokenhearted. An acquaintance, trying to console him, makes the remark that Sylvia is "not worth losing sleep over;" Henry resents the statement and, as both young men are hot-headed, a duel ensues. Potter arrives just in time to learn that his son has been badly wounded. The father rushes to the bedside of the son, who has received a sword thrust in the breast. He finds Sylvia there and learns the true state of affairs. Convinced that the girl's influence for good will be the making of his son, he renounces his own claim, and soon after Henry's recovery becomes the father-in-law of his former fiancee.

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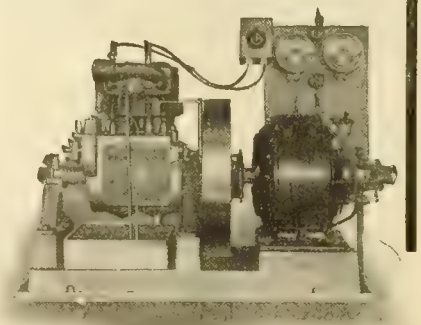

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BIOGRAPH.

JUST A BIT OF LIFE (Sept. 21).—Piqued by her husband's apparent neglect, the wife of a college professor elopes with her admirer, deserting her little baby. On the same day, the professor's favorite pupil, a young woman, gets news of her father's death and leaves college. Her photograph, a parting gift, lies on the professor's table. The baby, now a five-year-old girl, pines for a mother's love, and, finding the picture one day, asks: "Is that my mamma?" To get rid of her, the professor says "Yes." Next day the little girl is taken by her nurse to a dressmaker recommended by the professor's secretary, and the child recognizes the original of the photograph, to her joy and that of her father.

THE FALL OF MUSCLE-BOUND HICKS (Sept. 24).—Harry's sweetheart becomes infatuated with Muscle-Bound Hicks, the pugilistic champion, so Harry decides to take boxing lessons and challenge Hicks. Harry discovers that a cheese, on which the manager is training his champion to make him strong, makes Hicks sick. On the night of the fight, when Harry is being chased all over the ring, his second observes one of the audience eating a cheese sandwich of the kind Hicks dislikes. They secure the cheese, daub it on Harry's gloves and Hicks quickly meets his finish. Then Harry's sweetheart tells him he is her hero.

THE PLUMBERS' PICNIC (Sept. 24).—Newbride refuses to allow his hired girl to go to the plumbers' picnic with Mr. Fitter, a plumber. A pipe bursts in Newbride's home and Fitter won't fix it until Newbride says he will let the hired girl go to the picnic; but there are some lively happenings before this situation comes to hand.

THE RING AND THE BOOK (Two Parts—Sept. 22).—Violante, wife of Pietro, a wealthy Italian of low rank, discovers that, by the terms of her husband's will, relatives may claim the estate unless she bears a child. She passes off a foundling as her daughter, and the girl Pompilia is beloved by her foster father. She is still a child when Violante, seeking to advance her own social standing, schemes to marry her to Count Guido, an adventurer, who, after the secret marriage, claims his bride and her dowry. Violante, seeing the entire estate in danger of passing out of her hands, discloses the secret of Pompilia's birth, and shows that she has no claim on the property.

Guido, enraged, bides his time in wreaking vengeance on his dowerless bride. Her distress under his cruelty arousing the pity of Caponsacchi, a canon, Guido forces Pompilia to write a letter to the prelate, asking his aid. He replies that he is a priest and she a wedded wife, but Guido destroys this letter and substitutes a declaration of passionate love from Caponsacchi.

The priest, determined to aid the unhappy wife, dons the dress of a cavalier and goes to her window at night. She flees with him to an inn, whither they are pursued by Guido and his miscreants. The tremendous situations which follow, ending in the execution of Guido and his band as murderers, are among the most dramatic ever conceived.

THE GOLD THIEF (Sept. 26).—Mysterious losses of gold dust in the workroom of a manufacturing jeweler lead to the arrest of a young clerk whose visit to a gambling house arouses the detective's suspicions. The shortages continuing, the detective suspects an accomplice, and in the course of his investigation chances to see an old workman stroking his beard. Following the man home, the detective sees his shadow on the blind as he combs out of his beard the gold dust he has stolen. Search of the premises reveals a bag of gold dust, and the thief is traced to the lair of his confederate, where both are arrested. The young man is promptly released, to the great joy of his faithful sweetheart, the stenographer.

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HER DOGGY (Sept. 25).—Harshly treated by her stepfather, a little girl lavishes her affections upon a mongrel. A doctor, summering near the farm, wishes to purchase a dog for vivisection and the girl's stepfather offers to sell her pet for five dollars. Panic-stricken, she runs away during the night, and is found next morning by the doctor's wife, fast asleep in a field with the dog for a pillow. Taken to the doctor's cottage, she cannot believe that no harm is intended to her doggy, and begs the vivisector to cut her up instead. Every lover of animals will hail this story as a masterpiece.

THE PEASANT'S LIE (Oct. 2).—Bribed by a jealous rival, the guardian of a young girl tells a lie which separates her from her humble lover and gives the rival an opportunity to press his suit for her hand. But the move brings into the girl's life another man, whom the schemer has cause to fear even more than her former suitor—for he, too, has wealth and manly graces. Each believes himself favored, but fate brings the truth to light, and the girl is placed out of their reach forever.

THE WHITE HAND SOCIETY (Sept. 28).—Mrs. Dough gets a letter from the White Hand, demanding $1,000 on pain of death; but instead of paying the money she calls out the policewomen and chases the White Handers who have kidnapped her husband, finally cornering them in the sea and capturing the ringleaders.

A FIRST CLASS COOK (Sept. 28).—George's friend Henry is coming to visit him, so he engages a cook at the employment agency. Henry has an ill adventure on the way; and when he arrives, poorly clad, George's wife mistakes him for the cook. The real culinary artist, ornately dressed, is received as the visitor, and many farcical situations ensue until George comes home and straightens things out.

THE NEW ROAD'S MASCOT (Oct. 3).—For his daughter's sake, a discharged workman yields to temptation and committs an act which brings consequences of such a nature that all his manhood is aroused and by strenuous efforts the danger which threatens is averted.

THE DERELICTS (Two Parts, Sept. 29).—Death before dishoner is the choice of a young factory girl, but she is saved from both by a young sea captain and carried into another life, in which she is happy until an old enemy reappears in the person of her former employer, whose business interests have brought him to the far corner of the world where the new Eden is. The strange circumstances of his coming, his discovery of the serpent in that island paradise, and the rapid series of events which culminate in the vengeance of the sea, form the second half of this dramatic story, not the least of whose charms is the variety of unusual and richly contrasted scenic effects.

SELIG.

AN EMBARRASSING PREDICAMENT (Oct. 2)—Billy Quill, a bashful bookkeeper, loves Marjorie Keyes, the pretty stenographer. Anatole, the French barber, is also in love with Marjorie, but he is not at all bashful and makes himself a pest by declaring his love for her at every opportunity. Marjorie reciprocates Billy's love, and gives him every opportunity to express his feelings and "pop" the question, but Billy lacks nerve to say the fatal words. One day Billy spurs himself to meet the issue and after obtaining a wedding ring and a license, presents himself before Marjorie with the full intention of taking the leap into matrimony. Marjorie is perfectly willing, but is interrupted by Anatole, which interruption is violently resented by Billy who ejects him with savage delight. Anatole swears revenge.

Unknown to each other, Billy and Marjorie visit adjoining bath-houses. Now is Anatole's opportunity to "get even," and he mixes up their garments, and places them in an embarrassing predicament. A series of comical incidents are pictured as a result of this mix-up, concluding with the impromptu marriage of the blushing and confused couple.

FOUR MINUTES LATE (Oct. 3).—Billy Garfield is a bright, young railroad engineer. He runs passenger train No. 6, and next to his locomotive, he loves Marie Shaw. They are engaged and their wedding day is set, but Jack Blake, Billy's fireman on the run, and a former suitor for Marie's hand, is jealous and plots to "fix" Billy. Blake is intimate with the details of the running of No. 6, and knows exactly where they must meet and pass No. 1, the Express. He decides to set back Billy's watch four minutes, just time enough to ditch the train, which mishap he thinks will put Billy out of the running, so that he can win Marie. Obtaining access to Billy's watch, he sets it back, and then awaits developments.

Blake's mind is troubled and he has visions of a frightful wreck. He would recall his act but it is too late. He hurries to the home of Marie, only to discover that she has gone as a passenger on the fated train. In his horror and remorse he prepares to kill himself, but is interrupted by the arrival of Billy and Marie. A mishap to the locomotive had set them on a siding and averted the accident.

THE MOVING PICTURE COWBOY (Special - Two Parts—Oct. 5).—Luke Barns obtains employment with a moving picture company as a cowboy and declares himself capable of performing any or all feats such as cowboys are supposed to perform. In the first picture he writes a letter to his uncle stating that the arduous duties in connection with picture making, have caused him to desire to take a vacation, which he will spend on his uncle's ranch. In his letter he indicates that he is the "real stuff" as a cowboy, which causes much amusement to the uncle and arrangements are made for a reception which will quickly prove out the pretentions of his boastful nephew. Luke arrives at the ranch dressed in gorgeous paraphernalia such as only stage cowboys can discover in the metropolitan shops. He is girded with brass studded belts, fluffy "chaps" and struts like a turkey-cock into the ranch where he is immediately introduced to the working cowboys, who suspend all operations in order to feast their eyes upon the gorgeous splendor of the new arrival.

Luke is not bashful in the least degree. He finds an audience to his liking and proceeds to entertain them immediately with the story of his thrilling "stunts." First, he describes the thrilling manner in which he pursued and tied a steer in record time. He describes this so vividly, that the hearers think that he is telling the truth. They can see in their minds' eye exactly how he did it. Next, he describes his adventures in sticking like a bur to the back of a fractious broncho. This they believe also. Then he describes in a thrilling way how he rode down a run-away steer and bull-dogged it by springing from the saddle, grabbing the steer, and throwing it to the ground. Then follows his narrative of a perilous pursuit of a train on horseback, and catching the rear car by leaping from the saddle to the steps of the freight car. He relates his rescue of the leading motion picture lady from a band of blood-thirsty stage Indians. He relates vividly a thrilling pursuit by "bad" men on horseback, and boastfully relates how quickly they turned "tail" and rode back to the mountains as soon as they discovered whom they were pursuing. He exhibits with pride a medal of doubtful antecedents, which he states was presented to him by his admiring co-workers in the motion picture studio. In fact, there is no work that day at the ranch, because the harrowing and exciting incidents related by the boastful Luke, have rendered everybody *hors du combat*.

After leaving the hero, Luke Barns, surrounded by an admiring audience, the pictures in the second reel, proceed to explain just what the boastful hero really did. But luckily for his peace of mind, the boys on the ranch are not supposed to know about this. All of the scenes shown in the first reel are reproduced, only the climax of each scene is entirely different. The boastful Luke has a most comical mishap at the conclusion of each attempted "stunt."

THE WAY OF THE REDMAN (Oct. 6)—The story is of a Redman, a civilized Indian, who takes into his home a wounded gambler, shot while escaping the sheriff. The gambler has no honor and wins the affections of Bounding Fawn, the Redman's pretty squaw. The Indian discovers the gambler's treachery, and throws him together with Bounding Fawn, out of the cabin.

The years pass. Bounding Fawn is cruelly slain by her drunken lover. The Redman goes to the rescue, but arrives too late. He makes a prisoner of the drunken gambler, and ties him to a stake for torture. The closing scene shows vividly the typical Indian revenge, which the Redman exacted, the forfeit being the life of the treacherous gambler.

THE REPARATION (Oct. 7)—Miss Abigail Herondine, and her younger sister, Miss Philippa, are the sole survivors of an ancient Southern family. They live in the old family mansion. Miss Abigail is a mature maid of thirty-five—stern and severe, while Philippa is a beautiful, blushing girl of twenty. David Graham, a weak and unreliable fellow, is visiting in the vicinity while avoding his creditors. He cannot resist making love to any woman he meets. Graham runs away with Philippa, after first having made love to Abigail. He deserts his young wife, who loses her mind in consequence, and is taken home to be cared for by Abigail. Graham joins the Confederate Army, deserts, and seeks refuge in the home of Abigail. He is disguised with a heavy beard, but Abigail recognizes him. She hides him from the searching soldiers, but intends to kill him herself with her

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father's sword. Then his honor awakens—he surrenders to the soldiers and is shot as a deserter.

JIMMIE THE PORTER (Oct. 9)—Jimmie disguises himself as a negro porter on the private car of old man Duncan, the father of pretty Erma, his sweetheart. Duncan favors the suit of Griswold, whom he invites to take a trip. Erma helps Jimmie to carry out the ruse. Jimmie's false complexion leave a smear on pretty Erma's cheek and lips. Old man Duncan is scandalized, but forgives the young couple and they are married.

HER VICTORY ETERNAL (Oct. 10) In the heart of the society queen, Mrs. Tabor, there is little else but thoughts of her wonderful husband and her marvelous only son, Will. Her love for them fills her life entirely and is her sole reason for existence. The father and son vie with each other for her smiles and caresses like a pair of foolish lovers. Their happiness is complete.

Then the husband is killed in an accident, and the stricken wife is shocked to the verge of insanity, but the loved voice of her son brings her back from the brink of the grave. Will meets Dorothy and they become engaged. The frantic love of the mother renders her insanely jealous of her son's sweetheart. She tries to appear satisfied and pleased with their engagement, but in her own heart she cannot dissemble. Will is drowned just before the wedding day, and thus the mother won "her victory eternal." Her son was still hers alone—in death as in life.

GENERAL FILM CO.

HEARTS AND MASKS (Selig) (Three Parts—Oct. 1)—Galloping Dick, a clever thief, occupies fashionable bachelor apartments. He is invariably accompanied by William, who acts the part of valet and body-servant while in the apartments, and as an expert, faithful and clever accomplice in the robberies committed by Galloping Dick. One evening William sits in the apartment impatiently wating for the return of Dick, who arrives finally after a sucessful robbery and turns over to William some rich jewels which the latter places in a concealed safe built in the wall.

In the meantime, the robbery has been discovered and there is great agitation in the mansion where Mrs. Richwell has discovered her loss. Detective Haggerty is notified of the robbery and arrives on the scene. A cursory inquiry at once reveals to him that this is another job by Galloping Dick.

Mrs. Hyphen-Bonds, one of the wealthy patrons of art, has finished a last sitting for Miss Hawthorne, the clever and fascinating young miniature painter. She states that she is going to Europe, and therefore will pay for the completed miniature. While so doing, she accidentally drops from her purse an invitation to a masque ball at the Hunt Club. The invitation contains a playing card, the ten of hearts.

Dick Comstock, a young automobile salesman, decides at five o'clock that it is time to leave his place of business. His evening is open and he does not know what to do with himself. At the Hunt Club all arangements are being made for the ball. Detective Haggerty, believing that he is at last upon the trail of Galloping Dick, calls at the apartments which his deductions have designated as a lair of his prey, and obtaining entrance, awaits the return of the thief.

Miss Hawthorne and her uncle go to dinner at the Moquin Cafe, and it so happens that Dick Comstock is shown to a seat at the same table. The waiter brings him a newspaper, and he sees the announcement of the masque ball at the Hunt Club. He decides upon a lark, sends the waiter for a pack of cards and after shuffling and cutting draws the ten of hearts. Miss Hawthorne is deeply interested both in the handsome young automobile salesman and in his selection of a card. The three enter into conversation and Miss Hawthorne, after startling her uncle by explaining that she will attend the ball surreptitiously as Mrs. Hyphen-Bonds, goes to a costumer to select something to wear. Within the next half hour, Comstock goes to the same costumer and selects a suitable disguise to wear at the ball.

Galloping Dick enters his apartment and the waiting Detective covers the thief and William with his revolver and demands their surrender. They trick him into close quarters, seize and bind him and toss him into the closet. On his person is an invitation to attend the masque ball at the Hunt Club in order to guard the jewels, and enclosed with the letter of explanation and invitation, is a playing card, the ten of hearts. Galloping Dick abstracts this, and decides to seek a new hunting ground at the masque ball that night. William is to accompany him. Galloping Dick goes to the costumer and there meets Dick Comstock. The costumer stock. At the ball that evening he recognizes the blue domino.

All goes merrily at the ball. Galloping Dick succeeds in cleverly stealing a gorgeous diamond tiarra and a rope of exquisite pearls, which he passes to William through the door leading to the cellar. In a few moments there is wild consternation. The women proceed to announce their loss to Teddy Hamilton, the club manager, and he declares to the assembly that there is a thier among them. Bold Galloping Dick has pinned the detective badge of Haggerty to his waist-coat, ascends the platform, throws off his disguise, announces that he is Detective Haggerty and ends by saying that everyone present shall remain until they shall have been identified. Dick Comstock realizes that there will be an extra ten of hearts to be shown and does not desire to be caught. He confesses to the fascinating Miss Hawthorne that he is an imposter; whereupon she confesses that she also is an imposter. Hand in hand they run from room to room in an endeavor to escape from the house.

Comstock finds the way to the cellar and they hasten into the subterranean darkness hoping to find an exit leading outside. In the cellar they accidentally encounter William, who draws his revolver and "sticks them up." William compels Comstock to take a pair of wire cutters and remove a wire screen from the window and then makes his escape with the stolen jewels in his possession. The young couple stumble back up the stairs and flounder into the drawing room where they are immediately pounced upon by the local constabulary, the members of which have been summoned by Hamilton.

Detective Haggerty has at last escaped from the closet and makes all speed to the Hunt Club. Galloping Dick is located in the village inn by Haggerty, who has mobilized the village constabulary, and who enter upon the scene just as Galloping Dick is robbing young Comstock and Miss Hamilton, who have been released upon the recognition of Teddy Hamilton, an old friend. Haggerty arrests Galloping Dick and William, after a sharp encounter with revolvers. Galloping Dick, the gay society buccaneer, is marched away with a broken wrist, while Dick Comstock and Miss Hawthorne rapidly cement their friendship which immediately assumes the proportion of a love affair.

FRONTIER.

THE GREASER'S REVENGE (Oct. 1).—It was an accident that brought Dolly and Fred together, but it was not an accident that caused Jose, the half breed, to lose his job. When he attempted to make love to Dolly, the ranchman promptly discharged him.

Jose decided that walking papers were not to his liking. He stole Fred's horse. The ranchman, Fred and Dolly observed him, and, calling in several ranch hands, they gave chase.

Fred finally cornered Jose, but his gun becomes clogged. To escape from the greaser's bullets, Fred took refuge in a deserted mining shaft, hanging by a rope. Here Jose found him and cut the rope. But the earth gave way and Jose, too, fell to the bottom of the shaft, where, after a struggle, he was overpowered by Fred.

Dolly and the others hear Fred's calls for help. The two men are brought from the shaft and the story ends happily for Fred and Dolly.

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INDEPENDENT FILM STORIES

UNIVERSAL

IMP.

SHADOWS (Two Reels—Oct. 5).—The Imp star, King Baggott, plays ten different characters. Cut off from the world, with their comfortable home buried in picturesque garden of trees and flowers, William Clark and his wife live the lonely life of a couple who have known deep sorrow. Their only servant is a Chinaman. Year before their only son, a wayward, fun-loving boy, had left them. At the opening of the story this boy returns, like proverbial prodigal son of old, to enjoy the fatted calf. But in this case the father deems it a wiser course to send the boy on his way with enough money to start again in life.

The evening following the son's second departure from his father's house, a thief breaks in. He encounters the Chinese servant and assaults and robs him of his savings. Among the coins obtained are a few Chinese coppers. The old father, hearing the scuffle, starts for the kitchen. He is intercepted by the crook, who accidentally kills him. Shortly after Mrs. Clark discovers the awful tragedy and immediately notifies the police. King Baggott, the famous detective, is put on the case.

In search for a clue, King visits a tavern. He overhears a quarrel between the crook and his sweetheart; the latter throws the money he has given her in the crook's face. One of the coins rolls to where King is seated. Examination discloses it to be a Chinese coin.

In the meantime the son had been arrested, accused of the crime. Circumstantial evidence points strongly to him as the perpetrator. However, King believes the boy innocent. He visits the servant who identifies the coins, but is unable to give a description of the thief. King hurries back to the tavern in time to take up the trail of the crook. He follows to a lodging house. The crook's strange actions convince King of his guilt. From a nearby telephone he calls the police station and gives instruction to have plain clothes men sent to assist in the arrest of the murderer of Clark. On the arrival of the detectives, King breaks in the door. A terrific fight ensues; King pursues the crook up the stairs and onto the roof. Then follows a thrilling pistol duel. The crook is finally "winged" with a well-directed shot and falls over the roof casing t othe ground, several stories below. He lives long enough to clear the son of suspicion.

The story closes with the son leaving the jail in the arms of his aged mother and King showing the satisfaction of a deed well done.

As a closing feature to the play—one intended to convince the spectator of the fact that Mr. Baggott enacts every role—we have various short scenes showing the artist in the make-up of each character and removing the make-up as each scene fades into another.

RURAL ADVENTURES (Juvenile—Oct. 8).—Vacation comes for our Universal Boy. Being just a boy, he seeks the farm and naturally enough, he searches out a swimming pool as one of the first necessities of farm life. On arriving at the pool he finds the village boys have preceded him. Being told that the water is fine, he hastens to undress. While indulging, the boys take his clothes, substituting an old suit of their own. Matty is forced to start home in this adornment.

On the way home he is stopped by guards from the asylum who question him in regard to an escaped lunatic, a white-haired man who calls himself "Society Sam, the gentleman burglar." Our Universal Boy has no clue to offer, but later meets a man who answers the description of the guards. The fellow tells Matty who he is and urges Matty to assist him in a "haul." Matty ostensibly consents, seeing a chance to capture the man by strategy. They are to meet at the old mill at midnight.

All this arranged Matty hurries back and instructs farmer Horton to saddle him a pony. Matty rides to the asylum and acquaints the superintendent with his news. The guards are to come to the Horton farm at eleven that night. Matty meets the old man at the mill and brings him to the farm house. As the plan for robbery is about to be carried out the guards issue and make their capture. Matty has had his fun and has become a hero in the eyes of the village boys.

THE NEGLECTED WIFE (Universal Ike—Oct. 6).—Louise and Ray are newly married. At heart Ray is in love with Louise, though he is a bit of a flirt. Resentful, because of his neglect, Louise writes her parents that she is coming home. She learns that Ray is infatuated with his stenographer, and hires a detective to trail him. The sleuth disguises himself to look like Ray. Meanwhile the parents of Louise arrive on the scene. Her father also hires a detective who, in turn, disguises himself to look like Ray. Complications of a fast and furious nature ensue. The detectives are mistaken for Ray, and receive a severe drubbing at the hands of Louise and her parents.

A reconciliation concludes the story after Ray has been sufficiently punished.

ECLAIR.

THE SECRET TREATY (Two Reels—Oct. 7).—George Howard, secretary to one of America's officials responsible for the treaty between Great Britain and the United States, was a handsome fellow, well liked by his colleagues, but George Howard did not possess the most sturdy character in the world and when the opportunity presented itself to clean up a fortune by betraying the contents of this new treaty Howard took advantage of it.

Shortly after the disappearance of George Howard, it is discovered that the treaty already spoken of had been copied. Feeling that improper eyes might fall upon it, both governments concerned were highly agitated. John Steel, one of the cleverest of the United States secret service agents, was immediately placed on the case. Meanwhile Donna Inex, a spy in the diplomatic service of Mexico, has read of the theft of the important papers and realized that it would be a feather in her cap if she could obtain possession of same. Later she managed to make the acquaintance of our weak-willed young Secretary Howard. It is little trouble for her to learn where the treasured paper is hidden. She disguises herself as a scrubwoman to search it out. However, Howard surprises her in the act. Donna ostensibly joins with him. She pretends love for the fugitive and further entraps him in a note asking him to meet her in Tucson, Arizona, with the treaty.

Meanwhile Steel, the secret service agent of the United States, has closely followed the trail of Howard and the Mexican woman. Yet he has failed to locate the paper which is his real mission. The girl, Donna, joins her lover, Pedro, and as one of the members of a wagon train going to Tucson, she is able to avert suspicion. Howard wires her that he will join her on Wednesday with the treaty. Steel learns of the plan and at the proper moment makes his identity known and saves the young secretary from a lasting disgrace. The contempt of Donna stings young Howard into a realization as to the extent of his disloyalty. He determines to return to the United States to stand trial for his crime. The secret treaty is returned to the United States government with the assurance that no eyes but Steel's and Howard's has ever read its lines.

CUPID A VICTOR (Oct. 11).—Mildred, a charming young sculptress, is courted by a crowd of "Bohemians" who sponge on the hospitality of her studio. She enjoys their worthless and insincere tribute and cultivates their company to the exclusion of Bob, who really loves her for herself. She repulses him with the declaration that she is going to devote her life to her art. He, though he does not tell her that her statues are bad, at least refrains from adding to the fullsome praise. Mildred, piqued at the omission, treats him so harshly that Cupid takes a hand and bestows three dreams upon her.

In the first she sees herself when youth and beauty have vanished. Her cherished flock of flatterers have deserted her.

In the second she hears from the lips of her old sculpture master that she can never make a good statue; for "when a woman is young and charming, we flatter her, but an old maid hears the truth."

In the third dream she sees love desert her in the person of Mr. Bob and go philandering with that "horrid impressionistic girl." At last her silly heart is touched and Cupid sees a precious tear glistening upon the sleeper's cheek.

Off darts the little god to fetch back Bob. It takes some nudging, but Cupid finally succeeds in getting Mildred's humbled head on Bob's shoulder.

POWERS.

BE NEUTRAL (Sept. 25).—Two old men stand talking before a cottage. In the background two younger men bid their wives good-bye and start for work. Up the block, before a bank, a crowd stands gazing at a large map of the war zone, each discussing the situation according to his own views.

Later, in front of a factory, the two young men join other workers. Here an argument is going on, and the two young men take sides and enter the discussion. High words follow, which quickly lead to blows. The fight attracts the attention of a worker within the factory, who leaves his hot iron and gazes from the window at the fight below. Seeing his faction in trouble, the worker hurries to join the belligerents. The neglected hot iron seers its way into the garment beneath it, the result being a fire which soon gains headway.

The fighting men below surge from the factory alley into the street. A policeman, finding himself unable to cope with the mob, sends in a riot call. The reserves respond, and many in the mob are injured. Innocent spectators suffer and are injured. The fire department responds to an alarm sent from the burning factory, but its efforts are in vain and the factory is consumed.

The finale of the picture fades into a vision, in which the two old men, the innocent agitators, see the wives of the two young men as they stand by their husbands bemoaning the fact that a trifling argument resulted in such a catastrophe.

THE MAYOR'S MANICURE (Oct. 9).—The City Council and Mayor, much against the will of the citizens, have decided to pave certain streets, the names of which they are keeping secret. The Journal, anxious to get the list of streets, sends Eddie Ball, a young reporter fresh from college, to interview the Mayor. Eddie, wishing to impress the Mayor with his own importance, writes his name and "Reporter for the Journal" on a card which he sends in. To his chagrin the Mayor returns his card with the information that he will not see any reporters.

When Eddie informs the editor of his failure, the editor is furious and yet amused over Eddie's "greenness." Knowing that a list of the streets would be a scoop for the Journal, he sends Gail, the star reporter. While trying to plan some way to accomplish this, Gail goes to have her nails manicured.

At the crowded beauty shop, Gail answers the telephone for one of the manicurists and learns that the fastidious Mayor desires a manicurist to come to his office. Gail, realizing her opportunity, seizes it and, by trickery, succeeds and gets the scoop for her paper.

When the Mayor reads in the extra the entire list of streets he declares that he will thrash the man who turned traitor and gave out the information. Repairing to the office of the Journal he meets "the manicurist" of a few hours before and realizes what he himself has done.

He finds out, however, that the manicurist has other accomplishments than "filing nails."

To Our Readers, Advertisers, Subscribers, Exhibitors and Friends in the Industry:

We are optimists and believe this business is bigger and better than most people realize and we believe it will be still bigger and better.

KINDLY TURN TO PAGE 101 IN THIS ISSUE.

WHY SHOULD WE BE CROAKERS?

NESTOR.

THE OLD BELL-RINGER (Oct. 7).—Richard Stowe deserts his wife. Unable to support both their babe and herself, the wife leaves the child on the steps where the pious old Thomas Drake is bell-ringer and organ pumper.

The old man finds the baby girl and brings her up as his own child. When she reaches young womanhood, she is wooed by Henry Sterling, son of the old bell-ringer's dearest friend, Amos Sterling.

One day Richard Stowe returns, now affluent, and calls at the office of Amos Sterling, where he sees Henry and the girl. He makes friends with her and they learn to love each other. At last he interviews the old bell-ringer, intending to ask her hand in marriage. When he hears the truth from the old man's lips and reads the note the girl's foster father found pinned to the baby's dress, he recognizes his wife's handwriting. Grief-stricken, he tells the old man his story and departs, leaving a large check for the girl when she becomes the wife of Henry Sterling.

HE NEVER SAID A WORD (Oct. 9).—Dr. Browning, the attending physician at a deaf and dumb asylum, has a friend, Robert Deering, who is desirous of visiting him. Robert arrives on the night the inmates are giving their weekly entertainment. Bob learns the proper signs to ask the girls to dance. The doctor seats Bob in the first row between two inmates and the entertainment begins.

They can't make out why Bob doesn't enjoy it, and he, at last, gets up disgusted. However, the dance starts and Bob invites one of the dumb ladies to dance. Just then, her dumb escort arrives and takes her away. Bob is rather discouraged, but, seeing a pretty girl alone, approaches her and makes signs that he would like to dance. She accepts and, after the dance, Bob invites her to have some ice cream. On his way home he tells the doctor about the pretty girl. The next day Bob meets the girl and sits down on a bench to talk the sign language. The girl's uncle, who is the superintendent of the asylum, calls her. The uncle wants to know what she has been doing and she says: "I have met the nicest dummy you ever saw." Bob overhears this and runs out to explain that he is no dummy

STERLING.

A RURAL ROMANCE (August 24).—Billy is in love with Carmen, in spite of the fact that she is several years older and considerably larger than he. Carmen, on the other hand, admires Gordon, who is her ideal for a lover. Gordon experiences little difficulty in taking Carmen from Billy. As Billy watches her going with the other fellow he wishes he had a girl who would remain true.

Starting home he observes Olive and decides to make love to her. To win her he buys a rabbit and presents it to her. As they are talking together the rabbit escapes. The pair give chase; Billy follows it into a hole. He captures the animal all right, but finds himself unable to get out of the hole. Olive hears his cry for help and brings Gordon and Carmen, who are passing nearby. Gordon, with the aid of a rope, rescues Billy and the rabbit. Billy, in his pleasure at being free, forgets his hatred of Gordon and the four walk home happy.

THE BROKEN DOLL (Sept. 7).—Billy and Gordon are brothers, Carmen being Gordon's sweetheart. Gordon excuses himself from Carmen, as he has to milk the family cow. Billy happens along and makes fun of Gordon milking. This enrages Gordon and he squirts Billy in the eye.

On passing a water trough, he sees Olive trying to reach the pump. He assists her to get a drink and asks for her company home. On reaching a cross road they part. Gordon walks along the road, and hearing a yell and seeing a cloud of dust, runs up, thinking that a passing automobile has run down Olive. He finds it is her doll that has been hurt. He sits down beside her and tries to mend it.

Billy, in the meantime, decides to go back and find out where Olive lives. His jealous anger rises as he sees Gordon kiss her on the cheek. He runs and finds Carmen and shows her Gordon's perfidy. Carmen is heart-broken, and when she sees Gordon, snubs him. Billy gives him the same welcome. Mutual explanations ensue and all ends happily.

A SHOOTING MATCH (Two Parts—Sept. 24).—The locale of the story is laid around a trap shooting club, and while burlesquing the various incidents and manners that are common to the aristocratic shooting club and its members

Snitz and Hans are members of a trap shooting club. Snitz and Hans are rivals in love; each seeks the hand of pretty Emma. Emma is undecided which one she loves best and so finally, after many funny situations, proposes a shooting contest between the two men, the winner to secure her hand in marriage.

Snitz and Hans agree. They retire to secretly practice with their shotguns in preparation.

The day of the contest arrives. During the contest Hans, who is the best shot, runs far ahead in the scoring. Snitz conceives the idea of bribing Louie, who manages the shoot, to extract the shot from Hans' gun. This is done. Hans, thereafter, does not shoot a bird, while Snitz kills every one in sight. He beats Hans by one point.

In the meantime Emma becomes smitten with Louie. Louie demands payment from Snitz. Snitz is too busy with the girl, and so ignores him entirely. Louie becomes angry, and exposes the plot to Hans. Hans vows to kill Snitz, and with his shotgun he starts in pursuit. This is the signal for war between the factions, ending in a general fight among the contestants and many ridiculous incidents and situations.

MYER'S MISTAKE (Oct. 5).—Becausé Fanny, his sweetheart, has proven fickle, Myer determines to commit suicide. He is prevented by Arthur, his roommate. In the fight for possession of the revolver, they arouse the resentment of Count Gasco. On learning of Myer's trouble, the Count, however, forgives and suggests a plan.

Myer poses as dead. Fanny is informed and calls to see her dear departed. Both Arthur and the Count, unknown to each other, fall in love with Fanny. Arthur decides that with Myer out of the way, he can win her. Clamping the lid on the coffin, he starts a wild dash for the graveyard, while the Count makes love to Fanny in the kitchen. Dropping the coffin in the grave, Arthur covers it and dashes back to the house to find that fanny loves the Count. Realizing Myer must be dying, he rushes back to save him. Myer has succeeded in extracting himself from the grave, however, and is on the way to see the girl. He is wild with anger when he finds her in the arms of the Count, and starts back to the graveyard to end his life. There he finds Arthur, and accuses him of attempted murder. They start to fight and fall into the grave.

HYPNOTIC POWER (Oct. 8).—Snookee, to revenge himself on his hated rival, invokes the aid of the instructor in hypnotism. He uses his new-found powers with great success. He runs for the preacher and hastens the preparations for the wedding. All goes well until the hypnotist encounters the rival and releases him from the spell. The rival comes on the scene just as the minister is tying the knot for Snookee and the girl. Then real trouble starts with fast and furious fun in evidence every moment.

JOKER.

CRUEL, CRUEL WORLD (Oct. 10).—The widow and her only child, May, are in destitute circumstances. Outside their home winter rages. Old Myzer Lee has long coveted the widow's acres, and comes to foreclose. He is struck by the marvelous beauty of the fair May. He bargains with the widow: "Deliver your child to me, and I tear up the mortgage!" When things look bad, Joel, the young man who loves May, comes to her rescue and they hide in the snow.

Silas, the widow's husband, has overheard the proposed bargain. He has visions of a life of ease. But the widow's pleadings finally touch his heart.

The price of mutton soars fabulously. The widow sees a chance to raise money to settle the mortgage. She sends Silas to town with their two sheep. He sells them at an amazing figure, but he has been shadowed by the crafty Myzer Lee, who plans to rob Silas. The chance comes when Silas stops by the wayside, after a bracer, to sleep. With drunken cunningness, he first hides the money in a hole in the tree trunk.

Myzer Lee, who has not witnessed Silas' hiding of the money, now searches the sleeping man to no purpose. Enraged at being foiled, he kicks Silas. Silas reaches home and the widow is prostrated at the apparent loss of the money.

Myzer Lee and his hirelings capture May and Joel. Joel is bound fast to the self-same tree wherein Silas hid his roll. May manages to escape her captors and rushes home. Myzer Lee and his hirelings follow close on her heels and start to evict the widow and her family.

Joel, in his mighty struggles to escape, tears the tree up by its roots and with it still bound to his back, staggers to the rescue. Silas recognizes the tree bound to Joel, finds the money and saves the home.

THE BASEBALL FANS OF FANVILLE (Oct. 7).—Henry Peck is a howling, fanatical, baseball fan. Every afternoon sees him at the ball game. His wife has a decided aversion for everything pertaining to baseball. So has her mother. These two women decide to make him give up an afternoon to themselves by taking them to the matinee. The afternoon they choose is one on which the home team is scheduled to do big things. Peck rages. But the women are obdurate.

Red, Peck's office boy, is baseball mad, too, and schemes to get off to see the game. Peck sees through Red's little scheme and kicks him out of the office. Red, enraged, determines to get revenge on old Peck.

Rooter, another fan, calls on Peck and induces him to duck the matinee and sneak off to the ball game. The women have in the meanwhile arrived at the office. Peck and Rooter see them in time and when Red shows the women into the private office they find two men buried deep in a big business deal. Peck shows wife

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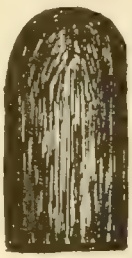

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how impossible it will be for him to take them to the matinee. Red, however, is wise, and advises the women to "stick around awhile," and hides them in the outer office. Then they behold the perfidy of Peck and Rooter. They follow Peck and Rooter to the ball game. There they pounce upon the horrified men. Red views the scene with satisfaction. Just at this point the home team makes a grand-stand play. The bleachers howl with glee. The two women catch the infection. Before they are aware of their own actions they are rooting like mad for the home team. When the game is over they are howling, fanatical baseball fans. Henry Peck is overjoyed.

BISON.

THE PHANTOM LIGHT (Two Parts—Oct. 13).—Star Eyes, daughter of Big Moon, a powerful chief, is loved by Deer Foot and Dark Cloud, sons of Lone Wolf, the Medicine Man. The rival lovers plead for the hand of Star Eyes. She favors Deer Foot, but succeeds in bringing the two young braves before her father that he may decide which shall marry her. The wise old chief has a kindly feeling for both the would-be sons-in-law, and puts them to a fair test to win his daughter. He sends both to "Old Witch Mountain," a towering cliff some distance from the village, with the promise that the one first to return with a deer shall have the hand of Star Eyes. Deer Foot is the first to kill a deer. Dark Cloud, realizing that he has lost, kills his brother and starts back to the village with the deer. Fa-No-Ma, an old witch has been a witness of the crime. She curses Dark Cloud, and tells him that the spirit of his brother shall ever haunt him. Dark Cloud disregards the warning of the old witch and stops to drink. The spirit of his brother meets him at the brink of the spring and prevents him. He reaches the village with the deer, and claims his prize. Star Eyes, in the meantime, has gone to the brook, where she sees a vision of Deer Foot entering with the deer. She hurries to the village, but finds Dark Cloud waiting to claim her. She resents her father's decision and tries to escape. She is captured and compelled to return to Dark Cloud.

Before the marriage, Dark Cloud goes in search of game and skins for a dowry. He raises his rifle to shoot a bear. It is immediately transformed into the spirit of his brother. After a similar experience with a wolf, a deer and a buffalo, he returns disheartened to the village, where he meets a rival chief, Eagle Eye, into whose body the spirit of his brother has entered. The two braves fight almost to the death. Dark Cloud's friends arrive in time to drive away the powerful Eagle Eye. Eagle Eye returns to his own tribe and incites them to attack Big Moon's people. A bloody battle takes place, in which Big Moon is killed. Star Eyes is captured by Eagle Eye. Then Dark Cloud escapes, although seriously wounded. Some time later, when in the woods, Dark Cloud meets Star Eyes and Eagle Eye. They have a papoose with them and seem happy. All Dark Cloud's hatred comes to the surface. He watches for an opportunity to kill Star Eye, and finally does kill her. Eagle Eye, while bending over the body of Star Eyes, is attacked by Dark Cloud and killed.

While Dark Cloud is exulting over his victory, the spirit of his brother arises from the body of Eagle Eye and embraces the spirit of Star Eyes. Dark Cloud becomes horror-stricken and is transformed into an immense rock. Ever after this rock bears the name of the "Phantom Rock."

REX.

AS THE WIND BLOWS (Sept. 27).—Anna Little is a stenographer in the office of William Wharton, a broker, who also employs her old grandfather as a clerk. The grandfather has an addiction to drink. Anna is secretly engaged to Tom Mason, a young civil engineer, who is at present engaged in the building of a railroad out West. Wharton does not know of this engagement, and one day he finds the old grandfather stealing money from his desk. The grandfather, thinking Wharton will send him to prison, appeals to the granddaughter to save him, and Wharton in a moment of weakness, thinking that he could make the girl love him, lets the old man think that he will send him to jail unless Anna will marry him. A vision of the poor, wrinkled old face behind the bars is too much for Anna and she consents.

Wharton, after they are married, notices that his wife is distant to him, but does not press his love, as he thinks to win her with kindness and consideration. He is unsuccessful, however, and Anna constantly thinks of Tom, to whom she has returned her tiny engagement ring with a brief note, saying that the engagement is off. She is seated in the garden of her home when Wharton slips up behind her and clasps a string of pearls around her neck. She pulls them from her violently and casts them on the ground, but after Wharton leaves she gathers them up. While seated in her sitting-room, gazing at the picture of Tom in his grading camp, Wharton suddenly enters and discovers that his wife loves another and he immediately decides to give her a chance to free herself. He makes a bargain with a notorious actress to play the part with him, and a scandal about the two is soon started.

Tom, in the interim, has returned to the city, successful, and is an onlooker at the trials and tribulations that confront his former sweetheart. Wharton even pretends drunkenness to shock his wife, and when she objects, he asks her why she doesn't get a divorce if she doesn't like it. Wharton, in order to fully disgust his wife, takes the actress to his own home and announces to his horror-stricken wife that the girl has come to visit them. The shock of the visit is too much for Anna, and she succumbs to the nervous breakdown. The housekeeper calls at the club in order to find the husband, but no one is there except Tom, who, after searching for Wharton, goes to the Wharton home. He sits up all night with his former sweetheart and keeps her delirium down. Wharton returns the next day, but as soon as he enters his wife's presence she raves again. In a while her health improves and Wharton decides to go away forever, so he leaves a note telling her the truth about his actions and that she may be happy with the man she loves. She awakens and finds the note, but in the interim the old grandfather, who has drunk himself to semi-consciousness, sets fire to his room. Wharton, who has just left the house, returns, rescues the old man and also carries his wife into the garden. She tugs feebly at a string around her neck and suspended thereto, in a little bag, is a string of broken pearls. Wharton then realizes that his wife loves him and him alone, and he takes her to his arms, while Tom, renouncing his hope, steals away.

A LAW UNTO HERSELF (Two Parts Oct. 8).—Andrea Dubois is preparing for her marriage. The hours she spends over her trousseau are long and pleasant. Edmond Rodger, her fiance, she esteems and honors as a gentleman. Rodgers was highly respected by all his friends; yet underneath there ran a streak of yellow. Rodger had wilfully coveted and realized the love of Elsie Levine, only to betray his love. In a touching scene Elsie searches out Rodger, confesses her condition, and urges him to fulfill his promise in marriage. Rodger responds by explaining his coming marriage to Andrea. Elsie returns home to confess the whole affair to her brother, Rupert. Rupert determines to avenge his sister's wrong.

Departing from the house he makes his way to the club and searches out the guilty man. He meets him in the private ante-room. The curtains are closed, a revolver drawn, there is a report—and when the club members rush in, Rodger lies dead. Rupert has escaped. The news is carried to Rodger's fiancee. It is at this time that she makes the oath of vengeance, which she endeavors for five years to fulfill. The first reel closes with the scene at the bank of the river. Elsie, the betrayed little girl, pauses by the shore. She drops her hat and gazes into the water as the picture fades.

At the opening of the second reel Rupert Levine, under the assumed name of Rupert Livingston, is met as an attache of a foreign legation. For five years he has managed to evade punishment for the killing of his sister's betrayer. About this time he receives an invitation to a reception given in honor of the French Ambassador. Here we are taken into the home of Andrea. We are shown a page from her diary, which reads, "Five years of search has revealed no trace of Edmond's assassin, but I will find him and hound him to his death." The night of the reception arrives and with it fate steps in and takes a hand. We are in a beautiful ballroom. Andrea is there. The host at her side presents her to Rupert, and as the hands clasp and the eyes meet, there is a glance of mutual attraction. The evening is hardly past before these two people, unaware of each other's identity, have experienced the quickening of love. Other meetings follow, and time finds love in the heart of Andrea for Rupert. It is at the time she realizes this that Rupert's identity is revealed to her. The shock of discovery plays havoc with her resolutions, and yet, there is her oath. She knows nothing outside of the fact that Rodger was killed by Rupert, and in turn, she plans an awful revenge. This is to poison herself, under conditions which would point to Rupert as being her murderer. With the sense ever present that something is all wrong, she carries this plan into execution, except for the quick wit of her maid, who substitutes a bottle of water for the poison.

When Rupert explains to her that she has sacrificed herself for the man who was untrue to her, and caused his sister's death, she was glad that it had happened as it did Our story ends with Andrea believing in a higher power than her own, looking forward to happier days with the man who was a man in word and deed.

GOLD SEAL.

THE TREY O' HEARTS (No. 10), STEEL RIBBONS (Two Parts—Sept. 6).—When the characters were left in the last installment of the "Trey o' Hearts" Trine's special was vanishing around the bend in the track. At the opening of the present installment Alan's light engine comes to a standstill in the Kansas prairie. The fireman and engineer balk at either going ahead or returning, as it is a single track section. Judith stands aside, outwardly indifferent, inwardly furious, now that Rose, her sister, is of the company Alan attempts to

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bribe the engine crew—there is an argument followed by blows. When the fight is finished the engineer is a prisoner and the fireman lies at the side of the engine, insensible.

During this time, Marrophat, aboard Trine's special, is having no success in persuading the frightened crew to back up. By force he overcomes the crew and signals to back up. The special is upon Alan's party before they realize it. Jumping from the train Trine's men open fire; a furious gun fight results. Taking advantage of the natural features of the land, each party describes a circle; Alan and Rose reach the special. Barcus and Judith come up on the other side. One of the guards vainly attempts to keep them off. The brakeman, who has escaped, gives the signal and the special, now carrying Alan's party, also Trine, is again westbound at top speed. Trine's men, in the lone engine, give chase.

In the course of the day's run hell brews on the special. Alan, introduced to Trine, mocks him and orders him locked in the drawing room. Judith is the only one willing to attend her father. Through her jealousy for her sister, Rose, Judith is finally reconciled to her father. Judith at first, however, refuses to renew her vow of vengeance, but on observing Alan embracing Rose, she flies into a rage and is only prevented from hurling Rose from the train by Barcus. Later, Judith promises her father to carry out her vow of vengeance.

Alan, Rose and Barcus suspect and plan to lose Judith and Trine. The opportunity comes when the special is side-tracked at a water tank in New Mexico. The engine crew mutinies, uncouples the engine and leaves the Pullman stalled. Alan, knowing that Marrophat must be in pursuit, secures a hand-car. On this the three start off down the track. Later, a freight train passes and Judith, disguised as a man, jumps on with her father's blessing. Shortly after Marrophat in the lone engine discovers Trine's stalled pullman, couples it on and takes up the pursuit. The special passes the freight train on a siding and soon comes within sight of the hand-car. There ensues a wild dash through mountainous country—the hand-car flying like the wind on down grades and managing for a time to keep the lead because of curves. Coming to a spur, Alan throws the switch, Trine's special is shunted off and runs some miles before the trick is suspected.

This enables the freight to pass. When it overtakes the hand-car, Alan, Rose and Barcus flag it and climb aboard. Judith, secreted in the box-car, covertly watches this. As the freight starts on Judith jumps out and swings up between the caboose and the next car forward. Some miles farther on, the special, having backed up on the main track, again comes into view of the freight. Judith, standing on the top of the box-car, waves a signal. As the freight crosses a trestle, she climbs down and uncouples the caboose containing Alan's party. Startled to find the caboose blocking the trestle, the engineer of the special whistles and applies the breaks. But Marrophat jams a gun into the pit of his stomach and himself opens the throttle wide. Warned by the whistle of the danger Alan and Barcus pile out and help Rose down to the trestle. They lack time to make solid earth before the collision, so drop between the ties and hang by their arms. The picture fades out as Alan and Barcus climb back to the trestle and help Rose up.

VICTOR.

ROME (Sept. 21).—We have views of the Vatican, the home of the Pope and administrative headquarters of the Roman Catholic Church, St. Peter's Cathedral, the greatest church of them all; scenes of the Piazza Square, the site of Nero's Gardens, where that tyrant put thousands of Christians to death and the River Tiber, whence one can see the dome of St. Peter's and the Castle St. Angelo. We also see views of the arrival of travelers and their departure from hotels; sidewalk throngs on the Via del Corso, discussing war; Italian Infantry drilling on that most ancient of military roads, Appian Way, while traffic proceeds on the famous thoroughfare, which was built 2,226 years ago; the Colosseum, dedicated A. D. 80, by Titus, in a festival of 100 days, during which 9,000 animals were killed and 3,000 gladiators battled to the death. In this arena thousands of martyrs knelt while the crowds shouted "The Christians to the lions." Again, we have scenes of the modern Roman stadium, with Italians celebrating the Roman birthday, while the school children entertain. In these we have 7,500 spectators applauding these newer gladiators.

DISILLUSIONED (Oct. 5).—Jack Vernon, a successful attorney at law, after a particularly trying day with his clients, some of whom want divorces, and some of whom want immunity from law crimes they have committed, sits back in his chair and dreams of his childhood home. He sees himself as a boy, with his sweetheart of school days, and compares the little simple village with the city. After his dream, he makes a decision to give up his practice and go back to the village and lead a simple life with the God-fearing friends. He writes his mother to this effect, telling her he is tired of the city and its ways.

In the meantime, his schoolday sweetheart, Velma Benning, has been betrayed by Judge Cross's son, Bill, who, afraid to oppose his father's wishes, has refused to marry Velma. Three months later, Jack, having settled his affairs in the city, arrives at his boyhood home. Velma, convalescent in the hospital, asks for her baby, and is told that it is dead. Jack is traveling around the town, discovers there is quite a bit more sin there than he imagines.

Velma, coming home, is turned out by her father, and forced to seek employment in the small hotel; there Jack meets her, and upon speaking to her for the first time, is informed by Bill Cross of his affair with Velma. He is knocked down for his trouble. At church the next Sunday, Jack asks her to sit with him during service. Eventually Jack proposes to Velma and is accepted. He insists upon an immediate marriage—then tells his mother and now wife to pack their things, that he is going to take them both to the city, where people at least mind their own affairs.

THE MAN WHO WAS NEVER KISSED (Two Parts—Oct. 9).—Horace Plato, an employer, without fully realizing it, is in love with Florence Lloyd, his stenographer, and she in her turn loves him, yet she realizes that the winning of him in the way she desires will be a delicate and difficult matter. To enliven this situation, Charlie Denton, another wealthy young man, is also in love with Florence and urges his suit with persistency. Plato awakens to the danger in young Denton's suit, becomes jealous and determines upon a quixotic measure. He informs his stenographer that she must marry him immediately, explaining the while that they can occupy different apartments in his home and that they will demonstrate to the world at large that Plantonic love can be brought to a practical issue.

Florence, believing that once married to him she can win him over in a practical way, agrees. They are married. In the scenes that follow, with Plato endeavoring to make proselytes of his friends and servants and his pretty young wife exercising all her charms to inveigle him away from the doctrines of Plato, we have some of the most amusing and cleverly wrought situations in the play. His friends pretend conversion to escape argument and the servants to continue in their position. Shortly following the marriage, Horace and his wife receive an invitation to a house party at a hunting lodge in the mountains and social obligations demand that they accept it. They arrive at the lodge to be followed by numerous other guests. Before night comes on Horace is threatened with the necessity of occupying the same room with his wife. He is horrified, frightened and angry. He rushes out of the house, preferring to spend the night on the lawn rather than break his ideals. Florence is discouraged. It seems the last straw in the camel's back, and with the hope of winning her husband gone, she is on the verge of eloping with Denton. Horace learns of this and the knowledge brings a conflict of emotions never before experienced by the foolish young benedict. In the end he decided that anything is better than the loss of his wife, and when Florence at the last moment refuses to abide by the elopment plan and returns, he takes her to his arms with just the thoughts and feelings of a normal man over-riding all else. The conversion is complete. Platonic love is relegated to the scrap heap so far as this lineal descendant of the philosopher is concerned.

UNIVERSAL.

ANIMATED WEEKLY (No. 135—Sept. 23).—Canadians off to War.—Great crowds gather at railroad station to give troops rousing send-off as they leave for the front—Saskatchewan, Canada.

French Colored Troops Honored.—President Poincare presents flag to colored regiment upon their departure—Paris, France.

Troops off to Front.—The rumble of heavy artillery mingles with the rattling of the caissons as they pass through Finsbury Square—London, England.

War Bulletins in Paris.—Immense gathering at bulletin boards to read latest reports from the front—France.

Boy Scouts Aid Allies.—First regiment of young soldiers whose services as Home Guards were offered by Sir Baden-Powell to His Majesty King George—London, England.

Cadets Honored.—King George presents war colors to battalion of Gentlemen Cadets who pass before His Majesty in grand review—Camberly, Aldershot, England.

Mexico's New Dictator.—General Carranza and his staff depart for Mexico City amid celebrations given in their honor—Durango, Mexico.

New Fleet Commander.—Guns boom as Admiral Fletcher takes command of Atlantic Fleet from Admiral Badger on board the flagship "Wyoming"—Brooklyn Navy Yard, N. Y. Subtitle, from left to right: Admirals Badger and Fletcher.

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Dear Mr. McQuade:-

In your issue of August 8th, we carried a page advertisement, featuring our catalogue of Motion Picture Apparatus And Theatre Supplies. We repeated this in four subsequent issues with inquiries pouring in at the rate of 500 per week.

Such returns from a publication of 100,000 circulation would be considered very fair; from a trade paper they are extraordinary. Surely, they form a strong testimonial not only to the circulation of The World but the "readibility" of its columns as well.

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Harvard's Football Champions.—Strenuous training is given team to get them in highest order of development for this year's games—Cambridge, Mass.

Water Walking. — Inventor demonstrates latest mode of locomotion—Boston, Mass.

Spectacular Night Fire.—The destroying by flames of Insulated Wire Works causes pillar of fire to rise which lights up city for miles—Brooklyn, N. Y.

Chinese Students Arrive.—Chosen by competitive English examinations in Pekin ten Chinese girls the first to be educated from the $14,000,000 Boxer indemnity fund remitted by United States to China in 1908—New York City.

National Anthem Centennial Celebration.—Entire nation pays homage to Old Glory to commemorate writing "The Star-Spangled Banner"—Baltimore, Md. Sub-titles, 7,000 children form human flag—Secretary of State William J. Bryan makes patriotic speech.

Cartoons by the world famous caricaturist, Hy Mayer, of Puck.

MUTUAL FILM CORP.

MAJESTIC.

OUT OF THE AIR (Two Parts—Oct. 4).—The fireman is in love with his engineer's daughter and is accepted by her in his proposal of marriage. While the engineer is absent a tube blows out of the engine and the fireman quits his post and crouches beside the engine while the steam escapes. The engineer, coming up, jumps aboard, shuts off the steam and is painfully burned. For the first time he sees the fireman in his cowardly situation and berates him as a man unworthy a place in the cab. The engineer succeeds in having the fireman discharged for quitting his post.

The fireman visits the daughter with his troubles, but on his departure the arriving father explains the circumstances of the fireman's dismissal and advises the daughter to have nothing to do with a coward. Wandering aimlessly down the tracks the fireman comes to an aviator working on an aeroplane, and, making application, secures a job as mechanician.

The engineer's daughter and her little sister are playing about the railroad tracks chasing a dog when the former's foot is caught in a frog, and at first unsuspecting of their danger they play at releasing it. Down the line the father is aboard about to start out with a new fireman when the throttle is thrown open, and, jumping off with a spurt, the engine tosses the two into the ditch and races away.

Having no success in releasing the foot, the girls have become anxious and discover that a train is soon due. The little one runs to the nearby station and finding no one there makes use of her knowledge of telegraphy to wire for help to the adjoining station. The discharged fireman happens to be passing and catches the message. They tell him the particulars at the station and he races to the aeroplane and flies away toward the rescue.

A duel of speed ensues between the aeroplane and the runaway engine bearing down on the girl, who now fully realizes her danger. When the aeroplane finally catches the engine, the ex-fireman slides down a rope and swings into the cab, shuts off the engine and saves the girl. The father arrives later with others and extends his apologies and complete forgiveness of the man he had wrongfully branded a coward.

THE UNPAINTED PORTRAIT (Oct. 6).—Londell, a young artist, marries Marion Page, of whom he has painted a beautiful portrait. A year later, wearied of married bliss, he uses a passage abroad which has been given up by a friend of his, in order to study in Paris. Marion, realizing that he is ready to sacrifice both herself and her unborn baby to his art, goes home to her people, where she gives her life for the child. His daughter Claudia is grown to young womanhood when Londell returns, famous. Her wealthy guardian engages him to paint her portrait. He comes to confide in the gentle girl who arouses his deeper affections, and as she listens to his story, Claudia recognizes her own father, of whose career she has not been left ignorant. The next day, she dresses in the old-fashioned gown in which Londell first painted Marion, and slashing her own likeness on the easel, places the picture of her mother over it. When Londell comes, his slumbering conscience suffers a terrible awakening.

SANDS OF FATE (Two Parts—Oct. 11).—Arthur Lee, a society man, is in love with Helen Robinson, also of society, and James Holden, a wealthy mine owner from the West also is in the lists for her favor. At her father's country place, Lee is unhappy because of her popularity but is appeased when she finally accepts his proposal and ring. Holden interrupts and claims a moment's talk. Telling Lee to await her in a favorite nook of the verandah, she goes with Holden while Lee strolls in the garden to await her. After proposing, Holden leaves her and hastens to the nook, seating himself with his back to the French windows. Lee is near by in the garden finishing his smoke. He sees Holden in his chair, by the light of the latter's cigarette, and then sees Helen come from the lighted baalroom approach the chair and throw her arms about Holden, sit in his lap and kiss him. Lee turns away in despair and anger and leaves the grounds.

Holden passes Lee and realizes why Lee looks at him with anger, but deliberately remains silent. Lee leaves the house without seeing Helen again. The latter looks in vain for him and after some days, finally believes that Lee has left her and later accepts the attentions of Holden, and finally marries him. Lee goes West, and a year or so later is prospecting in the desert country. Holden and Helen are not particularly happy either, Helen because she still loves Lee and Holden because he knows he has won her under false pretenses and cannot win her love.

Some time later, Holden and his wife take a trip West to look over Holden's mining properties, which are not far from the desert country wherein Lee has been prospecting. After a while Lee returns to the mining town where Holden has his headquarters, and meets Helen for the first time since he left her. His anger against Holden knows no bounds when he has told Helen why he left without a word, and Helen, too, recriminates her husband, who admits the charge and is only sorry that it had not been a success, as he has not yet won her affection. He urges that he only kept quiet because he loved her but she despises him, while Lee, in desperation, plans revenge. He learns that Holden plans a ride across the desert alone to look over some other properties, and hires a Mexican to guide him on the wrong trail that leads to a wide, waterless waste, wherein Holden will probably die of thirst. The Mexican is to desert him by night.

The plan works but Helen, averse to being left alone, goes too, and Lee only finds it out when he calls to see her and finds she has accompanied her husband. He follows to rescue them, with water and food, and finds them still wandering, but safe. He, knowing the desert country, undertakes to guide them safely out, although it is a long way to go. With what water Holden has left and Lee's supply, there is just barely enough to get them safely across the desert. Realizing this, and also that he stands in the way of Lee and Helen's happiness, Holden pours some of his water into the sand, leaving just enough to take Lee and Helen out of the desert.

Leaving a note, telling what he has done and a brief will in Helen's favor, he leaves the camp in the night and wanders back over the trail into the desert again and by morning is far away. Lee and Helen find him gone in the morning and his note explaining his sacrifice. Their scarcity of water precludes their sacrificing themselves to find Holden again, and it would be useless anyway, so Lee and Helen find their way back to civilization alone and Holden's death is reported. A searching party find Holden's body, and Helen is free to marry Lee.

KAY BEE.

ONE OF THE DISCARD (Two Parts—Oct. 2).—Jack Denning, "The Man from the East," tiring of his dance hall queen, Flora, determines to return to his wife, when he receives a letter from an attorney telling him he is heir to a fortune. Flora is broken hearted, for she had given up her dance hall life to be with Jack. She asks for her John back again and determines to get even by fleecing every man she meets. Jack has returned to his wife in the east and through bad speculation loses his fortune. In the hope of getting another stake, Jack returns to the gold fields, where, after five years of hard work, he strikes it rich. He drops into the dance hall for a farewell drink before returning home, tells of his good fortune and is promptly singled out by the proprietor as an "easy mark." They proceed to get Jack stupidly drunk and send for Flora. His brain numbed by the liquor, Jack fails to recognize Flora, who, in turn, is deceived by his beard. While searching Jack, Flora finds a letter from his wife, telling him how glad she and the baby boy will be to have him back. The old love comes to Flora, she returns the money, puts Jack into a rig, drives him to the station and sends him home to his wife and baby.

KOMIC.

THE MILLION DOLLAR BRIDE (Oct. 4).—Henry is a high-class crook. He will stop at nothing. One day, walking through the park, he sees a newsboy. He knocks the boy down, confiscates his papers, and sits down on a bench to read. Presently, the following meets his eye: "Heiress Is Willed Another Fortune. Ethel Van Rocks to Get $1,000,000 the Day She Chooses Husband."

This is right in Henry's line, and he swears that Ethel Van Rocks shall be his. He steals a bouquet and starts for the heiress' mansion, where he is shown into the parlor and told to wait. When Miss Van Rocks makes her appearance, Henry suffers a shock. She is carried in the arms of her maid—and she is just eighteen months old. Nothing daunted, however, Henry fells the maid and escapes with Ethel. Disguising her in a long linen duster, a hat and a veil, he starts for the house of a minister of his acquaintance who is deaf and almost blind. The police, however, are now on the tracks of the kidnapper. Ethel drops her rattle, by which she is traced to the parsonage. There she is rescued and Henry is hauled off to jail.

AMERICAN.

A MODERN RIP VAN WINKLE (Two Parts Sept. 28).—An old man, serving a life term in a penitentiary, on account of good behavior has his sentence commuted. He is given his freedom, and furnished with a suit of clothes, five dollars in his pocket and a ticket to his native town, is sent back to the scenes of

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twenty-five years before. The small place where he was brought up has become a thriving city. He sees for the first time an electric car, automobiles and locomotives. All his old friends are gone. Bewildered and helpless, he goes back to the prison and begs to be taken in. A home on a farm is found for him where he ends his days in peace.

BRONCHO.

THE BOSS OF THE EIGHTH (Two Parts—Oct. 7).—"Shorty" Cline collects graft from saloons and gambling resorts in the tenderloin for the political boss of the eighth ward, "Big Steve" Cassidy. On one occasion he rescues Molly Norton's stolen purse from "Buck" Hogan, leader of an East Side gang, thus incurring the gangster's enmity. When Cline leaves Cassidy's employ, determined to live honestly in the hope of some day winning Molly for his wife, Hogan and Cassidy frame up a plot and manage to get Cline sentenced to prison for three years. During a mutiny among the convicts, he saves the life of one of the prison guards, for which he is reprieved. He returns to New York. Cassidy soon after succumbs to heart disease, and "Shorty" and Molly are married.

MUTUAL.

MUTUAL WEEKLY NO. 91 (Sept. 24). - Latest pictures from the seat of war. Australian troopers play war game. Japanese cruiser leaves Pacific waters for service off Kiao-Chau. The dreaded Turcos. French Minister of War Millerand inspects troops in Algeria. Holiday crowds make merry at Margate despite the war. Society women and royalty make supplies for the Red Cross. "Grenadier Guards," Major Trotter in command, leave London for the Continent. English artillery off for service at the front. French troops leave Paris for the German frontier. Governor Glynn attends State Fair at Syracuse, N. Y. Plainfield, N. J., holds first annual civic parade. New York City officials inspect new markets which were opened to lower war prices on food. National Star Spangled Banner Centennial is celebrated at Baltimore, Md.

And the Star Spangled Banner in triumph shall wave
O'er the land of the free and the home of the brave

DOMINO.

THE GAMEKEEPER'S DAUGHTER (Two Parts—Oct. 1).—The King's gamekeeper, unaware that the King has taken up his abode in the Hunting Lodge, goes on his daily rounds of the estate, leaving his daughter, Mary, alone at the gamekeeper's lodge. The King becomes lost from his captain, Coberly, and the huntsman. A storm comes and the King takes refuge in the gamekeeper's lodge. The gamekeeper returns to his lodge, finds his daughter in a struggle with the King and, not recognizing him, shoots. The gamekeeper is arrested and his daughter taken for the King's pleasure. Coberly, who admires the girl, frees her and takes her to his cottage to wait for him until he can free her father. The King's Jester follows Coberly and reports to the King that the girl has escaped. The King orders his men to go to the cottage and capture the girl, and, if necessary, kill her. The King's daughter, of whom he is very fond, is thrown from a runaway horse and takes refuge in the Coberly cottage after Mary has been taken to a ship leaving for the colonies. The two thugs who the King has hired to capture Mary, not knowing the Princess, captures her and kills her, taking her body in a sack to the King. The King, crazed with grief at the sight of his dead child, kills the Jester, thinking he has played him false. Coberly has freed Mary's father and the three make their escape to the colonies.

THE WHISKEY RUNNERS (Two Parts—Oct. 8.—Bill Jenks and his wife secretly violate the law by selling whiskey to the Indians, Joe Elk, one of Bill's spies and accomplices, warns him that the marshal's posse is on its way to arrest him, and Bill escapes, after hiding the liquor in a cave. Goldtooth divides the posse, and they trail Bill. The whiskey smuggler and Goldtooth meet, and a fierce fight ensues, in which the former knocks out his rival's gold tooth.

Three months later, Bill is joined by two other outlaws on the Texas-Oklahoma frontier. They plot to hold up the government paymaster on his quarterly trip to the Indian reservation. Their scheme leaks out, however, and the marshal surprises Bill and his gang. Bill is mortally wounded by Goldtooth, creeping home to his deserted cabin to die.

PRINCESS.

THE FINAL TEST (Sept. 25).—Jack Carr, a struggling young doctor, is in love with Mary Grey. She has become engaged to Jim Castle, a rich man, with a brutal streak in him, which, however, he has never displayed to Mary. Meanwhile, she meets Dr. Jack in connection with some charity case in which both are interested. She sees that most of his earnings go to help the sick among the poor, and admires him deeply. On the morning of her wedding day, Mary happens to see Castle strike down a woman. When she goes to her aid she finds Dr. Jack on the spot before her. Hailing a messanger boy, she sends back Castle's ring, and gives her promise to the man worthy of her love.

RELIANCE.

OUR MUTUAL GIRL, NO. 37 (Sept. 28).—Our Mutual Girl was face to face with the problem she had dreaded. On her breakfast tray lay a note from Mrs. Knickerbocker.

"Dear Margaret," it ran, "I am at Southampton for a few days. Before I return, you must make some arrangement about that little waif. I cannot let you keep the child. Indeed, you will have to choose between her and

"Your Auntie."

The first thing Margaret did was to indulge in a good cry. By the time she had eaten her dainty breakfast, she had an inspiration—she would motor up to Westchester and consult her friend, Edith. Edith and the family were going away in the morning on a month's trip. The house would be kept open, and why should not Margaret have the use of it? Then she could move Baby Lily there, and Lewis could turn nurse, and if Aunt Abbie could come on immediately from Maryland to act as chaperone—why, this would solve everything.

And so it was settled. Next day Our Mutual Girl shopped for Baby Lily and then took her to a photographer's. And there she, Aunt Sally and Edith's brother, Ned, who was in town and begged to help, spent an exciting three quarters of an hour. But perhaps you know what it means to get a baby's picture taken! Even after all three of Lily's devoted admirers had gone down on their hands and knees and "played bear," the photographer, who was one of the old-fashioned sort still employing the time-honored "little bird" trick, had great difficulty in catching Lily at her best.

Aunt Abbie came, and Margaret moved immediately to Edith's house. She was there only a day or two when one afternoon, as she was crossing the grounds, a mysterious woman appeared, thrusting a package into her hand, and then vanished as suddenly as she had come. By the note attached, Margaret learned that the stranger was Lily's mother. And the parcel contained an old-fashioned jewel, rare and valuable, which was her one legacy to her baby daughter.

Meanwhile, Our Mutual Girl's days passed blissfully. All was sweet content, with gentle Aunt Abbie, her beloved baby and faithful Lewis, in this beautiful country place. She had written to Mrs. Knickerbocker, telling her exactly how she had solved the dilemma, but had received no reply. Would this mean a break between them. For the first time in her life Margaret longed for independence. Why should she not keep her patrician aunt, who had been so good to her, for her friend always and yet persuade her to let her live her own life under the motherly protection of Aunt Abbie?

THE SHERIFF'S MASTER (Two Parts—Oct. 2).—Pete, the sheriff, is inflated with his own importance. But when his wife turns suffragette, he gets his deserts. To escape from her iron rule, he takes to his bed, feigning sickness. Miranda is aware of the ruse, and she and the doctor plot to punish the sheriff. He is forced to take the bitterest medicine imaginable and is gravely told that he has little hope for recovery. A friend of the sheriff's, who knows the joke from the doctor, comes to see Pete, who by this time really believes that he is frightfully ill. The friend tells him that his wife and the doctor are only bluffing him, and invites him to come and have a game of poker. The sheriff runs away to the saloon where he loses all his money, his pistols and his watch. Terrified at the thought of facing his wife, he persuades Red Steve, a notorious outlaw whom he meets, to exchange clothes with him and go home in his place.

Pete's wife falls upon the disguised outlaw and gives him a terrible beating. Then, when she discovers her mistake, she is overcome with horror lest the outlaw has killed her husband. She compels him to lead her to the spot where he last saw Pete. The latter has already enjoyed the situation from afar. He now lies down in the road and pretends to be half dead. Miranda beats the outlaw breathless, then, under her caresses, Pete slowly revives—never again to descend to such depths of masculine humiliation.

THE WIRELESS VOICE (Two parts—Oct. 3).—Hastings and his partner, Warren, on the perfection of their wireless telephone, go to John Manners, father of Hastings' sweetheart, for funds to finance the invention. Manners refuses aid and sends Sykes to break into the test station and make sketches of the machinery, meaning to steal the patent himself. Hastings, however, discovers Sykes at his work. After a fierce hand-to-hand combat the latter escapes with Manners in an automobile. Hastings contrives to get in touch with his partner by means of the new invention. He is stranded several miles away with a wireless telephone apparatus, on a road over which Manners and Sykes must pass. Warren succeeds in causing the arrest of the fugitives, and Manners, on his release, vows vengeance. He breaks into the test station and arranges a steel plate in such a way that whoever touches it will be electrocuted. Instead of Hastings, however, it is Mary, his daughter, who is first exposed to the danger. In his effort to turn off the current before it is too late, Manners, not knowing the right switch, tries them all. His own body deflects the current, bringing instant death.

THE BADGE OF OFFICE (Oct. 7).—The sheriff loses his office and a new sheriff steps in. The ex-sheriff now goes to the bad, drinking, etc., having no ambition. The toughs take advantage of his loss of ambition and heap indignities upon him and he makes no protests. He becomes acquainted with the new sheriff's little boy and they become fast friends.

One day a bad man seeks to kill the new sheriff and has him cornered. The new sheriff is unarmed and only a door stands between him and death. The little boy runs for the ex-sheriff, who comes to the rescue, but his courage and ambition being gone, he can put up no fight and the bad man brushes him contemptuously away.

The little boy now gives the ex-sheriff his father's badge with which he had been playing. The insignia of office brings back the lost courage and the ex-sheriff returns to the outlaw, and, with his old-time decision, overpowers and disarms him. The new sheriff makes his rescuer his deputy.

THE TARDY CANNON BALL (Two Parts—Oct. 10).—The agent on duty at the railway station in Dodd City is out of humor. He has just received a message that the Cannon Ball Express is two hours late, which necessitates his remaining on duty until the train leaves. A stranger enters, purchases a ticket and while waiting for the train, tries to strike up an acquaintance with the agent. The latter at first holds aloof, but when the stranger produces a flask and they have a drink, the agent thaws considerably, and the two are soon engaged in a game of casino.

The agent is a trifle excited over the late arrival of the train, but the stranger advises him not to become restless. The stranger then tells a story about two friends, Dink Gober and Floss Campbell, who started as sheep herders near Roswell, New Mexico. Dink and Floss were the best of friends. When they started in business they were very poor, but, by hard word and the practice of economy, they began to prosper. When the price of mutton went soaring, they became fairly well-to-do. The partners lived together, asking no other comradeship. If the partners ever did any cheating, they combined their efforts to cheat someone else and were always fair in their dealings to each other. As a memento of their friendship Floss gave Dink a plugged quarter as a keepsake and Dink presented his partner with a plugged nickel.

As fortune smiled on the partners, Dink became somewhat fastidious. He meets Jess, the pretty daughter of a neighboring rancher, who has recently moved into the district, and falls in love with her. He makes several visits to Jess' home, during which time he tells his partner that he is away on important business. Dink finally confides to his partner in regard to his love affair and Floss exerts himself to help Dink. Dink and Jess are married and, upon returning to the ranch, they find that the house had been carefully cleaned by Floss. The couple live at the ranch house and Floss moves to a nearby cabin, but takes his meals with Dink and his bride.

Jess at first is happy, but later becomes restless. Dink spends his time in drinking and attending his sheep. Dink becomes irritable, and one day returns home to find his wife missing. Floss is also missing. The plugged nickel that Dink had given Floss is lying on the table with

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a note from Jess stating that she had left him. He destroys his supply of whiskey, sells his property and starts to hunt for his wife and bring her back. His funds are exhausted in his search and he works at various odd jobs to earn a living, but he determines to shoot Floss at sight. Dink meets a widow at a church where he drops in casually, because he has no other place to go. He becomes very friendly with the widow and soon begins to feel his enmity against Floss leaving him. She laughs at him when she sees his six-shooter and Dink feels foolish. He decides to follow one more clue in search for his former partner, however.

The stranger at this point tells the nervous appearing agent that Dink had found Jessie and learned that she had secured a divorce from Dink, married Floss and appeared to be very happy with her two children. The Cannon Ball Express is heard coming and the agent prepares to go outside the station. The stranger drops some coins on the floor of the station and, in picking them up, he fails to see a plugged quarter lying in one of the floor cracks. The agent returns it to him, however. The stranger gets on the Cannon Ball and, as it pulls out, he takes a plugged nickel from his pocket and hands it to the agent with the statement: "Here is your nickel, Floss."

BEAUTY.

CAUGHT IN A TIGHT PINCH (Sept. 22).—Henry and Sam are rivals for the hand of Bessie. The former invites her to go with him to a dance only to find that already she has promised to accompany Sam to the party. On the evening of the affair, Henry borrows some dancing shoes. They turn out to be too small, but as the stores are closed, he must either wear them or relinquish Bessie entirely to his rival. At the party he conceals his discomfort, and plucks up courage to ask Bessie to dance. But his shoes cause him such unspeakable agony that he is forced to retire. He takes himself out in the back yard to nurse his feet—and his troubles. Meanwhile, Sam steps on his partners' foot. She escapes, indignant and tearful, to the back yard, where she finds Henry, similarly afflicted. They console one another, and Henry pops the question. When Sam appears upon the scene, he finds he has lost out with Bessie forever.

FEATURE FILM STORIES

ECLECTIC.

THE PERILS OF PAULINE (Thirteenth Episode).—Three separate times in this episode has Pauline a narrow escape from death through the machinations of Owen. Some one sends the girl a magnificent basket of flowers and she is about to plunge her face into them to inhale their odor, when Harry sees a movement in the basket and strikes it from her hand just in time to save her from being bitten by an angry rattlesnake.

The very next day Pauline buys a race horse and is persuaded by Owen to ride it in a steeplechase. Owen's drugs the horse—it falls while flying along in the race and Pauline has another miraculous escape.

When she has recovered from the shock she and Harry leave for a house party at the McCallans in the Adirondacks. Owen's orders the gypsy chief to follow them. Pauline and Harry are individually enticed away from the rest of the party and are set upon by the gypsies and made prisoners. The band decides to kill the captives, but Harry breaks away from them, helps Pauline free herself and then in the confusion they escape. Hotly pursued by the gypsies they find themselves on a big cliff over a lake and all paths cut off by their pursuers. They make a thrilling jump of some seventy-five feet from the cliff into the water, swim to shore and are in safety.

THE BOND OF LOVE (Two Parts).—Bob Finch, an orphan who has been brought up by his uncle, has decided to go in for a professional career, and to complete his education enrolls at Chatham College. Eric, his cousin, who has fallen into bad habits, has rejected all offers of his father to send him to a University. On the eve of his departure for college, Bob regrets that Eric is not to accompany him, but promises Eric's sister with whom he is in love, that he will do everything in his power to persuade Eric to attend West Point. After Bob has been at Yale for some time, Eric comes to visit him. This visit is caused by the fact that Eric is to take his examinations and needs some tutoring assistance from Bob, as he is very backward in his studies.

Shortly after Eric's arrival in town he meets some strangers and is enticed by them into a game of chance, in which he loses considerable money. Bob enters at a crucial moment and persuades Eric to leave. Suddenly brought to his senses by a realization of what might have happened to him, Eric studies very hard for the examinations, but on the day of the test fearing that he will be unable to pass, he takes one of the text books into the examination room with him and cheats. Seeing the professor approaching he passes the book to Bob, who is caught with it. Remembering his promise to Eric's sister, Bob says nothing, takes all the blame, and is expelled from college. Breaking from all his former associates he goes out to make a name for himself. Being offered a position in a distant city he decides to see his cousin Cecelia before he leaves. Suffering from his uncle's displeasure, he arranges to meet his cousin at an hour when everyone is asleep. Eric in the meantime, having gone from bad to worse, decides to rob his father's house to secure money to pay his gambling debts. Breaking into the house he is found by Bob as he is in the act of robbing the safe. The commotion aroused brings his father down stairs. Eric accuses Bob of participating in the crime, but Cecelia finding that her love for Bob is greater than her love for her brother, tells all and forces a confession from Eric that it was his act which was the cause of Bob's leaving college. Bob's good name is cleared, while Eric suffers the penalty of his acts.

THE OTHER KID'S SISTER.—The little boy with the express wagon, drawing around the girl of his heart, is cut out by a new kid rejoicing in the possession of a fine new toy automobile. A kindly cop comes to him in his sorrow and buys him a child's policeman's outfit. In his new uniform he goes back and arrests his rival "for speeding" and quickly summons a court of children to act upon the case. The "speeder" is fined 25 cents, and the loss of his automobile for several days. With a heart full of grief he goes to his little sister and begs her intercession. With the wisdom of her sex she makes eyes at the "policeman" and "judge" and the court, reconvened, throws out the case "for lack of evidence."

WORLD FILM CORP.

THE DOLLAR MARK (Five Parts).—The mining district of Cobalt, Ontario, is the setting for the greater share of the picture, and there is careful attention paid to the scenes taken on board the millionaire's yacht, when Gresham is determined to get to his bank in time to prove to the clearing house committee that he is solvent and in so doing foils the Baylis attempt to take his mine away from him. It is not alone for the control of the mine that there is a struggle, but there is a girl in the story who is sought after by the two big men. Alice Chandler is worth the struggle. For a long time there seems little hope for Gresham, but the great moment comes when he is able to save Alice's life by carrying her to safety through a wild day, in which they both are at the mercy of the overflowing waters from a dam.

MOTHER (Four Parts).—The picture opens with a view of the sewing room in the Wetherill home. Ardath Wetherill is working, and her younger sister, Leonora, is chiefly engaged in conversation. William Howard Wetherill, eldest son, has married a stage person who is squeezing from him every dollar that may be exacted. Walter Thompson Wetherill, the next brother, has, without the knowledge of any one concerned, become engaged to Elizabeth Terhune, sister of the wife who led the elder brother from the dear old home. The family has a small estate, jointly handled by Mother Wetherill and John Rufus Chase, an elderly lawyer, who has an apparent affection for the mother.

James Bingham Wetherill and John Walton Wetherill, twins of typical small boy nature, make up the family. Harry Lake, a young man of high type, loves Ardath. Ardath tries to turn him over to her younger sister, not that she loves Lake any less, but that she loves the sister more. There is a humorous tangle over which girl Lake is to marry. He has kept his faith to the older girl, but the mother had been led to believe that when Lake asks for a personal interview he does it to ask for the hand of Leonora.

What Lake really wants is to tell her that her eldest son, who has been employed by the bank of which Lake's father is head, had embezzled $10,000 to keep up the whims of the wife and that he has brought a note, with the mother's forged endorsement to the firm to keep himself out of jail. The mother rises to the situation. She tells Lake that the signature is hers, fights the family lawyer over the proposition of making good on the declaration, irrespective of the fact that it threatens absolute poverty.

She ultimately gets the girls to consent to a retrenchment program. She sustains the family honor effectually, shows her mother love, and engages herself with the task of getting rid of the possible daughter-in-law, who threatens to come into the circle. There is where Elizabeth Terhune comes into the story. The mother has the son bring in his intended wife, and she tells her that the family is poor; that the son has no expectance. She urges that the flashy damsel marry her son; she pictures her cooking and rearing his children, and then has the pleasure of seeing her little plan win, when she is denounced by the girl along with her son.

The final scene shows the mother putting the two boys to bed. Master James and John Wetherill entertainingly read a dime novel until they hear her footsteps. Then they switch to the Bible and hide the novel. The home scene is perfectly familiar. It includes the return of the wayward older boys, which gives the mother back her entire flock, and leaves her watching a brood that is her only love and care.

HEPWORTH-AMERICAN.

DR. FENTON'S ORDEAL (Hepworth) (Two Parts).—Guy Fenton, a medical student, is addicted to gambling. After a long evening at the card-tables he finds himself absolutely at the end of his resources. He resolves to break into the house of Mr. Harding, who, by repute, is a rich man. Two days before Mr. Harding asked his nephew, Rupert, to spend a few weeks with him. Fenton manages to make his entry, and discovers a large sum of money. He hastens to retreat, when Rupert grapples with the intruder. Guy manages to escape. That evening Guy books a passage to America and departs.

Ten years pass. After the robbery Rupert and Sybil Harding make their home permanently with their uncle. Rupert, while experimenting in chemistry, is rendered totally blind. Guy Fenton as soon as he arrives in America devotes himself to his studies. The eyes have always been his specialty. He returns to the old country. In London he is introduced to Sybil Harding. In the end he is accepted as her future husband. When Sybil learns that her lover is an oculist she begs him to try and see if he can do something for her brother. Guy recognizes that his sweetheart's brother is none other than the man who so nearly captured him ten years before. The operation is duly performed. When the day comes for the bandages to be removed he writes Sybil a hurried line, saying that he has been unexpectedly called away on an urgent case, and that, therefore, the bandages must be removed by the nurse. On the removal of the bandages it is proved that the operation is a success. Rupert is shown the photograph of the man who is going to marry his hister, and to whom he owes his sight. In the meantime Guy has come to learn his fate.

There is a moment's hesitation, and then Rupert steps forward and grasps him by the hand. Smiling he looks straight into the other's eyes, and in a flash Guy realizes that he has been been permitted to atone.

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HIGH GRADE MAN.—Wants high grade position, 31 years old, 13 years in picture business, 3 years present position. Handle anything in film exchange or features. Also expert operator. Would accept management of theatre or road company. Highest references from people you know. Address E. H. S., c/o M. P. World, N. Y. City.

OPERATOR.—Experienced in best projection. Kinemacolor expert, to travel or permanent position in South or Southwest. Member I. A. T. S. E. Present employment two and one-half years. Address M. H., c/o M. P. World, N. Y. City.

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YOUNG MAN.—With four years' experience as motion picture operator, wishes position. Martin Lengyel, P. O. Box 351, So. Norwalk, Conn.

MOVING PICTURE OPERATOR. — Wishes steady position. Six years' experience on all machines and spot lights. Also electrician. New York and Jersey license. Edward Rinchey, 161 West 15th St., N. Y. City.

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WANTED.—Printer in small plant. Apply C. Luzenberg, Apollo Theatre, Atlantic City, N. J.

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INDEPENDENT RELEASE DATES

AMERICAN.
Sept. 23—His Faith in Humanity (Drama)....
Sept. 25—The Taming of Sunnybrook Nell (Drama) .....
Sept. 28—A Modern Rip Van Winkle (Two Parts—Drama) .....
Sept. 30—The Ingrate (Two Parts—Drama)...
Oct. 5—Daphnia (Two Parts—Drama).....
Oct. 7—Billy's Rival (Drama).....

BEAUTY.
Sept. 15—The Only Way (Drama).....
Sept. 22—Caught in a Tight Pinch (Comedy-Drama) .....
Sept. 29—The Legend of Black Rock (Drama).
Oct. 6—Nieda (Drama) .....

"101" BISON.
Sept. 19—The Higher Law (Two Parts—Drama)
Sept. 26—"Richelieu," (Four Parts—Drama)...
Oct. 3—Love and Baseball (Two Parts—Drama) .....
Oct. 10—The Phantom Light (Two Parts Drama) .....

BRONCHO.
Oct. 7—The Boss of the 8th (Two Parts—Drama) .....
Oct. 14 End of the Alley (Two Parts—Drama)
Oct. 21—Shorty and Sherlock Holmes (Two Parts—Drama) .....

CRYSTAL.
Sept. 22—East Lynn in Bugville (Comedy).....
Sept. 29—Charlie's Smoke (Comedy).....
—Belmont Butts In (Comedy).....
Oct. 6—Liferitis (Comedy) .....

DOMINO.
Oct. 8—The Whiskey Runners (Two Parts - Drama) .....
Oct. 15—Jimmy (Two Parts—Drama).....
Oct. 22—The Power of the Angelus (Two Parts —Drama) .....
Oct. 29 Eric the Red's Wooing (Two Parts—Drama) .....

ECLAIR
Sept. 27—Fate's Finger (Drama).....
Sept. 30—Till the Sands of the Desert Grow Cold (Two Parts—Western Drama)
Oct. 4—The Man Who Came Back (Western Drama) .....
Oct. 7—The Secret Treaty (Two Parts—Drama)
Oct. 11—Cupid Victor (Comedy).....

FRONTIER.
Sept. 27—The Man in the Attic (Drama).....
Oct. 4—Four Days (Drama).....
Oct. 11—The Greaser's Revenge (Drama).....

GOLD SEAL.
Sept. 22—The Trey o' Hearts Series No. 8 (The Mock Rose) (Two Parts—Drama)..
Sept. 29—The Trey o' Hearts Series No. 9 (As the Crow Flies) (Two Parts)
Oct. 6—The Trey O' Hearts, Episode No. 10 (Steel Ribbons) (Two Parts—Drama)

IMP.
Sept. 28—The Dark Horse (Drama).....
Oct. 1—The Tenth Commandment (Three Parts—Drama) .....
Oct. 5 Shadows (Two Parts—Drama) .....
Oct. 8 Universal Boy, in Rural Adventures (Juvenile Comedy).....

JOKER.
Oct. 3—In the Clutches of the Villain (Comedy) .....
—Barcalona, the Pearl of the Mediterranean (Educational) .....
Oct. 7—The Base Ball Fans of Fansville (Comedy) .....
Oct. 10—Cruel, Cruel World (Comedy).....

KAY BEE.
Sept. 25—The Death Mask (Two Parts—Dr.)..
Oct. 2—One of the Discard (Two Parts—Drama) .....
Oct. 9—The Sheriff of Muscatine (Two Parts—Drama) .....
Oct. 16—The Word of His People (Two Parts—Drama) .....
Oct. 23—The Spark Eternal (Two Parts—Drama)

KEYSTONE.
Sept. 19—Lover's Luck (Comedy).....
Sept. 21—He Loves the Ladies (Comedy).....
Sept. 24—The New Janitor (Comedy).....
Sept. 26—Fatty's Debut (Comedy).....
Sept. 28—Hard Cider (Comedy).....
Oct. 1—Killing of Horace (Comedy).....
Oct. 5—Their Ups and Downs (Comedy).....

KOMIC.
Sept. 20—Foiled Again (Comedy).....
Sept. 27—Bill Manages a Prize Fighter (No. 7) (Comedy) .....
Oct. 4—The Million Dollar Bride (Comedy)..
Oct. 11—Bill Spoils a Vacation (No. 8) (Comedy) .....

MAJESTIC.
Sept. 22—Meg of the Mines (Western—Drama).
Sept. 27—The Great God Fear (Two Parts—Comedy-Drama) .....
Sept. 29—The Right to Die (Two Parts—Drama) .....
Oct. 4—Out of the Air (Two Parts—Drama).
Oct. 6 The Unpainted Portrait (Drama).....
Oct. 11 The Sands of Fate (Two Parts—drama)

NESTOR.
Sept. 25—Fruits and Flowers (Comedy).....
Sept. 30—The White Wolf (Indian Drama)....
Oct. 2 Out of the Frying Pan (Comedy)....
Oct. 7—The Old Bell Ringer (Drama).....
Oct. 9—He Never Said a Word (Comedy).....

POWERS.
Sept. 25—Be Neutral (Educ.-Dr.).....
—Our Land of Gold (Educ.-Scenic)...
Oct. 2—The Actress (Drama).....
Oct. 9—The Mayor's Manicure (Comedy-Drama)

PRINCESS.
Sept. 18—The Master Hand (Drama).....
Sept. 25—The Final Test (Drama).....
Oct. 2—The Balance of Power (Drama).....
Oct. 9—The One Who Cared (Drama).....

RELIANCE.
Sept. 28—Our Mutual Girl No. 37 (Topical)...
Sept. 30—Where the Mountains Meet (Western —Drama) .....
Oct. 2—The Sheriff's Master (Western—Comedy) .....
Oct. 3—The Wireless Voice (Two Parts—Drama) .....
Oct. 5—Our Mutual Girl, No. 38 (Topical).....
Oct. 7—The Badge of Office (Western—Drama).
Oct. 10 The Tardy Cannon Ball (Two Parts—Drama) .....

REX.
Sept. 27—As the Wind Blows (Two Parts—Drama) .....
Oct. 1—The Boob's Legacy (Comedy).....
Oct. 4—The Pipes of Pan (Two Parts—Drama) .....
Oct 8 A Law Unto Herself (Two Parts - Drama) .....
Oct. 11 Virtue Its Own Reward (Two Parts Drama) .....

ROYAL.
Sept. 19—The Horse Trader (Comedy).....
Sept. 26—Scarecrow (Comedy) .....
Oct. 3—Cousin Billy (Comedy) .....
Oct. 10 The Pet of the Petticoats (Comedy) .

STERLING.
Sept. 28—The Battle (Two Parts—Juvenile—Comedy)..
Oct. 1 (No Sterling Release this week).....
Oct. 5 Myers Mistake (Comedy) .....
Oct. 8 Hypnotic Power (Comedy).....

THANHOUSER.
Sept. 27—The Harvest of Regrets (Drama).....
Sept. 29—The Trail of the Lovelorn (Two Parts—Drama) .....
Oct. 4—A Dog's Love (Drama).....
Oct. 6—The Cripple (Two Parts—Drama).....
Oct. 9—The Benevolence of Conductor 786 (Comedy) .....
Oct. 11 The Rescue (Drama) .....

UNIVERSAL IKE.
Sept. 22—The "Dear" Hunter (Comedy).....
Sept. 29—The Shack Next Door (Comedy)....
Oct. 6—Three of a Kind (Comedy).....

VICTOR.
Sept. 25—Elsie's Uncle (Two Parts—Comedy-Drama) .....
Sept. 28—The Proof of a Man (Drama).....
Oct. 2—The Rock of Hope (Two Parts—Drama) .....
Oct. 5 Disillusioned (Drama) .....
Oct. 9 The Man Who Was Never Kissed (Two Parts—Comedy-Drama) .....

FEATURES.

ALCO FILM CORP.
Oct. 5—The Nightingale (All Star—Five Parts Drama) .....
Oct. 12—The Ragged Earl (Popular Plays and Players—Drama) .....
Oct. 19 The Key to Yesterday (Favorite Players Four Parts—Drama) .....
Oct. 26—Michael Strogoff (Popular Plays & Players—Five Parts—Drama) .....

APEX.
Sept.—Queen of the Counterfeiters (Four Parts —Drama) .....
Oct.—Called to the Front; or Europe at War (Three Parts—Drama) .....

BOSWORTH, INC.
Sept. 14—Burning Daylight.....
Oct. 1—The Pursuit of the Phantom (Drama)..

BOX OFFICE ATTRACTIONS CO.
Sept. 21—Will o' The Wisp (Four Parts—Drama) .....
Sept. 28—Fighting the World (Five Parts—Drama) .....
Sept. 28 The Square Triangle (Three Parts Drama) .....

CALIFORNIA M. P. CORP.
September—Salomy Jane (Drama).....

CELEBRATED PLAYERS FILM CO.
Oct. 1—Sealed Orders (Seven Parts—Drama)

COSMOFOTOFILM CO.
August—What a Woman Will Do (Four Parts—Drama) .....
Sept.—England's Menace (Three Parts—Drama)

COSMOS FEATURE FILM CORP.
Oct. 15—Lena Rivers (Drama) .....

ECLECTIC.
Sept.—Doubles Bring Troubles (Comedy).....
—Prairie Dogs (Educational).....
Oct.—When Honor Calls (Four Parts (Drama)
Oct.—Colonel Heezaliar, in the Wilderness (Comedy) .....
Oct.—The Colonel's Wife (Three Parts—Drama)
Oct.—War Stricken Louvain (Topical).....

FAMOUS PLAYERS.
Sept. 10—The Unwelcome Mrs. Hatch (Four Parts—Drama) .....
Sept. 21—Such a Little Queen (Five Parts—Drama) .....
Oct. 5—Marta of the Lowlands (Five Parts—Drama) .....

FEATURE PHOTOPLAY CO.
September—The King's Defence (Drama).....

GAUMONT.
August—War (Drama) .....

GEORGE KLEINE.
September—Spartacus (Eight Parts—Drama)..
September—Vendetta (Five Parts—Drama)...
Sept.—The Lion of Venice (Six Parts—Drama).

HECTOR FILM CORP.
Sept.—Born Again (Five Parts—Drama).....

HEPWORTH-AMERICAN.
August—The Girl from the Sky (Comedy Dr.)..
Aug. 29—The Chimes (Three Parts—Drama)..
—The Terror of the Air (Two Parts—Drama) .....
September—Creatures of Clay (Three Parts—Drama) .....

LASKY.
Sept. 7 The Virginian (Five Parts—Drama).....
Sept. 17—The Making of Bobby Burnit (Four Parts—Drama) .....

LIFE PHOTO FILM CORP.
September—Captain Swift (Five Parts—Drama).....

PLAYGOERS FILM CO.
Oct.—The Great Diamond Robbery (Six Parts—Drama) .....

PICTURE PLAYHOUSE FILM CO. INC.
Aug. 19—The Oath of a Viking (Three Parts).....
Aug. 26—The Film Detective (Four Parts).....
Sept. 5—The Mystery of the Poison Pool (Five Parts.. Drama) .....
Sept. 10—Desperado of Panama (Three Parts—Drama)
Sept. 17—Lure of the Yukon (Three Parts—Drama)..

RENOWNED PLAYERS.
Sept.—A Great Mistake (Five Parts—Drama).

SAWYER.
Sept.—Tyranny of the Mad Czar (Four Parts—Drama) .....
Sept. Doc (Four Parts—Drama) .....
Oct.—Thirty Minutes in Melodrama (Two Parts —Comedy) .....
Oct.—The Factory Magdalen (Four Parts—Drama) .....
Oct.—The Volunteer Parson (Four Parts—Drama) .....
Oct.—The Detective Queen (Four Parts—Drama)

THE PREMIER FEATURE FILM CO., INC.
Sept.—Across the Pacific (Five Parts—Drama).
Sept.—The Dancer and the King (Five Parts—Drama) .....

WARNER'S FEATURES.
September—When We Were Young (Drama)...
September—The Arrow's Tongue (Drama)....
September—Alone in New York (Five Parts—Drama) .....
Sept. The Price of Crime (Three Parts—Drama) .....

WORLD FILM CORP.
Sept. 14—Protea II (Five Parts—Drama).....
Sept. 21 The Dollar Mark (Five Parts—Drama).....
Sept. 28—Mother (Four Parts -Drama) .....

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RELEASE DAYS.

Monday—Biograph, Edison, Essanay, Kalem, Lubin, Pathe, Selig, Vitagraph.

Tuesday—Biograph, Edison, Essanay, Kalem, Geo. Kleine, Lubin, Columbus, Selig, Vitagraph.

Wednesday—Edison, Essanay, Kalem, Lubin, Selig, Pathe, Vitagraph.

Thursday—Biograph, Essanay, Lubin, Columbus, Selig, Vitagraph.

Friday—Biograph, Edison, Essanay, Kalem, Selig, Lubin, Vitagraph.

Saturday—Biograph, Edison, Essanay, Kalem, Lubin, Selig, Vitagraph.

BIOGRAPH.

Sept. 19—Murphy and the Mermaids (Comedy).
—The Fire Chief's Bride (Comedy)...
Sept. 21—Just a Bit of Life (Drama).....
Sept. 22—The Ring and the Book (Special—Two Parts—Drama) .....
Sept. 24—The Fall of Muscle-Bound Hicks (Comedy) .....
—The Plumber's Pick (Comedy).....
Sept. 25—Her Doggy (Comedy-Drama).....
Sept. 26—The Gold Thief (Drama).....
Sept. 28—A First Class Cook (Comedy).....
—The White Hand Society (Comedy)..
Sept. 29—The Derelicts (Special—Two Parts—Drama) .....
Oct. 1—The Spirit of Jealousy (Drama).....
Oct. 2—The Peasant's Lie (Drama).....
Oct. 3—The New Road's Mascot (Drama).....

EDISON.

Sept. 19—Jim's Vindication (Drama).....
Sept. 21—The Adventure of the Hasty Elopement (Ninth of Octavius—Amateur Detective Series—Comedy).....
Sept. 22—The Blue Coyote Cherry Crop (Drama).
Sept. 23—Post no Bills (Comedy).....
Sept. 25—Grand Opera in Rubeville (Special—Two Parts—Drama).....
Sept. 26—Twins and Trouble (Comedy).....
Sept. 28—Love By the Pound (Tenth of the Wood B. Wedd Series)—(Comedy)
Sept. 29—The Mystery of the Glass Tubes (Eleventh of the Chronicles of Cleek Series—Drama) .....
Sept. 30—Buster Brown Gets the Worst of It (Comedy) .....
—In a Prohibition Town (Comedy)....
Oct. 2—The Poisoned Bit (Special—Two Parts—Drama) .....
Oct. 3—A Transplanted Prairie Flower (Drama) .....
Oct. 5—Father's Beard (Comedy).....
Oct. 6—Greater Love Hath No Man (Drama)..
Oct. 7—Seth's Sweetheart (Comedy).....
Oct. 9—The Long Way (Special—Three Parts—Drama) .....
Oct. 10—A Fragment of Ash (Drama).....

ESSANAY.

Sept. 19—Broncho Billy Butts In (Drama)....
Sept. 21—Sweedie's Skate (Comedy).....
Sept. 22—Love's Magnet (Drama).....
Sept. 23—The Fable of "One Samaritan Who Got Paralysis of the Helping Hand" (Comedy) .....
Sept. 24—Slippery Slim and the Green-Eyed Monster (Comedy).....
Sept. 25—A Splendid Dishonor (Special—Two Parts—Drama) .....
Sept. 26—The Strategy of Broncho Billy's Sweetheart (Drama).....
Sept. 28—Sweedie's Clean-Up (Comedy).....
Sept. 29—White Lies (Drama).....
Sept. 30—The Fable of "The Adult Girl Who Got Busy" (Comedy).....
Oct. 1—Slippery Slim Gets Cured (Comedy)..
Oct. 2—Golf Champion "Chick" Evans Links With Sweedie (Special—Two Parts—Comedy) .....
Oct. 3—Broncho Billy Trapped (Western Drama) .....
Oct. 5—The Fickleness of Sweedie (Comedy)..
Oct. 6—The Verdict (Drama) .....
Oct. 7—The Fable of "The Family That Did Too Much For Nellie" (Comedy).....
Oct. 8—When Slippery Slim Met the Champion (Comedy) .....
Oct. 9—The Real Agatha (Special—Two Parts—Drama) .....
Oct. 10—Broncho Billy and the Greaser (Drama)

KALEM.

Sept. 19—The Cub Reporter's Assignment (Drama) .....
Sept. 21—The Potter and the Clay (Special—Two Parts—Drama).....
Sept. 22—The Green Rose (Drama).....
Sept. 23—The Vanishing Tribe (Special—Two Parts—Drama) .....
Sept. 25—Jones' Wedding Day (Comedy).....
Sept. 26—Rory O'Moore (Drama).....
Sept. 28—The Viper (Special—Two Parts—Drama) .....
Sept. 29—Grouch, the Engineer (Drama).....
Sept. 30—The Ex-Convict (Special—Two Parts—Drama) .....
—Food For the Dogs of War (Educational) .....
Oct. 2—The Slavery of Foxicus (Comedy)....
Oct. 3—The Legend of the Amulet (Drama)..
Oct. 5—The Dancer (Special—Two Parts—Drama) .....
Oct. 6—For the Love of Mike (Comedy).....
—Hesanut Hunts Wild Game (Comedy)..
Oct. 7—The Lost Mail Sack (Special—Two Parts—Drama) .....
Oct. 9—The Tattered Duke (Comedy).....
Oct. 10—Fate's Midnight Hour (Drama).....

GEORGE KLEINE.

Aug. 18—When the Beacon Failed (Cines Special—Two Parts—Drama) .....
Aug. 25—"To Forgive, Divine" (Cines—Special—Two Parts—Drama) .....
Sept. 1—The Voice of Innocence (Cines' Special—Two Parts—Drama).....
Sept. 8—The Eyes of Genius (Cines' Special—Two Parts—Drama).....
Sept. 15—When Youth Meets Youth (Cines' Special—Two Parts—Drama).....
Sept. 22—The Master Force (Cines—Special—Two Parts—Drama) .....
Sept. 29—A Shot From Ambush (Cines—Special—Two Parts—Drama) .....

LUBIN.

Sept. 12—He Nearly Won Out (Comedy).....
—Too Many Aunts (Comedy).....
Sept. 14—Lord Cecil Intervenes (First of the "Beloved Adventurer" Series—Drama) .....
Sept. 15—Rastus Knew It Wasn't (Comedy)....
—She Made Herself Beautiful (Com.).
Sept. 16—The Twin Brothers Van Zandt (Special—Two Parts—Drama) .....
Sept. 17—The Double Life (Special—Two Parts—Drama) .....
Sept. 18—For Repairs (Drama).....
Sept. 19—Pins Are Lucky (Comedy).....
—The German Band (Comedy).....
Sept. 21—An Untarnished Shield (Second of the "Beloved Adventurer" Series—Drama) .....
Sept. 22—The Wise Detectives (Comedy).....
—A Six Foot Romance (Comedy).....
Sept. 23—Toys of Fate (Special—Two Parts—Drama) .....
Sept. 24—The Triumph of Right (Special—Two Parts—Drama) .....
Sept. 25—The Investment (Drama).....
Sept. 26—Did He Save Her (Comedy).....
Between One and Two (Comedy).....
Sept. 28—The Beloved Adventurer Series No. 3—An Affair of Honor (Drama)....
Sept. 29—Jinks and The Barber (Comedy).....
—Jealous James (Comedy).....
Sept. 30—His Brother Bill (Special—Two Parts—Drama) .....
Oct. 1—His First Case (Special—Two Parts—Drama) .....
Oct. 2—The Greater Love (Drama).....
Oct. 3—On Circus Day (Comedy).....
Oct. 5—The Beloved Adventurer No. 4—An American Heiress (Drama) .....
Oct. 6—Wife's Athletic Mamma (Comedy).....
—A Hunting Absurdity (Comedy) .....
Oct. 7—The Girl at the Lock (Special—Two Parts—Drama) .....
Oct. 8—In Old Virginia (Special—Two Parts—Drama) .....
Oct. 9—The Green-Eyed Monster (Drama).....
Oct. 10—When the Ham Turned (Comedy).....

COLUMBUS.

Sept. 15—The Tramp's Revenge (Comedy)....
Sept. 17—The Scab Waiter (Comedy).....
Sept. 22—The $1,000 Pants (Comedy).....
Sept. 24—How Clarence Got His (Comedy)....
Sept. 29—A Circus Romance (Comedy).....
Oct. 1—Blind Marriage (Comedy) .....

PATHE.

Aug. 10—Typical Russian Dances (Dancing)...
—A Rousing Reception (Comedy).....
Aug. 11—The Art of the Furrier (Vocational)..
—Iron and Steel Industry (Bombay) (Educational) .....
Aug. 12—Pathe's Weekly, No. 49 (News)....
Aug. 17—Dakar, the Principal Port of Senegal, French West Africa (Travel)..
—Military Trained Dogs, Belgium (Mil.)
Aug. 18—Cairo, the Capital of Egypt (Travel).
—Uriage and Vicinity (Scenic).....
Aug. 19—Pathe's Weekly, No. 50, 1914 (News).
Aug. 24—Pathe's Daily News, No. 53, 1914 (News) .....
Aug. 24—Edible Fishes of the English Channel (Ocean) .....
Aug. 25—Rapids and Falls at Trondjen (Travel)
—Picturesque France, Lower Brittany (Travel) .....
—From Havre to Buc by Hydro-Aeroplane (Color-Travel) .....
Aug. 26—Pathe's Daily News, No. 54, 1914 (News) .....

SELIG.

Sept. 19—At the Risk of His Life (Drama)....
Sept. 21—The Livid Flame (Special—Two Parts—Drama) .....
Sept. 21—Hearst-Selig News Pictorial No. 59 (News) .....
Sept. 22—For Love of Him (Drama).....
Sept. 23—A Just Punishment (Drama).....
Sept. 24—Hearst-Selig News Pictorial No. 60 (News) .....
Sept. 25—You Never Can Tell (Comedy).....
Sept. 25—Who Got Stung (Comedy).....
Sept. 26—The Newsboy Tenor (Drama).....
Sept. 28—The Going of the White Swan (Special—Two Parts—Drama).....
Sept. 28—Hearst-Selig News Pictorial No. 61 (News) .....
Sept. 29—The Real Thing In Cowboys (Comedy-Drama) .....
Sept. 30—The Loyalty of Jumbo (Drama).....
Oct. 1—Hearst-Selig News Pictorial No. 62 (News) .....
Oct. 2—An Embarrassing Predicament (Drama)
Oct. 3—Four Minutes Late (Drama).....
Oct. 5—The Moving Picture Cowboy (Special—Two Parts—Drama) .....
—Hearst-Selig News Pictorial No. 63 (News) .....
Oct. 6—The Way of the Redman (Drama) .....
Oct. 7—The Reparation (Drama).....
Oct. 8—Hearst-Selig News Pictorial No. 64 (News) .....
Oct. 9—Jimmie the Porter (Comedy).....
—Doc Yak's Bottle (Cartoon).....
Oct. 10—Her Victory Eternal (Drama).....

VITAGRAPH.

Sept. 19—The Reward of Thrift (Special—Two Parts—Drama) .....
Sept. 21—Fine Feathers Make Fine Birds (Drama) .....
Sept. 22—The Blood Ruby (Special—Two Parts—Drama) .....
Sept. 23—A Double Error (Comedy) .....
Sept. 24—A Close Call (Drama).....
Sept. 25—A Horseshoe for Luck (Comedy).....
Sept. 26—Hearts and Diamonds (Special—Two Parts—Comedy) .....
Sept. 28—When the Gods Forgive (Drama)....
Sept. 29—Regan's Daughter (Special—Two Parts—Drama) .....
Sept. 30—The Heart of Sonny Jim (Comedy-Drama) .....
Oct. 1—The Love of Pierre Larosse (Drama).
Oct. 2—Eats (Comedy) .....
Oct. 3—The Royal Wild West (Special—Two Parts—Comedy) .....
Oct. 5—Fisherman Kate (Comedy).....
Oct. 6—His Unknown Girl (Special—Two Parts—Drama) .....
Oct. 7—Kill or Cure (Comedy).....
Oct. 8—The Loan Shark King (Drama).....
Oct. 9—Josie's Legacy (Comedy) .....
Oct. 10—The Rose and the Thorn (Special—Two Parts—Drama) .....

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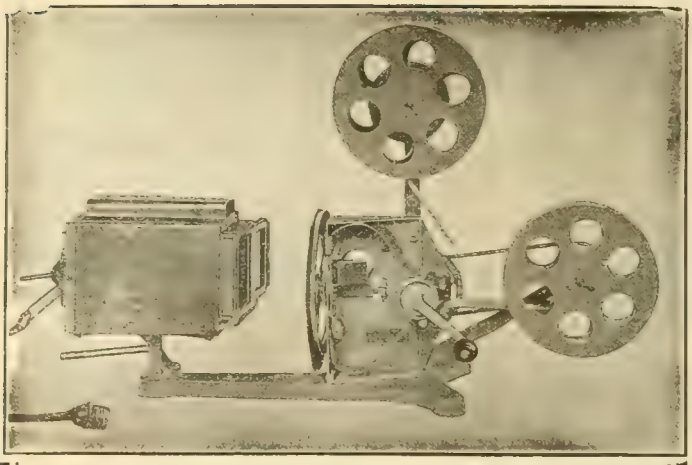

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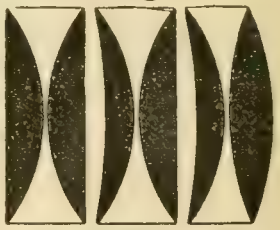

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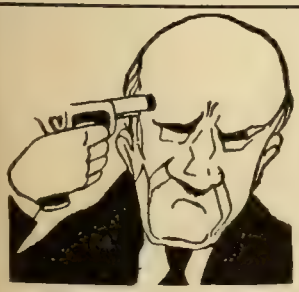

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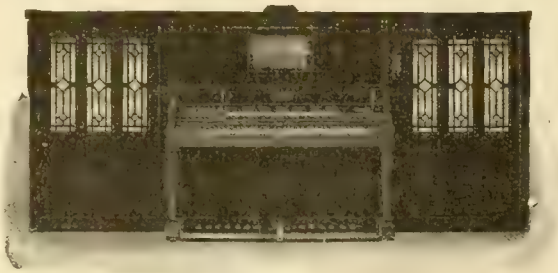

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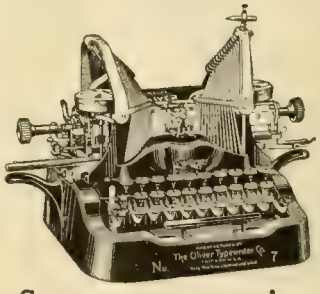

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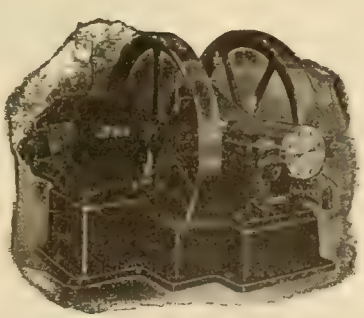

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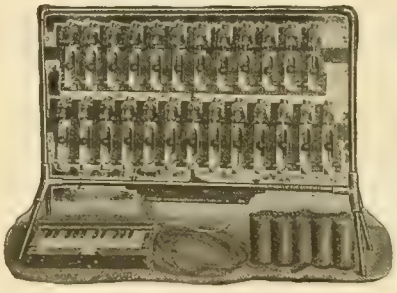

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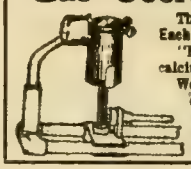

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presents in the leading parts the favorite Majestic players

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DOROTHY GISH and ROBERT HARRON

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THE MAJESTIC GUIDE FOR EXHIBITORS

(In which we try to tell only the truth about all Majestic releases)

HIS MOTHER'S TRUST (1 Reel) Release date Tuesday, Sept. 29—Not entirely up to standard of Majestic in detail of production but a strong story, featuring Robert Harron.

OUT OF THE AIR (2 Reels) Release date Sunday, Oct. 4—One of the most thrilling pictures we have ever seen. The hero drops from a flying aeroplane to a moving train, both going 60 miles an hour—a marvelous feat never before attempted.

THE UNPAINTED PORTRAIT (1 Reel) Release date Tuesday, Oct. 6—An exceedingly well-produced, strongly interesting society drama.

SANDS OF FATE (2 Reels) Release date Sunday, Oct. 11—Our candid opinion of this picture, featuring Dorothy Gish and Robert Harron, will be announced next week.

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A hilarious Western Comedy, featuring KATHLYN WILLIAMS
Written by B. M. BOWER

THE FIFTH MAN (Three Reels)
A spectacular Selig Jungle-Zoo Animal Picture, featuring BESSIE EYTON
Written by JAMES OLIVER CURWOOD

Your favorite newspaper can get plates from the **Western Newspaper Union** for novelettes written from these pictures by **KATHLYN WILLIAMS**

HEARTS AND MASKS (Three Reels)
(Released October 1) A Sensational Selig Detective Drama, featuring KATHLYN WILLIAMS
Written by HAROLD MacGRATH

The Western Newspaper Union has plates for this complete novel written by **HAROLD MacGRATH**

GARRISON'S FINISH (Three Reels)
(Released October 15) A Great Selig Race Track Drama
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RELEASED OCTOBER 5
The Moving Picture Cowboy
Two Reels
One of the most astonishing and clever acrobatic pictures ever made. TOM MIX performs the most astounding feats ever filmed.

RELEASED OCTOBER 5
The Hearst-Selig News Pictorial
One Reel

RELEASED OCTOBER 6
The Way of the Redman
One Reel
The duplicity of a white man moves an Indian to typical Redskin reprisals.

RELEASED OCTOBER 7
The Reparation
One Reel
A fascinating and thrilling Selig drama, picturing the story of an awakened honor.

RELEASED OCTOBER 8
The Hearst-Selig News Pictorial
One Reel

RELEASED OCTOBER 9
Jimmie, the Porter
Split Reel
A clever, Selig Farce-Comedy, full of laughs. On the same reel with Sidney Smith's latest motion picture cartoon, **DOC YAK'S BOTTLE.**

RELEASED OCTOBER 10
Her Victory Eternal
One Reel
This is a Selig tragedy, well played, with striking characters admirably portrayed. A tense story.

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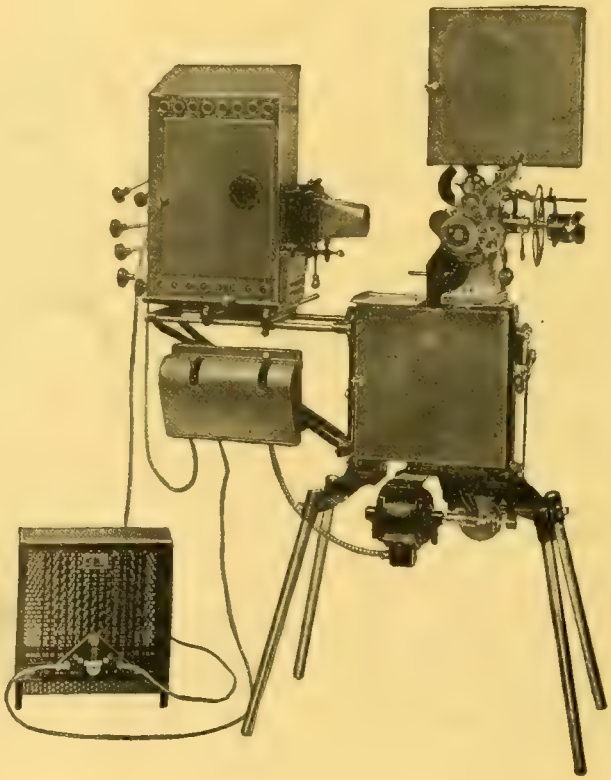

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NINETY GOLD STREET NEW YORK CITY

Vol. 22, No. 2 October 10, 1914 Price 10 Cents

H E HOFFMAN

MOVING PICTURE WORLD

THE FILM INDEX

EXHIBITORS' GUIDE

Scene from "The Other Man" (Essanay).

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In episode No. 16 of The Million Dollar Mystery is a thrilling portrayal of an *actual quicksand* into which Flo La Badie falls. See this exciting scene. See this struggle between life and death. See the daring rescue by James Cruze.

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THE THANHOUSER THREE-A-WEEK

Tuesday, Oct. 6. "The Cripple." (Two reels.) An exceptional drama featuring Nolan Gane, Lydia Mead, Arthur Bauer, Mrs. Fairbanks, E. C. Ward and Virginia Waite.

Friday, Oct. 9. "The Benevolence of Conductor 786." A one-reel drama illustrating the goodness of charity. The cast includes Riley Chamberlin, Helen Badgley (Thanhouse Kidlet), Marion and Madeline Fairbanks, Fan Bourke, Joe Sparks and J. S. Murray.

Sunday, Oct. 11. "The Rescue." One-reel drama featuring Mildred Hellar, Harry Benham and Mayre Hall.

48

THANHOUSER FILM CORPORATION, New Rochelle, N. Y.

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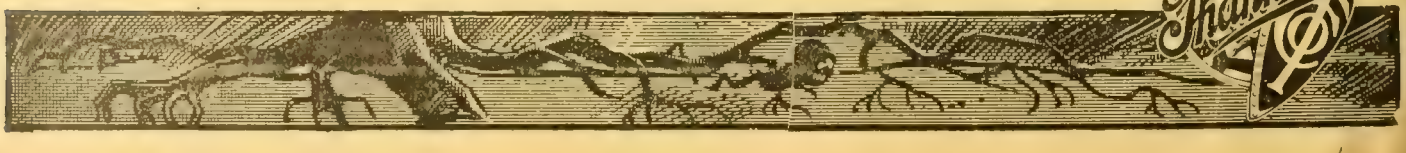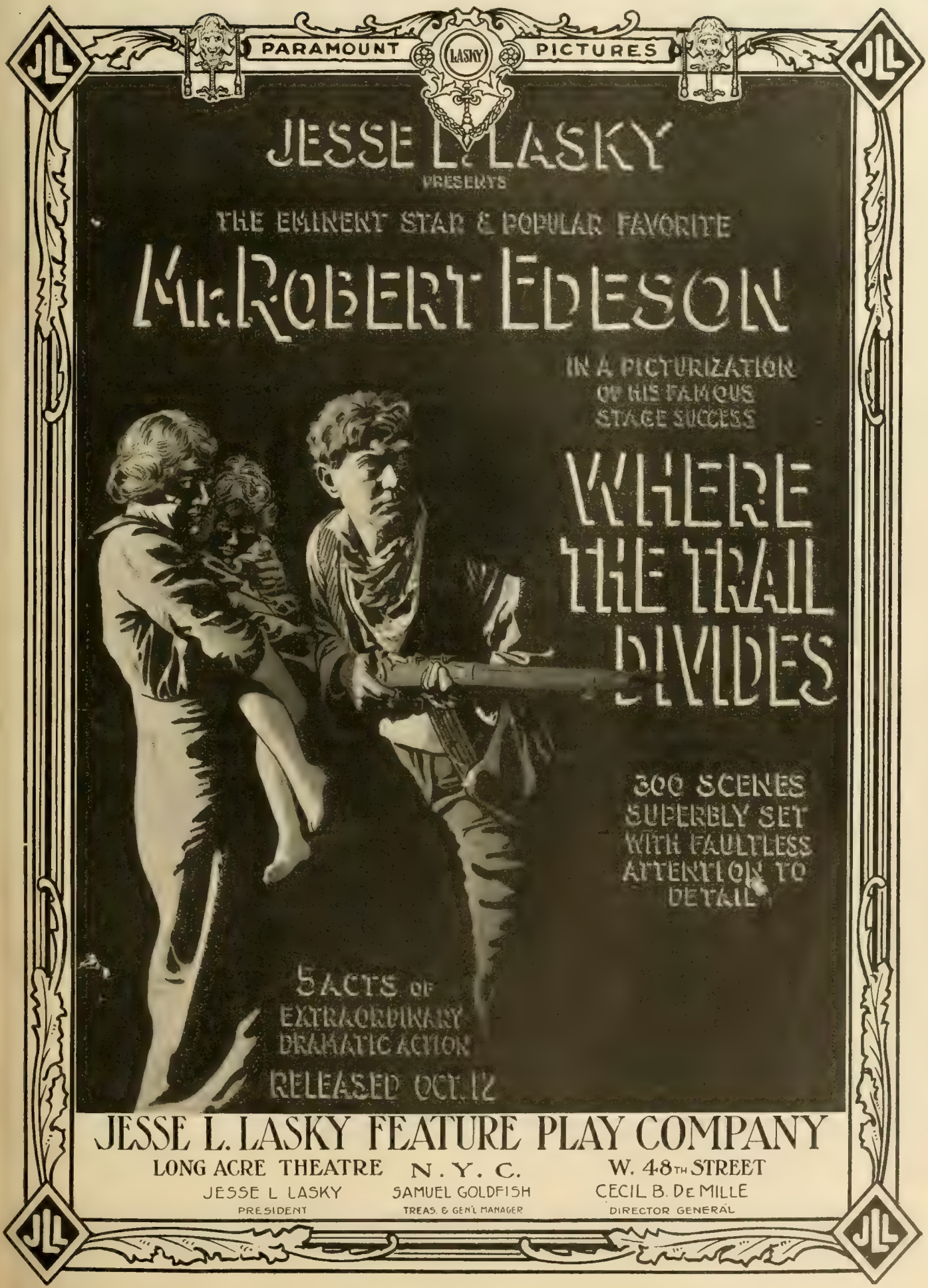

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—Released Monday, Oct. 19. Very, **very,** VERY funny!

—Billie Ritchie shows that he is one of the best knock-about comedians in the world. He'll knock you out of your seat a-laughing! and it's not just the daring falls he takes that tickle your resistibilities. **It's the genuine Comedy that is in him** and which sparkles out of him onto the screen and into your laughter-loving heart.

—Pathe Lehrman, the creator of the L-KO comedies, himself appears in "LOVE AND SURGERY," and the funny work of Gertrude Selby and rotund Henry Bergman help to keep you convulsed. Order "LOVE AND SURGERY" **now** and then order every L-KO comedy as released.

—NOW, THEN, LET'S DROP L-KO FOR A MINUTE AND TAKE STOCK ON THOSE SEVEN FEATURES FOR THE WEEK OF OCTOBER 12. HERE'S THE DOPE: MONDAY, OCT. 12, "THE DREAMER," 2-REEL VICTOR, J. WARREN KERRIGAN; TUESDAY, OCT. 13, "TREY O' HEARTS," NO. 11, "PAINTED HILLS," CLEO MADISON AND GEORGE LARKIN; WEDNESDAY, OCT. 14, "THE SQUATTER," 3-REEL ECLAIR, EDNA PAYNE AND ROBERT FRAZER; THURSDAY, OCT. 15, "FUTILITY OF REVENGE," 2-REEL IMP, DOROTHY PHILLIPS AND ALEX GADEN; FRIDAY, OCT. 16, "THE PADRONE'S WARD," 2-REEL POWERS, EDNA MAISON; SATURDAY, OCT. 17, "MONSIEUR BLUEBEARD," 2-REEL BISON, MURDOCK MACQUARRIE; SUNDAY, OCT. 18, "KID REGAN'S HANDS," 2-REEL REX, ANNA LITTLE AND HERBERT RAWLINSON.

—And did you know "THE ANIMATED WEEKLY" **is the only** news weekly that is getting any **live** stuff pertinent to the present European conflict? See the nearest Universal exchange QUICK and have them run off some late issues.

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—Smash that question into your brain. Search out the answer. Don't be satisfied till you KNOW the truth. Is the Universal the cheapest service? NO. Does it bring the steadiest and greatest profits to exhibitors? Yes!! That's the answer and the truth—and the sooner you realize it the better for your future!

Watch for more facts next week!

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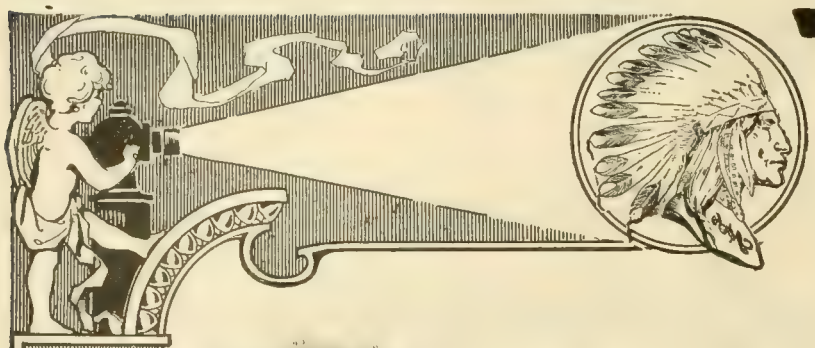

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Six – A

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Three Big Laughs

Three Big Thrills

MARGUERITE CLAYTON

Released Monday, October 12

"Sweedie Learns to Swim"

Another one of those screamingly funny comedies.

Released Tuesday, October 13

"Through Eyes of Love"

A romance containing more heart interest than any one-reel photoplay produced in years.

Released Wednesday, October 14

THE FABLE OF

"The Author and the Dear Public and the Plate of Mush"

By GEORGE ADE

In this George Ade has written one of the funniest of his "Fables in Slang" series.

Released Thursday, October 15

"Snakeville's Peace-Maker"

"Slippery Slim" and "Mustang Pete" again fight, but Sophie proves to be the dove of peace.

Released Friday, October 16

"The Other Man"

(In two Acts)

A stirring two-act drama from the pen of Maibeele Heikes Justice, one of the most famous short story writers in the country.

Released Saturday, October 17

"Broncho Billy Rewarded"

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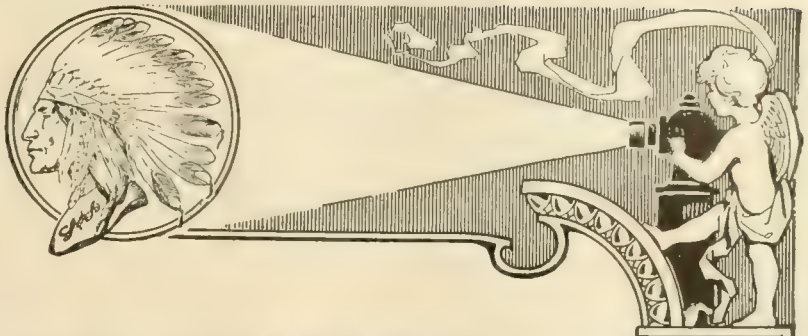

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Friday, Oct. 23—The Spark Eternal.

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Thursday, Oct. 8—Hello Mabel.

Saturday, Oct. 10—Those Love Pangs.

Monday, Oct. 12—The Anglers.

The Keystone Co. in the very near future will release a multiple reel comedy every other week in addition to the regular releases.

BRONCHO

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Wednesday, Oct. 7—The Boss of the 8th.

Wednesday, Oct. 14—The End of the Galley.

Wednesday, Oct. 21—Shorty and Sherlock Holmes.

DOMINO

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Thursday, Oct. 8—The Whiskey Runners.

Thursday, Oct. 15—Jimmy.

Thursday, Oct. 22—The Power of the Angelus.

Thursday, Oct. 29—Eric the Red's Wooing.

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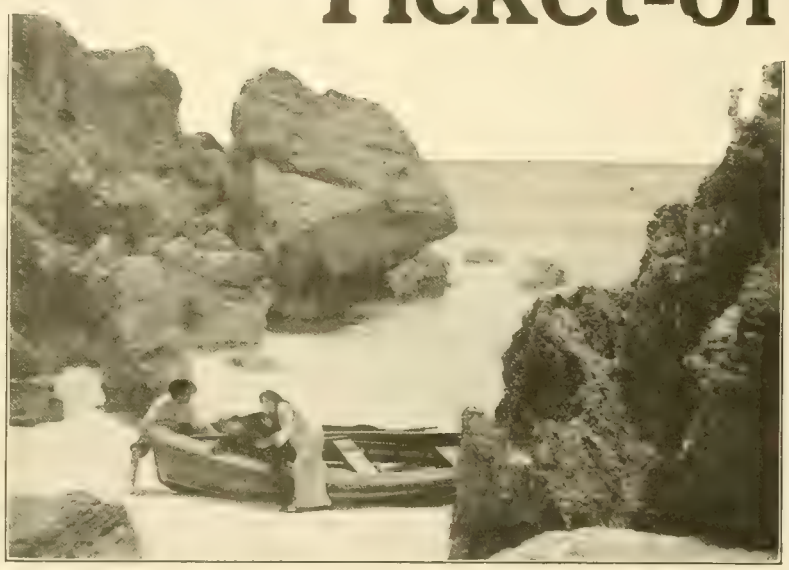

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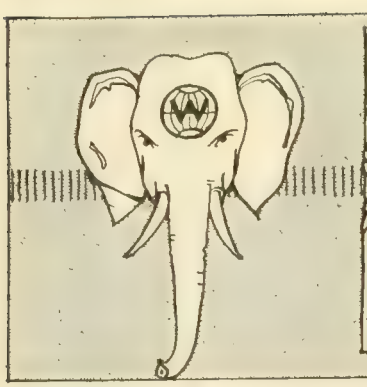

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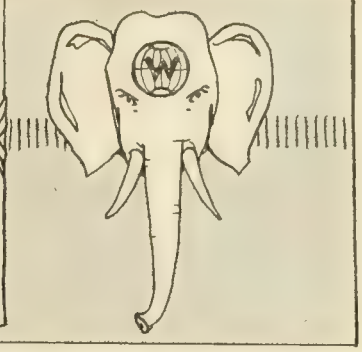

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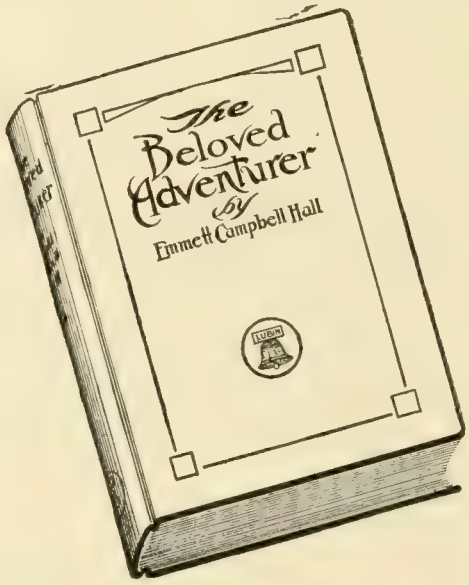

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SIX REGULAR RELEASES EACH WEEK

"THE BELOVED ADVENTURER," 4th of Series "AN AMERICAN HEIRESS." Drama. Monday, October 5th.
"A HUNTING ABSURDITY," "WIFIE'S ATHLETIC MAMMA." Split Reel Comedies. Tuesday, October 6th.
"THE GIRL AT THE LOCK."—Two Reel Drama. Wednesday, October 7th.
"IN OLD VIRGINIA."—Two Reel Drama. Thursday, October 8th.
"THE GREEN-EYED MONSTER."—Drama. Friday, October 9th.
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ON THE ISLE OF SARNE

A Comedy-Drama adapted from "The Picaroon" by H. B. Mariott Watson

Countess Dorothea was plunged into the depths of despair on learning that her uncle, the Duke, was determined upon her acceptance of Count Sigimund. She and her tutor were taken to the Isle of Sarne until she should submit. One day a yacht approached supposed to have on board the dreaded Sigimund; but instead it brought a stranger, Peter Seabrooke, with whom the Countess eventually fell in love and with whom she fled to England. Meanwhile, however, Seabrooke impersonated Sigimund so well that the Duke never suspected he was anyone else until the very last. An exciting well planned film.

In two parts. 2,000 feet. To be released Friday, Oct. 16th.

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Wednesday, October 14th	ANDY AND THE REDSKINS	1,000 ft. Comedy
Friday, October 16th	ON THE ISLE OF SARNE	2,000 ft. Comedy-Drama
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"Fisherman Kate"

Comedy.....MONDAY, OCT. 5

She goes for a day's catch. She doesn't get as much fun out of it as the rest of us. She blames all her troubles on Thirteen. KATE PRICE in the lead.

"His Unknown Girl"

Military Drama in Two Parts.....TUESDAY, OCT. 6

He had met her but didn't know her. He never did know her until, on the battlefield, his dying companion gave him her photograph. Then he met her again and he knew she was the right one. An all star cast.

"Kill or Cure"

Vita-Laugh Comedy.....WEDNESDAY, OCT. 7

By imbibing one draught of it, everybody gets busy. What they do would fill a book. It's a riot of fun and all to the mustard. An all-star cast.

"The Loan Shark King"

Drama.....THURSDAY, OCT. 8

To fatten his own purse he unconsciously kills his own daughter. He spends the remainder of his days trying to make amends for the past. VAN DYKE BROOKE, NORMA TALMADGE and ANTONIO MORENO are the principals.

"Josie's Legacy"

Comedy.....FRIDAY, OCT. 9

She has suitors galore. "Friends" pay her court. When her legacy is published, she is left alone with it and Hank. BILLY QUIRK and JOSIE SADLER make things lively.

"The Rose and the Thorn"

Drama in Two Parts.....SATURDAY, OCT. 10

When the flirt is through with folly, thorns and unhappiness strew her path. Her husband, by his kindness and love, makes the rose bloom again. DARWIN KARR and NAOMI CHILDERS are the leads.

SIX A WEEK

"MIDST WOODLAND SHADOWS"
An Idyl .....Monday, October 12

"MAREEA, THE FOSTER MOTHER"
Two-Part Drama .....Tuesday, October 13

"THE PEACEMAKER"
Comedy .....Wednesday, October 14

"HIS DOMINANT PASSION"
Drama .....Thursday, October 15

"FATTY'S SWEETHEART"
Comedy .....Friday, October 16

"THE GIRL IN THE CASE"
Two-Part Drama .....Saturday, October 17

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KALEM COMPANY, 235-9 W. 23d St., New York

MOVING PICTURE WORLD
THE FILM INDEX
EXHIBITORS' GUIDE

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(*The Index for this Issue will be found on page* 258.)

Entered at the General Post Office, New York City, as Second Class Matter.

Saturday, October 10, 1914.

Facts and Comments

IT WAS the writer's privilege and opportunity to attend a recent meeting of exhibitors called in a large Eastern city. The purpose of the meeting was to secure the co-operation of the exchanges in weeding out obnoxious competition. The exchange men had been invited to be present and they came promptly, representing all the organized groups of the producers of regular programs as well as the big concerns that specialize in feature service. The exhibitors in that particular city had been greatly annoyed by so-called "competitors" who insisted on showing from five to ten reels for five cents. They thought that the exchanges would be in a position to stop this evil by indirectly denying service through prohibitive rental prices While the exchange men present all agreed with the exhibitors in deploring such ruinous competition they pointed out that it was impossible to wipe out competition among the exchanges. It was finally decided that there was but one way of crowding out undesirable competition: Give them enough rope and they will hang themselves. There is no better remedy. One thing which greatly pleased the writer was the prevailing spirit of harmony and co-operation which characterized the meeting. The exhibitors were sympathetic in their attitude toward the exchange men, while the exchange men showed that they had made the exhibitors' troubles their own.

* * *

OLD experienced exhibitors have a simple method of telling whether the feature of their program is pleasing to the audience or not. The number of "lifts" is a good criterion. The "lift" refers to a patron raising or "lifting" his seat. While the film on the screen holds the proper interest of the spectator he will remain fast in his seat; sometimes too fast. Few patrons leave in the middle of the feature of the program unless it is decidedly poor.

* * *

IN another part of THE MOVING PICTURE WORLD will be found an appeal by Samuel Wheeler, the state president of the organized exhibitors in Pennsylvania, to all the exhibitors in his state to "get together." We earnestly hope that the appeal will be read and heeded by every exhibitor in the Keystone State. The president deserves great credit for his zeal and energy in the cause of organization and we are glad to render all possible aid. Pennsylvania has an obnoxious censorship law obnoxiously enforced. It is the intention of the president to agitate for the repeal of this law.. The law found its way on the statute book in anything but a respectable manner and it ought be wiped out as speedily as possible. Other important matters, from a moving picture point of view, will occupy the coming Pennsylvania legislature. It is proposed to offer on behalf of the exhibitors and of all liberal minded men a modification of the present draconic Sunday laws. The measure to be introduced will not be revolutionary by any means; no wide-open Sunday is contemplated, but it is proposed to allow motion picture exhibitions on Sundays under restrictions similar to those in the laws of the New England states. Nothing can be done unless the exhibitors are solidly organized and in a position to impress the law-makers.

* * *

WHILE the proposed war-tax does not touch films as such, as we pointed out in the last issue, a tax on motion picture theatres will undoubtedly be imposed. The sentiment of the exhibitors throughout the country seems to be that while no one can blame the government for seeking to insure its revenue the tax on motion picture theatres seems too high. A flat or fixed tax does not seem equitable. A graduated tax depending either on the number of tickets sold or on the seating capacity of each theatre would seem to be more just and reasonable. There was but little chance for opposition among those likely to be affected by the tax, but an eleventh hour protest against the size of the tax has been sent to Washington by the president of the National Exhibitors' League.

* * *

WE WISH to thank our numerous correspondents who are sending us clippings from all parts of the country showing the new and friendly attitude of the press toward the motion picture. Editorial mention of the topic is very frequent and is with scarcely an exception favorable and intelligent. Editors and reporters have learned a lot about motion pictures in the last year or so. For this change the industry itself is responsible and may take due credit. We had to fight prejudice and self-interest and powerful theatrical influences, but in the end we have won out simply because we deserved to.

Strong Screen Subjects

By Louis Reeves Harrison.

WAR pictures will probably come in a flood. Those produced on this side of the Atlantic should be given thoughtful consideration in the scenario. What are men fighting about? It is not to be supposed that Europeans are risking their lives and property to such a great extent without a great cause. There is undoubtedly a principle involved on each side. Something is to be ultimately determined at a cost beyond present calculations. There is truth of tremendous proportions, truth comprehending many subordinate truths, behind the action and reaction now making world history, and therein lies the essence of strength of any visualization bearing on the present conflict. To use it as a means to the mushy end that John shall cling to the lips of Mary until the last scene is dissolved, insures nausea in the audience.

Producers of war plays may desire to offend no one, to preserve an innocuous neutrality of sentiment, but the way to stir good red blood in those who watch screen visualizations is to take a strong grip on the original endowment of a war drama and carry its purpose to the end regardless of obejctions from biased individuals. Men are going to war with their eyes wide open. They are quite aware of the advantages of peace. They are prepared to suffer, to die, maybe, for what is back in their hearts. What they feel and how they feel is the very life-blood of a war drama, whether it illustrates, or is merely founded on the clash of millions in battle array. What is it all about? That is what people want to know.

So far as racial questions are concerned, our people are generously inclined. Manly Americans and womanly Americans in all parts of the country grieve over the intense present agony and assured future sorrow of people now engaged in a life or death struggle throughout Europe. There are splendid human creatures in all of the armies, men of trained minds, men ready and able to contribute beauty to some finer civilization than has been realized. Our people know this and feel deeply concerned about the outcome, so there is no question of prejudice involved one way or the other, so far as the various nationalities are concerned, but that outcome is the big issue. How is it to be ultimately determined and regulated? What are the principles of morality, of equity, of government to be established by force?

We did not hesitate to use force to secure a right of self-government. We did not hesitate to use force in suppressing slavery. We are unalterably opposed to tyranny, especially as exercised when one individual has uncontrolled or unlimited authority over others. Are not our own loftiest ideals, our most cherished hopes at stake in this bitter contest? Why should we be afraid to assert those ideals, or insinuate them, in visualizing war stories? They offer the strongest and most vital screen subjects of the day, and, when presented effectively, with profound sincerity, they may offer a way out for those who seem to be in the dark just now as to what they are to achieve in the end. No matter if a play is seen by people of British, French, German, Austrian or Russian sympathies, this is a time to Americanize them all.

Our institutions are far from perfect, but they will probably improve with our general growth of intelligence and much that is good in them is being adopted by less progressive nations. Why should we not, all of us, including those now destroying one another, come into a better understanding through the right presentation of our principles and our aspirations, what we believe in now and what we hope to accomplish? It is to be hoped that producers of moving pictures will not impose the restraints of timidity upon any sincere and capable visualization of what is timely and true. The thing to be cautious about is the promulgation of falsehood, not the sensibilities of this or that American of European birth or immediate derivation.

A mere lull in hostilities may mean their eventual resumption with increased violence. The big question is that of lasting peace, closely connected with general enlightenment to the extent of eliminating local pride or mistaken patriotism. The modern drift is towards measuring a man by his actual works, rather than by ancestral achievement or individual peculiarities. It is becoming less and less a question of who you are and more a question of what you can do in service to yourself, your friends and humankind. The drift of successful screen plays is broadly humanizing now, and the strongest subjects tend to a reconciliation of individual differences. These groups of men in Europe merely reflect other groups in centuries gone by, ever clashing from lack of widespread and comprehensive knowledge that they are interdependable. The injury of one group reacts on all.

Not in war plays, not in peace pleas, but in general appreciation of what is behind our growth as individuals and as nations will be found great secrets of universal interest. There is a rich harvest, not in the study of mankind as a whole, but in going beneath the surface of this or that type and bringing his peculiarities to light. We are quite as much interested in what a screen hero is feeling and thinking as in what he is doing, but most screen heroes might as well be dummies for all that we know of them through characterization. They all look alike—most of them resemble young men in the clothing store ads.—and act alike. On that account, possibly, the villain is more interesting. We are not a string of translucent, beautifully round, perfectly matched pearls, we men.

"However we may strive for the general," says Goethe, "we always remain individuals," and I believe he also said that "the history of a man is his character." At any event, each of us possesses certain characteristics and lack certain others with a result of variation that is often puzzling and always fascinating. One of the strongest screen subjects, therefore, is man as we do not know him, or woman as we never dare hope to know her. Are those at war in the right? Are those of us in peace wronging them? Have they good reason and we unreason? Is there a purpose far beyond our comprehension in what is going on? Work it out in the screen story.

Tremendous readers of magazines and newspapers, Americans are most interested in those things on which a life of activity and progress depends—vital subjects, such as improvement in government, religion and society—but this does not mean that we should lose picturesque phases of other times. I was deeply amused to read a sober criticism of Roman society a thousand and a half years ago, because almost exactly those conditions existed during the decline of the Roman Empire which we are attempting to better at this moment. What a chance for delicate satire! There is always opportunity to present modern problems in ancient setting and with more subtlety than in guise of today, often with greater charm.

War Tax Arouses Theatrical Men

The United Managers' Protective Association, Comprising in Its Membership All Divisions of Amusement Purveyors, to Make Direct Appeal to Senators---Brylawski Writes Members of the Upper House.

THE United Managers' Protective Association, composed of representatives of the amusement interests of the United States and Canada, is moving every possible agency in its effort to upset the proposed annual tax of $100 on theaters, the bill covering which already having passed the House of Representatives. It is now before the Senate. It is to the members of this latter body that the United Managers are appealing for a reversal of the action of the House, which was jammed through under the party lash and without public hearing to the interests affected by the bill. Here are the essential features of the measure as passed by the popular branch of Congress:

Sixth. Proprietors of theatres, museums, and concert halls in cities having more than fifteen thousand population as shown by the last preceding United States census, shall pay $100. Every edifice used for the purpose of dramatic or operatic or other representations, plays, or performances, for admission to which entrance money is received, not including halls rented or used occasionally for concerts or theatrical representations, shall be regarded as a theater; Provided, That whenever any such edifice is under lease at the passage of this Act, the tax shall be paid by the lessee, unless otherwise stipulated between the parties to said lease.

Eighth. Proprietors or agents of all other public exhibitions or shows for money not enumerated in this action shall pay $10; Provided, That a special tax paid in one state, territory, or the District of Columbia shall not exempt exhibitions from the tax in another state, territory, or the District of Columbia, and but one special tax shall be required for exhibitions within any one state, territory or the District of Columbia.

Perhaps it may be well right here to outline to those exhibitors who may not be familiar with the objects of the United Managers' Protective Association just what it proposes to do. The association has but recently entered the field. It has had predecessors, but somehow they have failed to achieve just what theatrical men most desired to accomplish. The present organization proclaims as one of its basic ideals that the interests of the regular, the legitimate, theater and the motion picture theater are identical. What materially concerns one concerns the other—in the little things as well as in the greater. A practical evidence of the community of interests is the fact that right now there is being organized a committee of prominent motion picture manufacturers to work in conjunction with the Board of Governors of the association. Later on these men will become full members of the board. The following have indicated their willingness to become governors of the association: P. J. Kennedy, president of the Biograph Company; Adolph Zukor, president of the Famous Players; P. A. Powers, president of Warner's Features; George Kleine, Harry R. Raver, president of the All Star Feature Corporation; C. H. Wilson, vice-president of Thomas A. Edison, Inc,; Jesse Lasky, William N. Selig, Siegmund Lubin, Carl Laemmle and Samuel Long. Together with Mr. Blackton this makes a motion picture board of twelve members.

The board of governors are A. L. Erlanger, Charles Frohman, David Belasco, William A. Brady, Al H. Woods, Martin Beck, Winthrop Ames, Sam H. Harris, Marcus Loew, John Cort, E. D. Stair, Alfred E. Aarons, Oscar Hammerstein, Harry G. Sommers, Daniel Frohman, William Fox, Sargent Aborn, Charles Burnham, Joseph Hart, Oliver Morosco, J. Stuart Blackton, Walter Vincent, George H. Nicolai, Albert Weis and Alf Hayman. Marc Klaw is president of the association, Lee Shubert first vice-president, E. F. Albee second vice-president, and Henry W. Savage third vice-president.

A World man had a talk with Ligon Johnson, general counsel of the association, in the executive offices in the New York Theater Building, on Tuesday. "This war tax of $100 on all theaters in towns of 15,000 and over is giving the members of this association the gravest concern," said Mr. Johnson. "We are taking active steps to upset the action of the House of Representatives—that is, we are bringing to bear on the Senators all possible influence to show them the evils that will flow to the theatrical industry if this measure is enacted into law.

"Just look at the situation: Here is a town, say, of 14,000. A theater in that small community seating 800 or a thousand persons will pay a tax of $10, as pointed out in Section 8, in spite of its admission price of 10, 20 or 30 cents or 50 cents. In a city of 15,000 we have a theater, a picture house, seating 200 and charging an admission of 5 cents. This house must pay a tax of $100. Right in our own city a little picture theater in one of the humbler sections must pay a tax of $100 just the same as the luxurious New Amsterdam. It is inequitable, to say the least, this idea of all houses paying a flat tax.

"The association aims to include in its membership all men connected with the amusement business. It recognizes that one of the big factors in the field is the motion picture theater, that legislation assailing it assails also directly or indirectly the regular theater. If there is to be censorship for pictures we realize it is only a question of time before there will be censorship for all. Then again the managers of one branch of the industry face the same problems on the labor side as do those of the other. For instance, there are the stage employes and the musicians. The interests of both divisions are uniform on all general questions.

"At the organization of the association there was a larger number of theatrical managers than motion picture representatives because the theater managers had had it made plain to them that an organization of this character was absolutely necessary. It is the intention of the association to have a national organization, with headquarters here, and also state locals. We aim to have close co-operation between the national and local organizations, to keep close watch on all proposed adverse legislation all over the country. We will have reports as to general conditions also.

"Now, referring again to the war tax, let me point out that but three businesses are singled out by the bill—stock brokers, pawn brokers, and theaters. It is not a graduated war tax on tickets or anything of that sort. It is a flat levy on the man who owns a theater or an amusement enterprise. It concerns every man who owns a picture house, and we appeal to the exhibitors to help us help them. The Senators hold the fate of this bill in their hands. We have asked for a hearing and have hopes that it will be granted. If it is we will send a committee to Washington, and we will present a strong case, urgent reasons why the theaters of the country should not be singled out in this measure. If Congress refuses to eliminate theaters it should in simple justice grant us a classification that will at least have the merit of less inequity than the proposed bill contained.

"The exhibitors can help in this matter—every picture house proprietor, no matter how small his business—and the smaller it is the harder the tax will hit him—can write to his Senator, he can appeal to his influential friends to write, setting forth the situation in his own case as he sees it. It is a time for fast, intelligent work.

"In taxing theaters Congress is taxing an educational institution, semi-educational, certainly. The war tax measure is not applied to luxuries—it does not touch yachts, which use the government highways; nor automobiles, which use the state highways; nor transportation lines, beverages, patent medicines, metals, coal, some of which industries derive their powers and privileges from the right of eminent domain. We have been sending out letters, like the following, for instance:

The Hon F. M. Simmons, Chairman, Finance Committee, United States Senate, Washington, D. C.

This Association represents the theater and motion picture houses throughout the United States. These are the greatest sufferers through present financial conditions. A large percentage of houses now open are being operated at a loss and kept only open in hopes of decrease in loss that rent and fixed charges necessitate. Every house closed means making property for time being valueless, for theater buildings, like schools and churches, can be used but for one purpose. The theater and pictures are educational institutions, as through them the child of today knows more of history, customs and spirit of ancient times, of geography, scenery and peoples of foreign lands, of development of science and wonders of nature than did the adult of a decade ago. Existing conditions permit no added charges and the proposed bill would add practically an impossible burden to many theaters. Over three hundred thousand people are engaged in theaters and motion picture enterprises, and the proposed bill will cause many of them to join the army of unemployed. It is respectfully suggested that a uniform tax

such as proposed on theaters generally would be most unfair under most favorable financial conditions and no more justified than making every person pay the same income tax regardless of his income. This Association respectfully asks to be heard on the bill.

UNITED MANAGERS' PROTECTIVE ASSOCIATION.

"Here is a copy of a letter we are sending out generally:

This association has secured the co-operation of all branches of organized labor connected with the theater and motion picture industry in its fight against the proposed war tax and formal protests have been wired to the Senate Committee by all these interests with requests for hearing before the committee.

It is important that every member of this organization wire or write his senator urging that he use his efforts against the proposed war tax on theaters (which includes the theater proper and motion picture theaters). I am herewith inclosing you copy of one of the letters that have gone to every senator at Washington. Please take up the matter with your own senator at once and use your influence to get others to do the same.

UNITED MANAGERS' PROTECTIVE ASSOCIATION.

New York, Sept. 29, 1914.

"The following telegrams have been forwarded by two of the trades unions affected by the proposed war tax:

Senator F. M. Simmons, Finance Committee, United States Senate, Washington, D. C.

The proposed war tax on theaters and motion picture houses will not only be a heavy burden but interfere with the employment opportunities of many members of our organization, who, even now, are seriously affected by the general conditions caused by the European conflict. The Boston and Chicago Grand opera companies and Symphony Orchestras of some cities have discontinued and musicians of the highest type are thrown in competition with others, and our experience has proven that in times of financial stress the seventy thousand musicians of the Federation are the first to be affected by loss of employment.

F. CAROTHERS,
President American Federation of Musicians.

Sept. 26, 1914.

F. M. Simmons, Chairman Finance Committee, United States Senate, Washington, D. C.

Our Alliance wishes to strongly protest against the proposed tax against regular and picture theaters. If passed, it will close many houses and organized labor will suffer as well as house managers.

CHARLES C. SHAY,
International Alliance of Theatrical Stage Employees.

Sept. 26, 1914.

"We want, as I said before, the co-operation of the exhibitors," concluded Mr. Johnson. "They can do much. As to the association, the theatrical board of directors and the motion picture directors will be combined in one body on October 1. We have in our board many divisions of the amusement field. Some of these divisions do not among themselves always agree in business, but in this organization they are working for the general good of all. The association is too big, too comprehensive, to take cognizance of factional questions."

PITTSBURGH FILM MEN ACT.

At a mass meeting of the Motion Picture Protective Association of Pittsburgh A. J. Hanna, the secretary, was requested to write to the senators at Washington protesting against the charge of $100 for moving picture theaters classed as theaters, and offered the suggestion that houses up to 500 seats pay $10, from 501 to 900 $50, and from 901 up $100.

MR. BRYLAWSKI WRITES SENATORS.

Fulton Brylawski, of Washington, D. C., secretary of the Motion Picture Exhibitors' League of the District and executive committee member of the national organization, has written the following letter to every Senator in Congress:

Dear Sir—The Bill, H. R. 18891, "To increase the Internal Revenue and for Other Purposes," provides, among other things, in the sixth section thereof that

> Proprietors of theaters, museums, and concert halls in cities having more than fifteen thousand population as shown by the last preceding United States census shall pay $100. Every edifice used for the purpose of dramatic or operatic or other representations, plays, or performances, for admission to which entrance money is received, not including halls rented or used occasionally for concerts or theatrical representations, shall be regarded as a theater.

As the National Vice-President of the Motion Picture Exhibitors' League of America, which includes in its membership thousands of motion picture theaters in all sections of the United States, and, as the Secretary of the Motion Picture Exhibitors' League of the District of Columbia, I respectfully beg to submit the following to your consideration:

The wording of the measure in its present form does not differentiate between theaters, excepting that theaters in towns of less than fifteen thousand inhabitants are not liable to this special tax. In a town of less than fifteen thousand inhabitants there are, in many instances, only several theaters, each of which may do a thriving business. In this city, for example, there are about ninety moving picture theaters, seating anywhere from one hundred and fifty to a thousand or more persons, and in addition thereto there are ten large theaters playing dramatic, operatic, vaudeville and burlesque attractions so that there is, in this city, one theater to every thirty-five hundred inhabitants.

The larger theaters, with their greater seating capacity and the higher prices, could, without feeling it a burden, easily pay the one-hundred-dollar tax intended to be levied by this proposed legislation, but the **smaller theater—the little moving picture house**, with only a few hundred seats, and where the admission charge is only five or ten cents—would not only feel such a tax burdensome in the extreme, but, in a great number of instances, would be compelled to go out of business. Judged by the popular idea of the enormous profits in the motion picture business, this statement may seem an exaggeration, but during the past year there were many moving picture theaters in this city that were compelled to go out of business because of their inability to cope with the larger theaters. During the month of November every theater in this city, large or small, must pay to the District of Columbia one hundred and five dollars for a license to operate during the coming year. Many of them will be hard pressed to realize this amount, and if compelled to pay an additional hundred dollars towards the Internal Revenue, I can state with great positiveness and certainty that a large number will be forced out of existence simply on this account.

It is not the purpose of this communication to endeavor to shirk the responsibility of defraying a part of this country's revenue, but simply to suggest a far more equitable manner in levying same, and as an example a sliding scale, like the following, would answer this purpose:

Theaters seating less than 300 might be taxed	$25
Theaters seating more than 300, and not exceeding 500	50
Theaters seating more than 500, and not exceeding 1,000	75
Theaters seating more than 1,000	100

I feel sure that if you will give the proper consideration to this letter you will, as a fair-minded man, see the force and equitableness of the argument herein advanced.

Sept. 26, 1914.

HEPWORTH'S NOT HURT BY WAR.

American Branch of the Big English Company Will Continue as Formerly to Sell in the Open Market.

"THE European conflict will have no ill effect on the product of the Hepworth company," said Mr. Parfrey, a director of the big English film manufacturing concern, this past week. Mr. Parfrey, who is vice-president of the Hepworth American company, was talking in the executive offices of the latter concern in the World's Tower Building. "On the contrary, we expect to have an increased sale of films," he said, "due partly of course to the shortage in the European supply. That is bound to benefit us. Are any of our employees going to the front? Oh, yes, quite a good number. A rather large contingent of our players have taken active service, but these have been replaced. Hepworth employees, actors and others, have banded together and formed the nucleus of a contingent and will go to the front together."

C. Parfrey.

When Albert Blinkhorn in England this summer tendered his resignation as president of the Hepworth American company on account of his determination to enter into the renting business, Mr. Parfrey was designated by the president of the Hepworth company to visit New York, look over market conditions and report accordingly to the home office. The result of Mr. Parfrey's investigations was the negotiation of a mutually satisfactory arrangement with Mr. Blinkhorn whereby the Blinkhorn Photoplays Corporation has agreed to take a large proportion of Hepworth, Florence Turner and Ivy Chase releases for the United States.

The Hepworth American company will continue as formerly to sell on the open market. The officers say there are a lot of good things coming along. The president of the American branch of Hepworth's is Cecil Hepworth. Willie Arthur is the treasurer of the company, and following the departure for home of Mr. Parfrey, within a few days, will be the executive head of the concern in the United States.

Associated with Mr. Arthur as sales and publicity manager will be John Wild. Mr. Wild has a wide knowledge of the American film market, having for a year been connected with the Gaumont company as sales manager.

BABY'S DISAPPEARANCE CAUSES EXCITEMENT.

Mrs. B. B. Barton, wife of one of the owners of the Isis Theater, Indianapolis, Ind., was recently mixed up in a baby disappearance at the theater which threw the picture entertainment into the shade. A mother left her infant asleep in a baby cab at the rear of the theater. The little one awakened and let out a wail, which the mother did not hear. Mrs. Barton picked it up and began walking up and down the aisles. Meanwhile the mother returned to the cab and found it empty. There were two or three shrieks and hysterical sobbing that brought the house up standing, with sunshine through the tears when Mrs. Barton restored the babe to its mother's arms and everything was explained.

Vitagraphers Have Narrow Escape

Several Players Overcome in Cold Water Are Rescued with Difficulty Following Wrecking of a Train.

By George Blaisdell.

THERE were real thrills for the spectators gathered in South River, N. J., on Sunday, September 27, to see a train wreck engineered for the benefit of the Vitagraph Company. A locomotive, tender and three cars were thrown from a trestle into a lake just as the efficient staff of the Flatbush studio had planned. It was all very exciting; but it was tame compared to what followed when the score of young players who were portraying the passengers started to swim a hundred or more feet from the wreck to the shore. The water was cold; the temperature of the air was below 60 degrees, the sun was overcast—a dull day all around. Two or three of the young women in their anxiety to get into the picture had said they could swim. Probably they could, for twenty or thirty feet in water of ordinary temperature; but when the chill struck in it was different.

The players were scattered at different points about the half submerged cars. At the signal from Ralph Ince, who was directing the scene for "The Juggernaut," a five-reel production, the players climbed down into the water and started for the sandy banks of the pond that in the picture will look like a river. Some of the actors in order to lend verisimility to the action were calling not very loudly for assistance. Earle Williams, who is playing a lead in the picture, jumped from the shore directly in front of the camera, ostensibly to swim to the aid of the heroine, a passenger. One of the players passed out of the scene to secure a rowboat, the better to facilitate the rescue. When Mr. Williams was about twenty feet from the shore the rowboat reached him—it was the only one on the small lake—and he took hold of the side. It was at that moment that Mr. Ince became convinced that one of the players

The real thrills of the day. In the left foreground is Earle Williams. In the center of the picture will be seen three chilled and exhausted players being aided by their fellow-actors—real heroes now, stage work forgotten. On the extreme right center is another group. Near the empty boat will be seen the oarsman swimming to a distressed player. the ripples indicating his course.

really was in trouble. He stopped the camera, told Mr. Williams to let go his hold and come ashore and ordered the oarsman to go to the assistance of Mrs. Mary Green. Mr. Williams did not at first understand the situation and retained his hold, as he had been instructed just before. The oarsman, finding he could not make headway, promptly dropped his oars, dived overboard, and swam toward the struggling players. Then it was noted that Rose Dugan, swimming ashore to the opposite side of the triangular bit of water, was suffering from cramp. Miss Dugan had been injured recently in an automobile accident, and her arm went back on her. Then George Levenhaw seemed to be in distress.

In the meantime Mr. Williams had started to swim ashore. He is not a strong swimmer, and in the deep and spring-fed water he found difficulty in securing his natatorial balance —his clothes were heavy and his body would not come to a horizontal position. He was treading water. Although the World man was not thirty feet from him, he had no idea that Mr. Williams felt his time had come—the face of the swimmer did not for once reveal his thoughts. There were so many other happenings in that bit of water that the eye could not comprehend all of them simultaneously. Mr. Williams got ashore, the last few feet clinging on to a rope which had been thrown him. He was exhausted, but by no means unconscious, as one of the rather lurid newspaper accounts stated.

Mrs. Green was brought ashore by two of the men, who had a hard time keeping her head above water. Miss Dugan's rescuers also had great difficulty in supporting her. One of them remarked afterward that she had greatly assisted by keeping her head and trying not to handicap her helpers in any manner. One of the striking incidents in a situation that had more real thrills in it than numberless screen dramas rolled into one was the action of one unidentified young woman who from the middle of the pond calmly yet emphatically pointed out those of her fellow-players who

Dynamiting the trestle as the locomotive neared the end of the structure.

were in distress. Part of the time she was treading water, circling around, and informing the men where to go. Her sang froid was still with her when she reached shore. When the players got out of the water they were hurried into the cars of a train standing by and furnished with stimulants and dry clothing.

A special train left New York at 10 o'clock in the morning for South River. It looked like a fine day, but Old Sol promptly went into eclipse just after the train arrived on the scene of action. If it was a dull day, the photographers found solace in the fact that such light as there was was steady. South River lies about a half dozen miles out of Perth Amboy. From the line of the Raritan River Railroad a spur had been erected on a trestle extending in a sharp curve 175 feet into a lake. The improvised structure ended abruptly some seventy-five feet from the shore.

Victor Smith, general manager of the Vitagraph Company, had charge of the proceedings of the day. Edward Wentworth directed the building of the trestle. Herman Rogers, for more than a score of years with Pain's Fireworks, and the head of the Vitagraph's destructive forces, planned the dynamiting that took place. Walter Arthur, head cameraman, directed the seven operators who were

Collapse of the end of the structure and the fall of the locomotive. Note the distance the locomotive jumped from the end of the crumbling timbers, indicating its speed; also showing why Cameraman Ross, in direct line, had reason to worry.

stationed at vantage points. Walter Ackerman, head property man, was all over the lot. Ralph Ince was the man of the day, however. He it was who in manner unruffled and in voice suited to the particular occasion guided operations. He used no megaphone, and he did not need one. He is a commander, a general, as well as a director.

It was a little after 1 o'clock when Mr. Ince gave the signal for the train to start on its last journey. Engineer John McGuire and Fireman Bill Stockton had old No. 56, a former

Long Island Railroad locomotive, fixed up better than they knew, as events proved. It was intended that the train should come around the curve at a speed of fifteen miles an hour, so as to afford the operators an opportunity to "panoram" their cameras. The train came around at a fast clip, picking up speed at every foot. McGuire had opened up the throttle perhaps a bit too wide just before he ran back to the rear of his old-fashioned "goat" and leaped to the ground. Just as the train neared the end of the structure, and traveling a strong thirty miles an hour, the dynamite placed near the termination was exploded, the last thirty or forty feet of timbers swayed and the engine and the first two cars plunged into the water, about fifteen feet deep at that point.

The nose of the locomotive stopped within a few feet of Cameraman Arthur Ross, stationed on a small platform

The position of the train as the wreck settled.

about fifteen feet in height. Mr. Ross was game. The hundreds of spectators lining the banks of the little lake believed the engine would strike his slender support and drag him down in the wreck. Mr. Ross continued to turn until the engine settled. He was drenched in the great volumes of spray thrown up by the plunging locomotive. He wiped off his lens, "panned" down and took pictures of the slowly dying snorts of No. 56. The second car of the train had telescoped into the first for a distance of a dozen feet. In spite of the fact that four windows of the side of the second car were paralleling the same number of the first but two of the eight panes involved were broken. The third car was suspended over the end of the trestle at an angle of 45 degrees. The front and rear trucks of the last car were loose and hanging by chains.

Mr. Rogers planted dynamite in the locomotive and the cameras were made ready to photograph the "boiler explosion." The blow-up was not over without incident other than what was prepared for. The crowds were pushed back. Then came the bringing down of the third car. With the report of a great gun the car swayed and fell into the water as the structure gave way. Splinters flew straight into the air

Dynamiting the engine, which will appear on the screen as a "Boiler Explosion."

for a distance of 150 feet. Shortly afterward followed the incidents described in the opening paragraphs.

It was an all-around stirring day. Many Vitagraph directors and players journeyed over to Jersey to see the sights. Among these were George D. Baker, Wallie Van, Hughie Mack, Paul Scardon and Charles Eldridge, to the latter of whom the World man is under especial obligation for many courtesies. Albert E. Smith of the Vitagraph Triumvirate was present during a part of the day. He walked out on the trestle and minutely inspected the arrangements. Tefft Johnson, who on the following day was to supervise a second train wreck for a picture he is directing, also was actively engaged. Dick Leslie, head make-up man of the company, had charge of the commissariat. He was a much-sought man and a popular one. It should be stated right here that his popularity was deserved, for he took the best of care of the company's guests as well as the players, both those in actual distress and those who feared they might be.

The train started back to the city at 4 o'clock. It was at that hour that the vagrant sun came out in all its glory. Mr. Ince held many of his players in the little Jersey village, as it was his intention to take more scenes on the day following. Miss Anita Stewart, who is playing one of the leads in "The Juggernaut," did not enter the water on Sunday, but it was understood that she would do so on Monday.

One unslated happening furnished amusement for the throng. It was just as Mr. Ince was ready to give the signal to start the train. One of his assistants had discovered a small puppy of indeterminate breed on the far shore near Cameraman Ross' tower. Fearing that he would "butt into" the show the canine was chased away. For a few feet he ran along the pond's edge. Then he decided he wanted to get a star position near the director and plunged into the water. Straight across he laid his course while the throng, a moment before silently, tensely awaiting the whistles announcing the start, relieved pent-up feelings in laughter. "Leave him alone, everybody," said Mr. Ince; "he'll come ashore all right." The little fellow did just that. He took up a position near the director, and shiveringly watched the smash. Another incident that attracted comment was the arm of one of the dummies—there was one at each window in the train—projecting through a broken pane in the second car. In the third and last car a female figure was standing up as if imploring assistance.

As Samuel Spedon, publicity manager of the Vitagraph Company, the following day pasted up the many columns of straight stuff wreck story in the New York newspapers there spread over his face a smile like unto that of the smile on the face of the tiger.

KILLED BY FALLING BOOTH.

Temporary Employe of the American Seating Company Caught in Collapse of Nearly Finished Structure.

THROUGH the collapse of a projection booth in the nearly completed Palace Theater, a picture house at 5605 Sixth avenue, Brooklyn, on September 28, Charles Bagantee, an employe of the American Seating Company, was instantly killed. Bagantee lived within a block of the new theater, and had but an hour before applied for and received employment. The theater was to be opened on the following Saturday and work was being rushed.

Bagantee was at work under the projection booth, suspended ten feet above the floor, when without warning it crashed down, bringing with it the five men working inside. It had been attached to the front wall of the theater and two heavy chains had been stretched from its outer corners to two beams in the ceiling. It is believed the front wall and beams were not strong enough to hold it. Half of the wall and the two beams came down with the booth, and with them plaster and planks. An alarm was sent out for police and firemen and ambulances. Bagantee had been crushed to death. The five others were not seriously injured.

The damage to the theater was about $1,500. David Mayer, of 564 44th street, Brooklyn, is said to be the owner of the building, which was one story in height.

KLEINE OPENS NEW BOSTON OFFICE.

George Kleine has opened a new office in Boston, Mass., to handle his line of attractions throughout New England. The office will be in charge of R. W. Marston at 597 Washington street. Mr. Marston will have the entire list of Kleine attractions, including some recent releases which have not yet been shown in that territory. Mr. Marston is well-known in the film business and particularly in New England, having traveled among exhibitors in those states for some years.

After five months on Broadway, "Cabiria," the d'Annunzio photo-spectacle, ends its Broadway career on October 10. It has played continuously in New York since May 9, thus establishing a record for a production of this character. At the present time it is being offered at Philadelphia, Boston, Chicago, St. Louis and other large cities.

Hugo Reisinger Dies in Germany

Well-Known Carbon Importer Passes Away in the Town of His Birth—Business to Continue as Usual.

THE death is announced of Hugo Reisinger, the well-known importer of Electra Pink Label Carbons, whose offices were at 11 Broadway. Mr. Reisinger was the first importer of carbons into the United States. It was about 1893 when the first invoice was received.

Mr. Reisinger's death occurred on September 26 in Langenschwalbach, near Wiesbaden, Germany, where he was born nearly 59 years ago. He left New York last April to serve as honorary commissioner to the Anglo-American Exposition to be held in London. He had been asked to aid in arranging the American art section. He was accompanied by his wife, formerly Miss Edmee Busch, daughter of the late Adolphus Busch of St. Louis, and her mother. Mr. Reisinger had been expected to return on October 11. He left two sons, Curt H. Reisinger and Walter F., the latter a student at Harvard University. The body will be brought to America. Mr.

The Late Hugo Reisinger.

Reisinger's business will be conducted in the future by C. A. Du Bosch and F. Dessin, who have for several years been in charge of Mr. Reisinger's commercial interests.

Hugo Reisinger had an international reputation as an art expert and connoisseur. He was the first to make a representative collection of modern American art for exhibit in Germany. It was in 1910 that he selected 200 American paintings and etchings for showing at the Prussian Royal Academy in Berlin and later in Munich. Mr. Reisinger paid all expenses in connection with this display abroad. In 1904 he was an honorary commissioner to Europe for the St. Louis Exposition. He arranged for the exhibit of German art for the German Government at the Metropolitan Museum of Art, at the Copley Society of Boston, and at the Art Institute at Chicago, in 1908-9.

Mr. Reisinger was graduated from the Royal Gymnasium, at Wiesbaden, Germany, in 1875. He engaged in the general importation of merchandise here in 1890, and became one of the largest firms in his line. He was a director of the Linde Air Products Company of New York and Buffalo and the Owens European Bottle Machine Company, Toledo, Ohio.

Mr. Reisinger was elected an honorary fellow for life of the Metropolitan Museum of Art, vice-president of the Germanic Museum of Harvard, and the Germanistic Society here. Columbia conferred the degree of A. M. on him in 1910. He was Commander of the Order of the Prussian Crown, Commander Order of Merit with the Star of St. Michael, (Bavarian) privy councilor to the Prince Regent, Ludwig, of Bavaria, and was a member of these clubs: Lotos, National Arts, German, Railroad, Garden City Golf, Englewood Country, Automobile Club of America, and the Imperial Automobile Club of Berlin.

Strange Story from Tennessee

Report That Miss Florence Turner Is on Her Way to Take Up Work in Chattanooga Vigorously Denied Here.

THE statement in Chattanooga (Tenn.) newspapers that Miss Florence Turner is to appear in the pictures of a company being organized by Byron and Lester Park has aroused interest in the local offices of Hepworth's and the Blinkhorn Photoplays Corporation. Its accuracy is vigorously assailed by Director Parfrey of the Hepworth company and by Albert Blinkhorn. The Chattanooga News stated under date of September 15 that "Within two weeks Miss Turner will be in Chattanooga ready to begin the production of special feature photoplays." On September 19 the Moving Picture World received an inquiry in regard to the project of the Photoplay Library Corporation, stating that the promoters claimed to have secured the services of Miss Turner. Under date of September 28 a member of the Chamber of Comerce forwards a clipping from the Chattanooga Times, from which the following is taken:

"The exact personnel of the principals for the producing company has not yet been announced, owing to the inability of Mr. Park to get in touch with Miss Florence Turner, the former Vitagraph star, who has been in England at the head of her own company for some time. The operations of the Turner Company were suddenly cut short a few weeks ago by the breaking out of the European war, and she announced that she would return to America. Lester Park was in touch with Miss Turner by cable when he was in Chattanooga ten days ago, and practically came to terms with her. She is now en route to New York on the Lusitania, and a contract will be closed immediately on her arrival."

Albert Blinkhorn, former president of the Hepworth American Company and now the head of the Blinkhorn Photoplays Corporation, when seen by a World man was more than skeptical. Mr. Blinkhorn has, up to date, handled all the productions of the Turner Films, which is Miss Turner's own English company. "I met Miss Turer the latter part of July when I visited her studio in England," said Mr. Blinkhorn. "The popular player told me that she was very happy in her surroundings, that she had no intention of leaving England except perhaps for a visit to New York some time in the future. I do not believe there is anything in the report that she is going to Chattanooga."

Director Parfrey of the Hepworth Company, between which concern and Turner Films there is the closest business relations, is at present in New York. "I can't believe there is a word of truth in the story," said Mr. Parfrey. "If I did I would immediately cable to England. So far as concerns the war interfering with her production in England you can say that it is absolutely false. I know that she has been going right along with her work. Furthermore, if there were any possibility of her leaving England I would have been advised by cable. You may be sure there is nothing of truth in the report."

The Lusitania arrived in England from New York on September 29. Miss Turner was not on board on the previous trip, so it is fair to assume she could not have been "en route" at the time the statement alleged she was.

LEWIS GELENG RETURNS TO NEW YORK.

Lewis A. J. Geleng, after an absence of a year and a half from New York, has returned to the city and says he intends to remain for a while. Mr. Geleng for a good part of the time away has been in Pittsburgh and Cleveland, where he has been doing camera work on industrial and commercial pictures.

WARNING OUT AGAINST ONE R. E. MILLER.

Warning has been circulated among police officials and sheriffs in Illinois to be on the lookout for a man answering to the name of R. E. Miller, who proposes to instruct people in the moving picture business. He is said to advertise in local papers for assistants and to agree to get positions with moving picture producers at $5 a day as soon as they become proficient. He also is described as willing for a fee to instruct in the art of photoplay writing. Miller is said to be about 45 or 50 years of age.

The Alliance Program

Officers and Manufacturers in New Concern Tell of Their Plans—Andrew J. Cobe General Manager.

THE announcement of the Alliance Films Corporation will cause much surprise in film circles. This company is offering a new program of multiple reel features to be released weekly. George West, of West Brothers Knitting Company, Syracuse, New York, is the president, and Andrew J. Cobe is the vice-president and general manager. "The Alliance proposition is practically a co-operative one," said Mr. Cobe, "and brings the manufacturer very close to the exhibitor. It eliminates entirely the sale of state rights, and makes each manufacturer back up his own product.

Andrew J. Cobe.

"Under the state right plan a manufacturer necessarily hesitates in spending large amounts upon production, for there is no assured market. Furthermore, the manufacturer's sole idea is to dispose of the territory.

"With the Alliance plan the manufacturer cannot make any money unless his film can earn it, for his profits are entirely derived from a percentage of the bookings. None of the manufacturers are interested in the exchanges, and the Alliance cannot, therefore, be influenced to release a picture that is not of the highest grade.

"A rotating committee appointed by the exchanges passes upon the films, and the exchanges know in advance the quality of the films they will handle. The manufacturers affiliated with the Alliance Films Corporation have splendid organizations, and the photography, acting and direction will always be of the highest class. Only subjects of great drawing power are being selected for dramatization.

"We have not made an announcement of the exchanges handling the Alliance Program for the reason that actual contracts have not yet been signed with a few of them, but within a week all arrangements will have been concluded. When the list is published it will be seen that the names will include the highest class renters of the country. No statement will be made by the Alliance which is not an assured fact, backed by contracts duly signed and sealed.

"For the same reason we are not announcing the names of the other manufacturers who will be affiliated with us, and while negotiations have been concluded and we would be warranted in publishing such information the actual contracts have not yet been signed. There are many high class theaters who would gladly pay a fair price for big feature productions, but who have been unable to secure a dependable supply from week to week. These exhibitors know the great disappointment caused by booking a widely advertised feature and to discover that on the screen it is but a mediocre subject. Before the Alliance advertises the subject it will have been run off and passed upon by the exchanges who will handle it, and with the class of exchange men handling the Alliance Program there is no doubt that they know a good film when they see it.

"There is not an element of 'forced program' in our entire organization. Every manufacturer must continually strive for quality. A franchise in the Alliance does not mean that a producer who is fortunate enough to get in can turn out footage to carry out the terms of his contract, but he must produce real features. And our standard is high."

M. H. Blackwell, treasurer of the Favorite Players Film Co., Inc., was also highly pleased with the Alliance plan of operation, saying:

"Our policy is to produce films from well-known books. Our first release, 'The Key to Yesterday,' will explain clearly what we consider a good film. The Alliance plan gives us an interest in our films when they are being shown in the theaters, and you can rest assured that we are as anxious as anybody to make money and that we will leave no stone unturned to make such pictures as will make the exhibitor our friend."

William H. Wright, treasurer of the Excelsior Film Company, expressed his pleasure in being affiliated with the Alliance Films Corporation. He said:

"The Alliance and its methods of marketing the film strongly appeal to us. We have confidence in our organization and the plans we have laid for the future, and we feel sure that we will meet with great success. We shall specialize in popular books, with film stars. Our first release in the Alliance Program is 'The Path Forbidden,' by John B. Clymer, featuring Octavia Handworth. We believe this film will cause a sensation, as startling effects are produced. Miss Handworth plays the dual role of the twin sisters and is seen crossing from one side of the stage to the other, meeting herself, and handing various articles to herself. This work had to be timed to the thousandth part of a second, and I do not know of its having ever been successfully accomplished before. Our next release is 'When Fate Leads Trump,' another picturization of a well-known book. We have several other subjects completely finished and ready for release, which will be duly announced.

"The state right proposition does not appeal to me for the reason that we have gone to great expense in making our films, and we feel sure that they are going to be highly successful. We are more than willing to take a chance with the exhibitor, and can confidently promise superior film productions. This Alliance plan is not a get-rich-quick stock-jobbing proposition, and every man in it must earn the money he makes."

S. G. Lindeman, treasurer of the Select Photoplay Producing Company, Inc., commented on the Alliance announcement in the following manner:

"We are in hearty accord with the ideas of the Alliance Films Corporation, and are willing to put the test of our product up to the exhibitor. A man who sincerely desires to make good film cannot find a flaw in the arrangement. The Alliance will put out our first picture, 'At the Old Cross Roads,' from which we expect great results. Arthur C. Aiston, the owner of the play, sent it out on the road for fourteen consecutive seasons and it always played to tremendous business, repeatedly breaking box office records. Many people have pronounced our film version of this play much more powerful than the legitimate drama, as all detail is clearly shown. However, we will be satisfied if it does as well as the original play, and we feel sure that every moving picture house that shows this subject will be more than satisfied. We shall continue making well-known plays, and as far as possible will present the original stars. In 'At the Old Cross Roads' Miss Estha Williams has her original role of Parepe."

While the list of exchanges has not yet been made public, when the announcement is made it will be seen that P. P. Craft, the well-known film man, has secured franchises for three offices. Mr. Craft says that the Alliance plan is the fairest proposition he has ever encountered in the history of the film business, and is very enthusiastic. "I have dreamed many times of such a condition," said Mr. Craft, "but I never expected to find manufacturers broad-minded enough to enter into such an arrangement. As far as the exchanges are concerned, I think that any man securing a franchise should thank his lucky stars, and should be moved to work with might and main to make successful the finest proposition ever launched."

BATTLE TO DEATH IN TWENTY FEET OF WATER.

It was Herbert Brenon and Hobart Henley who at great risk dove into twenty feet of water where they put up one of the most unique and spectacular fights ever done for the screen. This forms one of the scenes for "In Self Defense," a two real drama produced by the Imp Company under the direction of Herbert Brenon, up in the wilds of Connecticut.

Hobart Henley, as the brother, pursues Mr. Brenon, who enacts the role of the villain, to avenge an attempted wrong on his sister. The chase leads on to a lake where the two canoes clash together. Mr. Henley is dragged into the water, and after a terrific struggle, finally succeeds in strangling his opponent. The remainder of the story concerns apprehension and trial of the brother and the love which the sister has for a detective.

Violet Mercereau is seen in the role of the sister. Billy Shay plays the detective, while William Welsh and Mrs. Walker are seen as the father and mother of the boy and girl.

"Rescue of Stefansson Survivors"

Wonderful Motion Picture of the Arctic, Including the Rescue of the Survivors of the Wrecked Stefansson Expedition at Wrangell Island, Soon to Be Placed on the Market.

THE Sunset Motion Picture Co., of San Francisco, of which M. E. Cory, the well-known San Francisco exhibitor is at the head, will place upon the market about December 1 what promises to be the greatest picture ever made of life in the frozen North. The Sunset's expedition sailed from Seattle April 11 on board the schooner "King & Winge," owned by the Hibbard-Swenson Co., well-known Alaskan and Siberian traders. The cameramen were Director Fred Leroy Granville, of Los Angeles, who in previous globe circling trips has established a reputation as one of the world's best natural history motion picture photographers, and assistant cameraman George Charles Zalibra, of Pittsburg, Pa., who has also turned the crank in many foreign countries, and immediately previous to the present Arctic trip was engaged in making pictures of the Mexican Revolution. A dark room was constructed aboard the vessel and complete equipment installed for developing the still pictures and test strips of the motion pictures. The equipment included two of the best motion picture cameras available and 50,000 feet of negative, three still cameras, and an enormous quantity of plates and films were also taken. The vessel was also equipped with small boats, motor driven, which enabled the cameramen to push their way into many inland streams.

Capt. Olaf Jacobson.

Over 14,000 miles have been covered and pictures have been made of every phase of animal life in the North. Some particularly wonderful polar bear, grizzly bear, walrus, seal, reindeer, and Siberian wolf pictures have been secured. Bird life has also been thoroughly covered. Particular attention has been paid to the life, habits, and customs of the natives. A comparison showing the difference between the natives under the American flag and under the Russian flag is vividly shown. The difference in the schools and the personal appearance speak volumes for the Stars and Stripes. Good pictures have been secured in Siberia of the Russian governor

King & Winge, the Rescue Ship.

together with many scenes of his official and private life. The big dog sled race known as the Alaskan sweepstakes was also filmed. However, the chief feature of the picture is the rescue of the Steamer "Belvedere" and its crew, which was caught off Point Barrow last September and who have passed the entire year in the grip of the ice. After rescuing the "Belvedere" the "King & Winge" made several attempts to reach Wrangell Island to rescue the Stefansson survivors. At one time the "King & Winge" got stuck in the ice, breaking her propeller and rudder and for a time it looked as though she would share the fate of the Stefansson vessel, "The Karluck." However, the crew succeeded in putting on a new rudder and propeller and dynamiting through the ice to the open water. They finally succeeded in reaching Wrangell Island and in rescuing those of the Stefansson expedition who had not succumbed to the privations and hardships encountered since being marooned on the desolate frozen island.

The Whaler Belvedere in the Ice.

Upon the return trip to Nome the U. S. Revenue Cutter "Bear" was met and the survivors transferred to the "Bear," where they were given medical attention.

The exhibition of this great picture will be agreeably awaited by the entire world as great interest has been taken in the famous Stefansson expedition and efforts have been made by the United States, England, and Russia to rescue the Stefansson survivors with the aid of government vessels.

The Sunset Motion Picture Co.'s expedition is expected to return to San Francisco about the middle of October and Mr. Cory writes that he will probably be in New York about December 1 to arrange for marketing the picture.

Ralph E. Brooks Arrested in Richmond

Charged with Having Defrauded Women and Girls Out of Small Sums in Washington City.

Advertising himself as a director of motion pictures and desiring the assistance of a number of young women to take part in the making of Dixie motion picture plays, Ralph E. Brooks was recently arrested in Richmond, Va. Brooks was charged with being a fugitive from justice from Washington City, where it is alleged he defrauded a number of girls and women of small sums.

Brooks admitted to the Richmond police, it is said, that he had obtained money from four girls in Washington, but denied having taken any from the number of Richmond women who had called at his office. He said that his arrest had taken place before his plans could mature and that he would fight extradition.

SPITZER WITH WORLD FILM CORPORATION.

N. H. Spitzer has been placed in charge of the Kansas City, Mo. office of the World Film Corporation, succeeding R. L. White. Mr. Spitzer has been indentified with the film business for several years, and during that time has shown that he is capable of adapting himself to any phase of the business.

Several years ago he was the New York representative of the American Curtain and Supply Company, now the Alco, opening up that territory for them with the Radium Gold Fibre Screen. Later he was field man for Warner, under Mr. Berman. Then he joined the Lasky forces under Mr. Barnett and later was with "The Million Dollar Mystery."

NEW CALIFORNIA FILM COMPANY.

Announcement is made from Oroville, Butte County, Cal., that the United States Feature Film Company is immediately to begin the construction of permanent buildings in that city on a tract of twenty acres.

BUFFALO TIMES HOLDING PATHESCOPE CONTEST

The Buffalo Times is to award a Pathescope projector to the twelve schools receiving the greatest number of votes in a coupon round-up. It is designed so to arrange matters that the smaller schools will have a chance with the big ones.

James Gordon Back From Bermuda

Well-Known Director Compelled to Leave the Island as All of His Extras Were Ordered to the Front.

AFTER a stay of six months in Bermuda James Gordon has returned to New York bringing with him the members of the Victory company. Mr. Gordon's homecoming was due to the war indirectly, and directly to the fact that the second battalion of the Lincolnshire regiment, from which Mr. Gordon had selected his extras, had gone to the front. The island has been under martial law from the beginning of hostilities. Besides directing, Mr. Gordon has been playing strong leads in the five subjects he has produced. Miss Betty Harte is the leading woman of the company. E. A. Turner and Walter Fischer are the juveniles and Alfred Sidwell is the character man.

James Gordon.

On account of weather conditions Mr. Gordon was able to make but eighteen reels. These were divided as follows: "The Oath of a Viking," three reels, a story dealing with the Viking age; "The Next in Command," a three-part military tale of the Sudan, in which were employed 150 soldiers and 40 horses; "The Poisoned Pool," in five reels, now making a hit with exhibitors; "Mexico's Insult to the United States Flag," which starts out seriously but ends in comedy; "The Wildflower," the scenario of which was writen by Miss Harte and in which she is featured together with Mr. Gordon. These subjects are being released through the Picture Playhouse Film Company.

Mr. Gordon had been anxious to take a picture of the departing regiment, among the members of which he had many firm friends. He appealed to the Governor, pointing out the great value of the film from the educational as well as from the sentimental viewpoint. The Governor admitted that the picture would have great interest in England and the British colonies, but after having the matter under advisement for a few days said he was compelled to decline the application. When the regiment was marching down to the steamer Mr. Gordon drove to the pier. As the men of the two companies among which he had such fast friends passed him every hat came off with a cheery good-bye for the director. Mr. Gordon was deeply impressed by the parting, realizing that so many of the fine fellows might not get back from France. "It hit me hard," he said.

In the making of "The Poisoned Pool" Mr. Gordon used a fourteen-foot python, which he handled himself. He admitted it was a bit ticklish at first. He kept the snake in his room for two weeks before using it in the picture. It was the first snake, by the way, to enter Bermuda, so far as known, and Mr. Gordon had some trouble getting it by the authorities. He said the snake was powerless if held by the neck and tail—that then it could not constrict. In one scene Mr. Gordon had slated himself to climb a pole to get away from cannibals. As he started up, the snake was to be lowered until but a foot separated the man and the reptile, when the latter was to be shot through the head, presumably by a man in the distance, actually by an expert rifleman at fairly close quarters. "The snake was shot through the head all right," said Mr. Gordon. "We tumbled it into a bag and I took it home. The next morning I drove out into the woods with a cameraman and a negro who was to play a savage. We intended to make the scene following the shooting. I was to reach up and grab the snake and throw him down upon the cannibal under me. I dove into the bag for the snake, assuming of course it was dead. I pulled it out by the tail when suddenly I discovered more signs of life than I had at any previous time noted. The negro had never seen one before, and you may be sure the colored man was properly frightened. I finally managed to get a grip on Mr. Fourteen Feet and hold him down while the negro was trying to cut a forked stick. It was a long time before he was able to carry out his assignment, but eventually he brought back the fork. I made a sure job of the killing this time, you may be sure."

Philip Lonergan Has New Job

PHILIP LONERGAN, editor of scenarios (it should be "script editor") at Thanhouser Film Corporation, New Rochelle, has another honor thrust upon him. He is in charge of the entire production of the studio at the present time, and he is acceptably filling the position.

Y'see, Lloyd F. Lonergan, Chief of Production, has gone away out to the Coast upon business matters of great importance dealing with the Pan-American Exposition that breaks there in 1915, and during his indefinite absence Phil will have charge of the big New Rochelle studio. That means that in addition to writing scripts to take care of the Thanhouser "Three a Week," and the Princess weekly release, he has to devote the rest of his hours in the factory and studio. He must see that directors are kept busy by having sets erected on time; see that the studio manager has help enough to keep things moving; supervise the work of cutting negatives; watch the finished print run in the projection room and decide what to retain and what to omit; consult with the joining room overseer in relation to releases; help the cast director pick "types" for photoplays; give the right director the right script; eat (for men must dine); and then meet out-of-town people prominent in the film game and devote a certain portion of his day to entertaining them.

Philip Lonergan.

It will be readily seen that Philip has a cinch! Also he must commute to Brooklyn after his labors are over at the Thanhouser plant for the day, and hie himself northward in the morning so as to reach New Rochelle in time to hear the grass breathe. But it's all in a day's work to genial Phil. He feels that his "big" brother deserves a vacation away from the plant after writing 800 or more scripts in the past five years and putting over "The Million Dollar Mystery," and is content to work the 24 hours if it's necessary to keep the Thanhouser banner flying from the flagstaff.

PLAYERS TO ATTEND LEAGUE BALL.

More than forty acceptances have already been received from motion picture actors and actresses of the invitations extended by the Motion Picture Exhibitors' League of the District of Columbia to attend the ball to be given by the League on Hallowe'en. In advertising this event each theater in Washington is this week using a slide bearing the following: "Your only opportunity to personally meet all your favorite photoplay stars at the grand ball and reception at Convention Hall, given under the auspices of the Motion Picture Exhibitors' League." The Washington Star is devoting considerable space to this event and aiding the exhibitors to quite an extent. Among those announced as coming are Francis X. Bushman, Earle Williams, James Morrison, Lloyd Lonergan, Florence LaBadie, James Cruze, Arthur Johnson, Howard Mitchell, Hughie Mack, Wallie Van, Norma Phillips, Mary Fuller, James Daley, Clara Lambert, Ben Wilson, Marguerite Snow, Ralph Ince, Peter Lang, John Smiley, Joseph Smiley, Harry Morey, Flora Finch, Leah Baird, Florence Hackett, Justina Huff, Louise Huff, Mayme Kelso, Kate Price, Lillie Leslie, Dorothy Kelly, Mary Maurice, Norma Talmadge, Ethel Clayton, Romaine Fielding, Earl Metcalf, Edgar Jones, Lillian Walker, Anita Stewart, and a number of others.

BIG JACKSONVILLE HOUSE NEARING COMPLETION.

The Republic Theater of Jacksonville, Fla., is nearing completion. More than $40,000 is said to have been spent on its construction. There will be a seating capacity of 800, with an unobstructed view for all. Special attention has been given to the fireproof factors. The theater will be under the management of H. H. MacKirgan, who has given his personal supervision to the erection of the structure.

Detroit Universal Offices Renovated

Rapid Expansion of Business Under the Management of George Weeks—Night and Day Forces Employed.

EXTENSIVE alterations are being made to the quarters of the Detroit Universal Film Company, at Woodward and Larned streets, Detroit. This firm occupies the second, third and fourth floors of the building, and probably has the largest quarters of any film exchange in the city, despite the fact that it is not two years old. The business is under the management of George Weeks, who has more than doubled it since he took hold. Two men in the organization worthy of special mention are Bert Diener, conceded to be one of the best booking managers in the Middle West, and a pioneer in the motion picture business, and Joe Lingeman, who has charge of the mounting department.

Every floor occupied by the Universal offices is to be redecorated and renovated throughout. On the second floor are the general offices and reception room, while in the rear is a showroom for supplies. New cases have been ordered to show machine parts, and in the same room will be on exhibition such well-known picture machines as the Simplex, Power, Edison and Motiograph. On this floor are also a repair department and a desk for the inspectors of films. There are six inspectors during the day and four at night, each of whom has his individual motor to work with. On the third floor are the private offices of the booking, poster and projection departments. When the projection room is completed there will be seats for spectators and other conveniences. Every Universal reel is inspected at the office before it is booked. On the third floor is the mounting department. An average of five hundred large mounts of all kinds are produced each day, and all by hand. Mr. Lingeman, manager of this department, has two men to assist him. On account of their success, most of the theaters rent the mounts as they need them, and in this way the film company can use them a dozen times, thereby getting back the original cost and at the same time giving the theaters a beautiful big mount for very little money. The Detroit Universal company works a double crew in practically all departments, one during the day and the other at night, so that a customer can be taken care of at any hour out of the twenty-four.

The Detroit Universal Film Company is not a direct branch of the Universal Film Manufacturing Company of New York. It is composed of Detroit business men who control all of the capital stock. The company, however, is under contract to handle exclusively Universal films. The men behind the Detroit company include Frank Drew, Sam Levey, William Fitzgerald, Charles Wesch and George Weeks, who recently became a stockholder. The company is booking approximately seventy of the one hundred and twenty-five motion picture houses in Detroit and, in addition, has a large business through the state. George Weeks, manager of the Detroit Universal Film Company, returned September 21 from a week's business trip to New York City.

UNCOVERS COMPLICATED THEFT SYSTEM.

An international traffic in stolen moving picture films has been exposed by Detroit detectives, mention of which was recently made in the Moving Picture World. Thus far, however, no important arrests have been made. It seems that the stolen films have been passed to a "fence" on Congress street, Detroit, and then shipped to a Philadelphia exporting firm. Since the reports of thefts from film exchanges in Detroit, the police have been conducting a thorough investigation and believe they have uncovered the most complicated system of theft discovered here in months. The films were being passed out to ragpickers in waste paper which was being disposed of by the film companies. The ragpickers in turn carried them several doors away, delivered them to another man, who turned them over to a negro janitor and watchman in a building in Congress street West. He carried them to a Fort street West building, and from there they were delivered to another confederate, who turned them over to the real "fence" at a Congress street East address. This man is alleged to have shipped them to a Philadelphia company whose address has been found. From there they have been exported after changing the titles. Of late the General Film Company lost four films, the Wolverine Film Exchange three, and other exchanges have also reported thefts.

SOUTHERN STATES ELECTS OFFICERS.

At a reorganization recently of the Southern States Film Company of Oklahoma City, L. C. Cullison was elected president and general manager. The officers and stockholders mapped out a program of immediate activity.

INQUEST CLUB MEETS.

The Inquest Club had its first Fall meeting on Monday evening, September 21, at the Savoy, 34th street, west of Broadway, where twenty-three Inquesters studied a first run show made up of Biograph's "Just a Bit of Life" (drama); Edison's "The Adventure of the Hasty Elopement," the ninth of "Octavius"—Amateur Detective Series (comedy); Kalem's "The Potter and the Clay" (two part drama), and Vitagraph's "Fine Feathers Make Fine Birds." After the show the Inquest Club slide announced that the Inquesters would congregate in the lobby and at 9:20 old acquaintances were renewed and new ones made, but the "daddy of 'em all" —Epes Winthrop Sargent—was "lubinizing" at Jacksonville and had passed his mace to John William Kellette to keep "Doc" Reed, of Morristown; Rev. Dr. Stockton, of East Orange, and Miss Davis, of New York City, from talking about the war, as the club has decided to be neutral except to war upon bad photoplays. The program was taken up for discussion after a communication from Mr. Sargent was read, passing the temporary control of the club to Mr. Kellette, and advising the members of the condition of the market. Mr. Hirsch led the discussion on "Fine Feathers Make Fine Birds." The ladies found fault with the plot of the story, which had to do with a wife whose personal appearance had to be neglected for the care of her children, and because of her slovenly dress the husband sought the companionship of an actress who eventually sent the wife, dressed in fine feathers, to keep an appointment with her own husband. "Just a Bit of Life" was also badly handled in production and came in for a thorough discussion led by Doctor Stockton, who also led the discussion on "The Potter and the Clay." On the last one it was agreed to a unit that the unhappy ending was unnatural and that the author did not follow the interpretation of the verse in "Romans" anent the potter and the clay. The "Octavius" release was a good example of the "magazine story" that would not make a good photoplay, and it failed to get even a chuckle at the Savoy. Carl Louis Gregory spoke for a few minutes on "undersea" stories and invited the Inquesters to try writing plots that could be produced in the Williamson submersible tube. The next meeting will be on Monday evening, October 5, at the same time and place.

ANGRY CANADIAN SOLDIERS WRECK PICTURE TENT.

Enraged at a moving picture tent show owner for failing to change his program, Canadian soldiers at Valcartier Camp, Quebec, recently pulled the pegs supporting the canvas, pushed over the pole and set the tent on fire. Maybe the fire was not incendiary; it may have started from the overturning of one or more of the oil lamps which provided such light as the show may have needed. A perfectly good tent and all of its fixings were reduced to ashes, nevertheless, and, following the hasty automobile exit of the proprietor and his operator, there remained none to express regrets, if one may believe Canadian newspaper accounts.

Thirty-two thousand soldiers in camp at Valcartier have been awaiting orders to sail for the front in France. They have been impatient to "get busy." They turned to the motion picture entertainment as recreation. At first there was no complaint when the program was unchanged. Then mutterings were heard, and the provost police warned the picture proprietor, said to have been James Goldgrabber of the International Cinema Clearing House, of New York, that he must give the soldiers a fair deal. Evidently no attention was paid to the protest, for on the evening of the disturbance there were insistent demands from the soldiers for "money back." The claims were refused. Then things happened. The tent was jammed, and many were caught under the falling canvas, but no one was seriously hurt. The proprietor was able to get his two machines into the Y. M. C. A. tent before the flames started, and he departed.

BURNED BY PREMATURE EXPLOSION OF BOMB.

Frank Walton, assistant to J. Searle Dawley at the Dyreda studios in Yonkers, has been wearing elaborate bandages on his right hand, the result of a premature explosion of a bomb. Mr. Walton was working in a battle scene and held the missile all lighted to throw into the field of the camera. He held on to the bomb too long, and got a bad burn. The wound is healing finely.

B. E. CORNELL IN TOWN.

B. E. Cornell, a well-known exhibitor, whose theater is in Fayette street, Syracuse, was in New York last week. Mr. Cornell said business had been good all summer. Asked as to how organization matters stood in his section, he replied that there was "nothing doing."

Max Linder Reported Killed.

Berlin Dispatch Says Noted Pathe Star Comedian Met His Death in Battle of the Aisne.

A CABLE dispatch from Berlin by way of Rome reports the death of Max Linder. He is said to have been killed in the battle of the Aisne, which at the time of writing (October 1) is in its twentieth day. While Mr. Linder was serving with the French forces, in the first line reserve, it is not necessarily unusual that his death should be reported from the German capital, although, of course, had it come from a French source there would have been less liability of error. There is the hope on the part of his many friends that it may be a case of mistaken identity. Mr. Linder has always been known as a man absolutely fearless. The quality he has on numberless occasions displayed in his pictures easily may have contributed to his death on the field of battle.

Max Linder literally had made millions laugh. He was the first of the screen's great comedians, and he had maintained his position down to the present time. He was born forty-nine years ago, and his age at his death indicates that his entrance into active service in the French army was from choice, not from necessity.

Max Linder.

Linder as a boy of a dozen years old took a prize in declamation at school. His talents came to the attention of George Bargy, of the Comedie Francaise, and through his influence the lad was given a chance in the Varieties. He made good from the start. Before he was out of his teens he went to the Comedie Francaise. Here it was that Charles Pathe noted his work, and about ten years ago offered him work in the pictures. Mr. Pathe made Mr. Linder a proposition that would net him about $12,000 a year, which was accepted. Mr. Linder had been with Pathe Freres up to the time of his departure for the war.

Mr. Linder's income had steadily increased from the first. Two years ago he went to Russia on a picture-making tour, and his two months' stay netted him $600 a day. Last year he made another and similar visit to Russia, and his one month's work yielded him $24,000. His income had reached the point of $70,000 a year, making him the best-paid star in pictures; and it is doubtful if there are many who on the legitimate stage exceeded him in earning capacity. Mr. Linder used no scenario in his work of directing his own pictures. He had been especially valuable to his employers, because in the early days of picture-making he had taken all sorts of chances. If it were necessary for him to run an automobile and he had no knowledge of the machine a few lessons would suffice; he would be ready to enter a race. Recently he operated a hydroaeroplane after one day's instruction.

On the morning following the report of Mr. Linder's death telegrams were received at the offices of Pathe Freres from all over the country, testifying to the remarkable popularity of the man and the player. His friends will await the confirmation of the sad news, in the slim hope that a mistake has been made. There are few men in the zone of war who are so well known and whose death will be more regretted than will that of Max Linder.

PRESIDENT PEARCE WORKING ON TAX BILL.

President Marion S. Pearce, of the Motion Picture Exhibitors' League of America, has spent most of his time in Washington since the first hint that a tax on motion picture theaters was to be included in the bill now under discussion in the Capitol. He has been laboring incessantly to secure consideration of the objections of moving picture men to the provision of the bill as originally outlined.

When the measure was in course of preparation by the Ways and Means Committee of the House of Representatives, the League was assured that no tax whatever on motion picture theaters would be included. Consequently it was a complete surprise to learn when the bill was reported out of committee that each motion picture theater in the country was to be burdened with a tax of $100, regardless of size or capacity.

While President Pearce expects to watch the progress of the bill and continue to look out for the interests of the League, he should be supported in this effort by every exhibitor throughout the country. The splendid response by the members of the League to the request for letters and telegrams to be sent to Senators and members of Congress has been of great assistance in convincing the legislators that the original bill was unfair and unjust. Exhibitors throughout the country will undoubtedly realize from this incident, as well as from others of a similar nature that have previously occurred, that co-operation through the membership of the League may be productive of benefits that cannot be measured.

PARIS NOTES.

EVERY form of economy is being effected by picture theater proprietors in Paris. Pianos take the place of orchestras. Only half the lights are turned on. No programmes are printed. Many showmen have dismissed their staff and are carrying on business aided by members of their families. I saw the proprietor of one well-known hall on his hands and knees scrubbing the entrance hall. His young son takes the tickets at the door and another of his kin is in charge of the box office.

* * *

When the French government went to Bordeaux and the banks of Paris closed, all those who were able decided to abandon the city, the transformation of which might be likened to a faded flower. On Friday, September 4, your correspondent accompanied by a St. Louis moving picture man, set off for Havre. We left the St. Lazare railroad station at 8.30 p. m. The train stopped at every station and between every station. We passed the weary hours by reading copies of New York newspapers and endeavoring to sleep on the hard board seats of the compartment. At Rouen we were told to change into another train. Shortly after leaving that station I and my friend from St. Louis decided to find some more rapid means of locomotion. Accordingly we got out at a little wayside station and took to the road. We had not walked far before we sighted an automobile van. "Say," said the St. Louis man, "guess we'll try and get aboard this machine." I was heartily in agreement and we succeeded in arresting the driver's attention. The automobile proved to be a hearse. But it traveled and the driver was going to Havre. So we climbed on top and on this gruesome vehicle eventually arrived in the very busy and warlike port of Havre. After inspecting the magnificent United States battleship Tennessee, we went over to the France and my friend inspected his cabin. The last I saw of him was on the quay at Havre. As the boat for Southampton steamed slowly out of the harbor he waved a little American flag and shouted to me "Long live the Picture World." From the time I left Paris it took me nearly two days to reach London. At Havre I found all the picture theaters closed. Most of them were being used by the military authorities as barracks and hospitals.

JOHN CHER.

Theo Wharton in Town

Ithaca Producer Relates Two Interesting Incidents in Connection With Making "A Prince of India."

THEODORE W. WHARTON, producer of Wharton, Inc., was at the Screen Club Saturday afternoon. A World man was inquiring about the sensational drop of a trolley car into a gorge, one of the dramatic incidents of Mr. Wharton's recent release of "A Prince of India."

"That car dropped 280 feet," said Mr. Wharton. "We had arranged with the railroad company to pull off the smash at 2 o'clock, as we believed at that time the light would be the best. Fifteen minutes before that hour we were behind. The employees of the railroad came out in force, and at ten minutes after 2 the car went over. The iron rail alongside the bridge had been removed and a wooden one put in its place, so that the car as it took the switch on the bit of spur would not fail to go through. Another fact in connection with the production of 'A Prince of India' that may be of public interest is that in the staged apartment of the Rajah there were $50,000 worth of furniture that had at one time been owned by a sure-enough rajah. It seems the Indian potentate, visiting in Paris, had brought some of his household goods with him. Taking a fancy to a lot of French furniture he had given his home belongings to his temporary private secretary. We heard that these tapestries were in Ithaca, and went gunning for them. We found the owner, and when we suggested we would be glad to rent the articles for use in the picture the owner was delighted. 'If you want to put them in a picture you are welcome to their use. If you will come with me to the storage warehouse you may select all you care for.' We took up the offer, you may be sure. Those tapestries were embroidered in gold.

"Ithaca certainly is a great place, and the citizens of the community cannot do enough for us. Their good-will is a tangible asset in our business. In fact, they look upon our company as their own. If there is a rainy day the business people worry about us. It is certainly a splendid town. In Cornell University there are students from all over the world, and we can get the services of men of almost any nationality in native garb. We never miss New York. If we need any extras we wire New York, the parties take the evening train and are in Ithaca in the morning. The only difference between the up-state city and Jersey City in that regard is the railroad fare."

Mr. Wharton was accompanied by his brother, Leopold D. Wharton.

British Notes

THE statement of a French doctor, which has been given prominence in the press recently, should effectually explode the dogmatic utterances of certain cinema cynics that moving pictures affect the eyesight. "I know of nothing better," says this medicus, "as a refreshing change to the eyesight than for a man to spend a couple of hours or so in the evening watching cinematograph pictures."

* * *

I have heard a rumor from the Lubin agency that Mr. Philip Rader is in France making a bold attempt to secure a series of real war pictures on behalf of the famous Philadelphia firm. According to this information the pictures will be taken from an aeroplane flying above the scenes of hostilities and the photographic work done by means of telephoto lenses. Mr. Rader was in London last week, but in view of the extreme restrictions imposed upon photographers by the Government the announcement is being regarded with a certain amount of skepticism.

* * *

The attitude of the picture-going public toward certain moving-picture theaters in the London district has been incited by a certain newspaper into a menacing one. Although controlled by German capital these theaters are managed, staffed and supplied locally so there is no useful or patriotic purpose served by an attempt to boycott them. Last week police protection had to be sought by the manager of one show to check the hostile advances of a gang of roughs.

* * *

Messrs. Pathe Freres have, owing to the recent threatened investment of Paris, temporarily transferred their headquarters to London, where most of the European business of the firm will be conducted. The arrangements have involved many staff changes, the London manager having gone to the New York office. Some of these may only be temporary appointments; nothing seems yet certain beyond the fact that the Pathe organization has suffered many great inconveniences.

J. B. SUTCLIFFE.

Masterpiece Film Men

M. De La Parelle, Director, and Elliot J. Clawson, Scenario Writer for New Company.

ABOUT four years ago M. De La Parelle, director for the Masterpiece Film Manufacturing Co., came to the conclusion that the future in motion pictures was brighter than that along operatic or dramatic lines. Four years ago was the propituous moment for such a conclusion, he has since learned. For fifteen years he had been engaged in producing light and grand opera and dramatic subjects. He had produced all the Gilbert and Sullivan works and numerous other light and heavy subjects and there was little he did not know concerning the production of dramatic subjects for the stage. Then four years ago he put a soft pedal on his operatic work and began looking into the production end of motion pictures. The more he looked into the subject the better it looked to him, until finally he went home one day and announced to his wife that he was going into motion pictures and, furthermore, was going to begin at the bottom of the ladder.

M. De La Parelle.

Elliott J. Clawson.

She gave him the merry ha-ha and said he was crazy, but he has continued along in that same crazy line ever since. He knew the machinery of the stage, but he knew nothing about the machinery of motion pictures. He began writing scenarios, and before he graduated out of that work he had forty-two of his pictures produced. He wrote the scenarios for some of the biggest subjects ever produced on the Pacific Coast. He then associated himself with successful producers, and in another two years he had the mechanics of motion picture production at his finger tips. He was employed by the Kinemacolor, the Universal and the Majestic companies.

One thing that impressed him deeply was the hap-hazard business methods employed by some producing companies, and the first move he made when he began producing for himself was to associate himself with business men of the best standing and to produce pictures on a business basis. M. De La Parelle has just completed a five-reel version of "The Hoosier Schoolmaster," by Edward Eggleston, in which Mr. Max Figman is featured in the title role. Those who have seen it say that for effective human interest, convincing plot development and good picture mechanics it has never been surpassed. A child is capable of criticising this work because it is one of the classics of American literature and the characters are known to all.

Mr. De La Parelle is now working on a five-reel version of "The Truth Wagon," a comedy-drama in which Mr. Figman scored one of his greatest hits. Mr. Figman is also being featured in this subject. He is supported by Lolita Robertson and a cast of well-known actors.

Elliott J. Clawson, formerly a scenario writer for the Universal company and for the past year publicity agent at the West Coast studios of that company, is associated with M. De La Parelle of the Masterpiece Films in the capacity of assistant producer. The company has just completed the production of a five-reel version of "The Hoosier Schoolmaster," by Edward Eggleston, in which Mr. Max Figman is featured in the title role.

The Motion Picture Exhibitor

FLORIDA LEAGUE CONVENTION.

A Successful Session Held at West Palm Beach—Officers Elected.

THE third annual convention of the Florida Branch of the Motion Picture Exhibitors League of America was called to order by Vice President Kettler, of West Palm Beach, owing to the absence of President O. Griffith of Tampa, on Monday Sept. 14th at the Bijou Theater, West Palm Beach, with 14 members present. Several matters of vital importance, not only to exhibitors but to the patrons of the moving picture theatres throughout Florida, were discussed and several resolutions adopted. Letters of regret for non attendance from some 20 members were read and placed on file.

Applications were read from eight parties desiring to become members of the League and by the regular course procedures they were elected to membership. The meeting was then adjoined to 2 P. M.

In the afternoon after several matters of business had been taken care of and after speeches by Vice President Kettler, A. A. Tano and Louis Kalbfield nominations were declared in order for offices of the League for the ensuing year and the following were elected:

President Carl Kettler, Jr. of West Palm Beach; Vice President L. H. Kalbfield, Palatka, and Secretary and Treasurer A. H. LaBelle of Tampa, Fla. The followed directors were also elected—Carl Kettler Jr., Bijou Theatre; W. P. Beach, L. H. Kalbfield, Grand, Palatka; A. H. LaBelle, Grand Theater, Tampa, L. Halliman, Crystal, Fort Pierce; A. A. Tano, Dixie, Kissimmee: S. J. Harvey, Star, Milton, and A. A. Torres, Airdome Key West, and W. S. Moreland, Arcade, W. P. Beach was elected National vice president of the Florida Branch.

All the newly elected officers were immediately installed in office, and after appropriate speeches the meeting was adjoined to 10 A. M. Tuesday Sept. 15th.

At 10 A. M. Tuesday Sept. 15th the meeting was called to order and after some discussion A. A. Tano was elected Florida Organizer. Mr. Tano being a very good speaker, and being familiar with the work will canvas the entire state for the advancement of the League.

After further discussion of important matters the meeting was brought to a close by an apt and characteristic speech by President Carl Kettler, Jr.

The next convention will be held at Palatka where Mr. and Mrs. Kalbfield will entertain the exhibitors at a date to be set later.

The Florida State Branch has at present 35 members and has been in existence just one year.

The State Branch tendered a vote of thanks to President Kettler. The Board of Trade, and the citizens in general of West Palm Beach for their entertainment which began the moment they arrived and lasted until the last exhibitors was on board the train homeward bound. Besides being entertained every moment while not engaged in actual business, special features were pulled off at Gus' Baths and the Flagler Houseboat. Every one had the time of their lives.

Among the various film men present were F. S. Laubert of the World Film Corporation, Atlanta: Byron S. Bryan of the Electric Feature Film Exchange, Atlanta: Mr. Chivers of the Paramount Features, Atlanta, and W. C. Burget of the Universal, Tampa. Many features of the above companies were shown, to the enjoyment of all, at local theatres.

W. C. Burget had his M. P. camera with him and took a mile of film, which will be run in various Florida houses as soon as finished.

CALIFORNIA EXHIBITORS ACTIVE.

Extensive preparations have been made for the third annual convention of the California State Motion Picture Exhibitors' League, to be held at San Francisco on October 6, 7, 8 and 9. Chairmen have been named for committees as follows: Sightseeing, Frank R. Macauley; dance, Ralph L. Marks; badges, etc., R. L. Marks; theater party, I. Oppenheimer; banquet, W. A. Cory; printing, C. L. Langley. Many of the exchanges and supply houses have arranged to have exhibits in the assembly hall of the Phelan Building, where the meeting will be held.

A request has been received by the Exhibitors' League of San Francisco from the Merchants' and Manufacturers' Association for members to run slides in their theaters protesting against the passage of the proposed eight-hour law. The matter was laid upon the table until after the State convention, as this is one of the important subjects that is to be considered at this meeting.

Chief of Police David A. White and Peter Peshon, of the San Francisco police department and board of censorship, who have been waging war upon exhibitors for showing European war scenes, have been made defendants in a suit for damages brought by the Apex Film Company for interfering with the exhibition of the feature film "The Kaiser's Challenge." This film was seized when shown recently at the Silver Palace Theater and was held for about a week. Later it was run for two days without interference, but when preparations were being made to show it at another house the police again stepped in. A restraining order has been secured to prevent the police officials from interfering with the exhibition of any so-called war films belonging to this concern. The case will be pushed vigorously.

A committee consisting of J. C. Astredo, Miss Edith Hecht, Mrs. J. C. Levy and Mrs. M. L. Sweeney, recently appeared before the Motion Picture Exhibitors' League of San Francisco and asked that a section be reserved in all theaters for unescorted women and children. No definite action was taken on the proposition. The committee represented the Juvenile Protective Association, an organization of local prominence.

T. A. CHURCH.

CENSORSHIP QUESTION DISCUSSED.

Exhibitors, Exchangemen and Censors Hold Spirited Meeting at Columbus—Cencors Recognize Needs.

FILM exchange men and exhibitors alike anticipate much less trouble on the censorship question now that the matter has been so thoroughly thrashed out at Columbus, Ohio. The meeting there last week was attended by over 100 exhibitors and representatives of the forty-odd exchanges doing business in the State, and the censors, with admirable judgment, recognized that the weight of opinion and of evidence as well was against them and promised certain much-needed reforms, including the following: Inspection of all pictures at the earliest possible moment, supplying exchanges with a list of the objectionable scenes eliminated with reasons for the objections of the censors, and the appointment of a grievance committee to represent the picture men and work in conjunction with the censors. This committee was at once agreed upon, and will consist of M. A. Neff, of Cincinnati; Dr. Alexander, of Dayton, and W. Mattox, of Columbus. It is hoped that better progress will be made hereafter, and that better feeling will exist all around.

A. M. Muller, manager of the Cincinnati branch of Warner's Features, has for some time been one of the most vigorous kickers against the slow methods of the censors. He declared that the use of a single projection machine for their use, when films were rolling in for inspection and O K at the rate of 150 a week, was ridiculous, for the reason that it limited the possible output of the censorship office too seriously. Mr. Muller stated recently that he had frequently found it necessary, since the censors began to get busy, to substitute pictures for exhibitors who had booked features on account of the delay of the censors and that exchanges supplying regular programs suffered even more.

CLEVELAND JUDGES OVERRULES CENSORSHIP ORDER.

Cincinnati exhibitors were notified last week by the police department, which was acting under instructions from Columbus, that pictures shown without the mark of the approval of the Ohio censors would not be permitted and, furthermore, that arrests might be expected if disregard of

this warning occurred. Most of the pictures shown since have accordingly borne the yellow map of Ohio which is the censorship board's sign. The situation has been somewhat complicated, however, as far as the exhibitors are concerned, by the recent ruling of the municipal judge at Cleveland to the effect that if a film has in fact been approved by the censors the omission of the board's mark of approval does not subject the exhibitors to a penalty. The police are likely to act warily under this view of the law, as otherwise they may subject themselves to considerable trouble if an exhibitor arrested can show that his films, although not marked accordingly, were passed by the Ohio censors.

"The Beloved Adventurer"

A Clever Combination of Book and Pictures—Now Featured by the Lubin Company.

THE novel idea to publish a book of romance in fifteen chapters and make every chapter correspond to a single reel of pictures has found swift appreciation by exhibitors all over the country. The idea emanates from the Lubin studio. Lubin has published a novel, called "The Beloved Adventurer." The author is Emmett Campbell Hall. The book is quite readable; indeed, it has a distinct value as a piece of fiction quite apart from its connection with the series of photoplays which bear the same title, "The Beloved Adventurer." The style is entertaining, each chapter ending with a climax; and the interest is skilfully maintained until the supreme moment in the last chapter. The book contains over one hundred and fifty pages, is neatly printed and handsomely bound. It has proved very acceptable to motion picture patrons wherever the name of Arthur V. Johnson is known.

The hero of the book and the picture is Arthur Johnson, ably supported by Lottie Briscoe. In all his successful career, during which he has endeared himself to countless devotees of the screen, Johnson has never had a part which fitted him more perfectly than this role of Lord Cecil. "The Beloved Adventurer" is primarily a character study. It portrays the best type of an Englishman, who happens to belong to the nobility. Lord Cecil is manly, modest, full of sympathy for the weak and possessed of a true knight's special devotion to a maiden in distress. He shows himself capable of great self-sacrifice. He is as bashful as a schoolboy and as daring as a hero. Spartan in his resolve never to betray emotion no man has deeper and nobler sentiments that he. It is plain the actor is in love with his work and has become completely merged in the character he portrays with such signal success.

Having read the book with a good deal of interest the writer was anxious to see how the idea was worked out in the pictures and it may be said that the first three releases are surpassingly good. Though each story stands independently by itself there is a connecting thread which gives a rising interest to each new chapter on the screen. The plot, the settings, the photography, the support of the principal characters by the lesser figures in the cast show extraordinary quality. The Lubin Company is selling the book at what appears to be an impossible price—fifteen cents per copy. At such a price this charming novel is a bargain indeed and will be quickly appreciated by the public. Book and pictures of "The Beloved Adventurer" form a new departure in motion picture serials and will be a source of revenue to every exhibitor who is enterprising enough to recognize his opportunity. The advertising possibilities of this combined series of book and pictures are limitless. Properly handled "The Beloved Adventurer" will be a money-maker for every exhibitor and will add to the prestige of any house which uses the book and the pictures.

THE ENCYCLOPEDIA OF THE TRADE.

Two Harbors, Minn., Sept. 10, 1914.

Moving Picture World,
New York City, N. Y.

Gentlemen: The Moving Picture World is "The Encyclopedia Britannica" for all phases of the Moving Picture Business. Situated in a small city, we depend exclusively upon The Moving Picture World for all information, including supplies, repairs, programs and everything pertaining to the business.

Enclosed please find our check for a year's advance subscription.

Yours very truly,
MURPHY BROS.,

MAX FIGMAN IN "THE HOOSIER SCHOOLMASTER."

THE five-reel film adaptation of Edward Eggleston's novel, "The Hoosier Schoolmaster," in which Max Figman is being featured and which is being produced by the Masterpiece Film Company, is nearing completion, according to the latest advices from the western studios of that company.

Max Figman.

This is Mr. Figman's third picture, and he is now well into the work. In the present production he plays the role of Ralph Hartsook, a bookish man, timid and retiring, who wanders into a frontier town of Indiana and is compelled to fight the whole community. The story is laid in 1831, and at that time grown men still attended the grammar schools. Thus the schoolmaster is called upon to manage pupils capable and anxious to lick the daylight out of him. The plot is compact, and closely drawn characterizations afford the best kind of comedy.

Mr. Figman is supported by Lolita Robertson, who plays the part of Hannah Thompson, a mere slip of a girl, a delicate, beautiful thing, who is bound out to work for a brutal farmer.

The producer is M. De La Parelle, formerly with the Kinemacolor and the Universal. He is assisted by Elliott J. Clawson, until recently with the Universal.

SCREEN CLUB POLITICS BOOMING.

The members of the Screen Club are taking a lively interest in the annual election of officers, which takes place on Saturday, October 3, at the clubhouse in West 47th street. The campaign centers chiefly, of course, on the candidates for president. From the ticket named by the regular nominating committee, President Baggot has withdrawn as a candidate to succeed himself, which action was forecasted a fortnight ago. He will be a candidate for the Board of Governors on the ticket headed by James Kirkwood. From the regular ticket other withdrawals are of J. Stuart Blackton for second vice-president, Samuel Spedon for corresponding secretary (Mr. Spedon remains a candidate for the board on the ticket headed by Billy Quirk), and Dave Wall for corresponding secretary. Mr. Wall has another year to serve on the Board of Governors. Besides the two named as candidates for president there is also Joseph Farnham. The friends of the three are making a strong canvass, and it is certain that the Screen Clubhouse will be visited late Saturday afternoon and early evening by a record number of members.

GARWOOD IN A SUIT OF MAIL.

Sydney Ayres, of the American studios, is producing a splendid photoplay in "Galahad of Twilight," a story of the woods. William Garwood takes the part of Dick, a young "Galahad," and in one scene the girl, played by Vivian Rich, dreams and Garwood is seen in a wonderful suit of armor, which was used in 1515, and which was loaned by the wealthy Mr. Cameron Rogers. Billy certainly makes a fine Knight. Release Oct. 26, 1914.

S. S. HUTCHINSON RETURNS FROM ABROAD.

President S. S. Hutchinson, of the American Film Mfg. Co., with his wife and two sons, Hobart and Winston, returned on the Olympic, Wednesday, Sept. 23. Mr. Hutchinson's experiences abroad were of a somewhat thrilling nature and sight of American soil caused a thrill of joy such as can be appreciated only by those who, after weeks of harrassing trials and tribulations, again come into their own rightful heritage.

OBSERVATIONS

BY OUR MAN ABOUT TOWN.

THE fall and winter season of 1914-15 is hardly a month old, yet there are distinct symptoms of anxiety on the part of theatrical managers. It is with justification that the motion picture people are included. They are, at last, in the theatrical columns. Indeed, more space is accorded the motion picture attractions in more publications than the so-called legitimate gets. Conditions "over the seas" are gradually exerting an influence upon the industrial conditions on this side to an extent that causes many to fear that eventually even the amusement world will join the commercial and other centers in a policy of retrenchment. For obvious reasons none of the regular theaters complain of disappointing business, but information from the inner circles shows that business is far from what it would have been had no European conflict developed. The picture business has the best of it, notably the larger houses conducted under modern methods. These houses, despite the claims of the regular managements, are holding all they had when the other houses were closed for the summer and are getting more from the people who have ended their sojourns in the country. A remarkable feature of the situation is that business keeps up so well at picture houses where the prices run as high as a dollar. Almost any night one may see in front of at least one big Broadway straight picture house a line of people extending a block in length from the box office—people waiting to get fifty-cent seats. "Can you beat it?" exclaimed an old timer. You seldom see at any of the regular theaters, at any time of the day or night, a line of more than twelve or fifteen people. It has been said by regular managers that this is no criterion, as the regular houses the sold in advance. Most people believe that the houses are only mortgaged to speculators and that the "advanced sale" is only a press agent scheme.

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Whatever the true complexion of the situation may be, it is an indisputable truth that the regular theaters are feeling the effects of the financial stringency brought on by the policy of retrenchment which many large establishments have been forced to adopt either through loss of foreign trade or inability to secure needed materials by importation. This lost patronage has gone to the picture houses, but the high priced places are also beginning to feel the squeeze and unless the dove of peace soon commences to flutter over the Eastern horizon it is feared the big houses will be obliged to cut rates for a while. The manager of one of the most prominent and profitable picture theaters in the city says that if the European war is not ended within the next ninety days the larger picture houses will be forced to reduce prices, or the managements must be satisfied to break even until peace comes." "We do not depend upon the patronage the small houses get," he said. "We started our place to cater to and get the big money, and that is slowly, but surely, getting scarce. There is a decided falling off in the attendance of city people. The lines now forming at the box offices are in a large measure made up of visitors to the city. Evidently they have not yet felt in their home places the effects the large commercial centers are the first to feel, but when they do the box office lines will disappear. I look for that turn any day."

* * *

The manager of a prominent "legit" house said: "I guess you have the right dope. Most of us are smiling under the most adverse circumstances. The main trouble with us is that we had advanced so far before this war started that we could not withdraw and now we are plodding along in the hope that we may at least get back some of the investment made before war was declared. The outlook is not a bright one, and it becomes more discouraging when we hear that the motion picture people are getting nervous. They are in a position to outlive us for many obvious reasons."

A well-known theater agent said he was on the point of closing up his office, but could not decide upon something whereby he might keep afloat. In years of experience he has never known of a more demoralizing condition of affairs in the theatrical business. Last season he succeeded in counteracting the depression in the legitimate line by connecting with the motion picture interests and furnishing them with people on a commission basis, but now the studios have retrenched and there is hardly enough revenue from that source to pay office expenses. "What is the most heart-breaking," he said, "is that the season just opened promised to be the best we had for years. Even when the war broke out we all thought the harvest was ours because our exports would make money plentiful here. Now we find the reverse. Six months ago I was supplying nearly four hundred supers a day to various motion picture studios. The present demand is not two-thirds that number for a week."

* * *

Inquiry at the several motion picture studios shows that at most places all "big work" has been suspended for a while at least. This is especially the case where studios are producing several subjects each month. One manager said one reason for the curtailment was that there was a threatened shortage of film and chemicals and the companies were taking no chances on being caught with big productions on hand awaiting completion. Another reason is that there are too many products in the market for the American trade only and without a foreign outlet large and expensive productions must be suspended until foreign markets can be reached again. Another manager said the adverse effect of the European war upon domestic industrial conditions has made the film manufacturers extremely cautious. They feel that the reduction of working forces must eventually have a decided effect upon the motion picture houses, thereby affecting the film rentals."

* * *

An officer of one of the leading film producing companies said the suspension of foreign trade had hit the motion picture business harder than any other line. If all the ships in the world were put under United States registry the picture business would profit little by it, because the countries affording the best market are not in condition for proper distribution of the products. This being the case, the American producers are obliged to depend solely upon a comparatively limited market which is not sufficiently large to justify the outlay on productions that was being made before the European war started. "It is difficult to get some people to understand the situation from the producers' point of view," said the producer. "Some visitors at our plant remarked that it was strange we should be complaining when all our departments were working as usual. 'You must be making money,' said one of them, 'or your forces would not be working.' The truth is that we must work to maintain our prestige in the home market. The producing end must be maintained to keep up the releases, but not so with the mechanical end. Outsiders see only the studio work. With that going along as usual they cannot understand why we cannot get along as well as we did before the foreign markets were established. The answer is that the increased sales made possible by those markets opened the way for enlargement of our plants and increased outlay on our productions, and without those markets the motion picture business would not have been what it was. It is true that there are thousands of picture theaters in this country and Canada, whereas a few years ago there were only hundreds of nickelodeons. But in those days there were less than a dozen manufacturers of motion pictures and the plants and operating expenses were proportionately small. Today there are almost as many producers of films as there were film exchanges in the earlier days. This has made sharp competition—a kind of competition that has forced the producers to get and make the best and not reap a proportionate return. The result is that the producers have been obliged to be content with a small margin of profit in the home market and depend upon the foreign markets for the real profit."

* * *

When asked if he thought the Americans would have difficulty in re-establishing the foreign markets after peace is declared the manufacturer replied that the motion picture business of this country will have the quickest and greatest boom in the history of the business when hostilities cease. The American producers had a hard battle to gain recognition abroad, but during the last year or two made so much progress that in many of the foreign countries the American products excelled the home article in popularity. One advantage the Americans will have is that there will not be for some time after the war ends such an extensive interchange of motion pictures between some of the foreign countries as there was before war started. England, France, Germany and Italy were prominent in the producing field. Naturally subjects from England, France and Italy will not be popular in Germany or Austria-Hungary for some time; nor will the amusement seeking people of England, France, Russia and Italy be likely to accord much favor to the German products for a while. All the countries named are big motion picture fields and there will be splendid openings for additional markets in all of them for the film subjects made on this side.

Centaur Activities

David Horsley Opens Extension to Bayonne Plant—Equipment Modern in All Details.

IN OPENING the new wing of the Centaur Film Company building at Bayonne last Wednesday, David Horsley took his position as the head of one of the largest commercial motion picture plants in America. The Centaur buildings now cover a solid acre of ground, and are of the most modern and improved type, equipped throughout with new machinery. A trip through their labyrinthine windings amounts to almost a journey, and discloses twenty-one departments and an equipment that lacks no single deivce, little or big, that might be required for absolute completeness. There are, in fact, several new devices and improvements on older machine patents which were invented by Mr. Horsley, and which, for the most part, are to be found in no other plant in existence, although two or three of them have been placed upon the market and are now in general use.

The new carpenter shop, which is in charge of genial Jim Horsley, is capable of turning out any kind of a prop that can be made of wood or papier mache.

The tinting department, which the old and new room combined, modeled after a famous German laboratory, are most capacious, and some remarkable tone effects are now being obtained.

The perforation department has been doubled in size and re-equipped. It will handle vast quantities of film of any manufacture.

Harry Horsley is Superintendent of the laboratories and positive assembling departments, the last of which, with the new addition shown in the photograph, engages the constant services of sixty-one employes.

The shipping room now occupies new quarters and is one of the busiest in the plant—an excellent refutation of the "hard time talks" which has been heard so much since the war broke out in Europe.

The "old" part of the Centaur plant—which indeed is less than a year old—includes a colossal glass studio, equipped with a Cooper-Hewitt lighting system so that seven directors are able to work at one time night or day.

An outdoor studio, paint shop, machine shop, dozens of developing and printing rooms, laboratories, a title department equipped with a linotype machine and job presses, twelve drying drums in an air filtered room, fire and burglar proof film storage vaults, filtering and heating plants, property rooms, publicity department, directors' offices, Mr. Horsley's private office, etc., are included in the plant.

The entire Centaur plant has a capacity of one million and a quarter feet of film a week, and is comfortably busy at the present time with the seven one-reel comedies that David Horsley is turning out, and about one hundred and fifty thousand feet of positive and titles for outside concerns.

SAWYER HAS BURLESQUE MELODRAMA.

"Thirty Minutes of Melodrama," the second production of the Santa Barbara Motion Picture Company, shortly to be released through Sawyer, Inc., is one of the most novel two-reel comedies ever put out. The plot deals with an old fashioned traveling melodrama troupe, who strike the town of Hickville. It is a scream from start to finish—and a burlesque on the old-time troopers that should be heartily welcomed in every picture house able to secure it.

Particularly amusing are the company jealousies, displayed in scenes in the country hotel and in the theater dressing rooms. Next we see the audience watching the stage presentation "in three acts and eighteen scenes." Every device used in old fashioned melodrama is humorously exploited—the villain, the villainness, the hero, the heroine, the old rube, the young rubes and the rube girl are all there, not to mention the sheriff and a few other characters never absent from such a show. The hero saves the heroine from an untimely death in waves of waving canvas, from a bomb, and many, many other times from the villain's wiles. The great trouble with the film is the fact that the laugh you start in the first scene will be hard to stop for an hour after the picture is finished.

Perforating Department.

Machine Shop.

Tinting Room.

Assembling Department.

VIEWS OF BUSY WORKROOMS IN THE CENTAUR PLANT.

Moving Picture Educator

Conducted by the REV. W. H. JACKSON

EDUCATIONAL VALUE OF THE "UNDER WATER" PICTURES.

A FEW weeks ago when we noticed the deep-sea picture taking apparatus invented by the Williamson Bros., we promised our readers an account descriptive of the first series of pictures immediately they were exhibited. This series is now on exhibition at the Broadway Rose Gardens in New York, and we hasten to give a review of them. There is no doubt that this new development in kinematography is a wonderful one and full of educational possibilities; indeed, the under-water pictures are destined to be far more useful in the educational world than they can be in the entertainment courses only. The first films are surprisingly wonderful, new and extraordinary doors of opportunity are now being opened which will prove far-reaching in their extent.

The Construction of the Apparatus.

A wise beginning is shown in a detailed picture of the construction of the whole apparatus necessary for the under-water film taking. This method of familiarizing the audience is a most commendable one, as it gives an intelligent comprehension of all that is to follow, making it easier for them to understand much that would seem obscure and give rise to much questioning. This beginning cannot be too highly commended.

An Under Water Journey.

Jules Verne is vindicated at last. We are now taking a submarine voyage from Nassau to San Salvador, riding but a few feet from the bottom of the ocean, looking through the large thick glass window, the panorama is as entrancing as it is new. Over the "meadows," through coral reefs, marine gardens and miniature forests; thickly populated with all kinds of fishes for which the tropical parts of the Atlantic Ocean is famous. Twice we pass the sunken remains of vessels of bygone days, one supposed to be a blockade runner of civil war times, the sight of which not only brings wondrous memories, but more wondrous anticipations of future and greater possibilities in submarine journeys when the powers of which we are now witnessing the first infant efforts shall have grown to the natural proportions which all such inventions finally reach.

The Gardens of the Deep.

Where foliage is as richly colored as flowers; where plants seem almost to possess an animal sort of life; where coral, dwarf, giant, and of shapely designs sway to and fro in stately and majestic style; where fishes, large and small, resplendent in a riot of color that is at once as beautifully blended as it is appropriately distributed. There without doubt is one of nature's triumphs. Such shall we see when these wondrous films are produced in their natural colors. Meanwhile we are pleased with this first introduction to the splendors of the marine gardens, and begin again as students to learn new lessons which kinematography has so beautifully brought to our delighted attention.

Where Men Compete With Fishes.

The native divers of the West Indies are splendid fellows below water. On terra firma we are accustomed to seeing the ragged urchins of the street tumble and scramble for the pennies thrown to them from the passing cars. Out in Nassau they dive to the bottom of the ocean and scramble for them on the sandy bottom. Expert humanity is seen in these native divers; the triumph of man in the arts and sciences is found in the fact that they can be followed and photographed. As they dive, swim and delve for the prize they seek, little do they think of their extraordinary prowess, which thousands of more enlightened and favored fellow creatures would give much to emulate. These natives are men who can challenge the fishes in their own domain and defy them.

Fighting with Sharks.

The man-eating shark has no terrors for these divers. First casting in the carcass of a dead horse to attract the sharks, knife in mouth, they plunge in to do battle with the monsters, whose powerful tail and six rows of teeth threaten instant death. Man is the more expert, as with a stab he soon places his foe hors-de-combat; only to rope him and secure him above water, where he can turn parts of his body at least to some commercial advantage. It is only fair to say in this instance that the fatal conflict shown on the screen was not between a native diver and the shark; but rather between one of the Williamson brothers, who determined that such a fight should be depicted on the screen, himself undertook the task because of the failure of the native divers to allure their victim within the focus of the camera. Mr. Williamson will not know failure, and himself as expert as a native, finally succeeded in despatching a shark in the line of the camera so that this picture might be secured. Great credit is due him for this exploit in addition to his other triumphs.

The Sponge Industry.

When travelling through the marine gardens the growing sponge was one of the attractions; now they are given special attention. The sponge diggers use a long pole with a curved fork end, much after the manner of a lower New York Bay oyster dredger. By the aid of a glass reflector he can look into the water and intelligently select the growing sponge and drag it from its roots. The commercial value of the sponge increases from that moment. A staple native occupation, we follow it in its varied courses from sea to market and learn another lesson from a people who, living next to this particular ocean product, teach us its first commercial value, even though they themselves may be ignorant of its greatest good. The introduction of this industrial scene is most natural and timely.

About the Fishes.

During parts of the under-ocean journey there were times when we were surprised at the seeming lack of fishes; at other times they seemed very plentiful. Perhaps in the greater growth of coral and other plants there were not so many. Doubtless these waters are more famous for the beauty of the fishes than any other one condition. Particular care must be taken, however, to mention the fact that this first journey was not without a valuable discovery. A fish was photographed which seemed to present unusual traits, it has since been proved as the first of its kind ever seen by experts. For the time being, it has been designated as especially American because of the coincidence that it is striped with colors much after the style of the United States flag, while its head is not unfitting to take the place of the stars above the stripes; as, however, this new fish will now be exhibited all over the United States, no doubt it will eventually receive a name by common consent of the people.

The Educational Value.

Where is there a body of scholars to whom these films will not be a great and intelligent surprise and help. This series is without doubt one of the greatest triumphs of educational kinematography. Seldom was a new development of any science at once so perfect as this one has proved to be. It now only seems necessary to enlarge the capabilities of the apparatus to meet the enlarged conditions which the unlimited field of the ocean's expanse and depth present. True, the depths present the greatest difficulty, but it is possible that the shallow parts of the great oceans will for many ages present sufficient scope for as many generations as may yet want to benefit by these researches. Submarine life pictures are the greatest products of present-day educational kinematography.

EXHIBITORS AND EDUCATIONALS.

By The Rev. E. Boudinot Stockton, S. T. B.

THE other day we received a visit from a committee of ladies, and they were not the prim, tight lipped, bespectacled, militant kind either, but women of birth, breeding, intelligence, education and wealth, who are working as only really good women can for the betterment of the community in which they live. These women wanted to know what could be done to bring the picture shows in their town up to the standard they had reached a couple of years

ago and from which they had sadly gone back. After talking over the matter with them we made a personal inspection of every picture theater in that town and had a talk with every theater manager and exhibitor. Without going into further particulars as to this case, here are some of the things we discovered that are of interest to every exhibitor in the country. As one of the ladies put it:

"Up to about a year ago the exhibitors used to have at stated periods or, from time to time, good pictures with a real educational value, and they took pains to tell the schools, churches and educated persons in town about them and invite them to see them. About two years ago they stopped inviting us, and when we went to the theaters uninvited we discovered the reason why. The pictures shown were mostly frivolous and trashy melodramas or comedies without point and witless, and often bordering on vulgarity."

The town has five theaters, two of which run licensed programs, one the Mutual program and one the Universal. The fourth runs a mixed vaudeville and picture show and the fifth runs a special feature program and keeps the same picture for several days, sometimes for a week or two weeks at a time. The character of the shows is good compared with the programs of other theaters today, but as the exhibitors themselves admitted to us, the criticism of the good ladies mentioned above was fair and just. They did not word it exactly that way, but what they said amounted to that, and the reasons they gave for the change in the character of their programs may be stated thus: On the one hand the educational stuff was tame and tiresome; and the kind of picture that people liked were pictures with a "punch." Two of the exhibitors added, "What's the use. Even if I wanted the 'highbrow' stuff I could not get it. The exchanges won't bother with it." We have something to say on this last point later on, but before going any further we would like to say something about

The Picture With a "Punch."

Every one of the five exhibitors that we talked to, and curiously enough two producers whose studios we visited last week and a director in one of them, have a wrong idea as to the meaning of the term "punch." In a way their idea of the term is funny and humorous, but there is enough of tragedy in it to make many of us wonder whether to laugh over the ludicrousness of it or to weep over the consequences. These persons all of them consider the "punch" of the picture lies in its melodramatic thrill, that raises your hair in suspense or horror. They were quite surprised when we suggested that "punch" meant a good deal more than that. That it meant the thing in the story that got a grip on people's hearts and made them realize that the story was a real life story, not necessarily that the story actually happened, but that the story was true to life and might actually have occurred and that the people were real flesh and blood people like the spectators themselves.

In connection with this, here is another way of looking at it.

The Woman Who Pays the Nickel.

A couple of weeks ago we were supplying for a clergyman who was suddenly called away from his parish. In the course of our work we came across a woman who has to work hard for every cent she gets. She has several young children and she does her best to give them as happy a childhood as she can. In talking with her she said this: "The children have a hard time enough of it as it is, and I used to think that the picture shows were a great blessing, but now I am not at all sure of it. I don't mind working hard to get the money for them to go, and it means squeezing to get the nickels for them. They used to come back and tell me of all the wonderful things they had seen, or how when they got big they were going to do so and so; and sometimes I would be able to earn an extra nickel and go with them and see for myself what they were so enthusiastic about. But now, all they say is, 'Gee, wasn't that great when the villain choked the life out of her,' or 'Did you get on to that stunt where the girl stole the aeroplane when she missed her train.'"

The Answer.

Notice that both the educated women and the uneducated mother are voicing the same complaint from different points of view. Both say, in effect, the shows are not what they were and they are not having the same effect for good that they used to have. There is a good deal of truth in the criticism and unless the evil is nipped in the bud there is going to be a lot of trouble. Intelligent persons are not going to keep on forever spending their money for something they believe to be worthless or bad, and this means the uneducated washerwomen who have the brains to see how the pictures affect their children just as much as it does the educated "highbrow" who thinks things out by logic. Until about two years ago the picture had to fight for recognition, but it won out because manufacturers, exchanges and exhibitors, big and little, campaigned earnestly and intelligently to prove what a good thing they had. But when they had done this they let the importance of the little man and the little show fade out before the vision of the enormous possibilities of the big things that could be done. And so not only has the little show suffered, but worst of all, everybody has now been taught that the little show can be better than it is if the people responsible for it choose to make it so.

One Exhibitor's Experience.

The following letter from Mrs. Helen Morrison-Lewis, the manager of the Hippodrome Theater, Zanesville, Ohio, shows what has and can be done and also points a very definite finger as to where a great deal of the blame for poor shows lies:

You ask me if I am running an educational program at present. I am not. As I have already said, I did orignate the educational program in this city and used it up until the middle of last December, when I was compelled to give up the work here because of ill health. The man who leased the theater eliminated the educational films and he kept the house only up until the middle of July. On July 17 I again took charge and since that time to the present day I have had more or less trouble with the film exchange. Just now I cannot get an educational program. That is my reason for not running one.

The General Film Company does not see fit to bother about its small houses, though the small houses are the ones who put the General where it is today. Their service, and others as well, is open to the highest bidder, and it is on that basis they do business. As soon as I can secure educational films I will have my program again.

At the time I came to this theater, the schools did not look at the picture house as they do today. Then they could see no such use as the educational field. I had been out of school only a short time, and because a number of the English classics that I had studied had been done in films, I thought I saw a chance to get to the school teachers direct. This is my home town and I knew many teachers personally, so I started by mailing them invitations to visit the theater when I had a picture I thought would interest them. They were well pleased, so I then set apart one day for an educational film. I then started a house program, made as a mailing booklet, and I mailed one every week to every teacher in the city.

Then one of my ushers was on a debate in school as to whether pictures were desirable or not. I helped him on his side, which, of course, was for the pictures. He won the debate and the debating team had a theater party here. This incident caused comment and people wondered, and in consequence came to see my program.

Again, it is the custom here for each graduating class in the high school to give something to the school and, owing to the interest I had succeeded in working up, one of the classes gave the school a projecting machine. One of the first installed in a school.

This is the kind of work that tells. And it is the kind of work that has got to be kept up or the boxoffice receipts are going to suffer and suffer badly. Today, the schools and the churches are installing projection machines by the dozen if not as one optimist says by the hundred. Direct competition between some of these social and moral institutions has already begun, and this will become widespread and very detrimental, especially to the small exhibitor unless the condition is met squarely and intelligently now. If these institutions cannot get the kind of shows they want in any other way they will get it for themselves and run in opposition to the theaters. But if the exhibitors run shows that these institutions can endorse and patronize they will be only too glad to co-operate and spend their money in other ways.

It Is Up to the Exhibitor.

It is really, however, up to the exhibitor rather than the manufacturers and exchanges. As long as the exhibitor is willing to take it easy and put up with anything that is handed out to him just so long will the exchanges and manufacturers give him the silly and pointless stuff because it is the easiest and cheapest to make. But if the exhibitor fights hard enough he can get what he wants in the end, because the manufacturers and exchanges are simply salesmen selling goods. Naturally they will try to persuade you to take the cheaper substitute that they claim is "just as good" and it is up to the customer to insist on having what he wants. How about it, Mr. Exhibitor? It is up to you.

GERMAN ARMY ENTERS BRUSSELS.

The Strand Film Company, which has been releasing war series each week, has just received four hundred feet of the most interesting scenes, showing the German army entering Brussels. This is the first authentic film taken of the German army since the start of hostilities. The war pictures shown in the Strand weekly and other weeklies up to date have been of either English, French or Belgian scenes.

The No. 5 Strand War Series, which was ready for delivery last Monday, not only included the picture of the German army in Brussels, but also showed the three British cruisers—Cressy, Aboukir and Hogue—which were sunk in the North Sea by five German submarines, with the loss of 1,500 officers and men.

Advertising for Exhibitors

Conducted by EPES WINTHROP SARGENT

Solemn Warning.

GEORGE E. CARPENTER owes us a letter. If we do not get it we'll find fault with Real Reels if only about the quality of the paper stock D'ye get that, Salt Lake?

How Would You Like It?

How would you like it if you had to run a line like this:

> After our two thousand copies were distribubted last week, we found it necessary to have an additional thousand printed. We want everybody to get a copy every week. If you are overlooked call us on the phone and we will send your copy to you.

We would like it first rate. There used to be a chap by the name of Wesley up there, but he seems to be dead. Up there is Gardner, Mass., and the house that ran the line was the Orpheum. We'll own up that we took the bunch of Orpheum Weeklies to read in the street car going home. There is a percentage of clip stuff, but the editor (we lost his name, but we'll print it if he sends it in again) is both a pen and scissors editor. A pen editor writes, a scissors editor clips. A good one clips only the best stuff. This man dodges the "greatest on earth" stuff and gets the readable paragraphs. And after you read and read with interest the publication, you are naturally going to favor that house. You think the house is clever if the editor is, and naturally you are mostly right. The good editor doesn't waste time with the other sort of house. The good one gets him. The one thing we object to is this:

> We now show six pictures at every change. We could show three times as many for one-third the price, but who would pay good money to see them?

If he knows that much, why not *four* really good reels?
Here is one of the good things:

?!?!?!?!?!?

> Some of these days we are going to give one of the really big film features a try at the Orpheum, just to see if some people are sincere when they ask for them. The kind of features we mean cannot be shown for ten cents, the prices would have to be double that amount at least, but say; they are worth it, believe us. About three weeks ago we paid one dollar railroad fare, ten cents car fare, and a little over a nickel for a lunch. After that it cost twenty-five cents for a pretty good seat. We went from South Framingham to Boston to see Mary Pickford in "Tess of the Storm Country" at the Olympia in Boston. It was worth every nickel spent. We went again to see "Brewster's Millions" and again to see "The Eagle's Mate." We can't go now, because it's too far away and we are too much interested in our job at the Orpheum, but we could bring these big things here if our patrons would support them.
>
> We would be delighted to hear from anybody who is interested in good things.

Somehow we hope that eventually——.
We have three programs left and if we do not get more by that time——. We do not conclude.

Some Rextra.

J. L. Shrode, of the Rex theater, Hopkinsville, Ky., sends in a little more than five pages of letter. It's a nice letter and if you'll wait a minute you can read it, too, but before we proceed to that part of the entertainment, we want to rear up and remark on one paragraph. He says "the worst trouble with the Rextra is finding the time to get out the copy." Then he sits down and writes four and a half more pages of chatty stuff. Of course *that's* not work, he's just writing a letter. Now if he would simply consider the Rextra *as a letter to the patrons* and write *them* a nice chatty letter, it would do more good than all the formal advertising he could think of, and it would not be work, for any man who can write a GOOD five page letter is a natural born writer and it is only when he makes a "job" of it that he thinks it's work.

Every now and then someone looks with awe into our fat face and wonders how we can do so much work in a given time. It's because we don't make work of it. When we pull out the advertising drawer we sit down to chat with you chaps. We're all interested in the same stuff; you've shot in some stuff to me and I'm writing back to you. Some of you put up pretty problems to study over, some of you try to stick me and some of you try to help, but we are all one ,when it comes to advertising, and so it's not work but a rather long letter, and so it's fun.

> Thanks for your comments on the Rextra, copies of which were sent you sometime ago. The letter I sent you was evidently lost. The "break" you pointed out was a grave one and got by from the fact that the euitor was out of town and there was no one to read proof. It is our intention to make the Rextra the best house organ in the country. If we have not got the brains to do it with, we want the help of others that have.

We are anxious to exchange programs with the other theaters in the country and will gladly mail any of them our program if they will be kind enough to do the same. (Exchange stamped envelope.—E. W. S.).

The worst trouble we have with our program is finding time to get out the copy. It is no small job.

Our efforts to give our people as much of the better class of photoplays has won for us a patronage that does not leave us for the first cheap show that comes along.

We have the misfortune (?—E. W. S.) to have for competitors a firm that believes in quantity rather than quality. They run from seven to eight reels per day at ten cents. We run four reels out of a daily program of seven received. We go over them in the morning and select the four *best* subjects, leaving out anything that will be harmful to the children. This kind of competition *has not hurt our trade so much as it has the trade in general.* It is no uncommon thing to hear a person say: I am sick and tired of pictures. We are firm believers in the higher type of photoplays at an advanced price of admission. We charge ten and twenty cents admission on Wednesday of each week. We buy the best we can find for that day and while we have some kicks we are fast gaining a hold with this class of entertainment.

We have long discarded the habit of showing pictures in separate sections. We run the multi-reels as one continuous reel, never allowing the "part one, etc.," to show. We have often been accused of only running three reels where we really had four. We never allow advertising slides to interrupt our performance, running these after each show when we have an intermission of two or three minutes.

The exhibitor has got to have respect for his product before he can expect to raise the picture business out of the rut. The success of the photoplay lies in catering to the best class of people. The day of the war drama, Indian shoot-ups and such are past here. In my opinion a great deal of credit is due the small town exhibitors for the uplift of the photoplay business. The large town exhibitors do not depend on the same people so much as the smaller cities do. This is bound to make a difference in the character of the exhibitor as a whole. When you have got to depend on the same people coming back every day you have a far different proposition from the man who depends on transient trade. To impress on your patrons that what you have for their entertainment is of a nature and wholesome enough for their every-day entertainment is harder than to show a flashy front to catch the eye of the passer-by. To be able to make your people believe that your place is THE place to go, a place where the entertainment is varied enough to not tire them, a place where they are sure of receiving the best treatment, where apologies cannot make up for poor projection requires the highest type of exhibitor. Why is it that the "big town" exhibitors do not try more of the "you're at home" stuff? Is it necessary that because they are running a theater in a large city that they should not be courteous? (No.—E. W. S.). A man is a man wherever he may be and a "thank you" sounds just as good in New York as in Hopkinsville. Our cashier is given strict instructions to thank every person when they buy a ticket. The door man thanks them again when he is handed their ticket. The ushers don't say "here's a seat" or "down front," but asks where you would like to sit and if there is not a vacant seat you are asked to kindly wait a moment to see if one cannot be found. I look on the man at the door as being one of our biggest assets. *He is the man that I expect to have more tact, be more courteous and more polished than any of the ten employees we have in the theater.* (He has to be.—E. W. S.).

A recent campaign on our part to get the country people to attend our theater resulted in the following advertising scheme:

> "All of the schools in the country issue grade cards to their pupils each month, showing their grading in the different studies, etc. These cards are given to the pupils, who take them home and show them to their parents. The parent signs them and they are returned to the teacher. I went to the school superintendent of the county and got permission to print our advertisement on the grade cards as follows: THE REX THEATER OF HOPKINSVILLE OFFERS YOU A FURTHER INCENTIVE TO STUDY. Any school pupil in Christian County getting an average grade of 70 per cent for the month will be given a pass to the Rex theater good for the entire month in which the per cent was given (or the next month?—E. W. S.). This offer is good for every month during the school term. Ask your teacher about it."

This ad cost us $9.00. I had 15,000 passes printed and arranged in pads of fifty and the county superintendent saw to it that each school had a supply of them. These passes read as follows:

"THIS TICKET when properly filled out and signed by your teacher will admit you to the REX THEATER free for one month beginning ——— and ending ———.

Name of pupil..... Average grade.....

Name of school..... Rural Route No.....

Name of Teacher.....

I wrote each teacher a personal letter, explaining the merits of the plan and told them that their superintendent approved of it. The total cost of the advertising was $15.00. I figured that no child from the country would come in town *without some adult being with them* as they are as a rule very timid. The adult would, of course, accompany the child to the theater and we would get their admission fee. In working out this plan *I looked under the skin,* as I believed, for results. A farmer is never quite at ease when in town. Things are more or less strange to him. Anything that will tend to make him more comfortable, more at home, will win his everlasting appreciation. If you get him in your theater once he will feel that that is the one place where he is acquainted and when he comes to town he will naturally go there. If you once get the trade of the country people you are sure to keep it if you treat them right.

They are very susceptible to courtesy and we make it a point to give them a hearty welcome.

As the school has just started I cannot give you the result of this plan but will do so later if you think well enough of it. I suppose I could go on and fill up every page you had with ideas that I consider good even if they are not new. But my consideration for you causes me to hesitate.

Maybe some time we'll be running a house and we won't be accused of running only three reels when we have four. Not one small bit of it. We'll first flash a slide that reads:

For the comfort
and convenience
of our patrons,
this two-reel
subject will be
run without
intermission.

Huh! (Business of yawning). It's just as easy! And we hope when we start in on management that the other fellow *will* run eight or ten reels. It's a kindly cuss that will not only hang himself but provide his own rope. The one man to be afraid of (if there is a decent clientele in town) is the man who runs *as good a show as you do.* That's the goat-getting man we're afraid of. And we would not allow straight advertising slides, but we would make a few remarks of our own on the screen. We would not be a nuisance, but we assuredly would talk a little when we had them where they simply had to listen with their eyes. And not shooting any rocks, we ran that school stuff two or three years ago and didn't some chap out West have to go without ice for two or three months because the ice man's son didn't win a pass? Yes!!!

Anything we can do to help the Rextra is as good as done. Some of you chaps with good programs send them along and that Brigham City genius with his free daily will please send two. We lately got another "break" in the Rextra, not because the Rextra is prone to breaks, but because its editor doesn't make PLAY of his work. Not meaning to throw bouquets in our own direction, if we had not made play of our work we would have had nervous prostration about eleven years ago.

Door Knobs, Too.

The Lehigh Orpheum, South Bethlehem, Pa., uses the same program as the Third Street theater, Easton, but Harold W. Heiberger sends in a O. K. special that he also uses. He says it's a bother to string door knobs, but when they are put out right they get the results. Nothing that gets results is a real bother, and while it is a blamed nuisance to string door knobs (ever try it yourself?) there is nothing that so surely gets into the house. The best way is to get hold of a bunch of small boys after school, get them to work and pay in Saturday matinee tickets. We like the Lehigh D. K. One reason why we do is the *uniformity* of the type used. It does not suggest that it was set by a soused two thirder in a tenth rate office. It is clean, and neat, and attractive. There is a lot of copy to the card, but it is possible to get the titles at a glance, and that is the real test of any "flash" adverising, "flash" being used in the sense of something that must be caught at a glance if it is to hold the attention at all. About the only suggestion is that the titles would stand out even better if a light face were used for a body type instead of full face. Make the title pull the attention and the rest will be read. If it were a job we were bossing we would use a light line italic for the body type, the prices in upright and make those titles loom up like a bunch of sore thumbs. They day and date each title. We wish that all advertisers did. They use a white card printed in blue, and when you get right down to it a deep blue is about the best, green and red are well enough, but they are noisy; black is harsh, brown (on a white card) is apt to be muddy, but the blue, if it is deep and good enough, always looks pronounced without being rowdyish.

Lissun! We wonder what the sister theater, the Third street, does outside the program. We've not seen. *Wonder if they can take a hint!*

A Filing Device.

J. T. Edmondson, of De Leon, Texas, wanders all through the woods between the time he starts to tell of his filing device and actually does so, but it's hard sense and worth reading. Get it yourself:

I have received lots of good points from the MOVING PICTURE WORLD and want to give you one in exchange—a filing device. The beauty of it is there is no expense. I go to the tailor shop and give the boss some complimentary tickets for an old sample book. It is of no use to him after the season is over and probably he would be glad to give it to me for nothing, but giving him a couple of tickets is good advertising *for you make a booster of him.* He has gotten rid of some junk he does not want AND he gets some tickets he does want, some passes to a *good* show. If your show is not a good one, *make it so before you ask people to come.* Go in and look at it yourself. Don't wait for others to tell you what is wrong. Go sit down and take a dose of your own medicine, then ask yourself if you would walk several blocks and pay ten cents to see the same stuff, when there might be something else to attract you. The man who brings you money has to figure the show, the counter attractions, muddy sidewalks or any one or more of a hundred possible distractions. *Is your show good enough to get him in?* Get double price for special features and be careful what you get. Don't buy a feature just from the label. I would rather have three good singles any time than most of the alleged features. But getting back to the filing device: Write the names of your different producing companies on slips and paste them so they project beyond the cover, first cutting out three out of every four pages. Now, when you receive special advertising, note it, get suggestions as to display and phrasing. Then put it in the proper place and keep it until you need it. Spread it out nicely, so it will carry well, and keep the book in order. *The way to learn how to advertise is to watch how the others do it.*

We take it by sample books are meant the large cloth style books that are large enough to carry a double page from this paper without folding. It is simply a substitute for a letter file, *but* Mr. Edmondson has found out what will best suit the purpose. The letter file is too small, an invoice book will not do because the pages are too thin to act as septums. The card pages of the tailor book serve the purpose exactly. Try it and you'll bless Mr. Edmondson, but make the tailor give you a large enough book. There are books and books, you know. The best book is the one with card leaves on which are pasted cloth samples.

De Subers Catchlines.

Here are some more of those welcome De Subers catchlines. Have you tried his giant rubber stamp yet?

Here's a hint.
Please at sight.
These beckon to you.
Our best is the best.
Helps to happiness.
Attractions abundant.
A show of excellence.
Planned for your pleasure.
The pick of the picture realm.
A show of pleasant surprises.
Wholesome pleasure—little cost.
Pictures and projection the best.
You're the loser is you don't see these.
A pleasure to you—satisfaction to us.
You see what you want at the ——.
Pictures that make the kiddies happy.
Popular pictures are what you see here.
We've got the ones you want to see.
Up to the highest point in photoplays.
Worth looking at and worth the price.
Our comedies have a scream in every scene.
Our program is selected to give variety.
Pictures that leave a favorable impression.

Satisfy at sight.
Equal to your ideas.
Fun that never fails.
Little price, big pleasure.
A defense from the "blues."
Seeing proves their superiority.
No chance for disappointment.
Join in the jollity. Go to the ———.
Always better than we promise.
Produced to promote pleasure.
The fountain-head of pleasure.
Avoid regret by seeing these—today.
Our program provides surprises every day.
We show pictures as you expect them to be.
Seeing the best means going to the ———.
Your judgment will say these are right.
Our pictures are what we claim them to be—the best.
The —— show the right pictures, and show the pictures right.
Pictures of exceptional quality and entrancing interest.

THE PHOTOPLAYWRIGHT

Conducted by EPES WINTHROP SARGENT

THEY have a funny scheme in the public schools of New York, and no doubt, elsewhere. They teach you how the word "cat" looks before you know that c-a-t spells cat, or before you even know the alphabet. Perhaps it is a good system, but we've worried along somehow, having learned to recite the alphabet first.

It seems to be the same way with photoplay. Just been talking to a lady. She wants to learn how to write plays so hard that she forgets her chiggers (being a Southern lady), but she wants to *write* plays; she doesn't want to *study* writing. And so this is what she turned out for a scene one, the last time she had a brainstorm.

James Smith comes into Henry's apartment and tells his nephew that he must marry Gladys Jones. Henry tells him that he intends to marry Muriel Brown. James grows very angry and tells Henry that unless he marries the girl of his choice, he will disinherit him. Henry tells him he will not do so. James pulls from his pocket his will and tears it in two. Then he repents and tells Henry he will not destroy it if he will marry Gladys. Henry says he will not, so James goes out to make a new will.

This is the first scene, mind you. We do not know James or Henry. We simply see a room. A man is sitting there. Another man comes in, speaks, tears up a paper, argues a little more and exits.

That's what gets on the screen from what had been written. There is nothing to show the relationship between the two men. We can, of course, gather that they are living in the same house, because neither is dressed for the street; we can see the argument, but we cannot know what it is about and the paper does not help because it might be a mortgage, a bill of sale or a summons to court in a breach of promise suit. Most men do not carry their wills on their persons to threaten their nephews with, so we do not guess that it is a will.

We have told the writer that when she writes that single scene in action we'll read the rest of the play, but if you send such stuff in to an editor, you do not get a second chance. He merely cusses a little and turns to people who can write.

Let us dissect the scene. The first essential is the establishment of the relationship. You cannot photograph the fact that Henry is living with his uncle instead of his father. Put that in a leader. You cannot photograph the fact that James wants him to marry Gladys. Put that in the leader. There is a threat of a destroyed will. That may be leader or insert. These facts, with the quarrel, are the essentials, and the facts are essential to the quarrel, the latter only the factor in the scene that is evident in action.

Now the question is, which of these facts are cut into the scene and which are straight leader? Evidently the relationship should be a straight leader. This might be.

"James Smith and his nephew, Henry."

But in spite of its common usage such a straight leader is clumsy. Get a better one.

James Smith tells his nephew he must marry Gladys Jones.

That doesn't sound so much as if it had been written by a schoolboy, and it tells two of the facts. The item about Gladys might have been made a cut in, but adding it to the silly stuff, it makes a smoother leader as well as taking it out of a scene. Then start with this leader, since this is needed. Now comes the other question. The matter of the will. This might be shown as an insert, a hand holding the will, but this means the preparation of a will to be torn up. It would be better as a leader, not alone on account of the trouble, but because it is more explicit. Then it is decided to have a straight and a cut-in leader. Now let's write it. The straight leader comes first, then the description of the scene and then the action. Here goes:

Leader—James Smith tells his nephew he must marry Gladys Jones.

Henry's apartment.—The sitting room of a fashionable young man. Henry on. James enters—excited—speaks to Henry—Henry shrugs shoulders—shakes heads in negative—James more excited—pounds on table—takes out paper—speaks—

Cut in—"Marry her or I'll disinherit you."

Back to scene—Henry laughs lazily—puffs smoke into James' face—James opens will—shows paragraph—points with finger—Henry not interested—James gets sore—tears paper in two—last appeal—Henry again shakes head—James tosses will into waste basket—leaves room—Henry takes will out of basket—fits parts together—laughs—puts will back in basket—takes photo from table—

On Screen.—Framed portrait f Muriel—Hand holding.

Back to Scene.—Henry blows kiss to Muriel—places frame back on table—smokes reflectively.

That's the same thing as was written in the first place, but now we know how to spell cat as well as what the word looks like. Knowing how to spell cat we can also spell act because we know what the letters are.

Any person who can write one scene can write a hundred, but surprisingly few persons really know how to write one scene, fewer still know when and how to write a leader and very few know when a leader is to be preferred to an insert and vice versa.

Got Some New Comedy?

Can you imagine a new style of comedy? The slapstick is getting worn out and comedy falls by trained acrobats are getting tiresome. Get a new style and get six or eight stories and you can sell every one of them and perhaps more, for you'll have your hand in it while the other fellows are learning out. This is a pretty large order, but you can't tell. Perhaps you'll be the one. Don't get too crazy, but see if you can't find a new line of thought to work along.

The Spirit.

Get into the right spirit toward your work. Do not approach it with the feeling that it *is* work. You can make play of almost any kind of work if you go at it right, and we know of few more pleasant things to do than to master photoplay and see a picture grow under the flashing type bars of your machine, and the harder the work the better play it is because then it gets out of the regular run of humdrum writing and presents the most interesting problems, the sort of problems that you should rejoice in. Have a thorough understanding that it is a matter of importance to be performed properly and promptly, but do not regard it as just work.

Wildcats.

Three letters this week suggest that the list of addresses supplied by the paper is incomplete. Some add that other lists give more names.

A footnote explains that only the names of those apt to take and pay for scripts are given. There are more names, lots of them. The trouble is that the three times we have violated the rule against giving names of wildcats we have gotten innocent authors into trouble. P. C. Hartigan was splendidly vouched for, yet some authors have not recovered their scripts. We have heard nothing of the Bartlett Company lately.

These companies start and perhaps for a time they pay for stuff, but eventually the time comes when they seek a market and do not find it. They cannot pay because they have no money and they lack the funds to return to the authors the scripts for which postage but not secretarial fees are enclosed.

It does not pay to go to the "wildcats." This department will not encourage the practice. Then if you get into trouble, on your own head be it.

And we make this standing offer. If any company going out of business will send the scripts to us, by express, we will pay the expressage, return such scripts as have postage and get into communication with the rest, this service being without any charge to either the company or the author.

Not At All.

Some correspondent takes a recent mention of the Photoplay Author's League in the wrong spirit. We referred to their mention of a page advertisement in the Mirror and asked who got the commission. The correspondent seems to think we were hinting that some individual member got the commission. Not a bit of it. We do not think a single man on the directorate would "knock down" the commission. We merely asked if they got it. They were entitled to it and would have had it if there is the proper business management. It was not a question of graft but of business sense or the lack of it. We do not like the league idea, but we do not for a moment question the honesty of its officers.

The Reason Why.

One of the hardest jobs in a job like this is always keeping your temper and we get a lot of mail that would coax all of the goats out of the pen if we did not know the ear tab. of the coaxer, but one of the requirements of a newspaper job is knowing the markers, and we've become reasonably adept in reading the marks.

We've just received the several hundredth letter asking how it is we keep at the presumptively unremunerative job of writing for the papers when we can get dazzling sums writing scripts. We would not answer this, perhaps, were it not that the fact that the man knows that newspaper work does not pay as well as the script writing game, argues that now and then he has his sane moments.

If the same person will put the kick out of his system he'll know that newspaper work makes the order of Melchisideck look foolish. Once a writer, you must keep on being a writer—God help you—and we stick where the writing is good. We make from $20 to $30 an hour writing scripts, the hours we can write, but we know we could not keep it up all day, and we know that we must have some organ that will let us get to the other fellow. We simply have to write for publication because we formed that habit and cannot get away from it and the paper we write for is one of the whitest in the world in its treatment of its employees and so naturally we stick, but apart from that it is the biggest motion picture organ in the world and we take a pride in working for the biggest.

We might make more money doing nothing but write scripts for all comers, but we've been in the editorial harness for so long that we can't get used to not writing and if we could get used to not writing we would not be happy and we would want to come back to the one office we have been in twenty-three years where we have never had to sprain our ankles jumping over the iron ball.

It probably cannot appeal to the last person who propounded this question nor to the many who have come before him, but there is, first, a pleasure in working in a decent connection and, second, we like to help others. We do not often reply to this "boob stuff," but now and then we want to shoot.

To the decent minded man there is a real pleasure in helping other people, and if helping other people does not seriously interfere with getting checks for scripts, it is a luxury we can afford. Any time we can write all the scripts used in this country, we are going to shut down the shop and write them all. Until then, we want to have the pleasure of helping the others to checks, and it is a real pleasure to look at the list of these we have helped to real position.

Now the eleven of you who were going to "pull" the old stuff this week, please lay off.

You.

You can get:

The Technique of the Photoplay.

The Leeds-Esenwein Writing the Photoplay.

William Lord Wright's The Motion Picture Story.

Albert Henry Phillips' The Plot of the Short Story.

You can get criticisms from half a dozen different sources, and yet if you cannot write a story, you can buy much literature and still be out of the running.

More important still, you can buy three times as many books and ten times as much criticism and yet if you are not willing to do your own work you'll waste all the time and money.

Given imagination, which comes from God, the rest lies wholly and utterly and entirely with you. You and you alone can write your stories, and all the help you can get from now to the time you are a million years old will not help you in the least.

The teachers can tell you things. The critics can tell you things. The editors can give you advice, but if you won't wriggle your brains to the point where you can know what they are trying to tell you it will help you no more than rubbing goose grease into the back of your wife's mother's first cousin's sister is going to help your gouty toe.

Of course you can hire a man to write your stories and take the checks, giving you the credit in return for an additional piece of money, but if you actually and truly want to be a real author you, and you alone can bring about that result. You can't go into a shop and buy a nickel's worth of authoring, and you can't buy ten dollars' worth or a thousand dollars' worth. If you are not willing to work and work hard, you can't pay a million dollars and write a decent story. There are no short cuts. The road to success lies between high walls with broken bottles set in the mortar at the top. You must keep on going and working and studying and practicing until the time you come into the green fields and the shady woods and all that. You cannot hire a man to carry you through, pickback, you must walk it on your own feet every step of the way. Reading books may teach you enough to go around a sharp stone instead of stepping on it, or jumping a mud puddle instead of sloshing through, but even then you must learn to be alert for the puddles and the stones, or you'll get wet feet and stone bruises anyhow.

There never was any walk in life so easy to the little man or big, or all that come in between, than photoplay. It is the chance for the man who can read Latin and the man who can't always read English if only they can read life and understand it and get it over on the screen through the medium of simple phrases, but the Latin scholar and the dub must each learn to work for himself if he hopes to get ahead and there is no taxicab service from the start to the selling point. Some walk faster than others, but all must walk and this means you just as it means the rest.

If Only.

Ten minutes ago we shot down the elevator chute a woman who wrote one play that ran for ten years and is still "in stock" and ten or more plays that ran more than a year each. She wants to write photoplays. And she said "of course I realize that this is a new branch of the work and I'll have to write a number to catch the trick."

Did you ever honestly say that to your soul? Did you ever seriously tell yourself that this was work and not a cinch? If a woman who has written a dozen or more royalty-bringing plays can, out of her own experience, realize that she must work as hard as a novice at first in a new game, what sort of a mental wonder are you that *you* do not have to go through the same experience?

And when you come to realize that hard work is necessary, not when you say that it is but when you realize it in your secret thoughts, then you're at least half way to success already.

Typewriters.

Don't be in a hurry to swap your own machine for a new one and some cash unless you can afford to have two or more machines. We are just breaking a third machine into the harness and any time we want to stop swearing, we come over to the old "mill" that has been ground down to our particular touch by more than six years of constant work. Get a new one when the old wears out, but look for a little trouble at the start, no matter what make you get.

You and Your Story.

Did you ever have anyone tell you that a certain happening would make a great motion picture play?

And did you ever try to make it so?

And did you ever fall down so hard you bumped your spine and jolted your teeth loose?

And did you ever sell it?

Very well, then. The answer is not to write stories that sit too close to home. You can't possibly do it. You were there, you know just what happened, and you can put nothing else down. You must write it as it is, not as it should be, and it will be a "true" story, but a worthless one.

Once, a long time since, we were second assistant faker on a Sunday supplement that was supposed to use up the cuts that had been run at least once by a sister publication. We used to get the proof press slips and try and use them up. And once on a time—the same time—we got a picture of eight very evidently French ladies in striped jerseys and a racing shell. So we went upstairs and remarked:

"For the love of Heaven, Roland, what is this?"

He fixed us with the cold and glassy eye and remarked:

"What in Hades do you care?"

So we went downstairs again (three flights and no elevator) and wrote a cute story about a ladies' eight on the Harlem that was going to challenge the freshman eight of Columbia College to a midnight rowing match, and a ladies' eight on the Harlem threatened a law suit because the pictures did not look like them, and anyhow they were not going to row Columbia.

The story was pure fake, but it fitted into the scheme of things a few thousand miles from where the photograph had been made. We knew there was a Harlem river. We knew there was a ladies' eight. We put them together and they fitted. But we knew there was a Harlem river. Don't forget that in your faking. If we had had them rowing up Riverside Drive, we should have been laughed at.

That is the difference between proper faking and writing of the things you know not of. If there was a Harlem river, there might have been a ladies' eight. If there was a ladies' eight, they might have rowed on the Harlem instead of the Seine. The faker who is clumsy would have faked both the Harlem and the ladies.

Getting around to what we want to say, it is merely this. Do not write of the things too close, or you are hampered by facts, and do not write of the things too far away, for here you are hampered by lack of facts, but write intelligibly of the things you know, *giving them different locations,* and not sticking to facts, and you are likely to win out.

If you write of the time you went down Main street to the postoffice, you can't go down Market street to the railroad station, and yet the things that happened to you going down Main street to the postoffice might be funnier if they had happened going down Market to the station. Be ready to change so that the story is not true, but possibly more interesting. That is what counts.

Sizing Them Up.

Two letters come in the same mail. One argues that the rejection slip is an incentive. The other remarks that the rejection slip is an incentive to crime. "If I can't write," complains the author, "the Editor should tell me so."

Ye-ah!

The editor should sit down and tell the author in a long letter that his stuff was "punk," that his ideas were "junk" and his efforts to sell "bunk." And maybe a year and seven-eighths later that same writer might be one of the six best sellers with a simply terrible hatred for a particular editor and the company he represents.

Long before the editor gets to be an editor he has gone through the other stages. He has climbed out of the mass of his own rejection slips and has slid into the seats of the mighty. He knows, what all good fellows know, that the novice of today—IF he doesn't keep on acting like a novice—may be the star of tomorrow or next year or the year after, and he isn't lining up in the dub class by giving free literary advice that may be based on bad judgment, so he sends back the script and a nice rejection slip that says they'll be glad to see more, and only the absolute ass falls for the printed junk, and you can't cure the ass, anyway, by telling him his stuff is bad.

No editor can tell what a correspondent *may* do. He may guess, but with no certainty that his guess is right. He is not set there to drive the beginner from the field. He is set there to get the best stuff he can for the concern that employs him. When he does that he is performing his duty, and duty calls for nothing else.

He is quick to see and help merit, but he cannot see the promise behind the boob, and so he does not take a chance that a man utterly is a boob and try to kill him. He is hired as an editor, not a fool killer. Some day he may need the scripts of the very man he is now turning down, *and he knows it.* Very lately a chap reminded us of a set of stuff we bought for a magazine fifteen years ago. It was almost junk save for the idea, but "fixed up" it looked pretty good.

"Know who that is?" asked the ex-boss. We shook our head. He named a name now nationally famous; a man who never gets less than $500 and usually kicks for the four figures, and yet, fifteen years ago he was glad to get $20 and $25 for stuff that had to be fixed up, and he still follows the fortunes of the editor who made him a writer. Suppose *that* editor had thrown rocks at him. Some editors would have done so.

And the photoplay field is even less certain than the fiction field, because in this end it is action and idea rather than literary finish that makes the sale.

It is not for the editor to tell you whether or not you are of no account. It is for you to find out.

Sizing It Up.

When you see stuff on the screen and say, "I can write better than that," remember you may be right, but will your stuff look any better after it has been mangled by (1) Poor acting. (2) A director who "fixes things up." (3) The Cutting room?

Until you know these three factors, DO NOT BRAG. Truly pride goeth before a fall

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IT is an established rule of this department that no apparatus or other goods will be endorsed or recommended editorially until such articles have been demonstrated to its editor.

Important Notice.

Owing to the mass of matter awaiting publication it is impossible to reply through the department in less than two or three weeks. In order to give prompt service, those sending 4 cents, stamps (less than actual cost) will receive carbon copy of the department reply, by mail, without delay. Special replies by mail on matters which cannot be replied to in the department one dollar.

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Question No. 53.

Best answer will be published, and the names of others sending in replies of excellence will appear in the Roll of Honor. Permission to use the contributor's name must accompany each answer, otherwise only the name of the city will be used. Theater managers looking for high-class men will do well to watch the Roll of Honor.

Could you use ordinary copper wire for resistance rheostat coils to cut down the voltage for a projection lamp? If you say yes, then give us full data for such a rheostat. Explain how light is produced in an incandescent globe—why the filament gets incandescent, and why it always gets just so hot and no hotter.

Roll of Honor.

The Roll of Honor on Question No. 47 consists of the following: Joseph H. L. Smith, Fort Worth, Texas; Harry T. Dobson, Toronto, Canada; L. C. La Grow, Albany, New York; L. L. Minges, Lestershire, New York; A. C. Stewart, Waitsburg, Washington; W. J. Neff, Reno, Nevada; Harry A. Meyer, Paducah, Kentucky; J. J. Roberts, Nashville, Tennessee; Geoffrey Jefferson, Ypsilanti, Michigan; Walter B. Marshall, Providence, Rhode Island; John Solar, Watertown, New York; W. T. Adams, New Orleans, Louisiana; Jos. L. Edelen, Chicago, Illinois; Bryon Stokes, Weatherford, Texas; Gordon Thornburg, Salt Lake City, Utah, and Hugh J. Schuck, Iowa Falls, Iowa.

I have selected the reply of Brother Solar for publication, supplemented by the reply of Brother Adams, because the latter takes cognizance of the fact that the value of the mill foot of resistance depends upon the material from which the wire is made—a very important item, indeed; also while Friend Solar's reply contains valuable data, it don't answer the actual question as completely as does the reply by Adams.

Reply to Question No. 47.

By JOHN SOLAR, Watertown, N. Y.

The Question:

What is the mill foot standard of resistance, and how is it used in measuring the resistance of wire? Using the mill foot standard, what is the total resistance of a circuit of No. 6 wire, the total length of both wires being 156 feet. Show us how you obtain the answer:

The Reply:

The "mill foot" is the standard unit for measuring the resistance of a conductor. It is a wire (Made from the material being measured. Ed.), one mill in diameter and one foot long. It (Commercial copper. Ed.) has a resistance of 9.59 International ohms at a temperature of 0 degrees centigrade. In the United States copper wire is usually designated by Brown Sharp, or American, gauge, commonly called the "B & S" gauge. The rule by which the size of wire increase by the B & S standard is very simple. If we take any B & S gauge number as a basis of comparison, then by adding three thereto we obtain the number of the wire having nearly one-half the sectional area and twice the resistance. To illustrate: A number 7 wire will have the same sectional area as two No. 10 wires, or four No. 13 wires, etc.; similarly, by substracting three from any gauge number we obtain the gauge number of a wire having nearly twice the sectional area. A little study will convince one that the ratio between the area of each wire and the next smaller or larger is equal to the cubic foot of 2, or 1.26, since in order to obtain the size of a wire twice the area of a given wire, we must multiply the area of the given wire three times, therefore the cube of the ratio must be equal to 2. The ratio between the resistance of any wire in the B & S gauge and that of the resistance of the next higher number is as 1 to 1.26, and the ratio between the resistance of any wire in the B & S gauge, and that of the next lower number is as 1.26 to 1. A wire three sizes smaller than a given wire will have a resistance twice as great, and a wire three sizes larger will have a resistance one-half as great as the given wire.

The following is a simple method of measuring the approximate resistance of a (Copper. Ed.) conductor. No. 10 B & S wire is very close to 1/10 of an inch (.10189 of an inch) in diameter, and the resistance of 1,000 feet of this wire is very nearly one ohm (.9972 of an ohm). To illustrate: 1,000 feet of No. 13 wire would have a resistance of 2 ohms (2.084. Ed.) and 1,000 feet of No. 16 wire a resistance of 4 ohms (4.179. Ed.); 1,000 feet of No. 7 wire would have a resistance of .5 of an ohm (.519. Ed.); No. 4 would have a resistance of .25 (.259. Ed), and No. 1 has .125 of an ohm. For intermediate numbers use the ratio of 1.26. For more accurate measurement of resistance the Text Book tables should be used.

The resistance of a circuit of No. 6 wire 156 feet in length, by the above method, would work out as follows: (Brother Solar made an error here, but one for which he is entirely excusable, since the question itself would admit of two constructions. What I meant was a circuit 156 feet long, which would make 312 feet of wire. However, the error does not alter the correctness of his reply. It was simply a misunderstanding. Ed.). The resistance of No. 10 wire is 1 ohm per 1,000 feet (1.040. Ed.). Three sizes larger, or, No. 7, would be one-half as much. or, .5 of an ohm, and, this divided by 1.26=.3968 ohms, which is the resistance of 1,000 feet of No. 6 wire (my table gives resistance of 1,000 feet of No. 6 wire as .411, however, there is but an infinitesimal difference between .3968 and .411. Ed.) and .3968÷1,000=.0003968, the resistance of one foot, and .0003968×156=.00619008 of an ohm; which is the approximate resistance of 156 feet of No. 6 copper wire.

[Brother Solar's method is very interesting and, so far as the editor is concerned, it is new; but it appears to work out with approximate correctness, and under some conditions a knowledge of this method would prove of large value. One does not always have a wire table when one needs it, and by using this method, which is simple and easily retained in mind, one can work out the approximate resistance of any circuit on the spur of the moment. Provided he knows the resistance of 1,000 feet of any B & S number of wire.—Ed.]

Reply to Question No. 47.

By W. T. ADAMS, New Orleans, La.

The mill foot standard of resistance varies according to the metal the conductor is composed of, as well as the temperature of the metal. The standard mill foot of resistance for commercial copper is a copper wire 1 foot in length by .001 of an inch in diameter, when the same is at 75 degrees Fahr. There is a slight difference in the resistance of such a wire as quoted by different text books, but 10.8 ohms is almost invariably accepted as the mill foot value when used commercially to calculate resistance of electric circuits.

Following is the value of the mill foot resistance for some of the various metals, when the same are at 68 degrees Fahr. At 68 degrees Fahr. a wire, made of silver, 1 foot in length and .001 (1 mill) of an inch in diameter would have 9.84 ohms resistance; if made of aluminum, 17.21; of zinc, 36.69; of platinum, 59.02; of iron, 63.35; of German silver, 128.29; of mercury, 586.24. Using 10.8 as the mill foot standard at 75 degrees Fahr, a copper wire 156 feet long would at that temperature have a resistance of .0642 ohms. We obtain this result as follows: No. 6 wire is 162 mills in diameter. Now, if we multiply the resistance of a mill foot by the number of feet of wire in a circuit, we will have the resistance of a wire of that length which is .001 of an inch (1 mill) in diameter. In other words, we first multiply the resistance of one mill foot by the number of feet of wire in the circuit, and then, since this gives the resistance of one wire .001 of an inch, the wire in question, in this instance a No. 6, will be equal to 26,244 such wires, since it has an aera of 26,244 circular mills, we therefore aivide the result obtained as above by 26,244, which gives us the resistance of 156 feet of No. 6 wire. In figures it works out as follows: $\frac{10.8\times156}{162\times162}=\frac{1684.8}{26244}$ .0642 of an ohm as the resistance of 156 feet of No. 6 wire.

If iron were used instead of copper the total resistance would be .376 ohms, as follows: $\frac{63.35\cdot156}{162\cdot162}=\frac{9882.6}{26244}$ .376 of an ohm.

[I have not checked up the figures in these replies—that is to say, I have not checked up the correctness of the multiplication, division, etc., but the methods given are right. Also, I have not looked up the mill foot of resistance for the different metals, as quoted by Brother Adams; I also assume they are correct. I might add, all the replies that reached the Roll of Honor are very good.—Ed.]

Sorry, But I Cannot Do It.

From a small town in Maine comes the following:

> I ask your aid in securing a position in a good theater which demands high-class work. I perfectly understand that you do not make a practice of placing men who are not able to place themselves. However, I have just recovered from appendicitis and am out all around. Have been operating four years and have worked at electric wiring in the day time during that time. Have studied hard, and everything pertaining to the business,

and I cannot begin to tell you how much the department has helped me, as it has helped thousands of others. Although projection is fair in this and surrounding towns, the so-called managers will not pay more than $15 a week, and we are obliged to work at bill posting, janitor work and other things in order to draw even that.

Now here is a man, who, judging by the letter he writes, deserves help, but I cannot assist him. I placed a lot of men a couple of years ago and, almost to a man, they fell down flat. You see when a manager asks me for a man he does it because he figures that I will only recommend a high-class man, and then, if the man does not deliver perfect results on the screen, the manager is disgusted and blames me. I cannot afford to be called names just for being accommodating. If any one can give this man a trial I will be glad to send his address. That is all I can do in the matter.

That State Law.

I wish to very pointedly call the attention of the various unions in New York State to the fact that concessions will have to be made all around if you want a state license law. I think the up-state locals ought, by all means, to concede the apprenticeship clause, to which they now object, because it is a mighty good proposition, and one which is very badly needed. The apprenticeship clause does *not* mean that the operator is compelled to take on an apprentice whether he wants to or not. It simply means that *before the novice can receive a license he must serve an apprenticeship*, and, gentlemen, how any operator can object to a proposition of that kind I am free to say is utterly beyond my comprehension. I also think that the up-state locals, and the New York local as well, will have to come to the conclusion that one examining board will have to do the examining for the entire state. I think, however, that the law could be so drawn, and should be so drawn, that the board would hold sittings in more than one place, say in two or three points in the state, one of them being, of course, New York City, since there are as many, or more operators here than there are in all the rest of the state combined. The New York sitting ought to take in a surrounding territory of considerable extent, and the other points should be located as nearly as possible geographically central with the remaining territory. You might as well make up your minds, gentlemen, that you cannot get a state law which will provide a license which will be good all over the state by having local examining boards in all the different cities. I think also, as I have before said, that, under the conditions, it would be extremely unwise to provide for only one class of license. I do not believe it would be either right, just, or common sense to expect the man running the projector of a little show in a town of one thousand to be compelled to pass such an examination as would be given the man seeking a license to operate in the larger cities, and if this were done it would simply result, I think, in closing a lot of village theaters, thus depriving hundreds of communities of all chance to enjoy moving pictures.

The besetting sin of operators is the same as the besetting sin of chauffeurs, and all others who are bucking the bread line in this "vale of sin and sorrer." Spelled out in good, plain English it is pure, unadulterated selfishness, though usually it is dignified by the term of "self-protection." The operator in New York City seeks to protect himself, and he don't care a plugged nickel about the wishes or rights of the "other fellow" out in Buffalo, Albany, Binghamton, or Niagara Falls. On the other hand the operator out in Buffalo, Albany, Binghamton, or Niagara Falls, takes precisely the same position, not only with relation to New York City, but with relation to other towns. In other words, each one is simply seeking to get all he can, utterly regardless of the interests of his neighbor. This is, of course, only natural under existing conditions. I am not blaming anybody. It is the logical sequence of our root-hog-or-die, the-devil-take-the-hindmost system of doing things. However, in this matter of a state law the operators of New York City, Albany, Buffalo, Binghamton, Niagara Falls, and the balance of the towns will have to make up their minds that none of them are going to get exactly what they want in a state law, or, for that matter, anywhere near what they want, but, if they get together and talk the thing over reasonably and sensibly, making concessions to each other, a law can be framed, and I believe can be passed, too, which will be far in advance of what we now have; therefore, gentlemen, lay aside, at least, for the moment, your near-sighted spectacles, and try and look at the thing, not entirely from your local viewpoint, but from a broad point of view which will include the entire Empire State, and all the operators therein.

Guil Pastil.

C. E. Lindall, Bar Harbor, Maine, who is the importer of Guil Pastil, forwards the following to the department.

> Have received many inquiries as to how the war would effect the supply of guil pastils. Am sorry to say that the factory is probably shut down. I sent an order, with remittance, which same probably arrived a day or two after war was declared, and I have had no answer. My large size pastils are almost all gone, but luckily I got in a large order of the dollar kind in July, enough probably to last until Christmas. As they only cost me the regular rate, I will not take advantage of the situation and charge more for them, but will sell them, while the stock holds out, at the old price. However, *I will not sell more than five to any one person.* Here's hoping that the war will be short and that those possessing the secret formula for making the guil pastil won't get killed.

To the latter sentence of which doubtless the users of guil pastil will say a hearty-wholesouled amen. It is certainly very fair of Brother Lindall to not raise the price, now that he has a "corner" on the article. Very few would, I think, be that moderate.

Condensing Lenses.

S. Arkin, New York City, contributes the following exceedingly interesting article and data. Mr. Arkin, who is a licensed optometrist, meaning an optician, has evidently taken a great deal of pains with this article and it is entitled to serious consideraton. Mr. Arkin did all this voluntarily and is entitled to the thanks of operators all over the country for the labor he has put in, and the interest he has shown in trying to clear up what is one of the most difficult problems we have to contend with. He writes as follows:

> Having had the difficulties confronting motion picture operators in determining the size of picture and the selecting of proper lenses and condensers to project a given picture at a given distance brought to my attention, I determined to investigate the matter, and very quickly discovered that writers on cinematography seem not to have mastered the subject of projection. At least some of their figures certainly indicate a large lack of knowledge on the subject of projectional optics. Fig. 1

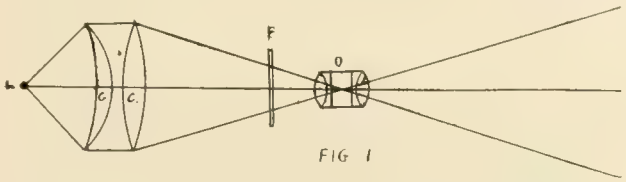

FIG 1

is taken from a handbook of Kinematography, published in London. This diagram shows a meniscus lens of long focal length to have a shorter focus than a double convex lens approximately twice its optical strength, which is, on the face of it, impossible. What actually takes place in an arrangement of this sort is illustrated in Fig. 2. In order to bring the rays

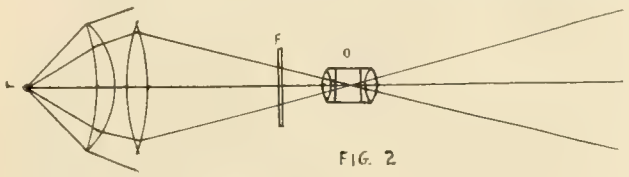

FIG. 2

parallel the meniscus in Figs. 1 and 2 would have to be somewhere in the neighborhood of a 4-inch lens. Now a 4-inch lens would be impractical, because of the excessive spherical aberration which would result; particularly this is true when using a meniscus lens. There are several things involved here. A 4-inch meniscus would, on its convex side, having approximately the same curvature as a 2-inch piano, but due to the fact that the concave side is negative, the convex side must have enough greater curvature to neutralize the curvature of the negative in order to obtain a given focal length. You will readily see from the foregoing that such enormous curvature would be necessary on the convex side that excessive aberration would result, and a 4-inch lens is therefore not at all practical.

Studying Fig. 2 you will observe that any way you work it there is bound to be a heavy loss of light, since if the arc be pulled back far enough to cause the meniscus to bring the rays parallel, then it will, in effect, amount to the same thing, since, while you stop the loss of light between the two lenses, you will have more than made up the loss by moving the arc a greater distance from the surface of the lens. Remember that the amount of light cast upon any surface, in this instance a circle approximately 4¼ inches in diameter, decreases inversely as the square of the distance from the light source so that the instant you start to move the arc back from the lens you begin to lose light very rapidly.

I have selected this figure because the lenses are in the reverse order. They should have been placed so that the lens with the shorter focus would be next to the light, and the one with the longer focus next the picture.

American authors have not apparently mastered the subject of projection any better than have their foreign brothers. Their rules are not rigid, but complicated. There is no rational rule for the determining of the size of picture best adapted for a given auditorium, and the lenses are selected by trial, with result that there is no harmony between the film lens and the stereopticon lens. Considering all this I have worked out a table designed to give the size of picture for a given house, and the ratio of focal length of the film lens to the stereopticon lens, so that both lenses will be the same distance from the condenser. I will illustrate, by several examples, the method by which the table was prepared, so that anybody with a knowledge of plain arithmetic will be able to follow the system and work out other cases having different conditions.

I will now give the formula for finding the equivalent focus of any two lenses of which the focal length is known. This will be found very useful in selecting condensing lenses.

Let f_1 and f_2 represent two lenses, of any focal length, and F2 equal the equivalent focus when they are placed in combination with each other. Then:

$$\frac{1}{f_1} + \frac{1}{f_2} = \frac{1}{F_2}, \text{ or, } \frac{f_1 \times f_2}{f_1 + f_2} = F_2.$$

For example: let the focal length of lens f_1 be 6 inches and

that of lens f_2 be 12 inches, then substituting figures for these symbols we would have

$$\frac{1}{6}+\frac{1}{12}=\frac{3}{12}=\frac{1}{F_3}=\frac{1}{4}, \text{ hence } F_3=4.$$

Also $$\frac{6\times 12}{6+12}=\frac{72}{18}=4.$$

Now, gentlemen, the "also" part of it is all the average operator can understand. The $\frac{1}{6}+\frac{1}{12}=\frac{3}{12}$ etc., with the result of 4, is perfectly correct, but it involves reciprocals, 4 being the reciprocal of ¼, and one not accustomed to the use of higher mathematics would understand that proposition. (Mr. Arkin only gives it for the benefit of those who can understand, and I guess there won't be very many. The formula

$$\frac{6\times 12}{6+12}=\frac{72}{18}=4$$

serves the same purpose, and is perfectly understandable to the average man.—Ed.).

And now let us consider the size of the picture. If you were to consider the front seats only, then the size of picure should be the same, no matter how long the auditorium might be; if the rear seats only should be considered, then the size of the picture would necessarily be proportional to the length of the house. But considering only the front and only the rear seats is inconsistent and not practical. The picture size must increase in a certain ratio with the length of the house. After careful investigation I have determined to my own satisfaction that the area of the picture should increase directly with the length of the house, and the linear dimensions should increase as the square root of the length of the house, this rule being predicated on the width of the house never exceeding 60 per cent of its length.

Considering 20 feet to be the shortest length of house practical to use, it should have a picture six feet wide, the height of which will be 4.40 feet. For an 80-foot house the linear dimensions are double, because the square root of 4 is 2. For a 180-foot house the linear dimensions are three times that of the 20-foot house, because 20 divided into 180 gives 9 and the square root of 9 is 3. The area of the picture increases with the length, therefore the illuminant necessary for an 80-foot house will be four times as great as that for a 20-foot house, or, in other words, the necessary power of the illuminant would be directly in proportion to the length of the house not because the length, as such, cuts any figure, but because the picture size or area increases with the length of house, instead of "throw," because the operating roof will not necessarily be located at the rear end of the house.

Size of the aperture. In order to have uniform pictures, both still and animated, the proportional size of the lantern slide mat ought to be identical with, and a multiple of that of the film aperture. The stereopticon slide can be made about three and a half times as large as the film aperture when a 4½-inch condenser is used. Following this out we would have the width of the motion picture aperture $\frac{15}{16}\times 3.5=\frac{105}{32}$ and the height of the motion picture aperture $\frac{11}{16}\times 3.5=\frac{77}{32}$, and, therefore

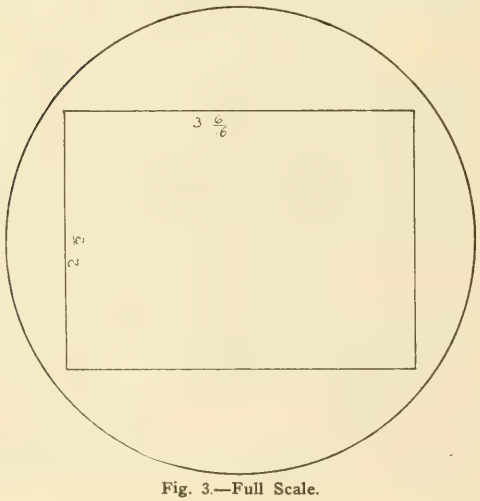

Fig. 3.—Full Scale.

theoretically the stereopticon slide mat should be $\frac{105}{32}\times\frac{77}{32}$, but allowing 3/32 of an inch for displacement we can make the lantern slide mat $\frac{108}{32}\cdot\frac{80}{32}$ or, 3 6/16 inches × 2½ inches.

For the purpose of ease of calculation, however, 3¼ inches should be taken as the width of the slide mat in order to allow for slight movement of the mat.

Figure 3 shows a mat of this size in an ordinary 4½ condensing lens. And now let us take up the focal length of the stereopticon lens. Let F be the focal length, S the width of the slide mat, L the length or distance from the lens to the picture and D the width of the picture, then by similar triangles (Similar triangles mean triangles of which all the angles are identical.—Ed.), as shown in Fig. 4, F : S :: L : D, hence, $F=\frac{S\,L}{D}$.

Example: When L equals 20 feet $F=\frac{3.25\cdot(20\times 12)}{(6\times 12)}=10.8$ inches. (In the last fraction the 12 in the numerator and the denominator merely serves to reduce the feet to inches. The result would be the same if the fraction simply read $\frac{3.25\times 20}{6}$.—Ed.).

How to find the focal length of the right film lens to match the stereopticon lens is told in the foregoing problem. We will let F1 be the film lens, then by similar triangles (See definition of triangles given before.—Ed.) we have F : F_1 :: 3.5 : 1.

$$\frac{F_1=F\times 1}{3.5}\text{ or, }\frac{10.8\times 1}{3.5}=\frac{10.8}{3.5}=3+$$

inches. It must be remembered that F_1 must be subtracted from F. In other words, the focal length of the film lens must be subtracted from the focal length of the stereopticon lens in order to ascertain the distance between the film and the condenser. In this case it is 10.8 — 3. = 7.8 inches. In any case $F_1=\frac{2F}{7}$, and the distance of the film from the lantern slide is $\frac{5F}{7}$.

Focal length of the condensers.—This is the most difficult problem the operator has to contend with. I will try to make the matter as plain as I may. The function of the first condenser (the condenser nearest the light) is to refract the diverging rays of the arc and pass them along to the second lens in parallel lines. The function of the second lens is to converge the parallel rays and bring them to a point at the center of the objective lens. The nearer the first condenser is to the arc the more light will be received—also the more heat. The minimum distance a condenser can be placed in ordinary practical projection practice, owing to the heat, is from 3½ to 4 inches from the arc to the center of the first lens of the condenser. Let f_1 equal the focus of the first condenser lens and f_2 the focus of the second condenser lens. If we could get a good 4-inch lens f_1 would be 4 inches and f_2 would equal F of the lantern slide (Fig. 4), but as we cannot get a good 4-inch lens of 4½ diameter, we have to find another combination which should be $\frac{1}{f_1}+\frac{1}{f_2}=\frac{1}{X}+\frac{1}{F}$. In this case X equals the distance from the arc to the center of the first lens. See Fig. 4. In this case $\frac{1}{X}=\frac{1}{4}$. An examination of this equation will show you that the equivalent focus of the two members is the same. For example: Let F, as in the previous case, be 10.8 inches and f_1 be 5.5, then we have $\frac{1}{4}+\frac{1}{10.8}=.3423$. In the above equation $\frac{1}{f_1}=\frac{1}{5.5}=.1818$, and taking the sum of the last half of the equation, .3423, and subtracting from it the sum of the first equation, .1818, we have $.1605=\frac{1}{f_3}$. The reciprocal of .1605 is found by dividing $\frac{1}{.1605}$; it is 6:23, so that f_3 equals 6.23 inches, which is the focal length of condenser No. 2. In this case I have followed and explained every step shown in determining the focal length of the lenses for a 20-foot throw, the results of which will be found in the second line of the table. I will now work out the complete set, as shown in table, for a house 120 feet long where the throw is from the back of the house. $\frac{120}{20}=6$. The square root of 6 is 2.45. As before stated, width of picture necessary for a 20-foot house is 6 feet, therefore dividing 120, the length of the present house, by 20 and extracting the square root of the result, 6, gives us 2.45,

which is the number of times 6 the width of the 6-foot picture should be for a 120-foot house, or, $6 \times \frac{2.45}{11} = 14.7$, and the height of the picture will be $14.7 \times \frac{16}{16} = 10.8$ feet. F of the lantern slide (Fig. 4) equals $\frac{3.25 \times 120}{14.7} = 26.5$. The lens distance from film to condenser equals 26.5 — 7.5 = 19 inches. F_1, the film lens, equals $\frac{26.5 \times 2}{7} - 7.57$. Focal length of condenser equals $\frac{1}{4} + \frac{1}{26.5} = .2877$. When $f_1 = 5.5$, $\frac{1}{f_1} = .1818$, so that subtracting .1818 from .2877 we find that $\frac{1}{f_2} = .1059$, the reciprocal of which is 9.44, which is the focal length of f_2, the second condenser lens.

The former two examples were for regular cases when the operating room is at the rear of the house, and the figures are the same as those shown in the table. I simply worked them out to show how the table was prepared. I will now give two examples where the operating room is located midway of the auditorium, or at least, not at its rear.

Case 1. Let the length of the auditorium be 120 feet and the length of L (the throw), Fig. 4, 80 feet. The size of the picture for a 120-foot house is, as shown, 14.7 × 10.8. F then would equal 3.25, the width of the slide mat, multiplied by 80, the length of the throw, divided by 14.7 equals 17.7. F then equals 17.7. F_1 then equals $\frac{2F}{7}$, or 5.05. From 17.7, the distance, (F Fig. 4), we now subtract 5, the same being F_1 (Fig. 4), which leaves us 12.7 as the distance from the condenser to the film. $\frac{1}{4} + \frac{1}{17.7} = .3065$. Condenser f_1 equals 5.5 inches and $\frac{1}{5.5} = .1818$; subtracting .1818 from .3065 we have .1247, the reciprocal of which is 8.02, the focal length of condenser f_2.

Case 2. Let the length of the house be 200 feet and the throw 120 feet. $\frac{200}{20} = 10$. The square root of 10 = 3.16, therefore at 200 feet the picture should be 3.16 times the six-foot base of the picture and 6 × 3.16 = 18.96 as the width of the picture, or, in other words, 19 feet.

$F = \frac{3.25 \times 120}{19} = 20.5$. $F = \frac{20.5 \times 2}{7} = 5.9$.

The distance from film to condenser equals 20.5 — 5.9 = 14.6 inches.

¼ + 1/20.5 = .2987, and .2987 — .1818 = .1169, the reciprocal of which is 8.55, so that condenser F_2 must have a focal length of 8.55.

Length of house, or throw when the booth is at the rear of the house.	Width of picture.	Height of picture.	F—Focal length of the stereopticon lens.	F_1—Focal length of the film lens.	Distance from film to condenser.	$\frac{1}{x} = \frac{1}{F} + \frac{1}{f_1} + \frac{1}{f_2} + \frac{1}{F_3}$	F_3—equivalent focus of F_1 and f_2 the two condensers.	Focal length of f_1, or condenser No. 1.	Focal length of f_2 or condenser No. 2.
	(Ft.)	(Ft.)	(Ins.)	(Ins.)	(Ins.)	(Ins.)	(Ins.)	(Ins.)	(Ins.)
10	4.24	3.11	7¾	2¼	5½	.38055	2.6278	5.0	5½
20	6.00	4.40	10¾	3	7¾	.34231	2.9213	5½	6¼
30	7.35	5.39	13¼	3¾	9½	.32537	3.0735	5½	7
40	8.48	6.22	15½	4½	11	.31527	3.1720	5½	7½
50	9.44	6.96	17¼	5	12¼	.30838	3.2428	5½	8
60	10.39	7.62	18¾	5¼	13½	.30329	3.2972	5½	8¼
70	11.22	8.23	20¼	5¾	14½	.29934	3.3407	5½	8½
80	12.00	8.80	21¾	6¼	15½	.29615	3.3767	5½	8¾
90	12.73	9.33	23	6½	16½	.29352	3.4070	5½	9
100	13.42	9.84	24¼	7	17¼	.29128	3.4331	5½	9¼
110	14.08	10.32	25½	7¼	18¼	.28956	3.4559	5½	9¼
120	14.70	10.78	26½	7½	19	.28768	3.4760	5½	9½
130	15.30	11.22	27¾	8	19¾	.28621	3.4940	5½	9½
140	15.88	11.65	28¾	8¼	20½	.28489	3.5102	5½	9¾
150	16.43	12.05	29¾	8½	21¼	.28371	3.5247	5½	9¾
160	16.96	12.44	30½	8¾	21¾	.28264	3.5381	5½	10
170	17.50	12.83	31½	9	22½	.28166	3.5501	5½	10
180	18.00	13.20	32½	9¼	23¼	.28077	3.5616	5½	10
190	18.50	13.56	33½	9½	24	.27995	3.5721	5½	10
200	19.00	13.92	34¼	9¾	24½	.27919	3.5818	5½	10½

The above table is self-explanatory, and I would very much like to have operators test out these lens combinations wherever possible and report their findings, remembering, however, that this will not be applicable to the stereopticon side of the machine except where a stereopticon mat of the proportions indicated be used.

I cannot agree altogether with Brother Arkin on the size of the picture, because there are quite a number of equations which enter, the main ones being the wide range of width of auditoriums as compared to the length. However, Brother Arkin is the first one to bring up this subject in anything like an intelligent form, and therefore his views will no doubt prove to be of interest. I have myself to some extent collaborated with Friend Arkin in the compilation of the writing matter in this article, he supplying the technical end of it, and myself the "language." In some places I have had the honor to sit down on him when he advanced propositions which, technically correct, would not work in practice.

As the article was first submitted Brother Arkin had committed the same crime that all opticians commit in compiling matter which, though very plain to the optician, would have been Greek to the operator, except in such instances as Brothers James, Griffith, La Grow and a few others. I am myself trying to master this exceedingly difficult matter, and I can tell you, gentlemen, it is no small task. Now let us hear from you as to your views on this matter.

Let me add that the reciprocal of a number is found by dividing 1 by the number or fraction. For instance, the reciprocal of 5 is 1 divided 5 equals 1/5.

I Don't Either.

Theodore Grottke, Jr., Spring Valley, New York, contributes an answer to Question 46, and says:

> I have just completed a one year's apprenticeship in operating room, studying hard all the time. I do not understand how anybody expects to learn operating in a school in a few weeks.

Neither do I, Brother Grottke, neither do I.

A Suggestion.

A. C. Stewart, Waitsburg, Washington, writes:

> With regard to placing fans in vent pipes, since one of the most serious objections thereto is that it might not be running at the time fire occurred, I would suggest that it could be so arranged that an auxiliary switch would be automatically closed with the closing of the wall shutters, and thus start the fan, if it were not already running. One objection to the fan suggests itself to me, viz.: that the flames going up the pipe would be liable to quickly destroy the insulation of the windings of the fan motor, whereupon it would, of course, promptly stop, thus forming an obstacle to the free egress of the flames and smoke.

Yes, Brother Stewart, I had these things in my mind when I objected to the fan. Your first suggestion is a good one, but the stopping of fans through the burning of the insulation is likely to occur, but, nevertheless, after careful consideration I have concluded that Mr. Atkinson's plan is the best.

This Is Better.

Not long ago I spoke of the work of Mrs. Webbe, manager of the Goodwin theater, Newark, New Jersey. I said she was a *real* manager, and also mentioned the difficulties she was having in securing high class projection. I wrote the Newark Local, calling their attention to the fact that Mrs. Webbe wanted good work and was willing to pay away above the scale in order to get it; I suggested to the local that it was up to their distinguished body to provide Mrs. Webbe with a high class man, even though it was necessary to send to some other city to get one, not meaning to intimate that the local could not supply the kind of man required. I am informed that, while the local did not have the courtesy to reply to my letter, still it did, after considerable delay, supply Mrs. Webbe with another man.

Coming back from Ampere, N. J., one morning I dropped in at the Goodwin, went up to the operating room before the operator had arrived. I found the lenses in wretched condition, and called Mrs. Webbe's attention to the matter. I fully intended to land on Mr. Operator good

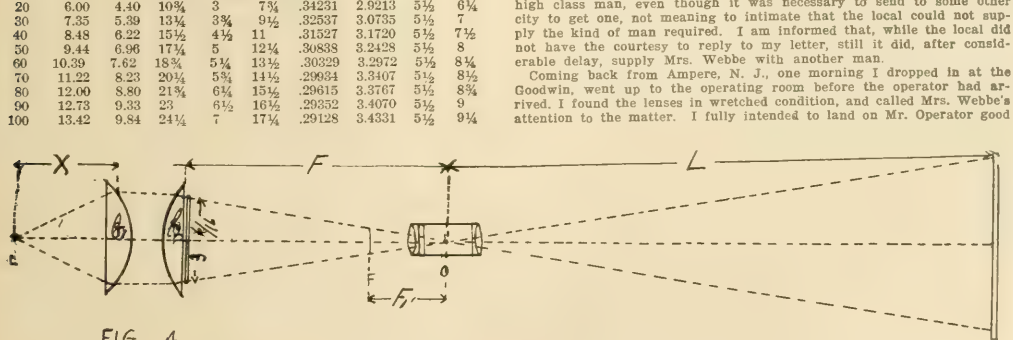

FIG. 4

¼ SCALE

and plenty. However, the aforesaid operator, Edward Wiggers, made a satisfactory explanation of the condition of the lenses, and Mrs. Webbe informs me that Mr. Wiggers is now doing fine work; that he is carrying out all my suggestions, including using the opera glasses to focus, watching the pictures, and delivering high class results on the screen.

I am indeed glad to know this, and I hope Brother Wiggers will maintain the reputation he is now establishing. If he can satisfy Mrs. Webbe it is evidence to me that he is delivering high class projection—projection which is a credit to himself, to the theater, and to the Newark Local Union to which he belongs.

He evidently is not doing what the operator of a Newark theater was doing a few days ago when I dropped in on him unexpectedly. He did not recognize me, and there he stood *with his back to the observation port*, turning the crank with one finger. Understand me: he did not have hold of the crank at all, but just stood there with his back toward the observation port and one finger stuck out with which he was pushing the crank around. What do you think of that for "high class" work? If I was the manager of that theater and came into the operating room and found my operator with his back to the picture flirting the crank around with one finger he'd get out quick. I have no patience with such work. It is not fair to the manager, and it is a disgrace to the union. It spells shadows on the screen, bad timing of speed, and bad everything else. My compliments to Brother Wiggers; if he keeps up his present lick he won't need to worry about the union scale, because he'll draw more than the union scale, and considerable more, too. Incidentally, Mrs. Webbe is branching out and will soon be manager of another large house.

Gas Outfit.

James K. Mills, Amherst, Massachusetts, writes:

I notice that occasionally you have inquiries in regard to the use of a gas outfit, and that you do not seem to be able to answer satisfactorily from lack of experience in handling them. I have had the experience, and after a good deal of experimenting and expenditure, have been able to get what are generally considered unusually satisfactory results, and perhaps these may be of value to others. No one should start with the idea that it is a cheap way to project pictures. If you want good results, and you can get good results, everything must be of the best.

The Picture.—I do not advise a picture larger than 8 feet. Up to this size a good, bright one can be put on the screen if the films are not too dense.

The Generator.—Take, for example, the Model B. Fill the cage with all the oxone it will hold, the saturator with the best ether; that having only 4 per cent alcohol is the best, but cannot always be obtained. After the generator is charged and put together fill the water tank with water up to within about two inches of the top. Have a small pitcher of water by you and as it goes down in the tank add enough to keep up the level. The oxone that is left after the run can be taken out and put in one of the cans to use again. Fill the saturator after each run and clean it out, and dry out the packing once a week at least. See that all connections are tight, and clean out the tubes and valves each day.

In the Lamp House.—Have a calcium jet that mixes the gases thoroughly. In my experience the Dynamic, for sale by T. H. McAllister, excels all others. Two tips come with this; use the smaller one. Use hard limes, bringing them up to within about an eighth of an inch of the tip of the jet, turning them frequently, but not far. Clean out the tip after each run, and the mixer frequently. Use first quality condensers of as short focus as possible as they will enable you to get your light nearer to the condenser in the lamp house, and the film outside.

The Machine.—I have tried the Edison, the Powers and the Motiograph only: the latter with the inside shutter gives decidedly the best results. Keep the machine clean and well oiled.

The Screen.—The best I have found was made by using heavy sheeting. Give it a heavy coat of sizing made from white fish glue, then when dry, paint over with a thick coat of white alabastine. If it is desired to use the outfit on the road it is better to dissolve about a quarter of a cake of common yellow soap in each bucketful of water that is used to mix the sizing and alabastine. Carry it on a roller and not folded. Keep clean.

The Film.—If you are buying your film, other considerations being equal, give the preference to those that are not too dense. If it is coming from an exchange you will, of course, have to take what is sent. Do not attempt a long throw.

We are very much obliged to Brother Mills for his information concerning gas, and commend it to the serious consideration of gas users. I have myself had a limited experience in handling gas, but it was a long time ago, also, as I said, it was limited, therefore I do not feel competent to give authoritative advice on that particular subject.

Wants a Roll of Honor Man.

Geoffrey Jefferson, Ypsilanti, Michigan, submits reply to question 46 and says:

Perhaps my reply should not be used, because I am not a really truly operator, but a college man who has run a Powers Six A for some time, and is able to get a very good picture on the screen. Am going to buy a theater within a month or so, and am learning all I can about projection, though I expect to have an operator. Now that I know something of projection myself I shall be in position to require results. I believe a manager should be able to intelligently criticize the work of his operator. I intend to answer your questions, which, by the way, seem to be an excellent thing, and I am going to try to get one of those Roll of Honor men for my operator when the time comes. Do you think I can buy a high class engine and generator for supplying projection current for $500. I do not see how a theater owner, manager or operator who is onto his job can get along without the Moving Picture World.

The brother is entirely correct, and he is taking the right course. I long ago took the position that a manager ought to be able to intelligently criticize the work of his operator, and I see no reason to change that view. I am not very well posted on the cost of electric light outfits, but I believe you can get a fairly good one for about $500, though not one as large as I would myself want.

Swelled Heads.

Marshall Miller, Waterville, Kansas, propounds the following:

We have a new theater with a seating capacity of 350 in this little town of 1,000, and we have all had to reinforce our hats with metal bands to keep them from expanding unduly, the aforesaid swelling being due to compliments traveling people have paid us. I will not say anything about our projection, being the operator myself, except that it is an improvement on what I have seen around here, and that it is still going to improve. We have in view a 6½ k. w. dynamo direct connected to a steam engine and maybe you can give us advice as to the desirabilities of a plant of that kind.

We are running a show three nights a week, no matinees, and sometimes pay as much as $20 a month for juice. We want to run matinees, and, not having a day service, the central station demands $3.00 an hour to run the plant, that being in addition to the current registered by the meter. It would not take many matinees at $7.00 to pay for a power plant. Another reason for suggesting steam is that our building was just erected and we have not installed our heating plant. The idea is to put in a boiler large enough to run an engine and to use the exhaust steam to heat the building. The building has a flue 8x8 inches. Would that be large enough? What size boiler would it require? I have purchased all the books you have recommended but Hawkins', and I'll be ready for Mr. Hawkins as soon as I get the other three pretty well in my head.

In my judgment, Brother Miller, your scheme is a good one, provided you can get fuel reasonably cheap. You would, of course, use soft coal, and by buying a car load at a time I would suppose you could get it pretty cheap. Look very carefully into the fuel item because that will be the main operating expense of the proposition. As to the size of the engine, it will depend on the amount of current you are going to use and the voltage of your generator. Figure out your amperage carefully—that is, the maximum amperage you will use at any one time—and multiply this by the voltage, which will give you the wattage consumption. Divide this result by 746 and that will be the horse power, but inasmuch as your engine and generator will, combined, not have an efficiency of over 60 or 65 per cent, you should add one-half to the horsepower as indicated by the wattage. Suppose you find that you will consume wattage which equals 8 h.p., then you should have not less than a 12 h.p., and I would myself prefer a 15 h.p. engine. The 15 h.p. engine would cost a little more to install but it would, in the long run, be cheaper. You will, of course, get a boiler rated to supply the horsepower engine you purchase. I would not get a direct connected engine and generator for a plant of this kind, since a high speed steam engine is not a good proposition from any point of view. As to the flue, I hardly think one 8x8 would be large enough. In fact I am quite sure it would not; however, you could probably very easily run a metal pipe up on the outside wall of the building.

And now as to the voltage of the generator. Inasmuch as your power ought to be generated very cheaply, I believe, in this case, I would put in a 110 volt generator, so that you could switch over to city current without any trouble, in case of emergency. Of course, that would mean considerable waste of the projection current; in fact, more than half the energy generated for the projection circuit would be wasted in the rheostat. You could put in a 70 volt generator, and that would largely eliminate the waste, but you would have to install resistance in order to cut over to the city line in case of emergency, and you would have to get 70 volt fan motors, lamps, etc., and they are not quite as easy to obtain as the 110 volt variety. Also with 70 volt incandescent lamps you would have to maintain very steady voltage, because they won't stand much fluctuation. That, however, should be easy, since you ought to require a written guarantee that the engine governor will not allow a speed variation of more than 3 per cent. You will want considerable excess in engine power because using the exhaust steam for heating will, I think, cause 3 to 5 pounds back pressure.

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Comments on the Films

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PATHE'S WEEKLY No. 60 (Pathe), September 16.—Among the features of this number are views of an unusual acrobatic stunt by a Russian, an exceptionally good close-up view of Colonel Roosevelt speaking in Louisiana, the dedication of the monument to Barbara Frietchie, a German ship being towed into the harbor of Yarmouth, England; marching of French territorials through the streets of Paris, a fine picture of the Czar inspecting the graduates of Livadia Military Academy, and the celebration of the centennial anniversary of the writing of "The Star Spangled Banner," with a fine parade of the army and navy, an address by Secretary Bryan, and a great flag formed by school children.

PATHE'S WEEKLY NO. 61 (September 21).We have here a good picture of Sir Lionel Carden, the talking and talked of retiring British Minister to Mexico; views of Paris fashions, showing that one French industry at least continues business; the dedication at Baltimore of the monument to Commodore Armistead; cheering of President Carranza at Mexico City by an immense throng, an unusual picture; and views of Belgian infantry, artillery and aviators in maneuvers.

THE GREEN ROSE (Kalem), September 22.—In this picture play produced by Kenean Buel, featuring Alice Joyce, the plot develops that Kathlyn, the ward of an elderly scientist, very nearly loses her life through a rose, which her guardian, coveting her fortune, poisons with anacide. His housekeeper becomes a victim, but the girl is rescued by his young assistant and an authoress guest. The scientist, in the end, becomes a victim to the rose himself. Interesting, but lacks conviction.

THE BLUE COYOTE CHERRY CROP (Edison), September 22.—This picture has been reviewed at length by Louis Reeves Harrison in the Moving Picture World and can be found on page 1516, issue of September 12, 1914.

THE $1,000 PANTS (Melies), September 22.—This picture has been reviewed at length by Hanford C. Judson in the Moving Picture World and can be found on page 1623, issue of Sept. 19, 1914.

LOVE'S MAGNET (Essanay), September 22.—Adapted from a story in the Munsey Magazine. The old story of the sweet young country girl, forsaking her home and lover for a hypnotic actor, in the city. The best that can be said for this release is, that it is so illogical that it is absolutely funny.

FOR LOVE OF HIM (Selig), September 22.—A picture drama of the stage, which shows carelessness in the settings and general direction. There is little in the plot that is convincing and the acting seems to be lackadaisical. The purchase of sulphuric acid at a corner drug store is depicted carelessly, as it cannot be obtained without a physician's prescription. The scene wherein it is used by a jealous woman and the manner in which it is used is ridiculous.

THE WISE DETECTIVE (Lubin), September 22.—A comedy picture play by E. W. Sargent, directed by C. W. Ritchey. The leading characters are in the hands of Harry Lorrane and Mae Hotley. This comedy is greeted with many laughs and is blessed with an ingenuous plot. There is much boisterousness. On the same reel with "A Six-Foot Romance."

A SIX-FOOT ROMANCE (Lubin), September 22.—On the same reel with "The Wise Detective." A picture play the plot of which contains the elements of comedy, but unhappily it is spoiled by the direction and overacting.

POST NO BILLS (Edison) September 23.—A Mark Swan comedy which involves the love affairs of a handsome billposter (just as if there ever was such an animal), but Arthur Housman proved it right there. Gladys Hulette, Harry Gripp and a good supporting cast make of this offering a superior laugh producer. C. Jay Williams, the director, has worked out the author's ideas and situations in an admirable manner.

THE FABLE OF ONE SAMARITAN WHO GOT PARALYSIS OF THE HELPING HAND (Essanay), September 23.—One of George Ade's comedies, illustrating how a man who believes in doing good to others gets it in the neck at the finale. He is a success at helping hoboes, but when he butts in to patch up a lovers' quarrel, after indulging in a scrap with the male part of the duo, he changes his mind in regard to the "Do Good Stuff." Moral: Cast Your Bread Upon the Waters and It Will Come Back to You as Sponge Cake.

A JUST PUNISHMENT (Selig), September 23.—A young man who has promoted a bogus mining stock scheme to obtain money to gratify the demands of an extravagant wife has a wealthy uncle, who to save him from exposure buys up the entire stock. The nephew is urged on by the conscienceless wife and they both attempt to get rid of the uncle in various ways, so that they may inherit his property. Suspicious, he foils their schemes, disinherits them and rescues from their neglect their beautiful little child. An interesting offering.

A DOUBLE ERROR (Vitagraph), September 23.—This comedy, by Faye Neill, Theodore Marston director, makes an instantaneous laughing hit with the audience. A sister and brother are taken for "newlyweds," and to help along with what they consider a joke they involve themselves in all kinds of trouble. However, they meet another brother and sister and cupid gets in his work. The double joke ends after considerable embarrassment to the deceivers in a double engagement. It is well acted with James Morrison, Dorothy Kelly, Lillian Burns and George Cooper in the leading parts.

THE FALL OF MUSCLE-BOUND HICKS (Biograph), September 24.—In this comedy a prize fight occurs between a "has-been"champion and an amateur, who are egged on to a bout to decide who will win the maiden they both love. Cheese seems to have been the strongest factor and assists the amateur to win and also win the "gel." On the same reel with "The Plumber's Picnic."

THE PLUMBER'S PICNIC (Biograph), September 24.—On the same reel with "The Fall of Muscle-bound Hicks." This comedy smacks of one released recently in which the same idea is used but with a different plot. A water pipe bursts in a grouch's house which floods it—who has refused to let his hired girl attend the plumber's picnic. Her plumber sweetheart refuses to turn off the water unless he consents to the girl's going with him.

SLIPPERY SLIM AND THE GREEN-EYED MONSTER (Essanay), September 24.—This is another comedy in which Slippery Slim and Mustang Pete are mixed up in a strenuous contest for the love of Sophie Clutts, in which the green-eyed monster successfully stings Slim and Pete. Old man Clutts butts in and is kept busy chasing first one and then the other. Slim finally wins out. Very laughable.

HOW CLARENCE GOT HIS (Melies), September 24.—A would-be lady-killer persists in distributing his attentions amongst several whom he attracts. Everything goes all right until he gets his wires crossed, then two of his fair victims learn of his peccadillos and proceed to teach him a lesson. To escape he jumps out of a window into the arms of an old maid, who, realizing her good fortune, steals him.

HEARST-SELIG NEWS PICTORIAL NO. 60 (Selig), September 24.—The following interesting events are shown: A tremendous meeting of Boston people in the interests of peace; the American liner St. Louis in the United States Merchant Marine is the first to fly the American flag; the Harvard football squad in practice; Admiral Badger, hero of Vera Cruz, and Admiral Fletcher in conference; scenes at the California City Grape Festival; the Belgian army blocks roadway to stop Germans; King Albert of Belgium visits Termonde; crack Scotch Regiment marching in London, etc.

A CLOSE CALL (Vitagraph), September 24.—This melodramatic offering is not up to the usual Vitagraph standard. While Lillian Walker and Frank O'Neil labor hard in their roles, their endeavors fail to overcome the shortcomings in plot and direction. The robbery and the hiding of the gold under the floor of the cabin both fail to convince. The brutal manner of the robber in handling the inmates of the cabin, a mother and her child, while evidently intended to create thrills, produce a reverse feeling—that of repugnance.

HER DOGGY (Biograph), September 25.—Lovers of animals will be pleased with this visualization which shows the steadfast affection of a dog for his little mistress, who lavishes her love upon him. A harsh step-father determines to sell the dog for the purpose of vivisection. There is quite a little heart interest in this offering and touching incident, where the little girl runs away with the dog to save him and is discovered by the vivisector's wife and taken to the physician's cottage; she begs to take the dog's place.

JONES' WEDDING DAY (Kalem), September 25.—A John Brennan farce comedy. There is a good deal of wholesome comedy in the make-up of this picture play as regards situations and acting. Irwin Dare is the author and it was directed by Albert W. Hale. Jeannette Hoffman and Ira Sears ably support Mr. Brennan in the leading roles. It is a case of mixed-up bridegrooms, but eventually everything is straightened out in a laughable manner.

THE INVESTMENT (Lubin), September 25.—Adapted for the photoplay by George Terwilliger from Clarence B. Kelland's story, "You Never Can Tell," and produced by L. B. Carleton. This is an entertaining story from the fact that it is original in nature and reversal in construction to other love stories; the pair of lovers being old Grandpa Papkin and Auntie Purvis. Despite the objections raised by all of their younger relatives, the old couple win out in their love affairs, and also financially. The picture is well produced and acted.

YOU NEVER CAN TELL (Selig), September 25.—A clumsy boy obtains a position as a grocery clerk, but he proves to be such a boob and makes so many mistakes that he is discharged without ceremony. Finally he obtains an engagement for a tryout with a film company as a motion picture actor. His natural clumsiness creates so much comedy that he gets in "regular" and in no time becomes a star comedian. On the same reel with "Who Got Stung."

WHO GOT STUNG (Selig), September 25.—On the same reel with "You Never Can Tell." A practical joker attempts to put one over on some of his friends through an advertisement. It works but the wrong way.

A HORSESHOE—FOR LUCK (Vitagraph), September 25.—A pretentious comedy, written by Charles Brown and produced by Sidney Drew, who plays the leading role, that of a father who finds a horse-

shoe, which he picks up for good luck. Everything comes his way—that is not good. After innumerable mishaps he throws it away; his son gets it and it proves a "lucky hit" with him. An old idea well worked out. A regular laugh producer.

THE GOLD THIEF (Biograph), September 26.—It seems as though the limit must be reached in this picture, in introducing novelties, when a man steals a bag of gold dust with his beard; not only that, but causes the arrest of a beardless young clerk who is suspected of the crime. However, a suspicious detective discovers the guilty beard and straightens affairs out in a professional way.

TWINS AND TROUBLE (Edison), September 26.—An intense rivalry existing between two sets of grandparents over a pair of twins causes an immense amount of trouble, for not only the twins' parents but their friends and all those concerned, including two old soldiers and a policeman. J. Edward Hungerford is the author of the comedy and Charles M. Seay is the director. Herbert Prior and Bliss Milford are the suffering couple. A large and able cast supports them. A good domestic comedy.

THE STRATEGY OF BRONCHO BILLY'S SWEETHEART (Essanay), September 26.—A western drama which contains a number of scenes of a thrilling nature. A girl by her quick wit saves Broncho Billy from a gang of outlaws, after she has put them on his track thinking that he has shot her father. There is some beautiful scenery in this picture and some clever riding.

RORY O'MORE (Kalem), September 26.—A re-issue of Kalem's famous story of the Irish patriot and produced in Ireland. Several years ago this film created a sensation, at that time, and numerous requests have poured in upon the producers urging that this great story be re-issued. It was finally decided to accede to the demands. Jack J. Clark, Gene Gauntier, Arthur Donaldson and Robert G. Vignola are the principals in the cast. The story is closely adhered to.

THE NEWSBOY TENOR (Selig), September 26.—A young widow, imagining that it would hurt her chances with her wealthy fiance, keeps her son's existence a secret. After their marriage the son is supposed to have perished in a fire. However he has escaped and is known as the newsboy tenor. The husband admires his singing and invites him to his office, where his mother recognizes him and confesses. A very pretty story.

DID HE SAVE HER? (Lubin), September 26.—Written and produced by Frank C. Griffin. A case of deception practiced by a young lover on his sweetheart's auntie. He makes her believe that he saved her from drowning to gain her permission to marry her niece. On the same reel with "Between One and Two."

BETWEEN ONE AND TWO (Lubin), September 26.—A sleepy head and a night owl are room mates and always scrapping. The night owl causes the other a whole lot of trouble, eventually being instrumental in the landing of him into the arms of an old maid. On the same reel with "Did He Save Her?"

A FIRST-CLASS COOK (Biograph), Sept. 28.—There is considerable comedy in this picturepiay, based on a case of mistaken identity, on the part of a wife, whose husband expects a guest and has engaged a cook. The wife takes the cook for the guest and the guest for the cook and the mix-up is very laughable, until the husband comes home and straightens things out. On the same reel with "The White-Hand Society."

THE WHITE-HAND SOCIETY (Biograph), Sept. 28.—On the same reel with "A First Class Cook." In this comedy the sexes are reversed and Mrs. Doe is threatened, through a letter from the White-Hand, demanding $1,000 on pain of death. She calls out the policewomen, recovers her kidnapped husband and captures the ring leader. A novel release.

LOVE BY THE POUND (Edison), Sept. 28.—The tenth of the Wood B. Wedd's sentimental experiences, by Mark Swan and directed by C. Jay Williams. When Wood B. Wedd was informed that Mirandy's uncle was to give her her weight in gold when married, he proposed and was accepted, for he knew she weighed 300 pounds. This offer was changed to include Mirandy's husband and he had to weigh at least 200 pounds. He failed in his strenuous attempts to put on the proper amount of weight, and Mirandy married the grocery man.

SWEEDIE'S CLEAN-UP (Essanay), Sept. 28.—A slap stick comedy, in which "Sweedie" eventually cleans up the entire police department. This offering creates spontaneous and hearty laughter. Sweedie's father is the owner of a grocery store and also plays checkers; Sweedie taking care of the trade. The scene where the old man, interested in a checker game, does not notice that burglars carry away the entire stock, including the chairs occupied by the players. Sweedie appears and inaugurates a grand chase, capturing the thieves.

HEARST-SELIG NEWS PICTORIAL, NO. 61 (Selig), Sept. 28.—Principal among the many interesting scenes shown: Peace Conference meeting at the Greek theater, California; the skill of Miss Rosenthall, the girl golfer; several models displaying broadcloth costumes as the latest favorite fabric for street wear; "Buy a Bale of Cotton Movement," in various parts of the South, showing cotton bales being sold at auction. War scenes: Great Britain helps Belgian refugees; German soldiers marching down the streets of Brussels, also how field kitchens are utilized, etc.

WHEN THE GODS FORGIVE (Vitagraph), Sept. 28.—A trapper, whose besetting fault is drink, weds the daughter of an Indian chief. Later he abuses her. The wife's people learn of his behavior and determine to burn him at the stake, when he is saved by his wife, who is providentially assisted by a down-pour of rain, quelching the fire. The Indians look upon this as an intervention of their gods. Jim is impressed and becomes a model husband and protector.

Licensed Specials.

THE RING AND THE BOOK (Biograph), September 22.—A special two-part costume picture play, wherein the heroine is unmercifully persecuted by a black-bearded swashbuckler, who seems to dominate everything and everybody; he even threatens his father and mother with his rapier. He is finally foiled in his nefariousness by a young priest, who dons a cavalier's costume and rescues the girl; he then testifies before a tribunal against the villain, bringing him to justice, and is himself absolved by the church.

THE BLOOD RUBY (Vitagraph), September 22.—A special feature in two parts; the development of the plot holds the interest and the story moves along in a pleasing manner, thanks to W. A. Tremayne, author, and Maurice Costello and Robert Gaillord. Mr. Costello plays the part of an innocent man, whom two crooks try to implicate in the purloining of an almost priceless gem. In the finale scenes the jewel is recovered and their intended victim is exonerated in the eyes of his child and his steadfast friends. The photography deserves special mention.

THE VANISHING TRIBE (Kalem), September 23.—A two-act picturization by Frank E. Montgomery of an ancient Indian legend, featuring Princess Mona Darkfeather. This picture contains many beautiful scenes of forest and prairie, the latter showing a wonderful scope of country, splendidly photographed. The story of the plot is that of the usual Indian productions, filled with jealousy, treachery, etc. There is a pursuit in which rival tribes figure, the pursued suddenly vanishing from sight.

THE TOYS OF FATE (Lubin), September 23.—A two-part picture of strong interest. It is also well acted and photographed. By a peculiar trick of fate a man adopts the daughter of one whom he has wronged. Years later the latter is about to kill him when the sight of the brooch which he recognizes as his daughter's stays his hand. There is considerable of the melodrama in the plot and some very intense scenes are shown, especially clashes during a strike. Deserving mention is the scene where the father crosses the canyon on a rope to inform the boss of the conditions existing at the works.

THE TRIUMPH OF RIGHT (Lubin), September 24.—A special two-part picture play telling the story of speculations made by bankers, which has resulted in bringing the bank on the verge of insolvency. There is quite an interesting love story involved between the secretary of the bank and the president of the bank's daughter. A number of scenes occur which border on the absurd, while strenuous action obtains, the entire production seems to lack convincing qualities.

GRAND OPERA IN RUBEVILLE (Edison), September 25.—This two-part picture play was reviewed at length in the Moving Picture World by Louis Reeves Harrison, and can be found on page 1348, issue of September 5, 1914.

A SPLENDID DISHONOR (Essanay), September 25.—A special two-part picture play which is peculiar in its make-up, the development of which contains scenes that while such possibilities might occur in every day life, they are highly improbable. An insane physician is the cause of all the trouble. In some places in this picture the interest and suspense maintains, but at certain moments both lose their grasp upon the spectators. Self-sacrifice is strained to the limit.

HEARTS AND DIAMONDS (Vitagraph), September 26.—Special feature picture play in two parts by Eugene Mullin and produced by George D. Baker. John Bunny and Flora Finch are the leading fun makers. Bunny gets in wrong by representing himself to be a bachelor, when he is a widower, trying to make a favorable impression on Flora. He is blessed with two daughters, who have two suitors whom Bunny dislikes, and they get him into all sorts of trouble and keep him busy trying to extricate himself. It is funny to see Bunny play baseball, but he drives out a homer and wins the game. It creates great laughter.

THE VIPER (Kalem), Sept. 28.—This two-part picturepiay was reviewed at length in the Moving Picture World by Hanford C. Judson and can be found on page 1622, issue of Sept. 19, 1914.

THE GOING OF THE WHITE SWAN (Selig), Sept. 28.—A two-part picturepiay, written by Gilbert Parker, with the scenes laid in the Northwest snow country. Bessie Eyton and Wheeler Oakman, in the leading parts, who do excellent work, which requires much strenuousness and endurance. They are supported by an excellent cast, and the photography of the many forest snow scenes is excellently done. Much of heart interest is involved in the scenes. This release is worth the viewing.

Independent

THE FINAL TEST (Princess), September 25.—A simple, conventional story of a doctor with humanitarian instincts finally winning a bride over an impossible brute. The fact that the girl cared for or could care for a man of the stamp of the latter did not seem to make her exactly a prize or give the story a convincing flavor.

THE SCARECROW (Royal), September 26.—In this comedy number the maiden lady must marry on her thirty-fifth birthday to gain a fortune. The young man marries her while intoxicated and next morning makes his escape. He takes the place of a scarecrow in the field. This has some amusement in it but never becomes extremely funny.

BILL MANAGES A PRIZEFIGHTER (Komic), September 27.—No. 7 in the series of Eddie Dillon's popular Bill stories. Fay Tincher as the stenographer continues her amusing caricature. Mr. Dillon himself takes the part of a pug not always successful. Tammany Young and a good supporting cast contribute to the fun.

THE HARVEST OF REGRETS (Thanhouser), September 27.—The extravagant young city fellow leaves his city mistress to go West and marry the daughter of his father's friend. The adventuress follows and exposes their old relationship. The young man afterward saves the girl from the attack of another man and thus wins forgiveness. This is handled with only a fair degree of strength.

OUR MUTUAL GIRL NO. 37 (Reliance), Sept. 28.—The feature of this subject is the taking of the baby's picture by a prominent photogra-

pher, showing as it does some of the means employed to make the little ones smile when they are inclined to tears. The number is not up to the average.

THE LEGEND OF BLACK ROCK (Beauty), September 29.—Margarita Fischer has the lead in this story, which fails to rise above the ordinary.

HIS MOTHER'S TRUST (Majestic), Sept. 29.—Donald Crisp directs this story, which is hardly satisfactory from the moral side. A boy, who has served time as the result of getting into bad company, tells his mother on his release that he will walk a straight path. He takes part in a robbery of a man who had befriended him and together with his accomplice is killed. So, too, is the benefactor. By a shifting of the revolvers as he is dying the youngster makes it appear that he was killed in the defense of the house owner. The mother is given a good home with the daughter of the murdered man. Robert Harron plays the boy, and his work and that of the other players is good, but the picture fails as entertainment.

THE SHACK NEXT DOOR (Universal Ike), September 29.—The young lover takes an option on a lot next to his sweetheart's home and builds a shack on it. He rents this to an Italian and his family in order to get a large price from the girl's father. This is well-pictured and demonstrates another way of putting it over on the reluctant old man.

THE INGRATE (American), September 30.—As entertainment the picture is nil. The central figure is a brutal sot; his only remotely commendable act is accidentally falling over a cliff when drunk and killing himself.

IN THE CLUTCHES OF THE VILLAIN (Joker), October 3.—A low comedy number giving a fairly entertaining burlesque of a melodrama. Max Asher appears as Schultz. He saves the girl from the toils of the villainous collector; the latter dives from a high bridge. Some of the scenes toward the last were far from inviting. This is only fair as a whole.

THE BOOB'S LEGACY (Rex), October 1.—An excellent comedy number with Robert Leonard in his familiar "rube" character. He sells the farm and comes to the city to find his girl. This is a laughing success all the way through. Ella Hall and Harry Carter also add to the fun of the piece. The photography is good and the production as a whole is a desirable one.

COUSIN BILLY (Royal), October 3.—In this number Louis Simon impersonates a country youth visiting city relatives. His advent causes considerable amusement, but there should have been more plot to the story to hold up the interest. The characterization was good and the photography attractive.

THE MAN WHO CAME BACK (Eclair), October 4.—Joe Ryan appears in this number as a former Westerner who goes back to the plains and palms himself off as a tenderfoot. He makes the most of several opportunities to display his skill as a horseman. Several scenes are taken at a Frontier Day contest, where he carries off first prize. Some good Western action and humor in this.

DISILLUSIONED (Victor), October 5.—Jack, a successful attorney in the city, thinks back to his school days and his village sweetheart. He returns home and finds another man has wronged her and cast her off. In spite of this he marries her. This is not the most convincing type of plot but it contains good sentiment. Warren Kerrigan and Vera Sisson make the most of their opportunity in this and are aided by good photography.

THEIR UPS AND DOWNS (Keystone), October 5.—The adventures of the flirtatious Fatty and his sweetheart will serve to amuse the multitudes very much. The girl's ride with the balloons in her hand was a capital feature and their predicament in the telegraph wires was funny also. A particularly good number of the nonsensical type.

LIFERITIS (Crystal), October 6.—In this comedy number the old professor invents an elixir of life and infuses human action into a scarecrow. The photography is good and the scenes, which follow the old style eccentric comedy, are fairly amusing.

THE BASEBALL FANS OF FANVILLE (Joker), Oct. 7.—A comedy number featuring Wm. Franey as a married man who wants to go to a ball game. His wife and mother-in-law insist on a matinee. The husband sneaks away and the office boy takes his female relatives in pursuit. This is quite a pleasing baseball yarn and the plot is better than the average. The photography is also good.

UNIVERSAL BOY IN RURAL ADVENTURES (Imp), Oct. 8.—Another of The Universal Boy series, featuring Matty on a trip to the country. He rides a pony, goes swimming with the boys and discovers an escaped lunatic, whom he aids in capturing. This is quite an entertaining number, though not overly strong in plot.

HYPNOTIC POWER (Sterling), Oct. 8.—Ford Sterling appears in his usual eccentric characterization. Jealousy of a rival leads him to study hypnotism. He makes the rival jump in the lake. All goes well until the professor of hypnotism shows up. This contains a lot of amusing nonsense and is quite pleasing.

THE GREASER'S REVENGE (Frontier), Oct. 11.—The Greaser loves the ranch girl, who reprimands him with a slap on the cheek. He turns villain and steals the hero's horse. In the chase the hero's gun goes back on him and he is forced to descend into dry well to get away from the murderous Greaser. The struggle in the well was realistic and the number is quite successful in its way. The photography is good.

CUPID VICTOR (Eclair), October 11.—Mildred Bright plays the part of a young sculptress, whose work has been greatly flattered, though it is really crude. She hesitates between her art and married life. A small lad appears as cupid throughout the picture. The story has an allegorical touch and in the end love wins. A pleasing offering.

Independent Specials

THE GREAT GOD FEAR (Majestic), September 27.—A two-reel story of the Canadian woods, with Robert Harron and Mae Marsh as the lovers. He and his "bunkie" are suspected of having contracted leprosy from a traveling woodsman. Panic ensues in two lumber camps as a result. But the girl stands by the hero and succeeds in saving him from the bully and the excited men. The story is not a powerful one, but has certain unusual qualities. The girl makes the most of her part and this carries the interest along quite well.

A MODERN RIP VAN WINKLE (American), September 28.—This two-reel subject at no time arouses any particular degree of interest. A man who has spent twenty-five years in prison as the result of a saloon brawl—and in which his action did not seem to be especially culpable—is paroled. Conditions are so changed in his former neighborhood the man returns to the prison and asks to be taken back. Crowds of grinning bystanders on several occasions fail to add to the illusion. In one instance there is a cutback to a scene that had not been shown previously. The first reel is taken up with the introduction; it could have been made much shorter.

THE TRAIL OF THE LOVELORN (Thanhouser), September 29.—A two-reel photoplay dealing with the efforts of the postal service officials to round up two get-rich-quick fellows, who are promoting a fake matrimonial agency. The photography is rather uneven and the story, while quite interesting, does not work up very strongly. The most interesting feature was the manner in which the girl photographed one of the crooks while he was asleep, this leading to his identification later. The capture of the crooks lacked the suspense it should have, and the suggested love affair at the last seemed absurd, as the young official had scarcely noticed the girl before.

SHADOWS (Imp), October 5.—King Baggot in this two-reel number portrays all of the ten characters that appear. Double exposure and in one instance triple exposure photography are employed in a most interesting way, so that two and three characters appear on the screen at the same time in several scenes. George Edwards Hall has constructed an entertaining plot of the melodramatic type to exploit these various impersonations. An elderly merchant is murdered and the crime traced by a detective. At no time in the course of the story does the interest flag. In the entire story Mr. Baggot impersonates the mother, the son, the uncle, the merchant, a Chinese servant, the villain, a woman of the half world, the jailer, the policeman and the detective. An unusual offering.

STEEL RIBBONS (Gold Seal), October 6.—This tenth episode of the Trey o' Hearts series is an exciting railroad number. It begins with Alan's rescue of the girls on the engine from Trine's special. Marrophat learns this quickly and the special is turned back. Judith, jealous of Alan's attentions to Rose, dresses in man's clothes and boards a freight train. Even a handcar is requisitioned to keep things going. The main incident comes at the very last of the second reel, where a caboose is literally smashed to pieces on a high trestle by the engine of the special. This has some thrills in it.

THE MAN WHO WAS NEVER KISSED (Victor), October 9.—An amusing two-reel story which verges strongly on the "spicy" without giving actual offense. Matt Moore appears as Horace Plato, the studious young professor who marries Flo. They follow his theory that the only true love is pure love, devoid of passions. At the house party they are expected to occupy the same room, but he sleeps on a bench outside. In the course of the story they learn to love each other in a less ethereal way. This is a commendable offering of the smart, breezy type.

HIS FATHER'S SON (Victor), October 12.—A two-reel number in which Warren Kerrigan doubles, playing both father and son. The story concerns a woman who left her husband, thinking he had tired of her. Her son grows up and when he learns the story goes to wreak revenge on his father. This he does by ruining him in the financial market. Later the father is forgiven, as he had never found the note left by the wife in the old clock when she abandoned him. This story is well constructed and holds the attention closely. Mr. Kerrigan does some effective work in the double role.

THE END OF THE ALLEY (Broncho), October 14.—In the first reel of this two-reel Western offering, the adventuress tricks Shores, a wealthy young miner. He becomes embittered and in later years carries out a diabolical revenge by blowing the woman and her husband up in his mine. The actual explosion is not pictured, but strongly suggested. This is not a cheerful subject and has a sordid tone throughout. It is, however, well photographed and strongly acted throughout.

JIMMY (Domino), October 15.—A strong, sympathetic boy story, produced by Ince and Spencer. Jimmy, the young newsboy, has a sister suffering from hip disease. The way in which the youth holds up the visiting surgeon, so that he almost misses his steamer, in order to treat the girl, makes a picture narrative of strong appeal. The action in the second reel, showing the great surgeon at work on his patients, could hardly be improved upon. This works up fine suspense and has a strong human touch. A strong offering.

THE WORD OF HIS PEOPLE (Kaybee), October 16.—This two-reel offering, produced by Ince and Sullivan, proves an absorbing Western narrative. It puts new interest into the Indian fighting and other familiar action. The plot contains an unusually high motive and the manner in which young Drake forfeits his life to save the girl and keep "the word of the house of Scranton" is dramatic and appealing. All of the scenes are well pictured and the plot, while complicated, is at all times clear, and the suspense well maintained. A strong Western story.

THE SECOND DOOR LEFT (Eclectic).—This three-reel German comedy is essentially Continental in spirit. There are rollicking, even roistering, scenes and some laughs. The names of the characters are taken literally from the German, as, for instance, Oscar Died-rich, and the Mousetail sisters; there are the burlesque queens, the Powderpuff sisters, Miss Lovealittle and Miss Lovealot. The picture is well staged and photographed. The subject may appeal to the more worldly and hardly will to the more sedate.

THE KING OF THE AIR (Eclectic).—This three-reel production of the French Pathe studio is notable above its other factors for its un-

usual photography. In these days this is saying much. There is a strong cast, containing the two leaders of the French stock company, Rene Alexandre and Gabrielle Robinne. Even in the presence of these two the work of M. Magnier as the father of the young man who would marry the daughter of the woman who foolishly lost her money in speculation stands out. It is a remarkably finished performance. An incident of the picture is the sensational fall and wrecking of an aeroplane in close view of the camera. It was a bit of realism that fitted in with the story and materially added to the dramatic value. "The King of the Air" is a strong production.

IN SOAK (Eclectic).—This is rather broad comedy. The main action devolves about the effort of a wife through subterfuge to accept a present of jewelry from her lover without arousing the suspicions of her husband. The idea is conceived of pawning the baubles and telling her husband the wife found the ticket. The husband redeems the pledge, but bestows the more valuable on his stenographer, and this, of course, starts trouble, ending when three of the four land in a park lake for a ducking. The exhibitor may judge for himself.

Mme. Kalich in "Marta of the Lowlands"

MME. BERTHA KALICH, the distinguished emotional actress, makes her first appearance before the motion picture public in the Famous Players Film Company's five-part production of her foremost dramatic success, "Marta of the Lowlands," released on the Paramount program October 5. The play, with its tense and tragic character, was written by the eminent Spanish dramatist, Angel Guimera. Besides its attractive dramatic qualities, it has the added value of being a transcript from the literature and life of an unfamiliar people — the peasantry of the province of Catalonia, Spain, and it is full of the poetry and color which permeate the emotions and the very existence of mountain people, while providing Mme. Kalich with an admirable vehicle for emotional and racial characterization.

Mme. Bertha Kalich.

After her supreme triumphs in "Monna Vanna" and "The Kreutzer Sonata," much is expected of the noted actress in the film production of "Marta," and much is forthcoming. Stately, gifted, with a p a l l i d, distinguished beauty, Mme. Kalich makes Marta a patient sufferer, a tragic figure indeed, as she bravely endures all the cruelties and indignities that are thrust upon her by the ruthless "master."

It will be remembered that the entire cast were sent to Cuba for the exteriors of this production, where the tropical glades furnished an atmosphere appropriate to the action. Supporting Mme. Kalich are Wellington A. Playter, who suggests with commendable effect the awkwardness and ingenuousness of Manelich, the shepherd; Hal Clarendon, an ideal Sebastian, cruel, haughty and fiercely passionate, and Lillian Kalich in the sweetly pathetic role of Muri.

SENATOR PENROSE CAMPAIGNING WITH PICTURES.

Moving pictures are being used in one of the most important political campaigns in the state of Pennsylvania. A reel showing Senator Penrose, the aspirant for re-election to the United States Senate, in familiar poses, addressing workingmen and walking through the corridors of the Capitol at Washington, are being exhibited in various parts of the state. This is the first time that moving pictures have been used in Pennsylvania in a senatorial fight, this being due in a large measure to the new law requiring direct election of Senators. However many houses because of their non-partisan views are refusing to exhibit the reel.

How Pupils Learn "Products"

Geography Pupils' Sing-Song Yields to Industrial Museum Then Industrial Films.

By Frank H. Madison.

WHEN we were back in the sixth grade of the village schools we studied geography by the memorizing process. After we had learned to recite in a sing-song manner, "Holland is bounded on the North by the North Sea 'n on the South by Belgium 'n on the east by——" the principal products were attacked in the same fashion. About the only facts that stuck in our young minds were the interesting discovery that most of our toys and dolls came from Germany and a fascinating sort of an announcement made by the geographer that some of the South American countries did a big business in "hides, horns and jerked beef." The rhythmic statement moved us to find out the mysterious nature of the "jerked" beef and how and why it was "jerked."

Just about the time that we were proud members of the first high school class what was called the geographical reader was introduced. This told in story form the customs of all the races, took the younger pupils in their oddly assorted fields and allowed them to peep into the factories which made the different nations distinctive.

The next step in education was the industrial museum. When we went back home for a visit, the principal of the village school, a former schoolmate, showed us the exhibit cases that lined the walls. Flour manufacturers, pencil makers, oil refiners, cereal compounders, chocolate factories and all sorts of industries furnished free attractive glass-covered cases. Each case contained a number of interesting specimens, showing the gradual development from the raw product into the finished article which the children saw daily in their homes. Here was something with which to study geography. A pupil who saw the cocoa bean wanted to know where it grew. At the state universities this idea had been broadened. As early as 1907 the University of Illinois at Urbana had a very extensive industrial museum equipped with a lantern for showing industrial slides.

It is apparent that the time is coming when the next advance—the use of the moving picture machine—for implanting the "products" idea in the minds will be more widely spread than the industrial museum idea. There are plenty of industrial pictures now in the regular releases but the story-coated advertisement is going to find its way into the class-room. The International Harvester Company's agricultural extension department, under the direction of P. G. Holden, one of the foremost agricultural authorities of the country, already has begun work along this line. This concern has done pioneer work in the matter of using moving pictures to teach agriculture. Every place that there was a gathering of farmers—at farm institute meetings, at state and county fairs—it has had its projecting apparatus and if necessary its black tent. After interesting the grown-folk it is going after the children. Advertisements are being placed in educational publications calling attention to its lantern slides, its charts and its three Industrialogs—"Dawn of Plenty," "Dawn of Commerce" and "Dawn of Power." There is a minimum of advertising in these films; their interest practically obliterates the sense that the watcher is being exploited. Many other industries will, in time, furnish the schools with geography aids with the same object: "To teach in terms of the child's life, the steps in the man's life-work and to link the school, the home and the community in study, work and recreation."

T. M. S. PEOPLE IN NEW FACTORY.

The Theater Specialty Manufacturing Co., extensive manufacturers of poster and photograph frames and accessories for the theater, in Cleveland, have recently moved into a new factory at 318 Long avenue, N. W., which has been ideally equipped for the handling of their constantly growing volume of business.

The factory building is devoted exclusively to the manufacture of the firm's product and every known device in the way of modern machinery has been provided with the result that the company is now in a position to give even prompter delivery to customers than was possible in the past.

The Theater Specialty Manufacturing Co. have waged an aggressive selling campaign, constantly emphasizing certain points of superiority, dealing with quality, which they claim for their products and the growth of their business within the past few months has convinced them that "T. M. S. Quality," as they designate it, is winning.

"Daphnia"

A Two-Part American Production Directed by Thomas Ricketts.

Reviewed by James S. McQuade.

THE story of "Daphnia," a two reel subject by the American, possesses originality and arouses strong interest. The opening and closing scenes are laid in the mountains of Kentucky, and they include many delightful views that fit in well with the picturesque beauties of that wild rugged country.

Director Thomas Ricketts has filmed the story well and his use of double exposure, at several points in the telling, contributes to the impressiveness of the pictured narrative.

This story has nothing to do with the customary illicit whiskey still; it centers on a counterfeiting gang in the mountains, of which John Mathews and James Goodwin are the leaders. Julia Mathews, an attractive mountain girl, is the only daughter of the elder man and the object of sincere devotion to the younger.

Scene from "Daphnia" (American).

George Baxter, a member of the United States Secret Service, is assigned to run down the band. He arrives in the neighborhood in the guise of a tourist, and succeeds in winning the love of Julia and in deceiving her as to his true character. Through her he becomes acquinted with the secrets of the counterfeiters, and summons other members of the department to assist him in arresting the lawbreakers.

Scene from "Daphnia" (American).

Julia sees her father, her former lover and their associates handcuffed and led away to prison. Brokenhearted, she asks Baxter why he, who has confessed his love for her, has committed such a crime. Heartlessly he informs her that his profession of love was only a sham, used to get evidence against her father and his accomplices. Then she denounces him and spurns his offer of aid.

Ten years pass and John Mathews and James Goodwin are again free men. Before leaving the prison a guard gives them a card on which in a woman's handwriting, they were asked to call on Daphnia at the Saxon Club, St. Louis. They call, and discover in Daphnia Julia Mathews, now the owner of a fashionable gambling resort. Her father denounces her and he and Goodwin return to their mountain home.

About this time Daphnia discovers that one of the players is using counterfeit bills, and through an employe discovers that George Baxter Jr., is the guilty one. She remembers that the George Baxter, who had broken her life ten years before, had referred to this son. She phones the secret service official at his office and informs him of the circulation of counterfeit notes in her establishment. Baxter calls on her to ascertain particulars and to arrange plans for the capture of the offender. Daphnia, whom Baxter fails to recognize, does not reveal the name of the culprit.

Next evening young Baxter again passes spurious bills and is arrested. On the command of Baxter, Sr., the prisoner is brought before him. He recognizes his only son and, as he orders him taken to prison, falls helplessly in a chair. In the midst of the shock he recognizes in Daphnia the Julia Mathews whom he had trodden under his brutal feet years before, and his cup is made full.

In the meantime the scenes around the old home of John Mathews and James Goodwin remind them every hour of the absent Julia. So heartsick do they grow over her absence, they can no longer endure it, and they set out for St. Louis to bring her back. Soon afterward Julia and Goodwin become man and wife.

As the mountain girl and the rich owner of the Saxon Club, Miss Greenwood shows fine versatility. George Baxter is characterized very forcibly by George Field. The scene in the Saxon Club is most impressive, where the broken man, in the midst of his despair, sees the hand of Heaven in his punishment. The remaining characters are well sustained by Ed Coxen, John Steppling and King Clark.

The release date is October 5.

COSMOS BI-WEEKLY PRODUCTIONS.

"Made in America," a label we are so anxious to see conspicuously displayed on the bulk of the merchandise of the world will make its appearance on a new brand of feature film on October 15th, when the Cosmos Feature Film Corporation releases the first of its bi-weekly American-made productions.

A notable point in the announced plans of the company is the selection of subjects. The first release will be an elaborate photoplay version of Buelah Poynter's dramatization of the extremely successful American play, "Lena Rivers," in which Miss Poynter is featured in the title role, the part she played in the stage production, that has made box office records. This will be followed by "The Little Girl That He Forgot," "The Hoosier Schoolmaster," "A Thief in the Night" and other successful dramatic works of Buelah Poynter's, all of which have been secured by the Cosmos Company; also many successful plays and novels, which contain a strong human interest appeal. When possible, it is their intention to secure the services of the author or dramatist to assist in the film production and feature the same star that created the character on the stage.

It was in keeping with this plan that in contracting for Miss Poynter's works, it was stipulated that she give her personal services and advice in the making of the photoplays, a condition Miss Poynter, enthusiastic in the art of photoplays, eagerly agreed to.

With the advent of the Cosmos' bi-weekly productions, the film industry will have added to it a regular brand of features, which, backed by the insight into the needs of the market held by this company, should do credit to the label "Made in America."

CELEBRATED PLAYERS BUSY.

Alfred Hamburger, president of the Celebrated Players Film Company, accompanied by Felix F. Feist, its general manager, spent the past week in New York buying feature pictures for the weekly release program recently launched by the Celebrated Players Film Company of Chicago, through its middle west territory. A string of newspapers throughout the Chicago territory will carry a serial story of each of these releases operating in conjunction with the local theatres playing the Celebrated program of weekly features, and this unusual publicity will greatly strengthen their drawing power. Big publicity and big features is to be the slogan of the Celebrated Players Film Company for the coming year.

"The Nightingale"

A Five-Act Feature Written by Augustus Thomas, with Ethel Barrymore in the Title Role—An All-Star Production.

Reviewed by Louis Reeves Harrison.

CAST.

Isola Franti, "The Nightingale"....Ethel Barrymore
Tony Franti, her father.....William Courtleigh, Jr.
Andrea Franti, her brother.....Frank Andrews
Charles Marden, a young banker.....Conway Tearle
Nathan Marden, his father.....Charles Stevenson
"Red" Galvin, a gang leader.....Irving Brooks
David Mantz, musical educator.....Mario Majeroni
Jean de Resni, vocal instructor.....Phillip Hahn
Mrs. Belmore, a society leader.....Ida Darling

THE debut of Miss Barrymore in a screen play, "The Nightingale," devised especially for her by Augustus Thomas, is an event even in this era of events, and the general impression among members of a critical group gathered at the first presentation was favorable to the positive merits of the production. The play was received with close attention, and comments indicate that the All Star Corporation will enjoy a success beyond their natural and fond expectations. My own offhand impression was that "The Nightingale" afforded Miss Barrymore a wide range of opportunity and that she scored without qualification from beginning to end. I was as little acquainted with her work on the stage as any spectator present, and I was fully prepared to weigh her merits from a motion-picture point of view, irrespective of her high standing among interpreters of stage plays.

Scene from "The Nightingale" (All Star).

Scene from "The Nightingale" (All Star).

Without the slightest prejudice in her favor, unless it be that which men instinctively accord the right sort of women in public life, I became gradually charmed by her performance. She seems to be one of those all-too-rare and altogether-delightful spirits who possess an emotional temperament under the control of a cultivated mind. Her quiet good sense seems to have freed her from trammels of form and tradition, to which so many stage performers are subject, and her intelligence, more than any magnetism of personality, caused all that she did to fit more appropriately into the playwright's general design.

Miss Barrymore holds the eye every moment she is in the scene, and not because she is of this or that type, not because she responds to a romantic ideal. She reaches the mind quite as much as she does the heart with an infinity of fine character delineation, and with a homespun unaffectedness that makes one glad that she is ours. The effects she achieves appear to be drawn from simple materials—it is flashed upon us at unexpected moments that she has a rare insight into the human heart—and she has a still rarer quality of communicating by delicate methods her many fleeting shades of thought and emotion.

It became evident as the story progressed, as she was gradually transformed from a street singer, the offspring of commonplace parentage, the creature of commonplace environment, into a veritable artist of grand opera, that she ceased to play a part and released her natural self. It would be impossible for a woman of Isola's origin and surroundings to acquire in a very short period of time such exquisite refinements of movement and motive as were evidenced in her advanced condition. Isola Franti vanished and Ethel Barrymore appeared in her place, but the transformation was not a mistake. There was no conversion of sentiment, no material change of mere wholesome sweetness of one role to that of another—Miss Barrymore lost nothing in blindly ignoring Isola. She abandoned mimicry for a natural sunshine of hope and faith that entirely compensated.

The pervading spirit of the story is that of fine womanhood, one that rises by nobility, tenderness and self-abnegation instead of by force and assertion. Ethel smiles very much as Isola smiles, even to smell the flowers or see the sunshine—it is simply glorious for such a strong, healthy and sweet nature to live. Mr. Thomas makes a dangerous experiment in dropping one line of interest, that leading up through an artistic career to marriage, and taking up melodramatic happenings that break in on the security of well-earned happiness midst home and family. Our curiosity has been satisfied, our anticipations have been realized, and, according to theorists, the play is over. Mr. Thomas says: No. He agrees with Thackeray, as well as with many who have noticed what is going on around them, that a great deal may happen after a hero and heroine are married.

According to those gentlemen who are criticising screen plays for no other apparent reason than filling so much space every week with ad-seeking bouquets to the producers, "The Nightingale" may be reckoned without structural flaw, whereas it is really a reckless piece of work. When a lady and a gentleman have been wrongly suspected or falsely accused, or through hair-raising adventures, and they have landed safely in each other's arms, the proper thing for them to do is to kiss and dissolve. It has, however, occurred to Mr. Thomas that this osculatory relation may not be continued in perpetuity. As William Makepeace Thackeray wrote a continuation to Ivanhoe, so Mr. Thomas carries his story across the danger line into "What happened to Isolde when all seemed well." With a spirit of choice that is all his own and a subtle tact of omission that has its charm of individuality, Mr. Thomas has disregarded the conventional.

Thus we have both player and playwright in opposition to what is expected of them by captious gentlemen fond of airing their opinions in critical reviews. To avoid being hoisted by my own petard, I will not opine. I will prophesy "The Nightingale" will be a record-breaker in sales of the All-Star Company.

BIG FIVE CENT HOUSE.

The new moving picture theater which will be opened at the corner of Jane and Pembroke streets, Bridgeport, Conn., on or about October 7, will undoubtedly be well patronized by the residents of that city. A. L. Ackermann, manager of the new house, recently announced that inasmuch as the majority of the inhabitants of Bridgeport, especially those in that locality in which the house is situated, are working on half time only, he will run a big five-cent show in a big theater. In this decision of Mr. Ackermann there is a touch of sympathy, especially when it is known that all the other picture theaters in Bridgeport are either charging or going to charge 10 cents. The name of the new house is the Pembroke, and it is, according to the manager, the only picture house seating 1,800 in Bridgeport. Mr. Ackermann is a man of experience, and the house should be a paying proposition with him at the helm.

"The Midnight Ride of Paul Revere"

A Two-Part Edison Illustration of Longfellow's Famous Poem—Produced by Charles Brabin.

Reviewed by Louis Reeves Harrison.

CAST.

Paul Revere.....Augustus Phillips
His Friend.....Carlton King
General Gage.....Harry Linson
Lieutenant Henry.....Yale Benner
Lieutenant Graves.....Richard Tucker
John Hancock.....Saul Harrison

DIRECTOR BRABIN has taken infinite pains in "The Midnight Ride of Paul Revere" to give it appropriate atmosphere and historical value. He has aimed at presenting a living picture of an event contributing to American release from the rule of force now being attempted in Europe, and has done so with artistic completeness of composition and an exhaustive use of all materials to be found where the dash for freedom occurred. The story is told with great accuracy.

Scene from "The Midnight Ride of Paul Revere" (Edison).

"Listen, my children, and you shall hear
Of the midnight ride of Paul Revere,
On the eighteenth of April, in seventy-five;
Hardly a man is now alive
Who remembers that famous day and year."

The story opens at the headquarters of General Gage, who instructs two bewigged young officers to locate a barn near Concord where a group of combative natives of the soil have accumulated munitions of war. The two lieutenants remove their beautiful wigs and otherwise disguise themselves for the dangerous mission. They discover the hiding place and report accordingly to General Gage and he orders troops, 800 men, according to history, under Colonel Barrett and Major Buttrick, to seize the military stores. Meanwhile the Sons of Liberty were alert, and Paul Revere discovered a suspicious movement of British troops.

"He said to his friend, 'If the British march
By land or sea, from the tower tonight
Hang a lantern aloft in the belfry arch
Of the North Church tower as a signal light,—
And I on the opposite shore will be,
Ready to ride and spread the alarm
Through every Middlesex village and farm,
For the country-folk to be up and to arm."

Paul rowed to the Charlestown shore, with muffled oar, "just as the moon rose over the bay," passing a British man-o'-war, the Somerset, as she lay at anchor, while his friend wandered and watched in the streets until he discovered that the Sons of Liberty were justified in their suspicions.

"Then he climber to the tower of the church;
Up the wooden stairs, with stealthy tread,
To the belfry-chamber overhead,
And startled the pigeons from their perch."

The tower of the Old North Church, in Boston, from which the signal lanterns were shown, is used in the visualization. Paul Revere, waiting on the other shore, holding ready a spirited horse, watching hour after hour, finally sees the gleam of light in the tower, springs into the saddle and dashes away.

"A hurry of hoofs in a village street,
A shape in the moonlight, a bulk in the dark,
And beneath, from the pebbles, in passing, a spark
Struck out by a steed flying fearless and fleet;
That was all! And yet, through the gloom and the light,
The fate of a nation was riding that night;
And the spark struck out by that steed, in his flight,
Kindled the land into flame with its heat."

Brabin has made the right sort of an effort to get at facts, in order to adequately treat his interesting subject, but his British troops are too obviously few in number and too spotlessly clean after their long march. Where it is impossible for a director to get a large number of men for military effects, it is part of his art to conceal their limitations by the point of view, else he may belittle the action. The Edison company has been strong in historical plays, and a little additional attention to the co-ordination of all elements will be greatly appreciated by people in front and augment a play's value where it takes the place of eloquent narrative.

Scene from "The Midnight Ride of Paul Revere" (Edison).

The story of Paul Revere presents a man in relation to his epoch and will undoubtedly be popular as a screen presentation wherever it is shown in this country, for he is endeared to us from childhood. Nor do we forget that 300 of our farmers routed 800 British regulars on this occasion—more than the Germans can do.

"So through the night rode Paul Revere;
And so through the night went his cry of alarm
To every Middlesex village and farm,—
A voice in the darkness, a knock at the door,
And a word that shall echo forevermore!
Through all our history, to the last,
In the hour of darkness and peril and need,
The people will waken and listen to hear
The hurrying hoof-beats of that steed,
And the midnight message of Paul Revere."

GETTING THE CHILDREN TO SUNDAY SCHOOL.

Juvenile patronage of moving picture houses in Rock Island, Ill., may suffer slightly as the Central Presbyterian Church has gone into the moving picture business. There is no intention of competing with local exhibitors, it is announced, but on the other hand it is stated that the step was taken "to supply a need that at present does not receive proper attention." Shows will be given every Friday night and each pupil of the Sunday school who is regular in his or her Sunday attendance will be given a ticket for the picture show that week. The pastor and the superintendent of the school will be responsible for the class of films shown, which will include clean comedies, religious, historic, scenic and industrial subjects and in fact anything that can be termed educational. A canvass of the Sunday school showed that the children attended picture shows on an average twice a week.

"Kitty Cobb"

Warner's to Release James Montgomery Flagg's Heroine in a Four-part Pictureplay.

Reviewed by Harry W. DeLong.

THE celebrated newspaper illustrator, Mr. Flagg, is universally known wherever magazines and newspapers circulate and his charming creations, "Kitty Cobb," were originally produced in a series of drawings for the New York Sunday World, but the artist imbued her with such a winsome personality and created such startling adventures, in which she figured, that they were syndicated to a large number of the big Sunday newspapers all over the country; and everywhere were received with the utmost cordiality. Later the series of drawings were issued in the form of a handsome book, copies of which adorn numberless library tables as souvenirs. Her admirers, will no doubt, be delighted to see her in motion pictures. A four-part production, recently made, faithfully depicts "The Adventures of Kitty Cobb" and will be released on October 5th, by Warner's Features, Inc. It really deserves mention for excellence of production, photographically, and shows realistically the home life of the dainty country girl; her trying experiences in the city and the romantic outcome of her tribulations in a graphic manner.

Scene from "Kitty Cobb" (Warner's).

Miss Marian Swayne, who essays the role of Kitty, is typical of the heroine. Mr. Flagg selected her for the part himself, and personally supervised the production, and the others in the cast were selected not only for acting ability but representatives of the characters as drawn in the sketches. The story is not only interesting, but it contains many intense and thrilling scenes in the development of the plot, which starts off in a somewhat conventional way on the farm but develops quickly into rapid action.

Scene from "Kitty Cobb" (Warner's).

A young man given to mechanics, has invented and made plans valuable to fortifications, and a foreign agent, with the assistance of a "gang," strenuously attempts to obtain them for his country. Kitty meets the young inventor at their home, near Fort Schuyler, and his description of New York determines her to try her fortune in the city. She has her first adventure in her own home, however, attempting to inform the fort the presence of spies. Her adventures in the city are numerous; bordering on strong melodramatic qualities.

A redeeming feature of the picture is noticeable in the elimination of suggestive or corrupt motives. Not a fault can be found with it in this respect—it is clean. Jack Hopkins as the inventor, Howard Missimer, as the spy; Ida Darling and Maggie Weston most ably support the star. Every detail in the making of the picture shows care and attention.

Harold Lockwood

HAROLD LOCKWOOD, who was playing opposite Mary Pickford with the Famous Players in Los Angeles, and is now playing with that company in New York, was born in New York, where he received his education.

His parents had outlined a college and a business career, but Harold had the one idea ahead—the stage—and owns that while he was good at winning medals for running, swimming and other sports, he did not make great headway with his studies, but he did take the honors when it came to recitations and oratory.

Harold Lockwood.

He was placed in a business, but spent most of his time in or around the theaters and eventually went on in the chorus of the "Broken Idol" and took the eye of the manager, who helped him to a better position. Thereafter success soon came, and Lockwood appeared in a number of musical comedies and danced and sang his way into popular favor. Later he appeared with Edward N. Hoyt in a vaudeville act and for a long period played stock in different parts of the country. It is curious that he made his motion picture debut under the direction of Edwin S. Porter, under whom he is now acting, at this time Porter was with the Rex company. Following this Lockwood had engagements with Nestor, Bronco, Kay Bee and one and a half years with Seligs, playing leads all the time.

Harold Lockwood loves his work and is much interested in sports of all kinds, and particularly trotting horses and swimming. He did some splendid work recently in "Hearts Adrift," "Tess of the Storm Country" and "The County Chairman."

Standing within a quarter of an inch of six feet and possessed of a good carriage and an unfair share of good looks as well as histrionic ability, Harold Lockwood means to get to the very top of his profession, and he has everything in his favor.

FORD'S MOTION PICTURE DEPARTMENT EXPANDS.

The success of the moving picture department of the Ford Motor Company, especially since establishing the Ford-Detroit Weekly, has been so much greater than expected that the present quarters are entirely inadequate. As a consequence, Manager Jewett of this department is practically doubling the size of it as well as duplicating the equipment, which will enable him to increase the capacity 100 per cent. At present this department is producing from ten to fifteen thousand feet per week. The films are not only shown in Detroit, but are in demand in every other section of Michigan.

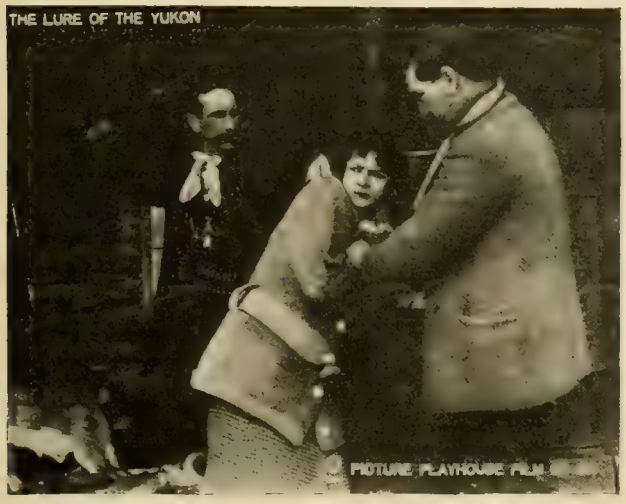
"The Lure of the Yukon"

Picture Playhouse Film Co., Inc., Presents an Alaskan Photoplay Subject of Interest.

Reviewed by Robert C. McElravy.

THE spell of the Alaskan winter pervades this three-reel subject, which abounds in snow scenes. The atmosphere of the production is its strong feature. The photography in the first reel is of about average quality, and that in the remaining two reels is all that could be desired.

This is a vigorous, out-of-door story throughout and holds the attention firmly. The narrative concerns two brothers who are first seen working in a shaft mine. They strike it rich and determine to head for Dawson City and thence to the States.



Scene from "The Lure of the Yukon" (Playhouse).

Upon the arrival at Dawson the young men stop at a rough resort. One of them plays at the games a little and the proprietor and his pal discover he has gold upon him. The proprietor has a pretty young daughter, named Lou, with whom Bill, the more venturesome of the brothers, falls in love.

Bill goes with Lou to her father's cabin, and it is agreed that she shall go with him to the States. A light is to be placed in the window as a signal. But the girl's father and his companion intercept the scheme. The brothers go

Scene from "The Lure of the Yukon" (Playhouse).

and are pursued by the pair, who succeed in tying them with ropes and making away with the bags of gold. These scenes in the second reel are full of good atmosphere—the dog team, the heavy fields of snow, the fall over the cliff and the lassoing and tying of the young men. Considerable suspense is aroused as the plot progresses; it is comparatively simple, but at the same time effective.

The predicament of the young men is a precarious one until the girl, who has been locked in the cabin, escapes and takes up the trail. She reaches them and cuts the ropes, saving them from what would have been certain death.

Bill fractured his ankle in a fall, and the younger brother and the girl convey him on the sledge to the headquarters of the territory police. Their story is told, and the police send out two of their number to round up the escaping men. This leads up to another exciting series of events, which consume a greater part of the third reel. One of the gamblers is shot and killed. The other, the girl's father, escapes, but is shown dying in the snow. The two brothers then start on their journey to civilization, carrying the girl with them.

The cast used in producing this story is a proficient one, Edward S. Wier and Walter Wier playing the brothers and Queenie Martell appearing as the girl.

John B. Clymer

JOHN B. CLYMER, who came into the advertising and sales end of the film business when features began to blossom, and who has stayed in it in the thick of things subsequently, is looking for the best job he can find or enough small accounts to make a day's work seven days a week. The smaller companies whose volume of work doesn't require the services of a fast-working, experienced man for all his time is now his field.

John B. Clymer.

For the last year Clymer has been with the Exclusive Supply Corporation, handling its publicity, also that of Great Northern Special, Films Lloyds, Film Releases of America, United Keanograph and other companies at odd times. He also handled sales for some of these accounts.

Harry R. Raver was responsible for Clymer leaving the New York Herald to go to Gaumont, from whence he later went to Itala, there to assist Mr. Raver. Under such heads as Herbert Blache, Joseph R. Miles and Harry R. Raver he learned the business about which no ones knows anything—films. He learned how to design posters that made people go "in" whether they wanted to or not; he wrote advertisements that told interesting facts in bold, terse, smashing English; he sold features where features weren't wanted; he wrote comedy subtitles that people laughed at.

Unlike some of his contemporaries he isn't sure whether he is going to be with some "big combination in a responsible position," or whether he will doctor film and work for a number of little fellows at his present office at 220 West 42nd street, New York City. He will also represent out-of-town manufacturers.

MARY FULLER A PROLIFIC WRITER.

Probably no girl upon the screen accomplishes as much work in the same length of time as Mary Fuller, a Universal star. Besides playing the central figure in all the plays produced by her director, Walter Edwin, Miss Fuller manages to write three or four photoplays every month and several exhaustive articles. Many of the photoplays she writes are done by her own company, while the articles are for the various motion picture magazines.

In the current issue of the Green Book, there is an article of considerable length, typed by herself on her own machine entitled "Advice To Movie Struck Girls." There is another one in the current issue of the photoplay illustrated by picture Miss Fuller took herself entitled "How I Spent My Summer's Vacation." Incidentally Miss Fuller spent her summer's vacation in the mountains of Pennsylvania doing several roles for forthcoming Universal features. Miss Fuller is a sturdant apostle of work.

CHICAGO LETTER

BY JAS. S. McQUADE

Wm. N. Selig Returns to Chicago.

WM. N. SELIG, who left New York July 18th for Europe, returned by the steamship Olympic to the same city, on Wednesday, Sept. 23rd, and arrived in Chicago Saturday, Sept. 26th.

Mr. Selig's experiences in Europe have evidently had a salutary, physical effect, as he has reduced weight by about 15 pounds, and looks healthy and as hard as nails. It is not the purpose of this article to enter into the details of Mr. Selig's experiences, which would fill a small book—very readable at that. The article will be confined rather to the business aspect of the trade as it at present exists in Europe, and to Mr. Selig's activities on behalf of his own business.

Mr. Selig got into Paris the day before the war started, and stayed there for three weeks. This time was occupied in looking after the prints of subjects which were being made in the Eclipse plant. He then returned to London, where he stayed nearly a week, when he again visited Paris to secure valuable negatives of various subjects that were stored in the Eclipse vaults. All this he succeeded in accomplishing, although advised by many friends not to risk visiting Paris the second time.

All the Selig printing is now done in the London plant of Eclipse, which has been practically removed from Paris, much of the machinery having been taken over to the British metropolis.

When Mr. Selig left Paris after his last visit—that was on Sept. 7th—there were about three moving picture houses open on the Boulevard, and several in the Montmartre district. These theaters were doing a fair business, as the Parisians sought relief from the dreadful monotony imposed by the war. It was sought to form theatrical companies of all the actors left in Paris after the war draft had been made, and of the actresses in the city, in order to open up some of the big theaters, and provide much-needed amusement.

In the United Kingdom, Mr. Selig states that picture theaters seemed to be doing splendidly. The place of the Continental product has been taken by subjects of English and American manufacture. Quite a lot of the American product now brought to the English market is entirely unsuitable at the present time, Mr. Selig states. Lengthy subjects are practically off the market, there being no demand for any subject that runs over three reels.

London is practically normal, and there are not any such indications of a war in progress as can be seen in the streets either of New York or Chicago, where great crowds can be found in front of bulletin boards and war maps.

Topical subjects are being furnished in abundance by the English manufacturers and the present state of the public mind craves for pictures that have something to do with the war.

When the war broke out many manufacturers and manufacturers' representatives announced that cash with order was required from the buyers of films, from that time on, in nearly all cases. The Selig Polyscope Co. was one of those which made an exception, short time being allowed for payments, and a discount when payments were made within the time allotted.

The demand for the American product has been largely increased since the war opened, and it is being well met by American manufacturers, Mr. Selig says.

Mr. Selig advises me that no pictures showing actual warfare have been taken by cameramen on either side of the firing line since the war opened, for the very good reason that they are not permitted to accompany the armies or to go to the front. The French and English forces positively prohibit all war correspondents and cameramen from accompanying them.

Chicago Ventilation Ordinance Case.

A recent weekly bulletin issued by the Chicago Health Department conveys the news that the city has been awarded the decision by the Chancery Court for enforcing the ventilation ordinance in moving picture theaters. This litigation has now occupied over a year.

The case was that of the Washington Theater, at 4320 Cottage Grove avenue, owned by C. C. Whalen. Air samples were taken in the theater on Sept. 22, 1913, by inspectors from the Health Department. The theater was closed, when the management refused to provide the ventilating equipment demanded. Mr. Whalen, backed by the Motion Picture Exhibitors' Association, secured an injunction restraining the city from enforcing the ordinance until its validity was decided upon.

The decision was handed down Tuesday, Sept. 22, by Chancery Court Judge Wing. Attorney Horner for the defense was given until Oct. 3 to file an answer. Before the case is finally decided, it may be drawn out for a period of years, as, if the decision is unfavorable, an appeal can be made by the defense to a higher court.

Foreign Demand for Bell & Howell Product.

Inquiries from abroad continue to reach the Bell & Howell Company, in spite of the disturbed conditions due to the war. Letters have been received during the past three weeks from Russia, England and Central America. Among the inquiries are motion picture manufacturers, exhibitors and dealers in motion picture machinery.

This company has not sought foreign orders because its facilities have been taxed to the utmost in an effort to meet the domestic demand for its machines. The company has done no distinctively foreign advertising, although the Moving Picture World has, of course, carried its announcements abroad. For that reason the company is inclined to regard it as significant that there should be a foreign demand for its product at this time. None of its foreign correspondents seem to regard the war as likely to interfere with their business. These letters are of interest, principally because the men who write them do not seem to look upon the war as a factor likely to affect seriously the picture business.

Corrected Cast for Big Suffrage Production.

In the issue of Sept. 26, I referred to the suffrage photoplay subject now under way at Selig's Chicago studio, and gave in part, as then known, the list of principals in the cast. The corrected list is as follows:

Olive Wyndham, Little Theater, New York, leading woman; John Charles, formerly under the management of Wm. A. Brady and Henry B. Harris, and associated with Louis Mann and Helen Ware on the dramatic stage, leading man; Katherine Kaelred, a woman lawyer; Carl Gardner, a judge; Katherine Henry, a persecuted working woman; Mabel Eaton, an anti-suffragist; Grace Dermond, in the allegorical part of Equal Suffrage; Harry Kenneth, as Abraham Lincoln; Frank Weed, formerly of Selig's eastern company, a lawyer; Sydney Booth, at present playing lead in "The Yellow Ticket," at Powers' Theater, this city, the Lieutenant-Governor; Francis Lenz, a workingman; Walter Roberts, an old man; Clara Smith, an ardent suffragist, and Marguerite Collier, in the allegorical part of Justice, etc., etc.

The title of the production has not yet been announced.

Mr. Wilson, of Ohio Censor Board, Explains.

W. R. Wilson, of the Ohio Censor Board, writes under date of Sept. 24, with reference to an article in my letter in the issue of Sept. 26, under the heading, "Peculiar Pruning by Ohio Censors." He writes from the misunderstanding that "someone has put one over on me."

Not at all, friend Wilson. My data was based on a dispatch from Cleveland, which appeared in several Chicago newspapers. Whether Wayne B. Wheeler, of the Anti-Saloon League, had anything to do with the dispatch is another matter. "The facts are as follows," writes Mr. Wilson:

> The drinking and gambling scenes (in "Ten Nights in a Barroom") were left intact, except one long scene without any particular action, which was cut down to 20 feet. There were no other eliminations except two murders. These were taken care of by cutting out the actual act of murder, which consisted of about one foot of film in each case. This is the plain truth plainly stated.
>
> According to the newspapers, Wayne B. Wheeler threatened us with dire proceedings, but so far has taken no action. We are not to be intimidated by the Anti-Saloon League or any other league, and view every film on its merits. If Mr. Wheeler made the statement that you attribute to him, "That all the punches have been taken out of the film," and that these punches consist of murdering old men in cold blood, I think you will agree that such punches do not help the motion picture business.

Scarcity of Chemicals Attributed to Patent Laws.

At an address delivered at a meeting of the Chicago Association of Commerce, in the Hotel La Salle, last week, Edward Gudeman, a consulting engineer, scored American patent laws and attributed to them the present dearth of chemicals formerly imported from Europe. Mr. Gudeman, in part, spoke as follows:

> American chemists have the ability and brains to manufacture in this country every one of the chemical substances that we now import, but we are not in a position to do so, as our government so restricts us as to actually prohibit us. Our patent laws, copyright and trademark requirements and our internal revenue act stand in the way. Most European countries require that a patent be actually operated and used to hold its validity, and in some cases that a reasonable

amount of the patented product be produced in the country in which the patent is granted.

Franc E. Gardner, of the Gardner-Barada Chemical Company, suggested three ways in which American manufacturers and chemists can prove equal to the emergency created by the war. First, by the utilization of natural resources from beginning to end; second, by the utilization of by-products, and third, by the discovery of substitutes for the natural products of which America has no supply.

Regarding War Tax on Picture Theaters.

Representative James McAndrews, of Chicago, is doing good work for the small exhibitors just now. Last week Mr. McAndrews called on the Senate Committee, in Washington, D. C., and showed that the levying of the $100 war tax on moving picture theaters, irrespective of seating capacity, would work a hardship on the small houses. He tried to get an exemption for the owners of small theaters in Chicago, or at least a reduction.

Representative McAndrews' presentation of the subject to the committee was as follows: "Is it fair to the small theaters of the Chicago west side, which have a capacity of only 200, and give only three shows a day, to make them pay the same tax as the large theaters in the downtown district, which charge double the price of admission, have anywhere from four to six times the capacity and operate all day and all night? The small owners consider themselves lucky if they clear $10 a day, while the profits of the large houses in the loop district run up into the hundreds. I think an exemption should be made for moving picture theaters having a capacity of fewer than 500, or at least an equalization of the tax so that the small houses will not have to pay the same amount as the larger ones."

Death of a Biograph Favorite.

Miss Flora Foster, known as one of the Biograph "Kids," died Monday, Sept. 21st, of heart failure, at her father's home in this city. Miss Foster had been ailing for a number of months, and her father, Mr. C. Foster, proprietor of the Lexington Theater here, made a hurried trip to New York last week to bring her home.

Miss Flora Foster and her sister—the former known the world over as "Billy"—played with the Biograph Company for a period of five years. She then joined the Thanhouser Company, appearing in one of its first productions, "David Copperfield," taking the leading part of Little David.

Miss Foster was sixteen years old. She was born in Boston, Mass.

Chicago Film Brevities.

C. Lang Cobb, Jr., of the Ramo Co., made a short stay in the city last week. He called at the World office and stated that he was making an inspecting tour of Ramo offices in the Middle West.

* * *

Alfred Hamburger, president of the Celebrated Players Film Co., accompanied by Felix F. Feist, general manager, spent most of last week in New York buying feature pictures for their weekly release programs furnished throughout the Middle West. A syndicate of newspapers throughout this section will handle a story of each of the releases, operating in conjunction with the local theaters at which the features are shown. Big features and wide publicity is announced as the slogan of the Celebrated Players Film Co. for the coming season.

* * *

Patrick Keys and Mrs. Margaret Hayden, of this city, were brought before Judge Rafferty one day last week, on charges of having sold moving picture theaters they did not own. Miss Margaret Swanson, a school teacher, charges that the accused represented they owned the Palace Theater, and that she paid them $500 before learning that they had no connection with the theater. Harry Cressman, another complainant, charged the defendants with attempting to sell him the "White Front" Theater. We, in Chicago, are not much surprised at these cases, seeing that even the Masonic Temple was sold for a song, several times over, to credulous people who were ready to part with their money in sight of a good bargain!

DICK EDMONDSON COMING TO NEW YORK.

R. S. Edmondson, proprietor of the American Film Releases, 19 Cecil Court, Charing Cross Road, London, sailed for America on September 26 on the Campania. The nature of his visit is to consummate negotiations with several leading American manufacturers to represent them in Great Britain and on the continent.

New Columbus Brand

Melies Pictures Under a New Name With Joe Levering and Marian Swayne in Leading Parts.

JOSEPH LEVERING, who has been identified with the production of Melies Comedies, is now directing the new comedies, under the brand name of "Columbus Films" which are to be released through the General Film Company; the first production of this new comer is scheduled for October 6 and bears the mystifying title "What Would You Do?"

Miss Marian Swayne, the former star of James Montgomery Flagg's famous "Adventures of Kitty Cobb," produced in pictures by the Colonial people, will be Mr. Levering's star for the new Columbus films.

Columbus Films will release two cracking good comedies each Tuesday and one or two special features each fortnight. Mr. Levering and Miss Swayne are not new in the motion picture world, having appeared in leading roles in many features of various producing companies, most recently in "The Line Up at Police Headquarters." They were featured in most of the Solax and Blache productions. Prior to this, we recall Levering's connection with the Pathe stock for a year or more.

Joseph Levering.

Marian Swayne.

Miss Swayne spent last season as leading ingenue with the Orpheum Players, Philadelphia. She is a natural, clever little lady, of whom much more will be heard as the Columbus Films grow in popularity.

The supporting company Mr. Levering has assembled at the Gaumont Studio includes such well-known players as Arthur Hill, last two seasons with "A Good Little Devil"; Phin Nares, formerly with the Pathe and Edison companies, Mary Baker, Jules Cluzzetti and Harry Mack. The company will shortly leave for California to occupy their new winter studio, now nearing completion.

Pell Mitchell, the popular publicity man, will remain in New York shouting out the "Good Ones" as they come along.

WORLD FILM OPENS NEW DEPARTMENT.

The World Film Corporation has determined to get up printing that will have a different note than that usually found in lithograph paper. It has secured the exclusive services of W. N. Wilson, the famous magazine illustrator and poster expert. General Manager Selznick is determined that the printing used by the World Film Corporation in advertising its releases shall be the finest available, and no expense will be spared upon this new department of which Mr. Wilson is to be the head.

Mr. Wilson has studied in England, Paris and Berlin, and was for many years a poster expert for the largest lithographing establishment in England. He himself is a specialist in the German poster style and has a wonderful sense of grouping and of contrast. Several of Mr. Wilson's animal paintings have been exhibited in European salons.

This is a distinct step forward in the development of the poster in this connection with the advertisement of moving pictures, but it is in keeping with the progressive policy of the World Film Corporation.

Doings at Los Angeles

PEOPLE of this city, being located so near to the open sea, and who have seen warships near shore, have shown much apprehension when moving picture war scenes were put on, thinking a battle was in progress between some big German vessel and a Japanese cruiser. Rumors went wild, and talk was loud when the Mutual pulled off an afternoon of fighting. The next morning the local papers carried stories of supposed carnage off the "beautiful California coast; placid waters turned to crimson, and so on." But at the same time, no wreckage was washed ashore.

* * *

At the canyon studio of the Broncho there is great activity. Reginald Barker is producing "The Dago" in eight reels. This week he is in Los Angeles using the Plaza and three small streets in the Italian quarter. Nearly the whole company has been pressed into service for this film. Robert Edeson has come and gone, having just completed "On the Night Stage." W. S. Hart, another star, is on his way to New York, following Edeson, after finishing his picture, "The Two-Gun Man." This, by the way, is one of the strongest Western pictures Mr. Ince has ever turned out of the coast studio. George Beban, who was well known in "At the Sign of the Rose," in which he played with Anna Held, is here now to do the title part in "The Dago." Arthur Maude, who directed the Loftus Features players, is now here for a limited stay.

* * *

Clune's Exclusive Theatre building has been placed on the map by the moving of W. H. Clune's general offices, the Clune Theatre Company and the publicity and advertising departments to the third floor at 547 South Broadway.

* * *

Poor Anna Little, who has been so ill for some time is being welcomed once more at the Universal studios. She put in an appearance this week.

* * *

John Nickolaus, who had charge of the Universal laboratories, has been sent to comand the eastern plant, and his place has gone to Billy Foster, who has been in this work for some time. Before Mr. Nickolaus departed his friends of the darkroom presented him with an elk tooth charm.

* * *

In the thirteenth installment of "The Trey O'Hearts" George Larkin is going to ride a motorcycle off a cliff, while traveling at a high speed. He says that if he comes out all right in this hoodoo installment he will be able to continue to the finish. The Lucas company is just starting this picture.

* * *

Because Oscar Apfel could not engage a part of the Barnum shows for the Lasky production of "The Rose in the Ring" he will lease a large lot, collect circus equipment, and start a circus of his own. The big parade was done in Santa Ana, the cameraman and players going by auto. Theodore Roberts is being featured in this picture.

* * *

Clune's Amusement Newspaper will throw its hat into the ring and come up with the first issue in several days. The publication is to be operated by W. H. Clune, the well known theatre man of the South. We now have two papers here, the Photoplayers Weekly being in its second month.

* * *

The Industries Educational Film studio is being rapidly finished, and the ninth and top floors of the big building are daily taking on the look of a real studio. The roof is being converted into a beautiful garden. Production starts about October 1.

* * *

Ford Sterling did a hypnotic scene recently, and Friday the professor put a cat under the influence for a close-up scene. Ford did the eye work, and when the cut-ins of the cat's eyes came, Cameraman Harris balked, but finally went ahead, and the 250 feet of film all showed two big wild circles, in which were grinding two similar cameramen, the back ground being the stage in the rear. The eyes of the feline reflected the scene as a mirror, and only the outside edges of the eyes were to be seen. About five feet was used.

* * *

A real autopsy, with a deputy from the coroner's office, several policemen and a doctor put atmosphere into a scene for "The Wrong Prescription," which is a mutual drama telling how a young medico nearly wrecks his life, thinking he gave an overdose of strychnine to a patient who died.

* * *

The Palace theatre on Moneta avenue suffered a loss of a number of orchestra instruments when the place was entered by robbers last week. There was no money there, so they took the brass and silver instruments.

* * *

O. E. Goebel, president of the St. Louis Motion Picture company, has arrived at the western studio, in Santa Paula, where he is looking over the plant. Joseph J. Franz is directing another company here. Only western dramas will be produced. The scenario bureau notifies writers that the company is buying only one reel western dramas and no comedies.

* * *

"The first time he doubled he was successful," is what Manager Bernstein of the Universal said about J. W. Kerrigan, who played the father and the son in "His Father's Son." In the role of the father, Jack is admirable, and the people who know Jack well, are even mystified by the resemblance yet the vast difference in the characters.

* * *

The Lasky company has acquired a 4,000-acre ranch in the great San Fernando valley on which they have built a large two-story Spanish casa which is to be used in "The Rose of the Rancho" which has just been started. The new ground is to be used for big scenes and where a large location is needed. A stock farm is to be maintained on the ranch. It is planned to use 500 people in the story. There will be 150 people transported through Southern California for the mission scenes. The studio will be used for the largest scene ever set up, the whole stage and ground space being utilized.

* * *

Several new faces will be seen in coming Frontier releases. A letter from Santa Paula advises that the following people have joined that aggregation: Jay Morley, who was with the Broncho and other companies; Lillian Christy, formerly of Vitagraph and Kalem; John Jones, a character man of reputation, and Edythe Sterling, who has returned to her first love, after an extended vacation of half a year.

* * *

Thomas H. Ince is still busy improving the big studio in the mountains. A garage is now complete, which houses fifteen machines, the big truck, and a machine shop. A Dutch city has been erected on a hillside. It was used in "The Mills of the Gods," written by Ince and directed by Jay Hunt, being a story of the Dutch. Several small canyons will be added to the accessible locations when new roads are finished. Lillian Langdon, who has been a character woman at the Universal, has signed with the New York and is now at work here.

* * *

Frank J. Baum, son of the man who has put the first fairy stories on the screen, is to return some time early in October from New York, where he has been working on the eastern end of the Oz company releases. A tin city was constructed on the lot by the studio, to be used in one of the big fairy stories. "His Majesty the Scarecrow" has been completed, and the players will start next on "The Last Egyptian," from the pen of Mr. Baum. This is a romantic drama, and will be quite a change from the first two releases. Vivian Reed, whose head appears as the trade mark of Oz films, is Quovo the Minstrel in the Magic Cloak, and has made a success in that part. Mr. Baum has arranged a role for her in the Scarecrow, that of Princess Gloria. Violet Macmillan is hardly recognizable in this picture. She plays the part of a small boy. Mildred Harris is Buttonbright, a boy, and she is charming in this role.

* * *

Otto Meyer, who is the Sheriff at the Frontier, has been reduced to a deputy by the arrival of a small son, Otto, Jr.

CLARKE IRVINE.

San Francisco Happenings

The annual meeting of the stockholders of the California Motion Picture Corporation will be held on September 29 at the offices of the concern at 356 Pine street, when officers and directors for the ensuing year will be elected. Alex E. Beyfuss, general manager, is expected home from a business trip to New York before the annual meeting.

* * *

A mysterious explosion occurred in the Elite Theater, conducted by H. Levin at 3290 Sacramento street, on Sep-

tember 12, and it has not been decided as yet whether this was caused by gas or by a bomb placed in the house by an enemy. The interior of the house was badly wrecked, many seats being broken, the doors blown off and pieces of the floor driven into the ceiling. There was no basement under the structure and it is not believed that the explosion could have been caused by gas. The building is owned by M. Garber.

* * *

J. W. Allen, who for the past year has had general charge of the Seattle, Spokane and Portland offices of Warner's Features, Inc., has been appointed district manager of the Coast territory and now has supervision over the San Francisco and Los Angeles offices, in addition to the three in the Northwest. He has been spending the past six weeks in Los Angeles, but has now come to San Francisco and established headquarters. A. L. Johnson, formerly of Seattle, Wash., and well known on the Coast, has been appointed manager of the Los Angeles branch.

* * *

Fred Balshofer, of the Sterling brand, was in town this week from Los Angeles on matters connected with the Patents Company suit. He was accompanied by his attorney, George Graham.

* * *

James Keane will leave for the East within a few days with his wonderful production "Money."

* * *

W. P. Muir, of Baker & Muir, who are accused of having defrauded a large number of local exchange men and theater owners in this territory during the past few weeks, has been arrested on the complaint of George Kleine's, and his case has been set for an early hearing.

* * *

Frank L. Hudson, who recently returned from a short business trip to Salt Lake City and Denver, states that while in the latter city he met W. R. Scates, the Eclectic Film Company's representative in the Middle West, who makes his headquarters at Chicago, as well as T. Y. Henry, traveling auditor of the Mutual Film Corporation, who was on his way to the Coast, and Louis Marcus of the Notable Features Company of Salt Lake City. Sam Bernfield, formerly manager of the Boston office of the Eclectic Film Company, has succeeded Max Graff as manager of the Salt Lake City branch and Mr. Graff has been appointed special territorial representative.

* * *

The schooner King & Winge, under charter of the Sunset Motion Picture Company of this city, has succeeded in reaching Wrangell Island and rescuing the survivors of the Karluk, the wrecked ship of the Steffansson expedition. The rescue was filmed by Fred Granville, camera man, who went north with the expedition. T. A. CHURCH.

JAP FILMS BY JAP ACTORS.

The Japanese American Film Co., which will market its product through Sawyer, Inc., has as its first production a three reel feature called "The Oath of the Sword." The company is managed entirely by Japanese business men, and most of the leading parts are played by Japanese actors. The theme of the film is the love of a young Jap for a beautiful girl of his own nation. He is sent away by his government to study and at college become a great favorite. Upon his return to Japan, he finds that his sweetheart has in the meantime married a young American, who has left a wife and child in America. The ensuing dramatic scenes are most thrilling, and include a new handling of the Japanese custom of hara-kiri.

A. H. Sawyer has made the personal statement that this is the greatest three reeler he has ever seen, and that he thinks it will make a furore when it is released. It is taken amid beautiful natural scenery, with real Japanese settings, and a sumptuousness of production seldom approached. The cast assembled includes many of the most famous players of Japan.

"DAD AND THE GIRLS."

The "Beauty" Stock Company of the American Santa Barbara Studios is producing a one-reel comedy written by Frank Cooley, assistant director of the company. There are many funny situations in which the father, who has an eye for beauty, finds himself. He strongly opposes the idea of his son marrying a stenographer. In the end the son and the girl prove too much for him and he gives his consent to the marriage. The story is well told and is expected to prove quite a success. It will be released Tuesday, Oct. 20.

Robert Warwick

IN a varied career, in which Robert Warwick has been an opera singer, stock actor and musical comedy principal as well as leading man to Frances Starr, Mr. Warwick added another novel twist by playing the leading male role in the picturizations of "The Dollar Mark" and "The Man of the Hour," World Film Corporation releases.

Robert Warwick.

A Native Son of the Golden West, Robert Warwick is really Robert Bien, and when he decided to become an opera singer he thought it best to become known as Warwick, and through all the vicissitudes of his career he has remained a Warwick. He did go to Europe to study and would have been one of the singers at the Metropolitan Opera House now had his voice not given out. When that happened he decided it would be best to go on the stage and act. William A. Brady, always on the lookout for ability plus youth and a charming presence, quickly signed Mr. Warwick to play a leading role in "The Dollar Mark," which was the companion play to the other Broadhurst success, "The Man of the Hour." He did prove to Broadway he had "the goods," and from then on Fame has smiled on him. He was tempted to appear in "The Balkan Princess," to play opposite Louise Gunning, and in that light opera he was as much a favorite as he was in the legitimate work. He was also under the management of John Cort when the coast manager produced "Miss Princess" with Lina Abarbanell in the title role. He has reached his goal—he is playing under David Belasco's management. There is a sentimental reason for that. Both Mr. Warwick and Mr. Belasco are natives of San Francisco, and if you have ever met a Native Son, you will understand why Robert Warwick feels as he does toward David Belasco.

DOCTOR FOOLED BY FAKE ACCIDENT.

Donald Mackenzie, who made such a big hit as the pirate in "The Perils of Pauline" and has for some time been assisting Chief Director Gasnier of Pathe, is directing the 15th, 16th and 17th episodes of "Pauline." Mr. Gasnier feels that the genial Scotchman is as good a director as he is actor.

Mr. Mackenzie tells a good one that happened while he was working on the 15th episode of "The Perils of Pauline." He was staging an automobile accident on a country road near Metuchen and had everything going finely. Crane Wilbur and Pearl White had just run their car into the fence to escape the overturned auto and two "lifeless" men in the road; the cameraman was grinding away from the roadside when into the picture came thundering another car. It stopped, a man hopped out with a little bag in his hand and dashed to the side of the prostrate men. Mackenzie gasped and then howled "Have a heart! Please get out of my picture!" The man's jaw fell. "What" said he, "I'm a physician; Isn't this an accident?" Mackenzie explained and then everybody had a good laugh. "Well" said the doctor as he drove away, "this is realism run riot!"

FIRST NEGATIVE OUT OF GERMANY ARRIVES.

A refugee brought to the Universal office the first scenes taken in and around Berlin showing some good close-ups of Commander-in-Chief Von Kessel and Commissioner of Police Von Jagow; typical scenes of the grenadier guards in front of the Berlin Imperial Palace; and scenes of cannon drawn by cossack horses captured from the Belgians, French and Russians. These are all of them wonderful scenes, and our staff cameraman who marched to the front with the troops procured these scenes at great risk. To be shown in coming issues of the Animated Weekly.

"Katana, the Oath of the Sword"

An Unusually Refreshing Story of Japanese Life Portrayed by Real Japanese.—Sawyer Release.

Reviewed by the Rev. E. Boudinot Stockton, S.T.B.

THIS picture, made by the Japanese-American Film Company, in three reels, is a typical Japanese story hinging on the sacred sword that in every Japanese household descends to the eldest daughter who, on receiving it, takes the oath, known as "Katana" or "The Oath of the Sword," that she will avenge any unfaithfulness on her part by making the sword the instrument of her death. According to Japanese notions this, of course, leads to the unhappy ending of the story; but the story is so well developed and the national viewpoint is so well and attractively delineated that we lose sight of the tragedy in our interest in a foreign people and their ideals and accept the end when it comes as the only logical and natural thing for them. Another delightfully refreshing thing about the picture is that we have a love story told naturally and perfectly without there being a kiss or embrace between a man and a woman in any scene.

Scene from "Katana" (Sawyer).

The scene opens in Japan, where Masao and Hisa grow up, sweethearts from childhood and become engaged to marry just before Masao leaves to study in America. Here he becomes a university athlete and at a reception is introduced to Deane, captain of a Pacific tramp steamer, who, in turn, introduces him to his wife. Meanwhile Hisa's father has died and she has taken the oath of the sword, and later, when Deane's ship is wrecked on the Japanese coast, she rescues him from drowning, and not knowing he is married, falls in love with him and becomes unfaithful to her promise to Masao. Deane, who is a thorough-going scoundrel, marries her according to Japanese customs and settles down in Japan. Then Masao returns, recognizes Deane, discloses the fact that he has a wife in California, and follows Deane, who has fled, kills him and returns to find that Hisa has fulfilled the oath of the sword and avenged herself and her unfaithfulness to Masao by committing harakiri.

Scene from "Katana" (Sawyer).

Apparently, the story is the least important part of the picture. It is merely the vehicle through which we get glimpses of the inner life and modes of thought of the Japanese and around which has been built up an extremely attractive and fascinating portrayal of Japanese manners and customs, their home life, their fisheries, their betrothal and marriage ceremonies, and lastly, their peculiar code of honor, as the dying father bequeathes the sword to his eldest daughter, and the family records and traditions to his eldest son. According to Anglo-Saxon ideas the story leaves much to be desired, but as a portrayal of Japanese life and thought, the picture is an educational of distinct and unique value.

Vivian Martin

VIVIAN MARTIN, one of the fascinating ingenues of the stage, has been signed by the Peerless Feature Producing Company to star in a forthcoming release based on Owen Davis' play, "The Wishing Ring." This story was the vehicle Marguerite Clark used in making her entrance into the field of the legitimate theater. "The Wishing Ring" is one of three plays that Owen Davis has written for which the Peerless Company has secured the motion picture rights. The two others are "Lola," in which Clara Kimball Young is to be starred, and "A Marked Woman," in which Barbara Tennant is to play the title role. All these features are to be released through the World Film Corporation.

Vivian Martin.

At present Miss Martin is with Lew Fields' Company in "The High Cost of Loving" at the Republic Theater. Her charming personality has been felt for several years on the stage since she made her debut with Charles Warner in "Drink." Later she was seen with Andrew Mack and as "Peter Pan" in the children's company that Charles Frohman assembled to present the Barrie masterpiece. She then joined the William H. Crane company, appearing in George Ade's "Father and the Boys." Later she was seen in "The Only Son" with Wallace Eddinger.

Her recent appearances have been in the two farces, "Officer 666" and "Stop Thief." During the past season, Miss Martin appeared in the supporting company of Alexander Carlisle in "The Marriage Game." During the past summer, she was a member of the company that presented the Hattons' comedy, "The Call of Youth," in Chicago.

MURRAY BACK ON THE JOB.

Fully restored to health after a vacation of a couple of months, and as brown as a berry, though some thirty pounds less in weight, George H. Murray has resumed his duties with The Morgan Lithograph Company as New York Representative with offices in The Times Building. Few men appreciate publicity more so than Murray and his retirement on account of a strenuous campaign for an extended vacation gave rumor that he would seek other connections, but being a past master in the art of press stunts he allowed the rumor to go uncontradicted only waiting for the opportunity to show he has always been very much alive with The Morgan Company and now more so than ever.

Murray is one of the few men who have graduated from the circus and theatrical field for commercial activities who has been a genuine success and his business for The Morgan Company has been considered marvelous. That he will not only hold, but speed his gait is a foregone conclusion. This announcement will end the persistent rumor that Mr. Murray would leave The Morgan Lithograph Company to act as General Business Manager for Mme. Sarah Bernhardt, a position he has filled on several occasions.

L. Frank Baum

Famous Author and Dramatist Who Has Proved a Successful Director of Motion Pictures.

L. FRANK BAUM, the president and general manager of the Oz Film Manufacturing Company of Los Angeles, is famous the world over for his quaint books and the extraordinary characters he has invented.

Mr. Baum was born in New York state in 1856, and has been in the public eye nearly all his life. In 1880, at the age of twenty-four, he was starring in his own musical play, "The Maid of Arran." A number of other plays which he wrote and acted in followed in rapid succession. Leaving the stage, Mr. Baum soon took to writing fairy stories and books for young people. Perhaps the most famous of these books was the "Wizard of Oz," which was dramatized and produced at the Grand Opera House, Chicago. His latest extravaganza was the "Tik Tok Man of Oz," produced by Oliver Morosco at the Majestic Theater, Los Angeles, in 1913.

L. Frank Baum.

Mr. Baum has written and published twenty-six successful books; of the number are more successful children's books than are credited to any other author. Of these, the ten Oz books have sold over four million copies during the last six years. They are translated in nearly all languages and have almost as large a sale in Great Britain and Germany as in this country.

Believing that there was a field for a new line of motion picture plays, Mr. Baum organized the Oz Film Manufacturing Company last spring. The first production was "The Patchwork Girl of Oz," a photo-extravaganza full of genuine comedy, quaint characters and pretty girls. This was quickly snapped up by the Paramount and released September 28. The work is all done under Mr. Baum's personal direction and supervision, and he has shown a capacity for making just as successful motion pictures as he did books and musical shows.

Although in his fifty-ninth year, Mr. Baum looks barely fifty and is as strong and energetic as a man much younger. He is busy at the plant in Hollywood every day from 7:30 o'clock in the morning, seldom stopping for lunch, and often working until 10 or 11 o'clock at night.

His second picture is "The Magic Cloak of Oz," which will soon be released, and the third, "His Majesty, the Scarecrow," has just been completed. The Oz film company is now engaged in producing a strong drama, "The Last Egyptian," from one of Mr. Baum's scenarios, a picture that will show the man's great versatility.

"THE LONG ARM OF THE LAW"—I. S. P. CO.

So long as we have evil-doers we must have detectives to catch them. The eternal struggle between the breakers of the law and its enforcers has always been and probably will be a most inexhaustible source of the type of adventure that tingled our nerves in adolescence and stirs even the sluggish blood of age.

"The Long Arm of the Law," suggesting the E. Phillips Oppenheim type of hero, an amateur detective who essays the part of thief-catcher just for the very joy of conflict, is chock-a-block with involved situation. Dramatically well constructed, its proportion of suspense, motive and the other theatrical ingredients, makes it worthy of four reels time of entertainment for the most critical eyes and the most discriminating minds behind them.

Not a psychological drama, vexing us with morbid expedition into sex problems, its appeal is intrinsically healthy and virile. It is feature for the man who wants to forget that tomorrow he has to pay the rent and for the woman who would, for a time, be blissfully forgetful that her dishes at home are yet to be washed.

Myrtle Stedman

MYRTLE STEDMAN was born in Chicago and was educated there. She studied elocution and voice culture and being possessed of a beautiful voice, was trained for the operatic stage, and made her first appearance at the age of twelve, giving a solo dance with the Whitney Opera Company in Chicago. Later the family moved to Black Hawk, Colorado, where Miss Stedman's father became interested in mining and the family still possess a big log house in the mountains there.

Myrtle Stedman.

Returning to Chicago she again joined the Whitney Opera Company as prima donna and went on the road with them singing in opera, comic opera and musical comedy and later toured on the concert platform.

Miss Stedman first joined the Selig Polyscope Company working under Otis Turner and remained with them for four years playing leads. She then joined the Hobart Bosworth Inc. and has since been taking leads in the Jack London stories. Jack London and Hobart Bosworth both declared that she was "just the type" for his heroine.

Myrtle Stedman is fair and has a wonderfully expressive pair of blue eyes. She loves her work and attacks it earnestly. She is fond of sports and the open.

WORLD FILM SECURES "THE SEATS OF THE MIGHTY."

Lewis J. Selznick, vice-president and general manager of the World Film Corporation, announces that his company has secured the motion picture version of the Sir Gilbert Parker novel "The Seats of the Mighty," upon which T. Hayes Hunter has been at work for six months. The result has been nine thousand feet of thrills, and as one authority who has seen the picture described it, "The most ambitious photoplay ever produced in America."

Lionel Barrymore, brother of the famous Ethel Barrymore, and a distinguished member of that famous acting family, is featured in this picture and he has been surrounded by a cast of Broadway stars. In the company are such famous names as Millicent Evans, Lois Meredith, Thomas Jefferson, Glen White, Clinton Preston, Harold Hartsell, Grace Leigh and Marjorie Bonner. All of these stars have been seen and are being seen in Broadway productions.

General Manager Selznick says that "The Seats of the Mighty" is to be a special release and the date is to be announced shortly.

ROTHAPFEL TO LEAVE THE STRAND.

Samuel L. Rothapfel, manager of the Strand Theater of New York, whose able direction has made that house the greatest picture theater in this country, has tendered his resignation. When asked to make a statement regarding his action Mr. Rothapfel declined to discuss the matter for publication at this time, but said that he would have something to say within a few days, intimating that there was something bigger and better than the Strand in contemplation.

MANCHESTER'S BUBBLE BURSTS.

The much-advertised educational picture scheme which was being promoted by the Duke of Manchester has gone up in smoke, apparently. Recently the lavishly-furnished offices of the company on 34th street, New York, were dismantled by creditors, and all efforts to locate the Duke have been unsuccessful. It is believed that the collapse of the scheme was caused by the death of C. J. Hite, who is credited with having financed it up to the time of his death.

Manufacturers' Advance Notes

ANDREW MACK IN "THE RAGGED EARL."

The second release of the Alco Film Corporation will be Andrew Mack in "The Ragged Earl" on Monday, October 12th. "The Ragged Earl" is the best of Mr. Mack's many stage successes and will prove equally as popular on the screen. The story of the Emerald Isle was produced by the Popular Plays and Players Company, who spared no expense in the production and who adhered to the atmosphere in the most minute detail of the picture. The two hundred and eighty-nine scenes are typical of the Irish country and to one who has visited Ireland the different views are recognizable. This is Mr. Mack's first appearance in motion pictures, and judging by the demand for him as a picture star it will be the beginning of a series of pictures from many of the successes of this favorite portrayer of Irish types on the legitimate stage.

Scene from "The Ragged Earl" (Alco).

This little story is laid around County Kildare, Ireland, showing the Earl's castle and that of his neighbor's, Sir Henry Hardcastle. The grounds of the estate of Sir Henry's are also shown in the picture and it is in these that most of the action occurs. The stealing away of the stepdaughters of Sir Henry Hardcastle, one disguised as a boy; the pursuit by the flunkies, and the battle between them and the Earl of Kildare, are all shown in the picture as well as the duel between Sir Henry and the Earl. The little old church characteristic of those found in the north of Ireland and the marriage of Sir Henry's eldest daughter to the Earl who is disguised as Lord Wilbrook, the wealthy old rogue and the choice of Sir Henry; the expose of the Earl and the disappointment of his Lordship and Sir Henry, make a fitting climax to a most interesting picture.

The artistic qualities of this production is beyond reproach and is in keeping with the standard of photoplays to be released through the Alco Film Corporation.

ALCO ESTABLISHED IN NORTHWEST.

The Alco Film Corporation has made good connections in the Northwest through having established exchanges in San Francisco for the states of California, Nevada, and Arizona. This office will be under the supervision of Sol Lesser, who does not need an introduction to the exhibitors in that territory. Mr. Lesser is considered one of the best-known exchange men on the Pacific Coast.

Another alliance that is of importance to the moving picture men of the Coast is the Alco offices, established in Portland, Oregon; Seattle and Spokane, Wash., and Butte, Mont. These offices are operated as the Alco Film Exchange and have as their heads Messrs. Grombacher and Baily. These two exchange men have signed with Alco for all their releases and have informed the new concern that they have booked up a great many houses in their territory.

"THE OTHER MAN" (Essanay).

A modern problem play is embodied in the two-act Essanay drama "The Other Man," which features Francis X. Bushman, who is supported by Lillian Drew, Lester Cuneo, Thomas Commerford and John Cossar.

The play opens with Mildred Braddon, now the wife of Frederick Braddon, millionaire, who is called to the telephone in her home. She hears a well remembered voice over the wires. It is that of her first husband, Harry Ross, whom she divorced but who has returned from the wilderness and insists that he see her.

She tries to refuse, but that afternoon he calls. He is admitted by Bleeker, the old faithful butler. Once in his presence all the old love for him returns, particularly when Mildred makes known that her father, now dead, was the prime instigator in divorcing her from her first husband. Ross learns how Stephen Ten Broek, her father, was pressed for money and how Frederick Braddon, the millionaire, came to his aid. His reward was the daughter. Ross tells her how he has spent the four years away in the north woods. He is determined that he cannot live without her. She admits her love for him as never died and decides to go away with him that night.

Bleeker, the faithful butler, has seen and understood. As Mildred, suitcase in hand, attempts to steal from the house, she finds Bleeker in the hallway—with her little baby. The situation changes—it is the other tremendous situation, older than death, stronger than life.

While Ross waits in the hotel for Mildred, Bleeker appears. Ross is given a little envelope. It contains a letter, also a locket and picture of Mildred's little boy. Ross understands, and, a broken man, leaves.

This production is booked for release Friday, October 16.

SAWYER WITH TWO NEW COMPANIES.

Two important producers have been added to the list of Sawyer, Inc. during the past week. Both of them are California firms—the Japanese American Film Co. operating from San Francisco, and the Phoenix Film Co. from San Rafael. Both have turned over their first productions to Sawyer Inc., and both of these "first attempts" are features worthy of notice.

"The Oath of the Sword" is the title of the first Jap production—all the principal characters are Japanese, and played by eminent Jap actors. Over half of the scenes are laid in Japan, and most of the others in the grounds of the University of California. It is very thrilling, an entirely new handling of the Japanese custom of "Katana," better known as Hara-kiri. Taking the oath of the sword, a person swears to kill himself with it if his honor is violated. The dramatic circumstances of this picture make its release an event to be anticipated in filmdom.

"The Fight for Right" is the Phoenix initial offering, and its theme is so novel and startling that it will surely be a remarkable success. Its topic is the labor problem, but the romantic love story in it of course supplies the "heart-interest."

"Hearts United" is the first liberty film to come through Sawyer. It is a four reel drama dealing with the love of a conventional Easterner in the wilder west.

Many calls are being made for "Doc"—the Eleanor Gates story from the Saturday Evening Post that is making such a hit wherever it is shown. "The Envoy Extraordinary" is also in great demand.

Edwin Bower Hesser is getting the Sawyer Co-Operative Publicity Department on a business basis. Mr. Hesser has been out of the film line for the past two years, but was well known as the general press representative for the Kinemacolor Co. during the first two years of its existence. He handled the "Coronation" and "Durbar" publicity campaigns. Since then he has been independently producing grand opera, and running attractions in a number of theatres in Eastern Canada. He is still the managing director of the Maritime Booking Association of Halifax. He is putting the Sawyer publicity department in such shape that the local problems may be handled by trained publicity men.

"AN AMERICAN HEIRESS" (Lubin).

This is another dramatic episode in Emmet Campbell Hall's interesting narrative of the adventures of the good Lord Cecil and No. 4 of the series of "The Beloved Adventurer." Depleted fortune demands a heroic effort to save his estate from foreclosure of the mortgage and Cecil promises his creditors that he will marry an heiress. With this intent he goes to America and is warmly welcomed by the family of a peanut butter king, with millions. The

Scene from "An American Heiress" (Lubin).

beautiful daughter and only child is quickly offered and Cecil is satisfied that she will quite do until he discovers that the girl is deeply in love with a poor, but worthy young American. Cecil's heart goes out to the young couple and seeing no other way to avoid the pressure put upon the girl he resolves to abduct her. This he does and safely places her in the arms of her lover, thus making two lives happy, while he returns penniless, back to face the inevitable loss of his beloved Croftlaigh. In this Arthur Johnson again excels in powerful acting.

MAKING "THE ROSE OF THE RANCHO."

Work at the Lasky studios is progressing on several of the Belasco plays, first of which will be "The Rose of the Rancho" in which Bessie Barriscale and Theodore Roberts will handle the principal roles.

Cecil B. De Mille and a company of twenty one players journeyed to Old Monterey, California, last week where the Lasky executive staff had arranged for the temporary

Scene from "The Rose of the Rancho" (Lasky).

use of the ancient Spanish Custom House and a famous land mark, The Padre's Garden, which is a typical and reminiscent remembrance of the Latin period of the Pacific coast.

In addition to the two places mentioned Mr. De Mille has obtained permission from the managers of the estate, of the use, for the making of the picture, of the entire enormous Castro Rancheo grounds, comprising many acres of wonderful historic grounds and containing the fast crumbling remains of one of the oldest missions in California.

At San Juan Mr. De Mille is having built a replica of the Castro Ranch house which will be destroyed during the making of The Rose of The Rancho.

The Lasky company also leased a five-hundred-acre tract of land from the United States government which gives them also the right to a densely wooded tract of over two thousand acres and which contains several magnificent scenic spots. The tract is at the foot of the San Fernando mountains, twenty one miles from the studio at Hollywood. There are over a million dollars' worth of historic properties on the tract which the Lasky concern are bonded to protect.

De Mille returned two weeks ago from a trip to Aguas Calientes and Nogales, Mexico, whither he went to obtain certain atmospheric details for use in "The Rose of The Rancho." Mr. Roberts and Miss Barriscale accompanied the director.

Oscar Apfel is at Mohave, California, with another coterie of Lasky players taking the big mining scenes in "The Man From Home." Charles Richman and eighteen other Lasky players are with Apfel.

"WHAT WOULD YOU DO?" (Columbus).

Mrs. Keen leaves her first born in the care of her nephew and his friend while she attends the Mothers' Club meeting. Baby does not enjoy the men's society, although they bring practically everything in the house to entertain her. Not being successful in stopping her crying, they decide to put her in a basket on the porch with a note to the father of the baby that the mother has left her happy home. Father discovers babe and letter and, thinking his wife has deserted him, gives the child and a tip to an unfortunate woman who

Scene from "What Would You Do?" (Columbus).

is a little the worse for liquor. The mother returns from her meeting and, asking for her proud infant, is informed that no one knows anything about it. She becomes distracted, and realizing they have gone too far with their joke the nephew and friend insert an advertisement in the paper which brings basketfuls of babies but not the right one. The father decides to go hunting for his heir and runs into several babies on his porch. Not stopping to examine, he picks up the nearest basket and rushes to his wife. They lift back the covering and find a pair of little babies, only black as the ace of spades. A policeman wins the reward by arresting the unsteady lady and, recognizing the baby, returns it to the distracted mother.

BERT ADLER WITH UNIVERSAL.

After almost five years of service with Thanhouser, starting as the concern's first publicity manager, and winding up as special representative of the late C. J. Hite, Bert Adler has gone to the Universal. He has been engaged for "special work" of an undisclosed nature, under the direction of Joe Brandt, the acting general manager. For the present, Mr. Adler will act as company reviewer of the brands constituting the Universal Program.

"THE PURSUIT OF PHANTOM" (Bosworth).

In "The Pursuit of Phantom," an original drama in five reels by Hobart Bosworth, of Bosworth, Inc., of Los Angeles, released through Paramount Program, October 1, Mr. Bosworth has written a story of unusual dramatic strength and charm, and with a universal appeal. Suggested by the paradox, "What I had I lost; what I lost I kept; what I spent I have," it tells of the opposite paths taken by two young men in their pursuit of happiness. One is an artist, superbly interpreted by Mr. Bosworth, and one is a rich man greedy for money and power, brilliantly played by Courtenay Foote. The artist, thinking he has lost happiness through the action of the rich man, finds that he has kept it in the love of an

Scene from "The Pursuit of Phantom" (Bosworth).

elfin child of nature, who brings to him all his life great happiness and peace. The rich man, coveting a beautiful woman because of the ornament she would be to his house, and coveting money and power because of the envy they would arouse in others, finds in the end that he has failed in the pursuit of happiness and youth where the artist has succeeded. By his ruthlessness, however, he nearly brings disaster upon the artist's family and alienates his own son, who, in the later scenes of the play, has grown to young manhood. The theme affords extraordinary opportunities for highly dramatic contrasts and suspense, of which Mr. Bosworth has availed himself to the full. He drives home his theme in a climax of great intensity, and concludes with an allegory which contains some wonderful photographic effects, and makes an ineffaceable impression. The play sparkles with humor, and is set amid scenes of unusual scenic beauty. Underlying the highly dramatic story and swift action is a vein of delicate fantasy and deep feeling.

KLEINE BRANCHES VS. SPECIAL FEATURE RELEASES.

That a good deal of confusion exists in the mind of the average exhibitor as to what pictures are being handled through the Special Feature Department of the General Film Company and those booking direct through the various Kleine Offices, is evidenced by the misdirected letters received by both institutions. The Special Feature Department of the General Film Company is handling "Anne Boleyn," "A Kingdom at Stake," "Othello," "The Secret of the Ring," "The Song of the Soul," "Vendetta" and "The Golden Beetle." Inquiries for those pictures should be addressed to the General Film Company. The various Kleine Offices are handling "Quo Vadis?" "The Last Days of Pompeii," "Antony and Cleopatra," "Between Savage and Tiger," "Spartacus," "The Lion of Venice," "European Armies in Action" and a number of two, three and four-reel special releases.

FIRE MARSHAL AFTER PICTURE MEN.

Final notices have been sent by the fire marshal to those delinquent picture theater managers of Detroit, Mich., who have failed to comply with the state law recently upheld by the Supreme Court, providing that all picture theaters must be examined twice each year by the fire marshals. There are 128 moving picture theaters in Detroit, and all but 25 have observed the law. For such an examination each picture house has to pay an annual fee of $10. If the theater meets with the requirements of the fire marshal's office a license from the state to operate is granted.

BOSWORTH BANQUET TO NEWSPAPER MEN.

In order to spread the gospel of the better kind of motion pictures and to interest Philadelphia newspaper critics who handle "legit" reviews, Bosworth, Inc., through Carl H. Pierce, gave a banquet at the Hotel Adelphia, Philadelphia, on Wednesday evening, September 23.

The banquet was a success, as everyone present can attest. The prediction was freely made that before another year rolls around half, if not all, of the Philadelphia dailies will have motion picture sections. At present there is only one paper which carries film news, the Evening Telegraph.

Present also was J. Louis Breitinger, the chief censor of motion pictures of Pennsylvania. He proved himself to be "one of the boys" and outlined how he is trying to systematize the work of his office so as to cause the film men as little inconvenience as possible.

Other guests were W. Barron Lewis, city editor of the Press; Howard Dieck, dramatic editor of the Record; Howard Bonte, dramatic editor of the Public Ledger; Harry Knapp, dramatic editor of the Inquirer; Steve Talbot, Billboard; F. V. Armato, motion picture editor Evening Telegraph; A. D. Ferris, dramatic editor Evening Telegraph; B. Diamond, dramatic editor North American, and William E. Smith, Famous Players Exchange, handling Paramount Program.

"ON THE BATTLE LINE."

Captain Pemberton, an English army officer, together with a couple of troopers and a friend, are cut off, surrounded and attacked by a detachment of the enemy's horsemen. Hastily taking refuge behind a natural barricade, they fight heroically against overwhelming odds. One of the soldiers manages to ride through the hostile lines and get away, soon returning with a squadron of British cavalry. A sharp engagement follows, in which the squadron routs the bloodthirsty Arabs who have surrounded Pemberton

Scene from "On the Battle Line" (Kleine).

and his party. This is the series of scenes which gives its name to George Kleine's two-part feature "On the Battle Line," scheduled for release through the General Film Company, Tuesday, October 13, 1914.

"On the Battle Line," is a story that thrills and points a moral. It tells how a young Londoner, branded as a coward at home because he refuses to fight a duel, goes to Africa and proves his metal on the firing line. Besides being tensely dramatic from the first subtitle to the last frame of film this subject offers a splendid example of the superiority of moral courage over physical bravery. Those who have seen advance showings of the film declare that it is one of the best two-part subjects ever released under the Kleine banner.

"SIGN OF THE CROSS" PRAISED IN ENGLAND.

The screen version of Wilson Barrett's "The Sign of the Cross," which was recently filmed by the Famous Players, with William Farnum in the role of Marcus the Roman, and which has just been released in Great Britain in order to fill bookings obtained as far in advance as last spring, has received unusual praise from all the English trade periodicals and leading film authorities. The subject is scheduled as a forthcoming production on the Famous Players program.

ABRAMS DISCOVERS LINCOLN.

A hurried trip to Blandford, Mass., by Charles (Feature) Abrams last week, resulted in the discovery of the cause of the mysterious disappearance of E. K. Lincoln from the surface of the motion picture map.

Not idling, resting on the laurels gained as leading man in "The Littlest Rebel" and long previous honors accruing in his work at the Vitagraph Studio, Lincoln has been maturing plans for a new producing company to be called the E. K. Lincoln Players.

Ed. Lincoln "Working" Amid the Beauties of Nature.

With his associates he has been working on and almost completed a one, two and three-reel production, whose titles and specific character are yet unannounced.

Through his New York representative, Mr. Lincoln has been diligently searching for a site for a studio within a short distance from New York, and also through the dramatic and literary fields for books and plays worthy of motion picture presentation.

"THIRTY MINUTES IN MELODRAMA."

"Thirty Minutes in Melodrama," the second production of the Santa Barbara Motion Picture Company, shortly to be released through Sawyer, Inc., is one of the most novel two reel comedies ever put out. The plot deals with an old fashioned traveling melodrama troupe which strikes the town of Hickville. It is a scream from start to finish—a burlesque on the old time troopers that should be heartily welcomed in every picture house able to secure it.

Scene from "Thirty Minutes in Melodrama" (Sawyer).

Particularly amusing are the company jealousies, displayed in scenes in the country hotel, and in the theater dressing rooms. Next we see the audience watching the stage presentation "in three acts and eighteen scenes." Every device used in old fashioned melodrama is humorously exploited—the villain, the villainess, the hero, the heroine, the old rube, the young rube and the rube girl are all there not to mention the sheriff and a few other characters never absent from such a show. The hero saves the heroine from an untimely death in waves of waving canvas, from a bomb, and many, many other times from the villain's wiles. The great trouble with the film is the fact that the laugh you start in the first scene will be hard to stop after the picture is finished.

H. STANLEY.

A PECULIARITY about H. Stanley, one of the leading players with the Western Eclair Company at Tucson, Arizona, is that he refuses to divulge his first name and is generally known by his initial "H." Aside from this Mr. Stanley is completely normal in every way and is conceded to be one of the most virile and capable picture players working in western films today. He has to his credit an experience of three years with the Vitagraph Company of America, during which time he played many parts. Starting as a lowly extra, he worked up to a place in the stock company. He left them to appear in Kalem productions and after a brief stay at their New York Studio was engaged for a character role in one of A. H. Woods' productions. During a space of almost two years Mr. Stanley played parts with various companies under Mr. Wood's direction and also points with pride to a stock engagement with Corse Payton, undoubtedly one of the best known stock players in the world.

Since "joining out" with the Western Eclair players at their studio in Tucson, he has done some really remarkable portrayals of western characters. One which has added greatly to his popularity is that of the "Cisco Kid" in "The Caballero's Way," a three-reel production from the late O. Henry's story. He is young, good looking and ambitious, and is greatly in love with the western life and his work as a picture player.

AISTON SUES MOHAWK FILM CO.

Through his attorney, Paul D. Cravath, Arthur C. Aiston has entered suit against the Mohawk Film Co., of The Times Building, for a sum of money stipulated in a contract which was to be paid in lieu of production of "Tennessee's Pardner" on or before a certain date.

The first picture of the Mohawk Film Co., "Hearts of Oak," was given a showing at the American Theater and afterwards bought on a percentage basis by the Paramount Picture Corporation.

Although the time limit on the "Tennessee's Pardner" contract expired June 5, 1914, suit was not entered until a few days ago, as the plaintiff, Arthur C. Aiston, waited to give the Mohawk Film Co. plenty of time to make good the contract. On being advised that no more productions would be made by the Mohawk, Mr. Aiston immediately entered suit.

In all probability, "Tennessee's Pardner" will now be picturized by the Select Photo Play Producing Co., which recently finished "At the Old Cross Roads," another of Arthur C. Aiston's popular plays.

SHANNON FIFE AT HOME ON VACATION.

Shannon Fife, one of the staff writers of the Lubin studio, writes to a friend on the World that he is down in Dallas, Texas, on his semi-annual visit to his mother, "fattening up on cornbread, molasses and bacon." Singular how some men find pleasure in tantalizing the poor workmen.

EDGAR LEWIS JOINS BOX OFFICE ATTRACTIONS CO.

Edgar Lewis, who was the producing director of "The Littlest Rebel," "Captain Swift" and "Northern Lights," has been engaged by the Box Office Attractions Company to produce Henri Bernstein's "The Thief."

"KID REGAN'S HANDS" (Rex).

Do you suppose you could refrain from striking the man who insulted the woman you loved if you knew it would injure your chances for a successful future? Or do you think you would cast discretion to the winds and obey the impulse to thrash the imposter? Perhaps you would be far-sighted enough to abide your time and await your opportunity to give the culprit his just deserts. It takes wonderful self-control and a great amount of will power to stand idly by and see the woman you love insulted, fully realizing that you could crush your victim if you raised your hand to strike. But if you also knew that you might in some

Scene from "Kid Regan's Hands" (Rex).

way place yourself in a position to jeopardize your future and weaken your chances to marry the girl of your choice you would undoubtedly fight one of the hardest battles of conscience ever put up to a man.

"Kid Regan's Hands" is a masterpiece of its kind. Although dealing with the life of an aspirant for the middleweight championship, it is handled in a delicate fashion. Herbert Rawlinson, who plays Kid Regan, has the stature and build ideally suited for the part, and his acting is undoubtedly worthy of the highest praise. He is true to type and shows that he made a profound study of the pugilistic art of self-defense prior to his enacting the part of Kid Regan.

Anna Little is seen in the principal female role. Otis Turner is the director of the play. It will be released October 18.

FARREN IN HOSPITAL.

John J. Farren, secretary of the Rochester Theater Company, operators of the Victoria Theater, Rochester, N. Y., of which he is the manager, recently underwent an operation for spinal trouble at St. Mary's hospital, Rochester. The latest reports show that Mr. Farren is doing as well as can be expected under the circumstances. This is a rather old ailment that has again returned. Some time ago Mr. Farren was operated upon for the same disorder at his home, which operation evidently did not prove entirely effective. During Mr. Farren's illness the destinies of the Victoria has been left in the hands of William J. Melarkey, assistant manager.

HUSTLE AT BOX-OFFICE ATTRACTION.

Four companies are engaged on the pretentious productions for The Box Office Attraction Company's program. These productions are adaptations from well-known novels and plays. It is the intention of the organization to release three features a week and three elaborate features a month and single reel comedies to fill in. Offices in all the large cities have been opened as follows: Cleveland, Boston, Syracuse, Philadelphia, Pittsburgh, St. Louis, Kansas City, Dallas, San Francisco, Denver, Minneapolis, Chicago and Seattle. Eleven more branches are now in the process of organization. The twelve that are now in full operation are managed by experts who have a thorough knowledge of local conditions. The same atmosphere of hustle which made all the William Fox enterprises what they are characterizes this gigantic movement.

CLAIRE WHITNEY WITH BOX OFFICE.

CLAIRE WHITNEY has recently been engaged by The Box Office Attraction Company to play leads in the feature productions to be released under the Fox Feature Brand. The first production in which she will make her appearance is "Life's Shop Window." Miss Whitney is not new to picture audiences. She started her career in the "movies" some three years ago with the Pathe Freres. She has also played many parts in the All-Star Vitagraph and Biograph Companies.

Claire Whitney.

Just previous to her engagement by The Box Office Attraction Company, she was leading woman for the Solax, and appeared with distinction in such productions as "The Lure," "Beneath the Czar," "Fighting Death" and "The Dream Woman" and several others. Miss Whitney has also had considerable stage experience. For two years she was on the road with George M. Cohan's Company in "The Little Blonde Lady." She has played in stock in New York as well as Boston, Chicago and San Francisco. Miss Whitney can play a varied line of parts, and her favorite is emotional roles.

In talking about her connection with The Box Office Attraction Company, she said, "I am happy to be among the Fox forces. I am sure that with the big plans that their directors have in view that I will be given a splendid opportunity for the display of what ability I have. My first part in 'Life's Shop Window' I have been wanting to play for a good many years and getting this part is really the realization of my aspirations."

"CUPID VICTOR" (Eclair).

An absolutely unique and artistic production released by the Eclair Film Co., Inc., on Sunday, October 11, is "Cupid Victor." This one reel fantasy features a cute little girl, named Ann-Eve Mansfield, supported by Mildred Bright and

Scene from "Cupid Victor" (Eclair).

Stanley Walpole. There has been much written of child artists, but little Miss Mansfield is really a gifted juvenile actress, and her repression and facial expressions are something to marvel at for one of her years. The cast includes many Eclair artists, and the story tells of a stone cupid which suddenly comes to life and unites two stubborn lovers.

SANTA FE RAILROAD BOOSTING CALIFORNIA.

Further to interest Easterners and others in the attractions of California the Santa Fe Railroad is now engaged in taking a series of motion pictures in the Exposition State.

Notes of the Trade

MORE room has been the cry heard in Philadelphia offices of the World Film Corporation and the cry has been answered by General Manager Selznick's securing two floors for that branch, at 1314 Vine street. Manager Beilhoff is going to increase his staff to handle the overflow of business caused by the Shubert and Brady features, because the Philadelphia staff have been at work day and night to keep up with the business. The new offices are to be the finest in Philadelphia devoted to motion pictures.

* * *

Being hoisted from a swiftly moving motorboat on to a hydroaeroplane while traveling at full speed over the Pacific, is the experience of Signe Auen in the political story, "On the Wings of Love," just produced by W. Christie Cabanne of the Majestic-Mutual forces. A thrilling race between a motorboat and the hydroaeroplane is shown in the production.

* * *

"Down by the Sea," is a one-reel sea story from the American studios, under direction of Thomas Ricketts. Winnifred Greenwood plays the lead and "Chick" Morrison plays opposite as the brutal fisherman. Scheduled for release Wednesday, Oct. 14, 1914.

* * *

Max Figman has returned to Los Angeles from San Francisco, where he played to packed houses in "The Old Curiosity Shop." He will begin work immediately with the Masterpiece Film Manufacturing Company, and will play the title role in Edward Eggleston's "The Hoosier Schoolmaster." Lolita Robertson will play the principal female role.

* * *

In a scene for the Edison multiple, "The Pines of Lory," Marc MacDermott had a desperate struggle against a strong tide in rescuing Miriam Nesbitt from the waters of Rye Beach. Although a powerful swimmer, MacDermott's strength was almost exhausted when the shore was reached.

* * *

Hunter Bennett, assistant manager of the World Film Corporation, is spending the week in Chicago, looking over the doings in that office, and will return by way of Detroit and Cleveland, stopping a day in each town to visit the local managers of the World Film Corporation there.

* * *

Dorothy Gish is featured in "Back to the Kitchen," a Majestic-Mutual comedy, produced by Jack O'Brien at the Mutual studios in Los Angeles.

* * *

It is hard to imagine anything greater in the way of a treat for motion picture patrons than a Universal serial written by Louis Joseph Vance (author of the "Trey o' Hearts" series) and produced under the direction of Jacques Jaccard, with Jack Kerrigan in the title role, supported by a cast of such well-known stars as Vera Sisson, George Periolat and M. B. Robbins.

"Terrance O'Rourke, Soldier of Fortune," is the title of the story, and while it will appear as a series of twenty-odd adventures, it is a complete story in itself.

* * *

Thomas Commerford, the versatile character man with the Essanay company, delights in working in plays with a moral, and will appear shortly in "Whatsoever a Woman Soweth," which is a story of two souls that emerge from the depths.

* * *

Contracts have been closed by Harry C. Drum, general Western representative of the World Film Corporation, to place all the Shubert and Brady releases of that firm with the Princess theater, Denver, and the contract calls for the similar services for the remaining Princess houses in Colorado and Utah.

* * *

"Out of the Deputy's Hands" is the title of a Western melodrama produced by (Sheriff) Arthur Mackley at the Reliance and Majestic-Mutual studios in Los Angeles. The sheriff and his prisoner work side by side to keep the town from being destroyed by a flood.

* * *

There is a scene constructed at the Imp studio which should attract unusual attention for its elaborateness and perfection of detail when it appears in the two-reel weird Imp melodrama, "The Three Men Who Knew." This play, under the direction of Frank Crane, is just being completed. Mr. Crane also enacts the new role with Dorothy Phillips appearing in the only female role in the play. Stuart Paton is the author, assisting Mr. Crane in its direction.

* * *

Francis X. Bushman, who plays the leading role in Essanay's three-reel production, "In the Glare of the Lights," has had many fights during his career as a motion picture actor, but he claims the struggle with Lester Cuneo in front of the blasting furnace, at the South Chicago steel mills, is the fiercest he has yet experienced. Great chances were taken in staging this fight, as a single misstep by either of the actors would have resulted most disastrously.

* * *

H. G. Segal, manager of the New York Exchange, World Film Corporation, and his assistant, Jerome Sobel, were present at the opening of the Strand theater, White Plains, New York, Friday night, September 25. The opening attraction was Margaret Anglin, presenting her revival of "Lady Windermere's Fan." The Strand theater is to be the home of the Shubert and Brady features in White Plains.

* * *

A series of cartoons by A. B. Frost, the famous artist, in the Century Magazine furnishes the basis of the plot for "Dizzy Joe's Career," produced by Eddie Dillon of the Komic-Mutual Company at the Reliance and Majestic-Mutual studios in Los Angeles.

* * *

A royal reception was given to Robert Brower of the Edison company last week by his screen admirers at Hartford, Conn. When the fans had learned that Mr. Brower was stopping at his brother's home in Hartford, they called at the house in large numbers to behold in real life the grand old man of the Edison films.

* * *

Aside from the cheering reports from the various special feature departments of the General Film Company, the Kleine branch offices throughout the country report numerous requests for "Vendetta."

* * *

Joseph F. Partridge, special representative of the World Film Corporation, is making an extended trip on behalf of the company's interests throughout Western Canada. He will go as far as Vancouver on this tour.

* * *

"Paid with Interest" is the title of a two-reel heart interest Majestic-Mutual drama, featuring Mae Marsh and directed by Donald Crisp. Wire tapping is one of the features of the production. Robert Harron takes a prominent part.

* * *

A highly interesting drama done by the Imp company, while in Connecticut, is "Peg of the Wilds." It will soon be released on the Universal program.

* * *

In the Edison film, "Two's Company," Bliss Milford and William Wadsworth had a few exciting moments while making an ascent in a balloon. When a lofty altitude had been reached the craft became so unmanageable that the combined skill and labor of the occupants were required in order to effect a safe return to terra firma.

* * *

"In "The Real Agatha," a two-reel production to be released shortly by the Essanay company, Richard C. Travers, who plays the leading male part, saved two of the extra girls from drowning during a scene in which the young women are precipitated into the water from a capsized canoe. Mr. Travers said he did not become alarmed until he was bringing the second girl to shore, when he was not acting but really struggling to save two lives.

* * *

Joseph Klein has been appointed manager of the Detroit branch of the World Film Corporation. He comes to Detroit from Atlanta, Ga., where he has been connected with the Warner Features. Prior to joining the motion picture forces, Mr. Klein was associated with his brother Arthur in booking star vaudeville acts. When Gus Edwards produced "School Days" he chose Mr. Klein as his business manager.

* * *

Dorothy Gish is featured in "Sands of Fate," a strong two-reel Majestic-Mutual drama produced by Donald Crisp at the Mutual (Los Angeles) studios. Robert Harron, R. A. Walsh and Cora Drew are principals in the cast.

* * *

The Panama-Pacific Exposition Committee of New York City has arranged with the Vitagraph Company of America to take a series of comprehensive pictures of Greater New York for exhibition purposes at the Panama-Pacific International Exposition at San Francisco, scheduled to open February 7 and to close December 4, 1915. The taking of these pictures has been entrusted to Tefft Johnson, the Vitagraph director, and he is now actively engaged in securing them. Many of the scenes which he has taken are deftly interwoven with a novel story of the experiences of "Sonny Jim" (Bobby Connelly), who visits the city with his father and mother. These will be released in the regular service, aside from the Panama Exposition exhibit, at which all the many interesting points and features of the metropolis will be shown.

* * *

Grace Goodall, who will be remembered for the tremendous success she scored as the "head waitress" in the Cohan and Harris production, "Get Rich Quick Wallingford," is now being featured by the Edison company as "Fantasma," in the well-known play of that name successfully produced by the Hanlon Brothers on the legitimate stage.

* * *

"Jailbirds," a "Flying A" two reeler, is not a pleasing title, but the two-reel story is one which will be found to bear the specifications of a feature in every respect. The dramatic action is well sustained and the photographic quality is excellent. William Garwood and Vivian Rich play opposite, with Jack Richardson as the villain and Louise Lester and Harry Von Meter in character parts. Scheduled for release October 12, 1914.

* * *

Donald Crisp has produced "The Availing Prayer" at the Reliance and Majestic-Mutual studios, featuring Dorothy Gish in the production. R. A. Walsh and Spottiswoode Aitken are the other principals in the cast. The scenario was written by Richard Barker Shelton.

* * *

Hughie Mack, one of the comedians of the Vitagraph company, is writing a book on "How I Became a Comedian," and the opening sentence is indicative of the humorous possibilities of the forthcoming publication. "I was born in New York City and my grandfather, when informed of the happy event, said, 'That's funny;' so you see I have been a comedian from my birth." Hughie gives incidents bearing on the cause of his adopting his present calling through his newsboy days, the time he devoted to the undertaking business, taking care to explain that it was during this period of his existence he took on several hundred pounds of fat because he had nothing else to do.

* * *

The New York Eastern Reformatory at Napanock, N. Y., has purchased a Powers' Cameragraph No. 6-A motion picture projecting machine through the Picture Theatre Equipment Company of New York City.

* * *

"Nieda" (Beauty), in which Margarita Fischer is appearing as a child of the rocky waste, contains only three characters. It is a splendidly drawn little tragedy. Most of the scenes were taken beyond San Marcus Pass, at a high altitude, and make a notable picture. Excellent silhouettes on the sky-line prevail. Release, October 6, 1914.

Frederick Richard Sullivan, director of the new serial, "Zudora," and Daniel Carson Goodman, its creator, evidently believe in the unsuperstitiousness of the figure "13." They began taking exterior scenes in which Harry Benham, Jimmy Cruze and Marguerite Snow appear, with scene number 13.

* * *

"The Locked Door," which is to be released as one of the Vitagraph features, will have points of great interest to all municipalities throughout the world. It is a picture that brings out most decidedly the violation of our fire laws, to the destruction of life and property, and introduces a remedy that will set people thinking and acting for the betterment of mankind. The strong cast of Vitagraph players who assume the principal characters in this play is supplemented and aided by the most prominent officials of the Fire and Police Departments of Greater New York.

* * *

In order to secure the best possible atmosphere for his picture depicting the stages from wealth to poverty, John H. Collins, the Edison director, made a personal canvass of the lodging houses along the Bowery and engaged the services of four of the best types of human derelicts. The men were overjoyed with their work and ate heartily of the meals prepared for them by the Edison chef.

* * *

At the Fine Arts theater, Annette Kellermann as "Neptune's Daughter," the nude Diana of the Sea, comes to the world of morals to kill the king of men but falls in love with him, amid scenes of spectacular loveliness. This film masterpiece of the world is now in its twentieth week and will continue indefinitely.

* * *

Howell Hansel, director of "The Million Dollar Mystery" in Episode 18 has the largest ballroom set ever put on at the Thanhouser studio. It had several hundred characters in costume and all Saturday was "ballroom" day. It will be the most spectacular of the "Mystery" episodes.

* * *

The flora of Southern California is thought to be beautiful by some people, but it all depends from what angle you happen to see it. M. De La Parelle is producing a five-reel version of "The Hoosier Schoolmaster," in which Max Figman is being featured. The story is laid in Indiana. The director found many available locations, but of every ten nine were useless, because of the beautiful pepper, eucalyptus and palm trees in the background. These trees would not look especially convincing in an Indiana story.

* * *

Sally Crute, the Edison leading lady, has recently returned from her summer home at Sound Beach to the Endicott Hotel. In a dancing contest held at the hotel last week, Miss Crute was awarded the first prize—a silver cup—with her initials engraved thereon.

* * *

"Cabiria," the world's greatest photo-spectacle, enters its fourth big week at the Ziegfeld theater and has now a record of eighteen weeks in Chicago. Film producers admit that Chicago is the most generous city in the country to big photo productions, and will eventually be the moving picture center of the United States for profitable exhibition.

* * *

W. Eugene Moore is producing a single reel dealing with Westchester County Fair scenes, written by Lloyd F. Lonergan with Miss Heller in the star part. It will be called "Mr. Cindrella."

* * *

The Masterpiece Film Manufacturing Company believes that there is a big market for legitimate, up-to-date comedy-dramas, not slap-stick or farce comedies but the plain straight article. They announce that they will make a year's program of ten subjects.

* * *

It was never known that May Abbey was an advocate of the manly art until she donned the gloves with William Wadsworth in the Edison comedy, "Wood B. Wedd and the Microbes." After Wadsworth had been floored three times, the signal from Director Ransom to cease was music to his ears.

* * *

Captain Wilbert Melville manager of the Lubin Los Angeles studio, is spending a pleasant vacation at the home plant, Philadelphia. This is the first visit the captain has made here in over a year and he has received a royal welcome.

* * *

The Paramount Film Corporation of Philadelphia, Pa., has purchased a Powers' Cameragraph No. 6-A motion picture projecting machine through L. M. Swaab of that city.

* * *

We understand that litigation in regard to the Luna-Lite screen patents has just been settled and that a company has been formed to control the name and material with headquarters in Richmond, Ind.

* * *

Lillian Christy, who has played leads with Kalem and Vitagraph, is now a member of the Frontier Company, at Santa Paula, Cal.

* * *

Ruth Hartman, formerly of the Vitagraph and Kalem Companies, has been engaged by The Favorite Players Film Company to play leads, opposite Carlyle Blackwell, in his production of Richard Harding Davis' famous story, "The Man Who Could Not Lose," which was adapted by Robert A. Dillon. Miss Hartman has had considerable experience in posing for motion pictures and was on the high road to fame, when she was taken seriously ill and had to retire from active work for some time, on this account.

* * *

Isadore Bernstein, general manager of the West Coast Universal Studios, has just finished a story, "Foundlings of Father Time," which will undoubtedly set him as high in the ranks of scenario writers as his active efficiency has set him in the ranks of business men.

Edwin August, producer of Eaco Films, last week took motion pictures of the entire August family. Edwin August appeared and directed this August feaure, in which each member of the family played leading parts.

* * *

Louis Machat, manager of the World Film Corporation Boston branch, was in the company's general offices early last week, going over the plans for his territory. Another live visitor was Manager G. Beihoff, of the Philadelphia offices.

* * *

In Lee Willard, G. M. Anderson has a very valuable and versatile person for the western Essanay productions, and one whose work has won him praise.

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Dolly Larkin, who has been with Frontier for the past six months as leading woman, has closed with that company.

* * *

Manager Arthur S. Hyman of the Atlanta branch of the World Film Corporation is getting theatre bookings in his district for the special release "America" which is now to be handled by the World Film Corporation instead of by the Shuberts who were the original distributors of the feature.

* * *

"Human Hearts," the famous old melodrama, by Hal Reid, is to be rejuvenated, transformed and adapted for a two reel photoplay, in which the Imp Star, King Baggott, is to be featured.

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Another Frontier company has been created, and will also produce Western dramas. Jos. J. Franz is the director.

* * *

George Kleine's "Vendetta" which was released through the special feature department of the General Film Co., September 1, is coming in for heavy advertising on the part of exhibitors.

Picture Theatres Projected

HAVANA, ILL.—Dr. L. G. Pullen will erect a $15,000 moving picture theater in this town.

ST. PAUL, MINN.—C. E. Graham is having plans prepared for moving picture theater, 50 by 80 feet, to cost $20,000.

MANCHESTER, N. H.—William M. Butterfield, 142 Sagamore street, is preparing plans for a one-story moving picture theater to be erected in this city by local business interests.

ASBURY PARK, N. J.—C. R. Zacharis will erect a one-story moving picture theater to cost $1,000.

NORWOOD, O.—Edward and Harry Hart, 427 Central avenue, are having plans prepared for a one and two-story theater building, with seating capacity for about 1,000 persons and to cost $100,000.

STEELTON, PA.—R. M. Frey will build a two-story brick moving picture theatre, 40 by 120 feet, to cost $30,000.

WHEELING, W. VA.—Royal Southern Amusement Company will build a one-story addition to their theater building, 100 by 125 feet, to cost $50,000.

SHAWANO, WIS.—George Nagle is planning to build a two-story moving picture theater, 40 by 110 feet, to cost $15,000.

GRAND RAPIDS, WIS.—W. F. Finzel, manager of the Gem theater, is having plans prepared for a new theater building, 40 by 120 feet.

LONGBEACH, CAL.—Markwell Brothers are having plans prepared for an eight-story theater, store and office building, to cost about $350,000. A site has been selected on the corner of Pine street and Ocean avenue.

WASHINGTON, D. C.—Eastern Amusement Co. will build an addition to their moving picture theater, to cost about $3,000.

CEDAR FALLS, IA.—Plaza Theater Co., J. E. Bryant, manager, have awarded the contract for the erection of a one-story moving picture theater, 60 by 125 feet.

COGGON, IA.—M. J. Bouthell has obtained the contract to erect a one-story moving picture theater, 44 by 90 feet, to cost $6,000.

WORCESTER, MASS.—Royal Amusement Co., 43 Pleasant street, are having plans prepared for a one-story moving picture theater, to cost $15,000.

BOSTON, MASS.—C. H. Blackall, 20 Beacon street, is preparing plans for a four-story theater building 45 by 168 feet.

FALL RIVER, MASS.—Dr. J. Lowney, 589 North Main street, is having plans prepared for a one-story moving picture theater, to cost $15,000.

HIGHLAND PARK, MICH.—Smith & Kohner, 302 Free Press building, are preparing plans for a two-story theater building, 40 by 90 feet. There will be two stores on the ground floor. A dance hall will occupy the second floor.

OMAHA, NEB.—C. W. Wigington, 220 South 13th street, is preparing plans for a one-story moving picture theater and drug store, 40 by 60 feet, to cost $4,500.

JERSEY CITY, N. J.—C. F. Long, 1 Montgomery street, is preparing plans for a one-story moving picture theater, 50 by 90 feet, to cost $10,000.

TROY, N. Y.—Jasper Battragla, 379 Second street, will shortly build a one-story moving picture theater, 50 by 70 feet, to cost $7,500.

ROCHESTER, N. Y.—Ellis Wolff, 301 Oxford street, will build an addition to his moving picture theater, 35 by 55 feet, one-story, to cost $5,000.

NEW YORK, N. Y.—Sonn Brothers, 149 Church street, are having plans prepared for a two-story moving picture theater, 100 by 100 feet, to cost $35,000.

SHELBY, O.—Caster & Stanbaugh are having plans prepared for a one-story moving picture theater, 30 by 150 feet, to cost $15,000.

MONONGAHELA, PA.—Ideal Theater Company will expend about $1,500 in remodeling their moving picture theater.

Exhibitors News

Interesting Information Concerning Moving Picture Men Gathered By Moving Picture World Correspondents Everywhere.

WASHINGTON, D. C.

THERE is a little more stir noticeable in the moving picture business of the National Capital and the exhibitors are beginning to feel a little more confident. The past summer has been a hard one and those who "broke even" consider themselves exceptionally lucky. The near approach of fall is putting vim into everything and, although no one is experiencing "capacity houses," box office receipts have taken a decided jump upward. The various exchanges are reporting increased business, especially in the booking of high-priced features.

In speaking of features, it was for a long time thought that better prices could be obtained here through the showing of high grade productions, but after the inability of Tom Moore, a premier show man, to get away with twenty-five and fifty-cent prices at the beautiful Strand theater, the exhibitors have come to the conclusion that Washington is decidedly a five and ten-cent town. For the past week or more the subject of price has been discussed freely by the exhibitors, for this is a serious matter with them. In the first place, the moving picture business was started in Washington as a cheap amusement and the people will not pay more than the original cost of admission. Some of the houses are running bargain shows, giving as high as seven pictures for five cents; others, showing four reels, it is said, will give six and even seven tickets for twenty-five cents. The "Country Store" proposition is also condemned, as is the giving of any other inducement which means a distribution of profits. The wiser ones say that those who are going to these extremes are gradually killing the goose that lays the golden eggs, and suggest that those whose actions approach the movements of a drowning man grasping at a straw would do better if they would but improve the quality of their pictures and music.

C. L. Worthington, of the Eclectic Film Company, has announced that he will hereafter give an exhibition of releases in the exhibition room maintained by his company at the corner of Seventh and E streets, Northwest, each Tuesday and Friday afternoon at two o'clock, and a cordial invitation is being extended to all exhibitors in this territory to avail themselves of this opportunity to see their offerings. This new exhibition room is proving a very popular place.

J. B. Hales, of the Crystal theater, Goldsboro, N. C., was a visitor here last week.

The "Buy-a-Bale-of-Cotton" movement was the subject of a "take" when two cameras were focussed on Speaker Clark, of the House of Representatives, Congressman Johnson, of South Carolina, Miss Genevieve Clark, Miss Lucy Burleson, and Miss Callie Hoke Smith, as they walked out upon the east steps of the Capitol on the occasion of the receipt by the young women of three belts of cotton cloth made in the district of Congressman Johnson. Each of the young women were attired in cotton dresses. The cotton goods is to be used in the making of gowns to be exhibited at the cotton fashions show at the New Willard Hotel, Oct. 7 and 8.

"The Perils of Pauline" are being given additional publicity in this city by the singing of the new piece, "Poor Pauline," in the vaudeville houses on this circuit. The song, the words of which were written by Charles McCarron, relate the experiences of "Pauline" in a very sympathetic manner. This serial is meeting with considerable favor in Maryland, Virginia and such part of West Virginia as is included in the territory of the local office of the Eclectic Film Company.

The Kalorama Film Company, of this city, report the production of two comedies. Jack Rogerson assumed the leading comedy role, with Miss Mary Randolph playing opposite him in an eccentric comedy character.

The moving picture theater recently opened at 1402 Fourteenth street, Northwest, is to be named the Elite theater. This house is under the management of C. W. Madert. Its capacity is 350, with a large space at the rear enclosed within brass rails for the accommodation of many more patrons. The walls are French gray in color and the ceiling is of white art metal, and from this latter six chain-hung lights are suspended. These are of a high power and give a light almost equivalent to daylight and one can read a newspaper in any part of the house with ease. These lights are inclosed in blue-green tinted globes which soften the rays to such an extent that they do not interfere with the projection. Although but 24 feet wide, the house has a depth of 156 feet. The fact that the ceiling of the rear half of the theater is considerably higher than at the front has given the opportunity of building the operator's booth within about fifty feet of the screen, thus escaping the longer throw. The ventilation is good and there are three single and one double exits and one double entrance. Considerable attention is being paid to the pictures shown, most of them being early runs, and Mr. Madert reports a very satisfactory business.

The Odeon theater, on Church near Fourteenth street, Northwest, has been reopened under the management of H. H. Elliott. This is a very handsome neighborhood theater, attractively decorated in ancient Greek design. This house is equipped for both moving pictures and vaudeville, having a good-sized stage and two dressing rooms for the accommodation of the "stars." There are also two retiring rooms for the patrons. In the center of the ceiling is a six-foot ventilator enclosed within a circle of electric lights. The house is very high studded, the distance from the ceiling to the floor being more than thirty feet. The house is equipped with a large hot water system for winter service and in the summer a dozen or more fans are kept in motion. The operator's station is equipped with a Powers and an Edison machine and an electric rewinder. A piano with mandolin and drum attachments is a new feature here. The entrance to this theater is very attractive and, like the interior, is fashioned after an ancient Greek theater. The center of the front is arched while the space on either side is paneled. The ticket office is built out in pergola style with round gilded top and over this as well as the entire front there has been placed a large number of small electric lights.

The Arcade theater, which is now operated by Young & Crandall and which is under the management of the latter, is soon to undergo quite a change, for the partition which now separates it from the public hallway of the Arcade Building is to be pushed back and one hundred additional seats will then be put in. A number of other improvements are also to be made at this time.

M. J. Freeman has assumed the management of the Royal theater, at 3036 Fourteenth street, Northwest, and has had that house repainted and redecorated. A 36-inch exhaust fan has been put in, and a new Edison machine and a piano has been added to the equipment. Mr. Freeman is an old hand in the moving picture business, having operated the Eagle theater in High Point, N. C., for three years and the Star theater in Rock Hill, S. C., for two years and for several years he toured the south with a portable airdome. He is also connected with the New theater in Brunswick, Md., at the present time.

R. J. Reynolds, manager of the New Albany theater, Brooklyn, N. Y., spent several days in this city last week, making his headquarters at the Elite theater.

LINZ

NORTHWESTERN NEW YORK.

THE Hall Theater Corporation has been formed in Buffalo, with a capital of $2,000. The incorporators are Robert H. Tifft, Martin J. Nieman and Walter C. Newcomb, all of that city.

John A. McNamara has become press agent for the Club theater, Rochester, N. Y.

The new Regent moving picture theater, Main and Utica streets, Buffalo, has been opened. Henry Marcus is director of the Symphony orchestra of that house. A description of the Regent will be given later.

Miss Mary O'Connor, president of the Teachers' Educational League of Buffalo, recently referred to moving pictures at a meeting of that organization. Miss O'Connor attended the last convention of the National Educational Association at St. Paul. She told her Buffalo associates that at the convention the use of moving pictures in the schools was advocated.

The Motion Picture Exhibitors' Association of Buffalo will hold regular meetings during the coming season. Questions dealing with the improvement of the moving picture business in that city will be discussed.

Edward L. Hyman has been in charge of the Strand moving picture theater, Buffalo, during the absence of Manager Edel in New York.

KENTUCKY.

BUSINESS with the Louisville exhibitors is better just now than it has ever been known to be at this season. The regular play houses are beginning to open, but high class features at ten cents are very popular with the public. Announcements have been made during the week of half a dozen new picture houses to be put into operation in the next four or five months. The business is increasing steadily and several new film manufacturing concerns are coming into the field throughout the South.

Work on remodeling the Empire theater at Shelby and Market streets, Louisville, is coming along rapidly, and the house will be ready to be opened in a few days. A temporary curtain was hung while the big mirror screen was being moved back and the shows have gone ahead uninterrupted. Business has been good in spite of the fact that the house was torn up, and the Sunday crowds have been extra large.

Adam Spahn, a well-known local politician and member of the last Kentucky Legislature, and Fred Sneidon, of the S. & P. Film Supply Company, have formed an agreement whereby the old stone fire engine house at Preston and Jefferson streets, Louisville, will be remodeled into a motion picture house for colored people. The house will be known as the Lincoln theater. It will be opened in about two weeks, and the admission price will be set at ten cents.

Announcement has been made that the Masonic theater, Louisville, which operates burlesque during the week and motion pictures on Sunday, will lower tae admission prices on Sunday from twenty-five cents to five cents and run from 1 o'clock to 11 o'clock. The performance will run straight through without showing duplicate reels.

Joe Hebert, Louisville manager of the Warner Feature Film Company, has purchased the Jefferson theater, of Jeffersonville, Ind., and will open it in about ten days in opposition to Switow's Dream theater. The house has been closed for some time past, but under the new management ought to go well. Mr. Hebert will continue as manager of the Warner office, and will show the Warner films in the new house.

William Bryant, of Pleasureville, Ky., motored into Louisville last week to call on some of the local supply houses. Mr. Bryant is operating a house at Pleasureville and is considering opening two more houses in towns near his home. He is a prominent merchant and banker as well as an exhibitor.

The big multiple reel production, "The Trey o' Hearts," is being shown at the Novelty, Empire, Hippodrome theater, and Sun of Louisville. The feature has taken remarkably well. "The Million Dollar Mystery" is another big continued feature which has brought patrons back to the theaters week after week.

September 12 was the closing date for practically all of the airdomes and the few that ran later are now closed. The season was the best the airdomes have ever experienced, due, in part, to the extremely hot early summer.

William Tapp, who has been an operator at the Majestic theater, Louisville, since that house was opened in Louisville several years ago, has made arrangements to remodel the old Market house, at Eighteenth and Market streets, and open a picture show and dance hall. The picture house will have a seating capacity of 800 and will be known as the "Empress." The admission price will be five cents, as the theater is situated in a factory district. Two machines will be put in operation.

L. J. Dittmar, president of the Majestic Amusement Company, Louisville, an officer in the Kentucky Motion Picture Exhibitors' League, and interested in several local show houses, has announced that a new motion picture house will be constructed in the Arcadia Building at Fourth and Broadway. The Arcadia is a large dance hall on the second floor, with stores underneath and the motion picture house will occupy space now used as store rooms and run to the roof. A part of the dance hall promenade will be used, but the dance floor will not be cut into. When completed the house will have a seating capacity of 1,500 on the first floor and balcony. Work will start October 1. The Fourth street entrance to the dance hall will be closed and tae Broadway entrance used thereafter. The two amusements will be handled in conjunction with each other. The new theater will probably be known as the "Arcadia" and will be operated by the Central Amusement Company.

Less Thurman, stage manager at B. F. Keith's theater, Louisville, is remodeling a building at Shelby and Mason streets for a picture show. The house will be operated as a five-cent attraction, and will run in opposition to the East Broadway theater.

E. J. Wiseman, of Harrodsburg, Ky., left last week for the East to make arrangements for new scenery for his one-night stand. He reports that the motion picture business this summer has been exceptionally good and he is more than satisfied with conditions.

W. W. Early, proprietor of the New Grand, of Eminence, is planning a new theater at

Newcastle, Ky., four miles from his present theater. Mr. Early's country home is midway between the two towns and with the aid of his motor car it will be comparatively easy to handle both houses at once. The new house will have a seating capacity of 400.

William Salyer, manager of the Star theater of Carrollton, Ky., has leased the new Richmond Opera House and has plans for remode..ng the Star theater. He left early this week for Chicago to secure new equipment and additional bookings for the two show houses.

E. S. Hahn, of Tyrone, Ky., an employee of the Kentucky Distilleries &. Warehouse Company, has completed and opened "The Tyrone," which has a seating capacity of 300. The new house is doing nicely and Mr. Hahn is very much pleased with his venture.

Charles E. Bottom, manager of the Perryville theater, of Perryville, Ky., has purchased the entire stock of his partners in the concern and is now sole owner. He is operating the house Saturday and Wednesday nights, giving a matinee performance on Saturdays.

H. G. Ward, manager of the Enterprise theater, of Campbellsburg, Ky., is busy just now making several minor alterations and painting and redecorating. Business has been good this year in spite of the drouth in the early summer and a number of revival meetings during the latter part of the summer. These revivals put the motion picture business out of commission while they were on, and the house was closed for two nights.

G. D. CRAIN, JR.

KANSAS

OTTO FEESS of Parsons, Kansas, is tearing down one of his theaters and replacing it by a larger one. The new house will be modern, and will be one of the finest in that section of the country. It will seat about 1,200.

Sandford Loomis, at Emporia, Kansas, has opened his new theater. As a matter of fact this theater is the old one made over, but there has been so much work done on it and so many changes made that it can, in all truthfulness, be called a new theater. It has a beautiful stucco front; it is entirely remodeled and enlarged on the interior, and will now seat over 1,000.

The opera house at Parsons, Kansas, has resumed its shows, after remodeling and redecorating. It is using a Mutual program and expects to do a good business this fall and winter.

Bob Holmes, at Emporia, Kansas, has just completed a new $30,000 theater, which will give its opening show soon.

The Royal theater, at Hiawatha, Kansas, is now running a matinee every Saturday, and expects to continue doing so all winter. The management tried this last winter and found it a paying proposition. It was found that many of the farmers' wives coming to town had to go home in time to prepare supper for their husbands, and since they could not see the evening show they were glad to take time to go to the matinee.

The old Majestic theater at Topeka, Kansas, has been converted into a moving picture theater and is now called the "Hip." L. M. and Roy Crawford are the owners. The manager of the theater will be Jack Wilson of Topeka.

The Civic Welfare League at Galena, Kansas, is making an effort to secure the use of the .. ms owned by the State which show the causes and effects of tuberculosis. These films, if secured, will be shown to the citizens free of charge and will be accompanied by a lecture dealing with tuberculosis from every angle.

Frank A. Davis, an exponent of good roads, and secretary of the Indiana Good Roads Association, while taking a trip to Raton, N. M., made moving pictures of the interesting points on the road. These pictures he exhibited in some Kansas houses on his return, and says that the venture was quite profitable. The money will be used for the construction of better roads in Indiana.

C. I. Howell and L. H. Sawyer of Wichita are negotiating for filming the Kaffir Corn Carnival at Eldorado next month.

Harry Wolf and G. S. Girard have bought from F. P. Lindsey the Star theater on East Sixth street, Topeka. They have changed its name to the U-N-O. They have set the admission price at five cents and will show four reels. Children under 10 years of age, accompanied by their parents, will be admitted free, it is announced.

The Empress theater at Wichita has opened in its new dress; matinees are given daily with two shows at night. The house offers five acts of vaudeville and four reels of moving pictures. The prices are 5c and 10c for matinees, and 10c, 15c and 20c for the evening shows.

The Aurora theater, Topeka, gave a baby matinee during the State fair. Every woman accompanied by a baby under three years of age was admitted free. This feature was put on because of the baby show, which was an important adjunct of the State fair, bringing many mothers from out of town with their contesting offspring. The house was crowded, of course, and the mothers enjoyed the show undisturbed by any fear that the babies were disturbing the actors.

The Isis theater at Hutchinson is getting considerable advertising from the Gazette, which is giving tickets to this theater as a prize to the person who finds his name concealed in want ads. Everybody in Hutchinson is reading the want ads with the hope of getting six free admissions to the Isis.

BROWN.

SOUTH AND SOUTHWEST.

GEORGE H. WALKER, owner of the Hancock Opera House at Austin, Tex., is the lessee of the New Exchange theater at Temple, Tex., which was erected last year at an expenditure of $40,000. Many road shows have been booked but "Neptune's Daughter" is among the early attractions, indicating that some pictures will be played.

Slides showing how to prevent accidents will be run in moving picture houses in San Antonio, Tex., as a part of the campaign by the Safety First Committee of the San Antonio Traction Company.

The Palmetto Film Company of Columbia, S. C., has been granted a charter with a capital stock of $5,000 to engage in the production, sale and rental of moving picture films. The incorporators are George Rucker and E. Harvey Hand.

S. J. Callaway, probation officer at Fort Worth, Tex., has endorsed the three-reel feature, "Saved by the Juvenile Court," featuring Judge Ben Lindsey of Denver, Colo., and predicts that the bookings in the Texas territory will help that state to get some needed juvenile legislation.

The Grand theater at Atlanta, Ga., after twenty weeks of operation reduced its prices to 10 cents for the best seats in the afternoon (ladies and children 5 cents) and at night 10 cents for the entire orchestra and five cents for the balcony.

Charles Mumford has purchased the Palace theater at Kiefer, Okla., from M. Frong and will operate it as a vaudeville and moving picture show.

H. C. Wiley has opened a moving picture show at Sayre, Okla.

Miss Lea BeaVert has sold her interest in the BeaVert moving picture theater at Durant, Okla., to W. C. Rose. The new name of the house will be a coined word, "Wilro."

"The Human Shield, or the Great Penitentiary Delivery," produced by Hot Springs talent in local settings had a big run at the Royal theater in Hot Springs.

The Palace theater at Little Rock, Ark., was given over for a Sunday performance by the local chapter of the Daughters of the American Revolution for the benefit of the Red Cross Society. The film, "Pilgrim's Progress," was accompanied by a sacred concert. A free will offering was taken at the door.

L. F. Martin has sold the Jewel theater and Airdome at Coweta, Okla., to A. R. Leftewich, who has been managing them for the last three months.

The Jefferson theater at St. Augustine, Fla., has been re-opened under the management of E. R. Groff and his father. The house has been greatly improved. A new policy has been adopted which will make the theater exclusively for white persons.

A Florida Booster car, which began an invasion of the North the middle of September, carries moving picture films which it will loan to local moving picture houses. These show agricultural scenes in Florida.

Manager W. J. Lytle of the new Empire theater at San Antonio, Tex., which will be opened about the middle of November, has signed a contract to use Paramount Pictures in the house. The theater, which will seat 1,820 persons, will be one of the most attractive in the Lone Star State.

Kloeber & Thomas have installed a new $5,300 electrically operated pipe organ in the Hippodrome theater at Miami, Fla.

R. G. Burkhardt has been appointed manager of the New Bijou theater at West Palm Beach, Fla.

The moving picture of the national Rotary Club convention which was held at Houston, Texas, was shown at the Carter Roof in Houston.

George Owens has been appointed local manager of the Princess theater at Hot Springs, Ark., which opened September 21. The house is running four acts of vaudeville and from two to three reels of feature pictures. A new Simplex and a Powers 6-A machine have been installed.

Houston, Tex., parties have been at Orange, Texas, with a view to opening a moving picture house in that city.

Moving pictures of the highway between Amarillo and San Antonio, Texas, which is a part of the Puget Sound to the Gulf Highway, have been sent on a fourteen-day tour of the towns in Texas.

A number of schools in Houston, Texas, are planning to install moving picture machines for use in instruction the coming term.

H. M. Mason of Kansas City has been appointed manager of the moving picture show at Pawnee, Okla., which is owned by Mrs. Hughes.

L. B. Long is the new manager of the Gem theater at Perry, Okla.

MIDWEST SPECIAL SERVICE.

MISSOURI.

THE Bijou theater at Brookfield has been substantially improved by the building of a more up-to-date front, and the addition of an electric arc. Its patrons were given quite a treat on the opening night, September 13.

The Blake theater at Webb City, Mo., opened September 19. I. L. Davis has taken a lease for five years on the building. Mr. Davis is an experienced theater man, having been for three years general manager of the Tri-State Amusement Company at Elmira, New York. The Tri-State operated a string of theaters through the Eastern and Central part of New York State, and Mr. Davis expects to build up such a circuit in Missouri.

The new Hippodrome, formerly the Grand Opera House, at Carthage, Mo., was opened for the season September 6. The show is running vaudeville and pictures and is managed by H. E. Ulrich of Kansas City, Mo.

The People's theater at Springfield, Mo., was opened September 5, under the management of the Consolidated Booking offices at Kansas City, Mo. Vaudeville and photoplays will compose the offerings of the new house, and it will be managed by William P. Duff.

The Delphus theater at Carthage, Mo., has found a way to boost the receipts for their Monday matinee. They have made arrangements with most of the merchants of Carthage to give one ticket to the Delphus with each twenty-five cent purchase. The tickets, of course, are supplied to the merchants at a discount, but at the same time a good profit is made on the afternoon show.

The Star theater at Hannibal, Mo., is giving coupons with each entrance ticket. On October 3 the boy or girl having the most coupons gets a small automobile.

The Happy Hour theater at Springfield, Mo., is certainly advertising "The Trey o' Hearts" to the limit. On each day before the film is shown they run a full page advertisement in the Springfield Republican.

The Airdome at Nevada, Mo., made a hit with pictures of local interest, home persons in the cast, which had been made by the Nugget Motion Picture Company of Joplin. The program on this occasion was a largely home show, including the Shriners' parade at Joplin, scenes on the White River dam, in the Carthage quarries and of mines around Joplin; and International Dry Farming pictures from Tulsa, Okla.

BROWN.

MICHIGAN.

LYMAN H. HOWE'S moving pictures when shown at the Fuller theater in Kalamazoo, were under the auspices of the Young Men's Christian Association of that city. This practice has been followed for a number of years.

A children's prize singing contest was a recent feature attraction at the Lyric theater at Calumet. In order not to interfere with school work it was held on Friday night.

Newsboys of the Chronicle on their annual outing day were the guests of Manager A. C. Knapp at a picture and vaudeville show at the Empress theater.

The Apollo theater at Holland was given over to the Modern Woodmen of America and the Royal Neighbors of America for a benefit performance for a motorman who was injured in an interurban railway accident.

Henry Tuttle has re-equipped the Delmont theater at Cheboygan.

The Chamber of Commerce at Jackson proposes to have its boosting film, "A Race for a Bride," censored and then sent on a tour of 182 cities of more than 5,000 population.

F. Tennyson Neely, who gave his nine reels of pictures and also some slides on "The Havoc of War" at the Washington theater in Bay City, offered free admission to clergymen, school teachers, physicians and unemployed newsboys.

It is reported that White Pine, a mining camp in Ontonagon county where 150 men are employed, may have a picture show giving two exhibitions a week.

A. E. Bridges of Maple Ridge has awarded the contract for the construction of a two-story 40x60 opera house and dance hall at Maple Ridge to be completed this fall.

MIDWEST SPECIAL SERVICE.

SAN FRANCISCO.

THE California Development Board has purchased a Motiograph projection machine and has installed the apparatus in its lecture room in the Ferry Building. Industrial films will be shown twice daily without charge, in connection with illustrated lectures. During the present week pictures taken in the oil fields have been featured. Several of the counties of the State that have headquarters in the Ferry Building are also presenting free lectures illustrated with moving pictures.

The Bell theater in the Mission District, which recently closed, is now being operated on Saturdays and Sundays by H. Matthews, who conducted the house at one time.

Fred W. Voight, manager of the Theater Fresno, Fresno, Cal., was in San Francisco recently and stated that this playhouse, which has been remodeled and redecorated, would be opened on October 3. It will be given over largely to vaudeville and moving pictures.

James T. Turner, of the Turner & Dahnken Circuit, is very optimistic over the motion picture outlook in the San Francisco territory, and well he can be since all records for attendance at the popular T. & D. houses were broken during August, and September promises to show even a more wonderful gain. The gain in attendance at the Tivoli has been very marked of late, capacity houses now being the rule, where they were the exception a few months ago. The Berkeley house cannot properly care for the crowds that wish to see the big features booked by this circuit and the new theater now being completed is badly needed. "Despite the sanguinary conflict which is rending the nations of Europe and demoralizing the business machinery of the world at large," says Mr. Turner, "the motion picture business of the United States seems to be particularly favored with fortune. The entire Turner & Dahnken Circuit is directly affected by alliance between the World Film Corporation and the Schubert Theatrical Company. At our theaters will be shown the great plays controlled by the Schuberts with the actors who have scored heaviest in the leading roles appearing on the screen."

Irving Ackerman has closed a contract with D. J. and Sidney Grauman for Paramount service for the Republic and Majestic theaters.

Nick Turner, who conducts the Majestic theater at Chico, Cal., was a recent visitor here and arranged a long list of bookings.

George Chamberlain of the Independent Film Exchange, recently made a hurried business trip to his old home at Portland, Ore., and saw many friends in the business there.

The National Screen Advertising Company has been incorporated here by M. Swim, W. W. Moore and G. S. McEvers.

The Edison theater on Powell street has been making a number of improvements in its operating room of late, including the installation of two Powers' Cameragraphs No. 6-A.

C. L. Langley, of the Turner & Dahnken Circuit, returned home this week from an enjoyable trip to Los Angeles and environs, accompanied by his wife. The trip was made for the purpose of visiting the studios there and securing ideas that might be of value in conducting the T. & D. Circuit. He visited the Universal, Selig and Mutual studios and spent some time with D. W. Griffith, who was doing some great work on "The Clansman" at the time.

The Pageant Film Company, 75 Sutter street, will shortly release the feature, "San Francisco —Pageant of a Wonder City." The film, which is now being made, will be completed early in October. It will consist of five reels and will show in pageantry the discovery and development of San Francisco. The opening scene portrays Don Gaspar de Portola leaving the Mission of San Diego on an exploring expedition. Then follow some incidents of his trip, his discovery of the Golden Gate, the return to San Diego and his appearance before the viceroy of Spain, the appointment of Captain Anza to colonize the newly discovered land, the journey of Anza and Father Junipero Serra, the arrival at the site of San Francisco and the beginnings of the city. In succession follow incidents of the early Spanish rule, the coming of the Anglo-Saxon, the discovery of gold, the killing of John King of William, the formation of the Vigilance Committee, the city before the fire of 1906, the fire, the rebuilding of the city and scenes of present-day life. Around these main incidents a picturesque and dramatic story has been built. Local exhibitors are taking a keen interest in the forthcoming release as it promises to be an educational film of unusual value to Westerners.

Architects Rousseau & Rousseau are preparing plans for a moving picture theater to be erected on Van Ness avenue, near Sacramento street. The new house will have a seating capacity of 1,500 persons.

The Canadian Building on the grounds of the Panama-Pacific International Exposition is in a completed form. A number of moving picture halls have been fitted up in it.

The Unique Amusements Company has been incorporated here with a capital of $15,000, by J. A. Mueller, L. Kaufmann, C. A. Sweigert and H. L. Schmalz.

The lobby of the Portola theater on Market street is being redecorated and other improvements made at this popular moving picture house.

Charles Klopot of Los Angeles stopped off here for a while this week on his way to Seattle, Wash.

Sol Lesser, president of the Golden Gate Film Exchange, Inc., will leave for New York shortly on a business trip, and will visit the Seattle and Portland branches on the way.

J. Tripp, who came to this city recently with "The Escape," has gone to Los Angeles to take charge of the Clune Film Exchange.

J. A. Costello, who manages the Star theater, San Rafael, Cal., makes frequent visits to this city to select features. Business at that house is keeping up well, despite the fact that summer vacations are at an end and many business men are returning to San Francisco for the winter.

Rex W. Midgely, who recently opened the Franklin theater at Oakland, Cal., with George Kleine's "Spartacus," has made arrangements to show one of the following attractions for four nights each week at this house: "Antony and Cleopatra," "Last Days of Pompeii," "For Napoleon and France," "Between Savage and Tiger," "Quo Vadis?" "Lion of Venice," and "The Naked Truth."

The Electric Airdome at Madera, Cal., has been closed for the season.

A. H. Burton will open a new moving picture house at Lemoore, Cal., at an early date.

Mrs. May Pettengill, who conducts two houses at Eureka, Cal., was in San Francisco recently and stated that she plans to open a new theater at Arcata shortly.

J. M. French, formerly of Sisson, Cal., is preparing to open a moving picture theater at Patterson.

The Princess theater, Oakland, Cal., is now being conducted by C. M. Purington, formerly of Turlock.

The Star Amusement Company has opened the Star theater at Benicia, Cal.

The Ben Lomond theater at Ben Lomond, Cal., has been closed for the season by F. Fitch.

Owing to the war in Europe the Standard Oil Company has laid off fourteen hundred men at its refinery at Richmond, Cal., and several moving picture houses there have closed. The Turner & Dahnken house is running as usual, however.

F. H. Wilson of Mercer Falls, Cal., has purchased an Edison projection machine.

A new Motiograph machine has been installed in the Bakersfield Opera House, Bakersfield, Cal.

The Christian Church at Gilroy, Cal., has purchased a Motiograph of the latest type.

The Santa Fe theater, 5623 Grove street, Oakland, Cal., has been sold by Arthur Stone, who has conducted it for some time.

The Liberty Theater Company, headed by Victor S. Challen, is constructing a moving picture theater on South Market street, San Jose, Cal., and will make a specialty of showing educational films.

The United States Feature Film Company has awarded a contract for the erection of a studio at Oroville, Cal. The structure will cost about $15,000 when completed.

CHURCH.

WISCONSIN.

THE Palace Theater Company of Grand Rapids has been incorporated with a capital stock of $12,000. The incorporators are R. A. McDonald, W. H. Fintzel, Fred Bossert, S. L. Brooks, A. L. Ridgman, G. M. Hilland and E. W. Kroll.

Dean Bernard I. Bell of St. Paul's Cathedral at Fond du Lac has let the contract for the installation of motion picture equipment in one of the halls of the cathedral group of buildings. Moving picture shows will be given on alternate Saturdays without charge. Arrangements have been made to have lectures furnished by the extension department of the University of Wisconsin in connection with the photoplays.

The Strand moving picture theater in Green Bay, to be opened about the first of November by W. L. Fursman and R. L. Thacher of Madison, will be a duplicate of the new Varsity, which they recently opened at Madison. The design for the two houses was made by Edward Tough, architect for the new Wisconsin State Historical Library. George Forbes, who formerly was with Lyman H. Howe, is in charge of the operation at the Madison house.

Business with one-night theatrical attractions in Wisconsin has not been good. Gossip in theatrical circles give a night's receipts for various attractions at $15 and $17. Some of the more pretentious musical attractions are playing $110 or $165, which is not a profitable figure with the scenery and large companies carried. Some of the companies presenting plays adapted from novels are hitting around the $75 mark, it is reported. As a result of this condition it is predicted that still more opera houses in this State will go over to moving pictures. At Neenah a number of attractions for the Neenah theater were canceled, and there is strong talk of that house welcoming the photoplay, although it would leave the field without a home for theatrical attractions.

The moving pictures made in Wausa were shown at the Majestic theater in that city for a week.

The addition to the Liberty theater at Vliet and Twenty-seventh streets in Milwaukee will be of concrete blocks. It will be 24x120 feet and will cost about $18,000. The new electrical work will amount to about $1,300.

The Saxe Brothers Amusement Company of Milwaukee has taken over the Burke theater on Market Square at Kenosha. The lease was made to Otto Streissguth of Milwaukee, who is connected with the Saxe enterprises. William Meyer, who has been manager, remains in charge.

J. R. McDonald, owner of the Majestic moving picture theater in Barron, has purchased a site at La Salle and Fourth streets in that city and will erect a modern photoplay house.

The Bijou theater at Appleton is using a catch line somewhat akin to that of the Chicago Herald—"Easy to see and worth seeing."

The Magee Opera House at Evansville had a ticket-selling contest in connection with the exhibition of "One Wonderful Night." To the boys and girls who made the largest sales of tickets were given 25, 15 and 10 tickets, respectively.

Pupils of the public schools at Hayward have been asked to contribute twenty cents each for the purchase of moving picture equipment. Pictures will be shown in conjunction with the extension department of the University of Wisconsin at Madison.

MIDWEST SPECIAL SERVICE.

NEBRASKA.

POLICE officials in the middle west have been notified to be on the lookout for two men, who, posing as instructors in moving picture operation, have defrauded persons at Binghamton, N. Y. They would charge $10, in advance, for three weeks instruction and skip before the classes began.

H. A. Luckey has opened a moving picture show at Gothenburg, Neb.

O. A. Harrison, of Harrisburg, Neb., has traded his moving picture equipment for a store. B. A. Holland, the new owner, will go on the road with the outfit.

Elmer E. Gailey has sold his moving picture equipment at Lyons, Neb., to S. L. Pinkley, manager of the Burt County Telephone Company at that place who will operate a show.

Mrs. J. A. Wentworth has reopened her moving picture show at the opera house in Ord.

The editor of "We," a commercial paper in Omaha, blames the vaudeville stage for the popularity of the moving picture. "Every year the acts at the vaudeville theaters approach closer to the artistic idea of the altogether," he says. Referring to an act seen recently in an Omaha house he continues: "The act in question if it were a scene in a moving picture would fail by a thousand miles of getting by the most liberal board of censors who ever passed upon a film. Yet such rot as this is featured in our 'high class' vaudeville houses. It is not wondered that the movies are fast putting the 'high class' houses out of business."

C. E. McIntosh has installed projection apparatus in the opera house at Newman Grove, which he has leased, and will give moving picture shows.

Roy King and William Deines have leased the opera house at Superior from John Frey.

The new moving picture house which will be operated in Weeping Water by H. R. Reed and L. W. Whitaker will be known as the Magnet theater.

Mr. and Mrs. P. H. Hoppen of Kearney are now operating the Empress theater at North Platte.

The Joy theater at Florence has been reopened by John Lyon, who will operate it as a moving picture house.

William Harsin has leased the Harsin Opera House at Lyons to J. Walsh.

MIDWEST SPECIAL SERVICE.

IN THE NORTHWEST.

ENDION METHODIST CHURCH at Duluth, Minn., has been using moving pictures in connection with its Sunday evening vesper services.

The Industrial Education Society has a cameraman at work in the rural districts near Montesano, Wash., taking pictures of the schools.

O. C. Smith will erect a new moving picture house on the county property on Court street at Dallas, Ore. A special lighting system will be installed.

Contract for the brick construction work on the new Alhambra theater at Ogden, Utah, has been awarded and the project will be rushed. The new house will cost about $16,000.

The Huntleys at Winona, Minn., are putting out a series of war slides which are rented to houses in the Northwest.

The Lyric theater at Melrose, Minn., gave a special matinee of "Hiawatha" for the school children.

MIDWEST SPECIAL SERVICE.

(Continued on page 216.)

Calendar of Licensed Releases

Current Releases

MONDAY, OCTOBER 5, 1914.

BIOGRAPH—The Borrowed Cook (Drama).
EDISON—Father's Beard (Comedy).
ESSANAY—The Fickleness of Sweedie (Comedy).
KALEM—The Dancer (Special—Two parts—Drama).
LUBIN—The Beloved Adventurer, No. 4, "An American Heiress" (Drama).
PATHE—Pathe's Daily News, No. 65, 1914 (News).
SELIG—The Moving Picture Cowboy (Special Two parts—Comedy).
—Hearst-Selig News Pictorial, No. 63 (News).
VITAGRAPH—Fisherman Kate (Comedy).

TUESDAY, OCTOBER 6, 1914.

BIOGRAPH—Gwendolin (Special—Two parts—Drama).
CINES—The Wrecked Special (Special—Two parts—Drama).
COLUMBUS—What Would You Do? (Comedy).
EDISON—Greater Love Hath No Man (Drama).
ESSANAY—The Verdict (Drama).
KALEM—For the Love of Mike (Comedy).
—Hesanut Hunts Wild Game (Comedy).
LUBIN—Wife's Athletic Mamma (Comedy).
—A Hunting Absurdity (Comedy).
SELIG—The Way of the Redman (Drama).
VITAGRAPH—His Unknown Girl (Special—Two parts—Drama).

WEDNESDAY, OCTOBER 7, 1914.

EDISON—Seth's Sweetheart (Comedy).
ESSANAY—The Fable of "The Family That Did Too Much for Nellie" (Comedy).
KALEM—The Lost Mail Sack (Special—Two parts—Drama).
LUBIN—The Girl at the Lock (Special—Two parts—Drama).
PATHE—Pathe's Daily News (No. 66, 1914) (News).
SELIG—The Reparation (Drama).
VITAGRAPH—Kill or Cure (Comedy).

THURSDAY, OCTOBER 8, 1914.

BIOGRAPH—Their Little Drudge (Drama).
COLUMBUS—The New Apprentice (Comedy).
—Kissing Germ (Comedy).
ESSANAY—When Slippery Slim Met the Champion (Comedy).
LUBIN—In Old Virginia (Special—Two parts—Drama).
SELIG—Hearst-Selig News Pictorial, No. 64 (News).
VITAGRAPH—The Loan Shark King (Drama).

FRIDAY, OCTOBER 9, 1914.

BIOGRAPH—They Were College Boys (Comedy).
—The Man Hunters (Comedy).
EDISON—The Long Way (Special—Three parts—Drama).
ESSANAY—The Real Agatha (Special—Two parts—Drama).
KALEM—The Tattered Duke (Comedy).
LUBIN—The Green-Eyed Monster (Drama).
SELIG—Jimmie the Porter (Comedy).
—Doc Yak's Bottle (Cartoon).
VITAGRAPH—Josie's Legacy (Comedy).

SATURDAY, OCTOBER 10, 1914.

BIOGRAPH—Mis Mother's Home (Drama).
EDISON—A Fragment of Ash (Drama).
ESSANAY—Broncho Billy and the Greaser (Drama).
KALEM—Fate's Midnight Hour (Drama).
LUBIN—When the Ham Turned (Comedy).
SELIG—Her Victory Eternal (Drama).
VITAGRAPH—The Rose and the Thorn (Special—Two parts—Drama).

Advance Releases

MONDAY, OCTOBER 12, 1914.

BIOGRAPH—The Guiding Fate (Drama).
EDISON—Buster Brown's Education (Comedy).
—George Washington Jones (Comedy).
ESSANAY—Sweedie Learns to Swim (Comedy).
KALEM—The Girl and the Stowaway (Special—Two parts—Comedy).
LUBIN—The Beloved Adventurer, No. 5, "The Girl from the West" (Drama).
PATHE—Pathe's Daily News, No. 67, 1914 (News).
SELIG—The Dream Girl (Special—Two parts—Drama).
—Hearst-Selig News Pictorial, No. 65 (News).
VITAGRAPH—Midst Woodland Shadows (Drama).

TUESDAY, OCTOBER 13, 1914.

BIOGRAPH—The Iron Master (Special—Two parts—Drama).
CINES—On the Battle Line (Special—Two parts—Drama).
COLUMBUS—Why Skunkville Went Dry (Comedy).
EDISON—The Letter That Never Came Out (Drama).
ESSANAY—Through Eyes of Love (Drama).
KALEM—Percy Pimpernickel—Soubrette (Comedy).
LUBIN—Swami Sam (Comedy).
—Neighborly Neighbors (Comedy).
SELIG—The Mexican (Drama).
VITAGRAPH—Mareea, the Foster Mother (Special—Two parts—Drama).

WEDNESDAY, OCTOBER 14, 1914.

EDISON—Andy and the Redskins (Eleventh of the "Andy" Series) (Comedy).
ESSANAY—The Fable of "The Author and the Dear Public and the Plate of Mush (Comedy).
KALEM—Seed and the Harvest (Special—Two parts—Drama).
LUBIN—The Bond of Womanhood (Special—Two parts—Drama).
PATHE—Pathe's Daily News, No. 68, 1914 (News).
SELIG—The Mysterious Beauty (Comedy—Drama).
VITAGRAPH—The Peacemaker (Comedy).

THURSDAY, OCTOBER 15, 1914.

BIOGRAPH—The First Law (Drama).
COLUMBUS—(Title Not Yet Announced).
ESSANAY—Snakeville's Peacemaker (Comedy).
LUBIN—The Imposter (Special—Two parts—Drama).
SELIG—Hearst-Selig News Pictorial, No. 66 (News).
VITAGRAPH—His Dominant Passion (Drama).

FRIDAY, OCTOBER 16, 1914.

BIOGRAPH—Peg o' the Wild-Wood (Drama).
EDISON—On the Isle of Sarne (Special—Two parts—Comedy—Drama).
ESSANAY—The Other Man (Special—Two parts—Drama).
KALEM—Si's Wonderful Mineral Spring (Comedy).
LUBIN—The Long Lane (Drama).
SELIG—The Man-Hater (Comedy).
VITAGRAPH—Fatty's Sweetheart (Comedy).

SATURDAY, OCTOBER 17, 1914.

BIOGRAPH—Meeting Mr. Jones (Comedy).
—Our Home-Made Army (Comedy).
EDISON—The Case of the Vanished Bonds (Drama)
ESSANAY—Broncho Billy Rewarded (Drama).
KALEM—From Peril to Peril (Drama).
LUBIN—The Smuggler's Daughter (Comedy).
SELIG—The Woman of It (Drama).
VITAGRAPH—The Girl in the Case (Special—Two parts—Drama).

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Calendar of Quality Releases

A PROGRAM OF QUALITY

For Your

PROGRAM HEADLINERS

BIOGRAPH -- KLAW & ERLANGER

Three Reel Productions

For Each Tuesday

THE TWO REEL BIOGRAPH

For Each

Monday, Thursday, Friday, Saturday

A ONE REEL BIOGRAPH

BIOGRAPH QUALITY

Calendar of Independent Releases

Mutual Film Corporation

SUNDAY, OCTOBER 4, 1914.

KOMIC—The Million Dollar Bride (Comedy).
MAJESTIC—Out of the Air (Two parts—Drama).
THANHOUSER—A Dog's Love (Drama).

MONDAY, OCTOBER 5, 1914.

AMERICAN—Daphnia (Two parts—Drama).
KEYSTONE—Their Ups and Downs (Comedy).
RELIANCE—Our Mutual Girl No. 38 (Topical).

TUESDAY, OCTOBER 6, 1914.

BEAUTY—Nieda (Drama).
MAJESTIC—The Unpainted Portrait (Drama).
THANHOUSER—The Cripple (Two Parts—Drama).

WEDNESDAY, OCTOBER 7, 1914.

AMERICAN—Billy's Rival (Drama).
BRONCHO—The Boss of the 8th (Two parts—Drama).
RELIANCE—The Badge of Office (Western—Drama).

THURSDAY, OCTOBER 8, 1914.

DOMINO—The Whiskey Runners (Two parts—Drama)
KEYSTONE—Hello, Mabel (Comedy).
MUTUAL—Mutual Weekly, No. 93 (News).

FRIDAY, OCTOBER 9, 1914.

KAY-BEE—The Sheriff of Muscatine (Two parts—Drama).
PRINCESS—The One Who Cared (Drama).
THANHOUSER—The Benevolence of Conductor 786 (Comedy).

SATURDAY, OCTOBER 10, 1914.

KEYSTONE—Their Love Pangs (Comedy).
RELIANCE—The Tardy Cannon Ball (Two parts—Drama).
ROYAL—The Pet of the Petticoats (Comedy).

SUNDAY, OCTOBER 11, 1914.

KOMIC—Bill Spoils a Vacation (No. 8) (Comedy).
MAJESTIC—The Sands of Fate (Two parts—Drama).
THANHOUSER—The Rescue (Drama).

MONDAY, OCTOBER 12, 1914.

AMERICAN—Jail Birds (Two parts—Society—Drama).
KEYSTONE—The Anglers (Comedy).
RELIANCE—Our Mutual Girl, No. 39 (Topical).

TUESDAY, OCTOBER 13, 1914.

BEAUTY—Winsomé Winnie (Comedy—Drama).
MAJESTIC—The Warning (Comedy—Drama).
THANHOUSER—The Diamond of Disaster (Two parts—Drama).

WEDNESDAY, OCTOBER 14, 1914.

AMERICAN—Down by the Sea (Drama).
BRONCHO—End of the Galley (Two parts—Drama).
RELIANCE—Bad Man Mason (Western—Drama).

THURSDAY, OCTOBER 15, 1914.

DOMINO—Jimmy (Two parts—Drama).
KEYSTONE—(Title Not Yet Announced).
MUTUAL—Mutual Weekly No. 94 (News).

FRIDAY, OCTOBER 16, 1914.

KAY-BEE—The Word of His People (Two parts—Drama).
PRINCESS—The Touch of a Little Hand (Drama).
MAJESTIC—Back to the Kitchen (Comedy—Drama).

SATURDAY, OCTOBER 17, 1914.

KEYSTONE—(Title Not Yet Announced).
RELIANCE—The Revenue Officer's Deputy (Two parts—Western—Drama).
ROYAL—(Title Not Yet Announced).

Universal Film Mfg. Co.

SUNDAY, OCTOBER 4, 1914.

ECLAIR—The Man Who Came Back (Western Drama).
FRONTIER—Four Days (Drama).
REX—The Pipes of Pan (Two parts—Drama).

MONDAY, OCTOBER 5, 1914.

IMP—Shadows (Two parts—Drama).
STERLING—Myers' Mistake (Comedy).
VICTOR—Disillusioned (Drama).

TUESDAY, OCTOBER 6, 1914.

CRYSTAL—Liferitis (Comedy).
GOLD SEAL—The Trey o' Hearts, Episode No. 10 (Steel Ribbons—Two parts—Drama).
UNIVERSAL IKE—The Neglected Wife (Comedy).

WEDNESDAY, OCTOBER 7, 1914.

ANIMATED WEEKLY—No. 135 (News).
ECLAIR—The Line Rider (Two parts—Western—Drama).
JOKER—The Base Ball Fans of Fansville (Comedy).
NESTOR—The Old Bell Ringer (Drama).

THURSDAY, OCTOBER 8, 1914.

IMP—Universal Boy in "Rural Adventures" (Juvenile—Drama).
REX—A Law Unto Herself (Two parts—Drama).
STERLING—Hypnotic Power (Comedy).

FRIDAY, OCTOBER 9, 1914.

NESTOR—He Never Said a Word (Comedy).
POWERS—The Mayor's Manicure (Comedy—Drama).
VICTOR—The Woman Who Won (Two parts—Drama).

SATURDAY, OCTOBER 10, 1914.

"101" BISON—The Phantom Light (Two parts—Drama).
JOKER—Cruel, Cruel World (Comedy).

SUNDAY, OCTOBER 11, 1914.

ECLAIR—Cupid Victor (Comedy).
FRONTIER—Dolly's Deliverance (Drama).
REX—Virtue Its Own Reward (Two parts—Drama).

MONDAY, OCTOBER 12, 1914.

IMP—Mary's Convert (Drama).
STERLING—The Close Call (Juvenile—Comedy).
VICTOR—His Father's Son (Two parts—Drama).

TUESDAY, OCTOBER 13, 1914.

CRYSTAL—Oh, You Gypsy Girl (Comedy).
—Some Collectors (Comedy).
GOLD SEAL—Trey o' Hearts, Episode No. 11, "The Painted Hills" (Two parts—Drama).
UNIVERSAL IKE—Mary Green's Husband (Comedy).
—An Education Picture on Same Reel.

WEDNESDAY, OCTOBER 14, 1914.

ANIMATED WEEKLY—Number 136 (News).
ECLAIR—The Squatter (Three parts—Western—Drama).
JOKER—On Again Off Again, Finnigan (Comedy).
NESTOR—(No Release This Week).

THURSDAY, OCTOBER 15, 1914.

IMP—The Futility of Revenge (Two parts—Drama).
REX—Her Life's Story (Drama).
STERLING—Heinie's Outing (Comedy).

FRIDAY, OCTOBER 16, 1914.

NESTOR—The Way of Life (Drama).
POWERS—The Padrone's Ward (Two parts—Drama).
VICTOR—The Funny Mr. Dingle (Comedy).

SATURDAY, OCTOBER 17, 1914.

"101" BISON—Monsieur Bluebeard (Two parts—Drama).
JOKER—Across the Court (Comedy).

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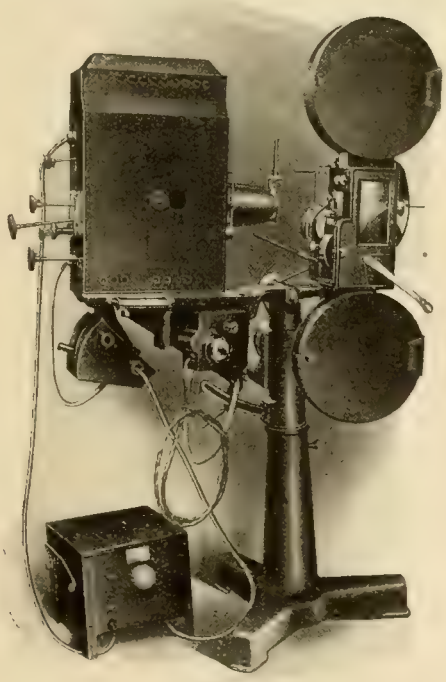

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Correspondence

(Continued from page 211.)

ILLINOIS.

THE Yale theater at Carbondale was one of the few Illinois houses to observe the centennial of the writing of "The Star-Spangled Banner." A large American flag was dropped on the screen and the song was sung by William Hays, a local vocalist.

C. E. Ward, manager of the Central Opera House at Fairbury, gave an exhibition of the moving pictures made at the Fairbury fair. They were very satisfactory to his patrons.

The Family theater at Dixon has added vaudeville to its moving picture bills.

A new brick building to replace the Fette structure on Main street in Havana will be occupied by a moving picture show to be operated by John F. Deckard and Dick Diamond Deckard has been in the grain business, and Diamond in the confectionery business. Both are progressive.

Thomas Prosser has reopened the Star moving picture theater at St. David and will give nightly shows.

The Green River Amusement Company of Amboy has taken a five-year lease on the Gunning Building at that place and will operate a moving picture show. A three-reel show will be given seven nights a week, and it is probable that Saturday matinees will be inaugurated. This is the same concern that has been operating a picture show three time a week at the Amboy opera house in winter and at the local park in summer. The building is being remodeled and will have new equipment throughout, including the latest model Motiograph. J. C. MacKinnon is interested in the project.

"From Molten Steel to Automobile," the films of the Maxwell Automobile Company, were shown at the Auditorium theater in Galesburg to the dealers and car users of the Military Tract.

Edward Hoffman of Chicago has purchased the Lyric moving picture theater on East Wilson street in Batavia from William Truesdell and has assumed charge of the house.

Unless building work is halted the new Colonial theater, R. C. Schroeder, manager, in Galesburg will be opened about November 1. Lafe Weinberg expects to have his new house in Galesburg ready for business about Thanksgiving.

H. D. Ederington has purchased a half interest in the moving picture show at New Haven.

J. E. Boyd is doing a good business with the moving picture show which he has opened in Dongola.

The Orpheum at Aurora is one of the Illinois houses which is featuring the Renfax Musical Motion Pictures.

The moving pictures taken at the head camp meeting of the Modern Woodmen of America at Toledo, O., were a part of the entertainment at the big M. W. A. picnic at Danville. It is not possible to have all the crack drill teams at all the picnics and the order took this method of demonstrating the efficiency of the different teams. The principal use of the pictures, however, is to show the excellent work done at the tuberculosis sanitarium at Colorado Springs, Col., which is maintained by the lodge. The pictures are shown free on the streets.

The Lyric theater at Winchester was closed for a week because a company of comedians were in town .

"We have all the comforts of home and then some," advertises the Hippodrome theater at Alton.

Vaudeville is not particularly attractive to the theater-going public of East St. Louis, insinuates the announcement of the new management of the Majestic theater. "The Home of Movies Only" will be its slogan. The reopening was made with "The Million Dollar Mystery." Six reels of pictures will be shown for five and ten cents.

The Princess theater at Bushnell is calling the attention of its patrons to the fact that although prices in other lines have gone up it is still showing the same high class pictures at the same admission.

Dreamland, the new moving picture house on the North Side at Alton, has been opened.

The Gem theater at Lincoln is giving away a tea set each week.

"The best projected pictures in the city," is the claim of the new Majestic theater at Paris. "Our music alone is worth the admission," is the assurance of Shoaff's Opera House.

An Illinois picture of interest: "A Trip Up the Mississippi River," including scenes at the famous Piasa Chautauqua, proved a good attraction at the Yale theater in Carbondale.

Chris Taylor, manager of Dreamland theater at Kewanee, is one of the leading boosters for the big Home-Coming to be held in Kewanee in October. The event is expected to bring good business to the moving picture houses.

As an inducement to get women of Jacksonville to attend its fall opening, a dry goods store in that city offered all the women who called free tickets to all the moving picture shows in Jacksonville.

Theatrical attractions are being played frequently at the Apollo theater in Princeton and the picture shows for those nights are canceled.

Manager Shaffer has reopened the Lyric theater at Sycamore, which was closed during the run of a chautauqua and another amusement concern.

The Reddish Airdom at Jerseyville was leased for six days for a chautauqua. The Stephenson Airdome also was closed during the time the assembly was held.

Dreamland theater at Canton showed the moving pictures of the Modern Woodmen of America drill teams taken at Toledo, O. The Canton team had a prominent place in the exercises.

"Judith of Bethulia," the Biograph masterpiece, has been played again in Springfield. The Lyric did a big business at the last return of the popular film.

Promoters of a new picture show in Normal are said to have options on the old Normal rink building on Broadway and the garage building on East Beauford street.

Free moving picture shows in connection with band concerts were continued at Minier into the fall season. The merchants are pleased with the plan.

A moving picture show has been opened in Atherton's Hall at Lafayette. A four-reel show will be given each Saturday evening.

The Comer Talking Motion Picure Company of Chicago has been incorporated with a capital stock of $10,000 to manufacture, lease, operate and deal in sound reproducing apparatus, motion picture projectors, films, etc. The incorporators are John J. Comer, Frank Mayer and Guy Van Schoick.

Moving picures of the children's playgrounds at Rockford, which were taken for one of the houses there, will be shown as an educational exhibit at the annual Illinois State Conference of Charities and Correction at LaSalle.

The Austen Amusement Company of Chicago has been incorporated with a capital stock of $2,500. The incorporators are M. J. Mintz, Florence Hutcherson and Morris G. Leonard.

Piper & Morrison have sold the Majesic theater at Danville to C. V. Miller, former manager of the Lyric theater. The new owner has renovated and remodeled the house.

Springfield was the first city in the United States to be given a comprehensive survey by the Russell Sage Foundation of New York. Criticism of its schools and everything relating to the public welfare was made by the investigators. An exhibition will be held November 21 to December 2, when the public will be informed of the good and bad points of its city. Moving pictures will be used throughout the ten days to educate the visitors on welfare matters.

Although the balcony was not completed the new Play House theater was opened on time at Staunton by A. Katz. J. H. Lager of Litchfield is the local manager. Announcement is made that occasionally a good clean act of vaudeville will be run in connection with the photoplay program.

Samuel Edwards has opened the Palace theater at Staunton. Mrs. Martin Knapp will be cashier for the house.

The village board at Maywood decided not to grant the request of Manager Rich of the new moving picture house under construction at Fifth avenue and Lake street that he be allowed to space his seats at 28 inches. The ordinances call for 32 inches of room.

Lawrence Watkins of Petersburg has leased the Elite theater in that city. A new Powers' machine has been installed. Watkins is a musician with more than a local reputation and should be able to give a good musical program in connection with the pictures.

Manager Schaffer of the Lyric theater at Sycamore was host to the members of the Women's Relief Corps, a patriotic organization, at a matinee performance.

Moving pictures of the Centenniel Celebration at Belleville were made.

MIDWEST SPECIAL SERVICE.

INDIANA.

THE Garrick, now owned by J. M. Rhodes and A. C. Zaring, who bought out the interest of the Hyde Park Amusement Company, is running to a good business. The new owners, who are the president and secretary respectively of the Indiana Motion Picture Exhibitors' League, expect to find the house a good money maker, though the old management was involved in financial difficulties that forced them to sell out. The house is probably the handsomest in Indianapolis.

Brownie Austin, Versailles, has completed his theater, and declares it is one of the most up-to-date picture theaters in the state.

The Colonial, Lebanon, will move into the picture show auditorium made a part of the new Rural Loan Association building. The Colonial will be running in the new location before October 1.

The Nickelo theater, recently opened in Sunman, is receiving a heavy patronage.

Menlo Moore's new theater in Mitchell has been opened. The first attraction was "The Trey 'o Hearts." Every night and Saturday matinee is the house program. The house is credited with being beautifully finished inside, and with a most attractive exterior.

The Animated Film Company of Cincinnati took motion pictures of Vevay, on its busiest day, and Manager Cotton could not get them all into the Lyric when the film was shown.

The New Fairy is the name of Albert Metzger's new house at Knox. Motion pictures will be made a part of every vaudeville entertainment. Occasionally plays are booked at the house, but its policy will be vaudeville. Lots of speechmaking featured the opening.

The Welborn Department Store, Brazil, showed the new fashions in a series of films for which they rented the Star theater one night and admitted every one free.

The Laporte fair was filmed and shown at the Phoenix theater, Laporte, attracting record breaking crowds.

L. W. Sabric has opened a new theater at 3450 Guthrie avenue, Indiana Harbor. Morris Brenmen is in charge. Manager Brenmen says that his house stands alone in its appointments and the fact that it places the comfort of patrons above everything else. The house is fireproof, and has been pronounced by the State Fire Marshal one of the best he ever inspected. The charge is ten cents and part of each program will be vaudeville. The house has been named the Liberty.

Webster True opened a picture theater in Bush's building, Campbellsburg.

Kokomo's Prosperity Exposition was filmed and reproduced at the Ideal theater, Kokomo. Seeing itself evidently interested Kokomo as the Ideal had all the business it could handle, many patrons remaining to see the film over again, and then returning the next day for another look.

Switou's New Grand theater, Albany, is using an attractive line of advertising in the local papers, a line that is odd enough to be worth copying. The copy is handled like news matter "heads" for it being news heads, and a line drawing of the exterior of the house, illustrates the text. Manager David Beard is responsible, and the idea of running theater advertising as "news" ought to commend itself to those not afraid of being lost without a screaming headline.

The Zenith Motion Picture Company, Chicago, has made arrangements to film Elkhart, Ind.

The Gayety Airdome has been closed for the season at Rensselaer, and the Princess theater was opened. The house is owned by Perry and John Horton. The Princess has been thoroughly renovated and decorated, and a Deagan musical electrical outfit installed.

The owners of the Gem theater, Albion, have added a new stucco front and an up-to-date plateglass ticket seller cage. Manager Walters feels that he has one of the best houses in the state.

The Peru-Kokomo rub contest of the baseball season was filmed by the Ideal Company of Kokomo, and was shown to big crowds in the theaters of both cities.

The Kokomo exhibitors got together and signed an agreement some time ago to cut out frills in the way of singing and vaudeville. Recently they got together again. This time the family parties are hit. Now no child over five years is admitted free. Only the children in arms or under five can deadhead in.

Harvey M. Porter, manager of the Empress theater, Ft. Wayne, Ind., had a birthday party, and a "movie" of the party was taken by T. S. Henderson. The party was given on the stage of the Empress theater. Mr. Porter was twenty-two, and celebrated the event by inviting the attaches of the theater, some personal friends and some visiting players. The party was a great success, including the film, which was shown at the Empress a few days later. Mr. Porter was presented with a handsome traveling bag by his guests.

The Zenith Motion Picture Company is now preparing to "film" Muncie, Ind.

The Joy theater, Cloverdale, Ind., has gone on winter schedule, and is now putting on two shows every night. Manager Sinclair also announces that he will have an amateur night once a week.

George Weaver, Auburn, Ind., is getting a location opposite the Empire ready to move into at the earliest possible date. The Empire has been unable to house the crowds for some time, and Manager Weaver has been giving his best effort to the question of getting some equally as good location where he would have more room. The house will be well equipped and capable of seating 300. Weaver is supervising the remodeling in person, occasionally getting into the game with hammer and nails.

The Isis, Winamac, has added musical comedy acts, sandwiched between films, and is charging 15 cents.

Harry G. Sommers and George H. Hines, owners of the Auditorium, South Bend, Ind., are running their advertising in ornamental borders and playing it strong that they are running quality pictures. The advertising layout certainly makes a quality showing.

The LaBelle, South Bend, Ind., has been opened. It is owned by the Surprise Theater Company and cost $40,000. It is fireproof throughout and has a seating capacity of 800. A large Kimball pipe organ has been installed. The interior finish is in mahogany and walnut and the walls are of rough sand cement tinted in tan and tobacco shades. The floor is concrete, and the seats are walnut and upholstered. The lower floor seats 500 and the balcony 300. The space between seats is 31 inches, making roomy seating capacity, and the exits are wide, so that the house can be quickly emptied and the outgoing crowd need not push back those leaving. There are eighteen exits that can be used in emergency. There are retiring rooms for women on the first floor and a drinking fountain in the lobby at the rear. A retiring room for men is in the rear of the balcony. The lighting and heating system is thoroughly up to date. Large cup lamps containing five-candlepower lights suspend from the ceiling, and three of these lights burn throughout every exhibition and all lights are on during intermissions. The stairways to the balcony are carpeted with cork, and as much trouble has been taken to make the place silent as if it was intended to give speaking performances instead of noise-proof entertainment. The operating booth is of steel and is equipped with two Power machines, 1914 models. The program includes Paramount pictures.

Harry Swartz will open a moving picture show in Auburn, Ind., soon. The space leased was formerly used for a plumbing shop and Mr. Swartz is spending a goodly sum upon it in order to get it into attractive shape as a theater.

As we go to the mail box word comes that the Zenith Motion Picture Company is about to film Richmond, Ind. W. M. McGee is a busy man.

R. L. JENNE

DETROIT.

MARY PICKFORD has again demonstrated her ability as a drawing card and the further fact that she has many hundreds of admirers in our beautiful city. Her latest success, "Such a Little Queen," played an engagement at the Washington theater the week of Sept. 20 and the result was the biggest business since the house has been playing to pictures. There is hardly a downtown theater that is not showing Mary Pickford Biograph pictures at least once or twice a week.

At a meeting of the Executive Committee, which has in charge the first convention of motor truck manufacturers and dealers, it was announced that one of the features of the convention will be a 5,000-foot film of motion pictures, demonstrating motor trucks in manoeuvers of the United States army. The convention meets in Detroit the early part of October.

Deputies of the state fire marshal's department will begin an investigation starting Oct. 1 of more than 150 complaints filed by the Michigan Fire Prevention Association against as many Detroit business houses, manufacturers, theaters, residents, etc. The charges range from bad electric wiring to the storing of rubbish. The complaints were received on Sept. 23 by Thomas C. Schafer, who is directing the campaign against the motion picture houses in Detroit that are not equipped with all appliances required by the state law.

When the Michigan Federation of Labor met last week in Lansing, Mich., a number of resolutions were adopted urging the passage of amendments to the workmen's compensation law. Among the changes were that victims of occupational diseases be allowed compensation just as are victims of industrial accidents; that payments to injured employes commence eight days after disablement and not 15 days afterwards, as at present; that insurance adjusters, before they be permitted to work in Michigan, pass an examination before the industrial accident commission; that the attorney-general's department be required to represent injured employes in the event that their cases may be appealed from the industrial accident commission to the supreme court.

Charles R. Hagedorn, manager of the National theater, has placed an order for an eight-cylinder car which, with a number of special added features, will cost him a trifle over $2,000. It was only eighteen months ago that Charlie was satisfied to use the street car wherever he went, but since then he is absolutely lost unless he has a car. All summer he has been driving about in a two-passenger car, but he will sell this as soon as his new machine is delivered, which will have seating capacity for five.

At the council meeting Sept. 22 a resolution was adopted giving permission to the Moore-Wiggins Co. to place signs in front of the Temple theater reserving space for automobiles of patrons.

The Jefferson theater at 2424 Jefferson avenue, corner Fairview, was opened Sept. 12, after extensive remodeling and alterations. The house is under the management of George Cusick, formerly assistant manager at the National. A program is issued each week showing what pictures will appear each day of the ensuing week. The features are briefly described. On the back of the program for the week of Sept. 21 appeared this announcement: "It is indeed encouraging to us to have such a hearty response in patronage the first week. We said last week that we would be some time in finding out what pictures you like best, and we are learning every day." The Jefferson is one of a chain of houses operated by the Calvert Theater Co., of which David King is president, Lester Levey vice-president and Charles R. Hagedorn secretary.

A program similar to that of the Jefferson theater, just mentioned, is also issued weekly by the Calvert theater, which house is under the management of Lester Levey. On the back of the Sept. 21 program, Mr. Levey printed a six-verse poem called "Doggone, But It Makes You Sore," which he composed himself. The poem has to do with a married couple who have twins the first year of their married life and another pair the second year. It is humorous throughout.

Starting with Sept. 28 the Palace theater changed its scale of admission prices from 10, 15 and 20 cents to straight ten cents for any seat, matinee or evening. Instead of an opening and closing picture, in addition to the vaudeville, it is now giving six acts with a comedy picture for the closing and eliminating the opening picture. The General Film Co. is supplying this house with its pictures.

Negotiations have about been completed for a new moving picture theater in Wyandotte, which is an hour's ride from Detroit by trolley. Detroit men have obtained a lease on the Biddle avenue property, and it is expected that work will be started by the middle of October. The plan is to build the theater proper in the rear of stores which now occupy the front, to be connected with a narrow passage entrance, on Biddle avenue.

Commissioned by the postal authorities at Washington to act as stage manager in the production of a moving picture, Postmaster William J. Nagel of Detroit is getting the settings ready for Oct. 5. The scene to be filmed is that of delivering mail to the freight boats that pass up and down the Detroit river. It will be used by one of the big moving picture companies in one of their productions.

C. W. Graham, who is manager of the Addison theater in Woodward, reports an excellent business. This house, which is owned by C. E. Pudrith, who also built it, is one of the prettiest in the city. It has a seating capacity for 600. Prices are 10 and 15 cents; there are three shows daily, one in the afternoon and two at night, performances being continuous on Sundays and holidays. Feature productions are shown every Monday and Friday. The Addison is getting a big automobile trade.

SMITH.

PENNSYLVANIA.

LOUIS SITNEK, proprietor of the Lyric theater, Uniontown, Pa., closed down the house last week to remodel and enlarge. He will rush the improvements in order to be able to reopen about the first of October. An enlarged screen 12x16 feet will be installed; two new Simplex machines will be put in and a complete ventilation system will be put in. The capacity of the house will be increased from 450 to 600.

The Luna theater, Mt. Union, Pa., has been taken over by H. S. Chambers.

Among the exhibitors who started the publication of a weekly program this week are the Grand theater, West Newton, Pa., and the New Rex theater, 657 Preble avenue, Northside, Pittsburgh. They are using the latest idea in programs by the Mayer Publishing and Printing Company, and are nicely filled up with ads of local merchants.

The Feature Film & Calcium Light Company of Pittsburgh, Pa., has taken the agency for another home projector. It is called the Animagraph and uses full 1,000-feet reels of film. It is portable and can be made up in five minutes anywhere, is substantially made, uses an ordinary electric lamp socket and sells at a reasonable price. The mechanism employs the principle of the gyroscope, insuring absolute rigidity and steadiness of image.

Mayer Silverman, of the Liberty Film Renting Company, Pittsburgh, Pa., has issued a warning to some pirates who have been showing the "Last Days of Pompeii" in this territory. The Liberty Film Renting Company owns the Western Pennsylvania and West Virginia rights and it will be protected to the full extent of the law.

Jacob Silverman, of the Pastime theater, Altoona, Pa., a brother to Mayer Silverman of the Liberty Film Renting Company, Pittsburgh, Pa., was in Pittsburgh recently and states that he is making extensive improvements to his house, an entirely new front being put in. His house has a capacity of 500 and is one of the well paying houses in Altoona.

H. D. Ansell, manager of the Lyric theater, Uniontown, Pa., closed down the house last week for remodeling and enlarging. Two hundred more seats will be added, making a capacity of 800. The ceiling will be raised and forty boxes, each one having eight seats, arranged around the rear of the auditorium will be installed to be used on the reserved seat plan. Mr. Ansell, who is also the owner of the Victoria, in the same city, says box parties will become the rage when the Lyric reopens on the first of October.

Shaffer & Remensnyder, owners of the Victoria theater, Springgarden avenue and Chestnut street, Northside, Pittsburgh, Pa., recently took over the Winner theater on East Ohio street, Northside, and are making a success of the place. A. M. Remensnyder looks after the Winner.

Clark & Rowland's new Homewood house will be called "The Belmar." It will not likely open before the fifteenth of October, and the "Regent," in East Liberty, will probably be opened about the same time.

An extra program of moving pictures was shown at the Irwin Opera House Friday, September 18, for the benefit of the Woman's Relief Corps.

A new moving picture theater was opened last week in Springdale, Pa., by John Avolitis, of Verona, Pa. This building is one of the most handsome as well as the most substantial moving picture houses in the valley. The building is made of re-enforced concrete and is as near fireproof as it is possible to make it. It has been crowded to capacity each night since the opening. The building was erected, and is owned by J. E. Stevens, of Springdale.

Messrs. Leavitt and Schagrin of Youngstown, Pa., opened the new Market street theater in that town last week. The new theater was erected by J. C. Leavitt and Max Schagrin, who is a brother of Joe Schagrin, formerly manager of the Grand Opera House and the Park theater in Youngstown. The building has cost about $40,000, according to Mr. Schagrin.

MANLEY.

PHILADELPHIA.

MEN prominent in the motion picture industry of Philadelphia and representatives of local newspapers were present at a banquet tendered by Jack London (by proxy) at the Hotel Adelphia on September 23. The various speakers were introduced by Carl H. Pierce, special representative of Bosworth, Inc., which is producing Mr. London's photo-dramatizations. Addresses were made by J. Louis Breitinger, of the State Board of Censorship; William E. Smith, president of the Famous Players' exchange, and others familiar with the subject. A closer relationship between the newspapers and film exchanges was strongly advocated.

George W. Miller, fire chief of Reading, Pa., made his semi-annual fire inspection trip of the twenty-five or more houses in Reading, and found to the satisfaction of the motion picture people that everything was in excellent order.

After being closed down for several months past the Eldorado, a moving picture house at Plainfield, N. J., was opened again on October 1 under entirely new management. The new schedule will be two shows of an evening and a continuous performance all day Saturday.

Plans and specifications are being prepared by the Hoffman company, architects, for a one-story theater building to be erected at Conshohocken, Pa., for the Electric Theater Supply Company, Philadelphia. The new theater will have a seating capacity of 1,000.

The Ai-Bee Amusement Company, of Newark, N. J., filed papers for a charter at Trenton for a corporation to be known by that name. The capital stock is $5,000. The incorporators are Ida Nusbaum, Carrie Nusbaum, Rachel Lippmann, of Newark.

Stacy, Reeves & Co., Philadelphia contractors, have the contract for converting the store at 1529-31 Market street into a motion picture theater for Frank De Long. The work will also include the erection of an addition, 42x112 feet, in the rear.

The Royal Theater Company of New York was granted a Delaware charter on September 17, with a capital stock of $200,000. The principal incorporator is S. A. Anderson of New York.

The Seiberling Moving Picture theater, of Allentown, is having a steam heating plant installed. The theater is located on Tilghman street below Penn.

The Y. M. C. A. of Plainfield, N. J., is embarking upon a series of motion picture exhibitions. There will be three shows each day.

A $15,000 fire in the town of Conshohocken furnished the scene for a picture by the Liberty Moving Picture Company, whose plant is

located at Norristown. The operators and actors took advantage of the fire, and in attempting to act as a fireman one of the actors was struck by a falling beam and severely injured.

The large theater at Seventh and Annin streets, this city, formerly owned by Francis E. Hennessy, has been conveyed to Fannie L. Lemish, subject to a mortgage of $20,000. The theater stands on a plot of ground 86 by 58 feet.

The Locust, Philadelphia's newest photoplay-house, is meeting with success from a particularly desirable patronage. The theater is equipped with a Kimball organ, costing $15,000.

Charles Thropp, general manager of the Nixon-Nirdlinger theaters, has made his home in Queen Lane Manor, Germantown. He has recently signed contracts for the exclusive showing of Shubert and Brady productions for the Coliseum at Sixtieth and Market streets.

An interesting decision has been given in the case of the injunction proceeding brought by Dr. John H. Boger, whose address is next door to the site upon which a moving picture theater is being erected, against Jacob C. Kahn and Joseph Greenberg, owners of the theater. It was shown that it is impossible for a court to judge whether a moving picture theater in course of erection will prove a nuisance after its completion. The owners of the theater, however, do so at their own risk, as if it should prove a nuisance thereafter it can be discontinued by order of the court.

Formerly of the Cosmos Features, Philip Adler is now with the World Film Corporation, in this city.

The releases of the Sawyer Films, of New York, have been contracted for by the Ford Feature Film exchange, at 1126 Vine street, and will be released at the rate of one a week until further notice.

A banquet was tendered at the Bellevue-Stratford Hotel on October 1 to Carl H. Pierce, representative of the Bosworth Company features in this city. Stanley Mastbaum, well known in motion picture circles here, tendered the banquet.

With a capital stock of $100,000 the Foreign Film Corporation of Philadelphia has been incorporated and will deal in state rights on foreign productions.

Under the management of George Clark, the Alco Exchange has opened headquarters at 1331 Vine street. CONGDON.

IOWA.

REPRESENTATIVE citizens of Washington are co-operating with the management of the Star theater at that city in endeavoring to solve the problem of the moving picture and the child. The Star has started a Thursday matinee, beginning after school, with special programs for the children. A signed statement was issued to the parents of the city declaring that, from the standpoint of the parent, the work of the National Board of Censorship was inadequate and that carefully selected films would be shown at the Star. It was signed by the mayor, the superintendent of schools and other prominent residents on the committee. The committee also points out the Chicago and San Francisco censorships as successes.

E. T. Quirk is now sole owner of the Electric theater at Vail, having purchased the interest of E. D. Sheridan.

John T. Cummings had bad luck with the opening of the new Empress theater at Cherokee. He had worked far into the nights in order to be ready for a Saturday night opening. In addition he had booked a real film attraction—"Home Sweet Home." Through a misunderstanding the order was not entered at the Omaha exchange in time to get the films through. The exchange made a great effort to rush into the breach by sending a man with a motorcycle to Onawa but he failed to make the cross-country run in time to catch the crowds which waited. He did not arrive until 11.05. The house was opened on Monday.

Mrs. S. J. Brown and son, Ralph, of Neola, have opened a moving picture show at Shelby. It will be operated in connection with the Phoenix theater at Neola.

The Fairfield theater at Fairfield which has been closed for two months is open again.

The contract for making the moving pictures to be shown at the Iowa state building at the Panama-Pacific Exposition at San Francisco has been awarded to the Animated Producing Company of Sioux City. This company will not only do the camera work, filming state charitable and educational institutions and industrial and agricultural scenes, but will have charge of the projection at the fair. George O. Van Camp is manager of the company.

C. G. Fisher is now conducting the Iris theater at Hamburg. L. O. Brewer, who recently purchased it, having returned to Dumont.

W. L. Harper has opened the moving picture show in his new brick theater building at Rhodes.

The Lyric theater at Boone has installed a new $5,000 Wurlitzer Photoplayer.

Manager O. E. Babb, who has assumed charge of the Gem theater at Burlington and will operate it as a moving picture house, has adopted a policy of admitting free at Monday afternoon and evening performances ladies who are accompanied by gentlemen.

The Bijou theater at Mason City has been remodeled and redecorated.

A special show of the Maxwell company's automobile factory films was given at the Isis theater in Sioux City. One hundred and fifty dealers from various parts of the State were present.

The film, "Convict Life in the Ohio Penitentiary," which is being shown in Iowa, is advertised as "positively" the only moving pictures taken behind prison walls. The "Life of Joliet (Ill.) Prison" films which are being exhibited in other Middle Western States besides Illinois are authentic, having the endorsement of Warden E. M. Allen. They were taken at the request of the prisoners after the warden had vetoed such a plan. The convicts wanted the public to appreciate the humanitarian work done by the Illinois warden.

W. L. Harper of Rhodes is contemplating giving moving picture shows at Melbourne.

The old Waverly Savings Bank Building at Waverly has been sold to Senator Fred P. Hagemann of that city who will convert it into a moving picture theater. Besides other alterations an addition fifty-eight feet long will be made. A. W. McIntosh, an experienced showman of Waterloo, has taken a lease on the house for a number of years.

The Greater Iowa Commission has decided that its moving picture show at the San Francisco Exposition will be run fourteen hours a day. The theater in the State building will have a seating capacity of 550.

Jermain Bucklen has sold his interest in the moving picture show at Marble Rock to W. Boone.

F. C. Knee's new moving picture show at Independence will be known as the Allerton.

Rev. J. T. A. Flanagan, pastor of the Sacred Heart Cathedral at Davenport, has decided that the new Sacred Heart parochial school in that city will be equipped for moving picture shows to be given under the auspices of the men's club and the women's societies of the church. MIDWEST SPECIAL SERVICE.

CINCINNATI.

CLAY E. BREHM, manager of the World Feature Film Company's Cincinnati exchange, made a trip out in the State last week, taking in Columbus and Dayton, on business.

The use of motion pictures in higher education in Cincinnati promised some time ago at the university is now an actuality, a booth of the most approved type equipped with projection machinery having been erected in one of the auditoriums, by means of which a special course of lectures will be illustrated by moving pictures. A special bulletin devoted to this course has been issued, and has aroused much interest among the students. Francis Holley, of Boston, is announced as the man to whom the university is indebted for the opportunity to make this start toward the most modern form of education, as he has established an exchange supplied with films of an educational nature. The films will be used in two ways at the University of Cincinnati—in illustrating a definite course of lectures, and in providing material for educational programs of a general nature, which, with good music, are expected to prove very attractive to the student body.

The Lubin theater, which has the first run in Cincinnati of the group of feature productions issued under the general name of Paramount Pictures, has issued a very attractive and inexpensive little program in the shape of a folded card which gives information concerning the theater such as the morning, afternoon and evening hours of beginning exhibitions and the like, and lists coming attractions in the order of their appearance for the next three months. The program gives the date of the attraction, the maker, the name of the play, and the star featured, and suggests that it be kept for future reference. The car-cards used by the theater employ the same plan, save that lack of space makes it necessary to list attractions only for two or three weeks in advance.

The Gem City Amusement Company, organized recently in Dayton, O., by a number of business men of that city, including Harry Rott, Henry Osterfeld, George Matt, Victor Frei and Wenzel Rott, is the new owner of the Royal motion picture theater, at 16 East Fifth street, formerly owned and operated by the Fetterly estate. The company plans to run the house with the best features obtainable, hoping to make it one of the most popular in the city.

The usefulness of motion pictures as an advertising medium is fully realized by not a few manufacturers, automobile concerns among them, as evidenced recently in Marion, O., by the exhibition at the Family, under the auspices of the local Maxwell dealer, of films showing performances of the Maxwell car under unique and trying conditions, as well as the processes of manufacturing the car. The theater was used afternoon and evening of one day for this purpose, tickets being issued free of charge by the dealer, and full houses were the natural result.

A real "movie romance" interested Cincinnati people considerably last week as one of the figures in it, E. H. Pendleton, is a well-known figure in local society as well as being prominent as an automobile dealer. While attending the races in Lexington, Ky., young Pendleton met and married Elizabeth Bettie Gray, star in the production of "His Last Dollar," in which the Lexington race track and some of the horses and jockeys engaged in the race meeting there were utilized. It is intimated that Pendleton and Miss Gray had met before, and that his trip to Lexington was more to see her than to observe the horses in action. It is not known whether Miss Gray will continue her career as a film actress as the young couple have not yet returned to Cincinnati. CASEY.

FOREIGN NOTES.

INDIA.

(Consul James Oliver Laing, Karachi.)

Cinematograph Situation in Karachi.

ONLY one cinematograph establishment is in operation in Karachi. It is in a substantial stone building to which a second story and corrugated iron roof are being added. Two performances are given daily, both in the evening. The performance is long and the admission to a reserved seat is 2 rupees (65 cents.)

A feature in films which should be avoided in this market is objectionable comment on or portrayal of religious subjects. Mohammedans, Hindus, and other religious sects are keen to see any apparent slur and to resent it.

The Karachi establishment referred to was recently sued by Mohammedans on account of a film used decipting a scene in the life of a prophet. The Mohammedans alleged that their Prophet and their religion had been insulted. The court dismissed the suit, as no proof existed that the manager of the house had had any intention to insult anyone. The film was merely a fanciful representation of a supposed incident in Oriental life. Offense was nevertheless unintentionally given and the case dragged on for several days. Religious films for this part of India should be carefully scrutinized.

CANADA.

(Consul General R. E. Mansfield, Vancouver, British Columbia.)

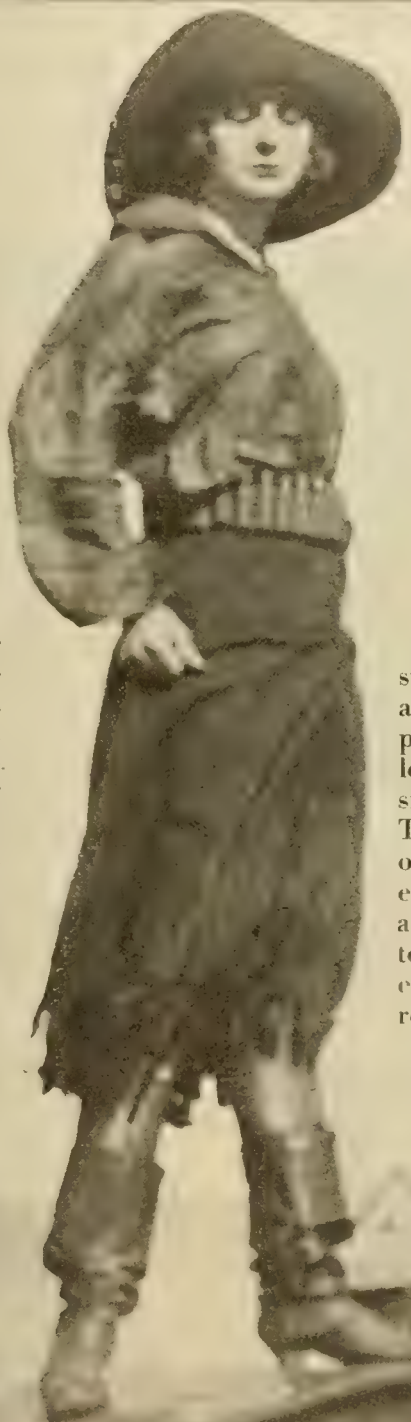
Moving Pictures of Great Sawmill

THE Canadian Western Lumber Co., of New Westminster, British Columbia, which operates one of the largest sawmills on the continent, has had moving picture films made of the various units of the plant, which has a capacity of 400,000 feet of lumber and 1,000,000 shingles daily, and an auxiliary door factory, with a capacity of 1,000 doors a day. The films, which reproduce realistic views of the various units of the great plant, including the logging and cutting of huge trees into lumber and shingles, will be placed on the regular circuits for the movies in Canada, the United States, and Europe, giving to the lumber industry in this province a wide range of advertising and directing the attention of people all over the world to the great national resources of British Columbia.

(Special lists of moving picture theaters furnished by the consuls who submitted the foregoing reports may be had from the Bureau of Foreign and Domestic Commerce and its branches.)

Bound Volume No. 20
APRIL TO JUNE, 1914
Now ready for delivery. Price $1.50
Expressage or postage extra
MOVING PICTURE WORLD
17 Madison Avenue, New York City

Dauntless, daring, romantic is Bess of The BLAZING SEA



The story of a light-house keeper in league with dynamite smugglers. There are furious flames and terrific explosions—and the light-house with its tiny island is wiped from the face of the waters. Through the story runs the romance of the light-house keeper's sister and a secret service agent. Hair-breadth escapes—daring rescues—treachery—love. A picture that has rapid action in every scene.

"The Blazing Sea" is in three stirring parts. It is finely acted, and splendidly staged, and the photography is of unusual excellence. The flames and explosions are remarkably realistic. The whole story is out-of-the-ordinary in character and the effects secured in its production are decidedly impressive. Write to your nearest Warner's exchange for full information regarding this picture.

WARNER'S FEATURES, Inc., New York

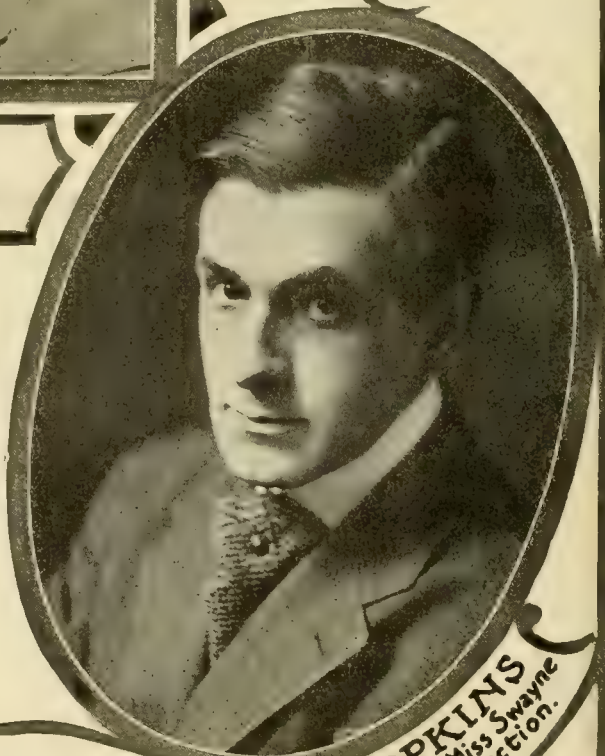
The ADVENTURES

A great spectacular presentation of James Montgomery Flagg's world-famous series of drawings

JAMES MONTGOMERY FLAGG

The distinguished American Artist whose genius created Kitty Cobb and her startling adventures.

MISS MARIAN SWAYNE
Whose charming and refined impersonation of Kitty makes this the most delightful picture ever produced.



JACK HOPKINS
Whose clever and brilliant support of Miss Swayne contributes to the picture's artistic perfection.

WARNER'S FEATURES, Inc., New York

of KITTY COBB

A wonderful story splendidly produced by a star cast of celebrated motion picture artistes

THIS is something *big!* You know Kitty Cobb, of course. Everybody does. East, West, North and South her fame has spread. She is today the most popular character ever produced by an artist's brush.

James Montgomery Flagg, one of America's foremost illustrators, created Kitty Cobb in a series of great drawings for the New York Sunday *World*. Such a tremendous hit did she make that other big Sunday newspapers clamored for her. So Kitty—sweet, winsome, sunny and brave—was syndicated for the benefit of the whole country, and her startling adventures and charming romance thrilled and delighted an audience that mounted high into the millions.

Now we have Kitty brought to life—a refreshing, fascinating four-part film which pictures Flagg's famous heroine and her exploits with superb realism. It is truly a marvelous production. Miss Marian Swayne, the pretty, vivacious little lady who plays the role of Kitty, is exactly suited to it. She gets your sympathies. You laugh with her and cry with her. Your blood boils when she struggles with the kidnappers, and your heart rejoices when love triumphs.

A full line of striking advertising matter, from a display card to a 24-sheet stand in seven colors. Book this great four-part feature now. Write your nearest Warner's Exchange for full particulars of this release.

It is a wonderful picture with a powerful appeal.

WARNER'S FEATURES, Inc., New York

THE interest taken by Exhibitors in the Complete Service offered by Warner's Features, Inc., is unprecedented. The idea of a 21-reel Weekly Program *plus* big Features *plus* powerful Specials has scored a hit. Advance bookings have been heavy —and they are still coming in. For particulars write to your nearest Warner's Exchange.

Warner's Features, Inc.
New York

LICENSED FILM STORIES

VITAGRAPH

MID WOODLAND SHADOWS (Oct. 12).—Dancing through the forest surrounding a lake far up in the mountains, Anita of the Forest, a beautiful child of nature, sees two campers on the opposite shore. Frightened, she runs away. The following day she suddenly comes face to face with Earle, one of the campers, and he falls in love at first sight. They gaze at each other a brief moment, then her shyness causes her to dash into the dense woods and hide. She meets Herbert, the other camper, who attempts to seize her, but she quickly eludes him and goes to her only friend and confidante, an old minister. She tells him of the two strangers, and he warns her against Herbert. Earle and the forest girl meet again, and she introduces him to the old minister, who approves of the young man. Later, they confess their love, and Earle places a ring on her finger; then, for the first time, a man's lips touch hers. Shortly afterwards, the girl is caught by Herbert, who attempts to force his undesirable attentions upon her. Just then the minister appears, and warns the fellow to keep away from the girl. When Herbert learns Earle is engaged to Anita, he endeavors to persuade him to renounce her, telling him of the aspirations he is leaving behind for the sake of an unsopnisticated girl. Anita overhears them and sorrowfully hands her ring to Earle. He tenderly replaces it and tells Herbert he intends to marry Anita and that their friendship is at an end. The two men part company and Earle and his bride-to-be go to the old minister, where, amidst the beautiful woodland bowers, they are made man and wife.

MAREEA, THE FOSTER-MOTHER (Special—Two Parts—Oct. 13).—Strong-minded and big-hearted, Mareea, the half-breed, cares tenderly for Jess, the widow, and Benny, the child, of her dead lover. Jess is of a childish nature, easily led, and when Brady, a dance-hall loafer, flatters her and dilates upon the life of ease which he could secure for her if she will run away with him she listens as though hypnotized. Despite Mareea's older and wiser counsel, the girl finally yields to the rascal's pleading and goes away with him. Mareea has been distrustful of Brady from the first moment, and at once follows them, leaving Benny in the care of a kindly neighbor. She traces the couple to a dance-hall on the outskirts of the town. There, with the help of a kindly longshoreman, Mareea's quick wit and bravery save the girl from a life of bondage although Jess loses her life in the fracas. Sadly they wend their way homeward with the body of Jess, to be greeted by little Benny. The neighbor tells the longshoreman of Mareea's lifelong sacrifice and devotion, and he is greatly impressed with her superior character and womanliness. Sometime later, they meet again, and he asks Mareea to become his wife. Looking straight into his eyes, Mareea accepts him, and as a reward for her long sacrifice finds happiness in the love of a good husband and little Benny.

THE PEACEMAKER (Oct. 14).—Jack Strong and Minnie Lee are sweethearts. He is called out of town on business and meets his friend Clover, who requests him to act as escort to the chaperone of a supper party which he is giving in honor of his fiancee, an actress. Jack accepts with very bad grace, and some kind friend informs Minnie that Jack Strong was seen at a popular cafe with a chum and two actresses. When he returns, Minnie gives him no chance to explain the incident and a bitter quarrel follows. Jack goes to his old friend, Lund, a retired artist, with his troubles and the latter, in the role of peacemaker, invites them both—unknown to each other—to an afternoon tea. Leighton and Kitty, another young couple, are also invited. By prearranged plan, Leighton bestows particular attention upon Minnie, while Kitty proves a charming listener to all Jack has to say. Noting the growing jealousy between Minnie and Jack, Lund smiles to himself. Later, Jack is angrily telling Lund of the heartache the "green-eyed monster" is causing him, when they see Minnie coming. Jack hides in an alcove. Minnie sobs out her troubles to the kindly old gentleman, but obstinately refuses to make up with Jack. Lund then shows her a letter from Glover explaining the whole affair. She is very humble, and fearing she has lost Jack forever, bursts out crying again. Lund then beckons to Jack, who gently takes Minnie in his arms. A happy reconciliation follows between the lovers. Leighton and Kitty join them, while Lund, with a smile of content, lights his pipe and dreams of the days when he was young and in love.

HIS DOMINANT PASSION (Oct. 15).—Dominated by an overpowering desire for wealth, John Brack, a small town financier, moves, with his wife, to New York, where he feels there is a better field for his talents. At first he is successful, but afterwards meets with reverses in Wall Street and goes to his friend, Henry Van Ess, for financial aid. The latter refuses a loan on the plea that his money is tied up in unset stones. The sight of the stones is too much for Breck in his need, and he grabs the box. In the struggle with Van Ess, the latter is choked into insensibility and the lamp overturned. The house is set afire and Breck escapes with the box, which he hides near a peculiarly shaped tree in the woods. Van Ess is rescued from the burning house, and before lapsing into insensibility, manages to gasp out the name, "John Breck." Breck is apprehended and taken into custody. At his trial, nothing comes out about the theft, for Van Ess's memory is gone, but Breck gets twenty years for assault and arson. During his incarceration, Breck constantly dreams of what he will do with his hidden wealth, when his sentence expires. When he has been in prison two years, his wife dies of a broken heart. At the expiration of his term, filled with anticipation, he goes to the hiding place and digs up his jewels, which he takes at once to a jeweler's to be appraised. He is stunned to learn they are only paste. Maddened by disappointment and blasted hopes, he wanders back to the old town where his wife and child are buried. There, casting himself down on his wife's grave, he dies.

FATTY'S SWEETHEART (Oct. 16).—On their way to enjoy a quiet little picnic lunch, Fatty and Lucy, his sweetheart, meet Zeb, Fatty's friend. He asks to go too, but Fatty says "nothing doing." Beside a lake, they sit down, and Fatty, after lunch, falls asleep. Lucy is peeved and when a young city chap waves to her from a canoe, she smiles back. Soon she and the stranger are paddling across the lake to the opposite shore. Zeb comes up, calls Fatty's attention to what is going on and they rush around the lake to pounce on the city chap. He proves more than a match for them, however, and the two friends get a ducking in the lake. Later, they overhear him invite Lucy to go auto-riding and Zeb suggests that he hold up the auto, and Fatty, who is to hitch on behind the car, can appear at the right moment and do the hero act, thus winning back his girl. Hiram, the sheriff, sees the conspirators and believes them to be real bandits. He ties Fatty to the automobile with a long rope, then goes after Zeb. Lucy and her escort get in and drive off, and poor Fatty is yanked along the muddy road at an alarming rate. Suddenly the car stops and Fatty hears a gruff voice command "Hands Up!" Not knowing that Hiram had captured Zeb and the gruff voice emanates from "Dany Hayes," a real bandit, Fatty rushes forward and overpowers the fellow. The city chap, badly scared, runs until he meets the officers who are after "Dany." He brings them back and the robber is arrested. Fatty, on learning he has captured a real bandit, swells out his chest, while Lucy shyly takes his arm. With scornful looks at the crestfallen city chap, they walk off and later see Hiram, in his mistaken zeal, driving poor handcuffed Zeb ahead of him on the way to the lockup.

THE GIRL IN THE CASE (Special—Two Parts—Oct. 17).—To cover their losses, Haney, a bank president, and Grieg, his vice-president, who have been gambling with the bank's money, plot to compromise Harry Mackay, the cashier. One night, Mackay becomes intoxicated. Next morning he is dazed and stupid. Haney sends for him and Grieg slips a package of the bank's money into the cashier's coat. An hour later, the shortage is "discovered," Harry arrested and the money found in his possession. To everyone's surprise, Haney forgives Harry and dismisses the charge. Grieg and Haney then plan a big haul. They invite Harry to dinner that evening, get him intoxicated and force him to take the remaining funds in the bank's vaults and place them in a large packing case in an adjoining yard. Ethel, the president's stenographer, Harry's sweetheart, in a peculiar way, learns what is going on and unnoticed, succeeds in transferring the money to a refuse can nearby. She then gets into the case and closes the lid. The case is carted away to Haney's home. Harry, sobered up, realizes all that has transpired. Going to Haney's house, he denounces him, but is overpowered, bound and gagged by Haney and Grieg. Ethel gets out of the case in time to call the police before she is discovered. The police nab the rascals and hustle them off to jail, while "The girl in the case" later becomes Harry's wife.

KALEM.

THE GIRL AND THE STOWAWAY (Special—Two Parts—Oct. 12).—The family estates heavily mortgaged, Lord Richie endeavors to arrange a match between his son, George, and Adele, daughter of an American millionaire. George, however, refuses to meet Adele. To his father's horror, George announces his intention of working his way to America.

The boy later becomes a stowaway aboard the same vessel which carries Adele and her family back to the United States. George sees a deckhand steal Adele's purse. He comes to her rescue. Each is ignorant of the other's identity.

Adele learns that George is a stowaway. Later, the Englishman's hiding place is discovered and he is compelled to work on deck. He and Adele fall in love with each other. Just before the vessel reaches port, Adele is thrown overboard by the seaman who had been baffled in his attempt to steal her purse. George leaps to the rescue. The deckhand is arrested. George's identity is later revealed and he wins Adele's hand.

PERCY PIMPERNICKEL SOUBRETTE (Oct. 13).—It is the year 1950. Woman rules the roost. Bess, the wild scion of the Rocks family, elopes with Percy Pimpernickel, a beautiful he-soubrette. Horror-stricken, Mrs. Rocks turns the couple into the cruel, cruel world. Poverty makes a brute of Bess. Poor Percy is later compelled to flee with their chee-ild. His plight is discovered by the Rocks. Stricken with remorse the parents make amends and all ends well.

SEED AND THE HARVEST (Special—Two Parts—Oct. 14).—His weak-willed mother and the son Fred, whom she has spoiled, are the mill-stones around Dan's neck. Ida, who loves him, determines to save him from their influence. The girl is assistant district attorney. Fred is arrested as a cocaine vender. When Dan comes to plead for him, Ida opens his eyes to the realization that Fred is only reaping the harvest of the seed of viciousness he has sowed. The mother also realizes the part she has played in bringing about her son's downfall. Ida weds Dan, while the heart-broken mother vows to bring about Fred's regeneration.

SI'S WONDERFUL MINERAL SPRING (Oct. 16).—Si and Hiram are deadly rivals. Both love Helen. A dispute over the ownership of a spring is won by Si. In revenge, Hiram dumps a load of rotten eggs into the water. But, alas! the terrific odor and the awful taste of the spring leads people to believe it possesses medicinal properties. And to Hiram's dismay, Si not only makes a fortune but also wins Helen.

FROM PERIL TO PERIL (Oct. 17).—Spot and Crackers make a prisoner of Helen, who surprises them in the act of burglarizing her father's safe. The girl succeeds in giving the alarm and her sweetheart, Charlie, comes to the rescue. The yeggmen flee. Helen and Charlie pursue on a motorcycle. The two arrive at a jack-knife bridge ahead of the crooks. Spot and Crackers leap off the high bridge into the river. Undaunted, Helen plunges after them. Due to her daring work, the crooks are brought to bay.

EDISON.

BUSTER BROWN'S EDUCATION (Oct. 12).—There is hardly any doubt that Buster's real middle name must have been "Trouble," for, in learning of his mother's decision to advertise for a tutor, he immediately called Mary Jane and the faithful Tige into consultation and all three repaired to a paint store where they laid in a supply of paint and brushes and proceeded to concoct a sign which was destined to have dire results for them all. "Wanted, a Tutor to Tute Two Tots, etc," was the way the sign started off. Buster and his companions placed the sign in a prominent position on the lawn and awaited results. They came quickly in the person of Algernon Cadwallader, who entered the house to make further inquiries.

His reception was somewhat exciting and it was quite evident that he had heard of Buster before, for on learning that he was supposed to teach Buster Brown, he made a hurried exit. assisted materially by Tige and the Goat. Buster's glee was shortlived. Herr Professor von Blitzen made his appearance in answer to Mrs. Brown's advertisement and proceeded to take command of the situation. Undaunted by the fierce manner of the little German, Buster and Tige tried some of their regular tactics only to find that Herr Professor was thoroughly capable of taking care of himself. Tige beats a hasty retreat from the schoolroom, followed by Von Blitzen. The goat enters into the conflict and is very roughly handled, to his great surprise. Buster is thoroughly spanked.

GEORGE WASHINGTON JONES (Oct. 12). George Washington Jones, attracted by the ad of a spiritualist medium, decided to try a glimpse into the future. He called on Svengali and was so thoroughly frightened by a number of ghosts that he rushed from the house as though a legion of devils were after him. The first man he met was a sausage peddler, clad in white duck clothing. Jones thought him a ghost and ran all the harder, knocking people right and left. He next rushed into a house to escape his imaginary pursuer and

(Continued on page 228.)

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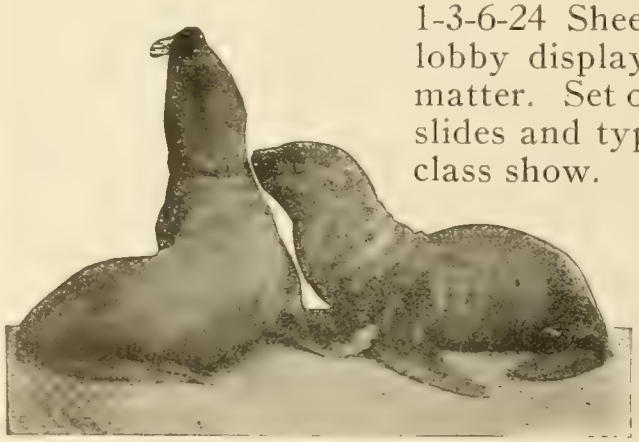

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(Continued from Page 225)

found himself in the midst of a wedding party. Thinking the bride was a ghost, fresh fear gave him wings, and he rushed out of the place.

He no sooner reached the street when he was confronted by a "white wings" street sweeper. Jones let out a yell, and, racing down the street, rushed into a bakery shop, only to meet a baker, all clad in white, and in the tussle which followed, the baker threw him into a big flour bin, and closing down the lid, rushed out to get a policeman. In a few moments Jones emerged completely covered with flour, and again took up his wild rush for home with the crowd following him. Plunging into his house, who should he see but his own wife sitting at the table, clad in white night-gown and cap. Thinking that she was another ghost, he was paralyzed, but the final blow came when he caught sight of his own flour-covered face in the mirror. This was too much for him and he collapsed in a heap just as the crowd rushed in and burst into roars of laughter at sight of the couple.

THE LETTER THAT NEVER CAME OUT (Oct. 13).—When Betty Harrington, after setting her cap for John Forrest, the rising young politician, was forced to sit quietly by and witness the conquest of her rival, she vowed everlasting vengeance against Maud Starrett. Womanlike, her first move was a contradictory one, for, in a fit of pique, she married Will Harn for whom she cared nothing. Learning of this, Forrest wrote Harn a letter of congratulation, saying that he, likewise, would be receiving a similar reward very shortly. Mrs. Harn received the note, but failed to show it to her husband. She was perfectly furious and set about perfecting a plan to break up the engagement of Forrest and Miss Starrett. A few nights later, she so arranged matters that she and Forrest were seen by Miss Starrett in a somewhat compromising attitude, the direct result of which was a complete break between the pair.

Five years later, Forrest and Harn were political opponents. An article appeared in the paper comparing the two men. Harn's record as a grafter was brought up, while Forrest's clean record was commented upon. Recollecting the contents of Forrest's congratulatory letter at the time of her marriage, Mrs. Harn decided to send it to the "Morning Record," feeling sure that the editor would use it in an effort to cast a slur on Forrest's reputation. She hurriedly scribbled a note saying that the enclosed note would open people's eyes to Forrest's true character. The note, bearing Forrest's signature, was so worded that it was perfectly easy to think that he, as well as Harn, had received some sort of graft in the past.

Carling discovered that the editor was puzzled about the authenticity of the handwriting and had called in a handwritig expert, in order to be sure of his ground before publishing it. In order to offset this, Carling thought out a scheme that would further complicate matters. He prevailed upon Miss Starrett to write several letters, duplicating Forrest's writing and deliberately "planted" them where the editor would find them. The editor submitted them and the other letters to the expert and the uncertainty was such that he dared not risk the publication of the Forrest letter. Forrest was elected to the governorship, and it was in an interview with Carling that he learned of Miss Starrett's part in the game. Leaving the reporter standing in his office, Forrest rushed off to his former fiancee's home when tardy explanations quickly brought about a reconciliation.

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ANDY AND THE REDSKINS (Eleventh of the Andy Series—Oct. 14).—When Andy and Lanky came upon a flaming poster showing Indians and scouts, Andy was in the seventh heaven of delight. As luck would have it, they met a fakir further down the street, and as he was dressed up in all the regalia of a Western scout, Andy became interested. The fakir's stories of the number of Indians he had killed held Andy enthralled, and on his return to the messenger service offices, he indulged in several very realistic day dreams which set the office in a turmoil. Pay day arrived, and on collecting his wages, Andy informed Lanky that he was going West to kill Indians. Lanky tried to laugh him out of such a notion, but Andy took it in the wrong way, and stalked out of the office highly indignant.

Going to an army store, he purchased a complete outfit and set out to find the West. A friendly policeman directed him to the Wild West Show and Andy started in by shooting the chief. The cowboys and Indians all gathered around him and for a while Andy had visions of the stake. The chief, however, looked upon the whole thing as a joke and turned Andy over to his little daughter, telling her to take him into the show. In the meantime, Lanky had spread the news, and right in the midst of the show, as Andy was surrounded by his new-found friends, his mother's advent on the scene put a stop to his further adventures. Poor Andy was dragged home in disgrace and was given a chance to think over his sins behind locked doors.

ON THE ISLE OF SARNE (Special—Two Parts—Oct. 10).—Countess Dorothea was plunged into the depths of despair on learning, through her tutor, that her uncle, the Duke, was so set upon her acceptance of Count Sigismund's suit that she was to be taken to the Isle of Sarne and kept there under the watchful eye of the Baroness until she saw things in the proper light. Rebellion being out of the question, Dorothea was forced to submit, but she managed to have her tutor accompany them, hoping thereby to be able to frustrate her uncle's plans. The party arrived on the island, and Dorothea lived in daily fear of the arrival of Count Sigismund. At last, one day her tutor announced the arrival of a yacht. All waited the landing of the expected suitor with varying emotions.

Entirely without realizing it, the tutor was at fault, as the boat he had sighted belonged to Peter Seabrooke, who was forced to put into port as his provisions were exhausted. Much to Seabrook's astonishment, he was met at the dock and escorted to the castle with signal honors. Being presented to the Baroness and Dorothea, he was at a loss to understand the former's attitude until he learned of the plot from Dorothea and finally consented to carry out the deception, as the Baroness, never having met Count Sigismund, was completely fooled concerning Seabrooke's identity, and thought him to be the real Sigismund. The intimate association of the young couple had its effect, and when the real Count Sigismund's yacht was sighted, Seabrooke set about seriously to frustrate the plans. Boarding the yacht, he managed to lead Count Sigismund to a deserted part of the island, where he left him securely fastened to a tree, and returned to the island to carry out his own plan.

He was in the midst of an explanation to Dorothea when the Count arrived at the castle, having been released by his own men. He attacked Seabrooke furiously but was forced to retreat as Dorothea came to the rescue with the fire hose. On learning that the Duke had arrived, Seabrooke, realizing that the game was

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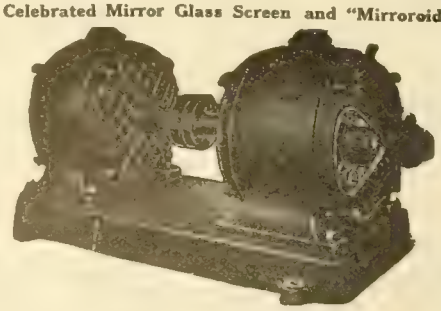

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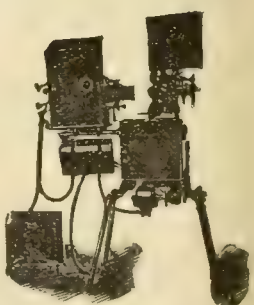

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up, hastily declared his love for Dorothea and prevailed upon her to fly with him to England, where they could be married and safe from the despotism of the Duke.

THE CASE OF THE VANISHED BONDS (Oct. 17).—Felix Boyd had just returned from a successful criminal chase and was taking a bit of well earned rest when he was called into a bond robbery case which had all of the earmarks of genius. On arriving at the offices of Curry, Gale and Fiske, the latter told him of the mysterious loss of the bonds and Benson was called in to give the details. After carefully questioning him, it developed that he had come straight from the bank, carrying the bonds in a hand bag, and had only stopped once, that being when he met Wyckoff in front of the Howard building. With nothing but this slender clue to work on, Boyd made an appointment to meet Coleman and placed him on Wyckoff's trail, and then, disguising himself as a Jew peddler, he visited the Howard building before which Benson had met Wyckoff.

There he found Gorman, but could get nothing out of him. Hoping to make Wyckoff betray himself, he looked him up and put a direct question concerning Benson, but Wyckoff was as cool as a cucumber and betrayed no surprise of any kind. Convinced that he was on a live trail, Boyd decided to try a ruse. He informed Coleman of his plan and told him to disguise himself as a working man, and he then arranged to get a squad of policemen. Entering the building with the policemen, he sent them in different directions, while he entered the office alone.

Telling Gorman that the police were in the building looking for a gang of crooks, he watched his expression on hearing the news. At that very moment, Coleman passed the door with the police in pursuit. Boyd rushed to the door but tiptoed back in time to see Gorman go over to the corner and raise a loose board and take out a bundle of papers. Stepping forward, Boyd demanded the papers, but Gorman drew a revolver and fired at him point blank. Before either could act, Coleman appeared at the door, and taking in the situation, at a glance fired, dropping Gorman in his tracks. After showing Coleman how the thieves had arranged the sliding slab in order to remove the bonds from Benson's bag, Boyd took the papers to Fiske's office and made it perfectly plain that Benson was in no way to blame for the robbery, much to the old clerk's delight.

SELIG.

THE DREAM GIRL (Special Two Parts—Oct. 12).—Seward, an artist, not for bread and butter alone, but for the love of the art, has visions of a beautiful face which haunts his dreams. His mind so dwells upon this beautiful creation of his imagination, that he becomes firmly convinced that the girl of his dreams is an actual being of flesh and blood. The portrait impressed upon his memory is so distinct that he spends his leisure hours in reproducing the lovely features on canvas.

One day, Captain Sparks, an old-time friend of Seward whose business is that of a contraband smuggler, arrives from one of his filibustering expeditions and calls to see Seward. They make the occasion one for renewing old friendships and discussing their adventures. After dinner Seward takes the Captain to his studio and unveils the portrait of the girl of his dreams. The Captain is all excitement. He declares that he knows the girl; that instead of being a dream girl, she is an actual person, and he proceeds to tell with vivid description, of how he had seen the girl kidnapped by a party of ruffians and taken out to sea in a boat. The very sword that he has brought to his friend, Seward, as a souvenir, was one left behind by the party of kidnappers when the Captain bravely tried to save the girl from them. The Captain's description is so vivid, that Seward makes up his mind to accompany the Captain on his return trip into the tropics with the hope of finding some trace of this most mysterious and most attractive girl.

The trip is undertaken. They sail for the port of Caint Marc, in Haiti, and after a few days of fruitless search, Captain Sparks suddenly espies one of the men whom he identifies readily as one of the kidnappers with whom he had struggled when they took the girl away.

Seward tells the Captain that he will keep an eye on this fellow and follow him. He promises to return as soon as he has located the hiding place of the ruffian. Seward trails him to the palatial residence of the Costillos, reputed to be one of the wealthiest families on the island. Through the window, Seward observes the transfer of money from Costillo to the ruffian, the scene indicating that some desperate project is afoot and that great interests are at stake.

The ruffian, upon leaving the house, makes his way to the seashore where he clambers aboard a sloop, which he prepares to get under way. Seward throws off his coat, plunges into the water and catching hold of a ring-bolt in the stern of the craft, permits himself to be towed by the little vessel out to sea. He has been most careful to conceal himself from the bearded, piratical looking fellow, who would, from appearances, kill him without the slightest compunction should the occasion or necessity arise.

Seward is dragged through the water behind the boat, until the shores of a small-jungle-covered island are reached. Just before the sloop runs aground, Seward lets go his hold and swims into the shelter of a cluster of projecting cliffs from which he observes the ruffian make fast an anchor line ashore and start for the interior of the island. Cautiously following, they quickly approach a small log cabin hidden amid the trees, and the ruffian, apparently at home, takes a key from his pocket, opens the door and enters. Seward investigates and notes a small barred window through which he can see the interior. One glance suffices to show him that the girl of his dreams is a prisoner in the lonely cabin. He can overhear enough of their conversation to know that the girl is wildly demanding her liberty, while the villain scoffingly jeers at her distress. The ruffian enters an adjoining room and closes the door. Whereupon, Seward quickly makes his presence known to the prisoner, who welcomes him as a possible deliverer. It does not take him long to convince her that she can rely upon him implicitly. During their subdued conversation, the sharp ears of the bearded man overhear voices and he surprises them at the window. Dashing outside, he enters into a hand-to-hand struggle with Seward and is getting the best of the battle, when Dolores, the prisoner, finding the door open, runs outside carrying in her hand the revolver which Seward had accidentally dropped through the window when discovered by the bearded man. A moment's cessation of the violent struggle between the two men when the bearded man raises his arm to plunge his knife into the prostrate foe, furnishes the opportunity for Dolores to save the life of her deliverer. One shot from the revolver, and the huge, burly form of the ruffian crumples over and he lies fatally wounded. Believing himself to be fatally wounded, the ruffian confesses that the Costillos had bribed him to kill Dolores, so that they could obtain her fortune, but that he had saved her life and made her a prisoner after accepting $10,000 from the Costillos for committing the supposed murder.

The return to the mainland is quickly accomplished in the dead ruffian's boat. Dolores goes aboard Captain Sparks' schooner where explanations are made. A report of the matter is made to the local officials and Seward and Sparks accompany Dolores with the police officers to the Costillo home. The guilty ones cannot deny their crime. Handcuffs are clasped upon the wrists of Costillo and his wife and the officers drag them away. Dolores happily receives her two new friends in her own home.

Seward exhibits the picture of his "dream girl," and tells the story to Dolores. He is already her hero, and her heart is already won. At last he has found the girl of his dreams.

THE MEXICAN (Oct. 13).—A Mexican leaves his wife and family with hunger staring them in the face to get a job on the "Rocking Chair" Ranch, so that he can supply them with life's necessities. Mexicans are not popular at the ranch and the new man is bullied and persecuted until he tries to kill his foreman, whereupon he is kicked out. He plans to burn the ranch buildings out of revenge. While the crew is away riding herd, the Mexican steals back to the ranch and arranges for the conflagration.

The foreman's baby daughter is bitten by a rattlesnake and the frantic mother forgets the hostility of the Mexican in her anxiety. His innate manhood causes the Mexican to forget his revenge and ride for the doctor on the fastest horse on the ranch. Seeing him ride madly past, the foreman shoots him for a horse thief. The Mexican brings the doctor, the baby is saved, his courage is rewarded and his family is saved from starvation.

THE MYSTERIOUS BEAUTY (Oct. 14).—Harold Heath, a wealthy young clubman, has too much time on his hands. He falls asleep in a chair at his club and dreams of a beautiful girl. He awakens to see her counterpart walking past the club window. He declares that she is the ideal of his fancy and starts off in pursuit of her in order to find out who she is. The first time he loses her, but he sees her again and follows, determined not to lose

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her this time. Then he has a series of adventures and complications, including a dentist-shop where he loses a tooth, a cafe where he impersonates a waiter, the kidnapping by him of a trolley car and many other incidents, all of which create laughs and offer a most amusing entertainment.

Then he discovers that the girl is a confidence woman and the police take her to jail. He is disconsolate and declares that his heart will never again be misled. He turns around, sees another pretty girl, and follows her.

THE MAN HATER (Oct. 16).—Flora, the man-hater, despises everything that wears trousers. She is a vinegary old maid with a sour disposition and a hatred of mankind. Her lovely young niece, Betty, has a sweetheart, Billy, but Flora catches them at it and belabors Billy with her parasol until he flees, leaving Betty in tears. Flora has a brother on a Western ranch. His foreman is a woman hater, and thinks all females are "pizen." The brother writes for Flora to visit him on the ranch for a month, and sends the angry woman-hater to haul her from the station. With her pet dog, cat and parrot, Flora arrives at the station trimmed like a Christmas tree. She lays down the law to the woman-hater.

A band of drunken Indians stop them on the road to hold them up, but the valor of the woman-hater, together with the strategy of the man-hater, force the Indians to flee in terror. Flora binds up the scratches and bruises of the woman-hater, and it does not take them long to find out that love is the best thing after all. Flora telegraphs Betty and her sweetheart her permission to wed.

THE WOMAN OF IT (Oct. 17).—A most unusual picture, portraying the adventures of a woman, a man, and a brute in a vision of the primitive. The woman is on the seashore with her sweetheart and a rough boat-man. She falls into a dream-doze and has a vision of the three of them wrecked on a desert island. The man is courageous, but has no knowledge of the practical things. The brute saves their lives because he knows how to do things. They revert back to the primitive in their mode of life, and the brute wins the woman, in the vision, from her gentlemanly sweetheart. A passing ship sees their signal and sends a boat ashore for them. The brute has so won the affections of the woman, in the vision, that they hide in the tropical jungle and refuse to be rescued. They prefer to remain in the primitive without the conventionalities of civilization.

LUBIN.

THE BELOVED ADVENTURER, NO. 5, THE GIRL FROM THE WEST (Oct. 12).—Lord Cecil, through his impulsive kindness in having surrendered to her humble lover the American heiress to whom he had become engaged, now finds himself in a deplorable financial condition, and as a last expedient sells what is left of his family jewels, thereby raising the sum of $25,000. This becomes known to Monte Carson, a professional swindler from the West, who has come East to hunt "big game." He has with him Betty, a charming young girl, whom he unofficially adopted when a child, and whom he finds very useful in his schemes. Betty half suspects the crookedness of Carson's deals, and rebels at the parts she called on to play, and it is only by playing on her feelings of gratitude and obligation that Carson is able to induce her co-operation.

Carson frames up a deal, using Betty as a decoy, whereby Lord Cecil is relieved of his $25,000, receiving in return therefore the entire capital stock of the "Golden Hope" mine, which, he is later informed, is an entirely worthless hole in the ground. Carson and the girl return to the West, but Betty cannot forget the gentle and kindly Englishman on whose honest nature they so basely played. Nor can Lord Cecil, even after he realizes that he has been victimized, think in any way but tenderly of the appealing little girl. With the loss of the money derived from the sale of his jewels, Lord Cecil's last asset vanishes—he is left without funds or credit, and the knowledge that the mortgages upon his ancestral home will soon be foreclosed.

NEIGHBORLY NEIGHBORS (Oct. 13).—Smith, Jones and Brown are neighbors; Smith and his wife return from a fishing trip, tired and hungry. They decide to have a hurry-up lunch of crackers and sardines. Unexpected visitors arrive and display every symptom of a long stay. The Smiths are short of provisions and Smith decides to rob the kitchen of neighbor Brown. He cleans out Brown's pantry, and returns with the plunder. Brown and his wife return from a trip to town tired and hungry. They discover the loss of their provisions and then visitors arrive at their house also. Brown resolves to rob Smith's kitchen and succeeds in stealing his own food back. Smith decides to borrow some ice from neighbor Jones. The same idea occurs to Brown and they meet in Jones' kitchen. An argument ensues, which attracts the attention of the police and Smith and Brown are both escorted to the station. Mrs. Smith and Mrs. Brown, becoming alarmed at the long absence of their husbands decide to investigate. They meet at Jones' back porch and an officer tells of the arrest. The women run to the station and denounce the sergeant. In the meantime Jones returns and, enjoying a smoke in his den when the Police Sergeant phones him. Jones hastens to the station and squares matters then invites the entire party to his house for supper. The visitors at Smith's and Brown's houses get disgusted and leave, but the Smith and Brown families enjoy a jolly evening with their bachelor neighbor Jones.

SWAMI SAM (Oct. 13).—The Chief of Smithville telegraphs the Riverside police to please arrest Sam Johnson calling himself Swami Sam on a charge of forgery. The telegram rather embarrasses the force for they are too stupid to know how to grant and they have to take up a collection to pay for the telegram. The chief details two of his men to arrest Sam, who is running a fortune telling parlor. Sam hypnotizes the two men and persuades one that he is the other one's prisoner. This gets the chief sore, and the whole force start out to arrest Sam. Percy, a perfect little lady, wants to make the arrest single handed, and the others are very willing to see him do so; but when Percy sees the two guns that Sam is fondling, he makes a round trip of it and they all go in. Sam opens fire and they don't stop running until they get back to the station. The chief sends this telegram to Smithville: "If you want Sam, come and get him. We can't." Then Mattie, a colored laundress walks in with Sam and prefers a charge of assault with intent to kill. The chief hustles out after the boy and catches him in time to rub out the last two words. Then they all go back to the station where Percy puts the final affront on Sam by hanging on his chest a sign "To Be Called For."

THE BOND OF WOMANHOOD (Special—Two Parts—Oct. 14).—Nell Rogers, wife of a wealthy broker, leaves him because of his affairs with other women. She sets out one morning, leaving without Rogers' knowledge, as he lays in a drunken stupor. She intends to visit relatives in a nearby city, but her auto is wrecked and a limb is broken. She is found by Mary Jenks, a poorly-clad girl-wife of a rough fisherman. Mary, with the aid of "Granny" Wilkes, carries Nell to Mary's shack. Mary has just been through a case parallel to that of Nell. Her husband is a brute and he has left in a rage to go to his drinking companions.

During the weeks of illness that Mary nurses the "lady from the city," a bond of sympathy springs up between the two women. Nell, on the other hand, is grateful for the devotion bestowed upon her. As friendship ripens, the women exchange confidences. About this time a babe is born to Nell. One day Nell, from the cabin window, sees an auto containing her husband and some care-free women pass along the road, and she realizes that her husband is unchanged. On the same day Mary's husband, Jenks, calls at the cabin with his brutal threats directed toward Mary. Then there develops the bond of womanhood. Each wife, unknown to the other, resolves to seek the offending husband and cause a reconciliation. Mary secretly sets out on foot to see Rogers. She reaches the mansion exhausted. There she finds him in the midst of a lawn party given to his friends. Undaunted, she seeks Rogers in the midst of the merrymaking, and, in spite of the derisive laughter of the folk, she delivers her simple sermon. She describes Nell's mental and physical suffering so vehemently, and scores Rogers so unmercifully that he wilts under her volleys of indignation. Soon Mary has persuaded him to return to the forest hut and go back to Nell.

In the meantime Nell has performed a similar mission by seeking out Jenks in a river hut. Although his drunken threats intimidate her at first, she scores him so tellingly for his abuse of Mary that she conquers the brute in him and leaves him repentant. Humiliated, embarrased and ashamed, Rogers sets out for the hut. Here he is reconciled with Nell over the cradle in which the tiny body of their infant rests. Nell pleads with the forest girl to return with them. Mary, realizing her helplessness, is about to yield when Jenks appears in the doorway, ready to receive Mary's foregiveness. The city man and his wife leave with the baby. Jenks turns to Mary with the first show of tenderness he has ever exhibited and announces his intention to make amends.

THE IMPOSTOR (Special—Two Parts—Oct. 15).—Harry, youngest son of Lord Medvale of England, deeply resents his father's harshness, following a foolish prank and the boy's expulsion from college, and leaves home, and does not communicate with his family. Eight years later, Harry's mother, having lost her husband and her other children is filled with an increasing longing for her boy, who, if living, is now Lord Medvale. One who shares her longing is Mary, a Medvale ward and an heiress, who, though scarcely more than a child when Harry went away, had, unknown to him, enshrined him in her girlish heart.

The mother calls to her aid Horace Cadby, a lawyer, who has been able to maintain an ex-

(Continued on page 237.)

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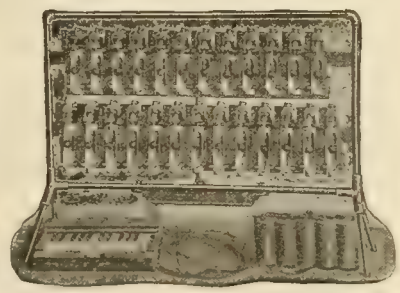

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POWERFUL SUBJECTS

Date	Title of Film	Producer	Star
Oct. 12	THE KEY TO YESTERDAY	Favorite Players	Carlyle Blackwell
Oct. 19	THE PATH FORBIDDEN	Excelsior	Octavia Handworth
Oct. 26	AT THE OLD CROSS ROADS	Select	Estha Williams
Nov. 2	(To be announced)		
Nov. 9	(To be announced)		

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FOR EARLY RELEASE

Date	Title of Film	Producer	Star
Nov. 16	THE MAN WHO COULD NOT LOSE	Favorite Players	Carlyle Blackwell
Nov. 23	THE SHADOW	Excelsior	Octavia Handworth
Nov. 30	(To be announced)		
Dec. 7	AN UNFINISHED STORY	Favorite Players	Carlyle Blackwell
Dec. 14	WHEN FATE LEADS TRUMP	Excelsior	Octavia Handworth

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The Select Photoplay Producing Co., Inc., will release all its feature films through the Alliance Films Corporation. The first subject is:

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in her original role of Parepa, supported by Mrs. Stuart Robson, Arthur Morrison, Miss Rae Ford, Master Martin, and a large cast.

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ALLIANCE PROGRAM

NOTICE TO THE TRADE

The productions of the Favorite Players Film Co., Inc., will be released exclusively through the Alliance Films Corporation. Our first subject in the Alliance Program will be

"THE KEY TO YESTERDAY"

A strong, stirring, four-part feature of exceptional merit, picturized from the book by Charles Neville Buck (scenario by Robert A. Dillon)

Featuring CARLYLE BLACKWELL

in the leading role, supported by J. FRANCIS DILLON, MISS EDNA MAYO, JOHN J. SHEEHAN, JOHN PRESCOTT, GYPSY ABBOTT

AND ONE HUNDRED OTHERS

Released October 12

FAVORITE PLAYERS FILM CO., INC.

M. H. BLACKWELL, Treasurer

110 West 40th St. Suite 1002 NEW YORK CITY

(Continued from page 231.)

cellent reputation, though really a crook of the meanest type. Cadby gets a trace of Harry in the United States, but his search is abruptly ended by the news of the sinking of a boat on which Harry was mate, and of Harry's supposed drowning. Cadby is about to return to England when he encounters a young man who very closely resembles the photographs of Harry he has brought with him. Cadby conceives the idea of taking the stranger to England and passing him off as Harry Medvale, and this scheme he cautiously proposes, telling the young man that, besides the title of Lord Medvale he may come into a large fortune by marrying the girl. They go to England, and Harry's identity is not questioned, he is joyously received by the old mother, and with shy happiness by Mary. His heart responds to the girl's love, and they are soon engaged.

Cadby demands his share of the profits and when he is coldly refused, declares he will expose the impostor, who will lose title, fortune and girl, and serve a prison term. Cadby is in no danger, he can pretend to have been deceived. However, Cadby's greed prompts him to steal a large sum of money, he intending to fix this crime on the other man when he exposes him as an impostor. The theft is witnessed by Giles, an old family servant. When Cadby does denounce Harry, Giles steps forward and declares that the true Harry Medvale will have a peculiar scar on his arm; the baring of Harry's arm discloses this familiar scar to all. Cadby is staggered by the astounding realization that he has brought back the true Harry Medvale. He attempts to escape, realizing that he will now be unable to accuse Harry of the robbery, but is charged with that crime by Giles, and given over to the police. Harry has at no time denied his true identity, and the pit into which Cadby has fallen has been entirely of his own digging. The old mother finds happiness in contemplating the happiness of Harry and Mary.

THE LONG LANE (Oct. 16).—John Black and Ray Meers, partners in a mountain homestead, are in love with Ruth Grier. Her aged father favors Ray, but the girl loves John, and, unable to let him know of her preference, she smuggles a note into his pocket. Before he finds it he and Ray quarrel on the edge of a cliff and Ray throws John over. He falls with a broken leg into the canyon beside the opening of an abandoned mine shaft. Ray, going to seek his body, finds only his hat and believes the body went down the shaft. Visiting Ruth, he tells her that John decided suddenly to go East, and has left the country. With John out of the way, Ray and Ruth's father work on her. Finally her father on his death bed obtains her promise that she will marry Ray.

Meanwhile John has been sheltered and nursed back to health by strangers in the valley below. When he is convalescent he finds the note and hurries back to the mountains but arrives just after the wedding. He does not enlighten the girl but finds a way to meet Ray, and, telling him of his escape, warns him that unless he treats Ruth kindly he will have him to reckon with. Then he leaves the country.

Returning seven years later he takes possession of a deserted cabin in the mountains. Meanwhile Ray and Ruth have a little daughter. Ray has taken to drink and abuses his wife. One day in a drunken rage Ray drives Ruth and the child from their home. Wandering far from home, Ruth falls exhausted. The child goes for help and reaches John's hut. He goes with the child and carries Ruth to his cabin. His hair has grown long and he wears a full beard and, although he recognizes Ruth at once, she does not know him. He wrings from her her pitiful story and becomes enraged. First shaving his beard so that he will not be disguised, he goes in search of Ray and meets him on the trail along the precipice at the same spot where, seven years before, Ray had made an attempt on his life. Brought face to face with John, Ray becomes terrified and in his fright draws backward. His foot slips on the edge of the trail, and in an instant he is dashed to his death. John, satisfying himself that Ray is beyond help, goes back to Ruth. With his beard removed she recognizes him then, remembering that she must go back to her drunken husband, she breaks down and sobs in John's arms. He comforts her and tells her sadly why she will never have to return to Ray.

THE SMUGGLER'S DAUGHTER (Oct. 17).—Hans Schmidt is warned that unless he arrests the notorious cheese smugglers there will be a vacancy in the Revenue Department. Hans gets on the scene, but unfortunately he is betrayed by a sneeze, for he is addicted to the habit of taking snuff. He is captured and led off to the lair of the smugglers, where he is condemned to the awful death of being fed to death on limburger. But Hans has won the heart of Gwendolyn, the chief smuggler's daughter, and she arrives in time to save his life with an emetic. Hans rushes off and arranges with the local police to make the arrests, but remembering the debt he owes to the fair Gwendolyn, he runs on ahead to tell them they are coming and the smugglers beat a retreat, while Hans and Gwendolyn stroll off in their love dream to the riverside. It looks bad for the smugglers but a runner arrives with a wire for Hans. Congress has placed cheese on the free list and it is no longer a crime to smuggle cheese, so Hans and the gracious Gwendolyn are free to get married.

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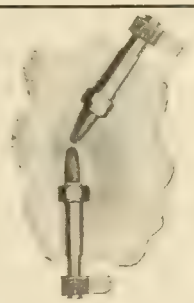

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ESSANAY.

SWEEDIE LEARNS TO SWIM (Oct. 12).—Sweedie, the cook, decides that it would be nice to learn to swim, so goes to a "dry land" swimming class for instruction. She is thrown out of the class after fighting with several of the members and goes home, where she fills the bath tub with water and proceeds to learn to swim. After the water is knee deep in the room, she also practices a little fancy diving. By this time the plaster has begun to fall on the floor below, where a card game is going on. The members of the family rush upstairs and find Sweedie having the time of her life. A riot call is sent in to the police, and when they arrive they find Sweedie holding off the entire family with a club. They all then chase her out of the house and finally capture her in the lake.

THROUGH EYES OF LOVE (Oct. 13).—Bessie Morris, a daughter of the rich, has grown tired of the lazy life which she is forced to live and longs to get out in the world and do some good. Her father, who believes in letting his daughter think and decide for herself, suggests that she pay a visit to his old nurse, Widow Hobbs. She is delighted at this suggestion and leaves for the village the following day. Here she meets Samuel Jenkins, a rural lawyer, who pays her great attention. Their friendship finally grows into love and she promises to marry him as soon as he is able to support her. Shortly after she goes back to the city, not revealing to him her wealth or social standing. Six months later finds Samuel in the city. Through the help of Mr. Morris he has secured a good start in business, and much to the disgust of Mrs. Morris, they plan for the wedding.

THE FABLE OF THE AUTHOR AND THE DEAR PUBLIC AND THE PLATE OF MUSH (Oct. 14).—Ernest Coppie, an author, was trying to grind out something that could be sold for enough coin to buy himself a good square meal. He dashed off some sentimental guff called "When Willie Came to Say Good-Night," and it was punk. He threw it in the waste basket but when his friend came in he discovered it and set out to sell it. He finally found a magazine editor who gave him a check for $500, and it was like picking money off a bush. The author, who was an old bachelor and a kid hater, was tickled to death to get the dough, but when letters came in congratulating him on his excellent poem and sympathizing with him, he was bored to death. Mr. Coppie found a Chinaman at last who had not heard the pathetic poem, so he nabbed him for a companion and retired to the northern woods, where he hoped never to hear of his literary efforts again. Moral: When the nation weeps, the Johnstown flood isn't a marker.

SNAKEVILLE'S PEACE MAKER (Oct. 15).—Mustang Pete receives a letter from his daughter, Sophie, who is away at boarding school, asking permission to bring some girls home with her to spend their vacation. Mustang flatly refuses. That afternoon he and Slippery Slim have a fight over a checker game, and to get "square" Slim advertises the fact that he will pay his ranch hands double the salary that Mustang will pay. As a result Slim gets all of Mustang's helpers. Mustang then writes to Sophie and tells her to bring home the girls if she cares to. The girls arrive the following day and Mustang has an abundance of help, all of Slim's helpers deserting him. Slim finally "sopts" Sophie, and to be near her he himself applies for a job on Mustang's ranch. He is employed and the feud ends.

BRONCHO BILLY REWARDED (Oct. 17).—Broncho Billy, the town good-for-nothing, makes his headquarters at the saloon, where he makes a few cents each day by sweeping out the place. One morning the hotel proprietor, the general store keeper and the chairman of the town board, upon going to their places of business, find that they have been robbed. Immediately a reward of $500 is offered for the bandit's capture. Broncho asks to be made a deputy sheriff but is refused, so goes after the outlaw alone. He goes up into the mountains and takes with him a bandit's equipment, including a "fake" note saying that a reward is offered for his capture. The real bandit comes upon him and finds the note. He takes him to the sheriff, thinking he will get the reward, but instead falls into a trap. Broncho gets the money and buys himself a ranch.

THE OTHER MAN (Special—Two Parts—Oct. 16).—Mildred Braddon, wife of Frederick Braddon, millionaire, is called to the telephone in her home. She hears a well-remembered voice over the wires. It is that of her first husband, Harry Ross, whom she divorced but who has returned from the wilderness and insists that he see her.

She tries to refuse, but that afternoon he calls. He is admitted by Bleeker, the old faithful butler. Once in his presence all the old love for him returns, particularly when Mildred makes known that her father, now dead, was the prime instigator in divorcing her from her first husband. Ross learns how Stephen Ten Broek, her father, was pressed for money and how Frederick Braddon, the millionaire, came to his aid. His reward was the daughter. Ross tells how he has spent the four years away in the north woods. He is determined that he cannot live without her. She admits her love for him has never died and decides to go away with him that night.

Bleeker, the faithful butler, has seen and understood. As Mildred, suit-case in hand, attempts to steal from the house, she finds Bleeker in the hallway—with her little baby. The situation changes—it is the other tremendous situation, older than death, stronger than life. While Ross waits in the hotel for Mildred, Bleeker appears. Ross is given a litle envelope. It contains a letter, also a locket and a picture of Mildred's little boy. Ross understands and, a broken man, leaves.

COLUMBUS.

"WHAT WOULD YOU DO?" (Oct. 6).—Mrs. Keen leaves her first born in the care of her nephew and his friend while she attends a mothers' meeting. Baby does not enjoy the men's society although they bring practically everything in the house to entertain her. Not being successful in stopping her crying they decide to put her in a basket on the porch with a note to the father of the baby that the mother has left her happy home. Father discovers babe and letter and thinking his wife has deserted him gives the child and a tip to an unfortunate woman who is a little the worse for liquor.

The mother returns from her meeting and asking for her infant is informed that no one knows anything about it. She becomes distracted and, realizing they have gone too far with their joke, the nephew and friend insert an advertisement in the paper which brings baskets full of babies but not the right one. The father decides to go hunting for his heir and runs into several babies on his porch. Not stopping to examine he picks up the nearest basket and rushes to his wife. They lift back the covering and find a pair of little babies, only black as the ace of spades. A policeman wins the reward by arresting the unsteady lady and, recognizing the baby, returns it to the distracted mother.

THE NEW APPRENTICE (Oct. 8).—A. Needle, the tailor, hires a boy to make himself handy around the shop. Needle's assistant teases the boy and very often Needle does too. The boy is sent for a glass of beer and decides to play a joke on his boss, so after drinking half of the glass he fills it up again with water The assistant thinks this a fine joke, but Needle does not, so fires him. A customer calls to have a masquerade costume of a monkey fixed. Needle tries it on. The boy buttoning it up for him realizes he cannot get out of it without assistance so runs out and locks the door. Needle gets frantic and goes to the street via the window in the hopes of someone aiding him to get out of the costume. Instead, the people are scared and amused and finally Needle takes refuge in a tree. The Fire Department is called and bring Needle down with the hose. He is then undressed and is made the laughing stock of the town. The boy that caused the commotion is having a fine laugh until Needle spys him and then he gets his.

KISSING GERM (Oct. 8).—A professor discovers a concoction that will make anything and anybody kiss. His man servant is warned not to take any but he does and starting with the professor he kisses everything he meets, even to push-cart peddlers, old maids and horses.

WHY SKUNKVILLE WENT DRY (Oct. 13).—The "White Ribbons" and "Anti-Saloon Leagues" may well profit by the ruse planned by a little rural wife. The corner saloon held the nightly attention of three bibulous friends, to the utter disgust and anger of the wives.

At length, their patience exhausted, they meet to devise a method of reform. One of them fortunately recalls the visionary reptiles that usually surround those who over-indulge in strong drink; coincidentally she knows a dealer in stuffed snakes.

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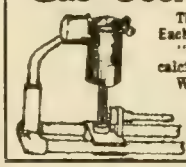

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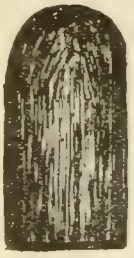

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INDEPENDENT FILM STORIES

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IMP.

FUTILITY OF REVENGE (Two Parts—Oct. 5).—At the opening of the story we have Richard Dent leading a double life. To his wife and little daughter he is an honest man, a good husband and father. In the quiet of the night he is the enemy of society, a crook. When his wife and babe sleep, he hies himself out to follow the dictates of a distorted moral standard. Of an evening we find him entering the house of the judge. He piles up the stolen property and is about to leave when the master of the house interrupts. There is a quick dash; but the judge has seen his face.

The next day we are carried into Richard Dent's home. Dent is concerned lest he be apprehended—he sees through the window detectives watching the house. In that moment he confesses his guilt to his wife. Though horror-stricken the wife responds by forcing him to the couch with the admonition to say he has been sick. The detectives are admitted. The wife meets them and gives every assurance that her husband has been at home for the past two days. Her lies are about to succeed in their purpose, the detectives are about to depart, when in runs her little girl carrying some of the jewels which the father had hidden in the closet.

Dent is given fifteen years. His wife, as an accessory to the crime, is given five years in prison. Dent pleads for her in vain. Later, when he learns that his wife has died of a broken heart, he swears an unholy revenge upon the Judge who has done the sentencing.

Sixteen years elapse. Judge Powers' son, Walter has been causing the old man worry; he refuses to settle down to business. Dent, who has now been freed, returns to the home town and lays his plans to hurt the Judge by ruining his boy. About this time, Dent has a peculiar encounter in one of the public squares. A girl attempts to pick his pocket. He takes the girl home, instead of handing her over to the police, learns that she is known as "Flashy Nell," a petty thief, and arranges to use her as an accomplice in the carrying out of his scheme. In a scene, stirring in every essential, in a cabaret, Nell makes the acquaintance of the Judge's son and brings about the introduction of Dent. Later, Walter, his son, is invited to the home of Dent to play cards. It is only a question of time until Walter is heavily indebted to Dent. Dent, on the other hand, demands payment and threatens exposure.

The Judge refuses the demand for money from his son and the son in turn steals from him. At night he confesses his guilt to Nell who, realizing that she loves him, urges him to return the stolen money. Here a horrible sight awaits him. In the front of his father's safe the butler lies dead. Walter is accused. Nell seeks the intercession of Dent in vain. She defies Dent and assures the Judge that she has committed the crime. The trial of the Judge's son is commenced. Nell takes the stand. Her real name is asked. Dent, crushed at the thought that he has used his own daughter, whom he did not know, as a tool, confesses that he is the murderer and in that moment he cries, "I know the futility of revenge." As an epilogue we have Walter and Nell commencing life anew together.

ECLAIR.

THE SQUATTER (Three Parts—Oct. 14).—Bill Wade in his position as manager of Elias Wilcox's "Double U" ranch finds opportunity for graft. Thus when Roger Latham arrives from the East to sort of look over the ground, Bill is displeased. Howbeit, he does not know that Roger is his employer's nephew and heir. Shortly after Roger's arrival, Wade, against orders, attempts to serve notice of ejection on Jim Grey, a squatter of the valley. Grey answers this by shooting a hole through the paper. Wade retreats, discomfitted, and sends Roger to serve the paper. To his surprise Roger not only serves the paper, but makes friends with his daughter Molly. Roger, in the meantime, watches the foreman and soon discovers evidence of graft.

Pretending a reconciliation with Grey, Wade glibly informs him that Roger is already married. The old man, knowing that Roger is courting his daughter, takes down his rifle and follows the young couple into the desert. Watching his opportunity, he shoots Roger down. Luckily, Brother Anselm, a friar from San Paulo, comes across Roger's body. Retracing his steps he carries the body back to the mission. Molly knows nothing of this, having separated from her lover prior to the shooting.

Wade learns of the shooting and telegraphs Wilcox that Roger has stolen the payroll and disappeared. Wilcox hurries to Silvador and in an interview with Molly enlightens him as to his nephew's love affair. Grey, on the other hand, learns that Wade lied and that Roger was free to marry his daughter, Fearful, he hurries to the scene of the shooting, where he finds a rosary, and interpreting its presence correctly, he hastens to the mission, where he finds Roger on the road to recovery. Wade, who has been discharged and is now a desperado, learns of this and plans revenge upon his rival. Enlisting two half-breed accomplices, he rides into the desert to intercept the returning travelers, but as fate would have it, Brother Anselm accompanies the party to perform an important ceremony when the ranch is reached. It is the Father's presence which awes the desperadoes and frustrates their plot. As he holds the rosary up the desperadoes kneel, begging forgiveness.

The story ends with the wedding of Roger and Molly, and as for the "Double U" Ranch, Wilcox presents it to his nephew, Roger, as his wedding present.

THE QUARREL (Oct. 18).—Lon Anderson's wife was his beast of burden. Yet in his rough way he loved her. But life had dealt hardly with them both. When the easy-mannered McCann, the settlement loafer, offered to assist her in chopping the firewood, Anderson's wife was so completely amazed at the unwonted gallantry that she accepted. This innocent circumstances was the beginning of the husband's jealousy. One Saturday night he picked a quarrel with McCann at a saloon. He was carried home with a fractured leg.

When the fever set in Anderson grew morose. His distorted imagination was prone to magnify the affair of McCann. To have a disabled man thrown upon her hands, which were already fully occupied with the care of a sick child, did not improve the wife's good temper. She reproached him. An angry word flashed from the fevered man's lips. "You can go to your friend McCann!" Her brain awhirl with indignation, Lon Anderson's wife stumbled along the road towards the disreputable dance-hall where McCann "hung out." She would avenge the insult. She found McCann and almost threw herself into his arms with the cry, "I'm your gal, McCann, if you'll take me!" Just then an abandoned wretch came from the dance-hall and sat down on the bench with her baby crying. As she ministered to the little one's needs the sodden face seemed transformed to a semblance of loveliness. Anderson's wife, seeing the age-old miracle, thought of her own sick child at home and none but a disabled man to tend it! She broke from McCann and fled. When she reached the cabin, her arm hanging limp from the shot which the frustrated beast had fired, she found her man joining the little one's hands in prayer.

JOKER.

ON AGAIN—OFF AGAIN—FINNEGAN (Oct. 14).—Sergeant Kelly meets Patrolman Finnegan, a new man on the force, and tells him above all else he must keep tramps and hobos off his beat. Finnegan sallies forth. At the first corner he spies a hobo about to sneak a bottle of milk from an areaway. Finegan makes a rush. The hobo disappears; turning, he sees him standing several feet away. He gives chase and as he rounds the corner, he finds the hobo about to "swipe" a bottle of milk from a baby carriage. Again the hobo disappears. Further down the street, he bumps into a portly gentleman. As the brave Finnegan proceeds to disentangle him from the hobo, the latter is suddenly swept from view. The hobo now stands on a grocery barrel a few feet away. They take up the chase. Again the hobo is swept from view, to appear some feet away, laughing and jeering at his pursuers. The grocer and a nurse maid join the chase up a hill. Finnegan takes the lead, making a flying leap at the hobo, who has stumbled and fallen and is next discovered on the tail board of a delivery wagon, racing away. Finnegan commands a passing auto and they all jump in. The auto soon passes the wagon. As Finnegan jumps the hobo is not there, but in the auto beside the chauffeur. The fat man, the nurse maid, the grocer and the chauffeur make a concerted dive for the hobo—who as quickly vanishes. This time he is seen on a motorcycle. The auto turns and gives chase. The motorcycle circles the delivery wagon a few laps, and Finegan throws his club at the hobo, knocking him off the cycle. This wild chase continues with many laughable incidents resulting. Finnegan finds the hobo finally in his sweetheart's garden, where she is kneeling at his feet in an adorable pose. In his rage, he makes a leap to throttle the hobo only to find himself choking his sweetheart's father, who gives the suitor a sound beating.

Finnegan awakes standing beside a lamp post, where the roundsman is giving him a "dressing-down" for falling asleep at his post.

ACROSS THE COURT (Oct. 17).—Miss Prime waited long for Shultz to propose. At last he sends her a note wherein he writes of his love in ardent words. He sends this note across the court, via the clothes line. The old maid receives it and hastens to write a return message of aceptance.

Shultz waits in nervous expectancy. His eyes are suddenly attracted to a beautiful young girl, Mandy, who is seated in another window across the court. She is a dream. With Miss Prime, she cannot be compared. Shultz decides to forget about her. He makes love to Mandy and finds that she returns his affections. Miss Prime is torn with jealousy. When Shultz and Mandy return from their honeymoon, she swears to be avenged. She warns Shultz of her intentions. Shultz is filled with alarm. He sends Mandy away and awaits the coming of the terrible old maid.

Second-story Steve enters Shultz's room. The latter hides, terrified, in a closet. Meanwhile Miss Prime, coming furious and determined, meets an old beau, Blitz, the cop. Her dire purpose is forgotten in her new catch. But Shultz, hiding, does not know this. Mandy returns home. She runs into Steve and, terrified, rushes for the police. Shultz hears and thinks Steve has scared away the old maid. He comes from his hiding place and suitably rewards the flabbergasted burglar. Mandy returns with Blitz, the cop and Miss Prime, but Shultz aids Steve to escape. At sight of the old maid, Shultz thinks the end has come. He is greatly surprised and relieved when Miss Prime turns up her nose at him.

GOLD SEAL.

TREY O' HEARTS—The Painted Hills—No. 11 (Two Parts—Oct. 13).—Following their narrow escape from the train wreck on the bridge, Alan, Rose and Barcus scurry off and lose themselves from the sight of those aboard Trine's special. In this they are aided by the fall of night. Meantime the freight train crew discover the loss of the caboose. There is a stop at a telegraph station to report and receive instructions. Here the presence of Judith aboard the train is discovered; she is booted off into the night, passing, in her man's clothing, as a tramp.

Alan, Rose and Barcus emerge from the gulley onto a wagon road. With the hope of securing horses, they hail a horseman named Hopi Jim, a half-breed, cattle-rustler and general bad man. He is riding north to hold up the California limited. Hopi directs the party to Mesa, a typical western frontier town. Arriving here, Alan purchases three saddle horses and a trail outfit. They take lodgings in a hotel.

When Trine's special arrives at the telegraph station the engine is uncoupled; the Pulman is left. Judith comes aboard and goes into conference with her father and Marrophat. While this is going on Hopi Jim approaches and proceeds to hold up the party. Trine manages to secure his services as a guide in the proposed pursuit of Alan, Rose and Barcus. Judith expects to head this expedition, but her dislike for Marrophat causes her to hesitate. However, Hopi secures horses for the party and Judith is brought into the plan. Incidentally, Hopi informs Trine of his meeting with Alan and his companions and of their intentions of visiting Mesa. Trine's party direct their march in this direction. While all this is developing, Hopi has been casting longing eyes toward Judith. Judith, to exasperate Marrophat, encourages the half-breed.

It is the cool of the dawn when Trine and his party arrive at Mesa. Alan hears them coming and rouses Barcus and Rose. They steal down the back stairs and escape on their mounts. When Judith, Marrophat, Hopi and Texas, the latter a friend of Hopi's, break in the door, they find they have drawn a blank. Rushing out, they mount their horses and give chase. As Alan's party enter the foothills Rose's horse stumbles and falls; Rose is thrown to the ground. Alan, following behind, catches her from the ground and lifts her to his saddle without stopping. Judith's party, having gained on their victims, open fire. This is returned. Hopi's horse is dropped and his friend, Texas, is shot from his saddle. The pursuers naturally pause. Alan, Rose and Barcus turn into a canyon and escape.

Hopi, after he has secured another horse, suggests a short cut and a method to annihilate the fugitives. He leads them through the mountains to a trail which overhangs the trail which Alan and his party are following. At the appropriate moment a boulder is to be rolled down on the fugitives. But Judith can't see Alan crushed to death; her love overrides all and she manages to warn Alan before it is too late. Alan, Rose and Barcus make a detour and go on. Judith, in the meantime, parts company definitely from Marrophat and rides on alone. Hopi Jim, after relieving Marrophat of his valuables, pursues Judith. Marrophat returns afoot to Mesa to await Trine in his motor car.

Alan, Rose and Barcus, by dint of forced marches, penetrate the mountains to the desert beyond. Judith's trail has paralleled that of the fugitives, but on higher ground. About daylight Hopi comes up with Judith and attempts to kiss her. There is a terrific struggle. Alan

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sees it from below and recognizes Judith. Awaiting his chance Alan shoots and brings Hopi down. However, Hopi has tied Judith to her horse; the horse bolts with Judith unable to prevent. Alan telling his companions what has happened follows. The race leads into the desert. Judith is finally released and falls exhausted. Her horse, a trained beast, fills the canteen from a nearby water hole and returns.

Alan continues the search, though heat and thirst almost overcome him. Toward nightfall a sand-storm comes up. Alan dismounts to find shelter; he wanders on until he suddenly stumbles upon Judith, sheltered with her horse behind an outcrop of rock. Finding her thus, alive, strong and able to care for herself after all the torments he has endured to rescue her, almost unhinges his reason. He strikes aside the hand she offers and blunders again into the dust storm. Judith follows, pleading. In the end, blinded by dust, Alan stumbles and falls over the brink of a deep arroyo; Judith climbs down and drags him, unconscious, to shelter. She holds his head in her lap while she endeavors to revive him with the contents of the canteen as the picture fades out.

STERLING.

THE CLOSE CALL (Oct. 12).—Olive and her sweetheart leave school. Olive's mother, giving her some bread and jam, makes her mind the baby on the porch. Her sweetheart comes for her. They go away and leave the baby. They play around the corner and the baby creeps away. She makes the acquaintance of a bull dog and creeps on toward a cliff on top of which she sits and plays. The mother, now anxious, discovers that the baby is missing. She arouses the neighbors to help her look for the child.

The dog meantime decides he wants some jam. He runs on to the baby, and she now follows him off to the base of a tree. After feeding him with more jam she falls asleep. The mother, finding the shoe which the baby left on top of the cliff, imagines she has fallen over. The neighbors help her climb down the cliff. After a series of mishaps, they discover the child

HEINIE'S OUTING (Oct. 15).—Jim, a gangster, asks Lena to attend the Dutch picnic with him. It so happens the gang, holding forth in Lena's neighborhood, are at outs with Jim; he has stolen their "crap" money. When they observe him asking Lena they rush off to tell Heinie, who is also smitten with Lena. Heinie rushes to the scene to start trouble with Jim. Result—he is knocked down. Lena resents the brutality of Jim and promises to accompany Heinie to the picnic.

On the following day Heinie and Lena start for the picnic grounds. As they are about to enter, Heinie discovers that his hands need washing. Excusing himself and leaving the money with Lena, he makes for the river. Meantime, Jim, on his way to the grounds, is hit by a croquet ball. He pursues a man in a checkered suit as the guilty party. The chase fails. Jim returns, meets Lena and enters into a conversation.

Heinie, while washing, falls in. Looking for something dry to put on, he finds a checkered suit left by someone in bathing. He puts it on and starts back. As he approaches Jim and Lena he hears him declare he will kill every man wearing a checkered suit. Heinie takes refuge behind a tree. Jim catches sight of him and commences firing. There is great excitement; the ambulance is called in. Then Jim runs out of bullets. Heinie, by this time, discovers two revolvers in the pocket of the checkered suit and commences shooting. A chase follows with Heinie coming forth as the hero of the day

CRYSTAL.

O! YOU GYPSY GIRL (Oct. 13). Vivian and her beau have their fortunes told by two gypsies, a man and girl, whom they meet while walking through the woods. For a lark they change clothes with the gypsies. Vivian and her beau mount their horses and start for home. The sheriff, who has been looking for the gypsies, arrest them for horse stealing, sees Vivian and her friend. He and his posse pursue. After many exciting adventures they are captured and put into jail. Vivian and her beau plead innocent. It is of no avail until Vivian's father makes explanations.

UNIVERSAL IKE.

MARY GREEN'S HUSBAND (Oct. 13).—Mary Green works in a railroad restaurant. Here she becomes acquainted with a traveling salesman, who misses his train because a group of capitalists get in his way at the ticket window. Going to the telegraph office to send a message, he picks up a telegram left by the capitalists which states that a valuable mine belongs to Mary Green, who does not realize its worth.

Gradually an attachment develops between the salesman and Mary. He feels that he must marry her to save her from the scheming capitalists. Meantime, she has received a deposit of $500 and is told to call at a certain hour and place to sign papers relating to the property. In the interim she and the traveling salesman marry and she arrives to sign the papers, but finds that she cannot do so without her husband's consent.

REX.

HER LIFE STORY (Oct. 15).—Charlotta, born of lowly parents, is adopted by the nobleman, Don Valasquez, and is raised on his estates to young womanhood. Her constant companion is the old Don's son. The children grow to love each other. At the age of eighteen the son is sent to the court of the King. The girl realizes that Don Valasquez will never approve of a match between them.

Six years elapse. The son returns with his young wife, a woman of Northern Spain, and a little son. All the old love springs up in Carlotta's heart; a bitter hatred for the wife and child obsesses her. The child follows her, shortly after their arrival, into an upper room. He toddles to the casement where red roses are growing and climbing on the sill attempts to reach them. In doing so he drops one of his satin shoes. A second later, he wavers. Carlotta sees his danger; hate possesses her and she hesitates. The child falls and is killed.

They bury the child away in the north among his kinsfolk. Later hatred gives place in the heart of Carlotta to repentance, and she desires to be near the grave of the boy. To accomplish this, she joins a nunnery, where from her cell windows she can see the grave.

Thirteen years pass. Carlotta tells sister Agnes the story of her crime. She recounts how, on each night of the anniversary of the boy's death, his spirit appears to her, a cross of blood on his forehead. This date is the anniversary and as the midnight bells toll the vision of the child appears. He holds out his hands to her and she recognizes in him the Christ child. Realizing his forgiveness, she sinks prostrate, saying, "the cross has blotted out my sin."

KID REGAN'S HANDS (Two Parts—Sept. 20). The story opens in the training camp of Kid Regan, a prize fighter who has aspirations for the middleweight championship. He is scheduled to meet Sailor Brown, the holder of the title, who is of the type of prize fighters commonly called a "pug." Sailor Brown inclined to consider Kid Regan an easy mark, neglects his training. He is backed by J. Felton Whitney, a typical sport, who is attracted to Mrs. Johnson, a sales clerk in a large dry goods store. Mrs. Johnson is a young widow with a son about five years old. The floorwalker is a friend of the sport Whitney and by means of bribing, attempts to bring the two together. Mrs. Johnson, realizing the sport's ulterior motives, naturally repulses him.

Kid Regan, under the guidance of his trainer and friend, Bill Sweaney, adheres to his training religiously. It is during one of his daily runs in the country that he sees Whitney, half intoxicated, with a girl in his car, run over a boy. The victim was Mrs. Johnson's son, George. Whitney attempts to run away after hitting the boy. Kid Regan seeks to interfere, but his trainer restrains him with the words, "You must take care of your hands, Kid. You'll need them in the fight." The "Kid" takes the boy to the hospital and there meets Mrs. Johnson. He becomes enamored of her and she invites him to visit her home. It is after this that Whitney attempts again to foister his attentions on the pretty widow. The "Kid" rebukes him, though failing to strike because of his hands. The widow's son, convalescing, becomes attached to the "Kid."

The fight is about to take place when Whitney relaizes that his man, Sailor Brown, is unfit. He decides that he must "fix" the situation, as he has a large sum of money at stake. "Bud," a dope fiend, is hired to dope the sponge used by the "Kid" to rinse his mouth. Little George, who has been taken to the dressing room as a mascot, finds the sponge and would play with it. But Sweaney, a careful trainer, decides that this same sponge would be unfit for his charge. Accordingly he throws it away, using a new one instead.

(Continued on page 246.)

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(Continued from page 242)

the night takes place. On account of the Kids' excellent training he knocks out Sailor Brown in four rounds. After the fight is over Bill and 'Kid' enter their dressing room and find Lud attempting to escape through the window. The 'Kid,' who has been successful, sees through the plot and attempts to thrash Bud, when Whitney enters. Enraged at Bud, he gives away the secret and Kid Regan, as there is no cause for delay, now soundly thrashes him.

Later the 'Kid' takes George home to his mother. They are followed by Bill, who has an armful of toys. Naturally, it was pre-arranged that should Kid be successful, the widow would be his to have and to hold regardless of his bruised and bandaged hands.

UNIVERSAL.

ANIMATED WEEKLY NO. 134 (Sept. 30).—Coney Island's Mardi Gras. The world's most noted amusement resort closes its prosperous season in carnival splendor. New York.

Disastrous Railroad Wreck.—Seven killed and thirty hurt when Alabama Great Southern Limited ran through an open switch into a freight car. Livingston, Ala.

Back to Nature—Boston artist returns after accomplishing self set feat of atavism, having with bare hands wrested a living from the forests of Siskiyous—Portland, Ore.

Largest Seagoing Ferry. The "Henry M Flagler," built to carry thirty freight cars from Key West, Florida, to Havana, Cuba, a distance of 96 miles, launched in Philadelphia, Pa.

Booming Deeper Waterways.—State and city officials welcome to Perth Amboy, N. J., delegates touring Atlantic Coast states in effort to procure deeper waterways. Sub-title, from left to right: Gov. Fielder of New Jersey and Gov. Miller of Delaware.

New-Crowned King of Commerce.—Booming of cannon and cheering of thousands mark most important event in shipping history when the stars and stripes replace the British flag on the "Cartago," first English ship to change her registry—New Orleans, La.

Athletes Pay Tribute—Thousands of athletes line funeral route of James E. Sullivan, America's foremost amateur athletic promoter—New York City.

California's Birthday Fete.—More than 50,000 natives of the Golden West celebrate the admission of California into the Union in 1850. Vallejo, Cal.

England.—Royal horse guards in grand review before His Majesty King George in front of Whitehall. London, England.

Canadian Troops Off.—Royal Canadian Dragoons pass in review before the Duke of Connaught upon their departure to reinforce England' army—Valcartier Camp, Quebec, Canada.

Germany's First Prizes of War.—French, Russian and Belgian cannon captured in battle drawn before the Palace by cossack horses—Berlin, Germany. Sub-title. His Excellency Colonel-General Von Kessel, commander-in-chief of Berlin and Province of Bradenburg conversing with Police Commissioner Von Jagow.

Royal Fusiliers of London.—New battalion composed of young men employed in the city is welcomed by Lord Roberts before their departure for training quarters, Temple Gardens, London, England. Sub-titles, Inspection by Lord Roberts; Farewell address.

Cartoons by the world famous caricaturist, Hy. Mayer, of Puck.

101 BISON.

LOVE AND BASEBALL (Two Parts—Oct. 3).—Christy Mathewson is engaged to Lillian Terry, daughter of Edward Terry, a rich merchant. The father favors the match, but dislikes the way Christie fools away his time playing baseball. Jack Prescott, the rejected suitor, tells Terry that if ever he lets Christy marry his daughter he will regret. At the instigation of his daughter, Terry makes Christy an offer to come into his office to work for the sum of $25 per week. Christy, against his own inclination, accepts the offer. This does not suit Prescott, who does all in his power to have Christy fired. In the office we are introduced to Otto, a baseball fiend, who is never happier than when arguing with his fellow clerks or in demonstrating to them the way in which various players pitch the ball. He and Christy soon become fast friends.

Christy still continues playing baseball with an amateur team. On one occasion he leaves his sweetheart, telling her he has a business engagement. Prescott, meantime, meets Lillian on her way home. Christy is caught in the lie. Christy gives his word he will not play again.

Otto, one day, is having a heated argument with his pals, and is trying to show them how a certain pitcher won his game. Christy is asked for his decision. He gets a baseball and as he throws it the door opens and Terry, with a rich client, enters. The ball strikes the rich client. Terry fires Christy. Christy, that evening, writes to Lil to the effect that he never was cut out for office work, and that he was going out into the world to find a career himself. He asks her to wait for him, which she promises to do. Later he is discovered by Jack North and the scout. North is the manager of a big league team. He makes him an offer, which Christy accepts.

A year passes. The boys at the office learn that their old pal, Christy, may get a chance to show his worth that day at the ball grounds. They all fake telegrams saying that their grandmothers are dead. Terry, who knows himself what is in the wind, sympathizes and gives them the day off. He then 'phones Lillian. On the way to the game they meet Prescott, who accompanies them.

At the Polo Grounds we have the regulation scenes of the different players warming up—this includes Tesreau, Marquard, Mathewson, etc. Later—end of eighth inning score tied, four to four—the manager of the team decides to give Christy his chance. He takes out the man who has been pitching and sends Christy in. Christy is so nervous that he can scarcely hold the ball, but as he looks toward the grandstand, he sees Lil watching him eagerly. His nerve returns, and pitching a wonderful game, he shuts out the opposing team. Lillian sends a note to him to call at the house that evening. When he arrives there he finds that Lil's father has become a baseball enthusiast. Lil finds it difficult to get Christy alone, as Terry wants him to demonstrate the game and how he won it.

Prescott has to sit and listen to all this, and to his disgust, Terry tells Christy that he can marry Lil whenever he likes.

MONSIEUR BLUEBEARD (Two Parts—Oct. 17).—Upon a strongly fortified island dwells the Seigneur D'Yvry, commonly known as Monsieur Bluebeard. This man openly defies God, King Louis and the world in general. Aside from this, Bluebeard preys upon the maidens of his small domain, especially such as leave the altar as newly wedded wives. Louis XI. has been patient with the vagaries of Bluebeard, hoping that some day he may win him over to better ways. To this end Louis sends Oliver le Dain to Bluebeard. Oliver's reception is anything but flattering. He returns to Louis, having barely escaped with his life. Whereon, Louis goes into a violent rage. Deep in thought, his mind reverts to Francois Villon as the instrument whereby Bluebeard may be humbled.

Villon is summoned before the irate king, who orders him to proceed to the D'Yvry stronghold and cut Bluebeard's claws. Before starting for Castle D'Yvry, however, the crafty Villon takes into his confidence one Petrara, a magician of the period. It is well known that Bluebeard is a devotee to the practice of "black art." Working in the mines of Bluebeard are many men of a peculiar race, the Lhetta. The local priest has succeeded in converting these monsters to a belief in a Higher Being, the good man ruling them with kindness instead of fear.

Villon and Petrara arrive at Castle D'Yvry at a time when the community is greatly wrought up over the action of Bluebeard's elder son, Tankred, who has bidden the newly wedded wife of young Carca present herself at the castle. Villon is quick to seize upon this incident. He interviews the priest. Between them they hatch a plot whereby the Lhetta will be permitted to wreak their vengeance upon Bluebeard and his two sons.

At a barbecue which is held in the castle courtyard, and to which the villagers and the Lhetta are bidden, the signal being the ringing of the castle bell, the rebellion takes place. Bluebeard, trapped in a tower room by Villon and Petrara hears the battle raging below. Wrenching loose the bars of the window, he climbs out upon a narrow cornice. Here he is seen by the maddened Carca, who lets fly a bolt from the cross. The Seigneur's death follows his two sons meeting a similar fate.

The wily Villon then determines to play a joke upon Louis XI. He dresses himself in the clothing of Bluebeard and returns to court. Here he is seen by the nerve-shaken Oliver le Dain, who loses no time in informing Louis that they are besieged by Bluebeard. Villon is shown into the presence of the king, who quickly orders the arrest of the visitor. Whereupon Villon discloses his identity, much to the annoyance of the frightened Oliver. Louis XI. appreciates the poet's joke and the incident ends happily.

VICTOR.

THE ROCK OF HOPE (Two Parts—Oct. 2).—When the play opens we are introduced to one John Grey, who is affianced to a wholesome, pretty girl, Alice. Alice is sick with an ailment of the throat, which demands a technical operation. Dr. Grey is to accomplish it. At this point we meet Dr. Ralph Nevis, Dr. Grey's rival for the hand of Alice, and a member of Grey's club. On the day of the operation, young Dr. Grey calls at the club, where circumstances bring about a meeting with his rival. Nevis, knowing of the contemplated operation, and knowing Grey's love for drink, cleverly manages to induce Grey to become intoxicated. He leaves him in a stupor, and visiting Alice's father, successfully urges the father to allow him to perform the operation, explaining, the while, Dr. Grey's condition.

Later, Dr. Grey, recovering, rushes to his fiancee's home, only to learn that his rival has performed the operation with success. Alice and her father, deceived by the smooth tongue of Nevis, denounces Grey and refuses him further admittance to the house.

Desperate over the turn in his love affair, despondent because of his weakness, Dr. Grey departs from the city to bury himself in a small fishing village, there to forget his drink. And for a time he does forget, but in the forgetting his health becomes undermined, and he becomes, as it were, a moral wreck.

The time comes, however, when young Grey stands upon the rocks overlooking the sea. It is the moment of contemplation, and in that moment his eye falls upon a large flat rock, bearing a faded cross and the word "Hope" painted there in memory of a ship that had gone down years before. The word "Hope" stimulates some spark of manhood that had lain dormant in the heart of this young fellow. It is the beginning of his reformation. As time passes he again takes up his practice, determined to at least be of some good in this fishing village.

In the meantmie Ralph and Alice, who are now married, determine to visit this fishing village for an outing, unaware that Grey has taken up his residence there. Dr. Grey discovers their presence when he is called to attend Nevis, who has injured himself. His hatred for the man battles against his realization of duty. But duty wins and he brings Nevis around. Alice and Grey meet at the "Rock of Hope," where Grey has been in the habit of going. Explanations follow. Yet the girl and man can see no way out of the trouble. Later Grey meets Nevis and is barely prevented from killing him for his villainy. Nevis' fate, however, is sealed—he accidentally falls over the cliff to his death. Satisfied that vengeance has been accomplished by a higher power than his, Grey worships at the rock, and here Alice finds him, with hope in her heart for better and happier days to come.

HIS FATHER'S SON (Two Parts—Oct. 12).—Cal, with his mother lives on a small sheep ranch, and is by no means wealthy. Cal is known as a dreamer throughout the countryside. His mother is a pathetic little thing who it would seem harbored some secret sorrow.

Cal is sent one evening by his mother for coffee. Cal rides to the village store, arriving just in time to interfere with a crowd of drunken cowboys having sport at the expense of an old, well-known Indian who has been wounded by the cowboys. Cal takes him home. The Indian is attended to and fed. That evening Cal becomes sufficiently impressed with his mother's moroseness that he inquires relative to her past life. Incidentally he has seen her gazing upon an old photograph. The inscription on the photograph tells him that it is his father. Quite reluctantly his mother tells him her story.

Twenty years previously she married the boy's father. He was a Westerner and wealthy but was unsatisfied with the West. Soon after the marriage he sold out and went East. It was not long before he was a power in the business world. Then came society and his wife failed to accustom herself to the city. Her husband grew ashamed of her. Shortly after the baby was born life became unbearable. Taking her baby, she decided to leave for the West. She first wrote a note saying if he ever desired her, he might find her waiting. This note he never answered. With what money she had the mother bought the ranch which she now has. At the conclusion of the story Cal swears vengeance on his father. The old Indian dies, leaving Cal a piece of parchment describing the location of a valuable vein of gold. This vein makes Cal a rich man.

Next we find him with his mother in the East. He has searched out his father's presence and acquaints himself with his business methods. Cal goes into the market and in a scene that is rife with excitement, forces his father to the wall. This done, Cal confronts his father with his mother and explains. The father denies having received the mother's note. They return to the home of the father and discover the note where it had been placed years before. Reconciliation follows and Cal has the satisfaction of seeing his mother happy.

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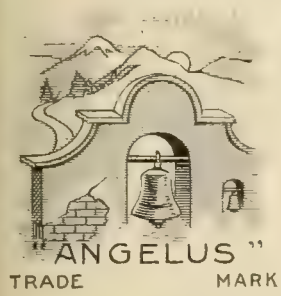

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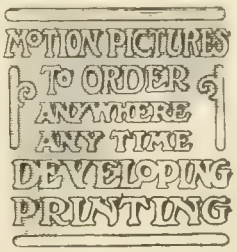

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KAY BEE.

THE SHERIFF AT MUSCATINE (Two Parts—Oct. 9).—Bill Eagan, a young bandit, holds up the stage coach and robs the passengers of all their valuables. A reward of $500 is offered for Bill, dead or alive. Shortly after the hold-up, Bill calls at the Muscatine Post Office for a letter which is advertised for him. Bill covers the postmaster with his pistol and the letter is delivered to him. Bill then starts back to the hills and is pursued by the sheriff and his posse. He is captured and is about to be lynched when he asks as a last request that the sheriff read to him the letter he has just received from the Muscatine postoffice. The sheriff complies with Bill's request. The letter, which is from Bill's mother, says she is coming to see him. Just then the stage drives in and Bill's mother is one of the passengers. She sees Bill and hurries to him with outstretched arms. The sheriff pities her, as she is a sweet-faced woman. He tells the mother that Bill has just been made sheriff of the town, and pins his own badge on Bill. Bill's mother thanks the sheriff and the villagers. She is then shown to the best room in the hotel, with Bill in the room next her. After the sheriff and villagers leave Bill and his mother, the mother takes off her wig and make-up and proves to be Bill's pal, a young cowgirl. That night she and Bill escape from the hotel and rob the bank and the postoffice. They get away. The next morning the sheriff discovers how he has been tricked by Bill.

BRONCHO.

THE END OF THE GALLEY (Two Parts—Oct. 14).—Shores is a miner, wealthy, young and yet a confirmed woman-hater. He is impervious to the attractions of the local dance hall girls. However when the fascinating adventures made Maude Dunbar and her husband come to the settlement he falls in love with Maude. She, scheming to get the property of the young miner, leads him to believe Dunbar is her brother and engages herself in marriage to Shores. He, thoroughly under her influence, sells his mine and the day before the marriage gives Maude a check for $30,000, the proceeds of the sale. She and her husband leave during the night. When Shores arrives at the hotel next day he discovers her perfidy, and his mind receives a terrible shock.

Years afterwards Maude Dunbar and her husband are conducting a mining office in Denver. Dunbar, advised of the rich leads in the district along the river, sets out with his wife, Maude, and arrives at the same town where Shores, now bereft of his reason and terribly changed, has located himself. Shores has made a rich find in a mine which he has dug near the river. A recognition takes place on the part of Shores and he lays a scheme of revenge against the Dunbars. He represents the richness of his find and Dunbar and his wife go out to examine the mine with a view to its purchase. Previously he had planted dynamite in it. At the opportune moment, having imprisoned the two in the mine, he sets the dynamite off and the river coming into the mine, drowns the Dunbars, while outside Shores laughs in utter insanity.

DOMINO.

THE WHISKEY RUNNERS (Two Parts—Oct. 8).—Bill Jenks and his wife secretly violate the law by selling whiskey to the Indians. Joe Elk, one of Bill's spies and accomplices, warns Bill that the posse from the marshal's office is on the way to arrest him. Bill escapes to the hills, after hiding the liquor in a cave. Gold Tooth divides the posse to search for Bill's trail. He and Gold Tooth meet and a fierce fight ensues, in which Bill knocks out Gold Tooth's gold tooth.

Three months later Bill is joined by two other desperadoes in a small settlement on the Texas-Oklahoma frontier. The trio plans to hold up the government paymaster on his quarterly trip to the nearby Indian reservation. The proprietor of the tavern overhears the plans and informs the U. S. marshal. The marshal and a posse come to the tavern to arrest Bill and his gang. There is a fight in which Bill's companions are killed. Bill escapes to his home, where he dies, having been wounded in the fight.

KOMIC.

DIZZY JOE'S CAREER (Oct. 18).—Dizzy Joe, a tramp, is walking along a dusty road and rests by the way behind a stone wall. While Joe is asleep, a negro wagon driver from a hospital drives up and deposits on the ground a good suit of clothes from the body of a man who died of smallpox, intending to burn them. Having no match he goes away to procure one, and leaves the clothes in a heap on the ground. While he has gone, Joe awakes and sees the good clothes on the ground. It doesn't take him long to change.

Dressing behind the fence he throws his ragged old duds over and leaves them in a pile in place of the others. The negro returns and exclaims in surprise at the rags lying there: "Mah goodness, but smallpox made dem clothes fall apart mighty fast!" Joe hears this and can't get those new clothes off his person fast enough to suit him. He rushes into a lake, shedding clothes at every jump, and there he stays over night. In the morning he ventures out and makes himself a garment out of cornstalks. He is discovered in the thicket by a circus freak manager and hired as a wild man. At the circus his advent causes a sensation, he being the only man there, and he falls in love with the bearded lady, finally winning her away from the manager and marrying her. A year later the couple are presented with a bearded baby daughter.

BILL SPOILS A VACATION (Bill No. 8—Oct. 11).—Bill's boss decides to give Ethel a vacation. To show his appreciation for her faithful attention to business he stakes her to forty "megs." Ethel immediately starts off with the forty to show Newport what life really is. She is not long winning a millionaire widower, who quickly proposes—she accepts and goes forth to wire the boss, Hadley, that she is tired of his dictation and henceforth will have no more of it. Hadley becomes frantic on receiving the message and hustles Bill off to locate Ethel and bring her back.

Bill locates her just as she is about to dine and he, feeling the pangs of hunger creeping over him, decides to butt in on the big feed. Alas! Bill "spills the beans" as usual; the millionaire decides that Ethel is not the one to choose for a life partner. He excuses himself for a few moments and decides not to return. The waiter must have his check, and Bill, being broke, the big haul comes on Ethel, who has to separate herself from thirty-eight of the big forty. After paying the check she decides that Bill and the office are more attractive to her than Newport and the "Four Hundred."

MAJESTIC.

BACK TO THE KITCHEN (Oct. 16).—The ranchman's daughter is in love with Jack of the Rancho and becomes engaged to him, but pa comes on their lovemaking and rudely separates them. Following an idea which he worked on during a visit to New York, pa writes to a Frenchman, a lawyer there, and tells him he will marry his daughter to a count the lawyer will provide. The lawyer accordingly looks up an Italian cook, decks him out with a red sash, etc., and sends him West for the easy money.

The cook of the ranch meanwhile has developed the matrimonial germ and successively but not successfully makes proposals of marriage to the wagoner, the hay-pitcher and the milker on the ranch. She is refused with threats of bodily harm in each case and gives up. The bogus count arrives. Father compels his daughter to accept him but at the moment when the wedding is about to be carried out, Jack arrives with a letter which he has found, incriminating the count as a counterfeit. They decide to marry the count to the cook to keep her contented on the ranch and after a dash which they round up, the count is made fast to the cook and he is put back on his old job in the kitchen, while Madam Cook sits by superintending the work in luxurious ease.

RELIANCE.

OUR MUTUAL GIRL (No. 38—Oct. 5).—Margaret spent an idyllic day shopping with Aunt Abbie. All the wonderful gowns, negligees and luxurious wraps that her niece bought for her were chosen with such perfect taste, and were made in such beautiful, soft, becoming colors and materials, that she felt like an elderly Cinderella. When they reached home in Westchester, Margaret ran to find Baby Lily and told the cherub that she will have a party.

She persuaded Lily to sit on the sofa while she dashed off a score of notes to children in the neighborhood. Then she ran to the telephone and ordered goodies and toys and treasures enough for a whole Christmas. The party was the very next day. Baby Lily proved herself a perfect hostess and Margaret was proud of her.

It was the day after that, that Our Mutual Girl went to a tea at the Hamiltons'. Just as she started she was reminded of the jewel Lily's mother brought. It was too valuable to risk leaving in the house, and she decided to slip it in her lace dansant bag; and then go round to the bank with it after the tea.

She had scarcely reached the scene of the festivities, when somebody noticed an antique pin which their hostess was wearing. Miss Hamilton took it off, and it traveled from hand to hand among the admiring guests. When it came to Margaret, she was startled to find that it was an exact replica of the one she had in her bag. She stepped aside a moment to compare the two. Why should Miss Hamilton have a jewel the counterpart of Lily's mother's?

In the course of its passage among the score or more of guests, the pin was lost for a moment, and in the excitement of locating it, one of the girls turned her handbag wrong-side-out and suggested that everybody else do the same, in case some absent-minded member might have tucked it away unconsciously. Our Mutual Girl was in a quandary. But her quick wits came to her rescue. Drawing herself up haughtily, she said:

"I think this is all utterly absurd! I, for one refuse to open my bag. I scorn the imputation, and I bid you good afternoon."

Of course they ran after her and brought her back with a thousand apologies, and in the general commotion, the mislaid pin was discovered. Then Miss Hamilton told its story—which was decidedly romantic, it being the companion stone to one possessed by a cousin who had eloped with a chauffeur, and had never since been heard from. Margaret, painfully excited, though hiding her emotions, could not fail to recognize the clue to the family of Baby Lily.

The following evening Our Mutual Girl might have been seen in Miss Hamilton's boudoir, searching her bureau, dresser and chiffonier before she brought to light the companion stone. The day before, while comparing them, she had exchanged the two pins. She knew she had by the different initials marked on the back. She could not have gone openly to her friend about it, as this would have been to expose the identity of Baby Lily. Hardly had she made the matter right when, opening the door, she found herself looking into the muzzle of a double barrelled shotgun.

"Hands up!" commanded a very determined looking young man, nowise daunted to find his "burglar" a beautiful young girl. Our Mutual Girl had no choice but to obey.

BAD-MAN MASON (Oct.14).—Jeremy Dexter, sheriff of Sherman County, notifies Lanky Mason, the bad man, to leave town. Mason had become involved in a shooting scrape the night before, and shot a Mexican. The sheriff tells Lanky that although he remembers that Lanky had saved his little daughter's life by swimming through a torrent during a flood and pulling the girl out of the swollen stream; that Lanky by heroic work during a time when the smelter caught fire had saved the town from being destroyed, it was imperative for the good of the town that Lanky leave. Lanky worships at a distance, a young woman school teacher who recently came out of the east to teach in the town. The sheriff escorts Lanky to the county border line and bids him farewell.

Lanky goes to Sonora, the adjoining town, and stations himself at a faro table in a gambling house. A young tenderfoot sits at the table, drinks and loses all his money. The tenderfoot is broke and is trying to pawn his cuff links, when Lanky takes charge of him and leads him away. The tenderfoot confided in Lanky that he is a college man, recently inherited $600, and came West to claim his sweetheart, the school teacher whom Lanky worships.

Lanky tries to straighten out the tenderfoot and he then starts to escort the Easterner to the school teacher's home. As they near the adjoining town on horseback, Lanky is shot from ambush. When he regains consciousness he finds himself in bad in the school teacher's home, with the sheriff sitting by his side. The sheriff informs Lanky that he was shot by a brother of the Mexican whom Lanky shot during the brawl. The sheriff advises Lanky further that the school teacher had sent the tenderfoot back East as unworthy of her. The sheriff adds that when the school teacher found that Lanky was injured she insisted that he be brought to her home, where she nursed him. The sheriff states further that inasmuch as the brother of the Mexican whom Lanky shot had tried to murder him (Lanky), the authorities decided that the bad man could return home. The sheriff leaves the room and the school teacher enters and smiles down at Lanky.

THE REVENUE OFFICER'S DEPUTY (Two Parts—Oct. 17).—Jason, the revenue officer, receives word that Mexican whiskey is being made in his district and is told to hire a deputy to keep strict watch. Clark, a village youth, is in love with Ruth, Jason's daughter, and they ask the old man to appoint him deputy so they can be married, but Jason has seen the boy abused by the town bad man and doubts his courage. Collins, one of the townsmen, is hired and with Jason goes into the hills to watch Bruner, a mountaineer, who is making the mescal. Jason searches Bruner's cabin and the latter hidden in the hills, fires upon him and seriously wounds him. Taking the officer back to town, Collins resigns and again Clark asks for the position but is again refused. Determined to leave the town, Clark bids Ruth goodby and rides away. After several weeks of roving he secures employment on a ranch and a letter from Ruth reaches him, telling him that her father is threatened with the loss of his position for his failure to catch the whiskey maker. She begs him to return, hoping he can now secure the position as deputy because Jason's wound is still unhealed. Leaving the ranch, Clark starts home and stopping

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in a nearby town, engages in a card game with Bruner, unaware, of course, of his identity.

Luck goes against the whiskey maker and he places some cards in Clark's boot and accuses him of cheating. Keeping the boy covered with his gun Bruner takes the money and rides away. Clark, unarmed, is refused a gun by the loiterers in the gambling hall, but taking one from a sleeping cowboy he starts in pursuit to force Bruner to retract the accusation. Not knowing that he is followed Bruner turns into the shack where the mescal is made and Clark sees him and is convinced that he is the whiskey maker. Hoping to save Jason's position for him, he dismisses the personal quarrel with Bruner and rides on into the town where he meets Ruth and tells her of his discovery. The girl pins the deputy's badge on him and giving him the guns tells him to go out and bring in the whiskey maker. Clark rides away and after taking Bruner prisoner is set on by the men from the shack, but taking refuge among the rocks holds them off. Ruth, worried at his failure to return, tells her father and they go in search. Clark, wounded and unconscious, is found beside Bruner, who is securely bound. The doctor assures Jason of the boy's recovery and the old man makes Clark retain the badge and become his deputy.

THANHOUSER.

THE TRAIL OF THE LOVE-LORN (Two Parts—Sept. 29).—Tom and Joe, two mail order crooks, are put out of business by Jack, a postal inspector for Uncle Sam. Arriving in a small town, they are attracted by the beauty of May Morris, and manage to secure board and lodging in her father's house. They then steal a photograph of May to use as an advertisement in a matrimonial paper, and thus make some easy money. The scheme works, and in addition to impassioned letters money and jewelry pours in. It happens that Frank, who sends a necklace which is intercepted by the crooks, not hearing from May, complains to Jack. He gets on the case, and through May, with whom he has long been in love, manages to track down the crooks. He also saves the girl from implication in their crime and from the "third degree." Soon after, Jack and May are married.

THE CRIPPLE (Two Parts—Oct. 6).—Will Jameson has been crippled from boyhood. He bears his affliction bravely until he falls in love with Ruth Stevens. He often is a guest at Judge Stevens' home, and one evening, feeling that he cannot longer endure the merriment among the other young folks in which he may take no active part, he goes to find the Judge and excuses himself on the pretext that he has promised to be home early. Meanwhile, an ex-convict whom the Judge formerly sentenced has entered the house meaning to avenge himself. Will reaches the library barely in time to save the Judge's life. In his struggle with the convict, however, his leg is broken. An eminent surgeon discovers that the operation which must be performed will cure Will of the old trouble. The young man induces him to keep this a secret from the Stevens family. Later, Will returns and proposes to Ruth, who realizes that she loves him.

THE RESCUE (Oct. 11).—Alice thinks the world of her brother Harry who always has been her companion in all her out-of-door sports. When he falls in love with Ann Sinclair, she becomes intensely jealous. Harry partly wins her over, but when he tries to affect a reconciliation between the two girls, Ann is obstinate. One day at the beach Ann is caught out in a launch which gets on fire. From the shore Alice sees her danger. As there is no one within call, and the engineer of the boat, panic-stricken has deserted Ann, she jumps into the water and puts her reputation for swimming to good account. Harry arrives just in time to pull the two exhausted girls into his speed boat. And then he has the happiness of seeing his sister and sweetheart kiss and pledge friendship.

THE DIAMOND OF DISASTER (Oct. 13—Two parts). A famous diamond, which has caused death and dishonor to a Rajah and his captain, is given by a dying Hindoo to an Englishman. The Englishman, Davis, learns the story of the fatal gem from a native fakir, or wise man, but will not permit himself to be alarmed by superstitious tales. Not long after, he goes away, leaving his wife and baby in the care of a trusted Hindoo servant. However, the servant has seen the diamond, and loyalty giving way before greed, he plots with a bandit chieftain to rob the Englishman of the gem. The diamond is found, and the two Indians quarrel for its possession. In the struggle, a lamp falls into a barrel of gunpowder, blowing up the house. The Englishman who has turned back sees the building fall, but reaches the place in time to rescue his wife and child. The servant and the bandits are found dead. Then Davis takes the precious stone and hurls it into the sea.

MUTUAL WEEKLY.

MUTUAL WEEKLY No. 92 (Oct. 1).—Latest pictures from the seat of war. England's defenders take the oath before the Lord Mayor at the Tower of London. Miners of Durham leave peaceful pursuits to answer Gen. Kitchener's call to arms. Dependents of soldiers at war are fed at Newcastle. Sentries guard German prisoners of war at Dorchester prison. Lord Roberts, England's fighting general, reviews new battalion of the Royal Fusiliers. First contingent of British wounded returns to London from the front. Funeral of Gen. Grierson at Glasgow. British Red Cross Society prepares for service at the front. British troops entraining. Alsatians enrolling in Paris. A German cruiser passing through the Kiel Canal.

Belgium sends representatives to the United States to protest against German atrocities.

Ambassadors of Great Britain, France, Spain and China sign treaties of peace with the United States at Washington, D. C.

S. S. "Pectan" running German blockade off San Francisco Bay.

Larchmont Yacht Club holds annual regatta on Long Island Sound.

Twenty thousand Pythians parade Chicago streets at Golden Jubilee of the Order.

Perth Amboy, N. J., entertains many notables at 7th annual convention of Atlantic Deeper Waterways Association.

Jas. E. Sullivan, noted sportsman and A. A. U. official, dies in New York.

BEAUTY.

THE LEGEND OF BLACK ROCK (Sept. 29). One morning after a big storm at sea, Joe Thornton, a young fisherman, finds a half-drowned girl lying on Black Rock. He carries her home to his mother who revives her. She cannot understand a word of English, but keeps repeating over and over her own name in the Spanish tongue—"Carmelita." Thornton teaches her to speak as he does, growing every day fonder of her, but thinking of her always as a charming child, a younger sister. Meanwhile, Thornton has been engaged to Mona, who presently returns to the fishing village. Carmelita follows the lovers to their rendezvous, and in a fit of insane jealousy, tries to stab the American girl. Thornton saves his sweetheart and deals sternly with Carmelita, by no means realizing the depth of her passion for him. On their wedding night the young fisherman and his bride take ship for San Francisco. A lonely figure on Black Rock watches the vessel out of sight. The next morning the Spanish girl has disappeared.

AMERICAN.

DAPHNIA (Two Parts—Oct. 5).—George Baxter, a United States secret service man, manages to convict John Mathews and James Goodwin for counterfeiting, through misusing the love and confidence of Mathew's daughter, Julia. Ten years pass. On their release from prison, Mathew and Goodwin are summoned to visit a famous gambling resort in St. Louis, and in "Daphnia," the woman who runs it they recognize Julia. Bitterly blaming her for the past they denounce her and return to the Southern hills. Daphnia, counting her money, finds a counterfeit bill. She finds out that it has been passed by a certain George Baxter, Jr., the son of the man who was the beginning of all her unhappiness. She summons the United States inspector and when he sees his own son he is heartbroken. Julia reveals her identity, and tells him that at last the old account is squared.

BILLY'S RIVAL (Oct. 7).—The ceremony that wedded Billy Manning to Mary was just over and the festivities were at their height when the bride was shocked to learn the evident displeasure her husband experienced at the presence of the children who had kindly acted as flower girl and ring bearer. There was no doubt Billy was much devoted to his wife and the two were exquisitely happy with each other, but Billy wasn't home all the time. For eight hours each day the husband had his office to look after and these were exceedingly lonesome hours for Mary, until one day the flat next door was rented by another young couple, with a little baby. The infant was sickly and Mary frequently took the child to her own flat and cared for it. One afternoon Billy returned earlier than usual and upon entering the apartment heard his wife uttering words of endearment and showering kisses upon some one. Billy's jealousy was immediately aroused and he had blood in his eye when he forced entrance to his wife's room.

The little rival proved a surprise, but the incident touched a responsive chord in Billy's heart and husband and wife were more firmly united in love and kindness toward each other.

PRINCESS.

THE BALANCE OF POWER (Oct. 2).—The president of a large manufacturing company dies, and in his will asks his son to take his place at the head of the corporation. The executor of the will is the vice-president of the concern, who young Davis discovers, is scheming to get control of the company and become president himself. The balance of power is held by Ruben Sampson, to whom Davis appeals. But Sampson, who has had a long standing feud with the older Davis, will not come to the rescue. Then Ruth steps in. At the risk of her own life she shows Sampson what the Davis blood is good for, and the old man gives her brother his support in the election.

FEATURE FILM STORIES

WHARTON, INC.

A PRINCE OF INDIA (Four Parts)—An Indian rajah determines to give the prince, his son, the advantages of an American university education, and brings him to the United States. Arriving at the university town, they stop at the hotel there and are immediately besieged by the reporters who scent a good story, especially as it is reported that the rajah brings with him one of the famous jewels of the world, a magnificent diamond. Among the reporters is a young man on his first assignment who at once makes friends with the prince.

In the meantime Nell Reardon, the "badger queen," is approached by Moreland, a "gentleman" crook, and threatened with exposure if she does not aid him to obtain possession of the rajah's jewel. She promises her aid and as a first step registers at the same hotel as the rajah, under the alias of the "Countess Mirska." Billy is assigned to interview her. The prince is struck with the woman's charms and persuades Billy to introduce him. At the instigation of Moreland, the woman persuades the prince to show her the diamond. Fearing his father's displeasure the young man secretly takes the jewel from the strong box.

Seeing their opportunity, Moreland, and Harley, his "pal," invite the prince to have some refreshments at the hotel cafe and the prince asks to have Billy included in the party. The jewel is passed around and admired. By accident, and while no one is looking, it falls from the case and lodges in the cuff of the reporter's trousers. Later, while in his own room, he discovers it and immediately runs back to the hotel to return it to the prince. Unable to find him, he decides to stay at the hotel for the night, takes a room and throws himself upon the bed, fully clothed. The anxiety of his responsibility preys upon his mind so that his slumbers are disturbed and his rest is a nightmare.

In the meantime the prince discovers the loss, tells the crooks of it and they search the cafe together. The crooks secretly believe each other guilty, but when they tax one another with the crime they mutually prove their innocence. Without saying anything to each other they visit the reporter's home and search his room. Finding one another in the room their mutual distrust deepens. Billy's distraught mind causes him to talk in his sleep and while doing so he drops the jewel over the hotel balcony. It falls at the feet of the prince, but he does not enjoy its possession long. Harley, who has been spying upon him, knocks him out and escapes with the diamond. The further vicissitudes of the diamond are intensely interesting and lead up to the superb climax where the prince recovers it and sees the baffled crook, Moreland, go over the bridge into the ravine below in the trolley car in which he has tried to escape.

PICTURE PLAYHOUSE FILM CO.

THE LURE OF THE YUKON (Three Parts). The hardships and perils of a winter on the Yukon cannot kill the love of home and family firmly implanted in the hearts of the two brothers who have suffered all the dangers of that Arctic climate to win the fortune that, by lucky chance, comes within their grasp as the long winter breaks, and they prepare to start, by dog sledge, back to the States by way of Dawson City.

In Dawson they wander into a dance hall, and the proprietor, noting their well filled bag of gold dust, induces his daughter, Lou, to try to steal it; but for the first time in her life her heart is touched with tenderness by the avowal of love at first sight by Walter Weir, one of the brothers, and she agrees to accompany the boys back to their mother in Vermont.

She sets a signal in the window of her cabin, but her father overhears the plan and spoils it. The boys prepare to leave Dawson City, and after they have successfully negotiated one of the greatest dangers of the Chilcoot Pass, that of dropping down an almost perpendicular hundred-foot cliff, dog team and all, they are waylaid by the vengeful gambler, lassoed and left to perish in the biting

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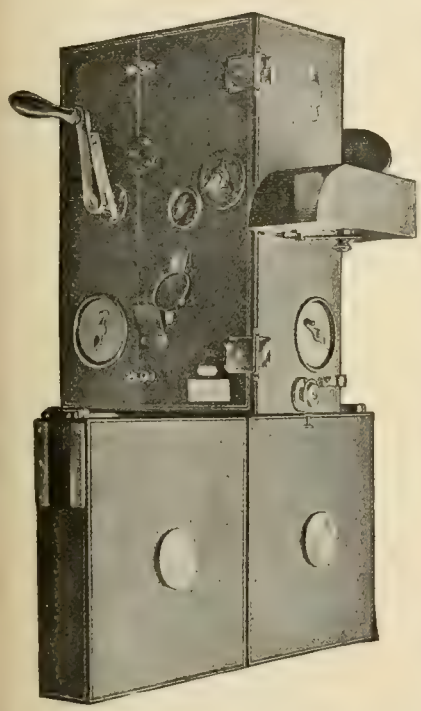

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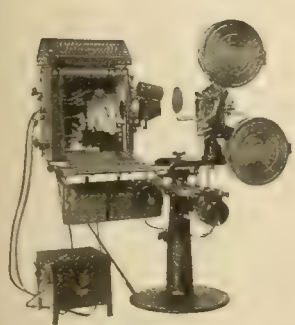

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THE MILLION DOLLAR MYSTERY (Episode 14 Reels 27 and 28).—While Florence and Jimmy Norton pursue their idyllic courtship, lulled to a false sense of security by the apparent inactivity of the conspirators, Braine and the others plan a desperate coup. It is nothing less than effort to place Florence and the old butler under the ban of Uncle Sam's secret service. With them out of the way, the conspirators reason, it will be a comparatively simple matter to search the Hargreaves' mansion from top to bottom, thus learning once for all whether the treasure is located within its walls.

In pursuance of this plan Jackson and some of the gang break into the house at dead of night and hide a bundle of counterfeit bills behind the tapestry on the wall of the library. Old Jones hearing the crooks in the house, fires at them, but they make good their escape, having successfully accomplished their mission. The next day Braine, in the writing room of a New York hotel, sends an anonymous note to the chief of the secret service, telling him that the Hargreaves' house is the haunt of a gang of counterfeiters, whose product is "passed" by Florence and Norton. A considerable amount of the "queer," writes Braine, is concealed behind the tapestry in the library. It happens that a few minutes after Braine has gone, Jimmy Norton enters the hotel writing room and sits down in the identical place just vacated by the other. By accident his eye catches Florence's name on the blotter, which the chief conspirator has just used, and holding it up to a mirror, Norton speedily deciphers the message. Instantly the whole scheme is apparent to him. Hastening back to the house he shows Jones the betraying blotter and the two soon find the counterfeits behind the tapestry, replacing them with an equal amount of genuine bills. That done, Norton sets out for the headquarters of the secret service, being assured of a hearing by the chief through his newspaper connections.

Soon after his arrival he is closeted with the head of Uncle Sam's sleuths and to him he tells his suspicions. The veteran sleuth nods his head understandingly as Norton tells him of the activities of the conspirators, the object of their latest plot and the probability that they are engaged in gigantic counterfeiting operations. When Norton has finished, his auditor outlines a plan, which he believes will thwart the conspirators and which may result in the capture of the whole band. Then he calls in two of his men and directs them to go with Norton to the Hargreaves' mansion, where they are to install a dictograph. The chief's plan is simple. It is to make a false arrest of Florence and her companion and old Jones, while the two men with Norton wait in the house to see what the conspirators try to do. By means of the dictograph they hope to get evidence which will convict the whole band. Yet like many of the best laid plans this one fails to achieve its object.

With the two secret service men Norton goes to the Hargreaves' house and acquaints Florence with the ruse they intend playing. The dictograph is installed and the men sit down to await events. Not long afterward a number of other secret service men arrive and search the house, finding the money which Norton and Jones had hidden behind the tapestry. Jackson, posing as a newspaperman, is with them and he chuckles inwardly as he sees how well the conspirators' scheme is working. After a few formal inquiries the secret service men place Florence and Jones under arrest and take them, outwardly protesting, to headquarters.

As soon as they are gone, the conspirators, who have been watching the house closely, make haste to enter it, whereupon they commence a thorough search for the treasure. Every possible place where it might be concealed comes in for their scrutiny, but they find no trace of it. All the while, in an upper room, Norton and the two sleuths are keeping a close watch on their movements by means of the dictograph. They hear the conspirators laugh among themselves at the ruse which has left the house open for their search. They hear, too, of the counterfeiting plant which the gang are operating. Just as they are ready to capture the crooks, however, one of the latter by the merest chance learns of the officers' presence and gives the alarm.

But the sleuths are not to be balked so easily. Norton springs to the telephone and calls police headquarters. A few hurried directions and he, with the two secret service men, sets out for the meeting place of the conspirators. There they meet the police reserves who had been sent in answer to Norton's telephone call. With these reinforcements they seek to gain entrance to the conspirators' secret meeting room. Battering down the door they enter, just in time to see the last conspirator disappearing through a trap door in the far corner of the room. The police hurry pellmell after them, but too late to effect their capture.

THE MILLION DOLLAR MYSTERY (Episode Fifteen Reels Twenty-nine and Thirty).—After the narrow escape of the conspirators, for a time Braine and the others remain under cover. Their determination to gain possession of the missing treasure did not waver. Braine soon develops a new scheme. While Norton is in town attending to his duties, Florence receives a telephone message from the gang. "Norton is seriously injured," she is told over the wire. "Come to the Queen Hotel at once." And the girl, calling for her companion Susan to accompany her, readily falls into the trap.

Meanwhile a desperate struggle has been going on at the Hargreave garage, where Florence's chauffeur has been attacked by Braine and one of the conspirators. He puts up a game fight, but is overpowered and one of his attackers, disguised in the chauffeur's hat, duster and goggles, drives the car to the Hargreave mansion to take Florence on her mission of rescue. Without suspicion, Florence and her companion step nimbly into the machine and direct the pseudo chauffeur to hasten to the Queen Hotel. They have not gone far, when the auto stops near the waterside, and another of the conspirators drag Florence out. He threatens to disfigure both the girls if any outcry is made, and compels Florence to go with him to the wharf, where a speedy motorboat, already engaged, is awaiting them. Cowering with terror, Susan sees Florence placed aboard the craft, which at once speeds away. Meanwhile, Braine, who has awaited his opportunity on the grounds of the Hargreave mansion, slips a note under the door, rings the bell and hastens away. Old Jones answering the ring finds this message:

"The girl is now in our power. Nothing can save her except the surrender of the treasure before midnight tonight.

(Signed) "THE BLACK HUNDRED."

At once the venerable butler sends for Norton, who arrives post haste on learning of Florence's peril. Both are considering what is best to be done, when the telephone rings. It is Susan, miles away, who has hurried across fields, through briars and brambles, to tell of Florence's danger.

"They put her on a—fast motorboat," she gasps breathlessly, "at the foot of—Storey street."

Norton waits to hear no more and he is soon speeding in his runabout to the river. There he looks around for some speedy boat. There is none. But a fast hydroplane is on the beach, with only a mechanic on guard. To him Norton tells his urgent need, a few bills pass between them, and in a twinkling, the reporter is off in the hydroplane in the wake of Florence and her captors.

From the merest speck in the distance, the motor-boat, as the speedy hydroplane overhauls it, soon assumes its normal size. Flying low Norton calls on Florence to jump, although the craft is going at the rate of forty miles an hour. She, with every confidence in his word, leaps behind the speeding boat. A minute later, the hydroplane has alighted on the surface, she is taken in, and the rescuer and rescued are off like an arrow.

Meanwhile, old Jones has been having his troubles. Two of the gang have entered the house and under threat of death have given him fifteen minutes to divulge the hiding place of the treasure. The old servant, anxious to gain time, writes a hurried note to Norton, telling him the two men are in the house, and throws it out upon the driveway. That done, after all other subterfuges to gain time, Jones shows the thugs, how by pressing a secret spring on the wall beside a picture of the vanished Hargreave, the portrait slides up disclosing a hidden panel. Touching another spring the panel discloses a space in the wall, apparently the hiding place of the missing million. While the conspirators stare in surprise and delight, Jones thrusts his hand into the aperture and brings forth—not the treasure but a loaded revolver with which he covers the precious pair. As he does so he hears Norton's whistle and knows that he has got his message. Norton, who has been helping Florence homeward, rushes into the house, while she runs for aid.

The reporter's entrance is the signal for a desperate struggle, for the two crooks have nearly overpowered old Jones. The battle is soon over for the arrival of the police brought by Florence ends the fray. Both men are made prisoners and once more Florence and the treasure are safe.

LASKY FEATURE PLAY CO.

THE MAKING OF BOBBY BURNIT (Four Parts).—Bobby Burnit, by his father's will, inherits $300,000, which the will stipulates he must invest. Having had no business experience, Bobby is at a loss how to proceed until his sweetheart, Agnes Elliston, persuades him to take over the John Burnit stores. Sam Stone, a schemer and dishonest promoter, learns of Bobby's inheritance and through the connivance of Bobby's lawyer, sells him the Bright Light power plant.

Silas Trimmer, owner of the Trimmer stores, has long cherished a desire to gain control of the Burnit stores and induces Bobby to consolidate the two corporations. Immediately the consolidation occurs, Trimmer issues new stock and gains control of the enterprise. Biff Bates, an old pal of Bobby's overhears Stone's plan to wreck the Bright Light and only by taking matters in his own hands is he able to frustrate Stone.

Stone and Trimmer combine to rob Bobby, but Johnston, a trusted clerk of Bobby's father, secures the aid of the Daily Bulletin and the following day the Bulletin prints a story of the doings of the two crooks. Bobby plans with Biff Bates to pick a quarrel with Trimmer's son. Biff pretends to be fatally injured and the younger Trimmer sells his stock to Bobby to prevent his being exposed as the murderer of Bates.

Agnes overhears a plot between Stone and the men and warns Bobby. Bobby rescues Agnes, secures control of the stores, causes the arrest of the bribed politicians. Agnes then delivers a letter to Bobby, written by his father before his death. It read: "I knew you'd come out all right. Stop proposing and marry her;" and he did.

WHERE THE TRAIL DIVIDES (Five Parts).—Little "How," an Indian boy, following the uprising of the Indians, is adopted by Col. Lander and taken to Col. Lander's home. Little Bessie Rowland, about the same age, is also adopted by Col. Lander, Bessie's parents having been killed in the uprising. Bessie and "How" grow up together and at the age of fifteen "How" is sent to school and makes rapid headway in the white man's mode of civilization and education. Graduation time comes and Col. Lander and Bess visit "How" and are met there by Craig, Col. Lander's nephew.

Craig showers so much attention on Bess that "How" becomes jealous. At the graduation dance, Craig proposes to Bess and is refused, while "How" proposes and is accepted. They all start for Buffalo Butte Ranch at Cayote City. "How" displays his courage by cowing a bully. Later Craig, who has learned of the engagement of Bess and "How," attacks "How" but gets the worst of it.

Arriving at the ranch Craig brings on a violent scene with Col. Lander with the result that the Colonel has an attack of heart failure and dies. Col. Lander wills all to Craig and Bess. Craig orders "How" from the ranch.

"How" buys a cabin and land and he and Bess are married. "How" then goes on a long trip and, returning unexpectedly, discovers Bess and Craig in each other's embrace. "How" says, "I give you your freedom," and rushes out into the hills to fight it out alone. He leaves a note for Bess telling her she can have the house and acres. A year later, Craig and Bess are married. In the meantime "How" has discovered oil on the property he gave Bess and follows the Craigs to New York. Bess discovers that Craig is unfaithful and witnesses his being humiliated by "How."

After many difficulties "How" convinces Bess that her property is worth a fortune and prevails upon her to return West, meantime keeping Craig a prisoner all night to give Bess a long start. A few weeks elapse and "How" receives a telegram from Bess asking him to come West, immediately. He does.

Craig follows them West and attacks Bess and endeavors to steal the deed to the property. "How" arrives just in the nick of time and disposes of Craig, and shortly thereafter Bess and "How" are married again.

ECLECTIC.

THE MONEY LENDER (Four Parts).—Zamirsky, a gentleman of Cracow, Austrian Poland, wastes his patrimony and being in urgent need of funds goes to the money lender, Isaak Lewi, to whom he has had recourse in the past. Entering the money lender's apartment, he sees for the first time Rebecca, Isaak's daughter, and she makes a deep impression on him. Isaak advances to him the money asked for and the young man goes his way, first, however, having made an appointment with Rebecca to meet him next day.

The two meet, and the love which the Gentile has excited in the fair Jewess takes complete mastery of her. Her little sister, worried by Rebecca's prolonged absence from the house, suspects the truth and begs her to cease her folly at once and for all. The Sabbath night of the Jews comes, and while at their orthodox dinner Zamirsky enters, breaking in on the ceremony, and pleads with Isaak for more money. The money lender refuses to do any business on the Sababth and Zamirsky leaves the house disappointed in his wishes. Shortly afterward the Rabbi calls. He tells Rebecca that he has heard rumors of her con-

duct with the Gentile and warns her to stop before it is too late.

Rebecca takes from her father's safe her dowry and hurries with it to the man she loves. He takes it and then persuades her to elope with him. Isaak, bowed with grief at his daughter's waywardness, seeks solace in dispensing charity to the poor of his race. On the Day of Atonement while in the Synagogue, Isaak, utterly beside himself with his sorrows, blasphemes Jehovah and is carried from the edifice overcome. Later, realizing the enormity of his blasphemy, he performs penance by doubling his charities.

In the meantime Zamirsky has returned to his evil ways and with gambling and dissipation becomes more and more estranged from the girl who sacrificed her all for him. Rebecca is broken-hearted at Zamirsky's conduct and goes back to her old home. Aided by the supplications of her sister, she begs her father for forgiveness and shelter. The unbending old man, however, spurns her and sees the daughter, who was once the light of his life, die before him of a broken heart. Over the body of the unfortunate girl, with faltering voice, he pronounces the sacred words prescribed by his religion.

WHILE FIRE RAGED (Five Parts).—Wallace Summers, first mate on his father's steamship Jupiter, is engaged to Ethel Richards, who is residing in France with her father. On a trip abroad while the Jupiter is in port, Wallace takes a trip to Paris to visit his fiancee and her father. While there he attends a performance at a concert hall and is much impressed with the charms of the world famous dancer, Gaby de Rose. Attending the concert hall again and again, he finally makes an appointment to meet Gaby and falls desperately in love with her. On a suceeding trip to France he visits Gaby in her dressing rooom at the theater, where he discovers several passionate love notes, evidently written by other suitors. These notes arouse terrible jealousy in Wallace's breast, resulting in a break with Gaby. Gaby is offered a very good engagement on the American continent, and seeing a way to bring about a reconciliation with Wallace, decides to go to America on his father's vessel, the Jupiter. On the voyage she becomes reconciled to Wallace. In mid-ocean a fire breaks out in the hold of the Jupiter and in order to allay the passengers' fears, Wallace persuades Gaby to perform one of her famous dances in the salon, thus preventing the passengers discovering that the vessel is on fire. After the fire is put out, Gaby is given the heartfelt gratitude of the captain and the passengers.

Captain Summers, in the meantime, has had a message from Ethel saying she fears Wallace's affection for her has waned. Seeing the state of affairs the captain appeals to Gaby, who leaves the ship at the first port, deciding never to see Wallace again. Stricken with remorse and finally brought to a realization of the pain and suffering which he is causing his former sweetheart, Wallace decides to let Gaby go, and returns to his old affection for Ethel.

PICTURESQUE ZUERCY (France). Lovers of the beautiful in nature will find plenty to interest them in this fine scenic. Here we see a charming old world countryside with quiet fields of waving grain, lofty cliffs and the placid waters of winding streams. Here also are old-time castles, perched on the top of almost inaccessible crags. One might almost expect to see trains of knights in glittering armor and fluttering pennons emerge from the ponderous moss grown gates. The modern work-a-day world seems far removed from this quiet corner of France.

A STUDY OF BIRDS.—Here are to be seen a number of birds of moor and woodland caught by the camera in the intimate phases of their timid lives. Orioles, woodpeckers and others, are all shown close to the camera. A very interesting nature educational that will please.

THE PAWN OF FORTUNE (Five Parts).—It is an unfortunate day for John Hadley when he protects Doris Jackson from the unwelcome advances of the boss's son, for it results in his discharge. It is doubly unfortunate as Hadley is a married man with an infant daughter, Janet. Not satisfied with discharging Hadley, the vengeful boss succeeds in preventing him from securing other employment. Matters go from bad to worse until at last starvation stares the little family in the face. Driven at last to desperation, Hadley finds himself at the docks where the waters of the swiftly flowing river seems to suggest a way out of his difficulties. Plunging blindly off the end of the pier, he lands in a rowboat which at that moment comes from under the pier. In it are three river pirates who think that Hadley is spying on them. They capture him and take him to a nearby yacht which is owned by J. Harvey Hall, the leader of a band of crooks, who demands that Hadley join them. Upon his refusal, Hadley is set adrift near the South African coast to prevent him from "peaching." He is captured by a band of Mayas on the Santos Islands and is doomed to die. They bedeck him with precious jewels and prepare to offer him up as a living sacrifice to their gods. Watching his chance he makes a break and succeeds in escaping. He attracts the attention of an exploring party and returns to civilization. He realizes a large sum by selling the jewels and institutes a search for his wife and child. By chance he locates his wife in a hospital where she has been taken when found exhausted in the street. His daughter, however, cannot be found, she having been adopted by Hall, who finds her on his doorstep.

Eighteen years elapse. Janet has become an inventive genius and perfects a safe opening device. One night, Hall, who has concealed his real identity from her, persuades Janet to try to open a jeweler's safe, pretending that it belongs to a friend. She succeeds in opening it, but the police have been tipped off and raid the office where Hall and his pals are gathered. Hall is killed, but Janet escapes. Grief-stricken by the revelation of Hall's true character, she returns home where she learns that he is not her father. Detective Baggett arrives too late to intercept her. He searches the house and finds a record of Janet's adoption by Hall. Hadley advertises for news of his long lost daughter.. The detective, reading the advertisement, thinks he has a clew in the papers which he found and starts a search for Janet. Baggett picks up her trail, which leads to Hadley's home. Meeting Hadley and his wife outside, they enter and see Janet, who, by a strange coincidence, has taken a position as governess to the Hadley's adopted daughter, in front of the safe endeavoring to open it. As the doors of the safe swing open they rush forward only to see Janet reach in and take out a small kitten which had been locked in by Hadley's adopted daughter. Recognizing the detective, Janet attempts to escape but is held by him. Great is the surprise when he produces the secret papers and proves to the Hadleys that their governess was in reality their long lost daughter.

BLACK RODERICK (Two Parts).—Away back in the Highlands far removed from the path of every day life, Donald, the headkeeper of Lord Cameron's estate, lives with his daughter, Jessie, a beautiful young girl entirely unacquainted with men of the world. On a fateful day Donald is summoned by Lord Cameron to take Lord Sterling, his future son-in-law, for a hunting trip over the estate. In the course of his trip they stop at Donald's house where Lord Sterling is much struck with Jessie's charms and innocent manner. Poachers, the chief of whom is Black Roderick, have been raiding the estate of Lord Cameron and Donald and his keepers have been prosecuting a vigorous search for them. Taking advantage of Donald's absence from home, Lord Sterling calls very frequently to see Jessie. One day he loses control of himself and embraces her. Donald, who has been searching the woods, comes across Black Roderick and upbraids him for his part in the poaching. Black Roderick, who has noticed for some time the relations between Jessie and Lord Sterling, arouses Donald's anger by telling him what has gone on and catching sight of the lovers strolling through the woods, he points them out to Donald. Donald rushes to the spot and upbraids Lord Sterling, whom he threatens with severe punishment. Donald even goes so far as to complain to Lord Cameron, denouncing Lord Sterling in the strongest terms.

That afternoon Donald accidentally comes across Black Roderick in the act of carrying away a deer which he has just shot. Rushing upon Roderick he attempts to capture him, but is arrested and at the trial Black Roderick Lord Sterling, who has been strolling through the woods, hears the shot and finds Donald apparently lifeless. As he is bending over the old man two of the keepers rush up and accuse him of the murder. Donald is removed to Lord Cameron's home where the physician finds a spark of life still in the body. Lord Sterling is arrested and at the trial Black Roderick appears and swears that he saw Lord Sterling fire the shot. As is the custom in the Highlands, the court is held in the library of Lord Cameron's house. Donald, upstairs in bed, revives and on asking what the excitement is about is told the facts. He immediately demands to be taken to the court room, and in spite of protests, appears before the Magistrate and accuses Black Roderick of poaching and of firing the shot which wounded him. Black Roderick escapes during the excitement, but is finally run down and captured.

PARAMOUNT.

THE PURSUIT OF THE PHANTOM (Bosworth—Five Parts).—Richard Alden, an artist, goes to Laguna, California, to paint the beautiful cliffs and shore which make this village one of the most talked-of-places in Southern California. There he meets a young lady from the city, and their acquaintance soon ripens into love. For a while all goes well, and the little, elfin sprite, a waif of the beach, who unknown to them, watches them from day to day and weaves the dreams of romance and fairyland about them, sees nothing but happiness. Soon, however, comes a young millionaire, and choosing between love and worldly ambition the young lady sails away with the millionaire, both questing for happiness along the paths of wealth and power. Broken-hearted the artist feels that his pursuit of happiness has been in vain. How the little waif of the beach, budding into womanhood, shows him the true path, and how in later years the son of the rich man and the daughter of the artist bring the two men together again in a stirring revelation of what life has meant to each of them, is told in the latter part of this play.

THE TYPHOON (N. Y. Motion Picture Corp.—Five Parts).—Tokoramo has been sent to Paris by his country to secure the plans of the French military forces. His work is interfered with by the visits to his office of Helene, a chorus girl with whom he has fallen in love. Helene has heartlessly thrown over her fiance Bernisky for the new and interesting Jap, and meanwhile Toko's countrymen in Paris have been informed by their spy of Helene's visits.

Tokoramo endeavors to keep Helene from coming because he is working day and night; but to no avail. She continues to visit his apartments against his wishes, and one day while there her rejected sweetheart forces his way past the servant into Toko's room. Toko quickly hides Helene behind a curtain, where she listens to her own denunciation and exposure from the lips of the man she has so lightly deserted. When Bernisky departs, Toko brings Helene from her hiding-place and bids her go forever, but she pleads passionately to remain. Toko will not listen and demands that she leave at once. Helene starts, and Toko, realizing how much he cares for her, calls her back. Then she refuses to stay, and in vehement denunciation tells him she will go back to Bernisky and laughs at him—calls him a "yellow rat" and bids him return to his yellow country from whence he came. This enrages Toko, and he strangles Helene to death and leaves her lying lifeless on his bed.

The remainder of the story shows graphically how Toko's countrymen rally for their country. Toko must do his work—one of them must plead guilty. This lot is chosen by Hironari, a mere boy, who is finally guillotined. In the end and as Toko has completed his work, he too dies, and the valuable papers are burned to escape detection just as the police are breaking into the apartment. The scene shows the vain sacrifice that has been made by the Japanese for the sake of Nippon."

MARTIN EDEN (Bosworth).—From a hard-won leadership of a hoodlum gang in Oakland, Cal., from a beach-comber's life in the South Seas, and from the inferno of the stoke-hole, Martin Eden, an unlearned sailor, wins his way to fame and fortune. But it is not until great odds have been conquered and much has been sacrified that the goal is reached. And then it is too late. The odds are ridicule, poverty and lack of education. The great sacrifice—love.

A chance meeting, in his hoodlum days, with Arthur Morse, a college man, proves the turning point of his life, for through him he meets Arthur's sister Ruth. This means the opening of a new world, and in the remaining reels of the play we see Martin's indomitable spirit and the development of his career.

He makes two picturesque friends. One is Russ Brissenden, a poet, who encourages Martin when he sorely needs it, though his taking the latter to the Socialists' meeting had unfortunate results for the cub reporter as well as for Martin. The other is Maria, his warm-hearted Portuguese landlady, whose wildest flight of imagination, "shoe all da roun' for da kids", Martin later is happily able to gratify.

A third figure comes now and then into Martin's life; beautiful, wistful Lizzie Connelly, who loves him and whom he pities but cannot love. As in so many lives, matters are at their lowest ebb before the tide turns. Martin is penniless and without food or warmth. He has had only one sale of a manuscript in the many months of unceasing endeavor. Brissenden is dead. Ruth, losing all faith, has broken their engagement and refuses to see him.

Then comes the sudden sweep of success, with publishers clamoring for his work and fame and wealth in his hand. But the tension that sustained him during his days of poverty and struggle breaks. Even Love, in the person of the repentant Ruth, knocks at his door in vain, and he sails for the South Seas, to find again, if he may, his old-time zest for life.

SUCH A LITTLE QUEEN (Five Parts).—The play deals with kings and queens of toy kingdoms and the trials which beset them in both the hard field of politics and the imaginative realm of romance. Anna Victoria, Queen of Herzegovina, exiled by reasons of political dissension, finds refuge in America. Stephen, the Debonair, King of Bosina, has also been dethroned, and also comes to America. As may be suspected, they are deeply in love, and their troubles spring from the political exigency which forbids their marriage. Both are penniless, and Anna drifts into a small flat in Harlem, while King Stephen goes to a cheap

hotel. The deposed queen, seen in the kitchen of the flat, peeling potatoes, cooking chops, exploring the ice-box and learning the tricks of the dumbwaiter, provides many of the humorous moments of the film.

Of course, there can only be one result of the pressure of poverty. Both the king and queen are forced to go to work. Anna becomes a translator; Stephen a clerk. Their employer is Adolph Lauman, a millionaire meat-packer, who represents the American idea of the uselessness of thrones and all such regal nonsense. He takes particular pains to announce to the world that business alone counts with him; but before long his point of view changes he is willing to compromise. He believes his daughter has aspirations to shine in European society, and he conceives the notion of marrying her to the king, and then using his dollars and his hard-headed American business methods to win back the kingdom of Bosina for Stephen. The situation is both comic and pathetic, but Lauman's intentions are halted because the king is faithful to Anna, and moreover, the daughter is in love with a young American.

Anna returns from her stuffy Harlem flat to the glamour of a throne; Stephen is called back to Bosnia, and we are left with the promise that the sound of wedding bells will soon make the two little kingdoms one.

BOX OFFICE ATTRACTION CO.

THE AWAKENING (Three Parts—Balboa).—Herbert Randolph, son of a well-to-do country clergyman, becomes engaged to Matilda Rankin, prim, homely, prudish young woman of his home town. He has proposed to her more to gratify his parents than because of any real love for her. His ambition is to be an author. He finishes his first novel and carries the manuscript to the city to a publisher. The editor of the publishing house to which he first submits it turns it back, telling him that his characters lack reality and naturalness, and calling special attention to a passage in which he portrays the lover experiencing his first thrill of love by kissing the heroine on the forehead, which is the limit of Herbert's own experience.

Jane Conway, a reader in the publisher's office, has seen Herbert and becomes interested in him, believing that he has talent. She takes it upon herself to call upon him and offers to assist him in revising his novel, and he very gratefully accepts her assistance. She learns of his engagement to Matilda, sees her picture, and realizes not only that Herbert does not love her, but that with such a woman for a wife he can never hope to succeed in a literary career. Matilda and her mother come to the city, and Jane determines for Herbert's sake to break the engagement. Jane has an apartment below that of Herbert's in the same house, and while he is out one evening with Matilda and her mother, she gets into his room and places cards, chips, wine bottles and a pair of her gloves and slippers about the room. Herbert brings Matilda and her mother back to his apartment for some refreshments, after their evening's outing, and the two woman discover the suspicious evidence of a gay life that Jane has placed in the room. The two prim women are shocked.

Matilda, ignoring Herbert's protestations of innocence, gives him back his ring and she and her mother depart in great indignation. Jane, who has been watching the scene outside the French window, falls into the room. Herbert accuses her of the plot, and she admits it, much to Herbert's amazement. Later she comes back for her things, finds him on the couch, and kisses him, and runs out. Herbert has been sensibly falling in love with Jane and this kiss in his sleep awakens him to the full realization of his feelings, and under this inspiration he revises his story and does it so well that it is promptly accepted. Jane in the meantime, fearing that she has gone too far and that she has offended Herbert, makes it a point to avoid meeting him, not realizing that he has fallen in love with her as she has with him. When he receives the letter from the publisher telling him of his acceptance of his manuscript, he takes it to Jane to thank her for her share in the good luck. He finds her asleep in a chair, and kisses her, thus revealing to her his love for her.

SEEDS OF JEALOUSY (Three Parts).—Hardin, a young banker, entertains his rich friends with an elaborate lawn party. During the festivities they hear the strains of the street singers music from over the garden wall; they call the players in, a performance is given. Harding is infatuated with the youngest Italian dancer; he serves them with refreshments, attending to the girl himself. They leave.

Some time later, while riding in a taxi, he sees the street dancers again performing upon the street; he mingles with the crowd watching them. He takes out a card and writes upon it. When the young girl comes with her tambourine he drops the note into it and disappears into the crowd. The note asks for a meeting in his garden that evening. She goes to him; he makes love to her, and she takes it as an insult but he asks her to marry him. They marry.

Six months later he gives a big ball in her honor. She has ordered an exquisite gown to represent Night. He pleads with her to put on the street singer's dress. She does so. At the ball she sees him kiss a masked blonde. She plans revenge, changes her mind and rushes sobbing upstairs to her boudoir. She packs her things and leaves while the ball is still in progress. She sails to London and meets a band of street singers on the street. She joins them. Later a grand opera manager passes, and is struck by her beautiful voice. He gives her his card. The next day she goes to his office and signs the contract offered her.

Four years later as a great diva she gives a concert in America. The young banker attends the concert and recognizes her. She leaves the stage trembling. Hardin comes to her dressing room and pleads for her to return. She refuses haughtily. She regrets the decision, however, and hastily dons a simple gown. Next scenes shows the evening in the garden. Hardin sits bowed upon a seat among the flowers. Louisiana comes to him. They are reconciled. She takes her wedding ring from a chain around her neck. He puts it on her finger and kisses her.

RAMO.

THE WAR OF WARS, OR THE FRANCO-GERMAN INVASION OF 1914.—Near the Southeastern border of France, stands a fine old French mansion which is known for miles around as the Chauteau de Grandpre. Here lives the last of the family—Hugo de Grandpre, a young French officer, and his two beautiful sisters, Yvonne and Babiole. The beauty of Yvonne, the elder sister, is so widely famed among the neighbors that even Bobeche, the village innkeeper, whose wife, Marie, was Yvonne's foster sister, has ventured to conceive a passion for the high-born girl. The village lies directly in the line of German invasion; the Chauteau de Grandpre is the first place which the German invaders occupy. War is declared. German officers seize the Chauteau. Among them is a wild young lieutenant, Eric von Rodek, known in his mess as "The Babe." An untutored cub, he proceeds to play frantic tricks in the country house, breaking the family statuary, shooting out the eyes of the family portraits, insulting the priest of the family, and inviting a bevy of dancing-girls to sup at the family dining-table. Yvonne de Grandpre takes him sternly to task. She throws a glass of wine in his face. He determines to have revenge on her. He finds her in the village inn at a moment when Bobeche, the innkeeper, is in the wine cellar, and he attacks her violently. But Eric, though wild, is not bad at heart. He listens to Yvonne's appeal and spares her. He leaves her fainting. Bobeche, coming from the wine cellar, sees his chance. The innkeeper, in turn, is about to assail the unconscious girl. Eric returns in time to prevent the assault. He struggles with Bobeche, stabs him, throws him dead at Yvonne's feet and goes. The discovery of the murder raises a turmoil. The villagers make complaint to General von Brandenburg, commanding the German forces. The General institutes an inquiry. Eric is accused. Eric admits that he killed the innkeeper. Fearing to compromise Yvonne, he refuses to say why he did it. Yvonne, standing in a curtained gallery, with her sister Babiole, and with Marie, wife of Bobeche, her foster-sister, overhears his confession. She believes that Eric actually carried out his original purpose and that Bobeche died in defence of her. Yvonne makes up her mind to take the law into her own hands. Yvonne draws a knife and stabs Eric. Then she relents. Eric is not dead. Unknown to her fierce brother Hugo, Yvonne nurses Eric back to life. Eric rejoins his regiment. To him, as atonement for his misdeeds, is allotted the dangerous and possibly fatal task of blowing up one of the frontier bridges. Yvonne's love is now so great that she has grown reckless of her family and her country. Hugo, her brother, learns what she has done. He has her dragged before a court-martial. He incites the court to condemn her to death. She is on the point of being executed when Eric returns in force. Yvonne is saved. Eric and Yvonne await the hour when the restoration of peace shall bring them together, and time shall obliterate the memory of "The War of Wars" and the terrible events of 1914.

GENERAL FILM CO.

IN THE GLARE OF THE LIGHTS (Essanay—Three Parts).—Glen Duval, a worker in the steel mills, desires to become an actor. In the same mill with him is Joe Brandigan, who is insanely jealous of Glen because of the fact that Joe's sweetheart, Martha Stedman, appears to like young Duval too much. However, Glen does not care for Martha otherwise than as a friend. One morning on his way to work Glen finds the unconscious form of Wanda Dawson, the actress, by the railroad tracks. Later developments explain that Wanda left her train which had broken down to gather flowers by the road. The train departed without her and she wandered alone all night, at last falling exhausted by the track. Glen takes her home, where he and his aunt, Edith, revive her.

That evening when Glen returns from the mill, he tells Wanda of his ambitions for the stage. She likes his appearance very much and encourages him. Wanda's manager then appears and engages Glen as an actor. On the stage, Glen falls in love with Wanda, but is afraid to declare his love because his position is so much below her's. After a time Glen's chance comes. He had understudied Bland, the star. One evening Bland is unable to appear. The manager seized upon Glen as a last resort. Glen's work is a great success. Bland, in the meantime, proposes that Wanda become his leading lady in a new play he is to produce. She listens, realizing that now is her chance to become famous. She accedes to his suggestion and, just as Glen enters the room to tell her of his love, Bland takes her in his arms. Glen denounces both her and the stage and returns home heartbroken.

Back in the steel mills Joe Brandigan has become foreman. He has not succeeded in overcoming his jealousy of Glen, although he gives the latter a job. The job is not an easy one, however, for Joe drives Glen at every opportunity. Glen stands for the hazing, but at last resentment of it all surges in him and he determines to demand an explanation. The two men meet in the glare of the big blazing furnace. Joe tells Glen of his jealousy, and the latter, momentarily crazed, springs upon his tormentor. A terrific battle ensues in front of the furnaces. Glen gets the best of Joe and is about to hurl the unconscious man into the burning pit when Joe's little son enters. Glen sees the child and realizes that he is about to commit a terrible crime. He drops the unconscious form of Joe and takes the little child in his arms. Wanda comes to the town, meets Glen, and a reconciliation is effected.

THE RED CROSS NURSE (Columbus—Three Parts—Oct. 19).—Yvette de Breuil, an orphan, receives a legacy amounting to $5,000 from the estate of her father. With this money she takes up aviation. At the aviation school she meets and finally becomes engaged to Serge Daniloff, the son of the commanding officer of the Servian army. The young officer writes his father that he is engaged to the beautiful young French aviatress and instead of receiving his father's congratulations, he is told that a Servian officer can marry none but a Servian girl, and furthermore as Turkey and Servia have declared war he must join his regiment at once. Yvette in order to be as near her fiancee as possible, enlists in the Red Cross Society and starts immediately for the front.

Pietro, General Daniloff's trusted servant, is a Turkish spy and having overheard the Servian army's plans starts to inform the Turkish authorities. He is successful and is entrusted to take a message containing the information he has stolen to the commander of the Turkish outposts. While on this perilous mission he is shot by a Servian outpost and taken to the field hospital, where Yvette is detailed to attend to his wounds. In his delirium he mentions the fact that he has an important paper which must be delivered to the Turkish commander. Yvette, realizing he is not a Turk, believes he must be a spy, so searches his clothing. She discovers a letter containing the positions of the Servian army as well as one ordering all Turkish troops to assist the bearer of this letter in every way. She knows what it would mean to her lover and his father should the Turkish commander receive this document, so putting it in the sleeve of her uniform she starts for the Servian lines. She is captured by a Turkish outpost who brings her before their commander. He takes no chances and has her put in prison as a spy. Her guard, happy in the thought that the prisoner is only a woman, is not overcautious. She realizes this and upon one of his visits she throws her cape over his head and escapes, only to be discovered by the sentries, who demand her to stop, but thinking only of her lover, she vaults from a high bridge into a river, swims ashore and going to the cavalry stable steals an officer's horse.

Well on her way, she meets a small body of Turkish cavalry who pursue her. One of them overtakes her and in the fight to unseat her, both she and the soldier are thrown from their horses. The soldier is killed, but she is merely stunned and keeping her nerve, puts on the dead soldier's uniform, thereby escaping the rest of the squad who were in the chase. Yvette decides the safest way to deliver the message is by aeroplane so she goes to the Turkish aviation camp where she produces the letter from the Turkish general stating the bearer of the letter is to receive all possible assistance from the Turkish troops. She is immediately given an aeroplane and when about to land within the Servian lines is taken for a Turkish officer and fired upon. She is saved from being injured due to the machine being protected by armor. Yvette is taken before General Daniloff and when his son recognizes her, he is ready to take her in his arms, but the old general orders him to "attention." Upon learning what she has accomplished the general takes her in his own arms and is very willing that his son marry such a brave girl as she has proved herself to be, even though she is not a Servian.

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EXCHANGE MANAGER.—At liberty for Chicago territory. Would prefer representative position for responsible feature concern or will handle productions on brokerage basis. References exchanged. Address Exchange, c/o M. P. World, Chicago, Ill.

CAMERAMAN, with own camera wants position to make local events and help around theater. Address B. V., care Moving Picture World, New York City.

VAUDEVILLE AND PICTURE PIANIST.—At liberty; expert. Best of references; ticket. PAUL RAYNOL, Gen. Delivery, Waterloo, Iowa.

CAMERAMAN.—Expert photographer (sixth year), understanding own laboratory work, wishes to make immediate connection with responsible firm or one just starting. First class offers only considered. J. J. P., care Moving Picture World, New York City.

THEATER MANAGER desires position. Held last position four years. Eight years of expeperience. Best of reference. Will go anywhere. Address O. K., care Moving Picture World, Chicago, Ill.

HELP WANTED.

SALESMAN.—Good proposition for man with wide acquaintance among producers. One who can influence film printing and developing for first class laboratory. Address MANUFACTURER, care Moving Picture World, N. Y. City.

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MOVING PICTURE SUPPLY AGENTS can secure a large income without risk. A highly profitable article, indispensable for all moving picture theaters. No previous experience required. Information furnished free of charge by A. Z., care Moving Pic. World, N. Y. City.

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REPRESENTING BIG INTERESTS in the photoplay industry in the United States, we are desirous of obtaining a number of theaters now in operation or to be built, with seating capacity of 600 or over in the various cities of the country. Only grade A houses will be considered. SYDCO AMUSEMENT CO., 331 Madison Ave., New York City.

WANTED.—Picture show in Illinois or Iowa. Must seat over 500. Address C. C., care Moving Picture World, New York City.

THEATERS WANTED.—Do you want to sell your theater? Write us, giving full invoice and your lowest cash price, also terms with one-half to two-thirds down. We can sell your place in a hurry if it is right. We have buyers for theaters in Iowa, Illinois, Wisconsin, Minnesota, Missouri and Nebraska. Unique Amusement Supply Co., Over 117 First Avenue, Cedar Rapids, Iowa.

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TO LEASE.—Man and wife with nine years' experience desire to lease a good picture theater. Any city considered, but theater must have capacity of 300 or more. Or will equip opera house for pictures at their expense if opportunity is good. Gilt edge references. Agents save stamps. J. C. WOODWORTH, Ishpeming, Michigan.

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WRITE the Lears Theater Supply Co., 509 Chestnut St., St. Louis, Mo., for seats and moving picture machines of all kinds, as they always have some slightly used goods in stock for immediate shipment and sell them at bargain prices.

GET YOUR CHAIRS.—And theatre equipment at cut prices, used chairs 50 cents up, new chairs, $1 up. Tell me your wants, I can save you money. Jos. P. Redington, Scranton, Pa.

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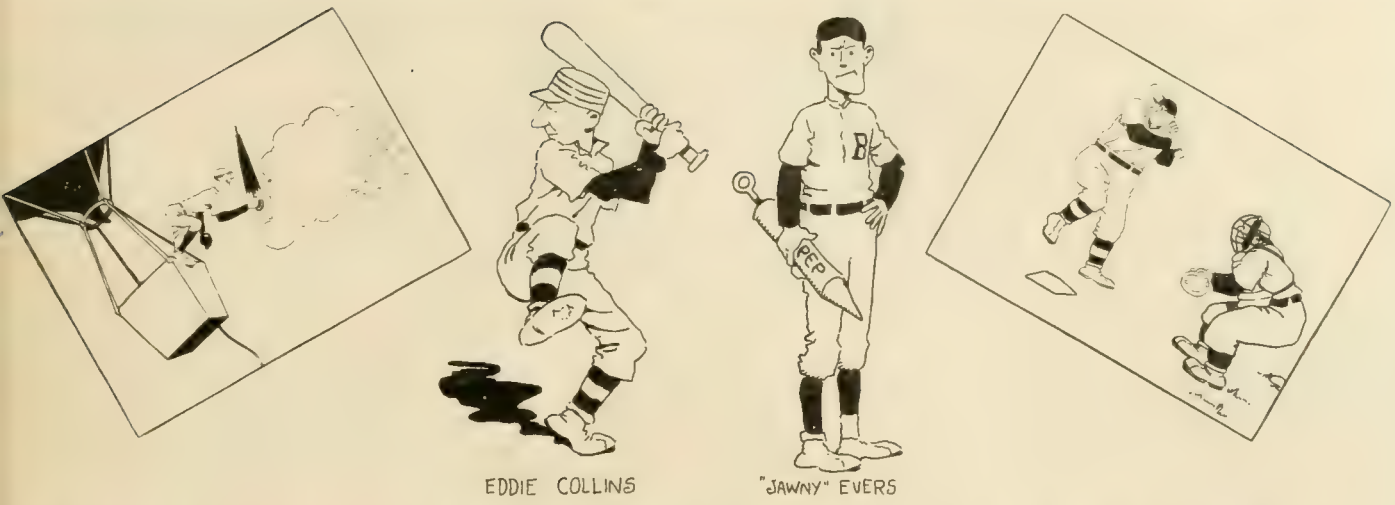

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And all other kinds of Curtains for Moving Picture Projection, White Opaque, Glass Transparent Screens for Rear Projection, Goldcloth Fibre Screens, Mirrorcloth Fibre Screens, Seamless with Stretchers or Rollers.

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Tuesday—Biograph, Edison, Essanay, Kalem, Geo. Kleine, Lubin, Columbus, Selig, Vitagraph.

Wednesday—Edison, Essanay, Kalem, Lubin, Selig, Pathe, Vitagraph.

Thursday—Biograph, Essanay, Lubin, Columbus, Selig, Vitagraph.

Friday—Biograph, Edison, Essanay, Kalem, Selig, Lubin, Vitagraph.

Saturday—Biograph, Edison, Essanay, Kalem, Lubin, Selig, Vitagraph.

BIOGRAPH.

Sept. 26—The Gold Thief (Drama).....
Sept. 28—A First Class Cook (Comedy).....
—The White Hand Society (Comedy)..
Sept. 29—The Derelicts (Special—Two Parts—Drama) .....
Oct. 1—The Spirit of Jealousy (Drama).....
Oct. 2—The Peasant's Lie (Drama).....
Oct. 3—The New Road's Mascot (Drama).....
Oct. 5—The Borrowed Cook (Drama).....
Oct. 6—Gwendolin (Special—Two Parts—Dr.).
Oct. 8—Their Little Drudge (Drama).....
Oct. 9—They Were College Boys (Comedy)..
—The Man Hunters (Comedy).....
Oct. 10—His Mother's Home (Drama).....

COLUMBUS.

Oct. 6—What Would You Do? (Comedy)....
Oct. 8—The New Apprentice (Comedy).....
—Kissing Germ (Comedy).....

EDISON.

Sept. 26—Twins and Trouble (Comedy).....
Sept. 28—Love By the Pound (Tenth of the Wood B. Wedd Series)—(Comedy)
Sept. 29—The Mystery of the Glass Tubes (Eleventh of the Chronicles of Cleek Series—Drama) .....
Sept. 30—Buster Brown Gets the Worst of It (Comedy) .....
—In a Prohibition Town (Comedy)....
Oct. 2—The Poisoned Bit (Special—Two Parts—Drama) .....
Oct. 3—A Transplanted Prairie Flower (Drama) .....
Oct. 5—Father's Beard (Comedy).....
Oct. 6—Greater Love Hath No Man (Drama)..
Oct. 7—Seth's Sweetheart (Comedy).....
Oct. 9—The Long Way (Special—Three Parts—Drama) .....
Oct. 10—A Fragment of Ash (Drama).....
Oct. 12—Buster Brown's Education (Comedy)..
George Washington Jones (Comedy)....
Oct. 13—The Letter That Never Came Out (Drama) .....
Oct. 14—Andy and the Redskins (Eleventh of the Andy Series)—(Comedy).....
Oct. 16 On the Isle of Sarne (Special—Two Parts—Comedy-Drama) .....
Oct. 17—The Case of the Vanished Bonds (Dr.)

ESSANAY.

Sept. 26—The Strategy of Broncho Billy's Sweetheart (Drama).....
Sept. 28—Sweedie's Clean-Up (Comedy).....
Sept. 29—White Lies (Drama).....
Sept. 30—The Fable of "The Adult Girl Who Got Busy" (Comedy).....
Oct. 1—Slippery Slim Gets Cured (Comedy)..
Oct. 2—Golf Champion "Chick" Evans Links With Sweedie (Special—Two Parts—Comedy) .....
Oct. 3—Broncho Billy Trapped (Western Drama) .....
Oct. 5—The Fickleness of Sweedie (Comedy)..
Oct. 6—The Verdict (Drama) .....
Oct. 7—The Fable of "The Family That Did Too Much For Nellie" (Comedy).....
Oct. 8—When Slippery Slim Met the Champion (Comedy) .....
Oct. 9—The Real Agatha (Special—Two Parts—Drama) .....
Oct. 10—Broncho Billy and the Greaser (Drama)
Oct. 12—Sweedie Learns to Swim (Comedy)...
Oct. 13—Through Eyes of Love (Drama).....
Oct. 14—The Fable of "The Author and the Dear Public and the Plate of Mush" (Comedy) .....
Oct. 15—Snakeville's Peacemaker (Comedy)....
Oct. 16—The Other Man (Special—Two Parts—Drama) .....
Oct. 17—Broncho Billy Rewarded (Drama)....

KALEM.

Sept. 26—Rory O'Moore (Drama).....
Sept. 28—The Viper (Special—Two Parts—Drama) .....
Sept. 29—Grouch, the Engineer (Drama).....
Sept. 30—The Ex-Convict (Special—Two Parts—Drama) .....
—Food For the Dogs of War (Educational) .....
Oct. 2—The Slavery of Foxicus (Comedy)....
Oct. 3—The Legend of the Amulet (Drama)..
Oct. 5—The Dancer (Special—Two Parts—Drama) .....
Oct. 6—For the Love of Mike (Comedy).....
—Hesanut Hunts Wild Game (Comedy)..
Oct. 7—The Lost Mail Sack (Special—Two Parts—Drama) .....
Oct. 9—The Tattered Duke (Comedy).....
Oct. 10—Fate's Midnight Hour (Drama).....
Oct. 12—The Girl and the Stowaway (Special—Two Parts—Comedy) .....
Oct. 13—Percy Pimpernickel—Soubrette (Com.)
Oct. 14—Seed and the Harvest (Special—Two Parts—Drama) .....
Oct. 16—Si's Wonderful Mineral Spring (Com.)
Oct. 17—From Peril to Peril (Drama).....

GEORGE KLEINE.

Aug. 25—"To Forgive, Divine" (Cines—Special—Two Parts—Drama) .....
Sept. 1—The Voice of Innocence (Cines' Special—Two Parts—Drama).....
Sept. 8—The Eyes of Genius (Cines' Special—Two Parts—Drama).....
Sept. 15—When Youth Meets Youth (Cines' Special—Two Parts—Drama).....
Sept. 22—The Master Force (Cines—Special—Two Parts—Drama) .....
Sept. 29—A Shot From Ambush (Cines—Special—Two Parts—Drama) .....
Oct. 6—The Wrecked Special (Cines—Special—Two Parts—Drama) .....

LUBIN.

Sept. 19—Pins Are Lucky (Comedy).....
—The German Band (Comedy).....
Sept. 21—An Untarnished Shield (Second of the "Beloved Adventurer" Series—Drama) .....
Sept. 22—The Wise Detectives (Comedy).....
—A Six Foot Romance (Comedy).....
Sept. 23—Toys of Fate (Special—Two Parts—Drama) .....
Sept. 24—The Triumph of Right (Special—Two Parts—Drama) .....
Sept. 25—The Investment (Drama).....
Sept. 26—Did He Save Her (Comedy).....
Between One and Two (Comedy).....
Sept. 28—The Beloved Adventurer Series No. 3—An Affair of Honor (Drama)....
Sept. 29—Jinks and The Barber (Comedy).....
—Jealous James (Comedy).....
Sept. 30—His Brother Bill (Special—Two Parts—Drama) .....
Oct. 1—His First Case (Special—Two Parts—Drama) .....
Oct. 2—The Greater Love (Drama).....
Oct. 3—On Circus Day (Comedy).....
Oct. 5—The Beloved Adventurer No. 4—An American Heiress (Drama) .....
Oct. 6—Wifie's Athletic Mamma (Comedy).....
A Hunting Absurdity (Comedy) .....
Oct. 7—The Girl at the Lock (Special—Two Parts—Drama) .....
Oct. 8—In Old Virginia (Special—Two Parts—Drama) .....
Oct. 9—The Green-Eyed Monster (Drama).....
Oct. 10—When the Ham Turned (Comedy).....
Oct. 12—The Beloved Adventurer, No. 5—The Girl from the West (Drama).....
Oct. 13—Swami Sam (Comedy).....
Neighborly Neighbors (Comedy).....
Oct. 14—The Bond of Womanhood (Special—Two Parts—Drama) .....
Oct. 15—The Impostor (Special—Two Parts—Drama) .....
Oct. 16—The Long Lane (Drama).....
Oct. 17—The Smuggler's Daughter (Comedy)..

PATHE.

Aug. 10—Typical Russian Dances (Dancing)...
—A Rousing Reception (Comedy).....
Aug. 11—The Art of the Furrier (Vocational)..
—Iron and Steel Industry (Bombay) (Educational) .....
Aug. 12—Pathe's Weekly, No. 40 (News)....
Aug. 17—Dakar, the Principal Port of Senegal, French West Africa (Travel)...
—Military Trained Dogs, Belgium (Mil.)
Aug. 18—Cairo, the Capital of Egypt (Travel).
—Uriage and Vicinity (Scenic).....
Aug. 19—Pathe's Weekly, No. 50, 1914 (News).
Aug. 24—Pathe's Daily News, No. 53, 1914 (News) .....
Aug. 24—Edible Fishes of the English Channel (Ocean) .....
Aug. 25—Rapids and Falls at Trondjen (Travel)
—Picturesque France, Lower Brittany (Travel) .....
—From Havre to Buc by Hydro-Aeroplane (Color-Travel) .....
Aug. 26—Pathe's Daily News, No. 54, 1914 (News) .....

SELIG.

Sept. 26—The Newsboy Tenor (Drama).....
Sept. 28—The Going of the White Swan (Special—Two Parts—Drama).....
Sept. 28—Hearst-Selig News Pictorial No. 61 (News) .....
Sept. 29—The Real Thing In Cowboys (Comedy-Drama) .....
Sept. 30—The Loyalty of Jumbo (Drama).....
Oct. 1—Hearst-Selig News Pictorial No. 62 (News) .....
Oct. 2—An Embarrassing Predicament (Drama)
Oct. 3—Four Minutes Late (Drama).....
Oct. 5—The Moving Picture Cowboy (Special—Two Parts—Drama) .....
—Hearst-Selig News Pictorial No. 63 (News) .....
Oct. 6—The Way of the Redman (Drama) .....
Oct. 7—The Reparation (Drama).....
Oct. 8—Hearst-Selig News Pictorial No. 64 (News) .....
Oct. 9—Jimmie the Porter (Comedy).....
—Doc Yak's Bottle (Cartoon).....
Oct. 10—Her Victory Eternal (Drama).....
Oct. 12—The Dream Girl (Special—Two Parts—Drama) .....
Oct. 12—Hearst-Selig News Pictorial No. 65 (News) .....
Oct. 13—The Mexican (Drama).....
Oct. 14—The Mysterious Beauty (Comedy).....
Oct. 15—Hearst-Selig News Pictorial No. 66 (News) .....
Oct. 16—The Man-Hater (Comedy) .....
Oct. 17—The Woman of It (Drama).....

VITAGRAPH.

Sept. 26—Hearts and Diamonds (Special—Two Parts—Comedy) .....
Sept. 28—When the Gods Forgive (Drama)....
Sept. 29—Regan's Daughter (Special—Two Parts—Drama) .....
Sept. 30—The Heart of Sonny Jim (Comedy-Drama) .....
Oct. 1—The Love of Pierre Larosse (Drama).
Oct. 2—Eats (Comedy) .....
Oct. 3—The Royal Wild West (Special—Two Parts—Comedy) .....
Oct. 5—Fisherman Kate (Comedy).....
Oct. 6—His Unknown Girl (Special—Two Parts—Drama) .....
Oct. 7—Kill or Cure (Comedy).....
Oct. 8—The Loan Shark King (Drama).....
Oct. 9—Josie's Legacy (Comedy) .....
Oct. 10—The Rose and the Thorn (Special—Two Parts—Drama) .....
Oct. 12—Midst Woodland Shadows (Drama)...
Oct. 13—Marcea, the Foster Mother (Special—Two Parts—Drama) .....
Oct. 14—The Peacemaker (Comedy).....
Oct. 15—His Dominant Passion (Drama).....
Oct. 16—Fatty's Sweetheart (Comedy).....
Oct. 17 The Girl in the Case (Special—Two Parts—Drama) .....

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INDEPENDENT RELEASE DATES

AMERICAN.
Sept. 28—A Modern Rip Van Winkle (Two Parts—Drama)
Sept. 30—The Ingrate (Two Parts—Drama)...
Oct. 5—Daphnia (Two Parts—Drama).....
Oct. 7—Billy's Rival (Drama).....
Oct. 12—Jail Birds (Two Parts—Society Dr.)..
Oct. 14—Down by the Sea (Drama).....

BEAUTY.
Sept. 21—Caught in a Tight Pinch (Comedy-Drama)
Sept. 29—The Legend of Black Rock (Drama).
Oct. 6—Nieda (Drama)
Oct. 13—Winsome Winnie (Comedy-Drama)...

"101" BISON.
Sept. 26—"Richelieu," (Four Parts—Drama)...
Oct. 3—Love and Baseball (Two Parts—Drama)
Oct. 10—The Phantom Light (Two Parts—Drama)
Oct. 17—Monsieur Bluebeard (Two Parts—Dr.)

BRONCHO.
Oct. 14—End of the Alley (Two Parts—Drama)
Oct. 21—Shorty and Sherlock Holmes (Two Parts—Drama)
Oct. 28—The Golden Goose (Two Parts—Dr.)..

CRYSTAL.
Sept. 29—Charlie's Smoke (Comedy).....
—Belmont Butts In (Comedy).....
Oct. 6—Liferitis (Comedy)
Oct. 13—Oh You Gypsy Girl (Comedy).....
—Some Collectors (Comedy).....

DOMINO.
Oct. 15—Jimmy (Two Parts—Drama).....
Oct. 22—The Power of the Angelus (Two Parts—Drama)
Oct. 29—Eric the Red's Wooing (Two Parts—Drama)
Nov. 5—In Old Italy (Two Parts—Drama)....

ECLAIR.
Oct. 4—The Man Who Came Back (Western Drama)
Oct. 7—The Line Rider (Two Parts—Western—Drama)
Oct. 11—Cupid Victor (Comedy).....
Oct. 14—The Squatter (Three Parts—Western Drama)
Oct. 18—The Quarrel (Western Drama).....

FRONTIER.
Oct. 4—Four Days (Drama).....
Oct. 11—Dolly's Deliverance (Western—Drama)
Oct. 18—In the Hollow of an Oak (Drama)....

GOLD SEAL.
Sept. 29—The Trey o' Hearts Series No. 9 (As the Crow Flies) (Two Parts)
Oct. 6—The Trey O' Hearts, Episode No. 10 (Steel Ribbons) (Two Parts—Drama)
Oct. 13—Trey o' Hearts, Episode No. 11, "The Painted Hills" (Two Parts—Drama)

IMP.
Oct. 5—Shadows (Two Parts—Drama).....
Oct. 8—Universal Boy, in Rural Adventures (Juvenile Comedy).....
Oct. 12—Mary's Convert (Drama).....
Oct. 15—The Futility of Revenge (Two Parts—Drama)

JOKER.
Oct. 7—The Base Ball Fans of Fansville (Comedy)
Oct. 10—Cruel, Cruel World (Comedy).....
Oct. 14—On Again, Off Again, Finnigan (Com.)
Oct. 17—Across the Court (Comedy).....

KAY BEE.
Oct. 2—One of the Discard (Two Parts—Drama)
Oct. 9—The Sheriff of Muscatine (Two Parts—Drama)
Oct. 16—The Word of His People (Two Parts—Drama)
Oct. 23—The Spark Eternal (Two Parts—Drama)
Oct. 30—The Worth of a Life (Two Parts—Dr.)

KEYSTONE.
Sept. 26—Fatty's Debut (Comedy).....
Sept. 28—Hard Cider (Comedy).....
Oct. 1—Killing of Horace (Comedy).....
Oct. 3—Fatty Again (Comedy).....
Oct. 5—Their Ups and Downs (Comedy).....
Oct. 8—Hello Mabel (Comedy).....
Oct. 10—Their Love Pangs (Comedy).....
Oct. 12—The Anglers (Comedy).....

KOMIC.
Sept. 27—Bill Manages a Prize Fighter (No. 7) (Comedy)
Oct. 4—The Million Dollar Bride (Comedy)..
Oct. 11—Bill Spoils a Vacation (No. 8) (Comedy)
Oct. 18—Dizzy Joe's Career (Comedy).....

MAJESTIC.
Oct. 4—Out of the Air (Two Parts—Drama).
Oct. 6—The Unpainted Portrait (Drama).....
Oct. 11—The Sands of Fate (Two Parts—drama)
Oct. 13—The Warning (Comedy-Drama).....
Oct. 16—Back to the Kitchen (Comedy-Drama)
Oct. 18—For Her Father's Sins (Two Parts—Drama)

NESTOR.
Oct. 2—Out of the Frying Pan (Comedy)....
Oct. 7—The Old Bell Ringer (Drama).....
Oct. 9—He Never Said a Word (Comedy).....
Oct. 14—No Release This Week.....
Oct. 16—The Way of Life (Drama).....

POWERS.
Oct. 2—The Actress (Drama).....
Oct. 9—The Mayor's Manicure (Comedy-Drama)
Oct. 16—The Padrone's Ward (Two Parts—Western Drama)

PRINCESS.
Sept. 25—The Final Test (Drama).....
Oct. 2—The Balance of Power (Drama).....
Oct. 9—The One Who Cared (Drama).....
Oct. 16—The Touch of a Little Hand (Drama).

RELIANCE.
Oct. 3—The Wireless Voice (Two Parts—Drama)
Oct. 5—Our Mutual Girl, No. 38 (Topical).....
Oct. 7—The Badge of Office (Western—Drama).
Oct. 10—The Tardy Cannon Ball (Two Parts—Drama)
Oct. 12—Our Mutual Girl, No. 39 (Topical)....
Oct. 14—Bad Man Mason (Western Drama)....
Oct 17—The Revenue Officer's Deputy (Two Parts—Western Drama).....

REX.
Oct. 4—The Pipes of Pan (Two Parts—Drama)
Oct. 8—A Law Unto Herself (Two Parts—Drama)
Oct. 11—Virtue Its Own Reward (Two Parts—Drama)
Oct. 15—Her Life's Story (Drama).....
Oct. 18—Kid Regan's Hands (Two Parts—Dr.).

ROYAL.
Sept. 26—Scarecrow (Comedy)
Oct. 3—Cousin Billy (Comedy)
Oct. 10—The Pet of the Petticoats (Comedy)..
Oct. 17—(Title Not Yet Announced).....

STERLING.
Oct. 5 Myers Mistake (Comedy)
Oct. 8—Hypnotic Power (Comedy).....
Oct. 12—The Close Call (Juvenile Comedy)....
Oct. 15—Heinie's Outing (Comedy).....

THANHOUSER.
Oct. 4—A Dog's Love (Drama).....
Oct. 6—The Cripple (Two Parts—Drama).....
Oct. 9—The Benevolence of Conductor 786 (Comedy)
Oct. 11—The Rescue (Drama)
Oct. 13—The Diamond of Disaster (Two Parts—Drama)
Oct. 18—Left in the Train (Comedy-Drama)...

UNIVERSAL IKE.
Sept. 29—The Shack Next Door (Comedy)....
Oct. 6—The Neglected Wife (Comedy).....
Oct. 13—Mary Green's Husband (Comedy).....
—An Educational Subject on the Same Reel

VICTOR.
Sept. 28—The Proof of a Man (Drama).....
Oct. 2—The Rock of Hope (Two Parts—Drama)
Oct. 5—Disillusioned (Drama)
Oct. 9—The Woman Who Won (Two Parts—Drama)
Oct. 12—His Father's Son (Two Parts—Drama)
Oct 16—The Funny Mr. Dingkem (Comedy)..

FEATURES.

ALCO FILM CORP.
Oct. 5—The Nightingale (All Star—Five Parts—Drama)
Oct. 12—The Ragged Earl (Popular Plays and Players—Drama)
Oct. 19—The Key to Yesterday (Favorite Players—Four Parts—Drama)
Oct. 26—Michael Strogoff (Popular Plays & Players—Five Parts—Drama)

APEX.
Sept.—Queen of the Counterfeiters (Four Parts—Drama)
Oct.—Called to the Front; or Europe at War (Three Parts—Drama)

BOSWORTH, INC.
Sept. 14—Burning Daylight.....
Oct. 1—The Pursuit of the Phantom (Drama)..

BOX OFFICE ATTRACTIONS CO.
Sept. 28—Fighting the World (Five Parts—Drama)
Sept. 28—The Square Triangle (Three Parts—Drama)
October—Life's Shop Window (Drama).....

CALIFORNIA M. P. CORP.
September—Salomy Jane (Drama).....

CELEBRATED PLAYERS FILM CO.
Oct. 1—Sealed Orders (Seven Parts—Drama)

COSMOFOTOFILM CO.
August—What a Woman Will Do (Four Parts—Drama)
Sept.—England's Menace (Three Parts—Drama)

COSMOS FEATURE FILM CORP.
Oct. 15—Lena Rivers (Drama)

ECLECTIC.
Oct.—Colonel Heezaliar, in the Wilderness (Comedy)
Oct.—The Colonel's Wife (Three Parts—Drama)
Oct.—War Stricken Louvain (Topical).....
October—A Prince of India (Four Parts—Dr.)
October—In Soak (Comedy).....
October—Max Has the Boxing Fever (Comedy)—Picturesque Lake Dhal (British-India) (Scenic)

FAMOUS PLAYERS.
Sept. 10—The Unwelcome Mrs. Hatch (Four Parts—Drama)
Sept. 21—Such a Little Queen (Five Parts—Drama)
Oct. 5—Marta of the Lowlands (Five Parts—Drama)

FEATURE PHOTOPLAY CO.
September—The King's Defence (Drama).....

GAUMONT.
August—War (Drama)

GEORGE KLEINE.
September—Vendetta (Five Parts—Drama)...
Sept.—The Lion of Venice (Six Parts—Drama).
October—The Naked Truth (Five Parts—Dr.)..

HECTOR FILM CORP.
Sept.—Born Again (Five Parts—Drama).....

HEPWORTH-AMERICAN.
September—Creatures of Clay (Three Parts—Drama)
October—Dr. Fenton's Ordeal (Two Parts—Dr.)

LASKY.
Sept. 17—The Making of Bobby Burnit (Four Parts—Drama)
Oct. 12—Where the Trail Divides (Five Parts—Drama)

LIFE PHOTO FILM CORP.
September—Captain Swift (Five Parts—Drama).....

PLAYGOERS FILM CO.
Oct.—The Great Diamond Robbery (Six Parts—Drama)

PICTURE PLAYHOUSE FILM CO., INC.
Sept. 5—The Mystery of the Poison Pool (Five Parts..
Drama)
Sept. 10—Desperado of Panama (Three Parts—Drama)
Sept. 17—Lure of the Yukon (Three Parts—Drama)..

RENOWNED PLAYERS.
Sept.—A Great Mistake (Five Parts—Drama).

SAWYER.
Sept.—Tyranny of the Mad Czar (Four Parts—Drama)
Sept.—Doc (Four Parts—Drama)
Oct.—Thirty Minutes in Melodrama (Two Parts—Comedy)
Oct.—The Factory Magdalen (Four Parts—Drama)
Oct.—The Volunteer Parson (Four Parts—Drama)
Oct.—The Detective Queen (Four Parts—Drama)

THE PREMIER FEATURE FILM CO., INC.
Sept.—Across the Pacific (Five Parts—Drama).
Sept.—The Dancer and the King (Five Parts—Drama)

WARNER'S FEATURES.
September—Alone in New York (Five Parts—Drama)
Sept.—The Price of Crime (Three Parts—Drama)
October—Hunted Down (Drama).....
October—In the Duke's Power (Drama).....

WORLD FILM CORP.
Sept. 28—Mother (Four Parts—Drama)
Oct. 5—A Gentleman from Mississippi (Five Parts—Drama)
Oct. 12—The Man of the Hour (Five Parts—Drama)

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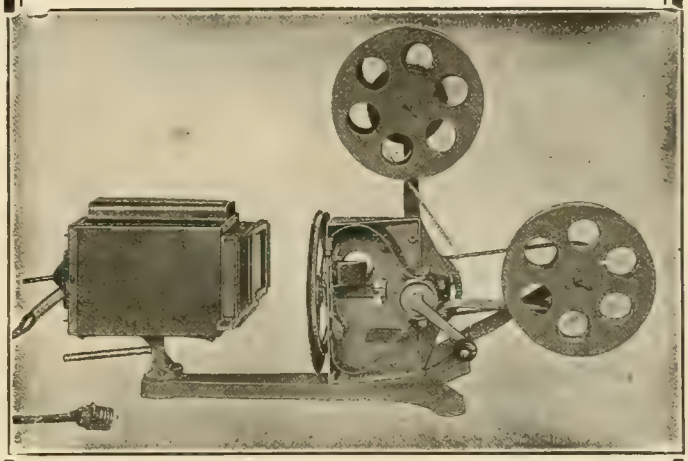

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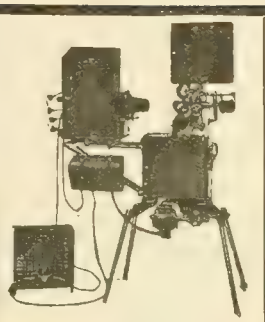

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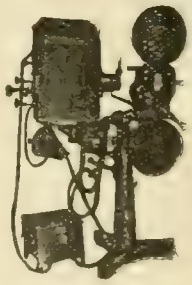

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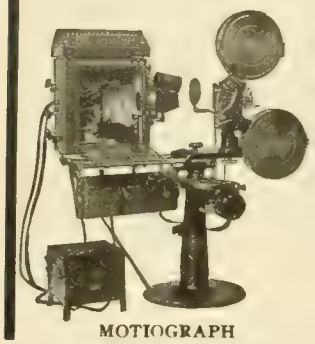

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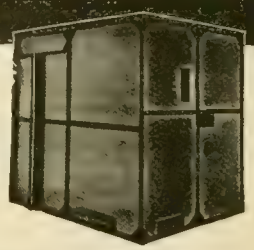

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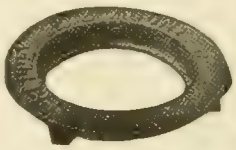

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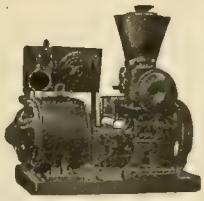

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HIS MOTHER'S TRUST (1 Reel). Release date Tuesday, Sept. 29.—Not entirely up to Majestic standard in detail of production, but a strong story featuring Robert Harron.

OUT OF THE AIR (2 Reels). Release date Sunday, Oct. 4.—One of the most thrilling pictures we ever have seen. The hero drops from a flying aeroplane to a moving train, both going 60 miles an hour—a marvelous feat never before attempted.

THE UNPAINTED PORTRAIT (1 Reel). Release date Tuesday, Oct. 6.—An exceedingly well produced, strongly interesting society drama.

SANDS OF FATE (2 Reels). Release date Sunday, Oct. 11.—A fairly well produced story of the great American desert; not one of the best, but nevertheless featuring Dorothy Gish and Robert Harron in an interesting story.

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RELEASED OCTOBER 12—TWO REELS

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Hearst-Selig News Pictorial

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Showing latest news pictures from the European war.

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A typical Selig Western drama, depicting the tale of a courageous revenge.

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RELEASED OCTOBER 14—ONE REEL

A laughable Selig farce-comedy, picturing the misadventures of a gullible young swain in search of a sweetheart.

Hearst-Selig News Pictorial

RELEASED OCTOBER 15—ONE REEL

Big war pictures direct from European battlefields.

The Man-Hater

RELEASED OCTOBER 16—ONE REEL

A boisterous Selig farce-comedy, showing how Cupid juggles the resisting hearts of human kind. Full of comical scenes and big laughs.

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An extraordinary Selig psychological drama, depicting a startling vision of love in the primitive age.

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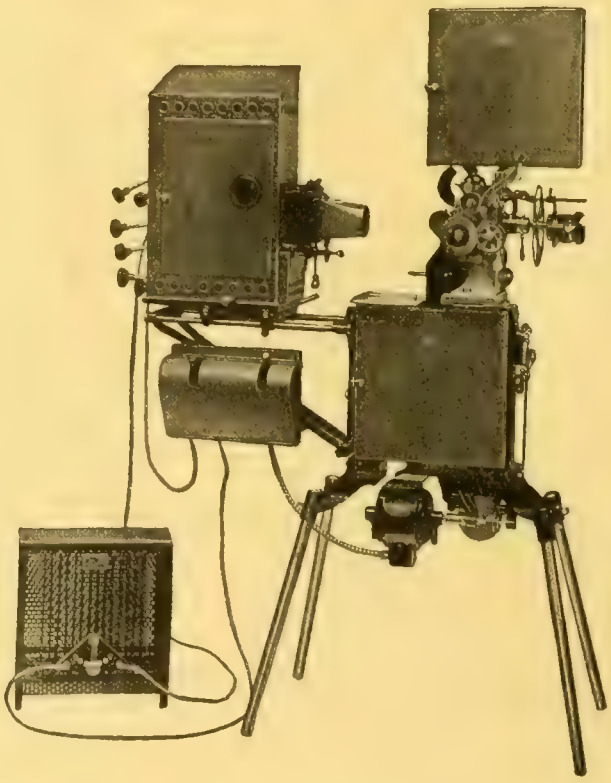

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NICHOLAS POWER COMPANY

NINETY GOLD STREET NEW YORK CITY

Vol. 22, No. 3 October 17, 1914 Price 10 Cents

H. E. HOFFMAN.

MOVING PICTURE WORLD

THE FILM INDEX

EXHIBITORS' GUIDE

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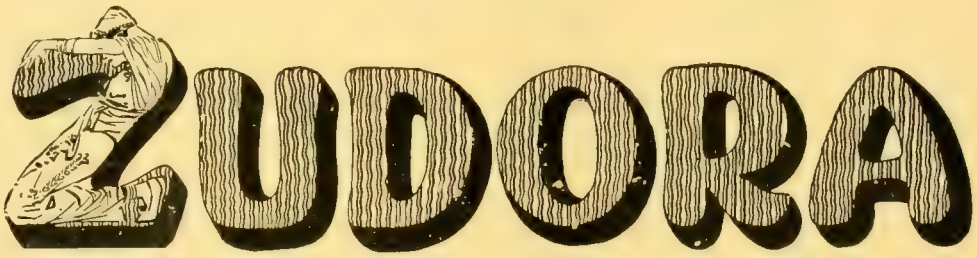
Telephone Madison Square 3510

Announcement—

THIS announces the coming of another great Thanhouser serial story to follow The Million Dollar Mystery in the leading theatres and in 500 prominent newspapers.

Watch for



Thanhouser's Greatest Photoplay

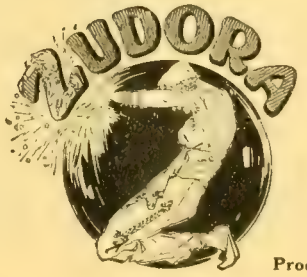
This new production will be a revelation of Hindu mysticism and science. It will portray mechanical effects never before seen at the movies. It is alive with thrills—SENSATIONS. Zudora is the masterful creation of Daniel Carson Goodman—famous author, philosopher, scientist and originator of the modern school of realism in motion pictures.

It has been novelized by Harold MacGrath for the newspapers. The story will be complete in 20 episodes. A two-reel episode will be released EACH WEEK starting November 23.

Write for Booking Information

Exhibitors who profited by the overwhelming success of The Million Dollar Mystery will be quick to realize the value of this new attraction—ZUDORA. Applications are now being received. Rush yours in AT ONCE if you wish to secure this headliner. Write to

Thanhouser Syndicate Corporation
71 West 23rd Street, New York City



Produced by

Thanhouser Film Corporation

New Rochelle, N. Y.

Producers of The Million Dollar Mystery

KAY-BEE

KEYSTONE

BRONCHO

KAY-BEE

One Two-Part Photoplay a Week

Friday, Oct. 16—The Word of His People.

Friday, Oct. 23—The Spark Eternal.

Friday, Oct. 30—The Worth of a Life.

KEYSTONE

Three a Week

Monday, Oct. 12—The Anglers.
Thursday, Oct. 15—High Spots on Broadway.
Saturday, Oct. 17—Zip, the Dodger.
Monday, Oct. 19—Dash, Love and Splash—Santa Catalina Islands.

The Keystone Co. in the very near future will release a multiple reel comedy every other week in addition to the regular releases.

BRONCHO

One Two-Part Photoplay a Week

Wednesday, Oct. 14—The End of the Galley.

Wednesday, Oct. 21—Shorty and Sherlock Holmes.

Wednesday, Oct. 28—The Golden Goose.

DOMINO

One Two-Part Photoplay a Week

Thursday, Oct. 15—Jimmy.

Thursday, Oct. 22—The Power of the Angelus.

Thursday, Oct. 29—Eric the Red's Wooing.

Released Exclusively Through the Mutual Film Corporation

PENNANTS—Beautiful bright colored pennants of the four brands can be had by sending to the PUBLICITY DEPT. 35 cents for one, $1.25 for set of four.

PHOTOS—8 x 10 photos of our players can be had by sending to the PUBLICITY DEPT. 15 cents for one, 50 cents for set of four, $1.00 for set of eight.

Keystone Mabel in Four Poses 50 Cents

New York Motion Picture Corporation

FORTY-SECOND ST. and BROADWAY, Longacre Building, NEW YORK

DOMINO

Philadelphia!

The Phenomenal Growth of the Universal

—There are 180 theatres in Philadelphia.

—EIGHTY-SIX of these are being supplied with Universal service.

—You know what the opposition is. It includes the General, the Mutual, Warner's, the Famous Players and DOZENS of smaller feature exchanges. All told they divide about 53 per cent. of the business among them. All the rest (about 47 per cent., nearly half of the whole) is Universal!

—Great heavens, man! What further evidence do you want? What could be a more crushing argument in favor of the Universal's infinite superiority?

—Don't blind yourself to FACTS. Don't go against the stream. Don't crawl against the current when it is so much easier to get in the swim WITH THE CURRENT.

—Watch for further facts about the phenomenal growth of the Universal. Then put on your thinking cap and T-H-I-N-K !

Watch for more facts next week !

UNIVERSAL FILM MANUFACTURING CO.

"LARGEST FILM MANUFACTURING CONCERN IN THE UNIVERSE."

1600 BROADWAY, NEW YORK **CARL LAEMMLE, President**

Montreal!

The Phenomenal Growth of the Universal

—There are 95 theatres in Montreal and its suburbs.

—Of this number the UNIVERSAL CANADIAN FILM EXCHANGE is supplying 41 with Universal service! Think of it! The Universal is doing **nearly half** of the entire business in that territory in the face of competition which comprises the Mutual, the General, the Famous Players, Warner's and about 20 smaller feature companies!

—Forty-one out of ninety-five are Universal. The remaining 54 are divided among the COMBINED COMPETITORS !

—This is one of the greatest sensations in the film business. AND MORE TO COME.

Watch next week !

UNIVERSAL FILM MANUFACTURING CO.

"LARGEST FILM MANUFACTURING CONCERN IN THE UNIVERSE."

1600 BROADWAY, NEW YORK **CARL LAEMMLE, President**

Harry Myers!

His First Universal Release Makes Unprecedented Hit

—We're simply snowed under with wires of congratulation !

—On "ROCK OF HOPE," that first HARRY MYERS' VICTOR, we released last week! Almost every Universal exchange in the country has fired in its telegram of praise—praise for Myers' work, for Miss Theby's work, for Mr. Shaw's work, **for our enterprise in securing 'em,** and for a better picture than these stars ever produced before they came to Universal. "ROCK OF HOPE" MADE A SMASHING, INSTANTANEOUS, **COMPLETE** HIT !

—So watch for the **second Harry Myers' Victor.** Out Friday, October 23rd, under the name of "The Bride of Marblehead" with Myers and his ex-Lubin co-stars—Rosemary Theby and Brinsley Shaw—again. And a totally different kind of drama than "Rock of Hope." ***It has the greatest explosion at sea you ever saw in a picture.*** **Watch, watch, watch !**

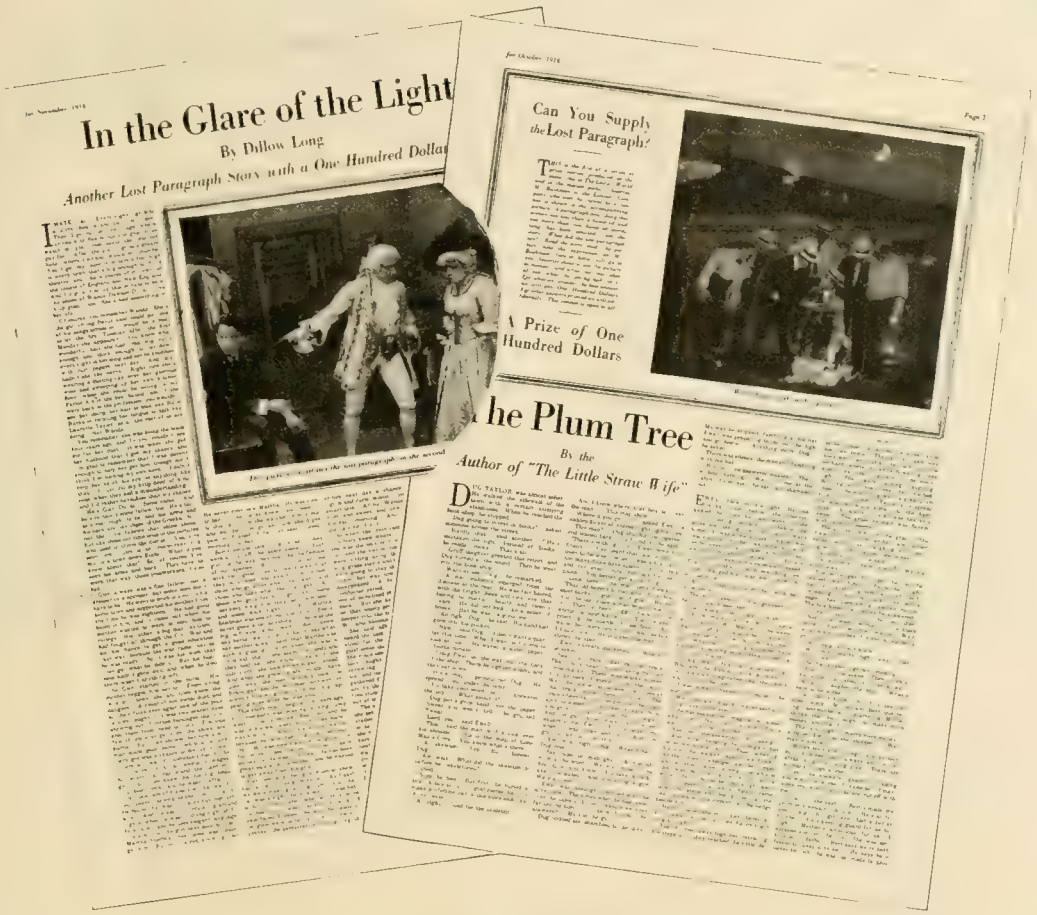
—**Watch for MARY FULLER** in her first Victor, "The Witch Girl," two-reel masterpiece of **Friday, October 30.** It will pack your house to suffocation. Order the posters right now!

—Watch for L-KO's crazy—funny "Love and Surgery" (another first release, out Sunday, October 25) with Billy Ritchie and Pathe Lehrman, **and weep for the exhibitor who's without the Universal comedies !**

UNIVERSAL FILM MANUFACTURING CO.

"LARGEST FILM MANUFACTURING CONCERN IN THE UNIVERSE"

1600 BROADWAY, NEW YORK CARL LAEMMLE, President


In the Glare of the Light
By Dillon Long
Another Lost Paragraph Story with a One Hundred Dollar
Can You Supply the Lost Paragraph?
A Prize of One Hundred Dollars
he Plum Tree
By the
Author of "The Little Straw Wife"

Lost---a Paragraph

in each of these stories in

THE LADIES' WORLD

Millions of "Ladies' World" readers are following the story each month. Millions of them are trying to find the missing paragraph each month. They want to earn

One Hundred Dollars Reward!

They know they can find it in your theatre if you are booking this most unique and very remarkable series of Essanay feature pictures.

Every month a different "Ladies' World" story with prize offers.
Every month the three-reel Essanay feature containing the lost paragraph.
Every month a sure fire hit.

GET IN ON THE MONEY THAT IS OFFERED YOU BY

THE LADIES' WORLD---ESSANAY

ESSANAY

Six - A

G. M. ANDERSON

Three Big Laughs

Three Big Thrills

MARGUERITE CLAYTON

Released Monday, October 19

"She Landed a Big One"

(Sweedie, the Fisherman's Daughter)

Sweedie "shows up" her father as a fisherman.

Released Tuesday, October 20

"Mother O' Dreams"

A stirring drama in which an orphan's dreams of luxuries and a mother's love suddenly become a reality.

Released Wednesday, October 21

THE FABLE OF

"The Long Range Lover and the Lollypalooze"

By GEORGE ADE

How a love-sick lawyer found a Lemon done up in a most attractive Package.

Released Thursday, October 22

"Slippery Slim, the Mortgage and Sophie"

Slippery Slim, the Justice of Peace, marries Mustang and a real comedy results.

Released Friday, October 23

"The Private Officer"

(In 2 Acts)

A romantic and spectacular drama of army life. Adapted from The Munsey Magazines. Featuring FRANCIS X. BUSHMAN.

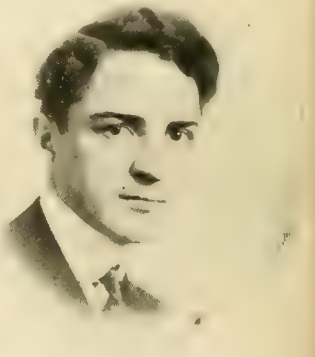
Released Saturday, October 24

"Broncho Billy—Favorite"

A thrilling Western drama, featuring G. M. ANDERSON.

FRANCIS X. BUSHMAN

First to Standardize Photoplays



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ESSANAY FILM

Laboratory and Studios, 1333 Argyle St., Chicago. Downtown Offices 521 First

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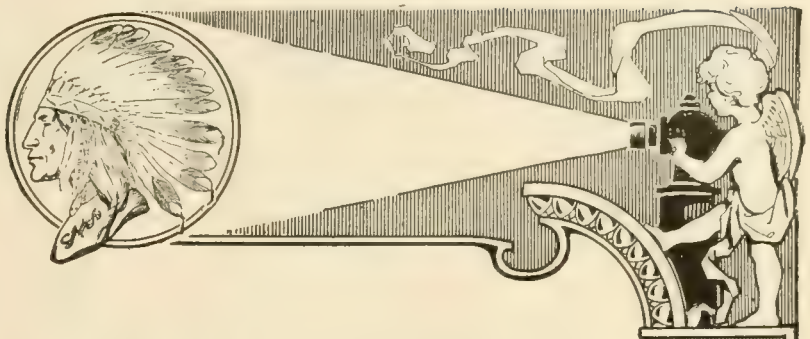

FRANCIS X. BUSHMAN

IS PRESENTED IN

"In the Glare of the Lights"

AND

"THE PLUM TREE"

The man who was voted the world's most popular photoplayer is at his best in these two tremendous dramas, the first of ESSANAY'S prize mystery dramas. "The Plum Tree" (in 3 acts) was released Sept. 18. Exhibitors write that it is breaking all their records for them. "In the Glare of the Lights" (in 3 acts) is booked for release Oct. 17. IT IS ANOTHER WINNER. Both these thrilling plays are produced in conjunction with the complete short stories published in the October and November issues of THE LADIES' WORLD MAGAZINE. In each story a paragraph is missing. LARGE PRIZES ARE OFFERED FOR THE BEST WRITTEN MISSING PARAGRAPH. FIVE MILLION READERS of the magazine will demand to see the film dramas in order to solve the mystery.

BOOK THEM NOW

Released through the feature department of the GENERAL FILM CO.

"One Wonderful Night"

(IN FOUR ACTS)

is "packing 'em in" all over the country. It is called "one wonderful picture." FEATURING FRANCIS X. BUSHMAN.

"Blood Will Tell"

(IN THREE ACTS)

The climax of romantic Colonial dramas. Critics call it "one of the best photoplays ever produced."

"The Good-for-Nothing"

(IN FOUR ACTS)

Features G. M. ANDERSON, the most picturesque of all photoplay stars. The drama is one of gripping intensity.

"Ambushed"

(IN THREE ACTS)

Another of those ESSANAY successes abounding in mystery and adventure which delight any audience.

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THE UNWELCOME MRS. HATCH	HENRIETTA CROSMAN
SUCH A LITTLE QUEEN	MARY PICKFORD
MARTA OF THE LOWLANDS	MME. BERTHA KALICH
WILDFLOWER	MARGUERITE CLARK

These productions have been recorded in the annals of the industry as distinctive film achievements.

FORTHCOMING ATTRACTIONS:

THE COUNTY CHAIRMAN — MACLYN ARBUCKLE
Henry W. Savage's comedy drama triumph, by GEORGE ADE
Released October 26th

HIS LAST DOLLAR — DAVID HIGGINS
The famous racing play, with the star in his original role
Released October 29th

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The noted play of theatrical life by Margaret Mayo
Released November 2nd

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H. A. Du Souchet's famous comedy
Released November 9th

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The master-work of the distinguished dramatist, CLYDE FITCH
Released November 12th

ARISTOCRACY — TYRONE POWER
The dramatic success of two decades, by BRONSON HOWARD
Released November 26th

MRS. BLACK IS BACK — MAY IRWIN
The distinguished comedienne's foremost comedy success, by GEORGE V. HOBART
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A genuine and delightful surprise—a Pickford classic
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PROGRAM

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FORTHCOMING ATTRACTIONS—(Continued)

PRODUCTIONS: ARTISTS:

SOLD — **PAULINE FREDERICK**
The great emotional drama, Pauline Frederick's first film appearance
Released December 28th

THE MILLION — **EDWARD ABELES**
Second Famous Players-Savage production
Released December 31st

THE CONSPIRACY — **JOHN EMERSON**
The dramatic triumph of the last theatrical season, with its original star
Released January 7th

THE CRUCIBLE — **MARGUERITE CLARK**
The powerful and world-famous story by MARK LEE LUTHER
Released January 18th

THE DANCING GIRL — **FLORENCE REED**
The celebrated emotional drama by HENRY ARTHUR JONES
Released January 25th

MISTRESS NELL — **MARY PICKFORD**
The renowned romantic play by GEO. C. HAZELTON, JR.
Released February 1st

THE LOVE ROUTE — **HAZEL DAWN**
The recent successful dramatic romance
Released February 4th

HER TRIUMPH — **GABY DESLYS**
The celebrated international star's first and exclusive film appearance
Released February 8th

THE SIGN OF THE CROSS — **WILLIAM FARNUM**
A stupendous and spectacular film version of WILSON BARRETT'S immortal drama
Released February 21st (Lent.)

THE COMMANDING OFFICER — **JULIAN L'ESTRANGE**
An adequate representation of the great military drama
Released February 25th

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In association with the Famous Players Film Co.
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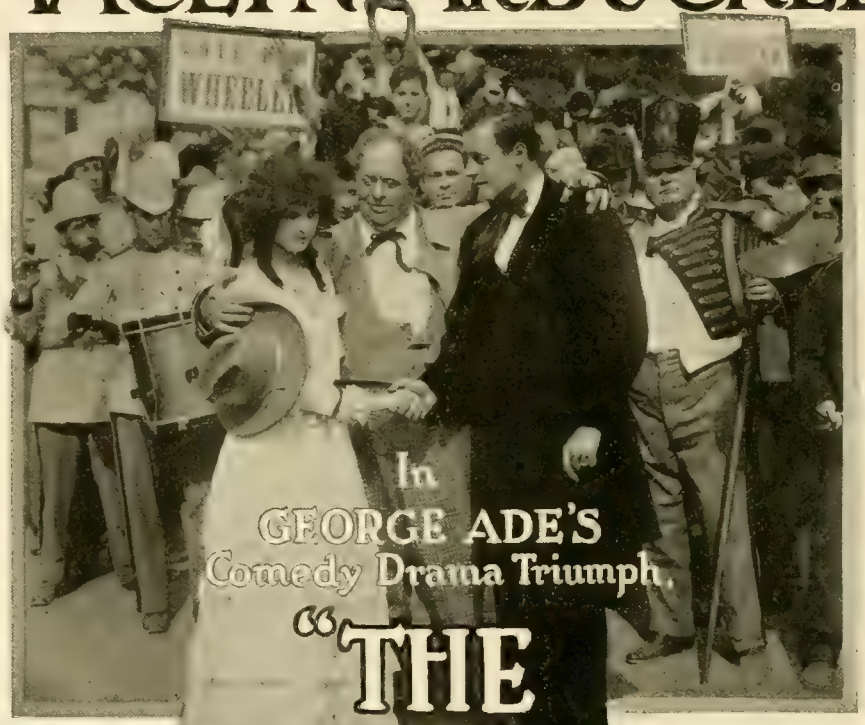
MACLYN ARBUCKLE



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In Five Reels,

For many years conceded to be the greatest stage contribution to American humor

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in

"The Hoosier Schoolmaster"

(Five Reels)
By Edward Eggleston

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WRITE OR WIRE FOR RESERVATIONS

Attractive paper consisting of three one-sheet, two three-sheet, one six-sheet and one twenty-four-sheet.

Aside from "Uncle Tom's Cabin" and "Les Miserables," "The Hoosier Schoolmaster" is probably more widely read by the American public than any other novel.

The production of the film version of this work is thoroughly in keeping with the greatness of the subject.

M. DE LA PARELLE, Producer
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DECEMBER

7 THE GHOST BREAKER with H. B. Warner

14 THE MAN FROM HOME with Charles Richman
In Association with Liebler Co.

24 CAMEO KIRBY with Dustin Farnum
In Association with Liebler Co.

JANUARY

4 THE GOVERNOR'S LADY All-Belasco Cast
In Association with David Belasco

11 THE GIRL OF THE GOLDEN WEST All-Belasco Cast
In Association with David Belasco

21 THE GOOSE GIRL Special All-Star Cast of Players

28 MERELY MARY ANN All-Star Cast
In Association with Liebler Co.

FEBRUARY

15 WARRENS OF VIRGINIA Star Announced Later
In Association with David Belasco

18 THE COUNTRY BOY Special All-Star Cast of Players

MARCH

1 THE WOMAN Star Announced Later
In Association with David Belasco

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Reveals a continued desire to achieve a goal of artistry and productive thoroughness heretofore not attempted by any producers.

SEPTEMBER

7 THE VIRGINIAN with Dustin Farnum
NOW PLAYING

17 The MAKING of BOBBY BURNIT with Edward Abeles
NOW PLAYING

OCTOBER

15 WHERE THE TRAIL DIVIDES with Robert Edeson

22 WHAT'S HIS NAME with Max Figman

NOVEMBER

5 READY MONEY with Edward Abeles

16 ROSE OF THE RANCHO with Bessie Barriscale and Belasco Cast
In Association with David Belasco

12 THE RINGMASTER with Theodore Roberts

Original Policy of One Production a month relegated to the discard by popular public demand which now calls for twenty-eight LASKY productions during the forthcoming Paramount Year.

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18. DENVER—Will open later.
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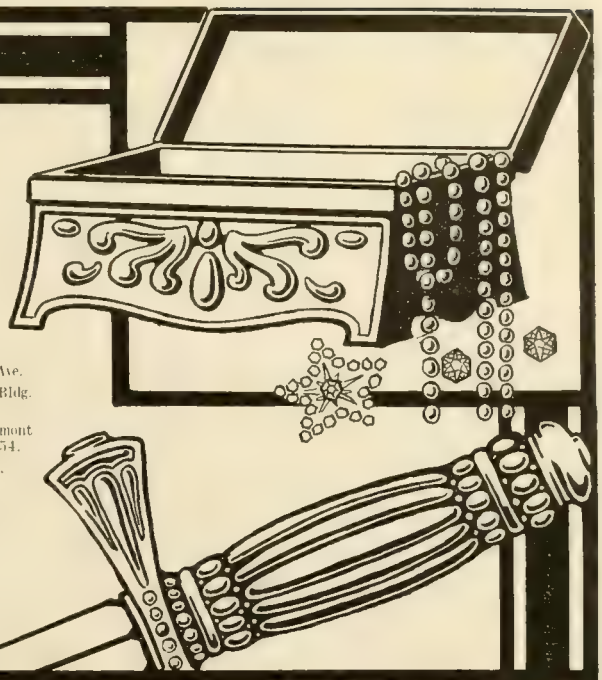

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"O.K."	"	**Canyon**	"
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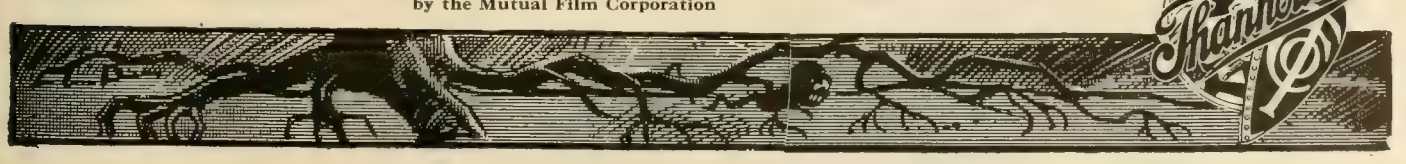

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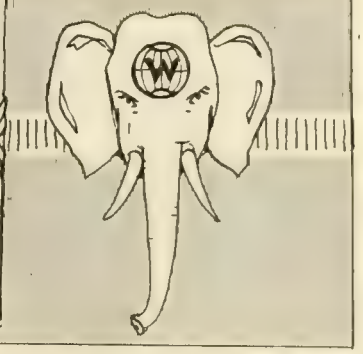

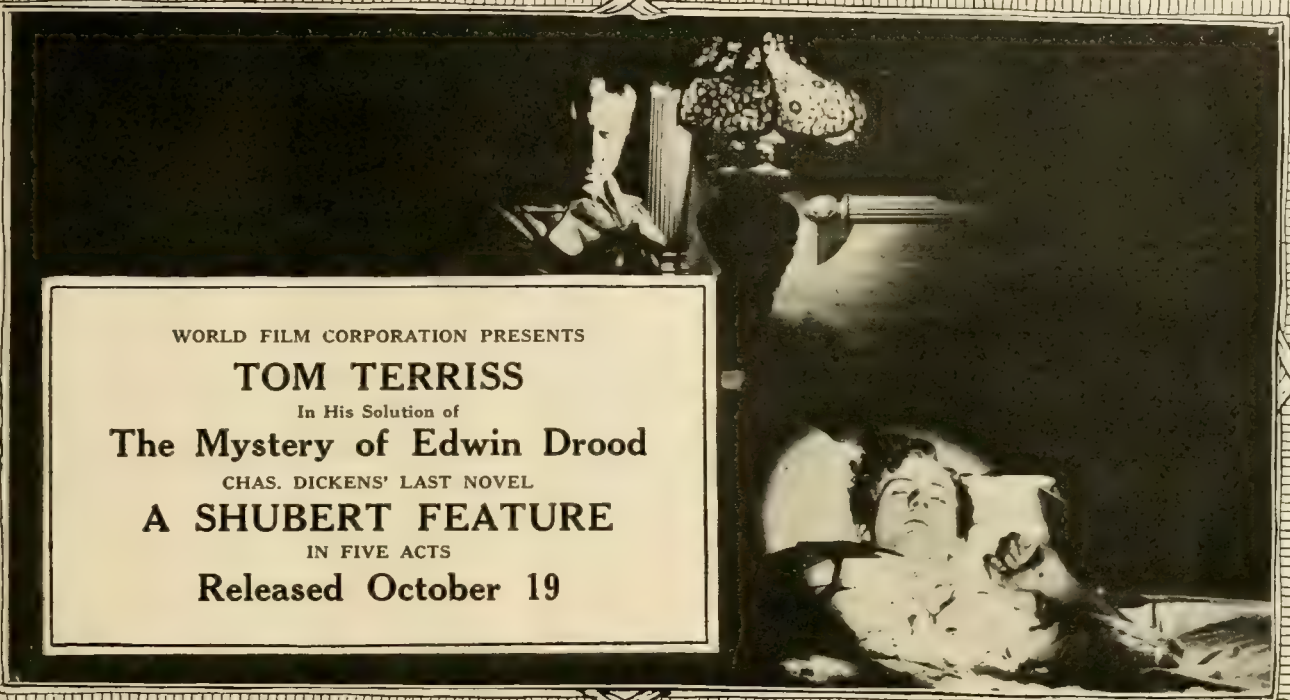

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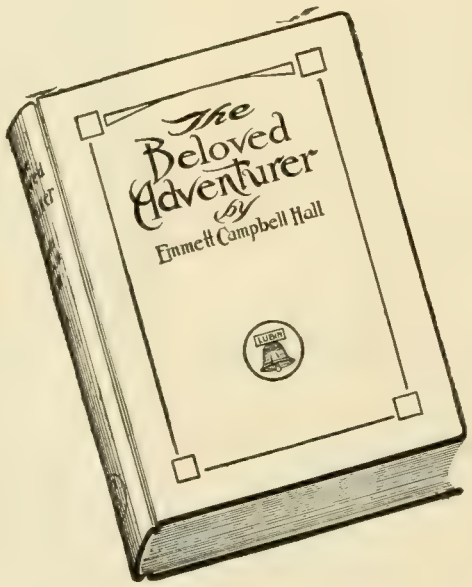

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Grace Gilchrist made one last appeal, and then realizing that she would have to make her way in the world, decided to impress Gilchrist with his responsibility by leaving the baby girl for him to care for. She crept into his quarters and left the sleeping child on his bed, pinning a note on her sleeve saying that he would have to provide for her until she could secure a position.

How the baby became the care of a comrade "Bootles" and how he eventually proposed to Grace is the most interesting part of the plot. **In two parts. 2,000 ft. To be released Friday, Oct. 23rd.**

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Wednesday, October 21st	**TWO'S COMPANY**	1,000 ft. Drama
Friday, October 23rd	**BOOTLES' BABY**	2,000 ft. Drama
Saturday, October 24th	**BUSTER BROWN'S UNCLE**	500 ft. Comedy
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"Mareea, the Foster Mother"

Two-Part Drama .....TUESDAY, OCTOBER 13

Her love for others and her unselfish interest in them, brings her joy and happiness. Her greatest happiness is reciprocated love of her foster child. ANNE SCHAEFER and all-star cast.

"The Peacemaker"

Comedy .....WEDNESDAY, OCTOBER 14

The shrewdness of an old friend patches up a lovers' quarrel. It is so cleverly done, both admit it was no fault of the other. VAN DYKE BROOKE, NORMA TALMADGE and ANTONIO MORENO.

"His Dominant Passion"

Drama .....THURSDAY, OCTOBER 15

Greed leads him to a crime, that robs him of his family. He discovers his ill-gotten gain is only dross and he dies of remorse. LEAH BAIRD and WILLIAM HUMPHREY are the principals.

"Fatty's Sweetheart"

Comedy .....FRIDAY, OCTOBER 16

He tries to do the hero act for her benefit. He finds himself a hero without trying. It's a bigger surprise to him than anybody else. There's where the laugh comes in. HUGHIE MACK as the hero.

"The Girl in the Case"

Two-Part Drama .....SATURDAY, OCTOBER 17

She finds herself in a tight place. She gets out of it, saves her sweetheart and arrests his false accusers. It's a thrilling and daring attempt, very successfully performed. MAURICE COSTELLO in the lead.

SIX A WEEK

"HIS WEDDED WIFE"
Drama .....Monday, October 19

"ANNE OF THE MINES"
Two-Part Drama .....Tuesday, October 20

"UNDER FALSE COLORS"
Comedy .....Wednesday, October 21

"THE MILL OF LIFE"
Drama .....Thursday, October 22

"A COSTUME PIECE"
Comedy .....Friday, October 23

"GOODBYE SUMMER"
Two-Part Drama .....Saturday, October 24

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A Two-Act Modern Drama of the Alice Joyce Series

Her father, dragged to ruin by heartless Vivian Gregg, Ruth Malloy desperately battles to save her sweetheart from a similar fate. How the cup of victory is dashed from the actress' lips comes as a startling surprise. Get this feature.

Released Monday, October 26th. The most stirring scenes shown on the 1, 3 and 6-Sheet Posters.

THE NO-ACCOUNT COUNT

Having stolen the count's clothes, Weary Willie endeavors to masquerade as the French nobleman. But he gladly goes back to hoboing when he takes one peek at the awful face of the heiress who seeks to wed him.

Released Tuesday, October 27th.

HAM, and the VILLAIN FACTORY

Tad sees his sweetheart autoing with his rival, Ham. Later Tad has a fearful and wonderful dream. And the adventures which befall Ruth Roland, Lloyd V. Hamilton and Marshal Neilan in this farce make this the greatest rib-tickler ever released by Kalem.

Released Friday, October 30th.

The MENACE OF FATE

Alice Hollister and an All-Star Cast in a Two-Act Drama.

Stolen from wealthy parents in infancy, Ethel Wilton grows up a typical product of the slums. At a great crisis in her life young Doctor Westcott appears. The manner in which he saves the girl and restores her to her grieving parents fills this story with heart-throbs.

Released Wednesday, October 28th. Strong 1, 3 and 6-Sheets.

THE VENGEANCE OF WINONA

The battle in which the Indian lover conquers his sweetheart's kidnappers is so real as to make your patrons lean forward in their seats. An Indian drama that is out of the ordinary.

Released Saturday, October 31st. Superb 1 and 3-Sheets.

Says Helen:—"Diving on horseback from a 50-ft. cliff is all in the day's work for me!"

KALEM COMPANY, 235-9 W. 23d St., New York

MOVING PICTURE WORLD
THE FILM INDEX
EXHIBITORS' GUIDE

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(*The Index for this Issue will be found on page* 414.)

Entered at the General Post Office, New York City, as Second Class Matter.

Saturday, October 17, 1914.

Facts and Comments

THE State Fire Marshal of New York has felt obliged to issue a serious warning against the use of explosives behind the screen. The men who work the "effects" are demons of energy. When in a war picture the bursting of a shrapnel is seen, nothing will do for the "effect" man but to explode a life-like imitation of a real bomb. We suppose that some of these ambitious workers were driven to desperate straits when the explosion of one of the modern siege guns had to be simulated, and they let their zeal run away with their "sangfroid," and they grew absolutely reckless. One of the horrors of war on this side is the re-introduction of "effects." We heartily indorse the stand taken by the Marshal, who says "that the disregard for the safety of the public by the careless use of high explosives is appalling." He calls attention to the fact that "explosions have already occurred and accidents have resulted, but fortunately serious consequences to the audience were averted by timely action on the part of the manager and stage hands." The old popular fallacy of regarding every operating booth as a source of danger from fire has gradually died out, and we certainly do not want to revive the ancient superstition by these fantastic tricks behind the screen.

* * *

WE are glad to see so many opera houses, as distinguished from the "opry house," go into moving pictures, and we wish them great success. We hope, however, that the management of these houses will be placed in the hands of men with moving picture experience. Just because a judicious mixture of operatic offerings has proven popular at motion picture entertainments it must not be inferred that no skill is needed to mix the ingredients. On the contrary, the success lies entirely in the mixing process. To show a reel or two of pictures and then drive a few cheap singers of both sexes upon the stage and have then commit mayhem upon some classic opera or any part thereof is preposterous as an entertainment and cruel as an experiment.

* * *

IS an exhibitor justified in temporarily removing portions of a film that he has hired? The practice is common. While at first thought such action on the exhibitor's part might seem arbitrary, it must be admitted that much can be said in mitigation if not in defense. There are films that have never seen the censor, voluntary or official. These need pruning in nine cases out of ten. The exhibitor has to do a little operating if he does not want to offend his patrons or, perhaps, get into trouble with the police. War films, particularly, have to be revised by the exhibitors. If at the end of the show the amputated celluloid is duly restored, the practice of "re-editing" will rarely do much harm. We have heard it said, however, that some managers not only amputate, but retain the butchered part, making a sort of crazy quilt to show at a social gathering to surprised and delighted friends. Some of these motley mavericks are said to run into a thousand feet or more.

* * *

COPYRIGHTED plays that have been seen in their filmed versions have little value for stock companies. This fact is at once a tribute to the quality and popularity of the screen and a lesson to be pondered by the men who think about disposing of filming rights to their productions. They must decide which is the larger cake for them—the royalty from the film producer or the possible expense from the stock companies.

* * *

"CRIME films," which no censors will ever see or cut, are to be made for the special benefit of budding detectives at Police Headquarters. According to a report originating in the Commissioner's office, motion pictures of pickpockets or other criminals at work are to be made under the direction of old, experienced sleuths and the younger men are to learn something by watching these screen demonstrations. Another innovation is a Rogues Gallery in motion pictures.

* * *

ONCE more we have to point out the execrable folly of giving a long show for five cents. A friendly reader writing from a small city in Maryland tells of a local theatre giving the public ten reels, including a Famous Players feature, for five cents. We believe the exchange furnishing high-class feature service to such a theatre ought to take the manager aside and talk to him heart to heart. It ought to be intimated to him that no exchange can rent first-class features to a man who will cheapen them. If the man wants to ruin himself by surfeiting and tiring his own public that is his own business, but the cheapening of a high-class feature is another affair. It hurts the prestige of the producer to have it figure on a ten-reel show for a nickel.

The Quest of Quality

By W. Stephen Bush.

NOTHING is growing more rapidly these days than the number of large theaters which their builders and owners intend to devote to the exhibition of motion pictures. The phenomenal success of one very large Broadway theater with motion pictures only has stirred the ambition and enterprise of hundreds of moneyed men throughout the country. Take up any paper in any of the big cities and you are very likely to read of these new motion picture theaters which we may, following the fashion of our British friends, well and justly call "picture palaces." I have personally visited a number of recently built, big theaters in the Eastern States, and can testify of my own experience that the financial returns have been in excess of even the most sanguine expectations. I have seen theaters, seemingly in the most impossible locations, with seating capacities ranging from 1,500 to 2,800, crowded to the last inch, while scores upon scores of disappointed patrons were lining up against the box office. Some of the success is due to the improved quality of the pictures and some of it to the improved methods of presentation.

A very serious question which must agitate every friend and well wisher of the industry is the problem of a sufficient supply of that quality upon which the present success has largely been founded. No doubt the men engaged in the production and distribution of motion pictures are quite confident and ready with their answer that this supply will last. Perhaps it will, but something more than hope and assurance are needed to maintain the supply.

We have at the present time a very small number of extraordinary productions of supreme merit. These, of course, cannot be included in any account of the regular sources of supply. It will be months and perhaps even years before Europe can be depended on for high quality features. It is true that European contributions to the quality market have been diminishing in number, partly by reason of unpopularity, and partly because of the swift domestic advance in feature production. However this may be, the fact of the practical wiping out of European features remains and must be reckoned with.

The film plays of the great producers, whose successes are well known and who have enabled the exhibitor to appeal to the best classes of patrons, show no perceptible loss of quality. It seems, however, that these productions alone are not sufficient to meet the demand for quality films. The desire for and appreciation of quality on the screen is by no means confined to one or two houses in the big cities of the land. The hunger for quality has become well nigh universal. Not one or two, but scores of quality theatres in the same city are looking for quality films. Is it possible to provide all these theaters with films of a uniform standard of excellence? We make no pretence of being able to answer this question, but we cannot fail to observe that within the last few weeks comparatively weak features, plainly below a previous ironclad standard of quality, have found their way into the company of what is admittedly excellent. Such things are perhaps unavoidable, especially in the present state of stress in the film market, but a frequent repetition of these weaker productions undoubtedly constitutes a grave menace to an exhibitor who depends upon uniformly good pictures.

If it is impossible now, or at any time hereafter, to guarantee features of undoubted quality, once a week or once a month or at any other interval of time, then it will be far better all around to discontinue the feature as a regular and indispensable part of the motion picture entertainment. It is far better both for the exhibitor and for the welfare of the industry to take an occasional feature chosen in the open market by the exhibitor himself than to offend the picture-loving public with too many weak productions, which come in the "regular course of the service."

It is humanly impossible to maintain the same standard of excellence and to score one hundred per cent. with every photodrama. It is, however, not only possible, but absolutely necessary to maintain a high average quality.

We cannot lose sight of the fact that the public will never again be satisfied with any but a high average of quality, and this is especially true of features. They say that poor clothes look particularly bad on large men. For a similar reason do multiple reels show up particularly bad on the screen. Whether the multiple reel is an absolute necessity to success in motion picture work is a question on which even experienced men are apt to hold a variety of opinions. It is pretty sure, however, that the multiple reel of obviously inferior quality, whether with or without a famous trademark, is bad for exhibitors. Long before multiple reels had attained their present prominence The Moving Picture World predicted that the progress and prosperity of motion pictures depended not on quantity but on quality. This fact is fully as true today as it was four and five years ago.

We wish the greatest measure of success for every fine new motion picture theatre. We are gratified to know that superior methods of presentation coming into vogue everywhere will be a great help in winning and holding popular favor and patronage. The main thing, however, is, and always will be, the picture of quality. No house can long live without it. If the time table release system is destructive of quality, keep away from it. If you find there is no dependable quality feature service go into the open market and be blind to everything except the trademark of quality. We want every one of the many fine new houses to prosper, and we know of no better advice to give them than to be persistent in the quest of quality. Quality cannot forever perch on any single banner; quality must be sought and wooed and picked. A final bit of advice to the exhibitor: In the long run no one else can do your picking for you.

FILMS FOR PARCEL POST IMPROBABLE.

It seems improbable at the present time that moving picture films as at present manufactured will be admitted to the mails as parcel post matter, according to the remarks of certain officials of the Post Office Department based on the report of Colonel Dunn, of New York, who is in charge of a bureau for the investigation of explosives. It is said that films are combustible, notwithstanding the use of approved containers. The regulations do not provide for the transmission of dangerous articles, no matter how packed, through the mails, which are primarily for the transmisssion of letters. The mails, therefore, cannot be likened to express, for in the latter merchandise alone is carried and in a majority of cases, in the event of fire, materials lost or damaged could be replaced, but in the matter of letters there is no telling how much trouble would result. When the decision of the Interstate Commerce Commission, with respect to the use of special containers, was broached, it was said that it was thought the Commission recognized the inflammability of films and therefore designated certain labels to be used, with a view to their being given special care.

Hero and Villain

By Louis Reeves Harrison.

THOSE who select scenarios have rejected many a good script on the pretext that its story had already been told on the screen. Yet we are confronted almost daily with the clash between hero and villain, the monotonous selection of mediocre minds, the eternal reiteration of incompetency in scenario departments. A heroine slights one man, favors another, and the dreary old tale is told over and over again. Whether it be false accusation, protracted vengeance, forced marriage or last-moment rescue, it matters not—lack of variety in dramatic subjects dulls the program and wearies the audience. Immaculate heroes and villains of the deepest dye may have existed in the days of Sophocles, but they are getting scarce. The people we meet persist in being complex characters, presenting more than one phase of human nature.

The average man may be very, very good at times and simply horrid at others; he may lapse from the normal to the abnormal, not be the same man that he was, his morality may ebb and flow like the tide, and for less apparent reasons; but, as we find him in real life, he is neither flawless nor wholly incapable of fine motives of conduct. He is just human. We have, in fact, come to speak of a man who has only one side to his character as abnormal, and we usually send him to the insane asylum or some less attractive place of confinement. I say "usually," because scenario editors continue to select plays in which the two-legged creatures are so far removed from the average that they are not to be classed with those encountered in ordinary existence. We do not insist upon plausibility of incident in plays—one experience may differ widely from another—but they would appeal more powerfully to us if the characters showed that they were part and parcel of the world with which we are familiar.

The double life illustrated in "Doctor Jekyll and Mr. Hyde" is finely illustrative of what happens where men are dominated by intermittent influence for good or evil, and, on that account, the story flashed out on the world like a great torch, throwing light upon the facts, if not upon the influences at work, in the lives of men impelled at one time to virtuous behavior, at another to atrocious misconduct. Do you believe that men now guilty of atrocities in Europe are villains of the deepest dye? Are not most of them committing acts which they would abhor in cooler moments? It is all very well to write of the underworld, to use the dark and pitiful settings of criminal action for dramatic purposes, to depict conditions there for purposes of contrast, to show the effect of unfavorable environment, but its people, those who are not degenerates, have two-fold natures, as has been demonstrated in their complete regeneration. A dramatist who does not know this should stop writing and study human nature.

Look over the list of your friends, think over the men of prominence throughout our hundred millions of people—where are the heroes? We are not without reverence, but we have come to recognize that frailty is as common as it is human. The man who steps up on a pedestal in this country, sticks his hand in the breast of his coat, swells to his physical limit and says "Look at me," is a joke. We all know what is the matter with him. We have no heroes in the antiquated sense, though millions of men are heroic in the sacrifices they are making for others, and so are tens of millions of women. To be a hero in the eyes of friends, one must be loved for one's justice, fairness, kindness, sympathy, tolerance and sincere depth of generous feeling for others. That is why so many good mothers are real heroes, though not so acclaimed. If we are to have heroism on the screen, let it be of the kind that inspires the best that is within us.

The only villains we know are those we happen, for one reason or another, to dislike, usually the most recent of our *bete noirs,* for we moderate our feelings toward earlier ones to intensify on the one under immediate disfavor. Once we hate, we see all that is hateful in the character of the hated. Hence the idea of a villain. The strutting hero and the skulking villain grew out of exhaustless vanity—the hero is ourselves, the villain the other fellow. But these roles have their serious disadvantages, aside from that of eternal repetition. Given a hero and a villain on the screen in supposed dramatic struggle and we know the rest. It will not do to have the villain get the girl. What an edifying spectacle for people of even moderate intelligence! Hist! The villain has done the deed with the hero's weapon! The innocent man will be accused! Spare his life! Ah! The girl has the papes! Villain has confessed in his dying moments. Ride, girl, or you will be too late! Small boys in the audience put their fingers in their mouths and whistle. At last, just in time! Embrace and fade out.

This regulation diet may be nutritious for a while, but it is giving people indigestion. Another kind of hero is the has been, the one of large billboard and screen announcement. "Mr. Frosco presents Mr. Hamfat of the original cast," when we are treated to a Romeo with scarcely any hair and a forty-inch waistband. Many theatrical leaders now entering upon motion-picture production simply bring with them the traditional stage methods of portraying character. The only way to turn their flank is to liven up the stage with moving pictures converted to stage use. Nothing is so false as the old-showman idea that there is a line drawn between good men and bad men. The line, if it exists, is between the two-fold personality of a normal human being.

Each character is an individual. "What is an individual?" asks the lady who gets and forgets her information easily. I do not falter because I do not know, but because the explanation is involved. We are compounds in a way. Starting with two ancestors, we have progressed arithmetically to great numbers, but we would be the same as the first two if it were not for what is known as "variation." We vary, not men alone, but the ladies also. Circumstances purely accidental or some invisible law cause us to change constantly from ancestral type, hence the black sheep, usually ascribed to a scapegrace some generations back. To variation our evolution is due to that and other causes. So each child of the two parents is different from the other children and shares with them parental resemblance to a physical degree, though presenting characteristics that are not evenly proportioned. For one thing, an individual is a human creature in process of evolution, moving forward according to inherent energy, hampered by his structure in a struggle for greater power and liberty of soul action.

We are not heroes and we are not villains. Some have distinct personality to reveal, and when this revelation is made with great skill in one or another creative art, the revealer becomes known as a genius. Let the dramatist reveal himself as he pleases, but he has not even glimpsed human nature if he sets his types too far apart, one in the clouds and another in the bowels of the earth.

"The world makes grave errors in judging these things;
Great good and great evil are born in one breast;
Love horns us and hoofs us, or gives us our wings,
And the best could be worst, as the worst could be best."

Looking Forward

Aims, Policies and Methods of the League's New President—Wants to Gain the Confidence and Co-operation of Every Exhibitor—League Plans to Return Equivalent Value in Return For Per Capita Tax

By W. Stephen Bush.

IN MAKING a forecast of any administration, political or otherwise, the two great factors to be considered are the platform and the personality of the executive. Where the platform and personality harmonize in an uncommon degree it is safe to predict at least the making of a strong and honest effort. Apply these principles to the Motion Picture Exhibitors' League and it is safe to predict not only the effort but the successes most likely to crown the effort.

The platform and policy of the Motion Picture Exhibitors' League today is union, harmony and conciliation. This was the policy which emerged most triumphantly at Dayton. This is the spirit which pervades league circles all over the country. There can be no doubt that this spirit of harmony, union and conciliation has found a most fitting embodiment in the person of the newly elected president, Marion S. Pearce, of Baltimore.

There is indeed reason for the belief that the League will in the future play a greater part than it ever did in the past. The personality of the president is important, to be sure. It is essential that he command the confidence of all the members in the League. He must possess some obvious qualities for leadership. Over and above the question of personality, however, stands the question of principles. The League must be headed in the right direction. Its policies must be progressive and constructive. The strongest personality cannot survive being wedded to wrong principles, while a less assertive personality may be made strong by adherence to sound principles.

The New Headquarters.

When I recently visited the new headquarters of the National League at Baltimore, the first moving picture writer to do so, I found the new president imbued with sound principles and resolved to obey the mandate of the Dayton convention. He believes that amalgamation is and ought to be the watchword of the hour. He believes that amalgamation means a getting together and a general opening of doors, likewise a monumental grave for the burial of all past differences. The new president knows no factions and with a tact and delicacy which has scarcely been appreciated he has kept away from all entangling alliances. In addition to being conciliatory he is diplomatic and very patient. Let there be no mistake, however. It is the patience of determination. At present his freedom of movement is somewhat hampered. The appointment of a National Executive Committee has been so far delayed because amalgamation has made little or no progress. Mr. Pearce is satisfied with the policy of watchful waiting, for the present at least, and busies himself in the meantime with useful constructive work.

The New President a Self-Made Man.

The new president has been actively identified with the moving picture industry for something like seven or eight years. He was the motion picture pioneer in Baltimore and its tributary zone. He sold his exchange to the General Film Co. in 1910 and has since been actively engaged in building and conducting motion picture houses of a superior type. At the present time he is putting the finishing touches on the largest motion picture house in Baltimore which he intends to model upon the most approved standards known.

He is no novice in the work of organization. On the contrary, it was he who formulated the first plans for organization in Baltimore. It is due to his efforts no less than to his standing in the community that every attempt to harass the moving picture interests of Baltimore and Maryland by hasty or ill-advised or hostile legislation has failed completely. The mania for compulsory legal censorship of motion pictures struck Maryland as it struck other states. Mr. Pearce was quick to see the danger. He called his fellow exhibitors together, advising and conferring with them and then quietly the newspapers and political leaders were approached with arguments of common sense. The follies of censorship were pointed out, its ineffectiveness, its vicious consequences, both to the exhibitor and the state. Thereupon censorship died in and about Baltimore. When harsh measures were threatened against operators the same quiet but hard-working influence made itself felt and the danger passed away.

To appraise the true measure of the new president one must see him preside over a meeting of his own finely and thoroughly organized local. He is out for useful action. He is quick to get at the useful and practical end of things and he knows how to lead his meeting toward results. The utmost freedom of debate prevails. There is no attempt at repression of any kind and everybody is invited to speak fully and freely. At the end of the meeting whatever action may be taken has the full approval of everyone present and the resolutions of the meeting and the work of the committees are actually carried out.

Zealous for the Advancement of the League.

No one appreciates more keenly than its president the difficulties that lie ahead of him. The consequences of disunion and strife cannot be blotted out in a day. The finances of the League have suffered. Its usefulness to the exhibitor from whom a per capita tax is exacted has been made doubtful. These difficulties, however, do by no means appeal or even discourage the president. He faces them strongly and cheerfully and firmly believes that no difficulty ever increased in size by being looked at and confronted. His views on this subject will be found interesting, not only to the organized exhibitor, but to all exhibitors throughout the country. Looking up from the desk where he has spent many and many an hour taking thought for the welfare of the League and sending out encouragement in all directions, Mr. Pearce said to me:

A Program of Usefulness.

"This organization to live has to be useful to the exhibitor. In order to start the organization on its career of service its financial condition must be improved as much as possible. The organization naturally depends for its funds on the per capita tax from the various state bodies. We cannot move without money. The greatest proof of loyalty to the national organization is a prompt discharge of the per capita tax obligation. Now that the blight of censorship has been removed from the councils of the organization, I look for a general revival of interest in organization work. I have proof that such a revival of interest exists and I point to the many letters that reach me from exhibitors in various states. These letters come from exhibitors who were active in the past in organization work, but who became slack when they felt that censorship was to be favored by the national organization as a body. These men refer to the work at Dayton as an incentive to a renewal of their activities as organizers. Here is a letter from W. B. Moore, the president of the Kansas League. This man had gone into Missouri to revive the League there, but his discovery that Missouri was suspended at the last national convention blocked his further efforts in that direction. He says he has been corresponding with the senators and congressmen from Kansas, giving and receiving reviews and arguments on censorship, but he says he is tired of fighting alone and is in need of help and encouragement, suggesting that the president's presence would be the best help."

After some thought the new president decided to attend this convention in Kansas, arranged for October 8 and 9, and since passed into history. Mr. Pearce has gotten in touch with representative exhibitors in Missouri and it won't be long before that state is re-organized and again affiliated with the National League. One of the hardest workers for organization in Missouri writes that the last two years have seen the organization in Missouri, including St. Louis, "shot to pieces." It would lead me too far afield were I to enlarge this picture of reviving interest and of the hearty response given to such interest by the new president. Suffice to say that every exhibitor, whether organized or unorganized, has Mr. Pearce working for him. He has a large program of usefulness, but it is entirely practical and needs nothing more for its successful working out than the confidence and co-operation of the exhibitors.

The Proposed National Bureau of Information.

The Moving Picture World at frequent intervals has pointed out the need of a bureau of information which ought to be in a position to help exhibitors anywhere in the solution of either individual or collective problems. The establish-

ment of such a bureau is one of the great ambitions of the newly elected president. He feels that if such a bureau can be established, the exhibitors belonging to the National League will get a practical and definite return for their per capita tax. It is plain that such a bureau cannot be established without means or maintained without means, and it is likewise plain that some time must elapse before the bureau will be in full working order and serving a useful purpose.

This department, according to President Pearce, is to be at the disposal of every member at all times, to give advice in connection with any exhibitor's business on request, to furnish information of every sort pertaining to the League, to act quickly in emergencies and to act with definiteness and in such manner as to accomplish results for every member of the League.

It is also to keep members advised in advance of anything of interest that is anticipated in the exhibitor's own locality, that would be appreciated by a member, and enable him to know of such happenings far enough in advance to take whatever steps he deems wise for the full protection of his business and himself. In every way this bureau will stand ready to protect the exhibitor and be so constant in service that telegrams and special letters may be resorted to in emergencies, with the satisfaction of knowing that a prompt and satisfactory response and action will be forthcoming.

In time a body of trained experts will be on hand at all times, and not the least useful of these experts will be the legal experts. While it is true that most of the legislation affecting exhibitors will be state legislation and therefore subject to different jurisdictions, it must also be borne in mind that the legislation of one state is generally framed with a view to conditions and tests in other states. Familiarity with these laws and their workings will be of the utmost value to the legal expert bureau, who can thus offer advice or raise protests in the jurisdiction of any state to which he might be called in an emergency. The legislators of one state are surely ready at all times to listen to what has been done and what experience has been gained in other states. In time such legal experts may be able to render valuable service both to the exhibitor and the people of the state in framing judicious and equitable laws that have stood the test of experience.

It is too early to outline all the fields of usefulness in which such a bureau might eventually render service. The thing of importance now is to get the bureau started and to provide funds for this purpose. It is the intention of the president and a settled principle of his policy to enlist the aid of the journalistic organs of the industry in furtherance of harmony and co-operation everywhere.

It is needless to say that the Moving Picture World, which has always stood for the whole League and for the interests of the whole League, will add its proper share toward promoting the sound and constructive program of the newly elected president.

Horsley Wants a Name

It Is to Be Chosen by Competition—$100 Cash Prize for Best Suggestion.

THE announcement recently made that David Horsley's product is to be released through the General Film Company has aroused greater interest and drawn more widespread comment than any event that has occurred in the film world in many a day. Letters and telegrams have been pouring in to Mr. Horsley's office by the hundreds. Almost every one of these communications carried suggestions of a brand name for the new releases, while several expressed an objection to the tentatively adopted name of "Ace."

As a result Mr. Horsley has decided to withdraw the brand name of "Ace" and to choose the new title by open competition and has offered a cash prize of $100 to the person who shall suggest the most appropriate name. The competition is open to anyone, male or female, who is in any way connected with the motion picture industry. This classification will, of course, include exchange men, exhibitors, scenario writers, directors, actors, the trade press, accessory manufacturers and all employees of manufacturers or film concerns, whether in the studio, factory or office. The selection of the name from the list submitted will be left to a committee of disinterested judges. Each competitor will be limited to one suggestion and is required to explain the significance or reasons for his or her suggestion in a letter which must not exceed 50 words in length, and the competition will positively close at noon on Saturday, October 24th.

The first release of the new brand will be made on November 9, and three days each week thereafter.

To Fight Legalized Censorship

National Board Plans to Raise $50,000 for a Campaign of Education—$30,000 Already Pledged.

J. W. BINDER, of the National Board of Censorship, announced this week, that in the last six weeks he had raised $30,000 from the manufacturers, big feature men, the Eastman Company and others for the purpose of starting a campaign all over the country under the auspices of the National Board against legal censorship of the pictures in all its forms. It is now estimated that the amount already raised is insufficient for the purpose, and Mr. Binder is engaged in bringing it up to $40,000 or $50,000.

Last July Mr. Binder delivered an address before the exhibitors' convention in New York City on the evils of legal censorship and the means of remedying it, but believing that that body was to a great extent powerless to do anything effective, at least for the present, he sought other means to bring to a practical realization some of his schemes. He found what he sought in the resolution of the board's executive committee, passed a year or so ago, to the effect that the passing of a picture by the board did not give it the stamp of the board's approval. With this resolution was another with regard to consultation with the National Board by local advisory committees.

Taking up the matter with the executive committee, Mr. Binder has developed a systematic scheme for such co-operation between the local boards with the national, and it is to put this scheme into practical operation that the manufacturers and others have raised the fund. Briefly, the scheme is this: There will be in every city and town an advisory committee of five members, composed of representative men and women. When complaint of a particular picture is made either to this committee or to the police or licensing boards, a committee inspector is sent to view the picture, and if the reports be unfavorable a second police or licensing board inspector is sent to verify this report, and should both inspectors concur in their report, the National Board is queried as to having passed it. Should the National Board report that it has not passed the picture the licensing board of the city will notify the exhibitor to take it off or lose his license. "Of course," says Mr. Binder, "the local authorities can still force a picture off the screen in their own town whether it is passed by the National Board or not; but the board's statistics show that hardly one picture in a thousand passed by the National Board has caused trouble except from politically legalized censors."

In inaugurating and putting the scheme into operation Mr. Binder says that the board will go over the heads of the legal and political machines and will appeal directly to the people themselves by means of a campaign of education conducted in the uewspapers and by other means that will reach the masses, the object being to rouse up in each community an anti-public opinion that will of its own weight smother and kill all legal censorship propositions. This, of course, will take time, but the board is in hopes that in some places the scheme will be put into actual running operation almost immediately.

Would Mulct Exhibitors of Cincinnati

Mayor Suggests Picture Theaters Might Provide Money to Recoup Depleted Municipal Finances.

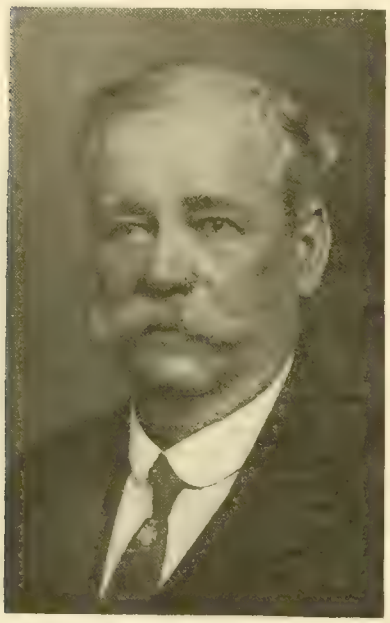
THE attitude of Cincinnati motion picture exhibitors toward the threatened deficit in the finances of the city, occasioned by the new statutory limit on the amount of the levy has changed from the impersonal worry felt by all good citizens over this distressing state of affairs to something more definite. This has arisen by reason of the fact that Mayor Spiegel and his advisers, casting about for means of raising additional revenues, hit upon a heavier license fee for motion picture and other theaters as an obvious and easy means of raising money. The mayor has ordered an investigation for the purpose of determining whether the theaters cannot be legally required to pay more than the present limit of $300, applying to houses with a seating capacity of 1,000 or over. While there are comparatively few motion picture houses in Cincinnati of this size, the smaller exhibitors are not deriving much comfort from this fact, as the plan proposed is to grade the houses more carefully, thus making the maximum fee applicable to a greater number, or perhaps increasing the fee all along the line. With this in prospect and the possibility of a Federal tax as well, the average exhibitor is wondering whether he is supposed to have anything left for himself after the tax collectors and the rest of them get through with his receipts.

A. J. D. Wallace, Chilean Exhibitor

South American Intends Opening an Exchange for the Distribution of American Films.

IT'S a long way from Iquique, Chile, to New York, but that is the distance A. J. D. Wallace, South American exhibitor, traveled in order to get expert surgical treatment for his wife. It was last April Mr. Wallace set out for New York. He found the right doctor, Mrs. Wallace was restored to health, and Mr. Wallace made plans to return home in the middle of July. On Independence Day the two were riding through the Bowery in a taxicab when a trolley car collided with their conveyance. Mrs. Wallace was seriously hurt and taken to a hospital. It is hoped that by the end of October she will be able to return to Chile.

Mr. Wallace was found by a World man in a Spanish club on the twenty-second floor of the McAlpin. Mr. Wallace's facility in English led the visitor to remark that the South American seemed more English than Spanish, which brought forth the remark that while he spoke French, Italian, Spanish, Portuguese, German and English the latter was his "worst." "I am of Scotch descent," said Mr. Wallace, "my father being a sea captain who settled in South America.



A. J. D. Wallace.

"What about my theaters in Chile? I have two, one in Iquique and one in Negreiros. The former seats 600 in the orchestra and 800 in the balcony and has 20 loges. In my Negreiros house there are 300 seats on the ground floor and 700 in the balcony, besides 16 loges. We do not pay a flat rate for the use of films, but instead 20 per cent. of receipts. Heretofore I have been getting my supply from a Cinematografica Italo-Chilena of Buenos Ayres, which concern furnishes most of the photoplays on the coast. We have good service, often showing some of the larger European stuff before it is seen at all in the United States. Of course, now that the war is on, the South American exhibitors will get little European stuff.

"Our prices of admission are 20 cents American money for the ground floor, which means a dollar in Chilean currency. Seats in the balcony are 10 cents. We give matinees on Sundays and feast days. Evening performances are from 9 o'clock to 11.30. If we have an unusually long feature, such, for instance, as "Cleopatra," "Last Days of Pompeii" or "Michael Strogoff," we show it in two nights. Ordinarily we run six reels an evening. In case of a big subject we have no difficulty in charging and getting an increased price of admission, and under these circumstances we lengthen our program.

"My patrons like big dramas and cowboy pictures where there is riding. They are fond of Max Linder; his wife, too, is popular. I knew her in Paris. We have Vitagraph and Edison pictures as well as the European subjects, and the Universal is gaining down there little by little. Personally I like Vitagraph films for their sharp photography, the black and white. I class it with that of Nordisk, which I think the best in films—there is a tone quality to them.

"I am going to get some films here before I return, and when I get back to be an exchange man myself. I have been negotiating with a number of manufacturers, but have not as yet closed any contracts. I believe on account of the war American films will be used more extensively, and once they are established it is reasonable to suppose that South American exhibitors will continue to do business with the United States. American films are sent first to Buenos Ayres, and from that point distributed. The duty is very much less than you impose in this country. Here I think it is approximately 1 cent a foot for foreign films, or $10 a reel. Down there it is about 60 cents a thousand feet. I think it very likely I will form connections with some American manufacturer to take charge of his interests in South America."

Service Organization Formed

Leading Picture House Managers of Cincinnati and Suburbs Aim to Secure Better Pictures.

THE Park, the Orpheum, the Arcade, the Alhambra, the Casino, the Nordland Plaza of Cincinnati, Ohio; the Burnett, Temple and Lyric of Newport, Ky., and the Lyric of Covington, Ky., are an aggregation of leading motion picture houses in and around Cincinnati which have formed a tentative organization for the purpose of securing better attractions by co-operative work. One of the plans proposed is co-operative buying on behalf of the whole string while the general advancement of the film drama as a whole, as far as Cincinnati is concerned, is a part of the object aimed at. At a preliminary meeting held last week at the Savoy Hotel a temporary organization was formed and a committee appointed consisting of H. G. Kruse of the Park, A. G. Hattesheimer of the Orpheum and L. W. Foster of the Arcade, whose business it will be to secure the best of the new features produced for immediate exhibition at these theaters, all of which are so located as not to interfere with each other. In connection with this idea, a conference was had a day or so later with W. Parrish, traveling representative in the territory of the Alco Film Company of New York and while nothing definite has been announced as the result of the conference, it may be inferred that the new co-operative association will have the pick of the company's productions. According to the plan settled upon by the theaters referred to the cost of the service involved will be apportioned according to the grade of the several houses which are members, based upon seating capacity, location and so forth. While some of the members are affiliated with the state and local exhibitors' organizations, the combination has no connection with any other association, being organized solely for the purpose indicated. It may be said also that the class of the theaters mentioned, which include only leaders in the Cincinnati and suburban houses, guarantees that these purposes will be attained with comparatively little difficulty.

More Stars for Famous Players

Second Quarterly Contribution to Paramount Program Reveals Fine Array of Plays and Players.

UNPRECEDENTED as was the first three months' program of the Famous Players Film Company released through Paramount Pictures, the second section of that program contributed by the Famous Players even surpasses the former galaxy of celebrated stars and plays in degree of national prestige and popularity.

The program for December, January and February, which is announced elsewhere in this issue, reveals for the first time the fact that the Famous Players Film Company has induced Florence Reed, one of the most prominent of the younger stars of the day, to appear before its camera in her first film characterization, which important event attaches even greater significance when it is disclosed that the subject selected for her is none other than "The Dancing Girl," the famous emotional drama by Henry Arthur Jones. Florence Reed has just attained a great personal triumph in the sensational success, "The Yellow Ticket."

"The Straight Road," generally conceded to be the masterpiece of the eminent dramatist, Clyde Fitch, is also introduced by the Famous Players to the motion picture public.

Mary Pickford is represented on the program by a subject entitled "The Step-Sister," which it is intimated will cause a genuine surprise, and by the charming romantic play, "Mistress Nell." "The Million," Henry W. Savage's great comedy triumph, is also scheduled for forthcoming release, presenting Edward Abeles in the principal role.

The program further includes "The Conspiracy," the sensational triumph of the last theatrical season, with John Emerson, its author, in his original role; "The Crucible," by Mark Lee Luther, starring Marguerite Clark in her second film characterization for the Famous Players; and the much-discussed production of Wilson Barrett's sublime drama, "The Sign of the Cross," which is at present creating a furore in England.

KEANE'S TRIP POSTPONED.

The visit of James Keane of the United Keanograph Company, San Francisco, to New York, with his great feature, "Money," has been postponed by the illness of his wife, Charlotte de Felice, who has undergone an operation for appendicitis.

Senate Recedes on War Tax

To Report a Measure in Which Motion Picture Theatres Will Be Graded According to Seating Capacity—Theatrical Managers to Fight for Classification as Well as Gradation.

THE Senate Finance Committee on Saturday, October 3, at Washington accepted the graduated scale for the taxing of motion picture and other theaters approximately as suggested by Fulton Brylawski, secretary of the Motion Picture Exhibitors' League of the District of Columbia. The war revenue measure as it passed the House of Representatives provided for a flat rate of $100 on small as well as large houses. At work in the Capital City with Mr. Brylawski were Marion S. Pearce, president of the National League, and Dr. W. P. Herbst, president of the Washington organization. Exhibitors and theatrical men all over the country have been active in urging upon their Senators the importance of a change in the proposed method of assessing the tax. The theater interests, under the leadership of the United Managers' Protective Association, have left no stone unturned in their efforts to show Senators how inequitable they considered the proposed measure. Mr. Brylawski has received about seventy replies to his letter of protest to Senators. At the request of the Senate Finance Committee Mr. Brylawski prepared for the Collector of Internal Revenue a statement as to the approximate number of motion picture theaters in the country seating less than 300, the number seating more than 300 and less and 500, the number seating more than 500 and less than 800, and those seating over 800, which statement was included in the report of the Collector of Internal Revenue and filed with the Senate Committee. Mr. Brylawski estimates that the substitue for the House clause will result in a saving to motion picture exhibitors nearly $1,000,000. This is the scale as agreed upon by the Senate Finance Committee:

Theaters seating less than 300	**$ 25**
Theaters seating more than 300 and less than 600	**50**
Theaters seating more than 600 and less than 1,000	**75**
Theaters seating over 1,000	**100**

Ligon Johnson, general counsel of the United Managers' Protective Association, when seen by a World man at the association's office in the New York Theater Building, expressed satisfaction with the way the fight on the war tax was going. As was pointed out by the Moving Picture World last week, the association's Board of Directors includes twelve prominent film manufacturers: J. Stuart Blackton, J. J. Kennedy, Adolph Zukor, P. A. Powers, George Kleine, Harry R. Raver, C. H. Wilson, Jesse Lasky, William N. Selig, Siegmund Lubin, Carl Laemmle and Samuel Long.

"We have had replies from many Senators," said Mr. Johnson, "telling us that they will be glad to help us in securing an alteration of the flat tax of $100 as proposed by the House. We have also received many letters from influential men all over the country promising to do all in their power to secure a more equitable distribution of the tax. Senators have been hearing from people throughout the country, people of influence. The fact that the Senators are willing to heed our appeals perhaps may be explained by the fact that we have had a chance to reach them. The measure was jammed through the House in such haste that we did not have time to get together. Our members are scattered from one end of the country to another. Then, again, this organization is only a few weeks old, and as yet we have not the cohesiveness that will surely obtain when we are older.

"We're not going to rest on what has been accomplished. The war revenue measure after the Senate passes on it has got to go back to the House. If the popular branch passes a different measure then we will go after the members of that body. We are circularizing every exhibitor in the country this week, asking them to appeal and to have all of their friends appeal to their representatives as well as senators for a reduction in the tax affecting theaters. We don't think the proposed reduction is anything like what it should be. Our proposition is that there should be both classification and gradation—that is, classification as to the seating capacity of theaters and gradation as to population. Under this idea the maximum tax on a metropolitan theater would be $100, the tax being graded and classified from that point down to $5 for a small motion picture house. Even at this figure we believe the amusement world would be contributing to the so-called war tax more than its just share of the burden.

"The reduction so far accomplished applies almost solely to the motion picture houses, inasmuch as the lowering of the imposition on seating capacity practically eliminates the regular theaters. You know even the one-night stand theaters, including the balcony and gallery, nearly always seat a thousand or more. This partial victory has not in any way interfered with the enthusiasm we are putting into the work. There is a feeling of satisfaction that we have been able to override the flat declaration that $100 would be the tax on all theaters. I will probably be in Washington on Thursday, and hope, with the good aid that is coming to us, to be able to secure still further reductions that will apply to the one-night stands."

The following letter has been sent to the members of the Senate by Charles C. Shay, president of the International Alliance of Theatrical Stage Employes:

New York City, N. Y., Oct. 3, 1914.

As the head of the division of organized labor most concerned under the proposed war tax on theaters, and, inasmuch as our Alliance not only furnishes the carpenters, property men, light operators and stage crews of theaters and traveling companies, but also the machine operators, etc., in motion picture theaters, all of whom are directly concerned, I respectfully ask that you consider the protest made by our organization against the theater war tax, as proposed.

We are at a loss to understand why the theater alone of American institutions should be singled out as the chief burden bearer. The theater, and by this I mean to include picture houses and all, is the first to feel financial depression. Hundreds of theaters proper that even a year or so ago had attractions every night now have them but once a week or once in two weeks. In hundreds of houses where our men had steady work but a short time ago, work every day in the week, there is but an occasional performance. Many motion picture theaters are either closing or having to economize to a degree that closing would mean but little. And, notwithstanding this, the theaters are singled out for the heaviest and, in many instances, an unbearable war tax. And this, too, in the face of the fact that the theater owners and those connected have to pay all the stamp taxes and other duties demanded of others.

How is it that the burdens are not more evenly distributed? Why are not other American enterprises called on to show their patriotism and share the burdens? Again, why not call for contribution upon some of those classes that enjoy special privileges or who receive special benefits from the government? The United States spends millions yearly to maintain its inland waterways, and to this expenditure we will contribute. The yacht of the millionaire, the motorboat, the sailboat and the water craft of the pleasure seeker use these waterways without let, hindrance or cost, but no tax is placed on them.

River, sound and coastwise shipping carry on their business through aid of these beneficent expenditures of the government, but they are not asked to contribute. Automobiles of the well-to-do skim the state and national highways, but they escape. Trolleys and transportation companies borrow part of the sovereignty for use in their business operations, but are not even asked to pay a war tax in return. Mine owners locate their mines on government land without one penny compensation. They dig from the earth amounts of coal, iron, gold, silver, copper, lead and other metals—dig this from ground of which the Supreme Court has declared the government to be "the original and ultimate owner"—dig all at will, sell all at will, keep all the selling price without a war tax. From another point of view: Theaters and motion pictures are educational in character. Are they less desirable than saloons? Do candy shops or soda fountains add more than theaters to mental or physical welfare?

This letter is in no way meant as an attack on any interest or enterprise, and the foregoing are mentioned merely to emphasize the question: Why the theaters, when they are already the greatest sufferers from financial conditions? And the one parasite of the theater, who profits merely in the necessity of others, the ticket broker (or speculator, and there are hundreds in the business in the larger cities) why no tax from them?

If American institutions are all to bear an equitable portion of the war levies, we must still protest that any tax along the lines proposed is unfair to a large percentage of the theaters, and being so, is unfair to the people who depend upon them for employment.

One hundred dollars might not be excessive for the big and valuable theaters in our metropolitan centers, but it is ruinous to the little and cheap theater, and to the nickel picture house that barely manages to keep going.

If a tax is to be placed on theaters, we earnestly urge that it be graduated under population in five or more divisions, as for example, in cities of more than 500,000, of less than 500,000 and more than 250,000; cities of less than 250,000 and more than 100,000; cities of less than 100,000 and more than 10,000; and that in addition the theaters in each of these divisions be classified first as to theaters proper and motion picture houses and, second, as to seating capacity, with $100 as the very maximum tax. A tax of $10 on the average motion picture house would be a burden; $15 would be a hardship on the average one-night stand theater. Our men work in these theaters, and we know conditions.

If the $100 flat tax goes through, the five-cent moving picture houses will have to increase their price. Of course they can throw an explanation of this necessity on their screens and let their patrons look elsewhere than to the motion picture operators for the cause of the raise, but this will not reopen closed theaters or bring back patrons that the added cost has driven away.

We respectfully request that you aid in getting any war tax levy, if one must be, more generally distributed, and if a levy must be made on theaters, that this be no more than the theaters' fair portion; and among the theaters the tax be reduced to such an assessment on each house as circumstances would fairly warrant.

CHARLES C. SHAY, International President.

SAN FRANCISCO LEAGUE SENDS PROTEST.

The Exhibitors' League of San Francisco has forwarded a telegram to the offices of the National Organization protesting against the proposed special tax on picture houses.

Kirkwood Screeners' President

Much Interest Taken in the Annual Election, Which Brings Out an Unexpectedly Large Number.

THE annual election of the Screen Club, which was held at the clubhouse in Forty-seventh street on the afternoon and evening of Saturday, October 3, aroused a great deal of interest in the trade. For the presidency there were three candidates—James Kirkwood, Joseph Farnham and Billy Quirk. The friends of each had been active the last few days of the "campaign." Literature of a lively character had been sent to the members by two of the candidates' workers. Mr. Farnham's committee sent out the first blast, which intimated that it was not an "occupational" or a sentimental campaign. Arthur Leslie, in the interest of Mr. Kirkwood, in a circular promptly accepted the issue and asked the question: "Shall an actors' club elect James Kirkwood, an actor and director, as its president?" The battle was on. The actors turned out. Mr. Kirkwood received over 50 per cent. of the total vote, Mr. Farnham less than 25 per cent. There were 226 ballots polled, the largest number of Screeners ever in the clubhouse on any one day.

James Kirkwood.

The others elected were: First vice-president, Ben Wilson; second vice-president, C. A. ("Doc") Willat; third vice-president, Charles O. Baumann; corresponding secretary, Bill Barry; recording secretary, Paul Scardon; treasurer, George Blaisdell; board of governors for two years, Jacob H. Gerhardt, King Baggot, Jule Bernstein and Frank Powell. The entire Kirkwood ticket went through with two exceptions, those being "Doc" Willat and Frank Powell.

There was a lively gathering at the clubrooms in the evening. The club register looked like an index of the film trade. Among the names were those of many manufacturers as well as players. The best of feeling prevailed, and it was agreed that it was worth while having a bit of a "scrap" if it resulted in arousing so much interest. Members came from Philadelphia, among them being Arthur Johnson, George Terwilliger, Peter Lang and Earl Metcalf, and they brought along John Ince as a guest. The vote was not announced until after 1 o'clock, and many remained to hear the returns. Jacob H. Gerhardt, the retiring treasurer, received 198 votes for membership in the board of governors, which was the highest vote recorded for any opposed candidate.

STATE FIRE MARSHAL SAFEGUARDS PICTURE THEATERS.

Declaring that the destruction of life and property is invited by the careless use of bombs and explosives in moving picture theaters, State Fire Marshal Thomas J. Ahearn has decided to prohibit their use in connection with such entertainment.

Their special liability to produce fire in the theater, and the danger of premature discharge in their handling, as well as the danger from panic through their discharge, are the causes of the Fire Marshal's safeguarding actions.

He respectfully requests and insists that the managers of moving picture theaters refrain from the use of any thrilling device by which the public welfare may be injured.

WIDOW OF THE REV. HANNIBAL GOODWIN DEAD.

The death is announced of Mrs. Rebecca Allen Goodwin, widow of the Rev. Hannibal Goodwin, inventor of motion picture film and organizer of the Goodwin Film and Camera Company. Mrs. Goodwin passed away at her late home, 60 Berkeley street, Philadelphia, at the age of 82 years. The suit started by Mr. Goodwin to establish his claim as the inventor of motion picture film has only recently been finally decided in the courts, long after the death of Mr. Goodwin.

Japanese-American Film Company

Organization Numbers Forty Japanese Players and Is Located at Los Angeles—Has Made Many Successful Pictures.

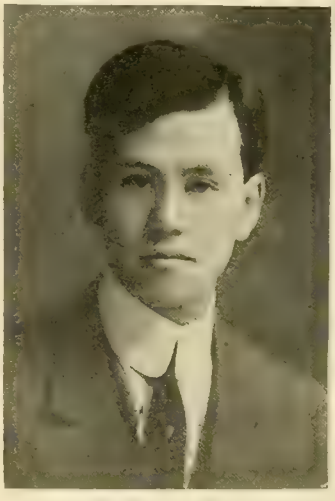
ONE of the most interesting trade announcements of the week chronicles the entry of a new producing company into the field. And as this is the first company in America to be owned, controlled and operated by Japanese, many will be glad to know details of this latest addition to the Los Angeles film colony.

The Japanese-American Film Co. had $200,000.00 paid into their treasury before they started business. Every cent of this was subscribed by Japanese business men, and every bit of the managerial work will be directed by members of the same race. They are fortunate in having secured Sawyer, Inc., to market their films.

K. Numamoto.

The company brought over from Japan a stock company of forty members. The plays will all be Japanese in theme, and all the customs of the old country will be treated with absolute fidelity in the films. This was noticeable in the first production, "The Oath of the Sword." In it were no kisses or other demonstrations such as America is accustomed to. The heroine does not go down to the boat to see her fiance embark for America—because it would not be the correct thing to do in Japan. And just as painstaking are the directors in every other detail—costuming and scenic settings, which are all beautiful.

Miss Hisa Numa.



Tomi Morri.

For over two years they have been producing commercial, educational and industrial features, which had a large circulation in Japan. It is planned to make dramatic pictures in Japan during part of each year, and also in Hawaii, where a great proportion of the villages are Japanese, and the weather is usually sunny. The president of the corporation is K. Numamoto, and the secretary is J. Takata.

Prominent members of the company are Miss Hisa Numa, leading woman, who is 20 years old. She has been featured in motion pictures and is a great favorite among the Japanese people. Mr. Tomi Morri, leading man, is 30 years old, and is a star of the Japanese legitimate stage in Japan, and has been with Broncho Film Co. for the past two seasons. Miss Kohano Akashi plays character leads, and Mr. Jack Y. Abbe juvenile leads.

Standard Program Announces Plans

New Combination of Exchangemen and Exhibitors to Begin Business with 21 Reels Weekly.

A MEETING of representative exchangemen from all parts of the United States and Canada in Indianapolis, Ind., on October 1 and 2, resulted in the launching of a strong combination called the Standard Program. The forming of a million dollar corporation under the laws of the State of New York was determined upon and general plans for the execution of the organization's project will be actively begun at once. Twenty-one reels a week comprise the company's first output, which will be increased to meet demands.

The following cities were represented at the meeting: New York, Philadelphia, Atlanta, Pittsburgh, Cleveland, Detroit, Cincinnati, Indianapolis, Chicago, Milwaukee, Minneapolis, Buffalo, St. Louis, New Orleans, Dallas, Portland, Ore.; San Francisco and Los Angeles. Letters were read from most of the exchangemen in the cities not represented, all of whom expressed themselves as in favor of the plan. Joseph Hopp of the Union Film Corporation of Chicago presided as chairman, and E. T. Peters of the Texas Film Corporation of Dallas was secretary. Mr. Markowitz of California, Sam Werner of St. Louis, and Mr. Peter were appointed a committee to draft an agreement, which was signed by every one present.

To band together twenty-five exchangemen operating in the United States and Canada is the purpose of the company, and this is practically consummated. Each member had to agree to buy twenty-one reels of film each week and pay for this film in proportion to the quality of the individual production. The basic idea generally expressed was that they did not want manufacturers to ship them films on a percentage basis, because under those conditions they were forced to take what was sent, regardless of quality. Also they were equally determined on not buying film at a set price of so much a foot, as under those conditions the quality of the program would not improve because of the lack of incentive on the part of manufacturers to raise standards. They wanted a program not as good as those past and present, but one far superior to any program ever attempted.

The members believe there are a sufficient number of high-class manufacturers to make the Standard Program a new standard of merit. It was stated at the meeting, in substantiation of this, that already good film had been offered to them sufficient to release thirty-four reels weekly, instead of twenty-one, which, however, will be the initial number. December 1 is the approximate date of the first release. Its exact nature is not announced. As now planned, however, the program weekly will consist of two three-reel subjects, three two-reel subjects, and nine single reels. Seven of the latter will be comedies.

Territories will not be divided by state lines, but so as to facilitate the shipping arrangements of each office with the purpose of giving the most efficient service to the exhibitors. As an instance, Newport and Covington, Kentucky, although just across the river from Cincinnati, have always belonged to Indianapolis in the old way of demarkation, but with this apportionment these cities will be allotted to Cincinnati.

The board of directors will be selected from exchangemen. Mr. Peter will probably be in charge of headquarters in New York. Adequate offices will quickly be opened.

Out of this movement may grow a consolidation of manufacturers. One manufacturer has expressed a desire to organize another federation, with the view of both bodies working hand in hand for the common good.

Mr. Peter announced this week that another meeting would be held either in New York or Chicago as soon as the charter is issued, probably in about ten days, at which time a further announcement would be made as to the manufacturers who will release through the Standard Program and the list of officers and directors. "Each picture will be submitted to the board of directors before going to the exchanges," said Mr. Peter, "and it will have to be of quality or it will be rejected. It is designed to make the manufacturer keep up the standard of every subject, and to further this principle we will have detailed reports from each exchange on every production. The manufacturers are in accord with us and believe that holding up the standard of each will result in substantial benefit to all the others."

OVATION FOR MISS MERSEREAU.

Miss Verna Mersereau appeared at the Regent Theater, New York, on Wednesday evening in conjunction with the Kalem two-part drama, "The Dancer," and received a splendid ovation. The picture is an excellent one and Miss Mersereau's presence added to the evening's entertainment

Charles R. Macauley Making Pictures

Famous Cartoonist, Artist and Author to Produce Two Half-Reel Cartoon Films a Week.

THE picture business looks so good to Charles R. Macauley, for the last ten years cartoonist on the Evening World, that he has decided to give up newspaper work entirely and devote his whole attention to the production of pictures. Mr. Macauley takes this step in spite of the fact that he is receiving top-notch salary for work in the line in which he has acquired such distinction. He has been a follower of pictures for a long time—studied them, dissected them. Already the Union Photoplay Company, of which Mr. Macauley is president, has produced "Alice in Wonderland," which will be released November 15. The subject is in six reels. Mr. Macauley has followed with fidelity the whimsical text of Lewis Carroll. The costumes, the making of which he supervised himself, follow the drawings of Sir John Tenniel, known on two continents as the foremost cartoonist of his time. Mr. Macauley designed also the scenery used in the picture.

Charles R. Macauley.

Mr. Macauley also is the author of "The Prince of Peace," the production which is to be staged by David Belasco under the patronage of Andrew Carnegie. It was through Mr. Macauley's instrumentality that the philanthropist and the theatrical man were brought together. It is intended later to adapt the stage version for production on the screen, and it will be made on an elaborate scale, running in length perhaps eight or nine reels. The subject is a comprehensive history of the world. It begins with the time of Christ and then cuts back to the period of Rameses II, the first great conqueror, and then on to the Crucifixion. The tale then proceeds to the present day. It is expected to make the release of the screen production about the time the war in Europe is drawing to a close, "in other words, at the psychological moment," as Mr. Macauley says.

The cartoonist on October 6 began active work on a new series of cartoons, which will be released twice a week in half-reel lengths. It is expected that the first subject will be thrown on the screen in about three weeks after the beginning of the work. Mr. Macauley says it will be his aim to have his cartoons before the public as soon as possible after making, in order to take full advantage of the timeliness and of the topical value he intends to inject into them. In his twenty-five years of newspaper work he has absorbed the speed atmosphere. He has been accustomed to working fast. So, too, he has made a study of the day's news in order that he may more accurately determine just what particular subject is uppermost in the minds of the larger number of people. Pliny P. Craft will have charge of the general distribution of the work of the cartoonist. Among the theaters that already have contracted to show these half-reel films is the Strand.

It is the intention of the Union Photoplay Company to produce six features a year. These will all be under the direction of Mr. Macauley, and will be based on his own stories and plays. The previous work of the new director has not by any means been confined to the pencil and brush. He has written extensively. He is the author of "The Red Tavern," published by the Appletons, which is now in its fourth edition. "I think we will show picture lovers some real novelties," said Mr. Macauley the other day.

HOTEL WILL RELEASE THROUGH SAWYER.

King W. Vidor, of the Hotel Film Manufacturing Company, Houston, Texas, has been in New York City to arrange for a market for the product of his company. He finally closed a contract with Sawyer, Inc., which firm will handle his company's pictures.

Colonial's President Goes to Court

James D. Law Seeks to Recover from Protective Committee $150,000 Damages for Alleged Libel.

ANOTHER chapter was added to the maze of litigation which has arisen out of the promotion of the Colonial Motion Picture Corporation when James D. Law, the president of the film corporation, filed an action in the United States District Court for the Southern District of New York during the past week against the members of the Colonial Owners' Protective Committee to recover $150,000 damages for alleged libel.

The members of the committee named as defendants in the suit are John D. Dunlop, Alwyn Ball, Jr., Roland Phillips, Howard C. Griffiths and James S. Clarkson. It is alleged the committee distributed circulars among the stockholders, numbering over six hundred, reflecting on Mr. Law's integrity and honesty.

The subject matter of the circulars which the plaintiff asserts were freely distributed to the stockholders is cited at length in the complaint drafted by H. Francis Dyruff, counsel for the plaintiff. The acquisition of the studio and plant at Wissahickon, Pa., by the Colonial Motion Picture Corporation was branded as a huge swindle by the committee, according to the papers in the action. The complaint recites that the committee accused the plaintiff of negotiating the sale of the plant to the film corporation for $100,000 through methods so "fraudulent, dishonest and unfair that the transfer could readily be set aside in a court of equity." The actual appraised value of the studio and plant, according to the circulars, was only $14,000.

Moreover, the plaintiff asserts that the committee unjustly charged him with being wasteful and unscrupulous in handling the finances of the corporation, and he takes exception to the charges embodied in the circulars that he obtained money through ulterior methods. On the contrary, he maintains that the price named in the transfer of the property also represented the value of certain patents which he transferred to the corporation at the time.

Under the terms of the agreement, however, the committee claims Mr. Law was not to be paid until $500,000 worth of stock out of a total issue of $2,500,000 had been subscribed for. Despite this phase of the contract it is alleged he appropriated various sums of money which he applied on the transaction, although it is alleged the patents proved useless.

The committee also charged that Mr. Law was guilty of gross mismanagement and cited the production of "The Seats of the Mighty." The original estimates called for an expenditure of $15,000 in producing the film, but it is alleged the head of the film company appropriated $50,000 in producing the photoplay.

Mr. Law avers the publication of the circulars was part of a plot to depose him as president of the corporation and secure revenge on him for his instrumentality in bringing about the suspension of Proctor W. Hansl, former secretary and treasurer of the company, whom he refers to as a friend of the defendants named in the present action.

The foregoing may recall to readers of the Moving Picture World an article printed in this journal on November 29 of last year under the caption of "Promoter's Rainbow."

BIOPHONE CHARGES INFRINGEMENT.

The Commercial Biophone Company, Inc., of 110 West Fortieth street, has filed an action in the United States District Court against William Morris, the Cort-Kitsee Company, John Cort, president of the latter company, the Orpheum Operating Company and B. F. Keith's New York Theaters Company, charging infringement of certain patents used in the moving picture industry.

The complaint recites that the plaintiff owns exclusive rights to a disk and starting device used in synchronizing films which has been employed in producing the so-called Harry Lauder Singing and Talking Pictures by the defendants named in the action, it is alleged, without the consent of said plaintiff.

An application was made before Judge Mayer for a temporary injunction restraining the defendants from utilizing the device described in the plaintiff's patents in producing talking machines. Permanent injunctive relief and an accounting of the profits which it is alleged have accrued to the defendants is sought in the action.

MAX LINDER DENIES HE IS DEAD.

The newspapers of Sunday, October 4, contained a cable dispatch from Paris announcing that Max Linder, the famous Pathe comedian, had telephoned in to Paris from a hospital stating that he had been only wounded, was recovering, and expected soon to return to the front. This of course is a refutal of a story of a few days prior, coming from Berlin by way of Rome, that the funmaker had been killed in the battle of the Aisne. At the Pathe offices in this city it was said there was absolutely no information other than that contained in the dispatches, and the belief was expressed that the first message was due to mistaken identity, Mr. Linder being as well known in Berlin as he is in Paris. The friends and admirers of the comedian will hope that the second report is authentic and that Mr. Linder's recovery is rapid and complete.

The New Rental Basis

No Scale of Prices—Scale of Merit Only.

WINFIELD R. SHEEHAN, General Manager The Box Office Attraction Co., in discussing trade conditions on his return recently from a trip around the country said: "Movements of all independent manufacturers, outside the pale of the 'regular program manufacturers,' have disclosed an obvious tendency toward organization and combination. Many new programs have been announced and exchanges for the handling of these new programs are rapidly springing into being. Those who have followed the market closely are inclined to prognosticate the beginning of a new order of things this fall—a new order wherein the exhibitor will be the gainer. For a long time we have been warned that the industry is in a period of transition. The wise ones heretofore who have been trying to feel the pulse have been swept off their feet by an undercurrent of complicating information.

Winfield R. Sheehan.

"The long subject has considerably complicated the calculations of all students of the market. Their popularity seems to fluctuate with the seasons. The truth of the matter from the point of view of the practical exchange man is that long film is popular if it is good. Indeed, all good films are popular whether long or short. The trouble is that too often are showmen and manufacturers prone to generalize.

"This seeming error in judgment on the part of the 'outside manufacturer,' while it has not resulted to the advantage of manufacturers in combinations, has considerably improved conditions for the exhibitors. The competition has injected into the market new material. Those manufacturers who are now profiting by their experience—and the upshot of it all will result in a final effort to get away from building scenarios around stock lithographs. This Fall the exhibitor, instead of using the traditional 'regular service' like the independent English exhibitor, will go where he can select the best films and not the best advertised films.

"In England today the exhibitor smiles tolerantly when asked by a new over-zealous American agent, 'where he gets his regular service.' In the language of the Bowery, the answer is 'There ain't no regular service' in England. The service is rented by the foot—at a flat price per reel. The showman changes service according to the quality of the pictures. He invariably shows his independence by booking his shows from as many exchanges as there are in his territory. In other words, if he is running a seven thousand foot program, all single reels, he'll book each subject from a different exchange.

"This is the secret of the much talked of 'quality program' shown in the English theaters. Their mode of selection is gaining vogue here. Theater managers are being forced by local competition to discrimination. Up to now they have found it convenient to trade with one exchange, week in and week out. They had 'other things' to do besides going around looking for 'fillums.' Going around looking for good subjects now will be their chief duty. Even if it means trading with a new exchange every day, they'll go where they can get the best for their money. No more 'weekly rental prices.' The only scale they will recognize will be merit."

CHICAGO LETTER

BY JAS. S. McQUADE

Interesting News of the Trade in Canada.

DOUGLAS H. BERGH, special traveling representative for George Kleine, returned to the city last week after an absence of six weeks, during which he visited Toronto, Pittsburgh, New York City and Boston.

The George Kleine subjects are in good demand in every city visited. In the Canadian territory traversed, which is under the management of Douglas Cooper, business is good and the future very promising, Mr. Bergh says. The George Kleine subjects are very popular with the Canadian people, and "European Armies in Action," which was running at the time of Mr. Bergh's visit, was in high demand, owing to the prevailing war excitement.

In Canada every working exchange must have a license in every province, in order to do business. The yearly cost of a license in Ontario and Quebec is $150 for each province, and in the other provinces of the Dominion the license rate is either equal to or more than the amount quoted. The censorship fee in Ontario is $1.50 per reel, and in Quebec, $1 per reel. No film can be exhibited in a moving picture theater unless it has a censors' certificate attached, and to obtain this certificate an exchange license is required for the film.

Mr. Bergh informed me that the censorship now prevailing in Ontario and Quebec is considered fair and liberal by people in the trade there. The boards are composed of broad-minded men, and when a film is once passed in any province it is good for exhibition anywhere in that province.

Films can be imported and exhibited in the large houses, which occasionally show pictures, by paying $5.00 per reel for censorship fee, in addition to $20.00 a reel for duty. The Canadian authorities make a distinction between the large houses which show pictures occasionally and the regular picture theaters. Films imported for exhibition in the large theatres are not permitted to be presented in the regular picture houses, unless the owner or manager of the films has a film exchange license, paid for in the amount before stated.

Every film subject going to Canada for rental or any other purpose is taxed with a minimum duty of 20 per cent. per reel, no matter what its age or condition. The law has placed a minimum value of $80.00 on each 1,000 feet of a film subject, on which the duty is 25 per cent. This duty must be paid if a reel is taken into Canada for only a single night.

In the provinces of Quebec and Ontario exhibitors, as a rule, have a minimum admission of 10 cents, outside of the large cities, where 5 cents is charged in many houses. In the larger cities the higher class houses charge 25 cents for special features.

Mr. Bergh observed that Canadian exhibitors use much less printing in front of their houses than exhibitors in the United States. Their lobbies are attractive, and they prefer not to have the whole front and lobbies covered over with posters, as is done in many of the large cities in the United States, where the whole front, no matter how attractive architecturally, is billed like a circus.

Mr. Bergh noticed that in Pittsburgh, in the downtown district, nickel houses prevail. When features are used in these houses the price is changed to 10 cents. Business is in a very flourishing condition in that city.

The Moving Picture World was seen everywhere Mr. Bergh traveled. He could not recall a single theatre or exchange where he did not see a copy while on tour. "Exhibitors refer to it as their guide," concluded Mr. Bergh.

Mr. Bergh left for a tour through the South the latter part of last week, during which he will visit all the principal cities.

America's President Tells of European Conditions.

Samuel S. Hutchinson, president of the American Film Manufacturing Co., was seen one day last week at the La Salle Hotel, where he and his family are making headquarters during their stay in the city, after which Mr. and Mrs. Hutchinson will proceed to their home in Santa Barbara, their sons now being at a college in Indiana.

Mr. and Mrs. Hutchinson and their two sons have been in England and on the Continent since June 27th. They arrived in London on the latter date and left that city for Italy on July 14th, the tour being made both for business and pleasure.

The main object of Mr. Hutchinson's visit to Europe was to investigate the conditions in Continental Europe, and to make more satisfactory contracts for the American output in those countries. About two weeks were spent in Venice, Milan and in the Italian lake region. Mr. Hutchinson was well pleased with the volume of business done by his company in Italy, and expresses himself as being well satisfied with the contract made in that country. He found that there was a strong demand in Italy for dramas and comedy dramas of the better type. The Italians demand fine artistic settings in all their subjects, and the acting, costuming, etc., must all be in harmony on the same high plane.

Switzerland was afterwards visited, wholly for pleasure. The party was about to enter Germany, where Mr. Hutchinson expected to transact important business for his company, when the war broke out. Not thinking that the outbreak at first was serious, Mr. Hutchinson and his family repeated their attempt to enter Germany, but were stopped by force on the frontier. There was nothing to do except to make the best of it in Switzerland and to abide the time when the journey could be resumed to London.

Mr. Hutchinson stated that the announcement of war immediately paralyzed business in Switzerland. As an instance of the sudden change made in the business affairs of the little republic by the outbreak of the war, Mr. Hutchinson cited that the Berne exposition, a national affair, which was visited daily by 25,000 people before war was declared, had not a single visitor a few days afterwards. Switzerland has quite a number of good moving picture theatres in its principal cities, but all these were closed shortly after war took place, as exhibitors were unable to get their service from Paris, Berlin or Milan.

Against the wishes of the American consul in Berne, who stated that he would not be responsible for the safety of the party, Mr. Hutchinson and his family set out for Paris. They were the pioneers of a great host of people, English and American, who were seeking flight to London. The journey was made by train, but the party had to get off repeatedly in order that troops might board it while the party waited for the next, which, in its turn, was stopped, and the same experience was gone through many times over before Paris was reached. It took six days to reach Paris, a distance of less than 300 miles, but London was reached safely on August 28th.

Mr. Hutchinson found that the demand for the American product in London showed a big increase and that other American manufacturers were experiencing the same condition, owing to the effect of the war. The American is still doing very fair business in Russia and also in Spain. South Africa, Australia and Eastern business shows a larger volume than ever before for the American product, Mr. Hutchinson says. He announces that big plans are under way for increasing the gross output of the American, and that these plans will be given out later.

What Is the Matter With Denver Exhibitors?

In the moving picture department of the Denver Times, in the issue of Oct. 3, the following paragraph appears:

The closing down of the beautiful United States theater this week, because of too much expense and not enough nickels, brings forcibly to the front again the question of 10-cent motion-picture houses in Denver. Of course, it is a question much argued, and few at first glance can see the necessity for a raise in price. But they are looking only from the public point of view, not from the exhibitor's. And though there is little doubt that the proposed but defeated plan to raise the price to 10 cents two years ago was somewhat premature, fair-minded persons who have studied the matter thoroughly realize conditions have changed since then, and are more inclined to admit the exhibitors are justified.

It must be taken into consideration that more big features, pictorial and dramatic productions are being shown in the first-class houses now. That means a larger expenditure of money on the part of the exhibitors and a correspondingly larger value for patrons.

It is a sad admission to make that some exhibitors all over the country refuse to consider their obligations to competitors and to the trade. To these men their occupation is not a business enterprise, conducted on strictly business principles, but rather an exploitation in which mind and energy are centered on immediate returns, without due regard—or with none at all—for the future. To crowd their houses by offering extravagant programs at five cents admission is their chief object. It is nothing to them that such a policy means bankruptcy to some of their competitors and a lowering of the real value of moving pictures in the estimation of the public, because they do not see failure lurking in the background for themselves. Such men, in the long run, are forced by circumstances and competition stronger than they can meet to attempt to deceive the public by offering quantity instead of quality; and then the end comes swiftly, because the public refuse to be gulled.

The proposed plan to raise the price to 10 cents two years ago was iniquitous, because it was an infringement on the rights of the exhibitor by the exchange, as was shown by me in my Chicago letter at the time. The remedy must come from within the ranks of the exhibitors, not from without. There must be co-operation and a sort of business brotherly consideration among exhibitors, as in other legitimate branches of trade. This does not mean the exclusion of legitimate competition; but it does mean the death knell of ruinous competition. Furthermore, it means the good of all—the exhibitor, the exchange and the manufacturer.

A short time ago my letter included a brief article on the business conditions among exhibitors in Fort Dodge, Iowa. In that enterprising little city the exhibitors had their ups and downs until they got together by mutual consent and agreed that 10 cents should be charged for strictly picture programs, of a fixed number of reels. Since then they have all been doing well. And why not? Fort Dodge, after the arrangement, had just as many patrons of the picture houses as before. Every house is getting its due share of the business, because each is endeavoring to give the best program possible for the money. And there is no kick from the public.

What is the matter with Denver exhibitors? Is there any reason why they should not meet and decide on the number of reels that should be offered for 10 cents in all theatres of a certain capacity (mutually agreed upon) and over? Is there any sound reason why they should seek to beggar one another by reckless and ruinous competition when by harmony of action they can reap an encouraging harvest in recompense for their efforts?

Chemicals May Be Imported from Germany.

Solicitor Johnson, of the State Department, Washington, D. C., holds that no principle of international law stands in the way of importing from Germany chemicals and other articles needed by American industries. In a recent address at a meeting of representatives of these industries Mr. Johnson stated that export cargoes from a belligerent to a neutral nation could not be considered contraband of war or subject to seizure, if the good faith of shipment was established.

The conference appointed a committee to confer with Secretary Redfield on future plans, and was assured by the secretary that the commercial attache to the American embassy in Berlin, recently appointed, would be sent to Rotterdam at once, if that proved necessary, and kept there while American business interests could be served.

The shortage of hydrochinon, metol, projector carbons, etc., now prevailing in the market should soon be relieved if the above indications prove right.

Chicago Film Brevities.

The eight-reel suffrage photoplay, produced under the auspices of the National American Woman's Suffrage Association, is now receiving the finishing touches at the Selig studio, this city. The title has finally been decided upon by Mrs. Medill McCormick and her associates. "Your Girl and Mine" was selected after a careful consideration of the long list of titles submitted. Everyone will agree that this title is not only fittingly appropriate but stirringly catching. It has also ben announced that Gilson Willetts, the author of the scenario for "The Adventures of Kathlyn," is also the author of the scenario of "Your Girl and Mine."

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Louis M. Noto, formerly with the Cort-Kitsee Company, was in the city last week on personal business. He expects to remain for two weeks.

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The thirty-fifth annual convention of the Liquor Dealers' Protective Association of Illinois was opened at Alton, Ill., one day last week. Resolutions were passed protesting against the manufacture and presentation of moving picture films which show the liquor business in an unfavorable light.

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In a cablegram from Paris to the Chicago Tribune, dated Oct. 3rd, Max Linder, "the man with the mobile countenance," and probably the most noted photoplay artist in Europe, who was reported as having been killed at the battle of the Aisne, had telephoned the newspapers in the French metropolis that he was still alive. He stated that he had been wounded, but is now convalescent.

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It has been learned that bills already have been drawn up for presentation in the next Wisconsin legislature providing for a state license, a state building code, a state censorship board and other matters pertaining to picture theatre business.

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E. M. Newman, lecturer and traveler, will open up a new series of travel talks at Orchestra Hall next November and December. These talks will include such subjects as Egypt, the Holy Land, "The Riviera to Paris" and "Berlin—the War Center." Pictures taken by Mr. Newman in the European war zone will also be shown.

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Burton Holmes, the king of moving picture lecturers, will begin his travelogues at Orchestra Hall on Wednesday evening, Oct. 14, and will continue them until Nov. 14. The subjects will include England, Scotland, Ireland, Germany and Austria, and the allied powers.

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George H. Wiley, ex-national secretary of the M. P. E. L. of America, has been in the city all week. He will prolong his stay until next week.

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The herding of French and Russian prisoners at Koenigsberg by the Germans, an interesting war film, was included in the Hearst-Selig Weekly, released Monday, Oct. 4. The result of the battle of Termonde, showing the ruins of that city, was shown in the Hearst-Selig Weekly, released Thursday, Oct. 1. Mr. Selig brought over the negatives of these films from Europe when he returned from his recent trip.

Lost Paragraph Series.

A Brand New Idea in Motion Picture and Magazine Co-Operation.

THIS new idea has been inaugurated by the Ladies' World and the Essanay Film Manufacturing Company, and is now being offered to the five million readers of the Ladies' World and the immense audiences of the Essanay Company in the Lost Paragraph Series.

This series has, as its first feature, "The Plum Tree," a short story that is appearing in the October issue of the Ladies' World. Simultaneously with the publication date of the magazine, the Essanay Company releases a three-reel feature under the same title. In the magazine story a paragraph has been purposely omitted. It, however, appears as a scene in the play. A monthly prize of $100.00 is offered by the publishers of the Ladies' World for the magazine reader, or the theatre patron that can reproduce, most accurately, the paragraph omitted each month.

This arrangement has a tremendous value. Every reader is obliged to go to the treatre to see this picture before an accurate idea can be had as to the missing scene.

The Ladies' World has been specializing in motion picture features for over two years, ever since the launching of the enormously successful series, "What Happened to Mary," and thus far no feature they have offered has been lacking in profit to the motion picture business. This latest idea is the best one yet offered, inasmuch as it is not giving publicity to one single person but to an entire company, and is bringing all the resources of the Essanay organization in play. Each of the stories is of a different nature and each one of the many excellent Essanay actors and actresses will have a chance to display their powers.

The first of this series began in the October issue of the Ladies' World and the three-act play was released by Essanay Company September 18th. The officers of the Ladies' World advise us that replies to the contest have been coming in by the thousands.

MONTGOMERY NOW PRODUCING DARKFEATHER SERIES.

Frank Montgomery is hard at work producing a two-reel feature, "The Witch of the Sierras," from the scenario by D. F. Whitcomb. This is the first in the "Mona Darkfeather Series," to be released weekly for twelve weeks through Sawyer, Inc. Each of the two-reelers will be complete in itself, with Mona Darkfeather featured. This one is full of western, military and Indian action, and the popular Indian actress is supported by William Nye, J. K. Messick and others.

The comedy company producing "Monty Comedies" for the Sawyer "Seven One-Reel Comedies Weekly" service, is putting on "Touchin' Dad," with Billie Rhodes, William Carroll, Bill Ryno and Harry Fischer, under the direction of James Davis.

EXHIBITOR WESTHAUSER DROPS IN.

J. A. Westhauser, proprietor of the Log Cabin, Riverdale avenue, Yonkers, was a caller at the World office last week. Mr. Westhauser says his house is situated in the Parkhill section of his town and caters to fine patronage. He is featuring the Mary Pickford Biograph releases and using Mutual service and specials as well as General Film. He puts on six reels, running two shows a day.

Doings at Los Angeles

MONDAY, Tuesday and Wednesday of this week I went for a 300-mile trip through four counties in southern California, touring in a small car in an area 80 miles long and 30 miles wide. Thirty-six large and small cities were stopped in, and numerous villages passed through. Everywhere I went I found business good, but the people complain of the war and the tightness of the money market. In several cities the "opera houses" which for years have been used only for dramatic productions, have been equipped with projection machines, and feature pictures exhibited. In San Bernardino, one of the richest of valley cities, P. S. Harrison reports business excellent, and on the night I was there, his words were backed up by a full house, Little Mary Pickford being the drawing star. This theater was formerly a legitimate house, and many of the most famous stars of this country have graced the large stage. Mrs. M. L. Kiplinger owns the place, and Mr. Harrison is the manager. By the way, this house is said to be the first large theater building erected in Southern California, having been built in 1882, and was for a long time the only theater outside of those in San Francisco. On the opening night of the films, there were 1,800 people in the house, and seats numbered but 1,100. This is the first theater in this city to make an actual success, and business looks better than ever. Mrs. Kiplinger and Mr. Harrison also have several other theaters throughout the south. They will open a new house in Riverside early in October. All along the line the local papers are playing up the "Trey o' Hearts," now being put out by the Universal, and furthermore the exhibitors say that this series is actually the best they ever booked, and that the spectacular scenes are so thrilling that many people stay to see the whole installment twice. Several big showmen who are using the Paramount service seem anxious to receive the Oz fairy stories and if they come out as well as Los Angeles houses did, they will be well satisfied.

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Interiors the same as exteriors; go out and find them and then shoot, is the new idea of Ed Winfield of the Usona company, who has devised a novel lighting system whereby the inside of a residence may be photographed just like a set in the studio. This will mean that many sets which are coveted by a director may be used instead of a copy made in the studio. Large buildings and other public places may then be photographed. If the system comes out all right it will mean a great saving of property and scenic expenses.

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Max Asher of the Sterling forces has secured Velma Steck, who has been with Kolb and Dill, to play leads in the Ford company. Max is a great Dutch comedian, and the new star of the stage should be seen to good adventage with the funny Max.

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Henry Walthall of the Mutual company was the toastmaster at the regular Wednesday night good fellowship dinner of the Photoplayers' Club this week. He was ready with some clever stories and his entertainment was interesting.

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Again Mack Sennett has returned from Catalina Island, where he did some "wonderful" water scenes. Every company around here in this fine zero weather goes to the ocean for many scenes. Sure, they go swimming after the work is done.

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The Photoplay Authors' League held a taboo meeting on the strand at Ocean Park last Sunday. Shop talk was prohibited. Anyone who broke the law was to be ducked in the ocean. A two-minute executive meeting preceded the swimming and festivities. Luncheon on the sand added to the day's fun. Most everyone wore bathing suits and splashed in the surf. Nearly all members were present, with their wives, sisters, sweethearts and friends.

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The Mutualites were at a nearby town recently doing some "Bill the Office Boy" pictures, and Tammany Young, who is the diminutive Bill, was in his usual boyish make-up. He tried to buy some cigarettes at a store and the clerk refused to sell to him; law says no. Director Eddie Dillon had to identify the actor so that he could get his smoke.

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It is said that the little girl named "Happy," who doubles for Cleo Madison in the "Trey o' Hearts," was severely injured when she rode a horse, fell and was thrown heavily to the ground. She suffered a broken hip.

"13"—Will it get us, or will it not get us? That question was repeatedly sifted through twice as many brains of the Wilfred Lucas "Trey o' Hearts" company at the Universal, and even Dare Devil Larkin and plucky Cleo Madison were almost at the edge of their nerve, for so far good luck trailed this company. The thirteenth issue is a corker. Larkin said that "we might as well do our worst in this, and then get through with the risky stuff." They got a risky scene all right. A husky young landslide provides a thrill. It was set off by dynamite, and, owing to the steepness of the bluff, the avalanche of stones and dirt slid faster than planned, and the players escaping in an automobile were injured by flying boulders and rocks, while Lucas and his cameramen were struck and hurt by flying rocks. The escape was spectacular, and the whole company is now congratulating itself. If the car had not raced the landslide, it would have been carried over the cliff and probably all would have been killed.

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M. De la Parelle, Elliot Clawson, and the two stars, Max Figman and Lolita Robertson, the main people of the new Masterpiece Film Manufacturing Co., have started in earnest on "The Hoosier Schoolmaster," and that production will soon be near completion. Negotiations for other well-known pieces are under way. After the first piece has been put on the "Truth Wagon" will be done. This company intends putting on a number of fairy stories afterward.

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Louis Scherer, location hunter for the Universal, is trying to win fame as a second Barney Oldfield. He locates in a powerful racing car, and the other day while returning from a canyon scene for "The Trey o' Hearts" he tried to take a dirt curve going about 40 miles an hour. Result: Teddy Tetzlaff or John Marquis outclassed. Scherer turned turtle, and his car rolled over twice and landed right-side up. Damage, only a sprained axle. He claims that his life is charmed.

* * *

Adele Lane, of Selig's, was painfully injured when a bear clawed and bit her hand while she was trying to escape from a building by the fire ladder. The bear came on too soon and the young actress was just a second too late to avoid the infuriated animal.

CLARKE IRVINE.

"Perils of Pauline"

Two Kinds of Thrills in the Fifteenth Episode Make You Hold Your Breath.

Reviewed by the Rev. E. Boudinot Stockton, S.T.B.

LIKE all of the previous episodes, this picture is distinct and complete in itself, but the interest in the story is not thereby lessened in any way. This time Pauline supplies the villain with his opportunity and idea, because she gets the "speed bug" and not only purchases a racing machine, but enters it in the coming auto races, and then announces her intention of running her car herself in the race. Of course Harry does not want her to do it, and as this will interfere with the new deviltries of her guardian, he makes a bold bad effort to have him put hors de combat by means of a professional duelist and a poisoned rapier.

Pauline, of course, has her finger in the pie both in bringing about the duel and also by taking her part in the free fight with the roughs whom the villain has to summon to his rescue when Harry gets hold of the rapier. Then follows the thrilling auto race with its exciting dangers and big smash-up when the "tacks" strewn across the course by the villain's confederates wreck—not Pauline and Harry—but the professional duelist who has been trying to run into them with another racing car.

There are some very excellent views of a genuine auto race well utilized to bring out not only the story but also the real perils of that kind of sport. It should be a very popular picture and a good drawing card.

WORLD FILM'S DETROIT PROJECTION ROOM.

A miniature theater, or projection room, is being fitted up as a part of the quarters of the World Film Corporation at 99 Woodward avenue, Detroit, where it occupies one-half of the fourth floor. It will be fitted up with twenty theater seats, will be handsomely decorated and will be used for the advance showing of the company's films to the exhibitors. A gold fibre screen has been installed, as well as a picture machine. The room is 8 by 27 feet in size.

DICKERSON RESIGNS FROM WORLD FILM.

Douglas Dickerson has resigned as manager of the Detroit office of the World Film Corporation, and pending the appointment of his successor, Edward D. Selden, personal representative for General Manager Lewis J. Selznick, is in charge.

"Marta of the Lowlands"

Mme. Bertha Kalich Gives a Remarkable Performance in Famous Players' Five-Part Subject.

Reviewed by George Blaisdell.

HERE is a picture that deserves to live when all who had to do with its making "have vanished into air, into thin air;" for it is a photographic record of the art of a great emotional actress, inspired by a great theme—the portrayal of a woman's physical infatuation for a man she abhors and the gradual development of genuine affection for one who brings to her his heart, his protection and his name. "Marta of the Lowlands" is more—it is a worthy example of the stature the motion picture has attained in the year 1914.

Scene from "Marta of the Lowlands" (Famous Players).

Angel Guimera has given us a tragedy, more of the soul than of blood. It is a story of the master and the woman, the one powerful, dominating, the other humble, abject; in his full manhood he imposes his will on her in her youth. The shackles may tighten, but they are never permitted to lessen. Sebastien is of the Stone Age, Marta is only a woman, of any age. She realizes her position, the woe of it all, but is powerless. Sebastien may be cruel to Marta; there is nothing for her to forgive, inasmuch as apparently there has been no offense. She turns on him only when she sees that he has deceived her—that he has encompassed her marriage with a worthy man without acquainting him with the previous relations of master and woman and warning him as to what the master has decreed for the future—in other words, the master will marry to repair his shattered fortunes, the woman will marry a man of the master's selection; marriages of convenience both—the master's convenience.

Scene from "Marta of the Lowlands" (Famous Players).

"Marta of the Lowlands" is in five parts, the first of which is devoted to a prologue. Mme. Kalich enters the story at the beginning of the second part; until the end she holds the spectator under the thrall of her artistry. It is a gray life story she portrays for us. There are few smiles. On her remarkably mobile face is stamped the tragedy of her living death; but when the features lighten at the end of the story, as Marta realizes her deliverance is at hand through the instrumentality of the one Sebastien had intended as the agent to consummate her ruin, the contrast is sharp. The great joy in the face of Marta is reflected in the mind of the beholder.

Mme. Kalich is given strong support. At the head of the other players are Wellington Playter and Hal Clarendon. Mr. Plater portrays the part of Manelich, the shepherd. He fits the part. His characterization of the highland lad who goes to the lowlands to take a wife is marked by keen intelligence and fine feeling. Mr. Clarendon as Sebastien, the feudal master, is excellent. His work is virile, forceful. Playing opposite a woman of Mme. Kalich's commanding personality demands quality. It is worthy of note that these two members of the Famous Players stock company acquit themselves with marked credit. Muri, the young friend of Marta, is delightfully played by Miss Lillian Kalich, the daughter of the star. Others deserving mention are Frank Holland, in the role of the chief servant of Sebastien; George Moss, the venerable villager, who suggests Manelich as a desirable bridegroom for Marta, and also the player who takes the part of Marta's father.

Of strong scenes there are many. They are not lacking in the first half of the story, but they come fast in the latter half. The picture was produced by J. Searle Dawley. Surely "Marta of the Lowlands" is the peer of his best. The splendidly photographed exteriors are of Cuba. The atmosphere is ideal. We have the low lands and the high lands. We have the shepherd in his garb of skins lying on the hillside surrounded by his sheep, the wide valley spread out before him. We have the overlord, the master of all he surveys, both animate and inanimate. We have the superb Kalich.

ELEANOR WOODRUFF IN DIFFICULT PART.

Eleanor Woodruff, Pathe leading woman, stars in the forthcoming three part drama "The Ticket of Leave Man." In the story a young man is convicted of a forgery committed by a friend and sent to a penal colony in the tropics. He falls in love with the daughter of the colonel in charge of the camp and when his sentence expires sails for home by the same boat on which she is a passenger. The ship is wrecked and the girl and man cast away together on an uninhabited island. Some time elapses—their clothing is worn out and needs replenishing, so the girl clothes herself in sacking. Miss Woodruff shudders when she tells of this experience. "You see" she says, "the scenes on the island were taken down in Bermuda. Day after day I had to appear on a picturesque stretch of beach not far from a fashionable hotel, clad only in what was once a grain bag, with legs bare to my knees and arms also exposed to a broiling sun. The cool and attractively garbed guests at the hotel would come and gaze at us as we went through our part, much as though we were visitors from Mars or some other outlandish place. It just made me furious to hear their would-be clever remarks about my costume as I worked away under that torrid sun supremely uncomfortable in that scratchy sacking. 'My word', said one man with a monocle, 'look at our friend Eve just escaped from the blooming garden.' I can tell you I was mighty glad when we finished that shipwreck stuff.

Eleanor Woodruff in "The Ticket of Leave Man" (Pathe).

Moving Picture Educator

Conducted by the REV. W. H. JACKSON

THE EDUCATIONAL PICTURE.

By the Rev. E. Boudinot Stockton, S.T.B.

An Unadvertised Vitagraph.

The Vitagraph Company has always been very modest with regard to its educational pictures. Too much so, in fact, because it frequently does not give out any previous notice about some of its best work. This is the case this week, when as the tailpiece to their comedy "The Ageless Sex," released September 16, they release "The Raising of a Sunken Yacht." Judging from the synopsis of the comedy they cut it down from the whole reel that it was advertised as in order to make room for the educational; and we must congratulate them on their wisdom. The picture shows the sunken yacht, the subsequent stages of the raising, the divers making fast the chains and cables, the raising of the vessel by means of a great derrick, the pumping of the water from her hold, and, close up, the mooring of the yacht, the diving apparatus and the powerful pumping engine used. Considerable comment was made on the picture in the place where we saw it and all of it was favorable. One man remarked, "Why don't they give us more of that stuff; it's good!"

A Question of Feet.

Inquirer.—You are both right and wrong as to Vitagraph's "A Study in Feet." It is the first comedy that has been released on that idea; but it is not the first photoplay. Thanhouser used the same idea in "The Little Shut In," released May 17, 1912, but they made a heart interest drama out of it instead of a comedy. You will find the synopsis of the Thanhouser picture in the "Moving Picture World," volume 12, page 564, and the comment on 12:730.

Synopsis of Kalem's "Wolfe."

Historian.—The synopsis of Kalem's "Wolfe, or the Conquest of Quebec," is begun in the third column of page 1322 of the "Moving Picture World," volume 20, and completed in the first column of page 1320. Page 1322 should have been numbered 1320 and page 1320 should have been numbered 1322. The continuation of page 1320 is page 1324, and the continuation of page 1318 is page 1322. Annotate your pages as follows and you will have no further confusion or bother. At the bottom of column three, page 1318, write: "continued on page 1322"; at the top of column one, page 1320, write: "continuation on page 1322," at the bottom of the third column of page 1320 write: "continued on page 1324; at the top of the first column of page 1322 write: "continuation of page 1318," at the bottom of the third column of page 1322 write: "continued on page 1320"; and lastly at the top of the first column of page 1324 write: "continuation of page 1320."

Bible Parables.

Clergyman.—Comparatively few of the parables have been made into moving pictures. The Prodigal Son was done by Eclair in 1911 and by Pathe in 1912, and Edison started to make a series of the parables in the winter of 1912-13, but only completed two of them, "The Good Samaritan" and "The Wise and Foolish Virgins," as the demand at that time was too small to warrant going on with the work and the work was dropped. Since then nothing has been done. If you wish to obtain them query the Eclair, Pathe and Edison companies.

Kalem Releases.

The Kalem Kalendar for October calls special attention to two of its productions that should both be excellent from an educational point of view.

The first of these is "The Seed and the Harvest," the Kalem two-reel release for October 14. It is the story of how the indulgent mother of two sons spoils the younger at the expense of the elder until her idol reaps the inevitable reward of his sowing, and the heartbroken mother, realizing what she has done sets about the task of regenerating her darling while her elder son reaps the reward of his sacrifices and filial devotion in the love of the girl who has been instrumental in opening his mother's eyes. A story of this kind has the real punch and the more of them you can get hold of and run in your house the better. Parental indulgence of children is one of the great crying evils of today, and the more intelligent a man is the more he realizes the importance of bringing home its evils to every one. Get the picture and then advertise it, especially to teachers, clergymen, parents and young people.

The other picture is "The Boer War," the Kalem five-reel special, released through the General Film Masterpiece Service, June 10, 1914. According to the Kalendar it is of great timely interest and value to all who wish to understand clearly the methods of fighting by and resisting "frontal attack" as employed in the present European war. Today the Germans are using the "frontal attack" methods employed by the English in South Africa, while the English are turning to account the wonderfully effective tactics that the Boers so successfully employed against them. If we must have war pictures, let us at least have those that can teach us something as well as make our flesh creep. A picture like this, the events of which are historical enough not to inflame our passions and prejudices and will at the same time give us a clearer and more intelligent idea of the real nature and awfulness of war, is distinctly good, and will help to fit us in doing our part to bring about the lasting peace of God when the warring nations get tired of playing the devil's game. The same thing can be said of the other two great military specials produced by Kalem, namely, "Wolfe, or the Conquest of Quebec," and "Shannon of the Sixth." A special review of "The Boer War" will be found in the "Moving Picture World" 19: 1216, and the synopsis 20:1608.

General vs. Miscellaneous.

Four letters from as many exhibitors as widely separated as Georgia, Colorado, Texas and Canada, come to us by the same mail and all four asked practically the same question. We give our answer here as the same question may be bothering others who have not yet screwed up courage enough to write in and ask.

The four exhibitors have been making up moving picture catalogs for themselves according to the directions we explained in detail in the Moving Picture World 19:1554 (Dec. 27, 1913). They have reached a point where they say that under the head "General Topics" they now have more entries than they have under all the other heads. This ought not to be so, and from other things they say the trouble in these cases seems to be that they have simply used the General Topics as a place to put everything that they did not know where else to file. In other words they were really using the heading as if it was synonymous with miscellaneous, a pitfall we warned them against in our explanation. "Miscellaneous" is not a classification heading at all. It is simply a waste basket. The word means, made up of all sorts of things, all mixed up, promiscuous. On the other hand "general" means common to all, common to the majority, so large in scope or meaning as to be more or less indefinite. For example a box filled with books, clothes, and various other kinds of things would be a miscellaneous collection. A box filled with books alone, even though the books were on all sorts of subjects, would be a general collection. It would be a collection of one kind of thing, namely books. Again, take the different particular headings in the classification: religion, science, industrial arts, literature, etc., each heading is definite and refers to one kind of thing. On the other hand there are several kinds of things that cover several of these particular heads all together. A newspaper, for example, is made up of stories about religion, and science and history, etc., but the stories that make up a newspaper all have one trait in common, they are all stories. A newspaper is not a miscellaneous collection, but a general collection of several particular kinds of stories. The pictorial newspapers such as Pathe's Weekly and pictures about newspapers, like Edison's "How a City Newspaper Is Made," belong under "general topics." Another general topic is "polygraphies," that is writings that cover a great deal of ground or so many topics that their common trait or characteristic is vague and indefinite. Such for example are the series like "Dolly of the Dailies," or "Chronicles of Cleek," or children's stories. Lastly take the censorship of pictures. The board

passes some and refuses to pass others. The pictures are on all kinds of subjects, but they are all remarkable for one thing in common, namely censorship. Hence the censored pictures are another general topic. Or, since pictures may be remarkable for other things than censorship, a better heading is "Pictures for Some Reason Remarkable." We give below the subdivisions of the heading "General Topics" that we have found useful in classifying the pictures. If the following headings and subdivisions are not sufficient to cover all you have under "General Topics," write and tell us what you have left and we will try and help you classify them properly.

0 GENERAL TOPICS
07 Newspapers. Journalism
07.01 Pictures about newspapers
Filed alphabetically by place of publication and name of newspaper.
e.g. 07.01 - *Brooklyn, Eagle*
07.01 - *San Francisco, Examiner*
08 Polygraphies
082 Collections
082.1 Series. e.g. *What happened to Mary*
087 Pictures for different classes of persons
087.1 Children's stories. *See also* 398.4 Fairy-tales
09 Pictures for some reason remarkable
094 Noteworthy production. First of their Kind. Etc.
098 Noteworthy internal characteristics
098.1 Pictures prohibited and suppressed. *By order of the*
098.11 *Religious authorities*
.12 *Civil authorities*
.121 Pictures censored by the National Board
.121 (4-9) Locally censored pictures. *Subdivided like* 9 *History*
.124 Violations of copyright
099 Noteworthy external character or circumstances

Information Wanted.

The following letter has just been received from Mr. W. C. Howland, president and manager of the National Bureau of Municipal Research. It explains itself.

> We are receiving inquiries from different cities for moving picture films on educational topics such as would interest a chamber of commerce or board of trade audience, and I have been referred to you. What film concern can furnish films of this character? I hope your experience in this kind of work will enable you to suggest the names of some of the companies who make a specialty of educational films.

We have referred Mr. Howland to our catalogs of educationals in the "Moving Picture Year Book for 1912," and the volumes of the Moving Picture World for 1913 and 1914, and asked him for more definite information as to just what is desired. Meanwhile, will not any one who has any suggestions to make along these lines write in and let us know about them?

"THE EDUCATIONAL ELEMENT IN A PHOTOPLAY."

A Paper Read Before the Ed-Au Club at Its Meeting, Saturday Evening, Oct. 3, by the Rev. E. Boudinot Stockton, S.T.B.

IT is claimed by some persons that there are as yet no such things as educational pictures. This is from one point of view substantially true; but only substantially, not absolutely. There are very few pictures, indeed, that have been constructed along proper pedagogical lines for the avowed purpose of serious education; but there are some. Under the direction of medical experts, Lubin has made about fifty thousand feet of film for use in the study of disease. Columbia University has made several hundred feet on the action of different drugs on the heart and the circulation of the blood. Pathe has made a number of pictures showing the scientific revelation of radia-microphotography and the ultra-microscope. These pictures are undeniably educational from every point of view. Between this extreme and the latest melodramatic thrill there is a vast multitude of pictures possessing every degree and shade of educational value, and the point in question tonight is what is this thing or factor or element which they possess in common and which gives them a greater or less claim to having an educational value.

Now, look at it from the other extreme. Here is a picture. Its title is, "The Villain Doomed." The advertisement describes it as "a highly exciting melodrama, of intense dramatic thrill and of great educational value." At first we are inclined to smile. But think a moment. Even straight melodrama may have an educational value. The old idea that education meant stuffing a man with all sorts of information was exploded long ago. The succeeding, opposite idea that education was simply getting out of a man what there was in him has also met a similar fate. Nowadays, the majority of educators hold that St. Paul's idea is correct. Man has a body, a soul, and a spirit. He feels; he thinks; he wills. Education means training a man to feel, think and will in the best possible manner. The picture we are watching is a straight melodrama. But virtue is rewarded and villainy punished. We feel better. That is as it should be. The hero or the heroine pass through all kinds of hardships and trials and come out of them a better and nobler man or woman. We not only feel better, but we see that the trials and hardships were what taught them their lesson or made them better and stronger. We have done some thinking, and done it, too, along the right lines. The picture has a heart interest and punch that grips us and makes us want to imitate the characters we have seen. We make up our minds we are going out and become heroes and heroines ourselves. We have done some willing, and done it, too, to some good purpose. For the moment we have been lifted out of the old rut and been given a vision of the higher and better things of the new plane to which we have been raised. Whether we stay on the new plane or not depends on other things than the photoplay. Its mission is done. It has put us there. It educated us out of the old into the new and better, and the educational element in it is the thing that has accomplished this.

Again, "The Villain Doomed" turns out to be not a straight melodrama, but a travesty on the old tank drama. It is full of caustic wit and satire and genuine humor. At first we watch it, slightly puzzled, until we get the proper point of view; but from then on we watch it laughing or chuckling or silently amused, according to our dispositions until the picture is out. Here we have the same educational element as before; but it is of a higher degree or order. There is the same exercise of the feelings, the reason and the will in the right direction, but it is more subtle in its working. We did our thinking and willing first, and then sat down to enjoy ourselves. At the start we had to know more, we had to think harder, and we had to decide, not an objective action, but a subjective idea. In order to appreciate the point of the story we had to know about the tank drama, we had to analyze it and criticise it and then make up our minds that there was a funny side to it. Then we sat back and gave ourselves up to the enjoyment of that way of looking at it. The educational element was there. It appealed in the same way. But it appealed to a more educated spectator, a more developed intelligence, a keener sense of feeling, a better trained will.

The same is true of every form of photoplay. In all of them there is the same appeal to the fundamental powers and capacities that every man has, and this appeal is educational just in so far as it calls those powers and capacities to exercise themselves in the right way. The educational element in a photoplay is its appeal to a man's better self; and its educational value is in proportion to the way in which it makes a man enjoy better, think more highly of and make up his mind to hang on to and get after "whatsoever things are true, whatsoever things are honest, whatsoever things are just, whatsoever things are pure, whatsoever things are lovely, whatsoever things are of good report." In other words, every photoplay that impresses on a man the value and importance of the good, the true, the beautiful, and makes him want to get up and go after and obtain them, has an educational value; and the element or factor that gives it that value is the factor or element that does these things.

This sounds like sermonizing. But it is not. It is a straight-from-the-shoulder talk about something that has a very practical bearing on the work of every one of us, whether we are the photoplaywrights who write the scripts, the editors who accept them, the directors who produce them or the newspapermen who review them. The spectator takes what we give him and exercises his feelings, his reason and his will on it. The result may be good or bad. It depends on what we give him. It is up to us to give him the best that there is and what will make him better than we was before. It is quite true that the public go to the photoplay for amusement and entertainment and not for instruction and teaching. But I am not advocating the administration of nauseous and unwelcome lessons in a homeopathic, sugar-coated form; I am pleading for a pure-food supply of candy and sweetmeats. Except from necessity, people do not eat candy for nourishment, but because they like it and enjoy it. But candy made out of poor and adulterated materials ruins the digestion and even poisons people. In the same way photoplays made out of uneducational and vicious materials plays the mischief with a man's mental and spiritual digestion and sometimes poisons his whole make-up. We are responsible for the materials we put into the photoplays we write or accept or produce. We already have a pure food commission in the National Censor Board, and when we can guarantee the purity of our own ingredients we need no longer fear, but can be more than willing to welcome laws that will insure the integrity of all products on the market and will put the benzoate using manufacturers out of business.

The Art of Exhibition

Rothapfel's Ideas on How the Best Program May Be Secured Under Present Conditions—"Features" and "Variety."

By W. Stephen Bush.

AT the Friars Club—Monastery would be a better word—Samuel L. Rothapfel told me in his usual direct clean-cut way of his views on "The Program." His ideal is the open market, but he hastens to add that this ideal at this time seems unattainable.

"Allowing," said Rothapfel, "for all present handicaps, I firmly believe that personal initiative and enterprise on the part of the exhibitor count very much, even in the matter of programs. Lack of interest in his program is the bane of the exhibitor. Perhaps that lack of interest has been encouraged by conditions over which he had and has no control. The little exhibitor especially, is easily tied by service regulations, but it seems to me that even he is in a position to assert his judgment if he knows how to approach the exchange in the right spirit. He must know how to be diplomatic or insistent in turn, but if he is willing to take pains he will never go wholly unrewarded.

Exhibitors' Influence Growing.

As to the bigger exhibitor, the man with a well-conducted house of good capacity, it seems to me he can get pretty nearly what he wants. As far as conditions allow we simply have to delve in and pick our own programs, making variety the chief attraction. The program must represent something as a whole, it must be a fitting program, a program with an atmosphere of its own. This is the policy I follow with my own programs. In order to do this successfully, certain standards in the selection of dramatic, comic, topical and other subjects ought to be followed.

"While it is plainly inadvisable to lay down hard and fast rules, it may be said in a general way that in the selection of a drama the test ought to be its power of tugging at the heartstrings without causing the disagreeable effect of a severe strain. Pathos, rather than pure tragedy, ought to be the dominant note. What we exhibitors generally call 'heavy plays' are to be avoided. It is well to move the audience, to stir their hearts, to rouse their indignation against injustice and win their throbbing sympathy for weakness and misfortune, but it is inadvisable to lift the curtain on plain, unmitigated horrors.

"In selecting the drama it is natural that its musical possibilities must weigh with exhibitors. These are, of course, very general rules I may lay down and I realize that audiences differ vastly. Hence, the necessity of exhibitors selecting their programs with a view to their audiences. I will tell you later what methods I have chosen of feeling the pulse of my audience and getting at the real sentiments of my patrons.

"Every man who is called to this profession instinctively devises tests of his own and the results of these tests must aid him in the picking of his program. It is to be remembered, however, that while all audiences are different, there are many respects in which all audiences are perfectly alike. They are all human. If it is done skillfully you can read them all, but you must do it without letting them feel that they are being lifted higher. Briefly restated, decisive tests of the successful photo drama are that it must have a good theme, it must be well acted, it must be well photographed and it must be well directed.

The Program in Detail.

"Now, as to comedies. I think the one essential is that they be clean. Unless a comedy shows up well under this test, it can never get on any screen for which I make the selections. I have no impossible standards here and when I see my audience go into convulsions of laughter over 'slap stick' and 'rough house' screen farce, I do not assume to correct their taste, but am glad to see them laugh. After all, that is the one object of the comedy and if it can be obtained without any offence to decency, nothing more ought to be asked. Here, too, the complexion of your audience, its degree of culture and refinement, its place in the social scale, etc., ought to have great weight.

"The topical film is winning a prominent place on every strong program, and I am glad of it. We specialize in topical reviews at 'The Strand.' These reviews are partly original and partly compiled on the eclectic plan from the best material on hand. I know that they have a very strong hold on my audiences, because I could name scores of people high in commercial and professional circles in this city who wait for these reviews with a child's enthusiasm for the coming of Santa Claus. Many of them after thoroughly absorbing every particle of the review, just take in perhaps part of the comedy or a few scenes of the drama and then go away to look at the rest of the program later in the week at their leisure.

"Educationals."

"No doubt you have noticed the deep interest which holds our audiences when the 'educational' part of the program is being displayed on the screen. Somehow, I feel that the word 'educational' does not cover my idea of the purpose and effect of this character of film.

"To 'educate' my audience, in the ordinary sense of the word, is about the last thing I would care to attempt. What I want to do is to rest the audience. In presenting a program lasting something like two hours, it is impossible to entertain your audience without resting them. The old-fashioned intermission is, of course, out of the question entirely; the best substitute ever found for it is the entertaining film of an 'educational' nature. Again, I say, I use the word 'educational' with the proper reserve and distinction. Take your audience at the conclusion of a strong climax of a strong drama. I cannot think of catapulting an audience thus set to thinking and lifted out of itself, into a ripe, roaring comedy. I therefore show them something which delights the eye and soothes the mind without touching any emotional cords. Scenes of beautiful fountains or waterfalls, dainty bits of animal life, scenes from the beautiful countries of the world, monuments of architecture, glimpses of foreign lands and foreign nations most admirably fill the interval which ought to come between the dramatic and the comic.

"Wherever I can I select colored or tinted pictures for this purpose. To produce the effect that I desire these scenes must be skillfully assembled. No one knows better than you what can be done by skillful assembling and how flat on the other hand three or four hundred feet of good film can be made to look if the assembling of the scenes has been either left to chance or supervised by a 'bonehead.' I always make sure that the last scene in these 'educationals' is the strongest and where I can get a touch of the dramatic I am eager to seize on it. In all these pictures of animal life there is a vein of mild but delicious humor which no audience ever fails to appreciate. You know how often these pictures have been followed and interrupted by ripples of the most spontaneous kind of applause."

I did not think it possible to do justice to the subject of the program without introducing the question of features.

What About Features?

"Will you speak a strong word or two on features?" I asked.

"Features?" Mr. Rothapfel shot the word back at me with an emphasis of disapproval. "Features? I do not like the word. I suppose you mean a picture of greater length?

"Yes," I said, "and strength."

"The two do not always go together," Mr. Rothapfel remarked, sententiously. "The mere length of a picture does not impress me at all, certainly not favorably. I opened the Regent without any features in the ordinary sense of the word, yet the critics were kind enough to say that my programs was full of features. The method of presentation may be a feature, the music may be a feature, any number on the program may be a feature by reason either of its timeliness or its special treatment.

"Of course, I know that the word feature has come to designate a film of greater length. However, I am getting away from judging the value of films by length. In fact I pay as little attention as possible to the footage and in my announcements no reference is made to so many parts or so many reels. I realize, though, that the film of greater length, or if you will, the feature, has come to stay, but I think it will be materially shortened in the future. I will acknowledge as a genuine feature only that subject which both in its theme and in its treatment is distinctly superior and at the same time totally free from padding. I don't like to deal out entertainment to my patrons by the measure. Quality is the only real feature in my eyes. It has happened time and again that the feature, so called, on my program has been dwarfed by some other part of the entertainment. By a splendid scenic for instance with beautiful music, by a particularly appropriate topical review or by some other item on my weekly offering. I do not think it is sound policy to rely on just one part of your program and trust to it to pull through the rest.

The Elusive Charm of Variety.

Here we were interrupted by another guest of the Monastery, a prominent attorney of this city, whose recent visit to the Strand had made him a convert to motion pictures. Strangely enough, as he joined in our conversation, he

praised the very points in the program on which Mr. Rothapfel had laid such stress. When he had left us I asked Mr. Rothapfel just what he meant by saying that variety must always be the program's chief attraction.

"I simply mean," said he, "that the exhibitor must get his wits together and incorporate something into the presentation or into the musical accompaniment of his pictures to make them seem different. He must be able to rise to every emergency. There are occasions when just the crash of a bass drum will impart a wonderful and original touch to the performance. In fact, there are a hundred things, trifles apparently, which if seized at the right time, will give the desired spice of variety. These things cannot be taught in lessons. They will be demanded or suggested by the occasion and the happy thought must arrive at the same time with the occasion.

"You know a program can be presented in varying order. The thing is to keep away from getting into a rut. Opening and closing your program always on the same order is like feeding your people with the same food all the time. You can open with a topical, swing onto a comedy and put on your drama or your heavier picture, interpose a scenic and close with a comic. Or you can open with a scenic or a topic, follow with your comedy and then give your drama, etc. Part of the charm of variety is to be secured by appropriate changes in the order of presentation. The comic cartoon, which has lately come into vogue, is another gain for variety on the program. It bids fair to become very popular."

As we left the Monastery Rothapfel turned to me with a smile, saying: "When one of your own musicians at a rehearsal blurts out 'D—— it! this is beautiful,' you know that you are not far wrong with your music, and when we meet again we will speak of music and its effect upon the screen and upon the audience."

Industries Educational Film

New Los Angeles Company Will Have Its Studio on the Roof of a Large City Building.

The first moving picture producing company to build a studio on the roof of a city building has nearly completed its unique studio and on the first of October active operations started. The Industries Educational Film Company headed by prominent local men, has started work in the new and modern Knickerbocker Building at 643 South Olive street, Los Angeles. The new structure is ten stories in height, with all modern conveniences. The officers are: President, W. M. Freese, who also is the general manager (who has resided here for fifteen years, for the past five years has been closely in touch with moving pictures); secretary, C. H. Sayles, formerly an attorney here; treasurer, Pierre C. Bayne, for three years the chief reporter for Bradstreet's. Mr. Freese is already certain of two releases for the new films, and as soon as work starts the films will be announced. The company will produce dramas and comedies. This company is setting a somewhat new plan in action, for the whole studio and laboratory will be open for lease at any time. Advertising films will be made, and any kind of special pictures will be made as ordered.

The ninth floor will be the main business place. The managing director, business office, scenario editor, and general offices will have space at the front, while at the rear will be located the half-dozen dressing rooms for stars, twenty-five rooms for stock players, and room for 200 extras. Nearby will be the lavatories, with bath rooms adjoining, and back of this section will be the laboratory, with large developing, drying, printing and film finishing rooms. Hot and cold water and air, with all modern building equipment will add to the comfort and convenience to all workers. Two passenger elevators and one large freight car connect with both floors.

On the top floor the main scene of action will be set. Here are the stages and scene departments. The main space is 50 by 100, the largest portion of which is reserved for space for about three working stages, while a generous portion is allotted to the permanent stage which can be used for most anything. One new feature about the main stage room is the window scenery, which can be instantly changed to suit the set. Sliding frames are worked in the casings, there being a plain glass, for an ordinary room, prism glass, to be used as lighting, opaque for dark sets, leaded colored panes for church scene, and the old-fashioned four-pane window. Every prop and scenic effect will be interchangeable, and permanent.

The outdoor portion of the studio is on the roof, a total space of 50 by 150 feet being available. The whole space is to be converted from a barren gravel roof to a most beautiful garden and forest. At the front is a sub-roof, 15 by 50, which will be made into a lake. The elevator mechanism house will be covered with cement to represent a mountain cabin, as will the other house at the rear. The tank will be turned into some sort of a scene. Big exterior scenes will be done on the roof, and most any kind of a scene can be produced here. The skylights are made flush with the floor so they will not be noticed when taking pictures here, and at the same time the light can be used on the top floor stages.

Players going to and from the studio in make-up will be rushed down to the back entrance and into a court, there loaded into machines and taken to and from the studio. Plenty of good shots can be had in the vicinity of the building, as it is located practically in the heart of the business section. Central park, the city hall, and many other important settings are close by and the director should not want for city scenes. Car lines to both mountains and sea are only a block distant, and interurban lines are but a few squares from the studio. As soon as work starts, and films are turned out, the new company will make interesting announcements as to the product. CLARKE IRVINE.

Harry Goldberg, Casino Feature Film Co.

ONE of the fastest growing film exchanges in the country is that of the Casino Feature Film Co., in Detroit, Mich., of which Harry D. Goldberg was recently appointed General Manager of Sales.

Mr. Goldberg started in the moving picture business as booking agent in the City of New York for the Sedeg Feature Film Co., a subsidiary organization of the Gaumont Co. This was in January, 1913. After he had been in the field for about four weeks, he had shown such executive ability and was so successful in producing new business, that the management felt he was suited for something better, and the result was that he was put in complete charge of the Sedeg office. In March, of the same year, he was transferred to Detroit to take charge of their branch office. In October the Casino Feature Film company, which had only been in existence a short while, took over the business of the Gaumont company, the agreement being that the Sedeg office be withdrawn. John H. Kunsky, the general manager of the Casino Feature Film Co., saw in Mr. Goldberg a "valuable asset" and, although the office was abandoned, Mr. Goldberg was made a tempting offer to join forces with the Casino company, which he accepted.

Harry Goldberg.

He started on the road booking theaters for the Casino company, and again showed his ability as a business-getter. In fact, in a very short time he doubled the number of theaters booking Casino films and had orders coming in for a while faster than the company could take care of them. When the Sales Manager of the Casino company resigned a few months ago, Mr. Kunsky lost no time in appointing Mr. Goldberg to the position, so, instead of traveling salesman, Mr. Goldberg now has the well-deserved and important title of Manager of Sales.

The Casino company is the Michigan and Wisconsin agent for Paramount pictures, and is booking in Michigan alone over 125 houses.

BOX OFFICE ATTRACTIONS IN MINNEAPOLIS.

District Manager E. A. Westcott announces the opening of the Minneapolis office of the Box Office Attractions Company on October 5. The quarters are situated in the Jewelers' Exchange Building, 627 First avenue North.

The Ultimate Triumph of the Single Reel Production

By John J. Coleman.*

I MAY be decidedly wrong and by some called a hopeless conservative, but I cannot rid myself of the idea that the sensational success of the motion picture industry can be directly traced to single reel pictures, which caught the fancy of the earlier patrons and which hold their own today in spite of the vast number of longer productions clamoring for a market. You may call that rank heresy if you choose, but that is the way I feel about it. Bear with me a little further and I will try to prove my contention to your entire satisfaction.

John J. Coleman.

Vast sums of money are being invested daily, solely upon the theory that the silent drama can effectually replace the spoken drama; manufacturers are going to great lengths to secure the original casts of successful stage plays in order to produce six-reel versions for the screen; new exchanges have been opened expressly to book these lengthy films, and regular theatrical booking agencies have opened their doors to these productions; but notwithstanding this sudden activity all along the line, the single reels of merit continue to furnish the main bulk of the picture programs, throughout the land, proving conclusively that they are the foundation stones of profitable exhibiting.

It is a significant fact that the president of one of the largest motion picture manufacturing concerns in this country has put himself on record as opposed to any production over three reels in length and it is equally significant that a genuine demand for comedies—single reel comedies, mind you—has suddenly developed, presumably because comedies have been neglected in the mad rush to register stage triumphs and market them ahead of the other fellow.

Suppose we admit, for the sake of argument, that the long picture's the thing; then what is to become of the theaters who are dependent for their patronage upon noon-day crowds, upon travelers waiting between trains, upon busy citizens with an hour's time to while away? Can you honestly see how they can do business at the old stands with five and six-reel feature pictures and serials (continued next week)?

"But," says the manufacturer of feature films, "I don't need the little fellows anyway; I desire to see my productions billed like regular theatrical attractions: two shows a day and three hours of entertainment for one dollar." Truly, a consummation devoutly to be wished, but nevertheless one which every manifestation of common sense rebels against. In the first place the producer of film stories cannot get along without the small theaters of two hundred and ninety-nine seats, and in the second place he owes a debt of honor to these self same theaters that should impel him to turn out goods that they can market. They made him; let him make them. **And they can't market six-reel pictures.**

Let us get down to the personal viewpoint and see what further arguments in favor of the varied program (consisting of single reels and short two-reel films) we can find.

Have you ever sat through a six-reel picture without squirming in your seat from sheer weariness? Did you glance about you and notice the effect of the continuance performance upon your fellow amusement seekers? Were they not, one and all, as restless as yourself? And how, pray tell, could they be otherwise? With brains and eyes working in unison, their restless bodies indicated the physical tiredness that they undoubtedly were experiencing. The same thing could not happen if you were witnessing the performance of a spoken drama, because in that you have voices to break up the strain; in other words, you call your sense of hearing into play to assist the eyes and brain.

With the setting forth of these facts, I have concluded my brief against motion pictures of extreme length. Now, with your indulgence, I want to go one step further and point out the way to the attainment of ideal manufacturing and exhibiting conditions for everybody concerned.

Perhaps you may have inferred from the foregoing that I would condemn every motion picture exceeding one thousand feet in length. That is for from the truth. What I really would endorse is this: For those theaters seating one thousand or more people, a program consisting of a single reel comedy, a short two-reel drama, and a three-reel dramatic offering, interspersed with high class music. In those houses seating less than one thousand persons, a program of one and two-reel subjects with appropriate music.

And now I want to make a radical suggestion—one that if adopted, will certainly go a long way towards revolutionizing conditions as they are today, both from the manufacturer's and the exhibitors' viewpoints.

Why designate one thousand feet as a single reel? Why not let the story run 1,100 or 1,200 or even 1,400 feet as a whole? Why kill the effect of a good scenario by condensing it so that it comes within the thousand-foot limit? Or why pad a 1,400-foot scenario so that it will fill two spools? Every modern projecting machine takes two thousand feet of film so there is no worry on that score. Then why not do these things and thereby produce better pictures?

After all is said and done, motion pictures have "caught on" simply because they can be viewed at any time throughout the afternoon or evening; because, in other words, they make up an ideal continuous performance and the chance passerby has given them his hearty support for that reason more than any other.

If the first nickelodeons had offered six-reel films, they would have perished miserably, but they couldn't get them and so they grew and with them the manufacturers have grown.

That is why I believe in the ultimate triumph of the single reel production, be it 1,000 or 1,400 feet in length.

*EDITOR'S NOTE: Mr. Coleman was a practical theatrical man (actor—author—manager) long before he became interested in motion pictures, and it is because of this fact that his view, or rather his prognostication, of the future, throws an interesting light upon a troublesome question—namely, what shall we ultimately produce. For more than a year, Mr. Coleman has spent his time profitably in the studio of the Gene Gauntier Feature Players, writing scenarios, directing features and single reel pictures and studying at first hand the ins and outs of production and distribution.

ECLAIR PRODUCER EXPLORING IN MEXICO.

Alfred Hollingsworth, who is producing some two and three-reel features for the Eclair Company, at Tucson, Arizona, has just returned from a very interesting trip into Mexico.

Leaving Tucson on the 23rd of September, in the company of Mr. Brackett, a financier from Jacksonville, Florida, and Al G. Bernard, general manager of the Aracapa Land and Cattle Co., the party proceeded by auto to the 10,000 acre ranch in the Aracapa valley, owned by Mr. Bernard, and were just in time to witness the fall round-up. A number of interesting pictures were secured of the actual round-up.

From the Aracapa Ranch, a run of fifty miles brought the party to the Mexican line, which is guarded by the old Spanish Haciendo of Saba, a historical building some 150 feet long, with old court yards, loopholed for defense, and the scene of some stirring Indian battles in the old days. Permission was obtained from the Consul to use the location, and Hollingsworth expects to put on the historical battle of "The Adobe Walls" in which twenty American frontiersmen held over two thousand Indians at bay.

Another half-day's travel brought the party into the Papago Indian country, where they camped for the night. The party again reached Tucson on the 27th, having completed a circle of 250 miles, over rough, mountainous country, frequently without any roads at all, and with no water for sixty miles at a stretch. However, Hollingsworth says he enjoyed every moment of the trip, and got a fund of material for scenarios, and some locations that it would be impossible to duplicate.

MISS CLARK RE-ENGAGED FOR "THE CRUCIBLE."

Marguerite Clark, whose initial appearance in motion pictures will be made in the next release of the Famous Players, in "Wildflower," has been re-engaged by that company to appear in a screen version of Mark Lee Luther's powerful story, "The Crucible," which is to be a subsequent Famous Players release. The charm and sincerity which Miss Clark infused into the bewitching role of "Wildflower" indicated her unusual value as a screen artist and resulted in her re-engagement by the Famous Players for several other characterizations.

Advertising for Exhibitors

Conducted by EPES WINTHROP SARGENT

Ballyhoos.

TWO exhibitors send in photographs showing them or their employees in dress-up for special stuff. Thomas A. Humanson sends in a program asking for comment, as he wishes to get out a weekly program, and wants brother exhibitors to send him samples. He wants to know what we think of the contribution of a local man on the pictures printed on the back of the lone program he has gotten out so far. We think that if there are a few more in town like this chap there will be no shortage of copy. Later on, when space permits, the matter will be given in full, but right now we want to tell Mr. Humanson what we think of his program and run a picture of the Mexican

boys who help him advertise his shows. It is Mr. Humanson in the middle and he painted in that turnip-sized diamond himself.

We think that the program sent is not quite what he wants. We take it he is in a town that is none too large. He wants not only to educate his people into going to the shows, but he wants to educate them to keep on going—which is what they talk about when they mention the "higher education." The program sent is a faithful report of what he has to offer and is going to offer. In a town of red hot fans it would be all that is needed. But unless even the babes in arms are crying for the pictures, the program could be changed to make business. Tell about the pictures in all aspects. Tell how they are made and worked. Play up the personalities of the players. Just incidentally, on page three, tell which are coming and WHY. Talk to the reader in a chatty way. Get him interested and keep him interested. Mr. Humanson uses the Hennegan colored covers and prints on three pages. Unless he can give eight pages, it would be better, for the time being, to discount the color and put into the price of black and white what he new pays for color unless he appeals strictly to the Mexican passion for colors, and even then, through use of chat, he can tell a lot in small space. The back page stuff is good. Two or more pages would be better.

Leo Hirsch.

The other masquerader is Leo Hirsch, who got the reels of "The Human Wolves" and then got himself up in this wise. He says he attracted a lot of attention and played to S. R. O. Mr. Wells runs the Photo-play theater, Watertown, S. D. Naturally he aroused some attention going down the streets disguised as the parlor floor suddenly come to life, but he points the moral that anything even slightly out of the ordinary will bring results; a point that all good showmen know and few others.

Oh! Very Well.

Gosh! It isn't safe to hand out any records. Every time we start something like that some chap out West finishes it off. R. Kuhn, of the Kuhn theater, Lebanon, Oregon, rises to remark that North Carolina has nothing on the hustling West. Now someone else whittle down the Kuhn figures. Can you? He says:

> In reading my new copy of the "World" which arrived this morning I came across the communication in your department from Manager Block of the Victoria theater, Beaufort, N. C., stating that he has run "The Last Days of Pompeii" June 18 and doubting if there is another town of his size in the country that would undertake such an expensive undertaking, seeing that the population of his city is only 2,500 souls.
>
> For his own edification I would like to say that *he is away behind* when it comes to stating those facts, as I had "The Last Days of Pompeii" in March, "Quo Vadis?" in April and "Antony and Cleopatra" in May at the "Kuhn theater," Lebanon, Oregon, population 2,000 *and booking every big production that we can get hold of.*
>
> The enclosed photo will give you an idea that although in a small town we believe in having things up to date and put up as good a show as you'd find in larger cities.
>
> I enjoy reading your department very much and receive a good deal of help from it.

Mr. Kuhn sends a picture that shows a "regular house." We are sorry he didn't pick out some photoplay advertising stunt instead of

the lady kilties. We are fond of lady kilties, but they don't belong on a photoplay page. And when we get lady kilties we like *"close ups"* and the closer the better.

One More.

After the records we have given, we do not think that C. W. Richards of Lake Providence, La., gets off very close to the front platform, but, on the other hand, half of the population of his town is brunette, and perhaps we should divide by two and give him 925. Anyhow he says such nice things about the paper and us that we are going to submit his letter and his record. We could do no less. In passing he sends in an excellent, but not specially noteworthy, two-column advertisement. Perhaps we did help him. Certainly the advertisement is all that is needed. He says:

> We take the World every week and can hardly wait for each issue. We are delighted to have a weekly reference work which so thoroughly covers the field. The adv. helps are wonderful. We are inclosing you ad. taken from our weekly news. (We have only weekly.)
>
> We notice in your columns of adv. helps that Manager Block, of Beaufort, N. C., claims a record in putting on the Kleine, "Last Days of Pompeii," in a town of 2,500. We can beat that. Our town is 1,850 population, of which one-half are colored, and we are running all of Geo. Kleine's attractions.
>
> And following those come the Vitagraph Broadway features, and General Film Co.'s special features. We also run "Perils of Pauline" on the tenth episode, which is ahead of New Orleans theaters, and in the same week that it is run in Memphis, Tenn., and we start the "Million Dollar Mystery" as a Saturday night attraction; and with this, our profits are getting bigger, and they pay well. Manager is operator also. We are coming again soon.

We hope that Mr. Richards does come in again and often. If you chaps didn't come in we would go out, and we enjoy this job better than anything we do. We are just stuck up enough to feel that we are helping some people, and to the man who is on the level that is even better than circulation getting. For that matter the paper feels the same way and it's a mighty fine thing to work for people that feel that way about things. We can say this because the copy goes straight to the printer and it won't get cut out, but while this department does hold readers, the greatest value to the editorial department is that it makes good. That's one reason why it does make good.

Last Call.

Here is the last time we are going to credit anything to Real Reels and George E. Carpenter unless the cuss drops up that promised line, but this is too good to go to a limited circle. Have a laugh yourself.

> Did you read that story recently in Colliers about the chap who got a check for $300,000 for a simple little device for autographing kodak films?
>
> Here is a chance for a few embryo inventors to pick up some pin money along the following lines:
>
> An automatic film box with self addresses that will walk to the depot and get on the right train on schedule time.
>
> Patent slides, photos and cuts crossed with Homer pigeons that will fly home to the exchange.
>
> Rubber walls for theaters taking Paramount Service.
>
> Aperture plate that will automatically move every time there is a mis-frame.
>
> The lemon detector for use by exhibitors who frequently change their service.
>
> Automatic operator that will thread a film, throw a switch and feed carbons.
>
> Opinion machine for collecting the uncensored verdicts of units in an audience.
>
> Self-righting lobby frames that refuse to be knocked down in the rush.
>
> The Advertiser's Elixir, a mild tonic for the exhibitor who says "what's the use?"

Just in passing Carpenter comments on Paramount Pickings and does not say they swiped his fables. Justice has been done. They both do good fables.

A Question.

The Tyler Picture Palace recently changed hands and R. W. Buzzell is now manager. He sent out a typed card of invitation to the private opening, and we are still guessing as to whether he did well or ill. At that it depends on whether or not he gave out many cards and the class of persons invited, but if he invited so few that a typed card served, they should have been made personal letters and not cards, and if he had cards they should either have been engraved or printed in imitation of engraving. The typed card, at best, is a makeshift. Either a typed letter or a printed card. The question is merely which. Even with a small crowd, the printed card, we think, would have been better, unless the aim was to suggest the absolute intimacy between the management and the person receiving the invitation.

Anyhow their first picture was *not* Lord Chumleigh. It was either Lord Chumley, the original title of the Sothern success, or Lord Cholmondeley, which is the way it is properly spelled.

We would like to see more of the advertising.

Improvement and Correction.

Billy Welch, of the Empire theater, Kansas City, explains that he is not secretary of the Kansas City Exhibitors' League local because there is none. He is using up the letter heads that he had when there was one. Kansas City should have a local, and a good one, with all the good houses in town.

Mr. Welch sends in a self-supporting program. Ads top and bottom and on the back page the printer's bill, and all he has to do is to get out the copy. It even pays for Hennegan cover stuff, which looks very good where you can get them without undue cost—and they are cheap, at that. He gets about three-fifths of the inside pages and the front cover. We would make the front cover work just a little harder, but, as he suggests, the program is better than a previous submission, because it is worded so as to make the offerings seem more interesting. Now it makes you think that it might be worth while going down to the house to see what it talks about. That is all a program can do.

Gets a Choice.

C. J. Rose, of the Hippodrome, Gloversvile, N. Y., sends in a folder that tells of the acquisition of the Universal service to add to the Mutual, already under contract. It goes somewhat elaborately into detail with lists of the brands and players and the statement that they take daily the best six. A sheet inclosed is to be checked by the patron to indicate a preference for anything from six reel features to six one reel singles. Mr. Rose calls it a business boomer, and it ought to be. With a strict adherence to the truth it suggests that they take their pick of about thirty reels a day.

He also incloses what he calls a get acquainted ticket. It is merely a variant on other schemes, but the wording may help. It is recommended.

SPECIAL GET ACQUAINTED DAY TICKET

This ticket issued with our compliments, and entitles bearer to attend any MATINEE, week of September 7th, except Monday or Saturday, as our guest. Not good at night.

HIPPODROME THEATRE
C. F. ROSE, Manager

This helps the matinee business without seeming to try.

Helping Out Saturday.

George A. Roberts, of the Oneonta theater, Oneonta, N. Y., writes:

> One of the things I like best to do during my week's work is to sit in my room on Saturday evenings after a mighty hard day's work and read the MOVING PICTURE WORLD, as it comes to me on the last mail every Saturday evening.
>
> I get a lot of good ideas out of it, and I take a great pleasure in reading "Advertising for Exhibitors," and also the way that you tell some of them how much better it would be if they would change their advertising to read this way, and that way. It is not only a great thing for them, but a great thing for the one who reads your different comments.
>
> I am inclosing you a small photograph of the way that I worked up "The Man on the Box" a street ad. that really caused a lot of talk on the streets, and a copy of the "Local Theater News" that I get out once a week. If any of these appeal to you enough to print them, I should be pleased to read something about my own advertising some Saturday night while sitting in my room.

We do not think that we ever saw a house organ just like this. It runs a pair of regular 13 em columns and a double column in the center. The outside columns are given to the outside advertiser and the center double column to the house. The latter uses about half for house talk and half for chat. There is no formal program, just stuff to read, and you read the house stuff because it is not formal.

We think it would pay to take some stuff from the outside and run a regular weekly program, but at least this errs on the side of readability. A sheet like that in eight pages could be developed into a local weekly, and even in present form could be used to advantage. Certainly it gives the advertiser a return. It's good for the house, too, but not quite as good as it might be.

THE PHOTOPLAYWRIGHT

Conducted by EPES WINTHROP SARGENT

Cutting It Down.

WILLIAM B. COURTNEY seems to have found the greatest reduction in school courses. He has found a "$30" school course "cut to 15c." On this connection we desire to announce that we have a new "guarantee" scheme. You will find courses that cost you $25 and where you are "guaranteed" the sale of your first script for $10. Very good. Now the price of Technique of the Photoplay is two dollars. Send us, personally, $12 and we will send you the book and guarantee that you will sell your first script for $10. Send us $22 and we'll guarantee to buy it for $20. Send us $102 and we'll buy the first script for $100.

We cannot guarantee any sale except to ourselves. We cannot guarantee the sale of a second or succeeding script unless you send in the money to buy them with, but if it comes to being a good chap, send us $102 and we'll send the book and guarantee the sale of your first ten (to us) for not less than $10 each. We are the nicest natured little cuss, and we'll help you to kid yourself along if you want to.

Inquiries.

We really enjoy the change in the handling of the Inquiries Department. We did not like the idea at first, since it seemed to entail more work without additional pay, but we have been running around the country this summer and working three and four weeks ahead sometimes, and it did not seem fair to a correspondent to keep him waiting a month for a reply, so we changed over to the personal réply system. So far the privilege has been abused only once, and on the other hand we can reply to a question more fully by personal reply where the author does not expect a full letter. Of course we are not offering this free service out of pure loving kindness. We get a return in the suggestions as to the troubles of the readers of this department, or else it would not pay us to bother, but we find that the average writer will speak more fully if he or she knows that the question will not be held up to ridicule with a possibly identifying initial attached, and so for a little more work each day we are able to cover more ground.

Please feel free to tell all your troubles and ask questions that may strike even you as being foolish. This department is to help you, not merely to earn some money for us, and we want to help you all we possibly can, short of taking you into our lap (or is it laps?) and telling you all about it.

But please don't write in lead pencil. If the information is not worth pen and ink, it isn't worth much, is it?

Not Half Trying.

Once on a time, and inside the calendar month, we saw a bunch of small boys trying to establish a local jumping record. One kid went on the seat of his trousers about three inches short of the good mark and, as he got up, he limped off remarking that he didn't half try.

That's like a lot of writers. They do not half try. They make a try at writing a story and fall down, and if it comes back they remark they did not half try. And meantime the one who not only does try but gives three more ounces of effort than he thought himself capable of, gets over the mark and is acclaimed by his fellows.

If you don't want to half try, don't cry because you come home with gravel in your hip pocket and a dust mark where you'll get the rest of your punishment. Nothing ever was done by half trying, and the man who only half tries is right in line for the chute that lands in the northeast corner of nowhere. Give every ounce that's in you to every try and then you're none too certain of winning.

Unusual.

If you should see John William Kellette wandering around with his mouth open and a dazed look on his face, it is not merely because he comes from New Rochelle. Carroll Fleming, who used to put on the big stuff at the Hippodrome, lately went to Thanhouser as director. He gave them one of his vaudeville sketches and Kellette put it into shape. And Fleming right away insisted that Kellette take all of the money for the work instead of splitting 90-10 per cent. and taking the big half. No wonder Kellette gapes. But remember that Fleming is also an author and knows what it means. If all producers were like that—after they got to be producers—think how lovely things would be. Meantime Fleming is elected to the truly ises.

See the Horns.

A little goat with a sky-blue hide touched up with nile green, with purple horns and gilded hoofs has wented away from our private kennel. He is now the property of a man who wrote that he knew we were no longer criticising, but he liked the way we used to criticise and so he sent in a story anyhow.

It was nice of him, but it cost him six cents in stamps to find the answer and it cost us a certain standing with the Recording Angel. We are not criticising for money, bouquets or anything else. We have some pupils and know where to get more when these graduate, and we do not want any volunteers.

Incomplete.

Marc Edmund Jones, in the August Script, writes that there is a call for a new technique that will be worth something. Mr. Jones always has risen superior to practical technique in writing his scripts, so much superior that in some circles (including ours, yes), visioning back to get in something you forgot to tell in the first place is known as "Marcedmunding." He is at work on an article on "Graphical Plot Development" that will be "a mathematical scheme for the measurement of plot values, which is of value when the factors in a plot do not readily fit into their proper grooves."

Will three or four friends please be good enough to send in their September copies of The Script. We only got three of the August issue. We do not get the sheet direct. We would hate to miss this mathematical demonstration, and yet we cling to the ten dollar fee.

After It's Over.

A couple of weeks ago we dropped in at a place at Coney Island where the kitchen is clean. At a closeby table were a couple of vaudeville players, and they came over to be introduced to the, to them, new half of our family. "He was always good to us," explained the head of the team. "Of course, he kicked some, but it didn't hurt."

He had forgotten the times we used to skin his hide from about three inches from the top of his head to within two inches of his heels. He forgot all about the time we used to talk to him with a whip in one hand and a handful of salt in the other. Now he tops the bill wherever he and his wife play, and he owns three or four apartment houses, and he just remembered that we didn't always altogether like his act. It didn't hurt -now —and it had helped.

We've got some pupils and some readers who feel the same way about it, but fewer because we have been doing this work only about three years, but some of these days you'll realize that if today we had not cut open the flesh and rubbed salt in you would not be where you will be five years from now.

This is not meant as a defense. It is told, called up by a chance rencontre, just to cheer you up a little. Keep on listening and do not cuss too much.

Studying.

When you get on a street car do you read the war news or do you look at people? And if you look at people, do you know what they mean? Do they mean anything to you, for that matter?

Do you know how a tactful man will sidestep a conversational "souse?"

Do you know what a tactless man will do?

Do you know what an old lady will do?

Do you know what a young woman will do?

Do you know what the conductor will do, if appealed to?

If you do not, how can you expect to write about street car travelers who have absorbed too much?

Ever see a child playing peek over its mother's shoulder with the hereinbefore mentioned?

Ever see a kiddie win over a grouch?

If you are wise you will not lay your story on a street car, but the things you learn there will help you write parlor stuff or boat stuff or street stuff or any other old kind of stuff. It is part of your equipment to learn all these things against the time you will need them. The real author has at least a bowing acquaintance from the top to the bottom. He knows a couple of millionaires and a couple of gunmen and all walks of life in between. They all come in handy. We've gotten as much copy out of "Little Buck" and Sam Schepps as we have out of the big people.

Study life as well as books and you'll be better equipped to write of life. Books will help a lot, but people are the real books even if some of them are bound in full calf and others in pigskin.

Mystery Stories.

Here it comes again. We thought we had written a last word, but lately we've been asked more questions, and we've suggested to an editor who has the rights to the output of a certain concern that some of our old stuff, sold that company, might work into good material.

And the result of the cogitation is to show that the really good mystery story is not a mystery story at all. You know the answer from the start. Take one of our own, for example. The answer came in the next to the last chapter. There were about twenty chapters. The question was, who stole the emerald? In the fiction story the whole thing was kept under cover until, in the last part of the story, a few paragraphs told the entire matter. In film it would be necessary to show the actual theft of the jewel, its place of concealment and all the rest, leaving as the only suspense the question as to whether or not the detective would find the solution, and how. If the film version is made, a part of the time he will be on the wrong track and you, the spectator, will know that he is on the wrong track.

The answer is very simple. You cannot mystify the audience and give a whole chapter of leader in the last hundred feet. You must exchange for the question as to who stole the goods the question of how the theft was discovered.

Take the other story, which concerns a series of supernatural events. It was merely a matter of the earliest form of magic lantern, the concave mirror, but the new mystery is how the other people find it out.

Mystery stories require careful treatment, but they are not any more difficult than any other story with proper suspense. It is merely a matter of how.

Boobs.

Now and then we use the word "boob" in this department. It is not a particularly nice word, but it so expressive! But some people seem to think it means anyone who doesn't know much.

Please, Kind Reader, it is not that. It means the man who never will know much. The man who doesn't try to know much. The man who says, "I write a fine story for the Gumph, but they wouldn't buy it, so shall I sue them?" That's what we mean by boob.

The softest place in a soft heart and a softer head is for the man who is starting in and who is in earnest. We didn't have the slipperiest

sort of sledding in our own starting days, and if, from our experience, we can ice the track for others and make it a little easier, we are only too glad, but we will be eternally hornswiggled and other horrible things if we can snuggle up to our ample breast the cuss who writes "My script didn't sell. Why didn't it?" Talk about writing in the plural, please, and do not try to sell the first.

Just today we had occasion to look up some old magazine novelettes for a date. Our first story, one of the ones we liked best, was the fourth to be published by the same concern. We thought it was hard treatment then, but to day, reading over the scrap book index we realized that they were wise in holding it until the fourth, when the other three had paved the way. That's how it is all along the line. The first isn't so good, no matter what *you* may think, and if you think it, you are in the boob class.

Sing It.

We can tell all of the popular songs, even when played on the hand organs, for the past fifteen years, but we go further back than that. There is an old hymn that starts off:

One sweetly solemn thought
Comes to me o'er and o'er.
I'm nearer home today
Than I ever was before.

It's the sort of junk that most of that hymnal stuff is, but there is a cheering thought in it just the same. To the man who works and keeps on working, each day brings him closer to the desired check, and if the check is merely the sign of victory, the closer he comes the less anxious he is for the check.

Don't be a check chaser. Be a writer.

Proper Paper.

Once more we rise to remark that there is but one test for paper. Take a sheet of paper just after you've put a new ribbon in your machine. Hit the keys hard to get a good black impression. Take the sheet down to the store. Put a sheet of the paper you want to buy over the nice, black impression. If the typewriting shows through the paper is too thin. If the writing does not show through and the paper has a good writing surface, then it will do whether it is fifteen or twenty pound bond. The way to tell how much it weighs is to weigh it. Take the five hundred sheets out of the box and put them on the scales. If they weigh five pounds, it is twenty pound paper. If the weight is less, multiply by four and you get the exact weight.

Building Up.

There used to be a time in your early days when the family stood around and wondered that so small a child could count "clear up to ten." Later you got into the hundred class. Your mind outgrew the tens into the hundreds through growing familiar with the tens. It is the same way with writing scripts. You must learn to count ten before you can expect to count a hundred and you must learn to get ideas before you can expect to get good ideas. But keep on thinking ideas and after a while you can't help thinking good ideas, and the time will come when you can almost always get an idea good enough to go on the screen.

A Typewriter Tip.

When your ribbons seem to wear out in a week or two, don't declare that you have been swindled. Look to the tension of the carriage. Perhaps the carriage is drawn along at so high a tension that the type scrapes along the ribbon. Keep your tension down to the point where the spring will barely permit you to use your top speed. It will be easier working and it will be vastly easier on the ribbons. Some operators seem to think that the faster the carriage moves along the better and faster they can work. The reverse is the truth. The best machine is set at a tension that barely moves the carriage to the next printing spot as the new type bar gets above the paper. On the other hand, a tension too light makes for smudgy work. Do not accept and fully pay for a machine until the adjustment is precisely suited to your touch. Then leave it alone.

Snakes.

Arthur Reall says he was several times told that a snake story could not be used because no director would handle the snakes, and he points out that two recent stories have run large snakes.

We have the mate to Reall's story in our own morgue and we were told that no one wanted to handle the snakes, and yet Paramount and J. Searle Dawley have made snake stories lately.

In selling remember it is just this: It is not that an idea is good or bad but merely that a director wants to do it. He may turn down ten snake stories, get the idea that perhaps a snake story might be a good thing after all and have to go and write his own script because the others have all been sent back.

It is a good deal of a gamble with most anything that is not the old cut and dried easy stuff. It is one of the reasons why there is not a greater variety in the output. The director is supposed to make a thousand feet a week, no matter what he is doing, and he does not take chances on getting stuck with the unusual.

The only thing to do with a story that offers some unusual element and is turned back on that account, is to hold it up until the business grows into a new plane and then send it out again.

Small Stuff.

While you are waiting for that hundred dollar check for a two-reel story, did you ever try doing small stuff? You can at least get in the price of paper and carbons and stamps if you have an observant mind and go at things right. The writing game does not consist wholly of short stories and photoplay. Do filler stuff.

As an example, we were reading System a couple of months ago. There was a paragraph about identifying cuts. We did not think it was as good as a scheme we had originated. It took ten minutes to write out a brief description and today we got a check for $4.10 for 410 words. You cannot buy much real estate with a princely sum like that, but a cent a word is as good as fiction average, and the money is the same sort of coin as you get for stories.

The trick in making money on the short stuff is not to send what you do not feel pretty certain is new and just what the editor wants, but once you get into the trick, you can make a nice little sum, and if you have used your eyes and ears you can cover a wide field.

It is comparatively easy to find good fiction, but the editor is often hard put to find small filler stuff, and if you will study the right sort of publications you can land almost anything from the fauna and flora of the North Polar Regions to new ways to cook noodles, and you'll stand a better chance with the noodles than with the pole.

Specials.

If you write a story with the idea of fitting one man or one woman in one particular company and the story does not sell, you must rewrite it if you want to try anywhere else. It doesn't pay. Write the sort of story that does not depend on the personality of any particular star and if one company does not want it, another might. It's fine to write a story that will suit the one player you most admire, but do not do it unless you have a pull with that company or unless you are rich enough to indulge in the luxury of writing what you want to rather than what is wanted.

Sympathy.

It is so foolish for an author to try and sell scripts through sympathy! A photoplay factory is no branch of the United Charities and the editor is not the almoner for the boss. He doesn't care about this being your first script if it's a good one—but he is not going to take it to help you along or to keep your interest up. If you are going to quit if you do not sell a script pretty soon, he probably hopes you will, for no one working in that frame of mind can hope to succeed. You can lay bare the innermost recesses of your soul, but unless you accompany the exposition with a good script the editor will remain as cold as a chunk of ice. You may think it helps you to write that you are a struggling young author presenting your first script and you do so hope that the editor will take it because the Blank company is your favorite company, and you think Miss Dash is the cleverest player in the business, but it doesn't. The Blank company did not get a reputation for itself through putting on the scripts of a half-baked beginner, nor did Miss Dash make her name through her work in incomplete character studies. About once in a million times the sympathy plea may get one somewhere, but that is not a gambling chance.

Winter Stories.

Two or three dozen letters want to know if now is the time to start sending out winter stories. It is, but please remember that "winter stories" no longer mean what they did four or five years ago. In the meantime Los Angeles and Jacksonville have been discovered, and most companies now work at least some of their people in the open the year around. It is no longer a case of having to write "all interior" stuff from August to January and all outside the rest of the time. Now when the leaves fall off the trees the eastern companies hustle down to the Clyde line and book passage south. They may keep the home studio open with one or more companies, but they will have some companies in the field.

In the Licensed branch Biograph sends its companies to Los Angeles. Edison usually sends companies to Florida and Bermuda, though keeping the home studio fully employed. Essanay has companies in Niles, but works in the Chicago studio. Kalem has a permanent electric studio in Jacksonville and companies in California as well. It does no work in New York in the winter. Selig works companies in Los Angeles. The plans for the Chicago studios are apparently not formulated as yet. Vitagraph has one western studio and uses field companies. Lubin keeps a studio in Jacksonville and generally sends a dramatic company south, but there are three electric studios in Philadelphia.

On the Independent side American works wholly in California. So does Beauty. Bison, Broncho, Kay-Bee, Keystone, Domino, Frontier, Gold Seal, Joker, Komic, Nestor, Powers, Rex, Royal, Sterling, Universal Ike, and some Victors are made in California and the show does not matter. Some Victors, Imps, Thanhousers, Princess, Majestics are made in or near New York.

The matter of all interiors for winter use is no longer important.

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Manufacturers' Notice.

IT IS an established rule of this department that no apparatus or other goods will be endorsed or recommended editorially until the excellence of such articles has been demonstrated to its editor.

Important Notice.

Owing to the mass of matter awaiting publication it is impossible to reply through the department in less than two to three weeks. In order to give prompt service, those sending 4 cents, stamps (less than actual cost), will receive carbon copy of the department reply, by mail, without delay. Special replies by mail on matters which cannot be replied to in the department, one dollar.

The first seventy-four questions are now ready and printed in neat booklet form. They may be obtained by remitting 25 cents, money, or stamps, to the editor. Every live, progressive operator should get a copy. You may be surprised at the number of questions you cannot answer without a lot of study.

Question No. 54.

Best answer will be published, and the names of others sending in replies of excellence will appear in the Roll of Honor. Permission to use the contributor's name must accompany each answer, otherwise only the name of the city will be used. Theater managers looking for high-class men will do well to watch the Roll of Honor.

Suppose the incandescent lights in your theater dimmed perceptibly when you struck the projection arc, and brightened again when you cut it off. What would you conclude from this, and what tests and measurements would you make in order to locate the trouble? Suppose the incandescents burned to c. p. when you struck the projection arc, or even when both arcs were struck, but at a certain time each evening they dimmed, and at a fairly regular time would brighten up again, and that during this period the striking of your projection arc also affected the incandescents. What would you conclude from this? Suppose the dimming and brightening to be frequent, and at irregular intervals, and of varied amount. What would you conclude from this?

Roll of Honor.

The Roll of Honor on Question No. 48 is as follows: Joseph H. M. Smith, Forth Worth, Texas; L. C. La Grow, Albany, New York; A. C. Stewart, Waitsburg, Washington; L. B. Minges, Lestershire, New York; New Orleans, Louisiana; W. J. Neff, Reno, Nevada; John Solar, Watertown, New York; Thomas H. Williams, Buxton, Iowa; George Van Deurs, Brooklyn, New York; Gordon V. Humphrey, New York City, New York, J. I. Roberts, Nashville, Tennessee, and Montreal, Canada.

I have selected the reply of John Solar as being the most complete reply to question 48, although all those on the Roll of Honor were correct, and most of them very good.

Reply to Question No. 48.

By John Solar, Watertown, N. Y.

The Question:

Give the rule for finding the c. m. area of a wire to conduct any number of amperes, d. c., any distance with a given drop in voltage. Apply this rule, and figure necessary size of two-wire operating room circuit, 100 feet in length, to supply 50 amperes at 3 volts drop.

The Answer:

Formula for finding the area in C. M. of a wire to conduct any number of amperes, any distance, with a given drop of voltage.

$d^2 = \frac{21.6 \cdot D \cdot I}{e}$ or $d^2 = \frac{10.8 \cdot L \cdot I}{e}$. In which d^2 = area in C. M.; D = distance in feet one way; I = the current in amperes; e the drop in voltage; L= total length of the wire used in the circuit; 21.6 = the constant to be used with D, and 10.8 = the constant to be used with L. Example: To find the size wire required to carry 50 amperes in a circuit 100 feet long, with a drop of 3 volts.

$$\frac{21.6 \times 100 \times 50}{3} = 36000 \text{ C. M.}$$

The area of a No. 5 wire is 33102 C. M. and the area of a No. 4 is 41742 C. M. No. 5 rubber covered wire is rated at 54 amperes, and would be large enough to carry the current in this case, but not with the per cent. of loss given. In order to keep within this per cent. drop we would have to use the No. 4 wire, with its area of 41742 C. M., which would be 5742 C. M. more than is required. Wires selected with a view of keeping the voltage drop within given limits are usually larger than necessary to the purpose, but in no case must they be smaller.

The following formula for solving question 48 may be easier to understand than the one already given:

$$\frac{\text{Drop of Voltage}}{\text{Amperes}} = \text{Resistance of the circuit}$$

$$\frac{\text{Resistance of the circuit} \times 1{,}000}{\text{Number of feet in the circuit}} = \text{Resistance per 1,000 feet of wire.}$$

The tables, giving the size of wire for a given resistance are prepared per 1,000 feet, so we will have to reduce.

Examples: to find the size of wire required to carry 50 amperes in a circuit 100 feet long, with a drop of 3 volts.

$\frac{3}{50} = .06$ ohms resistance for the circuit, and $\frac{.06 \times 1{,}000}{200} = .3$ ohms per 1,000 feet.

From the table we find that No. 4 wire has a resistance of .24800 ohms per 1,000 feet, and No. 5 wire has a resistance of .31280 ohms per 1,000 feet. The No. 5 wire has more resistance, per thousand feet, than .3 ohms (result of our example). Therefore, if we used it we would have more than 3 volts drop, so we would again be obliged to select the No. 4 wire.

A Caller.

On Wednesday, September 2, the editor had a caller in the person of R. C. Tarlton, president of the Majestic Amusement Company, Memphis, Tenn., of which our old friend C. F. Bridges is secretary and treasurer. Mr. Tarlton is visiting New York to look over different makes of pipe organs and other moving picture theater music producing instruments.

Messrs. Tarlton and Bridges, under the disguise of "Majestic Amusement Company," entered the amusement field in Memphis something like five years ago. They bought out the Memphis interest of Mr. Montgomery. They were both new at the game; but, be it said to their credit, they have more than made good. It takes but a few moments' conversation with Mr. Tarlton to demonstrate to the observant one that he has made a close study of the business from all points of view, and I am sure that his partner, Mr. Bridges, has done likewise. It is pleasing to chronicle the success of men who have acquired that success by good, hard work, close observation and study, and that is exactly what Messrs. Tarlton and Bridges have done.

A Theory.

R. G. Hawkins, Lincoln, California, theorizes on Brother Lewis' trouble as follows:

> Noting, on page 1238, August 29th issue, that S. B. Lewis, Winchester, Ky., has trouble, will say that I had the same thing happen several times, but allowed it to continue only a foot or so. I have noticed that the trouble always started at a splice which has parted half way across the film. My theory is that in going under the gate one side of the film lags behind, owing to the pull being on one side only at the half way parted splice. This lagging causes the teeth of the intermittent sprocket to climb up and run on the film stock, instead of in the sprocket holes. This would cause the film to be indented between each sprocket hole, just as Brother Lewis' film was indented. I am operating a motiograph and know such a thing can happen and not be noticed at all on the screen, though a man with a good ear can readily note something is wrong. I make the thing right again by grasping the film, above the gate, between thumb and finger, thus increasing the tension until the sprocket teeth slip back into the holes. Some day I am going to send a description of a system of light shields and lens port coverings I use.

All right, Brother Hawkins, come across with the description and don't wait until "some day." As to your theory I must criticize your statement that it could not be seen on the screen. If the intermittent sprocket teeth were meshing properly with the sprocket holes on one side, and traveling between the sprocket holes on the other side, why that would mean that the film picture would be very much wapperjawed in the aperture—certainly enough so that it could be readily seen. In fact, come to think of it, I do not see how the condition such as you describe could exist, since the film at the aperture would have to be an eighth of an inch further down on one side than on the other, and that certainly is not possible. We would like to hear from other operators who have had similar experience, if there are any.

A "Mechanical Marvel."

A. C. Stewart, Waitsburg, Washington, lands on J. C. Brennan's "Wonderful Invention," on page 1237, August 29th issue.

> Have just received The World and opening it at the department, the very depths of my soul were stirred with sublime admiration of Mr. J. C. Brennan's Mechanical Marvel. Your prediction that really high class men would soon be entering our humble profession is now verified. Of course Mr. Brennan does not read The World. The inadequate, amateurish stuff therein contained is doubtless far beneath the notice of a mechanical genius of his calibre. Now, I hope none of the boys will insinuate that the matter contained in our projection department is beyond Mr. Brennan's comprehension. Seriously this is a worse case than that of the man who wanted to know if the Edison wires entering the building carried volts or amperes. That genius was densely ignorant, and, of course, had

no business in an operating room, but at least he did have the saving grace of a desire to learn. Here, however, is a self confessed incompetent who proudly publishes the fact that he does not want to learn. How long will it be before such barnacles on the ship of progress are eliminated? They cannot be helped and educated, because they refuse to be told. If you, or some of the departmentites would give this man a good, stiff roast it would be well deserved. It might even do him good, though I doubt it, because that sort refuse to be told. I wonder how much money he hornswoggles his employer out of each week in the form of wages.

Well, Brother Stewart, you hope that some of the departmentites would land on Brennan, and I guess after you read your own letter you won't do any more hoping, because your wish has come true in your own very able effort. I have no sympathy with this man Brennan. As Friend Stewart says, after calmly sending in a description of an "invention" of his which was enough to forever damn him in the sight of real operators, he coolly informed us that he did not bother reading the projection department. The above roast is a pretty hot one, but I am sorry to say that it is fully justified by the facts.

Number Wanted.

Thomas H. Williams, Buxton, Iowa, encloses a year's subscription and says:

Kindly give me, through the department, the number of the local M. P. O. U. of San Francisco; also the address of its secretary.

The number of the San Francisco Local is 162; the address is 68 Haight street. Their secretary was, and I think still is, Anthony L. Noriega.

A Corker.

The editor of this department gets some queer questions shot at him, but here is the limit, from George Gernod, Maurer, New Jersey:

Would the rays coming out of a one million candlepower searchlight turn a wheel at a distance of 500 feet on a very dark night, the wheel having very fine bearings, and very easy to turn?

Brother Gernod makes a sketch to illustrate his meaning, which is that if a wheel made like the wheel of a water mill was mounted on ball bearings, and the rays of a searchlight directed against its paddles, would the wheel turn? For some unexplainable reason friend Gernod seems to think it would be more likely to turn on a very dark night. Just what gave him the notion that the light rays have propelling power I don't know, but for his information I will say that I am of the opinion that if you could concentrate the rays of a one million candlepower searchlight on a feather the feather would promptly burn up, but it would not even move so much as a one-millionth part of an inch. Next!

Voltage Versus Amperage.

A. C. Stewart, Waitsburg, Washington, writes:

In the communication from Seattle, Washington, titled "Shocking Discussion," issue August 8th, a theory is advanced which I think is wrong; or, to be exact, only partially correct. While the subject would be more in place in the columns of a journal devoted to electro-therapeutics than in the projection department, still anything calculated to give the operator a clearer understanding of the relation of voltage and amperage to some extent enables him to realize more thoroughly the nature of the force he is handling in his every-day work and therefore has a certain value. Seattle says that high voltage and low amperage will produce a shock, while low voltage and high amperage will produce a burn. Now, I contend that the physiological effect of one ampere of direct current flowing for a given length of time will be precisely the same whether it is forced through a resistance of one ohm by a pressure of one volt, or through a thousand ohms by a thousand volts. The voltage has nothing to do with the effect of the current. The statement is often made: "It is voltage that kills." This is both right and wrong. High amperage is harmless at low voltage, as in the case of a welding current of 2,000 amperes. You can put your wet tongue across the live jaws of the machine, and, although it would instantly fuse and weld a heavy bar of iron, you feel neither shock or burn. As a matter of fact, however, it is amperage that kills; a fraction of an ampere proving fatal in some cases. All the voltage does is to force the ampere into the body. A good analogy is the assassin and his knife; the man represents the voltage, and the knife the amperage. It is the knife that actually kills, but it would be harmless without the force of the man to drive it. What I think Seattle has in mind is this: If you put one hand on the positive and the other on the negative wire of a 500-volt circuit you will get a shock. This is because the voltage has forced a fraction of an ampere (say ¼) through a part of the body that is susceptible to shock. Now place one finger across the same wires and you will get a burn. It did not shock you because it did not pass through the pleural cavity where the vital organs are located. If the resistance of the body could be lowered to 100 ohms from one hand to the other, then a pressure of 25 volts would give about the same shock as was received from the 500-volt wires, where I was assuming the resistance of the body to be 2,000 ohms. In both cases ¼ ampere would flow and the effect would be the same. I would not like to see a long-winded discussion on this subject taking up valuable space in the department, as it is not of suffcient importance, but I would like to have the question settled by someone who understands the physiological effect of the electric current.

I sent a copy of Brother Stewart's letter to the warden of Sing Sing Prison with a request that it be referred to his prison physician, and now have a reply as follows: I would state that the inquiry is rather vague. If he means the effect of electricity upon the human body as observed in our electrocutions, I can say that a current usually of 1,800 to 1,900 volts, and an amperage of 7 to 10 is used, death being produced by the chemical changes in the body, subsequent to the heat generated by the electrical current. If it is ascertained precisely what the editor of the Projection Department of the Moving Picture World desires to know I shall be glad to submit a more detailed statement." (Signed) H. E. Mereness, Jr., Assistant Prison Physician.

I have not asked for a more detailed statement, because it seems to me that this makes the matter quite sufficiently plain. It is the "voltage which kills," because death is due to the heat generated, and heat is due to the forcing of current through high resistance, and since only a high voltage can accomplish that it may be fairly said it is the voltage which kills. Of course, if you could force enough current through the body at low voltage to produce heat, the effect would be the same, but, as a matter of fact, the body would not take any current at all if the voltage was low.

But to get back to the original discussion: In order to feel shock you must have voltage high enough to force current through the high resistance of the body, and in order to produce burn or injury you must have enough energy consumed to produce heat. This is not a very complete comment, but I guess it conveys the idea, and it is about all the space we can spare on a proposition of this kind. By the way, the reason you get no shock from the welding current is that the voltage is too low to force current against the resistance even of the wet tongue.

Size of Spot.

One exceedingly important item is, as a general proposition, entirely over-looked, or neglected, by the average operator. I refer to the size of the spot at the cooling plate. How many operators have really made any serious study of the things involved when it comes to considering the size of the spot at the cooling plate? Very, very few, I am afraid, and yet, to my way of thinking, here is one of the most important things connected with the profession. In the first place, I venture the assertion that in nine theaters out of ten, yes, in twenty-nine out of every thirty, the operator *concentrates his light too much, the concentration being at the expense of purity,* and all too often at the expense of actual more or less frequent discoloration on the screen.

There is always the temptation to reduce amperage and concentrate the light as much as possible, and while this may be done with very good success by the operator who is exceedingly careful, and who will watch his picture like the proverbial hawk watches the chicken it is about to pounce upon, still the average operator who attempts this will have shadows on the screen, and even the careful operator who adjusts his light little and often will, while he may not get actual shadows, have a less pure screen illumination than the one who carries a large spot; this latter by reason of the fact that near the edge of the spot there is always discoloration, due to chromatic aberration, and this will be present in an increasing degree where cheap condenser lenses are used.

I am more and more becoming convinced that it is true economy to carry a spot less than two and a half inches, or at least two and a quarter inches in diameter. Of course, at first glance the operator and manager who is accustomed to the small spot will look at a two-and-a-half incher in horror, since it looks like, and, viewed purely from the amperage standpoint, really is a tremendous waste. However, the current waste point of view is not the only thing to be considered. The operator who carries a two-and-a-half-inch spot will only be using the center of the light which is the pure, white part of it, and, moreover, he will, indeed, be a tremendously careless operator if he has any shadows on his screen.

I would like to hear from operators on this proposition, and I would also like operators and managers to give the matter their very serious consideration. In all too few theaters do we find a clear screen. I have had occasion during the past two weeks to look at the performance of an operator who is a thoroughly competent man, *in so far as actual knowledge goes.* In the matter of electrics he is par excellence, high class in the mechanical end of things, and very good in optics, but, nevertheless, and notwithstanding all this, his performance is absolutely rotten, because he will not watch his picture, and he carries a small spot. The inevitable result of this combination is shadows, and I have counted as many as six discolorations of the light in five minutes, and some of them pretty bad ones, too. Now, if this man carried a large spot this would not occur, at least in anywhere as great a degree. Think it over, gentlemen, and give the matter some serious study, since it is worthy of attention.

Which Is Best?

George A. Johnson, Bentonville, Arkansas, wants to know:

Which is best for projection, a wall or a cloth curtain. Also tell me how to prepare same to get the best results.

A perfectly flat plastered screen coated with white muralite, alabastine or some other patent calcimine, to be had at any paint supply store, to which just a small quantity of ultramarine blue has been added—enough to give the calcimine a faint blue tinge when mixed in a bucket. The ultramarine blue should be in the dry form, of course. It also can be bought from any paint supply store. You can also use a cloth curtain stretched tightly over a frame, sized with good, strong glue sizing and then calcimined as recommended for plaster. In either case you should throw the light on the screen, and draw a line around it, about one to one and a half inches inside the edge of the light, and then paint up to that line with flat black, made by mixing lamp black with one-third boiled linseed oil, and two-thirds turpentine, so as to outline the picture in black, with the picture overlapping the black slightly.

It seems to be as though somebody told me, awhile back, that some other sizing was better than glue, but I do not remember now what it was. I will be obliged to whoever it was who corrected me in that particular matter if he would set forth his idea again.

Western Operators, Notice.

When I was west a year ago last summer I purchased some very beautiful pampas grass and had it shipped home. Can any western operator tell me where I can get some more, meaning by this, the address of some one who deals in it? I want to buy a large bouquet, say two dozen stalks, and any one knowing where it can be procured will convey a distinct favor by sending address, and, if it is known, the price.

Sets Them Studying.

Gordon Thornburg, Salt Lake City, Utah, orders a question booklet and says:

> The questions and their answers are real interesting, and they certainly set a fellow studying. There have been many excellent replies, and I believe it would be hard to estimate the value of the knowledge an operator has a chance to acquire through the projection department, especially since the questions have been running. There are not many operators now sending in ideas about writing on glass. The thing must have been settled, but let me say that the simplest and easiest method I ever found was to clean a cover glass perfectly and then wet it with my tongue. When dry you can write easily without the ink spreading. I have tried two or three kinds of ink and have had no trouble at all.

Brother Thornburg sends in replies to questions 46 and 47, but the 46 end of it was too late to receive consideration. As to the writing-on-glass matter, it was found that several inks were now available with which the operator could write on glass with about the same ease as he could write on paper, notably an ink made by the Thaddeus Davids Company called "Glassine," which comes in many colors; an excellent slide coating is also manufactured by the Western Slide Coating Company, Spokane, Washington, and, having discovered and named several practical inks and coatings we, of course, dropped the matter.

Cause for Brush Sparking.

Hy. Albert, Winston-Salem, North Carolina, writes:

> I take pleasure in informing you that since you recommended my instruction sheet, page 1098, August 22 issue, I have had many to apply for the same; one from Cuba. At the same time I have had 70 per cent. of them ask the question: What is the cause of brushes sparking? With your permission I submit the following for the benefit of your readers:
>
> FAULT OF BRUSHES.—Not set diametrically opposite. Not set at neutral point. Not properly trimmed. Not in line. Not in good contact.
>
> FAULT OF COMMUTATOR.—Rough, worn in grooves and ridges. Out of round. One or more high bars. One or more low bars.
>
> EXCESSIVE CURRENT IN ARMATURE.—Too many lamps in the circuit (overloaded.—Ed.). Ground and leak from short circuit on line. Dead short circuit on line.
>
> FAULT OF ARMATURE.—Short circuited coil. Broken circuit in coil. Cross connection in coil. Weak magnetic field.

In the first place, Brother Albert, I did *not* recommend your sheet of instructions. I simply mentioned the fact that you had a sheet of instructions which you would send for 7 cents in stamps. There is a big, long difference between that and a recommendation. The causes of brush sparking have been very thoroughly dealt with in the series of questions now running. However, your list of reasons for sparking is quite correct, except where you say "too many lamps in the circuit." What you *meant* is all right, but lamps are not the only things that consume current; you should have said "overload."

Distance of Machine from Wall.

Galveston, Texas, unloads the following query on the editor:

> What distance, in your judgment, should the projector be from the front wall of the operating room?

This brings up a very important matter. In nine operating rooms out of ten the projector is jammed right up against the wall, and this, too, in many instances, without any earthly reason for doing it. The last operating room the editor designed here in New York City he located the projector far enough back from the wall so that the operator could walk clear around the machine, and it works fine. The lens opening in the wall was, in this instance, four by five inches—not at all excessive. The stereo opening was, of course, necessarily a little larger, but one fire shutter served for both. Of course, there are conditions where it is desirable that the projector be set pretty close to the wall. For instance: Where there is a steep downward pitch, or where a lens of such short focal length is used that the light rays spread rapidly and necessitate too large an opening in the wall, if the machine were set back so that the end of the shutter spindle was, say 15 to 18 inches from the wall, as it should be.

This, of course, brings into question the size of the operating room also. The modern projector, the Simplex, for example, is 48½ inches from the front edge of the top magazine to the end of the lamp controller at the back of the lamp house when setting level. If the machine be sharply tilted it would add probably six to eight inches to that measurement, making a total of, say 4 feet 8 inches, and if the machine be set back 16 inches from the wall that would make a total of 6 feet from the wall to the back of the longest lamp control. With an operating room 8 feet deep this would still leave 2 feet behind the machine. We may, therefore, conclude that, given an operating room depth of 8 feet, from front to back wall, the machine may clear the front wall by 16 inches and still leave plenty of room behind.

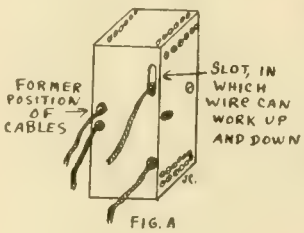
The advantages of setting the machine back from the wall are several, not least of which is convenience in looking through the lens to thread the film in frame; also if the operator has any work to do on the shutter, or anything at the front of the mechanism he can stand in front of the machine and do it. And still another advantage is that one can go clear around the machine and clean both the floor, and the machine itself, thoroughly. My own recommendation is that where the lens is not of too short focal length the machine be set back far enough to leave not less than 16 inches in the clear between it and the front wall, except in cases where a steep pitch in the projection makes it necessary to keep the machine as far ahead as possible in order to clear the heads of the audience.

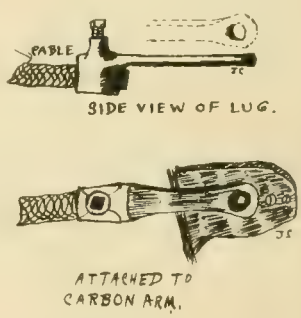
There is no earthly reason, except under the conditions, named, in ramming the machine right up against the front wall. It is inconvenient; it looks badly, and it is not good from any point of view.

Missouri Ideas.

John W. Creamer, Chillicothe, Missouri, grabs his trusty pen and indites the following:

> Am running a 1911 Motiograph, Model 1 A, taking current through a Fort Wayne compensarc. Would you recommend the use of a 9/16 lower electra carbon and a ⅝ bio carbon up to 60 amperes? If not what combination would be better? I have always used ⅝ bios above and below and got a brilliant picture at 74 feet. However, we ordered ⅝ bio and received 9/16 electra, and were told to use the 9/16 below and ⅝ above. We were also told that this was what the majority of houses were doing in Kansas City since the European war had stopped the importation of German carbons. And now let me describe a plan which will be of benefit to Motiograph operators who use lugs such as those shown at H, Fig. 5, of the Handbook. We used such terminals for the past year, and they would sometimes burn off after six hours' actual use with 60 amperes. One week I remember the former operator put on new terminals each night before starting the show. Lately we secured lugs, as per sketch, and attached same to carbon arms just as we did the former kind, but found out the wire leads had to be brought





> over on the same side of lamp as the terminals. I then cut holes in the lamp house as per Fig. A., of the sketch. This interferes just a little with some of the lamp adjustments, but I don't have to change the terminals every night. With the former kind of terminals I could run ten reels with one setting of carbons; now I only run seven or eight. What kind of lubricant would you suggest using in the Motiograph intermittent, other than high-grade white vaseline?

As to the intermittent, Brother Creamer, I would myself prefer a steam engine valve oil. I would fill the intermittent about half full with this, and then, if the machine pulled heavy after running a reel, I would add sufficient light lubricating oil to make the mechanism run easy. While it is true that makers of the Motiograph recommend vaseline, I cannot agree with their recommendation for the reason that vaseline is not a good lubricant. As to the carbon matter, I cannot tell you, in the department, what particular make of carbon I consider best. However, the Electra and Bio are both good, but the custom is to use the same size carbons below and above with a. c. However, if two sizes are used the better practice is to use the smaller carbon below. I have never experimented with different size carbons on alternating current, and would like to hear from operators who have. Not so very long ago I designed an operating room for a theater in Brooklyn and in trying out the machine we found the dealer had delivered the wrong carbons, so that until I could rush a man down town and get some carbons I only had a ¾ cored and a ⅝ solid, both 6 inches long. It was only a try-out of the machine, so I put in the ¾ cored above and the ⅝ solid below, and to my surprise I got a peach of a light. I am not saying this would work all the time—I do not think it would, but it certainly did work that day, and worked good, too. I do not believe, however, a solid lower carbon would give good results on alternating. Probably there was some peculiarity to that particular carbon which held the current steady and central at the tip of the carbon. Have any operators ever actually made a practical test of solid carbons below with a. c., the solid being considerably smaller than the cored upper, of course? If they have, let them arise and be heard.

Can't Be Did.

Boston, Massachusetts, orders a question booklet, and says:

> Please tell me whether or not I could get the projection department for two or three years back, if possible in a separated form.

Nope, you cannot get the department in a separated form. The only way would be to get the back numbers of the MOVING PICTURE WORLD, or the bound volumes, and, of course, that would be a little expensive. I think you will find that the Handbook will serve your purpose, although it is a fact that the department contains a mountain of information on affairs pertaining to projection.

From Poughkeepsie.

George F. Deutsch, Poughkeepsie, New York, gets busy with the typewriter, and here is the result:

Have read the department, questions, answers and comments with much interest ever since I subscribed for the WORLD. With regard to Thomas E. Applegate's, page 1509, September 12th issue, questions and your answers, I take it the electric light company is about to deliver a. c., and, as Mr. Applegate says, either 110 or 220 volts, presumably via the Edison three-wire system. I think his employer is about to purchase machinery to rectify the a. c into d. c., and he intended to ask whether it would be advisable to get a 110 or a 220-volt current rectifier. I, myself, started projection on a d. c. line and when the a. c. change came this same problem confronted me. At first a motor generator appealed to me, and then the mercury arc rectifier. I finally decided on the latter, and have had no reason to be sorry for my selection. I got a 30-ampere G. E. rectifier, equipped with a 40-ampere tube. I have had it two years, and have had no trouble, and no new tube. I have made a connection on the rectifier, with leads and a three-pole D. T. switch, so that I can throw over to a. c., utilizing the compensator of the rectifier as a straight transformer should my rectifying mechanism go wrong. I have not used this connection, except on a trial, but I found it to work as well as any transformer. I got an 11-point regulating reactance with a dial switch mounted on a sub-base of slate and put same on the rectifier. I think the General Electric Company are putting their rectifiers out that way now, instead of having to change the amperage by switching the leads on the back, which I find very unhandy. For a long time I used a butter-fly nut and had to crawl in behind the rectifier and make the change when going from motion pictures to lantern slide lectures. Of course, this wait gave the condensers a chance to cool, which was good for the slides, but I find the condensers cool very rapidly when the light is off, and since I have had this regulating device I throw my switch off, make the change, bring my slides into position to handle, and strike a new arc, regulate the lamp with relation to the stereo lenses, and proceed, unless the lecture be lengthy, and of costly slides, in which case I pull out my front condenser and substitute a holder with a 14-inch meniscus, placing the hot lens on a card board box to prevent its breaking. I then pull my lamp back far enough to fit the new combination, and I, of course, get less heat in the condensers, although I use more current and hold the slides much longer on the curtain. In this case I also remove my upper 5/8 carbon and substitute a 1/2 inch one, since I only use about 15 amperes. My machine is a Powers Six A. The rectifier is installed in the operating room, which is the only place for it, since you know there is sometimes trouble with the relay sticking from mechanical friction or electro magnetism. I have the interior of the operating room painted dead black, and a black curtain hung about the rectifier, this latter helping considerably to keep the room dark, the only white light escaping is around the condensers, and in this respect I think the Nicholas Power Company could improve. (I think they all could. Ed.). I note you advised Applegate to buy a 50-ampere outfit, and this, I believe, is sound advice, since a large machine will carry a smaller load to better advantage than the smaller machine will carry the same load, still a 30-ampere rectifier will give him a good illumination on a picture the size of mine, 14 feet wide. I note the big houses in New York City are not using enormous size pictures any more. Titles are being made in larger print, and can be read from any position in the house, and better results are obtained where a medium-size picture is used; also it is not so hard on the eyes. A motor generator set is a fine thing if the brother knows how to take care of it and keep it in shape, but if he don't he had better learn, or someone else will, if his manager finds many repair bills coming in. I read the article on the new Baird Projector, and it looks good to me from all points of view. The take-up, the framing device, tension regulator when running, film entirely encased, focusing from the back, dowser between the lamp and condensers, the close relation between the intermittent and revolving shutter, window in the oil well, and the framing by the movement of the entire mechanism looks good. The machine appears to be handy and delays between the pictures ought to be reduced to a minimum, and you know this counts. You may preach perfect projection from now until the cows come home, but managers are pretty much all alike. They figure on giving a certain number of reels to the show and on a certain number of minutes to a show, and the operator is expected to make those reels, no matter whether they over-run or under-run when handled properly, fill exactly that space of time, totally irrespective of breaks, changes, advertising slides, long reels or short ones, calling of patrons to the box office, through the slide medium—a thing designed for the convenience of physicians, but which is being abused by callow youths and silly girls who think it a joke to give some fake doctor name to call each other out by means of a slide. It is only in the most up-to-date houses that one sees perfect projection, and I certainly feel sorry for the gink who has to grind in the other kind. I am not working in any of these places, but I am a photographer connected with a state institution and have placed the movies in the same for the benefit of its unfortunates, and I am trying to deliver the goods "par excellence," in which I have had great assistance from the department.

Brother Deutsch's scheme of using the rectifier transformer for a. c. in case something happens to the rectifier mechanism is unique. I have submitted it to the General Electric Company for an opinion as to its practicability, and have suggested to them that if it is practicable, they incorporate that feature into their machine and provide the department with a drawing instructing operators how to make that sort of connection. Brother Deutsch sent a rough sketch which I also forwarded to the General Electric Company. His letter is interesting all the way through, particularly his method of substituting a long focal length condensing lens when running lecture slides, which, of course, has the effect of pushing the lamp further back and reducing the heat. His scheme of hanging a black curtain around the rectifier is also most excellent. The necessity for the elimination of light from the operating room is one of the things which the average operator seems to be totally and absolutely unable to grasp. I have seen men really working hard, trying to produce high-class work with every incandescent in the operating room going full blast, and the walls of the operating room white plaster at that. It simply could not be done. The wise operator, or even the half-wise operator, will insist upon his walls being painted dead black, or at least a very dark color, and he will not allow any incandescents to be burning when the show is running, except it be absolutely necessary on account of work being done on the idle machine. I make the unqualified statement that it is an exceedingly difficult, not to say impossible, thing to deliver high-class projection with light in the operating room, especially when the operator is handicapped by an inadequate or wrongly located observation port, or the throw is a long one.

General Electric Company's rectifier department writes that the thing is entirely feasible, and that the connections indicated will enable the operator to utilize the main reactance of the rectifier as a straight a. c. transformer in case anything goes wrong with the mercury tube or other mechanism of the rectifier. The General Electric company says:

> Our Mr. Russell is of the opinion that sometime in the past we have had an article in the projection department covering this scheme, although we are unable to locate the same in our files at this time.

I also suggested to the General Electric that if this scheme was really feasible it ought to be incorporated in the rectifier, to which they reply:

> We have so very little demand for the use of the scheme that we have not deemed it advisable to incorporate this feature in our rectifiers, but will be glad to furnish copies of the enclosed wiring diagram to any of our customers who may desire to use it. We have taken tests on this scheme which have proven that it is as efficient as the best economizer on the market, but most theaters, once having installed a rectifier, dislike very much to be compelled to use a. c. for even a short period, and, as a result, keep one rectifier tube, and sometimes two in stock.

Yes, it is certainly advisable to carry an extra tube in stock, but, even so, suppose a tube should give out right in the middle of a reel. If the a. c. connection were a part of the rectifier, then the operator could switch right over to a. c., and, while he probably would not get very good results, he could, at least, finish the reel, or even the show. I would suggest that most likely the reason why the General Electric has had a small demand for this scheme is that nobody knows anything about it. To my way of thinking it would be a decidedly valuable adjunct to the rectifier, and, so far as I can see, the only extra cost would be a little wire and a three-pole, double-throw switch. I again suggest to the General Electric, this time publicly, that that particular thing ought to be a part of their regular rectifier.

A Correction.

Recently I was informed that the Precision Machine Company, of this city, manufacturers of the Simplex projector, were preparing to put out an improved condenser mount on their lamp house. It now seems this announcement was premature and this correction is made with the view of setting the Precision Machine Company aright with the trade.

It is a fact, however, that a new style condenser mount is necessary for the new Type "S" lamp house which they will place on the market October 15, on account of the construction of the lamp.

While I am about it, I might state that there have been some changes in the personnel of the management and office force of this company. Howard B. Coles, formerly General Manager, is no longer connected with the company, and Mr. J. E. Graef has succeeded him with the title of Acting General Manager.

The change will in no way affect the output of the machines, the sales department remaining in charge of Mr. J. E. Robin, Sales Manager, and the business of the company will go right along just as it always had, the only difference being in the factory methods and manner of marketing its goods.

Got His Deserts.

One, John Mason formerly manager of an "operator's school" in Toronto, Canada, was recently yanked into court on a very grave charge. Judge Coatsworth found him guilty and remanded him for sentence.

Well, it seems that sooner or later most of the fakirs "get their's" one way or another, and if Mason is guilty of the crime charged he ought to be given a good, long sentence.

Another Motto.

Above the desk of a merchant I recently observed a card bearing the following legend:

"Arms and legs are cheap—use your head."

Never was there more truth contained in an equal number of words. Stop and think a moment, gentlemen, and let those words sink into your understanding. A laborer uses his "arms and legs"; in other words, his muscular power. He's cheap! The carpenter who works on rough work uses his arms and legs, plus a little brain work; he's not quite so cheap. The expert carpenter uses his arms and legs, plus considerable brain power, and he becomes foreman, or, if he does not, he gets the limit of the scale; but still, at that, by comparison he is cheap. The carpenter foreman does not use his arms and legs very much, but uses his head considerable, and he gets an advance over the expert journey-

man. The boss carpenter does not saw any boards at all, neither does he nail them in place. He rides around in a buggy or automobile. He's a contractor, and usually makes pretty good money. The railway general manager does not do any physical work at all. In fact, in order to exercise his muscles he is compelled to play golf, or do something of that sort to keep from getting sluggish and fat. He uses his brains and gets from ten thousand a year up.

Oh, yes, I think I hear some operator reader say: That is all right enough; I knew that long ago. What's that got to do with me? Well, my good Christian friend, it has got just this to do with you, if you will let it have. The operator who uses his arms and legs only, is the cheap man, he's the man who gets the lowest price, or gets the "union scale," if there is a union that is strong enough to compel the manager to pay it to him, and it is a lead pipe cinch that the union scale is all he is worth, and possibly then some. But the operator who uses his brains, or rather, who applies his brains to his work, is the chap to whom the manager is willing to pay the union scale, or above the union scale, or, if there is no union scale, then the highest price going. Why? Simply because any fool can twist a crank and make a splice in a film with a little practice, but, in order to become a real operator, one has got to use brains—has got to apply brains to his work, has got to reason from cause to effect, has got to study and keep abreast with the times, has got to improve upon his work constantly, and *that, my dear sirs, is what gets the money.* The union, a most meritorious institution, and one in which the editor of this department firmly believes, can, by certain methods, force wages up, and can compel managers to pay a certain sum per week for a certain class of theater, to some extent regardless of the ability of the individual man or the excellence of the work he produces, but, if the manager is compelled to pay a certain price to an inferior man—the man who is a careless, slovenly, sloppy workman—who uses his arms and legs and not his brains, then he will, if he is a real manager, be perfectly willing to pay an advance over the union scale to the man who will apply brains to his work, and produce superior results on the screen.

Don't tell me, gentlemen, that this is not true, because it is a proposition similar to the proposition that one plus one equal two. There are, of course, I freely admit, many managers who do not seem to understand the difference between high-grade work and work of less excellence, but, as I have said time and again, that class of manager is becoming less conspicuous every year, and finally will, to all extents and purposes, disappear. Projection will improve, and the operator who uses his brains will always be several good, long jumps ahead of his brother who confines his efforts to his arms and legs. All over the world, as the motto says, *arms and legs are cheap, but the product of brains comes high.*

Very Generally Read.

One of the largest supply houses in the middle west, and one having the highest standing as well, in the course of a recent letter to the editor said:

> Throughout the middle west we find that the projection department is read very carefully by operators and exhibitors, and without doubt you have accomplished a great work in waking up in the operator an enthusiasm towards improving his projection. Conditions along this line seem to be constantly improving. We can tell this from the intelligent way in which operators and exhibitors are now ordering goods. There was a time in the supply business when orders received by a jobbing house were often decidedly puzzling.

For all of which many thanks. We are trying to do that very thing—awaken an enthusiasm in the operator, and get him to improve his knowledge, and his work. The co-operation and help of such houses as the one in question, even though it be not given openly, is appreciated and will aid materially in furthering the work we are trying to accomplish.

All Union.

W. J. Neff, Reno, Nevada, sends in answer to question 48, and says:

> We are all union here now. Conditions are good, and improving. There are three houses here having two machines each. One house uses a Powers Six A, another Simplex, while I have the latest A One Motiograph.

All of which requires no comment except to say that "conditions improving" always sounds good.

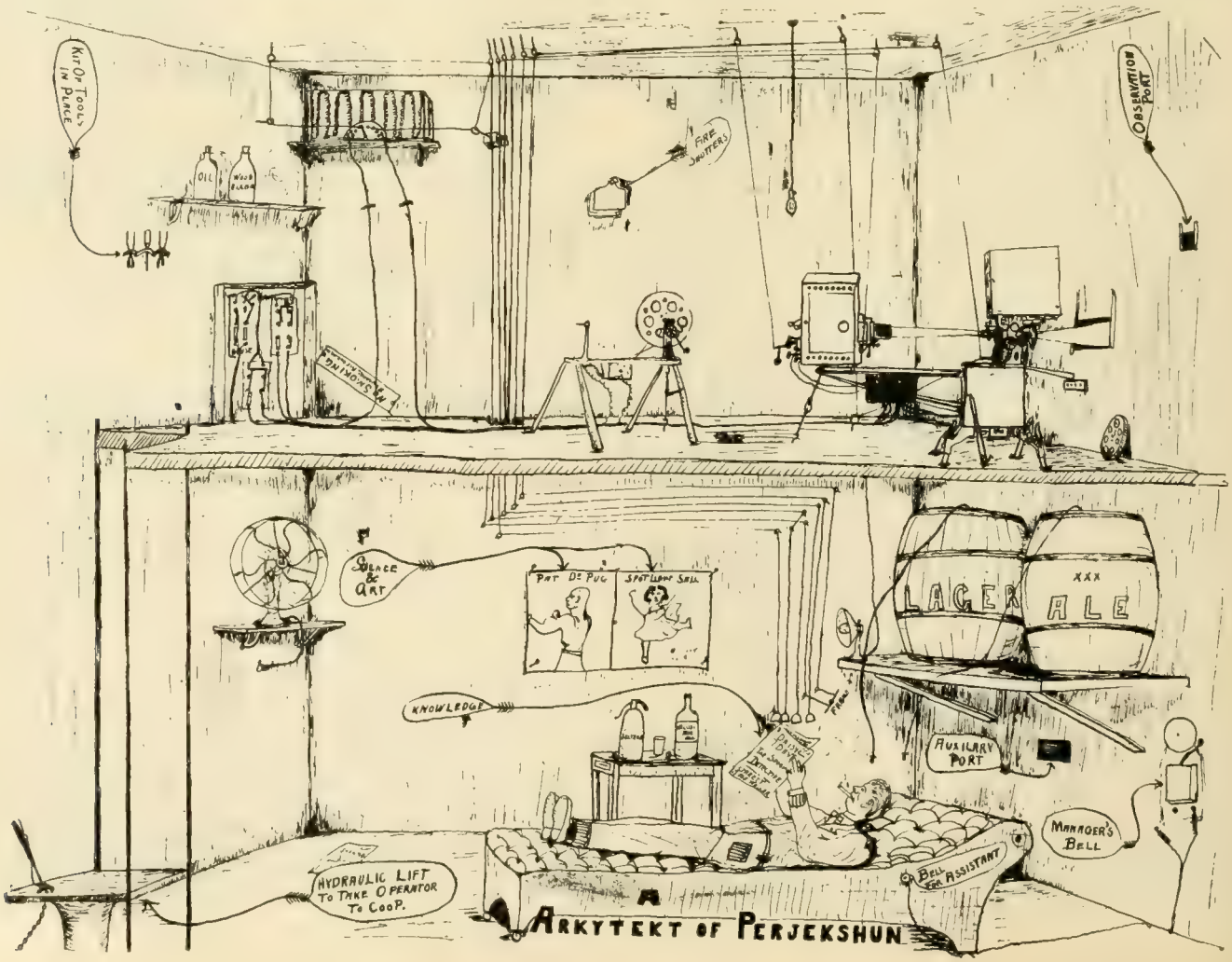
Valuable Contribution.

L. C. LaGrow, Albany, New York, who, upon this occasion, signs himself "L. C. LaGrow, A. P., M. P., O. I. D. F.," has exercised his inventive ingenuity in the accompanying picture.

Concerning it he says:

> I mailed you, under separate cover, drawing of the elevation of an ideal operating room, together with ante-room. Of course, this room may not exactly fit in with your ideas, but then you are not an "Architect of Projection." Haw, Haw, Haw; That was rich! Now, if you get a chance to sell this idea of mine to anyone who is writing a book which covers the "entire motion picture business," and who wishes to incorporate the same in the aforesaid book, I appoint you my agent to sell it for the nominal sum of $72,892,146.37, of which you may keep 10 cents for yourself for your trouble.

We certainly trust that Brother LaGrow feels better since he has got all that out of his system. However, he has made one very serious mistake. He should have had a Hindu slave fanning the reclining operator, with, perhaps, a maiden or two doing a dance for his amusement. Well, the drawing is pretty good anyhow, and really, under the surface, it aptly hits off a goodly number of faults, all too common if you stop and think it over a little.



Comments on the Films

Licensed

THE MYSTERY OF THE GLASS TUBES (Edison), Sept. 29.—The "Chronicles of Cleek," written by Thomas W. Hanshew, and directed by Ben Wilson, who plays the leading role. The smuggling of cocaine into England is the theme of this plot. It does not take Cleek any length of time to discover that hen fruit is utilized, crated in the usual way, as a conveyor of the drug. He meets with many melodramatic adventures, but in the end brings the smugglers to grief and comes out on top of the heap. A clever release.

WHITE LIES (Essanay), Sept. 29.—Adapted from a Munsey Magazine story, by H. Tipton Steck. Richard C. Travers and Ruth Stonehouse ably portray the suffering young couple, who are in financial straits. Each determines to overcome their difficulties, surreptitiously, but unfortunately they obtain positions in the same factory and eventually meet at the lunch table, which creates a surprising denouement, interesting and amusing.

GROUCH, THE ENGINEER (Kalem), Sept. 29.—A railroad drama in which Helen Holmes and J. P. McGowan are featured. Master Billy Gillett also deserves mention; the author is E. W. Matlack. Mr. McGowan is also the producer. There is exceptional heart interest engrafted in this story, illustrating how the sympathies of a little child can overcome chronic grouchiness. The acting on the part of the principals, especially, is of an exceptional nature and the photography up to the standard. It is good to see.

JINKS AND BARBER (Lubin), Sept. 29.—Written by J. A. Murphy and also directed by him. This proves to be a hilarious sort of comedy, rather boisterous in nature but nevertheless possible. It introduces the barber shop and lost hat episodes successfully. The finals involve the victim in all sorts of troubles. Well acted in every respect. On the same reel with "Jealous James."

JEALOUS JAMES (Lubin), Sept. 29. This is the story of an insanely jealous husband, the possessor of a pretty wife, who contorts every ordinary happening into extraordinary complications, involving his better half, much to his own sorrow. In the end he is cured of his jealousy by strenuous means. It creates laughs. On the same reel with "Jinks and the Barber."

THE REAL THING IN COWBOYS (Selig), Sept. 29.—A conventional plot, which has been worked over and over by different manufacturing companies, but which contains some originality. It is the old story of the girl who has her ideal regarding the man of her choice, which in this case happens to be a cowboy. An eastern suitor becoming aware of her ideas, makes good in her western environments, and at the risk of his life saves her from a perilous situation and proves that he is the man she has in her mind's eye.

BUSTER BROWN GETS THE WORST OF IT (Edison), Sept. 30.—This number of the series, by R. F. Outcault, is hardly up to the standard of the preceding offerings. An amusing complication must be rational, possible and convincing to be amusing enough to create laughs; absurdities are a poor substitute. To keep up the interest in a comedy series each succeeding offering must be as strong, if not stronger, than the prior ones. On the same reel with "In a Prohibition Town."

IN A PROHIBITION TOWN (Edison), Sept. 30.—On the same reel with "Buster Brown Gets the Worst of It," is offered by J. Edward Hungerford's boisterous comedy of the above caption, in which a ream of flypaper plays the leading comedy role, assisted by a cast of hard working actors. A country boob, a storekeeper's clerk, in a prohibition town, objects to a drummer's attentions to his sweetheart and labels his sample case "whiskey." Overacted, otherwise it would have been a good offering.

FOOD FOR THE DOGS OF WAR (Kalem), Sept. 30.—This educational completes the second reel of "The Ex-Convict," and the title is synonymous of the scenes visualized. The casting of projectiles, the loading of shells, the testing of arms and ammunition are a few of the many interesting features shown in this timely subject. Very interesting.

THE FABLE OF THE ADULT GIRL WHO GOT BUSY (Essanay), Sept. 30.—George Ade tells how an "old hen" put one over on the Debutantes and "copped" the finest looking chap in town. It might be possible that Mr. Ade is justified in calling Clara "old hen," but she is not the worst looking one of the bunch, at that. The way she gets rid of her competitors and then rounds up the masculine contingent, to make a selection from, is laughable in the extreme. She gets the pick of the bunch. Moral: Woman is never dangerous until she attacks single-handed.

THE LOYALTY OF JUMBO (Selig), Sept. 30.—A picture drama of the jungle, which contains many exceptionally beautiful tropical scenes, and the cameraman deserves great credit for his work. There are many intense moments in the scenes depicting the uprising of the natives. Jumbo, a trained working elephant, figures extensively in the plot and eventually is instrumental in saving the whites from massacre. An offering worth viewing.

THE HEART OF SONNY JIM (Vitagraph), Sept. 30.—In this comedy drama Rosetta Boniel, the author, has given little Bobby Connelly a great vehicle in which to show his natural talent, and the little gentleman takes full advantage of his opportunities. In this story is shown the unselfish nature of a loving child and the sacrifice he makes to relieve his mother from distress. The story is pregnant both with laughter and tears. The work of Sonny Jim and his dog Toto is good to see.

THE SPIRIT OF JEALOUSY (Biograph), Oct. 1.—This is a picture drama which is quite unique in many ways, and though it opens in a conventional way in the home of a man who is out of work, later it develops an original and interesting story. Gossiping neighbors plant the seeds of jealousy in the mind of the husband against his faithful wife. In a drunken dream he sees himself enact a tragedy. Later he realizes what a mistake he has made and that the object of his jealousy is his savior. A meritorious number.

SLIPPERY SLIM GETS CURED (Essanay), Oct. 1.—A laughable picture-play which contains a comedy temperance lesson. Slim contracts the "booze habit" and combines it with a worse one, that of coming home "soaked" at about 4 a. m. Sophie is his wife, and getting tired of his shortcomings determines she will cure him. She gives him spirits of ammonia, which she has heard is a sure cure. Slim breaks for the river, jumps in and attempts to drink it dry; relieved, he swears "never again."

HEARST-SELIG NEWS PICTORIAL, NO. 62 (Selig), Oct. 1.—Among the many interesting visualizations shown are the Canadian troops marching from camp to embark for England to join the allies; the Duke of Connaught, accompanied by distinguished visitors, review the soldiers in the camp; great crowds at Rome before the Vatican at the election of the Pope; numerous war scenes, showing prisoners and wounded in the various hospitals in camps in different countries, also views of the different cities in Belgium and France after the battles, etc.

THE LOVE OF PIERRE LAROSSE (Vitagraph), Oct. 1.—A story of the fur country, by J. Herbert Chestnut, directed by Theodore Marston. George Cooper, James Morrison, John Costello and Dorothy Kelly by their splendid acting make this an unusual offering. The forest fire scene is beautifully photographed. In the end there is a most gratifying surprise, which redeems an otherwise repulsive character in the preceding scenes. Intensity and naturalness are a pleasing feature of the picture.

THE PEASANT'S LIE (Biograph), Oct. 2.—A tale of love and deceit. The guardian of a young girl is induced by her jealous admirer, for a stipend, to tell her a falsehood which separates her from her lover, and the briber attempts to win her. However, another man puts in his appearance and faith brings truth to the front. The guilty instigator is barred from the race of love. This release is well acted and photographed.

THE SLAVERY OF FOXICUS (Kalem), Oct. 2.—A Roman burlesque, by Ruth Roland and Marshal Neilan, who play the leading parts. This is a very laughable pictureplay. The plot is a mixture of ancient and modern environments. Edwin Ray Coffin, the author, hit upon a happy idea when he combined Roman togas, typewriters and telephones into a general mess. Foxicus, the hero, bucks the stock market and corners Amalgamated Coffee. Villainus ends his career in a cactus bush.

THE GREATER LOVE (Lubin), Oct. 2.—A story of marital troubles, written by Ethel Glenn Hall and produced by Edgar Jones. There is nothing very original in this pictureplay. It is the old story of a thoughtless wife, a wronged husband, a weak and emotional artist and another woman, who almost yields to the temptation of assisting in the elopement through her love for the husband. However, her better nature prevails, and assisted by her sympathy for the artist's child, she sacrifices her own feelings and helps the others on the road to happiness. Not very convincing.

AN EMBARRASSING PREDICAMENT (Selig), Oct. 2.—A laughable comedy picture which involves a pretty stenographer, a bashful bookkeeper and a nervy and nervous French barber in a series of laughable complications. The whole thing ends up where the barber, to get even, mixes up his rival's clothes and that of the girl's in adjoining bathhouses, leaving them in an embarrassing predicament. The conclusion is not satisfactory to the barber. A very funny release.

EATS (Vitagraph), Oct. 2.—This comedy is on the boisterous order and concerns the adventures of two hoboes, Slim Sam (Billy Quirk), and Shorty Jim (Lee Beggs), who also directed. Edward J. Montagne has succeeded in placing this duo in many funny situations. Without money they eat, drink and are merry; they dwell contentedly in jail in the closing scene, on the sweet recollections of the feasts they have enjoyed at the expense of others. The comedians are well supported and the picture is good for many laughs.

THE NEW ROAD'S MASCOT (Biograph), Oct. 3.—A workman who has been discharged, is driven by circumstances to desperation. For the sake of his daughter he yields to temptation and commits an act repugnant to his better nature. Shame arouses his manhood and he determines to take a new road. This picture contains many interesting scenes, which have been finely produced.

A TRANSPLANTED PRAIRIE FLOWER (Edison), Oct. 3.—A smooth running pictureplay, written by Beatrice Morgan, which contains one intense scene, where the identity of a gentleman burglar is disclosed

in a surprising manner. The plot opens in the West and the later scenes are laid in New York. Gladys Hulette, Harry Beaumont, Sally Crute and Edward Earle are the principals. A fine offering.

BRONCHO BILLY TRAPPED (Essanay), Oct. 3.—Another of G. M. Anderson's western dramas, in which he plays the lead. The plot of the story hinges on the fact that the Broncho gets mixed up with a moonshiner, who falls in love with and insults Broncho's wife. Fearing Broncho's vengeance he betrays him to the government officials. His plans fail to work, however, and the tables are turned upon himself. A well made picture.

THE LEGEND OF THE AMULET (Kalem), Oct. 3.—This pictureplay is based upon an ancient Indian legend, and is produced with the usual Princess Mona Darkfeather cast. The story is a beautiful one in its primitiveness. Mona's sweetheart hears of a lost sacred amulet, the recovery of which will end the plague, which has attacked the tribe. He finds it with the assistance of a phantom chief. Much beautiful scenery is shown and a thrilling struggle transpires on a cliff, one of the combatants being hurled over into the gorge. A good Indian release.

ON CIRCUS DAY (Lubin), Oct. 3.—This comedy was written and produced by Romaine Fielding and is of the rough and tumble order, the scenes being mostly laid in and about the tent of a cross road circus, which is showing in a rube town. The principal suffering comedians are the Sauerkraut twins, who are trying to see the show on their nerve. They meet with many adventures. It gains laughter in some places.

FOUR MINUTES LATE (Selig), Oct. 3.—A railroad drama, concerning an engineer and fireman, who are rivals in love. The fireman, attempting to ruin the other, who is the favorite one, resorts to devilish means, that of turning back the engineer's watch four minutes, for the purpose of making him responsible for a collison. Fortunately fate prevents the contemplated accident. There is much intensity in the closing scenes, where the fireman's conscience almost drives him to self-destruction. There is a happy ending, however.

STRANGE ANIMALS OF SOUTH AMERICA (Pathecolor).—In this finely colored subject there are shown several close up and intimate views of the smaller animals of the lower half of the American continent. Among these are the paca of the rabbit family; the coati, resembling the raccoon; the tatou, or giant armadillo, and the mara, a member of the pig family.

HEARST-SELIG NEWS PICTORIAL, NO. 63 (Selig), Oct. 5.—Scenes showing the ceremonies changing the name of the battleship "California" to "San Domingo"; practice of the Gridiron Squad at West Point, also coaching the football players at Notre Dame; a series of pictures displaying the latest in evening gowns—in black and white; Governor of Alabama boosting "Buy a Bale of Cotton"; cotton being sold by auction at Atlanta, Georgia; several scenes from the theater of war, principal among which are the return of the wounded and being welcomed by relatives and friends in France, Germany and Russia; the immense throng at the Peace parade, Grant's Tomb, New York, etc.

FISHERMAN KATE (Vitagraph), Oct. 5.—A comedy written by William Addison Lathrop and produced by Captain Harry Lambert, featuring Kate Price. Kate, her husband and their friend Bill go fishing. After a few minor mishaps, Kate feels a tug at her line, she shrieks, and in her excitement falls overboard. She is rescued and forced to wear a seaman's suit, which causes much merriment. Then she gets sea-sick and persuades the captain to start for home, where she sees a calendar—Friday, the 13th—the cause of all the trouble. This number creates laughs from start to finish.

THE BORROWED BOOK (Biograph), Oct. 5.—This is a story of two old cronies, who are chronic chessplayers, also, one is a bookworm and the other a staid business man. The difficulties which arise over a borrowed book (a rare publication) which the book-worm has discovered on a bookstand, creates for a certain time a serius misunderstanding between them. It is all the fault of a servant, who takes the book without permission, and, being discharged, throws it into her trunk and carries it away. Later the friends are reconciled and in the end the game of chess is continued. A pleasing release.

FATHER'S BEARD (Edison), Oct. 5.—This comedy, written by Mark Swan, is greeted with laughter. Kennedy longs for a beard, such as his father used to wear. He goes away for a time and grows one; on his return he is taken for a burglar who has been pestering the village. Returning he finds the house barricaded against him, but after a strenuous effort he succeeds in convincing his family and gains admittance. Finding his beard is the cause of the trouble, he shaves and presents it to his wife as a souvenir, who throws it in his face.

THE FICKELNESS OF SWEEDIE (Essanay), Oct. 5.—A comedy, in which Sweedie again outhits the police department. This offering is ridiculous, as no such thing could happen. Danny Slimson and Henry Bigger are rivals for the hand of Sweedie, Danny sees Sweedie reading a letter and he surmises it is from Henry. She goes in search of Henry and Danny steals into the house and hides in a mattress, where he is discovered by the sweethearts, who call the police. A very lively chase follows.

Licensed Specials.

REGAN'S DAUGHTER (Vitagraph), Sept. 29.—A special feature in two parts, written by Ed Montagne and directed by Theodore Marston. Harry Northrup, James Morrison and Mary Anderson have the leading roles. Dorothy Kelly has the title role. It is a story laid in the Tennessee mountains, wherein a detective captures an outlaw who proves to be his sweetheart's father. In the turn of events the outlaw saves the detective's life at the cost of his own. His love for the mountaineer's daughter and the gratitude for the father's sacrifice, cause him to keep from his sweetheart the knowledge that the father was a criminal in the eyes of the law. The intense scenes are full of interest and suspense, and the backgrounds and photography are fully adequate.

THE DERELICTS (Biograph), Sept. 29.—A two-part pictureplay which has exceptional attractions in its variety of unusual contrasted scenic selections, on both sea and land. Throughout the two reels the interest in the story is kept up in a clever way by the director, and sympathy for the little heroine impresses itself upon the spectator. Strange circumstances and persecutions keep up the suspense, which culminate in an enticing manner.

THE EX-CONVICT (Kalem), Sept. 30.—A special two-act drama which depicts to what extremes a husband will go, even to sacrificing his honor, to gratify the ambitions of a thoughtless, selfish wife. The scenario is by Alice C. Brown, and Guy Coombs and Anna Nilsson are featured. The acting deserves special mention and the photography is adequate, but there are knotholes in the directing perceptible, caused, no doubt, by the producer's attempting to direct and play the lead. However, it is quite convincing.

HIS BROTHER BILL (Lubin), Sept. 30.—This two-reel war drama was written by Charles P. Brown and produced by John E. Ince, who plays the title role. The story of this plot transpires during and directly after the Civil War, and the many scenes are faithfully portrayed, as regards costuming and equipments. Two sons of a New England farmer enlist in the Federal army and with the bounty money they receive pay off the mortgage on their father's farm, which is very commendable. The younger brother is killed and Bill, the older one, has an opportunity for vengeance on his brother's slayer. An accident foils him and later they meet in a peculiar manner. The ending is satisfactory.

HIS FIRST CASE (Lubin), Oct. 1.—This is a two-part story of the illicit drug traffic, written by Paul Powell and shows the strenuous efforts and dangerous stunts a young special agent, in the custom service, is forced to go through with before he succeeds in landing his men. Some fine water scenes are shown, where a revenue cutter pursues and overtakes a private yacht, which is used by the smugglers. There is a love theme, of course, in which the young agent's sweetheart saves his life. L. C. Shumway and Velma Whitman deserve mention.

THE POISONED BIT (Edison), Oct. 2.—This two-part pictureplay, by Clyde Moray, is graced with a plot that is full of complications, but Director Preston Kendall has worked it out in a very clever manner. The cast is a large one, headed by Edwin Clark, who in the beginning is a waif. He escapes from the gypsies and in the ending scenes is discovered to be the scion of a noble family. There are many pretentious scenes, in which the general ensembles are so gracefully handled that the picture holds attention from this fact alone. All deserve mention for clever work, especially Mr. Clark. A fine release.

GOLF CHAMPION "CHICK" EVANS LINKS WITH SWEEDIE (Essanay), Oct. 2.—In this two-part comedy "Chick" Evans makes his first appearance before the camera and never once does he look it in the eye. Mr. Evans is a Western amateur golf champion, and attempts to teach Sweedie, the cook, who has fallen heir to a fortune, to play golf; here is where the fun comes in. She breaks all the clubs, swinging on the balls as though she were knocking a "home run." It all ends in a riot, in which Sweedie cleans out the police force and everything else in sight.

THE ROYAL WILD WEST (Vitagraph), Oct. 3.—This two-part special feature was written by Charles Brown and produced by Sidney Drew. It is a new and original idea in wild West shows, all the cowboys, Indians and ranchers are royal subjects; born and bred and residents of England. The idea is conceived by two young English stockbrokers, and they proceed to make a film picture, entitled "Bad Ike, the Bally Nuisance of Red Gulch," with the assistance of their fellow club-members. It proves to be "some show," and makes a hit with the public as a rip roaring burlesque. The picture is certainly a laugh producer.

THE MOVING PICTURE COWBOY (Selig), Oct. 5.—A special two-part picture play. There are some astounding feats, performed by Tom Mix, shown in this offering. Luke Barnes obtains employment with a moving picture concern, as a cowboy, and declares he can do the feats that cowboys are supposed to do. He goes to an uncle's ranch, and proceeds to entertain the cowboys with the stories of his "stunts." He even shows a medal, which he states was given to him by his admiring co-workers. What happens to Luke when the cowboys find him out is demonstrated in the picture. A laughable offering.

THE DANCER (Kalem), Oct. 5.—A drama in two acts, featuring Danseuse Mademoiselle Verna Mersereau and Robert G. Vignola, who is also the producer. Evelyn Wade, an interpreter of classic dances, is in despair over her mother, who is seriously ill. De Forrest, a millionaire, who is in love with the dancer, makes her an offer to dance at a reception he is giving. She accepts and later becomes his wife. In her triumph she forgets her mother. Believing her husband is in love with an actress, she returns to her old home to learn that her mother has died in dire poverty. The dances are admirable. Acting and photography are up to the standard.

Independent

WHERE THE MOUNTAINS MEET (Reliance), Sept. 30.—This story, written by Gardner Hunting, develops a simple, appealing theme in an entertaining manner. The cowboy hero furnishes a shack for the girl and her invalid father, a situation which arouses the sympathy of the observer. The hand-to-hand conflict with the bad men was realistically staged. The photography is good.

PATHE'S WEEKLY NO. 63 (Pathe) September 28.—Good pictures of the wireless station at Sayville, N. Y.; the drill in mine rescue work

at Ellsworth, Pa.; interesting view of a log cabin still standing on one of the principal streets of Pittsburgh; four good war items, including the arrival at Marseilles of the Algerian troops with the new 4-inch guns and some Belgian field manoeuvres.

ANIMATED WEEKLY, NO. 134 (Universal), Sept. 30.—The Coney Island Mardi Gras, James E. Sullivan funeral, an Alabama railroad wreck and very interesting views of German, English and Canadian troops preparing for action are chief events in this number.

KILLING HEARTS (Keystone), Oct. 1.—Two musicians and an Irishman make love to a girl. They become embroiled in a row. Two of them start to fight it out and the third marries the girl. This low comedy number proves only fairly amusing, the plot being very thin.

THE BALANCE OF POWER (Princess), Oct. 2.—A business story, in which the vice-president of the company tries to advance himself to the presidency instead of the son of the former president. The girl gets some votes at the last minute which save the day for the son. The rescue of the girl from drowning was the strongest feature of this rather conventional story.

THE SHERIFF'S MASTER (Reliance), Oct. 2.—A suffragette arrives in a small Western town and stirs up the women. The sheriff has to do his own washing. This comedy is well-photographed. The theme has, of course, been handled before in a number of ways.

FATTY AGAIN (Keystone), Oct. 3.—Fatty experiences several reverses of fortunes in this boarding house story. He is first ejected for failure to pay his board. He then fixes up a postal card offering himself a handsome salary and is warmly welcomed back by the girl's parents. When the truth becomes known that he is really a sideshow barker, they again turn on him. This is true to certain phases of life and quite amusing throughout.

THE MILLION DOLLAR BRIDE (Komic), Oct. 4.—A unique and amusing comedy offering in which the bogus count dresses up a baby girl, by use of a dummy, and endeavors to marry her, thinking she is an heiress. The photography is good and the subject, while decidedly foolish, is original and laughable.

A DOG'S LOVE (Thanhouser), Oct. 4.—Another story featuring the Thanhouser Kidlet and the big Shepherd dog. The friendship between the little rich girl and the canine is very pretty, and when the child dies the dog carries flowers to her grave. This is well photographed and contains some genuine pathos. A good offering.

OUR MUTUAL GIRL, NO. 38 (Reliance), Oct. 5.—Continuing the story written by Carolyn Wells. Margaret exchanges the baby's heirloom with that of a friend, and while endeavoring to set matters right is held up by a shotgun in the hands of her friend's brother. This experience will be continued next week.

MYER'S MISTAKE (Sterling), Oct. 5.—Max gets into rivalry with a younger man over a girl and pretends to be killed. He is placed in a coffin and buried, but digs out again. This contains considerable humor of the slapstick sort and is amusing in its way. The photography is good.

NIEDA (Beauty), Oct. 6.—A simple, tragic story, well acted and beautifully pictured. Marguerita Fischer plays the part of a girl raised in the hills without seeing any human being save her father. The settings are wonderfully effective. The lover comes and is killed by a fall. The girl then wanders like Ophelia, strewing flowers, and finally is killed herself in the same place her lover died. A good tragic offering.

BILLY'S RIVAL (American), Oct. 7.—Just a little story of a young married couple, in which the jealous husband has unjust suspicions of his wife. He relents when he finds her love talk was directed to a neighbor's baby. Nicely pictured and pleasing.

HELLO MABEL (Keystone), Oct. 8.—In this number Mabel Normand plays the telephone girl in a hotel. A man flirts with her, creating jealousy on the part of the wife. As handled the plot is very obscure in meaning until toward the last. Not a very strong subject; the photography is uneven.

CRUEL, CRUEL WORLD (Joker), Oct. 10.—A burlesque on the old-fashioned melodrama where the man with the mortgage threatens to move out a poor family on a cold, wintry day. The fake snow storm was certainly elaborately suggested. The heroic lover is bound to the tree containing the rent money; he pulls the tree up and carries it to the family on his back, when the money is, of course, discovered. This is quite an amusing offering in places.

THE PET OF THE PETTICOATS (Royal), Oct. 10.—The story of a famous musician who climbs through a window to the apartments of a neighboring admirer who wishes him to play at her musicale. The jealous husband creates trouble and the musician impersonates a butler. This is farcical and is only fairly amusing. The photography is good.

THOSE LOVE PANGS (Keystone), Oct. 10.—Charles Chaplin and Chester Conklin disport themselves in further love affairs in this number. The humor is of an eccentric sort and winds up with a rough house in a moving picture show. Quite pleasing of its kind.

A CLOSE CALL (Sterling), Oct. 12.—Little Olive drops her piece of bread and jam over the cliff and slides down after it. Felix comes to her rescue and great excitement is caused among the older folks. A child story with some clever little actors in it. The plot, of course, is very light.

THE ANGLERS (Keystone), Oct. 12.—The ugly daughter of the millionaire is besieged with suitors. The principal scenes occur in the middle of a shallow stream where they all struggle and get soaked, including the woman. Not very delicate humor, but will bring some laughs. The duel scene was quite funny.

O! YOU GYPSY GIRL (Crystal), Oct. 13.—In this half-reel comedy Vivien and her lover rent clothes from some gypsies. The town marshal and others are after the gypsies and arrest the masqueraders. The story in this is rather light, but it is well pictured and quite amusing.

SOME COLLECTORS (Crystal), Oct. 13.—This, on same reel with above, shows the efforts made to collect a sum of money from a dead beat. The plot is not very strong.

OFF AGIN ON AGIN FINNEGAN (Joker), Oct. 14.—Finnegan becomes a cop in order to win the girl, whose father insists he must work. Finnegan's dream is very fantastic. It is shown by some good trick photography and contains many eccentric situations. One of the best features is the disappearing hobo. A good example of the old style eccentric comedy.

HEINE'S OUTING (Sterling), Oct. 15.—Max takes his girl on a picnic. He borrows a bather's checked suit and finds himself in a peck of trouble as a result. There is an ambulance runaway and a general scramble toward the last. This is well photographed and quite amusing.

THE FUNNY MR. DINGLE (Victor).—Oct. 16.—The girl's father picks out an eccentric fellow to marry his daughter. The young lover plays a number of jokes on him. Mr. Dingle upsets the boat while sailing with the girl and the hero comes to the rescue. Just a series of amusing little incidents, without any particular plot uniting them.

ACROSS THE COURT (Joker), Oct. 17.—A Max Asher issue with a number of pleasing comedy stunts in it. The flirtations across the court of the apartment house were very amusing. Max turns down the old maid after proposing to her and marries Louise. The low comedy characterizations in this are unusually good. The close is not quite up to the opening scenes in interest.

IN THE HOLLOW OF AN OAK (Frontier), Oct. 18.—The villainous Joe intercepts a note hidden in the hollow of a tree by the girl. He then tries to steal the payroll money, but the hero and his friends ride to the rescue. The plot of this Western number is an average one, but the photography and settings are better than usual.

THE QUARREL (Eclair), Oct. 18).—Mildred Bright and Stanley Walpole appear as a married couple in this Western offering. He drinks heavily and they quarrel violently, she calling him a drunkard and he insinuating that she loves another. The sickness of their child reunites them. This is well acted, though a trifle sordid in tone.

COLONEL HEEZA LIAR IN THE WILDERNESS (Eclectic).—This excellent single reel will furnish amusement for young and old alike. It is one of the well-known series of drawings showing the experiences of Colonel Liar in the desert and jungle—as told by himself. Certainly the cartoonist has a lively imagination, and he portrays a gorilla and a human of marked athletic ability.

THE COUNT THAT TOOK THE COUNT (Eclectic).—The lady-killing propensities of a farce count get him into continual conflict with a half tipsy Irishman who gets mistaken for the count, gets into the count's hotel room, later into the house of the man who wants his daughter to marry the count and every time the count turns up proceeds to knock him out. Nothing new in it except that the girl who has been locked into her room by irate papa gets the telephone lineman to lend her his instrument so she can telephone her sweetheart.

MISS CINDERELLA (Eclectic).—A good comedy drama idea spoiled by being mixed up with broad farce. Cinderella put into the background by her sisters goes to the brook to wade. The prince goes fly fishing and accidentally hooks one of her shoes. This part of the picture was splendidly done, and it is worth seeing the picture for this alone. Some people may like the rest.

Independent Specials

THE WIRELESS VOICE (Reliance), Oct. 3.—A two-reel subject in which Jack Conway plays the young inventor. The girl's rascally uncle tries to steal the plans of his invention, but is electrocuted by a device arranged by his own pal at the last. The opening situations contain many unnecessary scenes, but the story becomes quite interesting later. The photography is good and the cast a pleasing one.

OUT OF THE AIR (Majestic), Oct. 4.—A two-reel railroad story, which contains plenty of action and proves a winner of its kind. The discharged hero finds his chance to make good when he rides in an aeroplane to catch a runaway train. He crawls down a rope and lands on the freight just in time to stop it and save the girl's life. The drop is not actually made from the aeroplane, but the machine is used in racing with the train and the illusion is very good. The photography is clear and attractive and the story altogether quite pleasing.

DAPHNIA (American), Oct. 5.—In this two-reel offering the girl is a member of a counterfeiting gang in the mountains. The detective plays her a shameful trick, pretending love for her while he rounds up her lover and father. The men are sent to the penitentiary and ten years later the girl, who runs a large gambling house and is known as Daphnia, finds her revenge by sending the detective's son to prison for passing counterfeit money. An odd story with some unusual points about it that makes it interesting. George Field, Ed Coxen and Winnifred Greenwood have the leading roles.

THE CRIPPLE (Thanhouser), Oct. 6.—A two-reel story by Philip Lonergan. In the first scenes is shown the friendship between the two children. The little boy is injured by an auto and grows up a cripple. In later years a second injury restores the crooked leg to normal shape and he is able to dance and run and offer his love to the girl he grew up with. Though dealing with a physical affliction, this story is so handled that it leaves a pleasant feeling with the observer.

VIRTUE—IT'S OWN REWARD (Rex), Oct. 11.—A two-reel offering featuring Pauline Bush as the older sister of a young girl. The latter leaves school and goes to work in a canning factory, where the foreman makes the wrong kind of advances toward her. The older girl then invests her savings in fine clothing and lures the foreman away from the young girl. There is some very good acting in this number on the part of all the principals and it gets up a strong interest. The young girl, resenting the foreman's inconstancy, marries her former lover. The close is a little bitter, where they refuse to let the older sister look at her child. Some real life in this number.

THE PAINTED HILLS (Gold Seal), Oct. 13.—Eleventh episode of the Trey o' Hearts series. In this number the principals leave the railroad and take to horses. Hopi Jim, the outlaw, joins the conspirators and Judith saves Alan from a disastrous rock slide. Jim takes a hard fall over a cliff and there is quite a lot of good action running through this. At the close Judith is tied to the back of an unbridled horse which runs with her into the desert. A good western instalment.

THE SQUATTER (Eclair), Oct. 14.—A strong three-reel number taken in the Mission country of Southern California. The plot is complicated and full of interest and follows clearly from scene to scene. It concerns the troubles of a quatter and his daughter brought about by the crooked foreman of a neighboring ranch. The atmosphere of the production is very good and the story itself compels the interest of the observer. The cast, which includes Edna Payne, Fred Hearne Robert Frazer and Norbert A. Myles, does some very good work. A strong offering.

THE FUTILITY OF REVENGE (Imp), Oct. 15.—This two-reel number possesses considerable interest and at the same time contains a number of minor faults which prevent its being very strong. Dorothy Phillips plays first the mother and then the daughter, and for this reason it is difficult to think her father would not recognize her in the latter role, the girl being, of course, the image of her mother. Alexander Gaden gave a good portrayal of Dent, the gentleman crook. The story itself is of a melodramatic turn and quite entertaining in spite of its uneven development.

THE PADRONE'S WARD (Powers), Oct. 17.—A two-reel story dealing with the Italian Mafia. The Padrone is a member of the black hand gang. His ward, a beautiful girl, sells clay statues on the streets. The young bank president comes to her aid during a fainting spell and a love affair develops. The chief incidents thereafter are the attempted blackmailing of the lover and the killing of the clay modeler by the Padrone. This type of story is becoming somewhat obvious in development. None of the scenes are handled with any great intensity. It makes a fairly strong offering.

COUNTRY INNOCENCE (Imp.), Oct. 19.—A story covering two generations. The city man lures away a country girl. She returns a year later with an illegitimate girl baby. Her lover, Jim, marries her to give the child a name and the mother dies. Years later the father, who now has a grown son by his real marriage, comes to the country on a hunting trip. The son falls in love with his half-sister and tries to elope with her. They are thrown from a rig and the son dies later, after his father has learned the bitter truth of the situation. The theme of this is rather sordid and it is none too convincing in places. The cast is pleasing and the photography very fair.

THE LURE OF THE YUKON (Picture Playhouse Film Co., Inc.).—This three-reel subject presents a strong Alaskan story, abounding in rugged exterior scenes. A dog team appears in many of the scenes and some of the characters make their way over the trails in snow shoes. The plot concerns two brothers, one of whom falls in love with the daughter of a gambler. The latter and his pal tie the brothers with ropes and make away with their gold, leaving the young men to perish. The girl saves them and later the Territory police round up the gamblers. One of them is killed and the other escapes only to die in the snow. A convincing picture of life in the Alaskan gold fields. With the exception of a few scenes in the first reel the photography is pleasing.

EVEN UNTO DEATH (Warner).—For an extended review of this picture by the Rev. E. Boudinot Stockton see the Moving Picture World on another page of this issue.

FALSE PRIDE HAS A FALL (Warner).—For an extended review of this picture by the Rev. E. Boudinot Stockton see the Moving Picture World on another page of this issue.

THE KEY TO YESTERDAY (Favorite Players), Oct. 12.—For an extended review of this picture by the Rev. E. Boudinot Stockton see the Moving Picture World on another page of this issue.

THE WARNING (Eclectic).—For an extended review of this picture by the Rev. E. Boudinot Stockton see the Moving Picture World on another page of this issue.

THE OATH OF THE SWORD (Sawyer).—For an extended review of this picture by the Rev. E. Boudinot Stockton see the Moving Picture World, volume 22, page 200.

MIGNON ANDERSON LOSES FATHER.

Frank Anderson, father of Mignon Anderson, leading woman with Thanhouser, died at his home in New York City recently. The deceased was well known as a tenor for a period of twenty-five years, serving in opera, on the dramatic stage and in vaudeville. His last professional engagement was with the famous Yankee Comedy Four eight years ago. Since then deceased engaged in the insurance business in New York. Mr. Anderson was known professionally as Frank Armstrong and never lost his interest in the amusement business, being secretary of Brooklyn Lodge No. 30, T. M. A., at the time of his death. He was also a member of Charter Oak Lodge, F. & A. M., who accorded him a Masonic burial. Mr. Anderson was born in Baltimore and leaves a widow, known in dramatic circles before her marriage as Hallie Howard; and three daughters, Mrs. G. H. Christoffers, Mrs. J. J. Callahan and Miss Mignon Anderson. Almost the entire Thanhouser stock company and the memberships of his lodges were present at Mr. Anderson's funeral services and a room was filled with the floral offerings received.

MARGUERITE CLARK IN "WILDFLOWER."

MARGUERITE CLARK, the fascinating little star, who attained a great personal triumph in "Baby Mine," Margaret Mayo's successful play, is the latest stage celebrity to be converted to the screen, through the medium of the Famous Players four-part production, "Wildflower," to be released October 15. "Wildflower," by Mary Germaine, is a drama of the lights and shadows of the sun-kissed forest, and the depths and shallows of human life, a delightful tale of sweet innocence and eternal youth, admirably exemplified in the personality and mannerisms of Miss Clark.

Marguerite Clark.

There are many tender passages in the production, many humorous touches and some tinged with the sadnesses that creep into any true story of life. But Wildflower sheds her fragrance throughout the four reels of the subject, a thing of beauty always and always a symbol of purity.

Marguerite Clark's first film characterization is a notable one, and entitles the enchanting little star to be considered an important acquisition to the screen. She is supported by an adequate and capable cast, including Harold Lockwood, James Cooley, E. L. Davenport and Jack Pickford.

BRITISH NOTES.

THE military or naval feature film promises to dominate the program of moving pictures in Great Britain for some time to come. Already the first fruits of those producers enterprising enough to turn the outbreak of war to pictorial account are to hand and there is no sign of abatement. This week-end eight multiple reel exclusives are to be released, while next week will add as many more and the following weeks all bring in their train still further "war features." The question spontaneously arises, "is the war being overdone?" For the past two months practically every moving picture show in the country has featured a war drama at every performance in addition to the increased editions of topical news films. Therefore the tendencies of public taste in the matter of dramatic subjects with military or naval settings should be carefully followed. Almost every household has some relative or close friend out at the front or with the reserve forces and with this fact constantly in mind to be played upon by vivid newspaper accounts of the ghastly horrors of modern warfare they cannot really be blamed for turning their heels upon the exhibition that specializes in hair-raising representations of the present conflict. The reaction is bound to come and the show with a good variety of every-day subjects will receive its share of patronage. American manufacturers contemplating making war dramas for British consumption might weigh up these points carefully before embarking upon an expensive undertaking. The best of subjects is liable to be overdone and that can only quicken the demand for lighter material.

* * *

The announcement that Guy Standing of the Famous Players Film Company has left half finished "The Silver King" in order to take up a commission in the British navy has been given considerable publicity by the press. It is safe to forecast a greater demand for films featuring this artist upon his return.

* * *

Kineto, Limited, of Warelow street, London, is known the world over for industrial and scenic films. A piquant idea of the enormous stock of "travels" this firm must have on hand is provided by the capture of Samoa. Immediately following the news of the capture this firm rushed off copies of a scenic film of Samoa under the attractive title, "Britain's Newest Colony."

J. B. SUTCLIFFE.

Music for the Picture

Conducted by CLARENCE E. SINN

MISS CARRIE HETHERINGTON, Miller's Theater, Los Angeles, Cal., sends the musical program which she selected and played in accompaniment to the eight reel feature "The Christian." Miss Hetherington used "The Photoplayer" (an instrument which has been described before in this department), in the interpretation of her musical setting, and states that her efforts were commented upon in a highly complimentary fashion by the Los Angeles newspapers. We have heard from Miss Hetherington before regarding "The Photoplayer" and her success with the instrument. She selects good programs. Here is the one for

"The Christian."
Open with "Donau Weller Waltz" (by Ivanoici) until
On the Isle of Man, "Dorothy Vernon Waltz," until
John goes to find Glory, "I want Just You," (Owen) until
Father Lampluch Visits Isle, "Buds and Blossoms Waltz" (Doyle), until
Polly and Lord Robert alone, "Bring Back Days of June Time" (Harris)
Following Day, "Ocean Breezes" (Herbert)
"Come Unto Me," "Calvary" (Rodney), until
Polly sees brother coming, "Prelude opus 28" (Chopin), until
John and Father in Library, "Calvary," again until
In London, "Temple Bells Waltz" (Klein), until
Hospital Ball, "Scarf Dance" (Chaminade), until
Hospital shown again, "Temple Bells Waltz" again, until
Close-up of Glory and Drake, "Mine" (by Sloman), until
Father John, "The Rosary" (Nevin), then "Meditation," by Morrison, until
Hospital, "Nearer My God to Thee."
Glory makes discovery, "Evening Star Song" (by Wagner)
Turning Point, "Amanda Waltz" (by Tegada), until
Her First Success, "In the Shadows" (Finck), until
Glory's Apartment, "Die Lotusblume" (Lange), until
Father John, "The Lost Chord" (Sullivan), until
Vera's Home, "Bring Back the Love" (Schwartz), until
Glory on stage, "In the Shadows"
Glory's Apartment, "Elevation" (Chaminade), until
Father John Calls, Third Nocturne (Leybach), opus 25, until
Hands Glory paper, "Wedding March" (Mendelssohn), until
Back to bedside, Third Nocturne, until
Lord Roberts home, "Oberon Overture," until
Polly dies, "Abide With Me."
Vera takes baby home, "Overon Overture," until
His Work, "Hark, Hark, My Soul" (Dykes), until
Tired of the stage, "Hypnotic Waltz" (Hoschna), until
Glory goes to the church, "Mighty Lak' a Rose" (Nevin) until
To Avenge Himself, "Die Junge Nonne" (Schubert), until
Simple Pleasures of Poor, "Merry Widow Waltz" (Lehar), until
Lead Kindly Light, "Lead Kindly Light," until
Father John goes to Glory, "Lament of the Rose" (Sonnakolt), until
Lord Robert's Vengeance, "Die Junge Nonne," until
Darby Day, "Gallop di Bravura" (Schulhoff), until
Panic in slums, "Rosamunde Overture" (opus 26, Schubert)
Glory and John on rocks, "Day in Venice" (Nevin) until
John grabs her throat, "Rosamunde Overture," until
Glory puts her arms around him, "Dreams" (by Pascal), until
He goes out window, "Lohengrin Introduction" (Wagner), until
Glory picks up cross, "Rosary" (Nevin), until
Lord Robert, "Simple Aveu" (Thome), until
Lord Robert goes to Father John, "Semiramide Overture," until
Glory speaks to John, "Midsummer Night's Dream" (Mendelssohn), until
Mob enters, "Semiramide Overture," until
Glory talks to mob, "Midsummer Night's Dream," until
Drake asks Glory to be wife, "All That I Ask Is Love"
Father John and Glory Alone, "Rock of Ages" until end.

For the benefit of those who are unfamiliar with the instrument referred to ("The Photoplayer"), it may be explained that it combines the piano and organ and can be played by means of perforated rolls or manually, or both. The rolls are kept convenient to hand—one can be playing while you are changing the other, so no time is lost in changing from one to another. A double tracker makes this possible, and is perhaps the most marked characteristic of this instrument. For example, the performer might play all of the above program from the perforated rolls, or only a part of them; you might start with "Donau Weller Waltz" (played by a roll), and while that was playing, adjust your second number, "Dorothy Vernon Waltz." While this is being played, remove the first roll and adjust in its place your fourth number. At the cue: "John goes to find Glory," the performer can play the song "I Want Just You," (the third number on the program); this is on the supposition that you have not all the numbers called for among your perforated rolls. At "Father Lamplugh visits Isle" you have the fourth number ready ("Buds and Blossoms"), which plays until "Polly and Lord Robert Alone." While that is playing, remove the roll containing "Dorothy Vernon Waltz," (remember, there is provision for two rolls being in place at the same time) and get the next roll ready. Possibly this may be Chopin's "Prelude opus 28." In this case you will play "Ocean Breezes" and "Calvary" by hand (for want of a better expression), then at cue "Polly sees brother coming" start your perforated roll containing the "Prelude;" while this is playing you will have time to remove the last roll in use—in this case it would be "Buds and Blossoms Waltz," and insert the next roll you intend using. And so on to the end. I do not mean to say Miss Hetherington worked in precisely this manner; she may have played the entire program without the assistance of any perforated rolls, or she may have used them throughout. I am merely trying to show how the "Photoplayer" can be used if need be.

And I am also trying to illustrate my former contention that the best results can be obtained from this (or any other mechanical instrument) when it is manipulated by a competent musician. He (or she) may not be quite up to the requirements of "Rosamunde" or "Semiramide" overtures, or some of the other more difficult numbers, but these can be used by means of the rolls. It is fair to presume that the ordinary pianist has a stock of waltzes and popular songs memorized or in his library, so these need not necessarily be included in the library of perforated rolls. And if the latter contains a good selection of classic and standard music, one can (working both manually and mechanically) put up a good musical program.

I am not intending to "boost" the Photoplayer above everything else, but I know that in competent hands it is a really good instrument and capable of excellent results, and Miss Hethertington's letter gave me a chance to say so—again. But don't fire your pianist and put an usher to work on the musician's job if you want to get musicianly results. "It can't be did."

"Patriotic Songs."

A letter from a small town in the Northwest (names withheld by request) contains the following:

"Lately we have had several 'war pictures' which have given opportunity for using National airs and patriotic songs of the European countries involved. These numbers always get a good round of applause when I play them, as they are very appropriate. Some of the pictures demand this music. "The Kaiser's Challenge" gives the words to "Wacht am Rhein" as an insert. Now my manager requests me to omit all National airs pertaining to these countries—whether in 'war pictures' or any other pictures showing European scenes—as our patronage includes a small sprinkling of the foreign element, some of whom might take exceptions to the playing of these tunes. I claim that if the music is objectionable, the pictures themselves would be objectionable for the same reasons, and if it is bad taste to play tunes which might stir up racial prejudices or enthusiasm it is likewise in bad taste to show pictures calculated to arouse these same feelings. Am I right?"

You are wrong in the position you assume. In the first place, your manager was very lenient when he merely requested you to omit music of this character. Some managers would have compelled you to do it or hunt another job. The manager is in a position to watch his audiences and judge what appeals to them and how; if he makes a mistake he is the boy who must pay for it, not you. So even if your contention was right (that hearing the patriotic airs produced the same effect as did the sight of the pictures) it could have no bearing on the question. But your contention was wrong. The interest of the picture is something on the same order as the interest of the newspaper, or the war map or bulletin board; a little stronger, maybe; but different from the purely emotional feeling which is appealed to by familiar songs of the home countries. Your "sprinkling of the foreign element" might enthuse a little over some of the war pictures, but when—at a moment of tension—you inject "Rule Britannia," "Wacht am Rhein" or "Marseilles" into the performance, there is a chance that some enthusiast will become over-demonstrative. Music is purely emotional and appeals strictly to the emotions.

In Chicago (and in most of the cities containing a large mixed population), music of this description is omitted. The musicians themselves took the initiative in many cases. Just to give the matter a concrete form it was made the subject of a request to the members of the Chicago Federa-

tion of Musicians by the president of that body. Except in isolated instances you will hear no "National Airs" played in Chicago save those of our own country.

Be neutral. Play marches.

Cheese.

I can't decide whether this music is descriptive or suggestive. A correspondent (Miss M. L. J., Baltimore, Md.) in a long, rather personal letter—during which she calls the Moving Picture World her "assistant Bible"—springs this one on me:

"Last night we had a Sterling comedy which dealt with Limburger cheese and I played 'I'm Awfully Strong for You' and such numbers."

That struck me as being funny. How does it strike you?

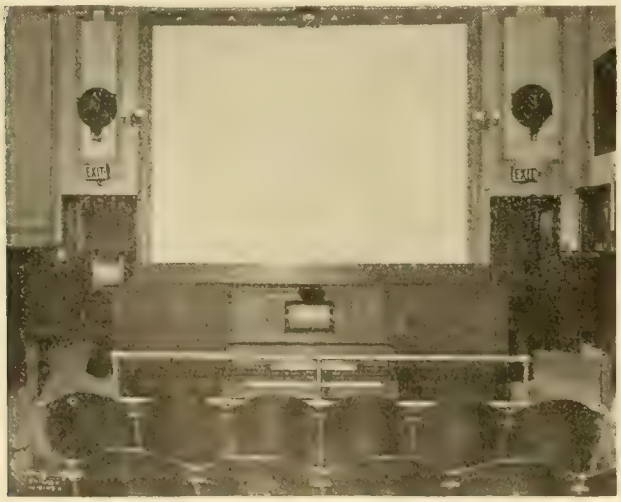
Demonstrating Theater Opened

J. P. Seeburg Opens Carmen Theater in Chicago to Demonstrate His Photoplayer.

IN order to be able to demonstrate to exhibitors the possibilities of its new motion picture player in a small theater, the J. P. Seeburg Piano Co., of Chicago, has opened a picture house at 5056 Broadway, called the Carmen Theater. Exhibitors everywhere are invited by the company to call and see the instrument in operation.

The Western representative of the Moving Picture World went one evening to see Mr. Seeburg's demonstrating theatre and found a pretty and well equipped house, seating 288, and charging an admission to the public of 10 cents.

The auditorium, which is rather long and narrow, is tastefully decorated in pink and gray, and lighted by the indirect lighting system. When we entered an Essanay two-reeler was on the screen, well projected, but what engaged our attention most was the soothing flow of melodious music



that came from the orchestra pit where the new Seeburg motion picture player had been installed. It is quite remarkable what one of these instruments can do and how well adapted it is to moving pictures.

The writer was particularly well pleased with the organ part of the player, which John H. Bunte, the congenial and energetic sales manager of the Seeburg Piano Co., told him has 104 pipes, set of cathedral chimes and automatic attachments for bass and treble. The instrument has two key-boards, one regular 88-note piano and the other a 58-note organ. Either can be played separately or both together. It can also be played automatically with music rolls which are of considerable length, each containing ten selections. The rolls are made specially for the Seeburg Motion Picture Player.

In addition to the piano and organ part of the player are a number of other instruments which can be played separately or in combination with others. These are: Xylophones, bass drum, snare drum, cymbal, triangle and castanets, and for sound effects, a cow-bell, fire-gong, steamboat whistle, locomotive whistle, thunder effects, wind siren, tom-tom, crash cymbal, bird call, baby cry, telephone and door-bell, horse trot, automobile horn, etc. These instruments and effects are operated by buttons and pedals.

Motion picture exhibitors these days invest considerable money in church organs. The organ of the Seeburg Motion Picture Player is, of course, not as big and comprehensive as a $10,000 church organ, but in tone quality it compares most favorably with any organ the writer has ever heard in a picture show. The cost of the Seeburg Player is much less, and besides it has all the instruments and sound effects for playing up a picture. G. P. H.

William West

WILLIAM WEST has spent many years on the stage, serving in almost every imaginable capacity since the time of his first appearance at the Old Wood's Museum in Philadelphia. He spent ten years in stock company work, playing in Brooklyn and at the Fifth Avenue and Lincoln Square Theaters in New York.

After some time in vaudeville, he filled very successful engagements with McKee Rankin, W. J. Florence and a number of other equally well-known actors. Among many notable plays in which Mr. West has taken part, not the least remarkable was "The Danger Signal," which ran no less than one thousand and nine nights. He toured the country in Walter Fessler's remarkable scenic melodrama "The Great White Diamond," in which the actor created a part never before attempted upon the stage—that of Landazza, the Nyctalops, who is blind in daylight but sees vividly in darkness. It was a most difficult role which Mr. West handled so artistically that he carried off the honors upon every occasion. Other plays in which Mr. West has appeared are: Dion Boucicault's "Arrah-Na-Pogue," "On the Wabash," "The Little Busybody," "Mexico," "That Girl from Texas," "Blue Jeans" and Tom Robertson's "Caste."

William West.

Five years spent as a member of the Edison Stock Company has served to convince Mr. West that the picture player, like every other artist, must ever be a student, and we find him diligently at work observing and studying the various problems which constantly arise in the newer field. His character portrayals range from farce and burlesque to tragedy and pathos—each one a gem of its kind.

Mr. West's success is due in a great degree to his wonderful skill in the difficult art of "making-up." He has a thorough knowledge of the essential differences between the stage make-up and that required for the photoplay, a subject of which he is an undisputed master.

The fidelity with which Mr. West presents his various character portrayals can readily be gathered from a few of our more recent films—"Grand Opera in Rubeville," "The Resurrection of Caleb Worth," "The Tango in Tuckerville," "The Borrowed Finery" and "Frederick the Great."

Keenly alive to every situation, with a high artistic appreciation founded upon long years of experience, Mr. West may truthfully be said to represent all that is best and finest in dramatic art.

"The Story of the Blood-Red Rose"

Director Colin Campbell Produces With Exceptional Talent an Original, Poetical Story by James Oliver Curwood, Founded on an Ancient Fable.

Reviewed by James S. McQuade.

IN Selig's three-reel feature, "The Story of the Blood-Red Rose," the trade is furnished with a subject that well illustrates the great forward stride that has been taken in the writing of scenarios. Here we have something that is not only different in story from anything we have seen on the screen, but also in literary and photodramatic merit. Indeed, Mr. Curwood could write a very entertaining novel from the plot, incidents and characters of this scenario, which Director Campbell has so magically visualized in 3,000 feet of film.

I could not help thinking, while these films were being run off in Selig's private projection room, that the producing director is the all-important factor in the successful visualization of a meritorious scenario. The latter can be so easily marred in the hands of a producer who lacks the subtle art of inclosing himself in the proper atmosphere and the intelligence that brings right vision of the time and settings of the story.

Scene from "The Story of the Blood-Red Rose" (Selig).

In this case Mr. Campbell deserves unstinted praise for his nice assignment of the characters in the cast, and for his happy supervision of the costuming. In the settings, both exterior and interior—and some of them required both fine imagination and thoughtful care—he has excelled. That dungeon scene, specially built, is horrible in its gruesomeness. The rats scampering over the floor, as the prisoner is thrown down on it from the opening above, adds to one's nervous shrinking. The cave of old Hagar, the witch, is so constructed as to shed a mystic glow around her.

I was specially impressed by several forest scenes in these pictures. The light effects are exceedingly happy, because they are so natural. The time of day and the places were well chosen to produce these alternations of light and shade, as the king's hunting party pass through the forest. The cameraman was well on his job on all occasions.

In the final scene, I am of the opinion that Mr. Campbell's poetic conception of the passing of the lovers, Godiva and Paulo, would have been better rounded out had the stained-white rose been dissolved into Godiva, in spirit form, this to be followed immediately by the dissolving of the dead Paulo into spirit form, beside her, and then have the attenuated forms fade away. As it is now Godiva comes back in spirit form to the spot where Paulo is lying. She then resumes material form and the dead Paulo is restored to life in material form. In this way they fade out, creating the impression that in some mysterious manner they have been reunited in material bliss.

Miss Kathlyn Williams appears as Godiva, the beautiful daughter of the simple shepherd of the forest. Paulo, the young huntsman, Godiva's lover, is impersonated by Wheeler Oakman. Chief interest centers on them throughout, not by reason of the drift of the story, but for talented acting as well. The scene in the room of the king, where he attempts to overcome the affrighted and desperate Paulo, shows a simulation of horror and a resort to desperate measures in self-defense by Miss Williams that is thrillingly realistic.

Charles Clary, as the King of Urania, is an imposing figure. He is always the despotic king, except when nearly caught in a trap by his incensed queen. The queen of Urania is sustained by Miss Eugenie Besserer in a strong characterization. The Sancha of Frank Clark is a fine impersonation, fully in keeping with his reputation in character parts. Miss Camille Astor cannot fail to attract notice as Hagar, the witch. In brief, the cast is fully worthy of the fine story and of the talented production. Paulo, the handsome, young huntsman, and beautiful Godiva, his sweetheart, lived in a forest in the kingdom of Urania, about the middle of the sixteenth century. The king of Urania meets the lovers in the forest and determines to have Godiva as his own. Paulo strikes the king to the earth when he attempts to kiss Godiva, and for this he is placed in a dungeon and condemned to death.

The king abducts Godiva and brings her to his castle. She bravely resists all his advances and one night, to avenge himself for her slights, he shows her the dungeon where her beloved Paulo is imprisoned. Having secured a potion from her friend, Hagar, that will change the human body into various forms, Godiva, seeing that she will be overcome by the king, calls to her lover that she is coming to him, and then swallows the powder. A white rose falls into the hands of the waiting Paulo, who kisses it rapturously and places it in his breast. Then he succeeds in making his escape.

Paulo makes his way to the cave of Hagar, in order to have his sweetheart changed back from the white rose to human form; but he finds that his old friend is dead. Then he escapes to the mountains, where for years he wages vengeance on the king's forces.

Scene from "The Story of the Blood-Red Rose" (Selig).

Several years pass and the king once more is hunting in the forest. We see Paulo darting through the brush stalking his arch enemy. An opportune moment comes and he shoots the king with a bolt from his cross bow, but is wounded to death by the king's followers at the same moment. He succeeds in evading his enemies and lies down to die. As he pulls the death arrow from his wound, his life blood dyes the white rose red, and his sweetheart and he are united in death.

The date of release has not yet been fixed.

KLEINE-CINES STOCK LEAVES WAR ZONE.

Owing to the many annoyances contingent upon the mobilization of the military forces in Rome, the Cines Co. has moved several of its more important stock companies to foreign countries. Miss Lyda Borelli has taken a band of players to South America, where she will produce four multiples having their locale in Brazil, while Miss Francesco Bertini has embarked for the Riviera in Southern France with a party of Celio players.

SEND FORT PICTURES TO FEDERAL COURT.

At the trial held this week of Robert Fowler, Charles K. Field, R. A. Duhem and Riley Scott, charged with obtaining pictures of the Panama Canal Zone which revealed Government fortifications, United States Commissioner Krull decided to place the matter in the hands of the Federal courts. R. A. Duhem is head of the Duhem Motion Picture Manufacturing Company, 700 Hayes street, San Francisco. He accompanied Aviator Fowler on his memorable flight across the Isthmus, securing some remarkable moving pictures.

"The Wireless Voice"

Two-Reel Reliance Melodrama with Electricity in the Leading Role.

Reviewed by Louis Reeves Harrison.

CAST:

Hastings, a young inventor.....Frank Bennet
Mary Manners, his sweetheart.....Irene Hunt
Sykes, a crooked electrician.....Vester Pegg
Warren, partner of Hastings, and
Manners, father of Mary.

TWO live wires, Hastings and Warren, are shown engaged in perfecting a wireless apparatus which has all the appearance of being the real thing—it might as well be, so far as the layman is concerned—and there are glimpses of a wireless station that contribute to the realistic atmosphere. One almost feels a sensation of educational

Scene from "The Wireless Voice" (Reliance).

rectitude in contemplating the intricate devices handled by the team of young inventors. They succeed in establishing communication between their two stations and demonstrate that they can keep in touch with either by means of a portable apparatus carried on the back of an automobile.

Hastings visits the house of his sweetheart to tell her of the good news, and interests her father, a promoter and capitalist. An inspection follows, during which the work-

Scene from "The Wireless Voice" (Reliance).

ings of a dangerous high-voltage switch are made conspicuous, one of the kind that electrocutes without other trial than careless handling. Manners decides to finance a company for exploiting the invention, but he demands 51 per cent. of the stock. The young inventors do not care to be robbed in that highly respectable way, and they decline the proposition. Manners is vexed, and he decides to get it all by a lower form of thievery. Enter villain, Sykes, a crooked engineer.

Sykes is ready and willing to do the dirty work, and a moment is chosen when Hastings is off on an auto excursion with his sweetheart and chauffeur for purposes of trying out his portable machine. Sykes and Manners go in another motor car to the main station, that the former may secure sketches of working parts and secure a patent before the investors make application, running many risks thereby in eluding an interference suit and criminal action. Sykes is discovered at his dastardly work by Warren, partner of Hastings, and a rough-and-tumble fight results in triumph for the villain. He puts it all over young Warren, and makes a quick getaway in the motor car with Manners.

Do they escape? Ah, no! Young Warren drags himself to the keyboard and signals. Hastings at the portable hears him in time to intercept the villains. He holds them up at the pistol point, very much to the embarrassment of Miss Manners (poor girl) and carts them off to jail. Like a flash—this is an electric play—Manners is condemned and serves a term in prison. Sykes probably gets his deserts, but he is of no particular consequence from this time on.

Manners comes out of jail with revenge in his heart. He breaks into the unguarded station and suddenly develops into an expert electrician, showing thereby that he should not have hired Sykes in the first place. If you want anything well done, especially a crime, better do it yourself. On this general principle, and that of one bad turn deserves another, Manners arranges a wire system and steel plate so that Hastings will be electrocuted on entering the station door. Manners turns on the full current at an outside box and lies in a field to watch results.

Hastings appears, but he is with his sweetheart, Mary, the daughter of Manners. Horrors! Manners will murder his own daughter! No! He will save her! He rushes to the high voltage box to turn off the current, but he reaches beyond the handles, his own body deflects the current, and he is instantly killed. Hastings gets his daughter and it is to be hoped, for the sake of their children, that evil tendencies are not hereditary.

"Even Unto Death"

A Three-Reel Tragedy Made by the Albuquerque Film Company and Released Through Warner's Features.

Reviewed by the Rev. E. Boudinot Stockton, S. T. B.

EXCELLENT production, almost perfect photography and some of the most beautiful marine scenes that we have ever seen are marred in this picture by a too loosely constructed plot and the "unhappy ending." The relationship of the characters is not clearly established until the end of the second reel, and in the case of the two sons of the minister is still further confused by calling one of them Jack and the other John and having them so much alike in appearance that it requires close watching and hard thinking to realize which is which when they appear by themselves in a scene. As the story in no way hinges on this similarity of name or appearance, it is a mistake that could and should have been avoided.

The unhappy ending is also unnecessary, because the story is of too light and sentimental a character to warrant three deaths and the tragic overshadowing that blights the latter days of an old and godly minister"s home. By slightly changing the plot at the time of the quarrel between Jack and Walter, all this could have been avoided and the story brought to a happy ending and made incomparably better. Instead of being killed, Walter should have been severely wounded and then have indicted Jack for assault with intent to kill. This would have permitted the same development of the story with the exception of the ending, which as it stands involves the very unpleasant situation of a girl dying for love of her brother's slayer and the subsequent suicide of the slayer.

Apart from these flaws the picture is an exceptionally good one. The author, Miss Dot Farley, and the director, G. P. Hamilton, have done careful and painstaking work well deserving of all praise. The settings and locations are decidedly attractive and unusually well chosen, especially in the scenes depicting Dorothy's sketching the seals sporting on the rocks, her getting caught and washed away by the rising tide and her subsequent rescue by Jack, the last of which we understand nearly cost the lives of the actors and the director.

Another exceptionally well developed thing is the trial, which results in Jack's being held for the grand jury. The skillful alternation of courtroom scene, leader and bust develops the evidence plainly and in a highly dramatic manner; and the having the verdict hinge, not on evidence as to the killing, but on the balance of probability deduced from the popular opinion as to Jack's personal character is quite new and refreshing. Altogether, the workmanship of the production is so good and appealing that it is with distinct and fervent regret that we find it winding up in a tragedy with which we cannot sympathize.

"A Dog's Love"

One-Reel of Thanhouser, of Pathos and Beauty.

Reviewed by Louis Reeves Harrison.

CAST:

Baby .....Helen Bridgely
Mother .....Ethyle Benham
Father .....Arthur Bauer
Visitor.....Fan Bourke
Dog ..... Shep

THIS play becomes one of delicate pathos toward the end through some remarkable feats of double exposure and it is one of beauty throughout because of the acting of a four-year-old tot, Baby Helen, a veritable star in her class. Shep contributes with exceptional intelligence—he is not eternally looking at his master out of scope for a word of command. The introduction of dogs and babies into screen plays where the action does not hinge upon their presence of the weak device of incompetent directors, but this baby is one of the most delightful central figures ever exhibited on the screen, and the dog is where he belongs—it is his play.

Scene from "A Dog's Love" (Thanhouser).

Baby Helen is one of those poor little rich girls without companions of her age, for she is not permitted to play with free-lance children in the streets. She has a tea-party of her own in the garden one day, with dolly as her guest, when Shep sticks an investigating nose through the hedge and is informally asked to participate in some appetizing refreshments. "I 'vite you to my party," says Baby Helen, and Shep gravely pushes through a hole in the hedge. He sits down at the doll table and does not mince matters. He eats as though he enjoyed it.

This is the beginning of a friendship which ripens into intimacy that begets love. Baby Helen finds a listener to her prattle, and Shep warms to the generous and fond human tot. They become companions in a sort of relation that we only read about among grown-ups, that of disinterested friendship between creatures unrelated. Thus it happens one day that they are together when joy-riders run over Baby Helen and send her tiny soul adrift with an endless stream to eternity. Shep warns the family and brings help, but it is too late. He soon after follows the mourners to Baby Helen's grave.

It is said that we are only fit to love when we comprehend the meaning and purpose of life. This sounds true, but we often wonder if intelligent dogs have not, if only in a vague way, some comprehension that they exist. They seem, in rare cases, to know the meaning of death. Perhaps they only guess at it, but their conduct often gives the impression that they deeply feel the loss of a friend, and it is known to a certainty that they have dreams.

Shep carries flowers to the grave and even steals a watering pot for the flowers, but these tricks add little or nothing to the value of the portrayal. It is when the remarkable double exposures begin that the play becomes psychological, a powerful lack in Thanhouser releases as a rule, and grows impressive. It is the spiritual that wins, not the mere movements of characters through a series of incidents. I do not know what director handled this subject, but I suggest that he apply his thought visualizations to the human characters of future stories.

It is the exhibition of what passes in the minds and hearts of characters that brings an audience into closer sympathy with them and makes tense interest possible when melodrama merely brings a laugh. The double exposures are timed with such skill in this instance that all concerned in their production deserve high praise. They give beauty and dignity to a very simple story.

Hughie Mack

HUGHIE MACK, of the Vitagraph players, was born in New York City, Nov. 26, 1884, and was christened Hugh R. McGowan, the "Mack" being a nickname of his boyhood days that clung to him in his early manhood. Always known to his intimates as Hughie Mack, when he began to pose for moving pictures, he retained the name because it was popular among a large following of friends. Mr. Mack's father, Richard McGowan, was born in Longford County, Ireland, and came of a long line of Irish ancestors. Miss Rose McGrath was the maiden name of Mr. Mack's mother, born in Brooklyn, N. Y., her father being prominent during the Civil War.

Hughie Mack.

Mr. Mack received his education in the schools of Brooklyn, attending public school No. 42; graduating from there to St. Theresa Academy. During his spare time, while attending the public school, Hughie sold newspapers and was the most successful newsboy in his district because of his naturally happy disposition. At the age of sixteen he became interested in amateur theatricals and was appointed principal comedian of the St. Theresa Dramatic Club.

Although Mr. Mack never appeared on the stage as a professional before he became a screen artist, he accepted engagements to appear at club entertainments, and it was his work while entertaining members at a club supper that his possibilities as a moving picture actor became apparent to an influential member of the Vitagraph Company. An offer to join the company at Flatbush was accepted and it was but a short while before Hughie Mack became a recognized Vitagraph favorite.

Since joining the Vitagraph Company, scenario writing has become a part of the day's work with Mr. Mack, and he is the author of a number of popular screen stories besides lending valuable assistance in the writing of the Fatty series, one of the most laughable series of comedy pictures now before the public. The most important pictures in which Mr. Mack has appeared include: "The Amateur Lion Tamer," "Mr. Bingles' Melodrama," "Ancient Order of Goodfellows," "The New Stenographer," "Mary Jane Entertains," "How Fatty Made Good," "Fatty on the Job," etc.

Hughie Mack was married to Mary E. A. Reel, in the Transfiguration Church, Brooklyn, and is the father of three children, two boys and a girl—Robert, Richard and Rosemary.

EXTENUATING CIRCUMSTANCES.

Emmett Campbell Hall tells this himself, so, of course, it must be true. He was, he deposes, standing in the lobby of a Washington theater, peacefully absorbing satisfaction from the lavish display of posters announcing the showing of "The Beloved Adventurer" series and the fact that the book, published by the Lubin Company coincident with the release of the first installment of the series, was to be had at the box office as patrons hurried, when he became conscious that the manager, to whom he is known, was pointing him out to a friend. "That's Hall, that lanky guy. He wrote the plays and the book, you know," the manager remarked. The other man surveyed the blushing author with kindly eyes. "Oh, well," he said, "you never can tell what any of us might do under stress. Perhaps the poor chap is the only support of a large family of small children, or he may even have needed new tires for his automobile.

"The Warning"

An Exceptionally Dramatic Wharton-Made Eclectic, Pointing a Practical and Very Important Moral.

Reviewed by the Rev. E. Boudinot Stockton, S.T.B.

ASIDE from some slight evidences of careless direction in two or three instances, this picture is one of the most intensely dramatic and morally inspiring stories that we have seen in a long while. The plot is simple and straightforward and decidedly melodramatic in development, but this last trait has been so skillfully restrained and made subordinate to the character portrayal and the moral issues motivating the story that we lose sight of it entirely unless we stop to think. In other words the picture is a successful example of how the melodramatic can be legitimately used to intensify the dramatic climaxes of a story in itself full of genuine human and heart interest.

Scene from "The Warning" (Eclectic).

Much has been said about "dream stories" and a great deal of it is only too true; but the present picture is a notable exception. The transition from the introduction to the dream is beautifully done by visioning instead of leader and we see the boy in spirit rising from his bed while his body lay prone across its foot. Almost before we realize it the action of the dream has begun and goes on with an increasing dramatic force and intensity until the final moment when as the boy's body strikes the water the scene suddenly dissolves into his falling body striking the floor of his bedroom. Another point also calling for special mention is the fidelity displayed to the known facts of the psychology of dreams, especially in the case of the father. His love and tenderness and real affection are effectively brought out in the introduction, but the last impression on the boy's mind was that of a severe, rebuking parent. Such he becomes in the dream. But the transition is not an abrupt one and the change is so gradual and natural that we only realize it with a shock at the end where he bids the boy prepare to die, and the real truth that the second and sterner portrait is only a dream distortion does not fully dawn on us until the final scene after the boy has waked up.

Scene from "The Warning" (Eclectic).

When the boy is captured, he is put into the stern of a boat, unhandcuffed, while the two policemen both sit with their backs to him and row. This is bad and should not have happened. Also it could easily have been avoided with such a finished swimmer as the boy shows himself to be. A second bit of carelessness was when the boy breaks into his father's house for the last time. As he goes in from the outside, the French windows open outward. As we see him closing them after he gets in, they open inside. This rather spoils a tense situation and should have been avoided. The only other mistake of importance was with regard to the minister. The story as developed demands a Protestant minister, not a Roman Catholic or Episcopalian clergyman. But Protestant ministers do not trot around their homes in a cassock, nor do they wear Roman Catholic rochets and English university scarfs in their pulpits. Some of them do wear vestments, but great care is taken that they shall be different from and not to be confounded with Catholic vestments either Roman or English. This sort of thing is a pity as it both annoys the spectator and detracts from the real value of a picture. Unfortunately it is a common fault and we noticed it in two other pictures seen this week.

Despite these faults, however, the picture is one of the most noteworthy and best now being put out. It is not only good in itself as a story, but its workmanship evinces able, earnest, painstaking effort to produce the best results and make if possible a perfect picture. This is especially noticeable in the bust, showing the father praying for his son just before he casts him into the sea. The depiction of the emotions is perfect even to the real tears that well up from his eyes and roll slowly down his cheeks. This remarkable result was obtained because the actor was really praying, not for a fictitious son, but for the success of one of the belligerents in the present European war. All of which proves that a man who is willing to put all that he is as well as all that he has into making his work a success, deserves to succeed.

"False Pride Has a Fall"

An Unusually Good Comedy-Drama, Exceptionally Well Made by Albuquerque—Released by Warner.

Reviewed by the Rev. E. Boudinot Stockton, S. T. B.

BOTH in plot and production, this picture ranks far above the average. The story, whose author, Miss Dot Farley, also plays the lead, is simple, straightforward and full of heart interest, a bit of real life in fiction form, the truth, pathos and humor of which grips one with a genuine thrill of the kind that warms the cockles of the heart, not the kind that makes your flesh creep.

The theme is the old, old story of the girl educated into becoming ashamed of her humble parents, who is brought to a realization of the artificiality of the criterions of modern "society" when compared with the standards of life as God made and intended it to be; but the treatment is distinctly new and refreshing. The girl, brought up on a Western ranch, is sent to an Eastern finishing school where she becomes the finished product of "culture." The parents turn up at an inopportune time and the girl, suddenly ashamed of their gaucherie, attempts, though unsuccessfully, to put them into the background, and is brought to a realization of the true meanness of her action by the real gentlemanliness of her husband.

The original touch lies in the development, which lays the stress on the haps and mishaps of the girl acquiring culture and springs the inner acquisition of false pride as a surprise when the girl is brought face to face with the problem of introducing to her cultured friends a father whom she has welcomed and who is sitting at her dining table in his shirt sleeves and mistaking real champagne for cider. The picture is entirely free from any of the suggestions of slapstick or coarseness into which, in less competent hands, it might have degenerated and it is noteworthy for the refinement and delicacy with which the situations have been handled throughout.

The only real fault with the picture is that in two or three places there is an unskillful or careless sequence of scenes which give a wrong impression as to the actual course of events. For instance, when the girl leaves home for school, the scene of the farewell party is immediately followed by the exterior showing her getting into the buckboard to go to the station, and the abruptness of the change gives an air of unreality to the story at this point. An inserted scene or leader would have obviated this entirely.

"The False Guardian."

Two-Reel Kalem Production Featuring Alice Hollister as Heroine, Supported by a Competent Cast.

Reviewed by Robert C. McElravy.

A WELL-CONSTRUCTED and entertaining drama has been produced by Robert G. Vignola in this two-reel photoplay entitled "The False Guardian." The theme is not unlike that in Arnold Bennet's play, "The Great Adventure," except that in this story the valet impersonates his dead master for criminal purposes, and in "The Great Adventure" the master impersonates his dead valet for comedy reasons. Each situation is unique in its way and makes a successful story.

John Graham's brother dies, leaving a request that he take charge of his estate and act as his daughter Helen's

Scene from "The False Guardian" (Kalem).

guardian. This John Graham starts to do, but while traveling with his man, Butts, is stricken with heart trouble. Butts is an accomplished rascal and plans to exchange places with his master. He calls a physician, saying his man is ill. Graham's case proves hopeless and he dies.

Having disposed of Graham's body Butts proceeds to carry out his deception. He goes to the Graham estate and palms himself off as Helen's uncle. The reception is successful and he finds the coast clear except for one thing.

Scene from "The False Guardian" (Kalem).

Stone, the butler, has been his old partner in villainy prior to this time and demands hush money. Butts, of course, takes care of him and silences him temporarily.

Helen is in love with Tom Ryder and desires to marry him. Butts refuses permission for reasons satisfactory to himself. This causes the girl to dislike him and she plans to elope with Tom. This plan is discovered by Butts, who intercepts the lovers, turns Tom out of the house and locks Helen in a room.

The imposter then thinks of new villainy by which he hopes to rid himself permanently of the girl. He discharges the old housekeeper and pretends the girl is insane. He communicates with a sanitarium and arranges to have her transported to this for safe keeping.

Helen puts up a struggle to avoid being taken away from her home, but is hustled into an auto, in charge of Stone, the butler. In the meantime Tom has discovered the plot and follows in his own machine. During the chase the first auto rams into a tree and is wrecked. Helen is slightly injured and Stone fatally. Before dying the butler makes a confession. The police are then notified and Butts placed under arrest.

This story is compact and well-photographed throughout. The cast includes Alice Hollister as the girl, Harry Millarde as the lover, John E. Mackin as the uncle, Henry Hallam as Butts and Robert Walker as the butler.

Paramount Program.

Big Feature Organization Announces Many Interesting Releases With Popular Players in Leading Parts.

PARAMOUNT PICTURES CORPORATION are announcing this week their releases for the second three months and the list of pictures and stage celebrities included in the productions stands unexcelled in the history of motion pictures. While the pictures of Famous Players and Jesse L. Lasky constitute a substantial portion of the program, even these producers have never before announced so many feature films at any one time.

Beginning with Lasky's "Ghostbreaker" the first week in December, with H. B. Warner as star, the entire series to March 1 is one of especial note. To those who saw Mr. Warner in "Lost Paradise," he will be remembered as an actor of distinctive personality who has fairly won his popularity with the public.

Mary Pickford, "America's sweetheart" as she is called, appears in two new pictures, "Stepsister" and "Mistress Nell." Ever a favorite, picture patrons have something to look forward to in these new appearances.

Among the Bosworth releases are Lois Weber in "False Colors" and "Aurora Leigh." These should prove of decided merit, especially Elizabeth Barrett Browning's classic. The story of "Aurora Leigh" is loved by Browning readers everywhere, and this gem of literature will be a novelty in film releases.

Dustin Farnum, endeared to the public through his splendid interpretation of "Squaw Man," will appear Christmas week in an entirely new role, "Cameo Kirby." That he will further enlarge his circle of admirers need hardly be prophesied.

"The Girl of the Golden West" has long been a stage favorite. First, Belasco presented this western drama in truly Belasco stage settings. It was a success from the first production. Success is hardly adequate to express it, however, for this play was put on the grand opera stage and filled long engagements at the Metropolitan Opera House in New York. The picture is made with an all-star cast and will strike a decided note of favor with western picture lovers.

"Merely Mary Ann" comes before the public on the screen, and with "The Goose Girl" and "The Dancing Girl" makes a trio of interesting femininity.

"Her Triumph" features Gaby Deslys, who is known world-wide as a dancing stage celebrity. Her appearance in moving pictures is a triumph in achievement for Famous Players, could it be considered that any achievement were difficult to them.

For the Lenten season "The Sign of the Cross" is furnished, while March 1, the beginning of spring very appropriately opens with "The Woman."

Altogether, Paramount Program has for its first six months a list of features that augurs well for its continued success.

PARTLY ACCEDE TO MUSICIAN'S DEMANDS.

The Detroit Theater Managers' Association held another meeting on September 29 to take up the matter of a new agreement with the house musicians. The men are demanding a 5 per cent. increase for this year and the same increase each year for three years with the proviso that no theater can cut down on the size of its orchestra. The managers have refused to grant the demand of the musicians but have offered them a 5 per cent. increase for the coming year, with the understanding that they will keep as many men in their orchestra as they see fit. No agreement has been reached as yet.

"The Path Forbidden"

A Good Excelsior Five-Part Subject Containing Some Unusual Examples of Double Exposure.

Reviewed by George Blaisdell.

THE CAST.

Violet Dare—Mrs. Joe Brill, mother of Lucy and Pearl ..... } Octavia Handworth
Lucy Brill ..... }
Pearl Brill..... }
Curtis Holmes, a young lawyer.....Gordon De Maine
Joe Brill, father of Lucy and Pearl....William A. Williams
Jim Kent, a young physician.....Hamilton Crane

THE Excelsior Company is releasing on the Alliance program a five-part subject (about 4,500 feet) which is bound to cause much interest among those having knowledge of the difficulties attending the making of double exposure. In "The Path Forbidden," from the book by John B. Hymer, Octavia Handworth is seen in a number of

Scene from "The Path Forbidden" (Excelsior).

most minutely timed synchronizations. Among the incidents are the passing of an article—in one instance a card—from one to the other. The story does not depend on these evidences of the skill of Producer Handworth, however. The locale is Lake Placid, in the Adirondacks. There is an abundance of good scenery. The photography is excellent; the atmospheric conditions are of the best.

Scene from "The Path Forbidden" (Excelsior).

Octavia Handworth plays a triple role; all of the three interpretations are well handled. In the first she plays a frivolous young matron, whose indiscretions lead to her separation from her husband. Later she is seen as twin sisters, separated in infancy. One has followed the footsteps of the mother. There are the same characteristics, the same love of gayety, the same disregard of the conventions. The second is all a woman should be. It is the crossing of paths when the two are grown to womanhood that furnishes the opportunity for the double exposure. If it can be said in these days that it is possible to establish illusion in scenes involving dual roles it must be admitted that "The Forbidden Path" accomplishes it.

William A. Williams does excellent work as the father of the two girls. Especially commendable is his makeup in the "twenty years after." It is convincing. Gordon De Maine is the young lawyer engaged to Pearl and whose marriage is prevented by the impulsive departure of the young woman with his rival. When he meets Lucy, the physical counterpart of the woman who had deceived him but possessing the mental attributes that hold as well as attract, he quickly falls in love with her. Hamilton Crane is strong in the bit that falls to him.

There are good situations, among the best being those in the final reel. It is here that the father, restored to health, finds his second daughter, of whom for twenty years he had not had a trace. There is a most happy conclusion.

NEW EDISON SERIES.

The Edison Company will launch four new series of photoplays from stories written by authors well-known in the literary and dramatic world. There will be no chain connecting stories in the different series, as each story will be of independent and complete interest.

"Below the Dead Line," a series of strong detective stories by Scott Campbell, deals with the exploits of a celebrated private detective, Felix Boyd, employed by the largest financial concerns in New York City. Robert Conness will appear in this character throughout the series. The first release, "The Case of the Vanished Bonds," will be October 17.

"Young Lord Stranleigh," a series which appeared in the Saturday Evening Post, by Robert Barr, embraces four two-reel subjects in which the young aristocratic Lord will afford an excellent vehicle for Marc MacDermott. The girl with whom the Lord is in love will be played by Miriam Nesbitt. The initial installment "The King's Move in the City," will be released November 27th.

"Olive's Opportunities" is the title of a series especially written for the Edison Company by Mrs. Wilson Woodrow, the well-known writer whose stories are full of virility and action. Mabel Trunnelle will be known as "Olive," the young girl brought up in a gypsy camp, whose parentage is a mystery. Irrepressible and full of joy of living she will go through many exciting situations. "A Gypsy Madcap" is the first story to be released, on December 1.

"The Girl Who Earns Her Own Living" is a series by Mark Swan, who has written exclusively for the Edison Company for about two years. In this series each story will show the struggle of a young girl to maintain a decent existence and the girl in each story will be a different character. Each one, however, will be played by Gertrude McCoy. The first releases of these dramatic and human interest stories will be "The Stenographer" on December 5.

REMODELED HOUSE OPENED.

The People's Theatre Co., Inc., at Oshkosh, Wis., has opened its remodeled theater. The name of the picture house before it went under its change in structure was The Rex; it is now known as the New People's Theater. The officers of the company are A. N. Koehn, president; John H. Laabs, vice-president; N. J. Foulkes, secretary; A. A. Abraham, of the Teller City National Bank, treasurer, and W. S. Campbell is managing-director. Besides operating the remodeled house, the company also runs the North Side House at 171-173 Main street and the South Side House at 1122 Oregon street, both in Oshkosh. A stage big enough to accommodate any vaudeville sketch has been incorporated in the remodeled structure. The programs will be composed of moving pictures and vaudeville. Music is furnished by an orchestra of five pieces.

PERKINS IN "WHO GOES THERE?"

Walter E. Perkins, the quaint comedian who will be remembered for his remarkable interpretation of Augustus Keen Shaver in the Edison three-reel comedy, "My Friend from India," is being featured in another of H. A. Du Souchet's successes "Who Goes There?" Mr. Perkins, who starred in this play on Broadway as "Toppy" the young bashful lieutenant, will appear in the same role in the three-reel photoplay now being produced by the Edison Company under the direction of Ashley Miller.

SUPERBA THEATER CHANGES HANDS.

Charles E. Sears, of Lancaster, Ohio, recently purchased the Superba Theater, at Delaware, Ohio. The theater was run for the past few years by Frank D. King, who is city auditor of Delaware, and John Gaynor.

"The Ragged Earl"

Popular Plays and Players Company Picturize Andrew Mack in His Famous Comedy-Drama.

Reviewed by the Rev. E. Boudinot Stockton, S.T.B.

FOR clean, pure comedy-drama, of the highest educational character we have seen nothing to compare with "The Ragged Earl" as made by Lubin for the Popular Plays and Players Company. It represents a type of photodrama that for the past five years we have been trying to convince manufacturers, directors and photoplaywrights is not only the kind that the American people want, but is also the kind that will increase the bank account of all concerned. It is a typical example of educational comedy or of "pure food" as compared with the "adulterated candy" entertainment that is so common nowadays. Give us more of it.

Scene from "The Ragged Earl" (Popular Plays).

As to the acting, Andrew Mack, who plays his old role of Gerald Fitzgerald, Earl of Kildare, the ragged earl, has achieved as great, if not greater, success before the eye of the camera as he did formerly in the eyes of thousands of legitimate theatergoers, and he is most ably supported by the cast with which Lubin has supplied him. William Conklin as Sir Henry Hardcastle is excellent; Edward J. Peil as Lord Wildbrook, the old roué who wishes to marry Kathleen, is inimitable and Ormi Hawley and Eleanor Dunn as the

Scene from "The Ragged Earl" (Popular Plays).

two stepchildren of Sir Henry are simply superb. So also is the actress whose name should have been listed in the cast who played the part of Lady Hardcastle.

Another thing deserving comment is the settings and locations. The interiors are not only in keeping with the character of the story, but they also coincide with the exteriors, a point that is apparently almost always, to judge from what we see, overlooked or paid little attention to by nearly every director. Fairmount Park, the Wisahickon Drive, and the Lancaster Turnpike offer some of the most beautiful exteriors that can be found anywhere in the world and, judging from the locations, we recognized in the picture these and similar localities have been utilized for all they are worth by a director who had a discerning mind.

"England Expects---"

Two-Part Cosmofotofilm Subject Produced by London Film Company Touches Question Close to English Hearts.

Reviewed by George Blaisdell.

THIS topical two-part subject was written and produced by George Loane Tucker, of the London Film Company's forces. Mr. Tucker has selected for his title the first two words of Nelson's well-known message to his men. The story shows the reluctance of a business man to enlist, to leave his wife and three children. His father holds a medal won in the Boer war and his grandfather possesses the Victoria Cross, won at Inkerman, in the Crimean war. In spite of the immediate martial ancestry the man hesitates. It seems hard to understand that he is of the same blood. There is a suspicion on the part of the wife, and it seems well founded, that there is a bit of yellow in her husband. He finally enlists, however, and there we leave him.

Scene from "England Expects——" (Hepworth).

Charles Rock portrays the grandfather, George Bellamy the business man, and Jane Gail the wife. The work of the players is good, and will contribute to make interesting in the United States a story that primarily must have been intended for Englishmen. Miss Gail finely interprets the patriotic wife; it is plainly evident that were she in the position of the man of the house there would be no hesitation in joining the colors. Mr. Bellamy is unconvincing as the husband only insofar as the man cast as his father seems to be of nearly even age.

The picture dwells much on the domestic side of the enlistment question. Three children with their martial toys have much to do. There is incorporated in the action scenes of troops as they march through the streets, on their way to the front. These are timely and constitute a real factor in the strength of the story. As a reflection of the absorbing topic in England at the present time "England Expects——" has its greatest value.

DAYTON BACK ON JOB.

After an enforced absence of more than a week because of a nervous breakdown, James Dayton, scenario editor of the Universal West Coast Studios, has returned to his desk. For the past two months, owing to the rapidity with which the directors have been turning out finished productions, the western scenario department has been hard put to keep ahead of them with stories. In an effort to supply the demand, Mr. Dayton worked night and day for a number of weeks with the inevitable result that he finally broke down. After an absence of two days, he attempted to return to his desk, but after a few hours, he was forced to give it up and go home, where he remained for more than a week under a doctor's care.

RECEIVES FEDERATION OF LABOR CHARTER.

The stage workers and motion picture operators of Lexington, Ky., who some time ago organized a local union, have applied for admission into the Bluegrass Federation of Labor and have been accepted. The new union affiliates with the American Federation of Labor. It now has a membership of thirty-three and has made arrangements to hold meetings at Union Labor Hall on Broadway, Lexington.

"The Key to Yesterday."

Buck's Novel Picturized in Four Reels by Carlyle Blackwell for the Favorite Players.

Reviewed by the Rev. E. Boudinot Stockton, S. T. B.

THE plot of James Neville Buck's story, "The Key to Yesterday," hinges on the resemblance between a noted French artist, who temporarily loses his memory and a South American revolutionist. The revolutionist is condemned to be shot but makes his escape after getting wounded in his left hand and then disappears from the story. The artist receives an accidental wound in his right hand, is unable to go on with his painting and takes to traveling. He is robbed and mishandled by highwaymen in the West, and in consequence loses his memory but realizes that the key of his studio, which he finds in his

Scene from "The Key to Yesterday" (Favorite Players).

pocket, will bring back the forgotten happenings of yesterday if he can only find the door that the key will unlock. This is what gives the title to the story. He makes new friends in the United States, again becomes a successful painter and meets the South American ambassador who had condemned the revolutionist and who charges him with being that man.

Scene from "The Key to Yesterday" (Favorite Players).

Unable to disprove the accusation, owing to his loss of memory, the artist goes to South America and is mistaken for the revolutionist until the fact that it is his right hand that is wounded reveals his separate identity. Later he gets mixed up in a revolutionary episode, is wounded and shipped off to France in a tramp steamer, and eventually finds and unlocks the studio door with a resulting return of memory. The story is complicated by a wife whom he leaves in Paris when he goes traveling and whom he finds just expiring when he gets back home, and by a girl of the States to whom he has become affianced while his memory was gone and who follows him to South American and Paris. The story is an involved one, and although the screen version has simplified it much, it still remains a difficult one to tell and the faults of the picture are almost if not entirely due to this fact. The main thread of the story is very well worked out indeed, but there are times when the motives that actuate the actions of the characters is not at all obvious or apparent and in one or two places the spectator is annoyed by loose threads in the plot. Aside from these faults, which are inherent in the story itself, the production leaves nothing to be desired, is remarkably noteworthy, and in spite of all difficulties, the director and actors have produced a conspicuously notable picture out of extremely intractable story material.

ARBUCKLE IN "THE COUNTY CHAIRMAN" (Famous Players).

An epoch in the development of the motion picture industry is marked by Henry W. Savage's initial film offering, Maclyn Arbuckle in "The County Chairman," by the celebrated humorist George Ade. Aside from the unique importance which attaches to the production as the first offering of this producer to the motion picture public, the

Maclyn Arbuckle in "The County Chairman."

phenomenal run of the original production, which established a record, makes the film version of this stage triumph an important screen event.

Maclyn Arbuckle's impersonation of Jim Hackler is destined to live as a perfect character study. It is true to life and void of all fictitious value, and while there is ample variety of mood, feeling and purpose, there is never any faltering from the keynote of sincerity. The production, which is in five parts, will be released on the Paramount program October 26.

DOROTHY DONNELLY WITH BOX OFFICE.

Dorothy Donnelly, the creator of Madame X, has been engaged by the Box Office Attraction Company to play the star part in Henri Bernstein's play, "The Thief." Miss Donnelly will be supported by an all-star cast to include some of the most popular stock actors in the country. Miss Donnelly's status as an actress is well established. Her splendid emotional performance in Madame X kept the play on Broadway for two seasons. Her receptions on the road after the phenomenal run in New York, was described by some of the newspapers as a succession of triumphs.

"The Thief" was produced by Frohman and held the boards at the Lyceum Theater for a record-breaking time. The critics in their comments, called it a "drama of dramas." It is one of Henri Bernstein's masterpieces.

The picture will be produced under the immediate direction of Edgar Lewis, producer of Captain Swift and other big features. Richard Buhler, one of the most popular leading men in the country and a favorite of Washington society, will play opposite Miss Donnelly. Special effects, properties and scenery have been made for the production. It will be staged on an elaborate scale.

PHILIPPINE EXHIBITOR IN TOWN.

R. F. Roces of the Ideal Moving Picture Company of Manila, P. I., is visiting in New York City.

"The New Partner" and "The Man in the Dark"

Two Edison Stories of Interest and of Contrasting Merit.

Reviewed by Louis Reeves Harrison.

"The New Partner."

CAST:

Elizabeth Marsh.....Gertrude McCoy
Mr. Burns, a lawyer.....Harry Eytinge
Phillip Barton, her unknown partner..Edward Earle
Mr. Hyde, superintendent of factory..Robert Brower
Mr. Farley, the cashier.....Richard Neill
Mrs. Murphy.....Mathilde Baring
Maggie, Tim, Mary — the Murphy children..Edna Hamel, Andrew J. Clark, Gene Cowles
Boggs, the foreman.....Robert Kegerreis

A LOVE story of sociological tendency, "The New Partner" is stimulating and intellectual rather than emotional, though it might easily have been both. It opens up an interesting situation, that of a young lady but recently returned from Europe because she has inherited half of a manufacturing business, the other half belonging to a type of man still cherished in the minds of young lady authors, the gentleman of leisure. The gentleman of leisure went out with the three-bottle men, a generation ago. He

Scene from "The New Partner" (Edison).

is still heard of in romantic novels by ladies of leisure, but, as a club man, more or less familiar with club life, I lost sight of his type years ago. Today, when a man owns one-half interest in a factory, he is chiefly concerned in getting the other half.

Be that as it may, a pretty situation is set up when a bright and energetic girl becomes the partner of an indolent young man whom she has never seen. The author goes at the story easily because there is a bright story to tell. The character of it dictates its construction, and the author's indubitable ability goes a long way towards rendering sustained attention easy. The girl partner finds that factory conditions are not entirely what they should be, so she disguises herself as one of the hands and is shocked at the brutality shown by managers and superintendents in actual touch with the wage-earners.

She does not go to the other partner and wake him up. Chance takes him upon an official tour of inspection and chance in the shape of a factory fire gives him an opportunity for the display of heroism in carrying her out through flame and smoke. Having had her in his arms, he rapidly acquires the habit and ardently embraces her when she next sees him in her disguise. She turns out to be the partner he has not seen and all ends well.

So far as the action and the acting is concerned, this drama is skillfully done. It is structurally correct, but there seems to be a lack of feeling in all that is portrayed. The story is, in consequence, rather cold. The material of stage setting and movement is nicely shaped, but the spiritual is not there. The meeting of a man and woman under such circumstances, both young, both heart-free, is replete with opportunity. Soundness of construction is there, but the soul is absent. Bright and original in form, the treatment is inadequate, whereas, the two must be exquisitely combined to give a play particular distinction or have it make a lasting impression.

"The Man in the Dark."

CAST:

Silver Joe.....Frank McGlynn
Viola.....Mabel Dwight
Jim, Silver Joe's friend.....Yale Benner
A Valet and Butler.....William West

Interest in "The Man in the Dark" is entirely due to treatment, a treatment that is effectively realistic at times and delicately spiritual at others, demonstrating that Mr. Collins can accomplish a great deal more with better material. With taste artistic and considerable experience as a director, Mr. Collins devotes his ability to visualizing a story dependent upon the situation of a girl kissing her brother and thus arousing the suspicions of her loved one.

Most of the story is told by a tramp in a cheap lodging house. His end, therefore, is seen from the beginning. He has just found among some garbage a letter that he had returned many years before, after his last bachelor dinner. He was about to be married to a girl he loved, and was bidding goodbye to old cronies, when one of them, who had arrived too late at the festivities, called him out to spy upon his bride-elect. They see her kiss a man they do not know, and worse than that, give him money. Horrible! It could not be an erring brother. No! She was faithless. The man who led her to believe that their wedding would occur on the morrow now writes a letter and breaks it off. She writes him and explains—it was her erring brother.

Scene from "The Man in the Dark" (Edison).

Her letter was not read. The injured groom-elect, yet never to be, returned her letters unopened, and by some means not known it was consigned to the garbage in which he found it all too late—he had meanwhile gambled away his fortune and drowned his sorrow in various alcoholic beverages. Such is the sad story he tells in the cheap lodging house to a lot of other wastrels. Now, he knows. She was innocent all the time. He hunts up her home and finds one of his own servants there, now grown gray in service. Where is she? Dead! Sadly the hobo returns to his lodging and burns the letter. Without comment on the story—I am sure I will be excused for not making any—the treatment given it by Mr. Collins shows what can be done with such material and indicates that he will come to his own in due time.

SOME COLES PHILLIPS PICTURES.

An announcement that Coles Phillips, one of America's foremost artists, is about to contribute a series of twenty portrait likenesses of motion picture actors and actresses is further evidence that the moving picture business is steadily undergoing a change toward higher ideals.

Mr. Phillips' pictures will be done in six colors and put out among exhibitors by the Coles Phillips Company, Inc., of New York City, for distribution among patrons of the theaters.

It is understood, also, that the distribution of these pictures will be made in connection with another attractive scheme to be launched by the Coles Phillips Company very soon.

No doubt Mr. Phillips' entrance into the motion picture field will be heartily welcomed. Such high-grade undertakings as these deserve the approval and support of the trade generally. They unquestionably stimulate public interest and tend to elevate the motion picture business.

"Steve Hill's Awakening"

A Railroad Picture in Two Parts, by Marcus Dow, of the New York Central Lines, and Produced Under His Direction.

Reviewed by Harry W. De Long.

NEW purposes are being developed for the use of animated pictures every day, or every two days, at least, especially along educational and industrial lines. The latest to be produced, with the above caption, was written and visualized for the New York Central Lines for use in the work of educating employes in connection with the safety work being conducted by Mr. Dow for the company. This picture will be used in connection with large safety meetings, which will be conducted along the line. A car is also being fitted up as a traveling theater for use in the smaller towns. The Santa Fe, Chicago, Burlington and Quincy and the Delaware, Lackawanna and Western railroad will also utilize this picture.

Scene from "Steve Hill's Awakening."

"The New York Central is the pioneer in this commendable innovation for railroad use. The picture while being industrial, contains a plot in the unfolding of which there is much human interest. There is also a love theme permeating through it in which the leading characters are involved. The principal parts are played by professional actors and actresses and they have to grasp the situations and portray their roles artistically, especially Alvah D. Simms, who takes many risks in demonstrating the careless stunts indulged in by yardmen and switchmen in railroad yards. Miss Frances Gibson, who has appeared in many pictures with the Lubin, Thanhouser and Solax companies, does splendid work as his sweetheart.

Illustrations are given of all the duties which employes are expected to perform, such as throwing switches, shunting and coupling cars, climbing on freight cars while in motion, etc. The story is an interesting one, showing the life of a boy who was born to the railroad business, his father having been a yardman who died from injuries carelessly received, leaving his children to the care of an Orphan Ayslum. Fifteen years later Steve is employed in the same yard where on account of his carelessness he is discharged. In a dream visions of the railroad yard pass before his eyes as he sleeps and he sees many accidents through carelessness, finally seeing himself lose his leg; awakening he resolves in the future it will be "Safety First."

The subject was made by Messrs. Folsom and Davenport.

SOMEONE MUST BE "KIDDING" MUSKOGEE.

Moving picture films taken on the battlefields of Europe begin to arrive in America. When even moving picture men themselves admit that the scenes are too horrible to exhibit they must be bad indeed. "They show for the most part," we are told, "mere heaps of slain men and horses, in many cases revealing frightful wounds and disfigurements. The scenes are too shocking for exhibition."—Muskogee (Oklahoma) Phoenix.

The Oklahoma editor may rest his soul in peace. The "films taken on the battlefields of Europe" have not "begun to arrive," and furthermore there does not seem to be even a remote possibility that they will, either.

"The Long Arm of the Law"

Presented by the I. S. P. Co., a Detective Photoplay of Ever Increasing Interest, in Multiple Reels.

Reviewed by Harry W. De Long.

THOSE that are pleased and edified by thrilling, intense and rapid action will find they are being fully satiated on viewing this picture. It really electrifies without being inordinately melodramatic. The intensity is continuous through the four reels, growing stronger to the denouement. An innovation in this picture is the fact that in the most thrilling scenes only two characters are involved,

Scene from "The Long Arm of the Law" (I. S. P. Co.)

a thief and his persistent and relentless pursuer. Every mode and method of locomotion are utilized in this picture, an aeroplane, automobile, motor boat, railroad trains, shank's horses, and finally an empty barrel, in which the thief is eventually captured. Other pleasing features are that no murders are committed nor is a shot fired, except by the detective to free himself, shooting a strap off his wrist, firing through a door panel.

Scene from "The Long Arm of the Law" (I. S. P. Co.)

The artists who play the roles of "Bat" Henry and Cecil Douglass certainly earn their salaries in their respective strenuous parts, which involves two of the most thrilling chases imaginable. The plot is a superior one in all respects, and the photography is above the average. The entire cast deserves mention for intelligent and artistic work. The University Club scenes are really superior to the usual club settings; the director deserves credit for his fine work.

ITEMS FROM PARIS.

Charles Pathe has left for London. He will take charge of the British concern and will arrange for the immediate delivery of huge batches of film from America. Pathe will probably start producing on a large scale in England as soon as the necessary arrangements have been made.

The Paris works of the Vitagraph Company are now closed.

"At the Old Cross Roads"

Production of Select Photo Play Producing Company Released by Alliance Films Corporation.

Reviewed by Robert C. McElravy.

A MELODRAMATIC story of the old South is shown in this five-reel production. Estha Williams appears as Parepa Mendoza, a part she enacted in the stage version. Rae Forde appears as the daughter of Parepa, who is a Creole. The plot of the story hinges on the question of whether the girl has negro blood in her veins.

There are a number of highly dramatic scenes in this photoplay, which resembles in theme and treatment the well-known play, "The Octoroon." The first reel establishes the Southern plantation setting and throughout the narrative the atmosphere is well maintained. Some of the clothes worn by the girl and hero were somewhat too modern, but this is true of many productions dating back to earlier days.

Scene from "The Old Cross Roads" (Select).

In the opening scenes Dayton Thornton, son of a minister, shoots and kills Colonel Martin following a drunken brawl. Dayton then flees to the hills and afterwards lures Parepa, a former slave, to follow him. He wrongs Parepa and then turns her out. The Creole woman returns to the town and enters the church conducted by Dayton's father. A dramatic scene occurs where she kneels in the meeting and confesses herself a sinner. The minister, learning the truth and that Parepa is about to become a mother, sends for his son and enforces a marriage.

Scene from "The Old Cross Roads" (Select).

Dayton and Parepa agree to keep the marriage a secret. Her daughter is born and named Annabel. She is claimed by Dayton as his adopted daughter. Eighteen years pass and the old trouble is forgotten until the appearance of Tom Martin, the grown son of the murdered colonel. Tom takes up the quarrel and vows to kill Dayton.

To complicate the situation the young man falls in love with Annabel. Some pretty and romantic scenes are here depicted. The feud is temporarily forgotten, as a result of Annabel's pleading, but Dayton, with true villainy, has determined on his revenge. At a reception given by himself Dayton agrees to the marriage of Tom and Annabel, but at the same time announces so that all may hear that the girl is the daughter of Parepa and has negro blood in her veins. This is the strongest situation in the story and is handled convincingly.

Great excitement follows. The negroes rise against Dayton and clamor for his life. Annabel loses her reason and flees from her sick bed. Parepa, desiring vengeance because of the assertion that she and her daughter are colored, follows Dayton and during a quarrel, shoots him to death. Tom discovers Annabel and saves her from self destruction. The girl recovers her reason and later comes the trial of Parepa. At this trial Colonel Kerr, Parepa's old lover, brings papers showing she is of Spanish origin.

The acting in this story is melodramatic, but at the same time forceful and effective. It makes a strong offering of its type.

"The Patchwork Girl of Oz"

[An Appreciation by the Rev. W. H. Jackson].

Advertisements are too often exaggerating and lead to disappointment, when the vaunted ideals are not realized. Fortunately this does not apply to the "Patchwork Girl of Oz"; if anything its merits are under rather than over-advertised, giving one that pleasure of realizing something beyond expectations. "It is better than we expected," is the best-advertisement any picture can receive, besides paying the highest compliment to those producing it. Without doubt this was the general tenor of the sentiment of a large audience in a leading New York theater during the first week of this picture.

For several years we have had so much foolishness labeled "Fun," and so many coarse and vulgar absurdities called comical, that it is a welcome relief to see "Comedy—Without Vulgarity" and "A Punch without—brutality."

Young pople never had a better picture than this portrayal of their well known "Wizard of Oz." It is perhaps the cleanest and most fascinating of this class of picture, its untiring length is also one of its virtues and successes. A delightfully romantic extravaganza, a spirit of intelligent fun pervades the whole. Never before has so much time and trouble, art and skill been expended on this class of picture, reflecting on L. Frank Baum the greatest credit—a credit to be shared by all his aids. This film must be placed on the Educational list, if for no other reason than to prove the great advance it marks over those of but recent date. It is a higher pioneer for the future.

Although this is not an extended review there are some attractions which should be emphasized. The magic display is unusually good and alluring, bringing about some of the best parts of the photographers' art. The acting of such unusual characters is "thoroughly adequate" and with the radiant beauty of the scenes particularly satisfies. The great majority of young people will want to see it a second or third time, while older people will say to each other:

"Forget a while the cares and turmoil of our busy lives, and hie with us back to the days of our childhood."

GIBLYN WRITES NEW STORY.

Charles Giblyn, director of the Nestor (Universal) company and known throughout filmdom for the finished artistry of his production, has added another to his already long list of quiet stories of real life with gripping heart interest. Entitled "As We Journey Through Life," it shows Murdock MacQuarrie as an old man sitting idly turning the leaves of an old family album. As he gazes at the pictures, each in turn brings to his memory some episode of his life and as he turns the pages, his mind's eye, looking back over the expanse of years. Replete, as is the latest production, with tense situations that play upon the finer human emotions, it is doubtful if any of Mr. Giblyn's previous pictures equal it in point of artistry and keen, sympathetic heart interest.

CHANGE IN UNIVERSAL PROGRAM.

Beginning with the week of October 19th, the Wednesday Nestor release on the regular program will be transferred to Tuesday, and will take the place of the Universal Ike Comedy, which brand is to be discontinued. The Sunday Frontier will be transferred to Saturday, and the L-KO will start Sunday in the place of the Frontier.

The first L-KO comedy entitled "Love and Surgery," in two reels will be released Sunday, October 25th. The L-KO brand will be released every Sunday thereafter.

Local "War" Scenes.

Animated Cameramen Brave English Guns to Get Pictures of Converted Cruiser Off Sandy Hook.

JACK COHN, manager of the Universal Animated Weekly; the Animated Weekly cameraman, U. K. Whipple, and a representative of the Universal Weekly, aboard the tugboat Timmons, hunted out the British converted cruised Caronia, lying about ten miles off Sandy Hook, New York, and secured moving pictures of exceptional value to be used in the current release of the Animated Weekly.

Presumably the transformed Cunarder was eagerly watching the entrance of the harbor for possible prey when the Universal tug bore down upon her. Six-inch guns gleamed from her deck, fore and aft; smoke pouring from her two funnels, her anchors up, officers pacing back and forth across her bridge with binoculars raised toward the horizon,

British Cruiser Caronia.

the Caronia presented the appearance of a runner at the mark waiting for the revolver to crack when the Universal representatives sighted her. Aware that they were outside of American waters, the Universal people realized that they approached the vessel and took moving pictures at their own risk. But the Timmons floated the American flag, and as a sort of a peace offering, several English newspapers and magazines were aboard, ready to be handed over to the British naval officers.

Jack Cohn Passing English Papers to Ship's Officer.

Without slackening speed the Timmons swung right alongside the slowly moving cruiser; the officers leaned over the side and demanded to know what business the encroaching tug had there.

"English papers for you—do you want them?" was the response.

Of course they did; the news traveled over the fighting vessel and hundreds of heads craned over the side and through port-holes; officers and men began to cheer the stars and stripes on the Universal tug—and all the while the Animated cameraman was winding up pictures of the scene. A surprising part of the exciting event was the seeming failure on the part of the officers to notice the operations of the camera until after the newspapers had been handed over and many intimate animated scenes had been secured. The discovery brought a command from the captain of the cruiser to steam ahead; his instructions to Mr. Cohn were to the effect that what pictures he might have secured were absolutely not to be printed or made public.

But the Animated Weekly had achieved its purpose. Its patrons were to have an intimate and splendid study of one of these English converted cruisers—a vessel that had, prior to the war, sailed the ocean as a beautiful passenger liner—and a sight of the crew which mans it. The nondescript appearance of the crew aboard the Caronia is an interesting fact. Again, it will be shown in the motion pictures, that the English have done everything possible to avoid identification of the former merchantman. Her name on her bow and her stern had been completely erased. The only words visible on the cruiser are painted in big white letters across the bridge and over four of her guns. They read:

"Fear God and Honour the King."

Other pictures which will form an interesting feature of the Universal Animated release are those of some British officers from the Caronia boarding an out-going steamer, the Kent, and taking off one of its crew, apparently a German reservist. The Timmons came to a stop twenty feet from the side of the Kent and photographed a bulky suitcase being lowered into the lifeboat. When the man and baggage were aboard, the ten sailors pulled for the Caronia. All this was photographed.

Charles Ogle.

WHEN Charles Ogle left the Edison company, with Miss Mary Fuller and Walter Edwin, to join the Universal company and play in the features that were to star Miss Fuller, he was one of the oldest men, in point of service, of that company. Mr. Ogle has done every kind of a role for the camera from the character to the heavy and lead. For several years he was seen in the leads most of the time, but of late he has been turning to the "heavies" with remarkable success. Under the direction of Mr. Edwin, he has already appeared in several features with Miss Fuller in the lead. In "The Witch Girl" to be released as a Victor two-reeler on October 30th, his work was unusually masterful. "His Big Chance" and "The Girl of the People" are other features, already finished at the Universal Eastern studios, which have given him fine roles.

Charles Ogle.

Mr. Ogle was born in Zanesville, Ohio, where he was educated to be a minister. But in his twentieth year he decided that ministering was not to his taste and so cast his lot with things theatrical. For fifteen years Mr. Ogle was connected in various branches of the theatrical profession, accumulating a tremendous fund of experience which, supplemented by arduous study, gave him a broad foundation to build success upon.

Following the wishes of his parents Mr. Ogle deserted the theatrical field to enter the Illinois College of Law from which he subsequently graduated. Then followed three years of practice.

Mr. Ogle found the call of the stage too strong, however, and so returned. He spent several more years upon the stage, serving mostly under the management of Shuberts and Klaw & Erlanger. He played in Clyde Fitch's "Blue Mouse" Company and that was his farewell appearance upon the stage.

Manufacturers' Meeting Called.

Invitation Issued for Conference to be Held at Hotel Wellington on October 20, 1914.

THE movement among motion picture manufacturers and makers and dealers in motion picture supplies and machines to form an organization of the trade for a general uplift and to promote trade expositions has, as was previously announced in the Moving Picture World, been formally organized and incorporated under the laws of the State of New York. With this beginning as a nucleus it is now proposed to hold a big meeting of the eligible members of the motion picture industry at the Hotel Wellington for the purpose of electing offieers and formulating a definite plan of action. The date set is October 20, and the committee in charge has issued the following letter to the trade:

Dear Sir:—This letter is of considerable importance. Will you kindly read it through carefully and let us have your reply at once. You have undoubtedly heard of the movement among the manufacturers to control and conduct the next national exposition of this industry. This movement has now taken a concrete start and awaits your active cooperation. For your information, the history of the movement is briefly as follows:

It started definitely at Dayton, Ohio, at the time of the Exposition there in July last. General dissatisfaction was expressed by the manufacturers present over the lack of attendance, space charges, general expenses, etc. This feeling was greatly added to by the previous and utter failures of the Toronto and Wilkes-Barre Expositions. Moreover, even in the case of the two largely attended New York Expositions of 1913 and 1914, it was felt that the manufacturers had been charged an unnecessarily high rental for floor space.

In other industries, notably the automobile and electrical trades, the manufacturers themselves hold their national shows with all around success and with important result that previous floor rentals were more than cut in two.

With these ideas in mind, those manufacturers who were exhibiting at Dayton or their representatives met spontaneously in several meetings, during which a preliminary organization was formed, temporary officers elected and an assessment of $10 levied upon each member for preliminary expenses.

The committee on organization consulted with Job B. Hedges of New York City who had organized with success the Automobile Accessory Dealers' Association and upon Mr. Hedges' advice, application was made for a charter under the Membership Corporation Laws of the State of New York. These laws are designed especially for mutual benefit associations and are distinct from the ordinary corporation laws of a commercial or industrial character.

The name Motion Picture Trades' Association was decided upon, a charter was secured and a constitution and by-laws were adopted. The Association is therefore now a corporate body ready to do business. Nothing further than this has been done or determined upon.

The comparatively few men active in the movement thus far would have appreciated your help from the beginning, but someone had to start the matter and they feel that what has been done so far will meet with your approval. All minutes and papers are open for your inspection.

You are urgently asked to attend the first annual meeting which will be held on October 20, 8 p. m., at the Hotel Wellington, Seventh avenue and Fifty-fifth street, New York City, where the management has gratuitously offered a large room for our use.

At this meeting, regular officers will be elected, committees appointed and a general organization affected. Membership is limited to one member for each firm. You or your representative will have equal voice with all other firms in the organization and management of this Association.

The general idea is to divide pro rata the profits of the show among those manufacturers who exhibit, thus reducing the floor rentals. However, this and other important matters will be discussed and decided upon at the meeting.

Kindly write at once to the address above of your ability to be present at the October 20th meeting. Your suggestions are invited. Respectfully yours,

MOTION PICTURE TRADES' ASSOCIATION, ETC.

Plan Novel Song Pictures.

Treble Clef Co. Dominated by Louis Bernstein and Henry Waterson Ready for Business.

SCARCELY a week goes by without some new development in the motion picture fields is being recorded. One of the newest angles of the picture business is a combination of music publishers under the firm name of Treble Clef Co., organized for the purpose of producing and marketing films based on an entirely new idea.

Together, the men who form the Treble Clef Co., are able to control the rights to a very considerable percentage of the popular song hits of the day. The plan is to put these songs into motion pictures—both those which have been written and are now popular and those which are destined to be popular.

The names of two men in the music publishing business is sufficient guarantee that the plan is feasible and that it is backed with "all the money in the world."

Louis Bernstein, of Shapiro & Bernstein, and Henry Waterson, of Waterson, Berlin & Snyder, powerful in the music publishing world, head the company.

Each song will be treated differently, but the general treatment of all of them will be somewhat as follows: The prelude will be an intimate scene introducing the authors and telling the story of how the song was written and what inspired it. Sometimes this will be comedy and sometimes it will be straight drama. Then will follow the action of the story of all the verses as written by the author. Between each verse the chorus will be introduced on the screen, and the film will end with a combination of the verse, the chorus and a scene with the authors again as the story goes into a final fade. The whole thing will be accompanied by a specially arranged score of the song itself, timed exactly to the action of the piece and sinchronized with the camera when the picture is taken.

The company has been organized and has taken a building at 154 West Forty-sixth street, New York City. Three well-known directors are already at work. The Treble Clef Co. expect to be able to get out two releases a week, and announcement may be expected in the very near future of the first release.

The business end of the enterprise will be in the hands of Harry Cohn, formerly with the Universal Film Manufacturing Company, and a brother of Jack Cohn, editor of the Animated Weekly. The plan is to have an agent in every state or territory to release the films, which will be mostly single reels, in the vaudeville houses first, and then to book them in the motion picture houses.

C. E. RYTENBERG HAS "THE OLD HOMESTEAD."

Frank Thompson, son of Denman Thompson, of "The Old Homestead" fame, has addressed the following letter to The Moving Picture World under date of October 1:

October 1, 1914.

Editor, Moving Picture World,
17 Madison Avenue, New York City.

Dear Sir:—

Persistent rumors have reached me regarding the claims of certain persons that they have contracted for the motion picture rights to "The Old Homestead," of which I am the sole owner. I wish to state that the only person who has the authority even to speak of the motion picture rights to this play is one C. E. Rytenberg.

Will you kindly print a few lines regarding this matter in your magazine, as it is very annoying to hear unfounded rumors of this kind?

Thanking you in advance, I am,

Very truly yours,
(Signed) FRANK THOMPSON.

GRAND THEATER, LEWISTON, IDAHO.

An exclusive motion picture house is the Grand Theater, Lewiston, Idaho, under the management of A. H. Hilton. The Grand has a seating capacity of 350, and is illuminated with the indirect lighting system. Although the auditorium is bright enough to read a newspaper, the light does not

Grand Theater, Lewiston, Idaho.

affect the screen, for it is a Radium Gold Fibre screen. A Power's No. 6 machine and a Mercury Arc Rectifier are used. With this combination Mr. Hilton gets perfect light and projection. A piano is the only musical instrument used. The ushers, of which there are two, are in blue uniform. Business is always good.

MINNESOTA CONVENTION.

The Motion Picture Exhibitors' Association of Minnesota is going to hold its convention and exposition at the West Hotel, Tuesday, Wednesday and Thursday, October 27, 28, 29.

Lasky-Belasco Pictures

First of the Production of Belasco Plays Will Appear in November in the Paramount Program.

SAMUEL GOLDFISH, head of the Jesse L. Lasky Feature Play Company, Inc., announces the Lasky releases for the second quarter of the Paramount program, and from all appearances, it is as formidable an arrangement of plays, of infinite variety, and rare selection as could be conceived.

David Belasco.

On the first quarter of the Paramount program the Jesse L. Lasky Company has released "The Virginian" and the "Making of Bobby Burnit," and within the next three weeks will release "Where the Trail Divides" with Robert Edeson, "What's His Name" with Max Figman, "Ready Money" with Edward Abeles and "The Rose of the Rancho" with Bessie Barriscale and an all-Belasco cast.

The second quarter of the Paramount program begins December 1st, and the first release of the Jesse Lasky Company in this quarter will be the "Ghostbreaker" with H. B. Warner and Rita Stanwood, and following this will come "The Man from Home" with Charles Richman, produced in association with the Liebler Company.

"The Rose in the Ring," a story of circus life, with Theodore Roberts in the titular role, comes next. During January the Lasky releases will consist of the "Girl of the Golden West" in association with David Belasco and with a Belasco cast, and in association with the Liebler Company, Dustin Farnum, in "Cameo Kirby."

February will see the Lasky production of the "Warrens of Virginia," in association with Belasco and with a Belasco cast, and "The Woman," under the same auspices, also with a Belasco cast and many of the original players.

It is more forethought than anything else that almost everybody at the Lasky studios have had one time or another been associated with David Belasco and are perhaps better acquainted with his methods of production than any other man in the motion picture industry.

Cecil B. and William C. De Mille have long been collaborators with Mr. Belasco, and Wilfred Buckland, at present artistic director of the Lasky Company, occupied the same position with Mr. Belasco for many years.

The first Lasky-Belasco picture will be the "Rose of the Rancho," November 16.

BOX-OFFICE SERVICE AT GRACE M. E. CHURCH.

Dr. Christian F. Reisner, pastor of the Grace M. E. Church, of West 104th street, New York City, has just signed up for the releases of the Box Office Attraction Company. Dr. Reisner, as part of his social program this winter, will give exclusive moving picture entertainments to the members of his congregation. In talking of this feature of the church work, Dr. Reisner said:

"I have been personally interested in the 'movies' from the time it was a disgrace to enter a picture show. I have watched the industry grow and have fairly marveled at the wonderful things being achieved. When I enter the Riverside Theater, Mr. Fox's palatial show house on upper Broadway, devoted exclusively to moving pictures, I appreciate the progress that has been made—but more wonderful than the elaborate show houses are the pictures shown. After I saw the 'Will o' the Wisp,' 'St. Elmo,' 'The Square Triangle' and 'Criminal Code,' at the Riverside Theater, I decided that they were just the kind of subjects that any congregation ought to see.

"After these were shown it was voted that a moving picture entertainment be made a regular feature of the church work. I saw Mr. Fox and have practically left the selection of my programs to his Box-Office Attraction Company, for the man who selects the pictures for the Riverside can select pictures for the most discriminating and exclusive circles in the country."

"Shorty" Hamilton

HE has no other name. He has no other work. Making people laugh is his life's work, or play, for he delights in causing spasms of smiles. His facial expression always tickles the happy nerve in every person's body, and a roar of wholesome laughter always follows one of Shorty's inimitable screen stunts. In private life, this well-known New York Motion Picture comedian is as funny as he is on the screen. Even when I met him at his rooms in the Ocean Park Hotel, where he lives, he gave me cause to laugh. Can you imagine it, he was in the bath tub, splashing around and scrubbing himself with a big brush. He laughed and said "Oh, that's all right, I did a scene today—rolled down a cliff into the dirt, and here's where I get separated from it."

"Shorty" Hamilton.

I waited around in his apartment for a few minutes and while there I smiled every second, for on the walls were perhaps a hundred stills and character pictures of Shorty. In every costume he seems to be a compelling force for laughter. Each picture is truly better than the last, and all are comical. After a while the little man from Thomas H. Ince's studio came out and greeted me, and then the tooth pulling started. He is the worst man to tell history, especially personal.

Shorty Hamilton has come up with the picture game. His past is synonymous with almost darkness. He says he just "lit" in pictures, after a life of many adventures. His age, well Shorty can ride a horse, fall down cliffs, and do almost everything that a young man can do, and he is young. His great ability to pantomime and mimic have won for him a host of admirers that is hard to beat. He made good with the picture world, and he is here to stay. In his last picture "Shorty Gets a Title," he is seen to good advantage, and some of his latest releases are even better. But he is not the "heavy" that he seems to be in the dramas of the underworld. Far from it, he is a good little man, and has many friends in this part of the world. Shorty received a letter from an eastern admirer recently in which was this sentence: "You captured many feminine hearts here when we saw you in 'Shorty and the Fortune Teller'—you should drop in and see us sure." Just the same, he is a popular player, here as well as in the east.

CLAIRE IRVINE.

CINEMA CAMERA CLUB RECEPTION AND DANCE.

The Cinema Camera Club of America (Incorporated), the offices of which are at Sixty-fifth street and Broadway, will hold an invitation novelty reception and dance at the Pabst Coliseum, 110th street, between Lenox and Fifth avenues, on the evening of Saturday, October 10.

"DOUGH AND DYNAMITE."

The first of the multiple reel Keystone comedies, featuring Charles Chaplin, will be released October 26. The title is "Dough and Dynamite." It was directed by Mack Sennett, and is said to be a real scream.

FEATURE PHOTOPLAY NOW RENTING.

The Feature Photoplay Co., widely known in the trade as the enterprise of H. Lande, has added a film rental department and is now renting films as well as selling feature subjects on the states right plan. To take care of the increased volume of business, which is already assured because of the departure, the company has taken larger quarters in the Candler Building, 220 West Forty-second street, now occupying suite No. 919, not far removed from the old quarters at Room No. 903. Mr. Lande says his company is already prepared to offer renters a selection of twenty new subjects.

OBSERVATIONS

BY OUR MAN ABOUT TOWN.

THE recent train wrecking spectacle pulled off near South River, N. J., by the Vitagraph Company, has resulted in the enterprising concern securing unstinted advertising in newspapers, magazines and trade publications. There can be no doubt that it was one of the greatest thrillers in theatrical production ever witnessed. The realism was so pronounced that during the periods leading up to and after the culmination of the wreck the spectators forgot that they were viewing a motion picture production. The spectacle brought out many points that form food for interesting reflection. One of them is that, in spite of all claims made by the press for efficiency in reflecting events of the day in print, there is ample room for just criticism on the ground of a lack of true conception of conditions. There were more than a score of newspaper and magazine writers on the scene and no two of them agreed upon the main facts. All of the writers were upon the scene from start to finish and each produced in print a different version of the main features of the event. It may well be said that the motion picture supplants the newspaper as a reliable reflector of the news of the world. When the Vitagraph reproduction of the wreck is shown upon the screen it will not only forcibly convey all that the many newspapermen have tried to tell, but will also bring to the public mind many features which absolutely escaped the attention of the pen drivers.

* * *

Among the spectators at the scene of the wreck were many experienced railroaders and men who had spent years in other pursuits requiring frequent travels about the country. Some of them stood upon the track as the train to be wrecked started toward the point at which it was to be switched to the trestle to be used as the instrument of destruction. "My God!" exclaimed one of them, "this is a lesson never to be forgotten. In all my life I have never realized as I do now the awful consequences of something happening to a train running at full speed with the engineer in the cab dead." The speaker made an involuntary movement as if to leap from the track but restrained himself and stared with wide-open eyes at the on-rushing locomotive as it "took" the switch, swept upon the trestle, rushed madly along its length and over the end of it into the water with the passenger coaches plunging after it. The man stood transfixed with horror for several seconds. He was speechless when he turned to his companions. Recovering his composure he said: "Boys, that is the only way to properly convey to the minds of the public the great importance of giving the utmost care to every detail connected with safety regulation in railway traffic. All I have read and all I have heard on that subject has failed to impress me as these few moments of motion picture work have done."

* * *

No reflections of this character appear to have affected any of the newspaper writers who saw the event. They reported in a matter-of-fact sort of way that a large sum of money had been spent in wrecking a train to get a thrilling scene for a motion picture and briefly described the wreckage to show that the details were satisfactorily carried out. One of the writers has since stated that motion pictures are bound in time to supplant writers and lecturers in many fields where endeavor is made to impress the importance of precaution for the safety of the public. "I could write columns upon that wreck from a standpoint of safety for the public, but my space is limited to a plain statement of occurrences, and not possibilities. The motion picture warns us of the possible horrors attending the employment of careless or physically deficient men on train engines. It points out the great responsibility resting upon the shoulders of the railroad companies in the construction and operation of their roads. Why," said he, "this scene we witnessed speaks volumes for an appeal for perfect switches and well constructed and cared for trestles and bridges. In these days of appeal for 'safety first' the motion picture is, indeed, an important factor."

* * *

A couple of days after the South River spectacle the New York World published a letter from a correspondent who stated: "The movie directors have developed a mania for presenting various so-called stunts in their photo plays. These may cause laughter or thrills in the audience, but at the same time they are very dangerous to the actors. * * * I wonder whether the film companies pay any indemnity to players who meet with accidents while doing such dangerous stunts?"

* * *

It is opportune to state that if any mania of the sort mentioned by the correspondent has developed it is not on the part of the motion picture directors. They are but instruments through which the producing companies endeavor to comply with the public demand for realism. At the same time, it is but fair to state that the producers do not require the actors to do anything that is very dangerous, nor will actors make attempts in that direction. As a rule actors are as sensitive regarding their safety as other people are and do not undertake anything unless precautions for the preservation of that safety have been taken. Of course the best of regulations will some times fail and accidents will happen. That will occur in all channels of life, more especially in the theatrical world. The chances taken by motion picture actors are insignificant when compared with those taken by many actors on the stages and in circuses.

* * *

The correspondent need have no apprehension as to the question of indemnity. He evidently is not up-to-date. If he were he would know that compensation laws are in force now in most of the States of the Union and since July 1st last motion picture players in the State of New York are assured indemnity in case of accident. A State Commission looks after the indemnity side of the question. The players come under the Workingmen's Compensation Act.

* * *

In the issue of September 19th, occasion was taken to criticise in these columns an article on extras and supers that appeared in another motion picture publication. A letter from a lady now located in Los Angeles, Cal., informs us that our criticisms "did my heart good." She states that she is unfortunate (so she considers it) enough to be one of those who are engaged to play special parts and knows that all those who are not in stock are looked down upon by the "artists" who never saw the back of a stage. "I also know," says the correspondent, "that professional people, those of stage experience, understand the extra idea and grant one the courtesy due an experienced actor or actress."

* * *

The same correspondent also refers to criticisms in these columns on the advantages taken of stage struck young women by certain booking agents and puts the matter in such forcible light that it commands more than passing attention. She says: "The White Light district is not alone in these practices. There are men about many of the studios who are no better. Some are directors and some are agents of the director, occupying positions that should place them above such things. While fighting the slave pictures some of the picture companies might well come in for investigation. This is not an attack. I am a woman beyond the years where I am open to insults of that sort, but I KNOW what I am talking about. I do not care to appear in print on the subject, but I am not afraid to sign my name. I am a constant reader and now a subscriber."

* * *

Although the correspondent signed the letter, the name is withheld in compliance with her desire to avoid publicity in connection with the matter. It is hoped her letter will have a wholesome effect upon those against whom it is directed.

WORLD FILM GETS BLANEY PICTURES.

Everything that was once owned by the Chas. E. Blaney Feature Film Co. is now the property of the World Film Corporation, by a deal closed by General Manager Lewis J. Selznick, of the latter corporation. This gives the World Film control of the two picture plays, Cecil Spooner in "The Dancer and the King," and "Across the Pacific," as well as the productions and picture rights to all the other Blaney plays.

Mr. Selznick announces that work will start immediately on the presentation of the Blaney pictures at the Peerless Studios, Fort Lee, N. J. The Blaney studio ceases to exist, and the direction, as well as the production, is to be under the exclusive control of the World Film Corporation.

Cecil Spooner, in "The Dancer and the King," is to be released Nov. 16, and "Across the Pacific" is scheduled for Nov. 2 in the World Film Weekly program. Both these features are in five acts.

Manufacturers' Advance Notes

"THE MYSTERIOUS HAND" (101 Bison Drama).

Francis Ford and Grace Cunard discontinued "My Lady Raffles" series of crook detective dramas to produce the sensational serial play "Lucille Love." The remarkable success of "Lucille Love" undoubtedly justified this, but still, one has not forgotten, and will not forget in some time, such dramas as "The Twin's Double," "The Return of the Twin's Double," "The Leopard Lady," and "The Mystery of the White Car." You liked them for their virility, action and sparkling plots. Above all you enjoyed the work of these two artists, Miss Cunard and Mr. Ford, who were responsible for the writing, the directing and the acting.

Scene from "The Mysterious Hand" (101 Bison).

Francis Ford and Grace Cunard have shown that they are unsurpassed in their ability to produce and act plays of vivid dramatic qualities, dealing with crooks and detectives. That they are returning in a series of plays of this kind will be a keen source of pleasure to many. Again, there are some big surprises in store for you. If you remember, Francis Ford and Miss Cunard were in the east some time ago. One of the principal things which caused the trip was the opportunity to visit the various detective offices and study the newest methods in running down criminals; also to study the criminal records of several notorious people. When Mr. Ford and Miss Cunard returned to the Universal's West Coast studios they had an unlimited fund of fresh ideas and first-hand information which they will work into the new plays. The results? Well, you must see the first one in the series, "The Mysterious Hand," to appreciate them.

The play is in three reels and will be released Oct. 24.

TOM TERRISS IN "THE MYSTERY OF EDWIN DROOD."

Tom Terriss, who is the star of the screen version of Dickens' unfinished novel, "The Mystery of Edwin Drood," is one of England's most prominent stage figures. His father, William Terriss, was for many years the idol of the London populace where he appeared at the Adelphi Theater. His brother-in-law, Seymour Hicks, appears with his sister Ellaline Terriss before crowded houses wherever they go in England.

Mr. Terriss himself is a devotee of Dickens; to his works he has devoted his life, and it was under his direction that the first successful screen version of Dickens' play was ever made. That feature was "The Chimes," which was released through the World Film Corporation, who are also distributors of "The Mystery of Edwin Drood."

Mr. Terriss has been seen on the American stage in various Dickens plays, and has toured through Canada, Australia and Southern Africa, with his extensive repertoire from the masters' works.

In "The Mystery of Edwin Drood," Mr. Terriss appears as John Jasper, the evil-minded uncle who causes so much trouble by his wicked love for Rosa Bud. The company that has assembled to make this feature for the World Film Corporation, is an entirely English one, and included such famous players as Faye Cusick, Alfred Hemming and Paul Sterling.

"THE BOND OF WOMANHOOD" (Lubin).

In this Shannon Fife has told a very beautiful tale demonstrating the old axiom "That one touch of nature makes all men kin." The story tells of a high-born lady who is neglected by her husband, and a woman of the lowly who is similarily treated by a brute. The sorrows of the two suggest the bond of womanhood and each resolve to bring the other's

Scene from "The Bond of Womanhood" (Lubin).

husband to a sense of right and reason. The poor woman takes the initiative and the rich woman follows the example. In the end both men are made ashamed of their cruelty and seek pardon and reconciliation with their excellent wives, which end in happiness for all. The cast is an excellent one, including Col. Joe Smiley, Lilie Leslie, Justina Huff and many others. Many of the scenes were taken at the Lubin big estate, Betzwood, and are very beautiful.

MUTUAL'S LOUISVILLE BRANCH MOVES.

F. E. Hammer, manager of the Mutual Film Corporation, which recently opened offices in the Inter-Southern building, Louisville, has announced new quarters for the company. The new location will be in the Alamo Theater building of the Fourth Avenue Amusement Company. The film concern will move in as soon as the offices are completed, which will be about October 15. The location in the Inter-Southern building did not prove a good one, as it was out of the moving picture district.

WARNER'S INDIANAPOLIS MANAGER BUSY.

Announcement has been made that starting October 15 Warner's Features, Inc., will establish regular Warner service of three reels a day or twenty-one reels a week. S. B. Kramer, manager at Indianapolis, was in Louisville, Ky., last week and made arrangements for increasing the office force, taking on new quarters, and placing Ralph Studevyn, of the Indianapolis office, with the local office for the time being. Mr. Studevyn was formerly on the road in Kentucky for a Louisville film exchange, and will now travel out of the local Warner office over familiar territory.

GREAT NORTHERN'S LATEST.

The Great Northern Film Company announces that its regular release for the first part of October is now ready. It is a three-reel feature, entitled, "After Thirty Years," or "The Outcast's Return," which is a very unusual production and one of exceptional merit. When the representatives of the various trade papers reviewed this picture, under the title of "The Outcast's Return," they unanimously praised it, many of them being especially enthusiastic in their comments.

The picture is distinguished by a powerful and absorbing story, dealing with the hardships and sorrows of prison life,

Scene from "After Thirty Years" (Great Northern).

and by the remarkable acting of the player who interprets the leading role. He is A. Hertel, one of the greatest character actors of both the stage and screen.

There are some of the most effective double exposures in this photoplay that have ever been seen in motion pictures. They are used to represent the unfortunate prisoner's dreams and are most artistic as well as realistic.

The feature will hold the interest of its audiences throughout its exhibition and will appeal to all classes of theatregoers. Some very interesting scenes within prison walls are afforded.

"THE QUARREL" (Eclair).

On Sunday, Oct. 18, the Eclair Film Company, Inc., will release a one-reel domestic drama entitled "The Quarrel." This picture was turned out at the producing studios of the Eclair Film Company, at Tucson, Arizona, and shows the

Scene from "The Quarrel" (Eclair).

versatility of the company in making photoplays other than "Westerns." The story is one which tells of a drunken brute and his awakening to the true disposition of his long patient wife, which brings forward Mildred Bright and Stanley Walpole in two strong, emotional roles. The picture is a one-reel masterpiece and will linger long in the minds of those who see it.

"THE THREE FATHERS" (World).

There is not a single exhibitor in Greater New York who does not know one of this trio. In their capacities as representatives of the New York Exchange of the World Film Corporation, they are in touch with every exhibitor within the confines of Greater New York. In addition to being proud of the fact that they are representatives, each one is proud to say he is a father.

J. Walter Lamb, who is at the right hand side of the picture, is the oldest father, since Dorothy Madeline Lamb, is six months old. She was the only baby at the last moving picture exposition, held at the Grand Central Palace. Walter's friends love to speak of him, as the "King of the Bronx."

On the left hand side of the picture there is the physiognomy of Jerome Sobel, whose fatherhood is of a comparatively recent date. The month of September, 1914, was the first month during which Mr. Sobel could be addressed officially as father. Mr. Sobel's friends are congratulating

Jerome Sobel. Maurice Lobel. J. Walter Lamb.

him on his being chosen manager of the Brooklyn subbranch of the corporation. Before settling down to the eventful life of representative for the New York Exchange, Mr. Sobel thought nothing of working twenty-four hours a day for the Miller 101 Ranch, Wild West Show, and the breezy manner that won him so many friends, when he was with "the big top" is winning as many friends for him in the feature game.

Maurice Lobel is standing in between the other two fathers already mentioned, and while Maurice is not seen by as many folks about the office as his confreres, he still is able to keep in touch with the doings of the office, by telephone. Nothing pleases Maurice better than being assigned to a string of night stands. Two months have elapsed since Maurice became a pater, and he still acts as though he were not concerned when babies are mentioned. One of the boys in the office said: "Who are the three gunmen?" when he saw this picture, while another one asked in what cabaret this trio worked. So, it is evident that there are many men of many minds in the New York Branch of the World Film Corporation, who love to see their friends' faces in print.

WARNING.

Every once in a while, sometimes in one part of the country and sometimes in another, we hear of a contemptible form of swindling by men who collect subscriptions for different publications. The Moving Picture World has been misrepresented in this way as well as nearly every other worth while publication. The latest we have heard of is a party who signs the name of Darling and who is offering in Ohio a year's subscription to this paper and a set of pictures for one dollar and fifty cents. All such offers are swindles pure and simple and we warn all our readers and the public against paying any money to anyone who claims to represent us.

The Moving Picture World does not appoint any special subscription agents and no one, newsdealer or news agent or any one whatsoever is authorized to receive yearly subscriptions for us except at the regular rates of three dollars in the States, three dollars and fifty cents in Canada or four dollars in foreign countries. Neither do we offer premiums of any sort.

"THE ROSE IN THE RING" (Lasky).

The accompanying photograph of Theodore Roberts as Thomas Braddock in the Lasky production of George Barr McCutcheon's novel of "The Rose in the Ring" was made shortly after Oscar Apfel and Theodore Roberts returned from a two weeks' stay, on tour, with the Barnum & Bailey circus, whither they journeyed to secure a local color and atmospheric detail for the production of this piece.

After attempting to prevail upon Mr. Ringling, head of the Barnum show, to allow the Lasky Company to use part of the Barnum equipment, and being refused permission, Apfel engaged a one-ring circus travelling through Southern

Scene from "The Rose in the Ring" (Lasky).

California, to spend a week at the Lasky studio, where their entire equipment was used for the interior scenes of the "Rose of the Rancho."

On Wednesday evening of the week in which the circus was used, Mr. Apfel, threw the circus doors wide open to the public, free, and in consequence secured an audience of four thousand people, which was highly important to the production.

"The Rose in the Ring" will be released by the Lasky Company through Paramount Pictures Corporation, during the second Paramount quarter.

"THE GIRL FROM THE WEST" (Lubin).

This, the fifth episode in "The Beloved Adventurer" series, is a very pathetic story. The good Lord Cecil seems to be the butt of misfortune and the more he strives to make others happy, the more he is subjected to the conspiracies of rascals. In this he resorts to the last expedient to raise money selling the family jewels of his ancestors, and raises $25,000, really a small amount to help out his embarrass-

Scene from "The Girl from the West" (Lubin).

ments, but offers safety for awhile. By the work of a confidence man he loses even this and discovers that he has bought the controlling stock in a worthless mine. The situation is heartrending, but Cecil never loses his nerve, and again fights the fate that so cruelly oppresses him. Emmett Campbell Hall continues to prove his ability as a romancer, and Arthur Johnson and Lottie Briscoe famous Lubin players.

Jos. S. Edelman.

A Few Facts About Recently Appointed Advertising Director of the World Film Corporation.

FRESH from his success with Joseph P. Day, the world's famous real estate auctioneer and the campaigns by which the Ingersoll's made famous the line, "The watch that made the dollar famous," Jos. S. Edelman has been chosen the advertising director of the World Film Corporation.

Jos. S. Edelman.

Mr. Edelman is president of the Sterling Advertising Service, but he will not sever his relations with that service in taking charge of the position of advertising director of the World Film Corporation. Mr. Edelman will be responsible for the productions on all the advertising that will be gotten out for the various features distributed by the World Film Corporation.

Since Mr. Edelman has directed advertising campaigns of many successful commercial firms he will bring to his department of the World Film Corporation, the wealth of experience that will surely mark a step forward in the producing of printed matter for feature films, as he himself says in describing his plans. "I hope to do for the World Film Corporation advertising, what the moving picture directors done for the films, by their 'close up' method. I intend to concentrate the results on the posters, by using the most artistic means possible. There has been no parallel development in the advertising of films that has kept step with the wonderful development of film production. The result has been that the best work is secured and by getting close to the film itself, one can see that printed matter is a matter of prime importance. There is a crying need for posters that have the imprint, of thought and ability. It is not alone in all the lithographic work that must appear on the billboards, but also on the heralds and cuts, that attracts the public. In the material gotten out at present, there is little that can be recommended, yet what is more important than advertising matter to draw an audience?"

Mr. Edelman believes strongly in a very simple and effective poster. To make sure that such work is produced, he will devote himself entirely to this work, and the moving picture world will see some interesting results in the advertising matter of O. A. C. Lund's picture, "When Broadway Was a Trail," in which Barbara Tennant is featured.

GLEICHMAN OUT OF WORLD FILM.

Phil. Gleichman, to whom credit should be given for pioneering Exchanges for the economical handling of Feature Films, has withdrawn from the World Film Corporation. It was greatly through his efforts that the Worlds Special Feature Films Corporation was formed about a year ago, an organization which through its winning policy met with instantaneous success. After this company was changed to World Film Corporation, Mr. Gleichman served as Vice-President and has just sold his interests and withdrawn to give his time and attention to another proposition that he has under consideration, but which he could not be induced to make public at this time.

BOX OFFICE IN NEW QUARTERS.

The Box Office Attractions Company has fitted up splendid quarters at 107 Golden Gate avenue, San Francisco, and it is understood the local branch will be in charge of William Citron, formerly with the General Film Company. The location is a very attractive one, being just across the street from the World Film Corporation, the Independent Film Exchange, the Union Film and Supply Company, and the Supreme Features Corporation.

San Antonio Man Does Things.

Building a Closed and an Open Theater with Aggregate Capacity of 4,000—Leases Brady Playhouse for Pictures.

W. J. LYTLE of San Antonio, Texas, who is financially interested in a number of moving picture theaters in that city, will open respectively about November 15 and December 1 a Brady playhouse and a big closed picture theater with a roof garden which will be used as an open-air moving-picture theater in the summertime, the combined seating capacity of closed and open theaters being 4,000 persons. In regard to the latter mentioned amusement places each will have a seating capacity of 2,000. Associated with Mr. Lytle in this enterprise are Martin Wright and C. T. Fincham. The house will, however, be under the management of Mr. Lytle. Reinforced concrete, steel and tile are being used in the building, the dimensions of which are 100 by 150 feet.

The Brady theater, now building at the corner of Houston and St. Mary's streets, San Antonio, has also been leased by Mr. Lytle for the presentation of moving pictures for a period of fifteen years. The rental for this structure is $20,000 per year. The lease only covers the theater, and the rest of the building will be rented by Mr. Brady. According to the terms of the lease Mr. Lytle specified the interior decorations and the heating and ventilation systems to be installed. Although the structure is primarily designed to be a big moving picture theater, a stage large enough to accommodate any vaudeville, stock or opera production is being provided for. The ventilation system will change 30,000 cubic feet of air per minute, and all air before it gets into the auditorium will be pumped through water. The air will come up under each seat through a mushroom-shaped ventilator, while the foul air will be carried out through the roof by exhaust fans. The total number of seats will be 2,016, apportioned to the different parts of the house as follows: On the ground or parquet floor there will be 813, on the first balcony 603, on the second balcony 400, and in the ten boxes 200.

A part of the equipment will consist of two Power's No. 6A machines and a Radium Gold Fibre screen, with a ten-foot velvet frame. The throw will be 90 feet, and the size of the picture projected will be 15 by 21 feet. An organ, costing between $10,000 and $15,000, will furnish the music, and until such an instrument has been purchased, as Mr. Lytle says that the climate affects certain makes of organs and he has to be very careful in selecting the right one, a ten-piece orchestra will be employed. The location of the new theater is considered the best in the city, as every car line either passes or transfers to the line which goes by the door. This house will be ready for the public about November 15. The owners of the lease are W. J. Lytle and Messrs. Apostolon and Nicholas.

"LENA RIVERS" (Cosmos).

The Cosmos Feature Film Corporation is now showing the completed photoplay version of the dramatic success "Lena Rivers" in five parts, featuring Miss Beulah Poynter.

Scene from "Lena Rivers" (Cosmos).

Announcement is also made at this time that the next feature released by this company will be entitled "Hearts and Flowers."

State Rights for "Lena Rivers" are selling fast which augurs well for the future success of the Cosmos Feature Film Corporation.

Who Wants Gunning?

F. C. GUNNING, the well-known film executive and advertising specialist, says he wants to receive some interesting phone calls before October 19. The wherefore is this. "F. C." has been managing William Morris big New York theater at Broadway and 45th street since his forced, hurried return from Europe with the Sid Olcott producing party. The policy at the New York has been high class features and selected short subjects at a fifty cent admission.

F. C. Gunning.

But—and here is the answer, just as "F. C." was getting things nicely started, along comes A. H. Woods looking for a big house in which to place John Mason, who is starring in a new production. Mr. Woods made Mr. Morris a proposition that could not be refused and so on October 19 the New York becomes a legitimate house for the winter season. Consequently on the 19th "F. C." wants to shake hands with a new boss.

He would prefer to talk on a proposition as booking and advertising manager of a chain of theaters and his experience certainly fits him for such an executive position. He has some real ideas for such work that will net some one nice profits.

"Wid" Gunning came to New York a few years ago after seven years newspaper editorial and advertising experience and two years managing his own theater in the middle west. By putting his pleasing, sincere personality back of the management of the sales and advertising for the American Eclair Co. he succeeded in winning real recognition in New York as well as big results for Eclair.

When the new Warner's Features, Inc., was organized in 1913, "F. C." was made assistant general manager, acting as the practical man in the buying and editing of all films and the preparation of the lithographs and lobby displays.

Mr. Gunning is generally acknowledged as one of the sincere students of the film business and an advertising specialist. His experience has fitted him for an executive position requiring exceptional film and advertising knowledge and his reputation as a fast and intelligent worker has long been established.

Since a youngster of fourteen "F. C." has kept busy without intermission. He will undoubtedly get some of those interesting phone calls and letters before the 19th. Men who work as if they enjoyed it and work intelligently are needed.

WHEELER RESIGNS LOCAL PRESIDENCY.

Because of the pressure of his duties as president of the Exhibitors' League of the State of Pennsylvania, with headquarters in Philadelphia, Samuel F. Wheeler has resigned as president of the local League. Mr. Wheeler will still retain a more or less active interest in the affairs of the League there. Jack Delmar, general manager of the new booking office of the Exhibitors' League, Philadelphia, has resigned from that position, and will devote his time to the two houses of which he has charge.

FRANK CRANE JOINS WORLD FILM.

Frank Crane, for some time producer for the Universal Company, recently signed with the World Film Corporation and began his active connection with that company on Monday, October 12, at the Peerless studio, Fort Lee, N. J. His first production will be "As Ye Sow" in which Miss Alice Brady, daughter of W. A. Brady, will appear in the principal part.

Notes of the Trade

IN LOS ANGELES, California, there is one of the oddest street car systems in the world. Part street car and part elevator; it conveys people up "Angles' Flight." With an eye to the comedy situations made possible by this unusual contrivance, Al. Christie has used it for the production of the latest of his Nestor screams, "Their Ups and Downs," featuring the unimitable trio, Victoria Forde, Eddie Lyons and Lee Moran.

* * *

One of the most interesting future Selig productions will be a multiple-reel drama based upon James Whitcomb Riley's famous poem, "The Old Swimmin' Hole." The noted poet himself will be seen upon the screen, in the prologue. The photoplay was written by William E. Wing.

* * *

George Ade, author of "The Slim Princess," soon to be released by the Essanay company, passed through Chicago last week on the way to his home in Hazelden, Ind., after a week's fishing in Minnesota. The first thing he asked was: "How's 'The Slim Princess' getting along?" He was pleased at the progress of the work in taking scenes and praised the acting of Francis X. Bushman, star in the play.

* * *

Beverly Bayne, who plays opposite Francis X. Bushman in Essanay photoplays, appeared in person at a Joliet theater last Saturday and completely captured the hearts of the Joliet people.

* * *

King Baggot sometimes walks to the Imp Studio from his home in Brighton Beach. These walks carry him through a certain section of Brooklyn where allies is pronounced "Alleys." In a cigar store, King Baggot tells us, which is over some bowling alleys, there is a sign that reads: "Nix on the War Stuff, the Allies are downstairs."

* * *

Charles Clary, who leaped into greater popularity as a screen favorite during his remarkable work in the "Adventures of Kathlyn," is featured, together with Bessie Eyton, in the great Selig Jungle-zoo feature, "The Fifth Man." He appears as "John Gaunt."

* * *

An elaborate birthday party was given the other afternoon by Mr and Mrs. Harry Todd of the western Essanay company at Niles in honor of their little daughter Margaret, on her eleventh birthday.

* * *

Albert (Tony) Roccardi of the Vitagraph Players is bemoaning the fact that there is no dictionary for the pronunciation of the names of cities in the war zone. Tony was reading the war news to a party of Vitagraphers recently and every town or city he mentioned was a place none of his listeners had ever heard of. It developed that Mr. Roccardi was pronouncing their names correctly.

* * *

Walter Hoff Seely, president of the Alco Film Corporation, was the recipient this week of magnificent sepia and platinum pictures of Ethel Barrymore, Beatriz Michelena, Andrew Mack, Jacob P. Adler, Macklyn Arbuckle, Burr McIntosh, Leslie Carter and several other stars to be seen on the Alco program. The photos were mounted in sterling frames and placed in Mr. Seely's newly fitted office on the fifth floor of the Alco building.

* * *

In the new Imp production, "The Greatest Thing in the World," Violet Mersereau, said to be the youngest leading woman in filmdom, aptly carries through a difficult task. When the story begins, Miss Mersereau plays the part of a young girl, but later in the piece she portrays the character of an old lady. The story hinges about a domestic tragedy, resulting from the perfidy of a thoughtless city youth. Herbert Brenon is the director and Wm. Shay is playing the lead male roles.

* * *

Perfect in every detail, both as regards the story and its handling, is "The Star of the Sea," written by Phil Welsh, of the West Coast scenario department of the Universal, and produced by Joseph De Grasse, with an all-star cast, including Pauline Bush, Lon Chaney, Layra Oakley, William Dowlan and William Robbins.

* * *

Director Colin Campbell is rushing preparations for the great nine-reel feature, "The Rosary," now that "The Carpet of Bagdad" is completed.

* * *

G. M. Anderson, playing in his favorite role, "Broncho Billy," did another hair-raising stunt the other day during the course of picture taking, when he rode his favorite pinto pony up a stairway of twenty-two steps, through a doorway and into a room. The ride will be shown in one of the "Broncho Billy" productions to be released very soon.

* * *

Two little admirers of Miss Vivian Rich, the popular young leading lady of "Flying A" studios, the Misses Effie and Georgia Johns, presented her with a thoroughbred collie the other day. Miss Rich, who is very fond of dogs, appreciates the gift. She has named her dog "Guess."

* * *

Dustin Farnum, who has appeared in two pictures for the Jesse L. Lasky Feature Play Company and who has been summering at Bucksport, Me., leaves New York this week for Hollywood, Cal., where he will again appear under the Lasky banner, in the Lasky-Liebler production of "Cameo Kirby."

* * *

Since the release of George Kleine's "Vendetta" through the Special Feature department of the General Film Co., book publishers, manufacturing cheaper editions of the famous novel by Marie Corelli, report an almost unprecedented increase in the sale of paper backed volumes.

* * *

George Field, in one of the scenes of a coming production, was chased by the men working on the construction of a dam and reservoir. They started after him and he did a marathon, ran across six or seven flat cars, got into the motorman's seat and escaped from the angry mob, that is for a time.

Winifred Kingston, who will play the leading feminine role opposite Dustin Farnum, in the Lasky-Liebler production of "Cameo Kirby," is posing for Coles Phillips, the prominent artist. The finished product will appear on the front page of one of the big Metropolitan magazines.

* * *

Among the additions to the staff of the World Film Corporation, one of the most efficient as well as modest, is W. B. Graham, who is comptroller of the company. His work, which concerns the details of the office, is so arranged that he is free to map out the policies of the various departments in his control. Before joining the World Film Corporation forces, Mr. Graham was associated with the Universal Caster company.

* * *

Nolan Gane, who played the principal part in "The Cripple," has demonstrated that he can also write scenarios. His scenario, one of the first he has attempted, "A Dog's Love," has been recently produced at the Thanhouser studio. Shep, the Thanhouser dog, gives a wonderful exhibition of canine intelligence.

* * *

M. E. Hoffman, film expert and right hand man to General Manager Selznick of the World Film Corporation, had a hurry call to Philadelphia during the past week, in connection with some special work for the corporation. Immediately upon his return he found a call from the Chicago branch for a duplicate set of prints of Robert Warwick in "The Man of the Hour."

* * *

Oscar Apfel, one of the chief directors of the Lasky concern, narrowly escaped death from suffocation in mines at San Fernando, Cal., last week. Apfel was directing an explosion in a shaft, and became confused after the detonation and wandered into an abandoned "heading." Alfredo Gondolfi, the cameraman, rescued him.

* * *

Another of America's greatest theatrical producers has entered the moving picture field. Mr. B. A. Rolfe, who has the reputation of producing the most pretentious acts in vaudeville, some of which are "The Colonial Septette," "The Bride Shop" and "The Lonesome Lassies," has formed B. A. Rolfe Photo Plays, Inc., and will make his own pictures and release through the Alco Film Corporation. Mr. Rolfe signed a contract today with Mr. Bernhart, the representative of the Bobbs-Merrill Company—the well-known publishers—for the photo dramatization of many of their best sellers.

* * *

The Alco Film Corporation have rearranged their offices and added a fifth floor.

* * *

In "Dad and the Girls," a comedy by the American Beauty studios, Miss Mineer is featured as an understudy to Miss Fischer. Fred Gamble plays the lead and is ably supported by Joseph Harris and other prominent stars. The subject makes a very acceptable offering and will be released Oct. 20, 1914.

* * *

A radium gold fibre screen from the Atsco Company leaves on the Floyd Brasileiro steamship next Wednesday for Montevideo, Urugay, where it will be transshipped on board a Pacific Navigation S. S. for the Pinto Arenos, Patagonia, for installation in the Biograta Laville, the only motion picture house there. Pinto Arenos is the farthest city south in the world, being almost within the Antartic circle.

* * *

Ethel Barrymore in the "Nightingale," released on Monday last, the first of the Alco program, has created a big demand for the balance of the new exchanges released through its box office drawing power and its superb production. It was produced by the All Star Feature Corporation. The next release of this company's is "Shore Acres" on October 19.

* * *

B. A. Rolfe, the prominent variety producer, whose musical connections are known wherever vaudeville of the higher class exists, announces that of the three productions now in course of construction, "Satan Sanderson" will be the first Alco release.

* * *

The Alco Film Corporation have signed a contract today with Prof. Winkler, a well-known composer, whereby he will write special music for each film that is released through this exchange.

* * *

Francis X. Bushman, E. H. Calvert, Ruth Stonehouse and Wallace Beery, stars of the Essanay company, returned from a trip to New York and Washington yesterday, where they spent a week in taking scenes for George Ade's "Slim Princess," the new four-act feature which will be released by the Essanay company in the near future. The Essanay company spent two days in the Capitol and scenes were taken at the White House and on the Capitol steps, and a number of high officials of the government were among the spectators in several of the pictures.

* * *

"Daylight" is a splendid two-part production from the "Flying A" studios, under direction of Thos. Ricketts, with Winifred Greenwood and Ed Coxen playing leads. It is the third of the series following "In the Moonlight" and "In the Firelight," both of which were received with tremendous acclaim.

* * *

All territory for the rights of the Alco program has now been closed and the first release, "The Nightingale," with Ethel Barrymore in the role of Isola, will be simultaneously released in every city of consequence in the country. "The Ragged Earl," the second release on the Alco program, is from the studio of the Popular Plays and Players company and features Andrew Mack with a high class "Lubin" cast supporting.

* * *

William E. Wing has written a feature play in two reels, entitled "Unrest," a psychological drama that has a character entirely new to the screen. The leading parts will be taken by Thomas Santschi and Bessie Eyton of the Selig company.

Ben Wilson is directing a new piece, "Ambition," in which he also takes the leading part. It is a powerful modern drama, in two reels, depicting the struggles of an actress against false ambition. Frances Nelson, for some time leading woman with the Biograph Co., is supporting Mr. Wilson. The picture seems of being a winner. It will be a Victor release.

* * *

The vision of Christ in such Selig releases as "Master of the Garden" and "When the West Was Young," has attracted much attention because of the faithful presentation of the ideal holy figure. Mr. Harry Lonsdale, an English actor and a film artist of many attainments, posed in the role.

* * *

Of all the contestants of the recent Motion Picture Magazine popularity contest, Earle Wiliams was the winner of the first prize. This is the second contest in which Mr. Williams has been chosen the most popular motion picture player on the screen. Miss Clara Kimball Young was second in the contest, winning the first prize for the leading woman candidate.

* * *

"Shore Acres," James A. Herne's brilliant classic and "Michael Strogoff," will be the third and fourth issues of the Alco Corporation. All Star Feature Corporation made "Shore Acres" and Popular Plays and Players produced "Michael Strogoff," with Jacob P. Adler in the titular role.

* * *

Acting on a promise made by the Universal Animated Weekly, the Belgian Commission made a visit to Manager Jack Cohn's office a few days ago and, after being royally entertained, were presented with film containing the pictures of King Albert. They hurried away from the office just in time to catch the steamer, "Adriatic," which will carry them back to their troubled home.

* * *

The widespread enthusiasm regarding the "Flying 'U'" pictures, treating of the tense or convulsive doings of the ever-popular "happy family," has encouraged the Selig Polyscope Company to plan for another grist of film stories along popular lines.

* * *

Lewis J. Selznick, the general manager of the World Film Corporation, paid a hurry call to Chicago early in the week, returning last Tuesday. While in Chicago he closed a contract which will double the space that the Chicago office of the World Film Corporation is now occupying. Manager Weiss has received orders to increase the number of his traveling representatives.

* * *

A Lullaby in Pictures, being made for the "Flying A" Company, under the direction of Sydney Ayres, is a tender story, "Sweet and Low," by Miss Ruth Black, of the scenario department of the "Flying A." The theme is the power of a mother's lullaby and the touch of a baby's hand, to awaken memories and restore happiness. Mr. Garwood plays the lonely man and his dream self, and Miss Vivian Rich charmingly portrays the wife of his dreams.

* * *

A messenger of the California Motion Picture Company journeyed from Los Angeles to New York to deliver the print of "Salomy Jane" to the central office of the Alco Corporation.

* * *

Mr. Marcus Dow, agent of the "Safety First" department of the New York Central lines, also author of the educational photoplay, "Steve Hill's Awakening," in connection with the producers of the film, Folsom & Davenport, entertained the cast at dinner Sunday afternoon at the "Tusiu," 42d street. Friends of the cast and of the railroad representatives were present, also a Moving Picture World representative. About fifty persons were in attendance, and an enjoyable time was indulged in by all present.

* * *

B. A. Rolfe, head of the producing company bearing his name, is busily engaged on the forthcoming production of "Satan Sanderson" which he will issue shortly through Alco program.

* * *

Matt Moore, who made himself famous in "Traffic in Souls," has left the Victor studios at Coytesville, N. J., and has moved up to the Imp studio in New York, where he will play leading roles in the company of which Frank Crane was director.

* * *

Eugenie Besserer, the widely known emotional actress of the Selig forces, again has displayed her remarkable talents in "Ye Vengeful Vagabonds," a Selig feature of Puritan settlement flavor.

* * *

George Kleine's new modern five-part drama, "The Naked Truth," broke the attendance record of the big "Vista" theater at 47th street and Cottage Grove avenue, Chicago, last Friday. The attraction played four capacity shows. Manager W. H. Jenner, who caters to an exclusive feature program, was delighted.

* * *

"A Slice of Life" is in the course of production by the "Flying A" company, under the direction of Thos. Ricketts. Miss Winnifred Greenwood is cast as the girl in search of a "slice of life" for the story she wants to write; Ed Coxen is the man of the lost memory, whe helps find it. Miss Burton is the deserted wife, and Mr. Field the young physician.

* * *

"The Five Steuarts" have just been engaged collectively for the Joseph Jefferson version of "Rip Van Winkle," in which Thomas Jefferson is to be starred.

* * *

"There is nothing new under the sun." That saying was all right during our copy-book days in the little red schoolhouse, but it stands no more, since the production of Al Christie's latest one-reel, "When the Mummy Cried for Help." There is one thing in it that is old and that is the two-thousand-year-old mummy who plays the lead.

* * *

Many members of the New York Police Department, who had not the opportunity of attending the Police Carnival at the Brighton Beach race track, in June, have taken advantage of witnessing on the screen the feats performed by their brother officers, since the film was released by the Edison company on September 1.

* * *

The United States battleship "Utah" has installed a Power's Cameragraph No. 6-A motion picture projecting machine.

* * *

To take care of the increasing business that the World Film Corporation is doing in Brooklyn and Newark, it is planned that branch offices of the corporation will be opened in both these cities in the near future, under the general direction of H. G. Segal.

* * *

A thrilling fight on top of a freight train, in which a man is hurled from a swaying box car while the train is traveling at a speed of forty miles an hour, is the feature of "Environment," the one-reel Majestic-Mutual drama produced by W. Christie Cabanne at the Mutual studios in Los Angeles.

* * *

It is an interesting fact, and one that is not generally known, that in the production of the "Trey o' Hearts" series, the company is not allowed to leave the studio grounds at Hollywood unless they are accompanied by one of the company physicians from the hospital at Universal City.

* * *

The Young Men's Christian Association of New Haven, Conn., has purchased and installed a Power's Cameragraph No. 6-A motion picture projecting machine.

* * *

During the past week, Alfred Hamburger, the noted Chicago exhibitor, visited Lewis J. Selznick, general manager of the World Film Corporation, on business, and to talk over old times.

* * *

Blanche Sweet is featured in "For Her Father's Sins," a two-reel Majestic-Mutual film play produced by Jack O'Brien at the Mutual studios in Los Angeles. A pretty romance is woven into the production. Wallace Reid, Billie West and Al Fillson have prominent parts. The scenario was written by Anita Loos, the eighteen-year-old playwright.

* * *

Although he is recognized as one of the most popular motion picture actors of today, never before has Jack Kerrigan done such exceptional dramatic work as in the production of "His Father's Son," a two-reel Victor drama written and produced by Jacques Jaccard.

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Exhibitors News

Interesting Information Concerning Moving Picture Men Gathered By Moving Picture World Correspondents Everywhere.

CINCINNATI.

WHILE the weather lately has been more summery than the week or so experienced early in September, the attendance at Cincinnati motion picture houses, which increased with a rush at that time, has shown no tendency toward falling off. On the contrary, nearly every house in town is experiencing phenomenal attendance, which, in some respects, is hard to explain. Cincinnati has felt the general business depression, added to considerably by that due to the war, perhaps more than most cities, and many men are out of work. Yet, there is no lack of prosperity, judging by the excellen criterion of the attendance at amusement places. It speaks well for the prospects of exhibitors during the coming winter, with the practical certainty of better business in all quarters, and of consequently increased prosperity here and elsewhere.

The Orpheum, the big Walnut Hills house which had such a successful summer, an whose winter season opened so auspiciously last week, is finding Sunday business remarkably heavy. On Sunday the crowds drawn by "The Stain," the six-reel Eclectic production, equalled those of the week before, when Francis X. Bushman, in "One Wonderful Night," was the attraction. Crowds waited outside the doors of the biggest house in town—as the Orpheum is—from one performance to another, keeping it filled all afternoon and evening.

A rumor that Manager "Bob" Laws, local head of the General Film Co., is preparing to make a change, which will place him in charge of another film office, is understood to be entirely baseless, as Mr. Laws expresses himself as bein quite satisfied with his present position.

The aristocratic game of polo engaged the attention of Cincinnati's social elite a few days ago, when the Cincinnati team met that from Cleveland, and the motion-picture man was on the job at the same time, so that all last week the multitude, attending Keith's theater, saw the game reproduced with remarkable fidelity, with other local scenes. "Cincinnati in Motion," as the weekly series is called, bids fair to be an even more popular feature at the popular theter this season than it was last.

Lack of realism cannot well be charged against motion pictures, as compared with the drama of the speaking stage, after the death in Cincinnati last week of Wesley Tulbert, a colored man, who dropped dead in the gallery of the Lyceum theater, on Central avenue, during the exhibition of a particularly exciting picture. The coroner's examination developed the fact that the death was due to heart failure, brough on, presumably, by excitement.

The repairing of the Scenic theater, at Ironton, O., the floor of which collapsed recently for some unknown cause, has been completed, the hole made by the accident being filled with concrete, supported by pillars of the same material, so that it is now practically impossible for a similar fall to occur.

The Victoria airdome, in Walnut Hills, Cincinnati, which is no longer an airdome since the cool weather began, save on pleasant evenings, had adopted the plan of having two bargain evenings a week, Mondays and Thursdays being selected for this purpose. On these evenings the price of admission is reduced from ten to five cents for adults. The plan has worked remarkably well in bringing attendance above the former marks for these evenings, and will probably be continued all winter. Large houses are the rule at the Victoria nowadays, however, especially on Saturdays and Sundays.

The Moving Film Advertiser Co. has been organized at Cleveland, O., with a capital stock of $10,000, for the purpose of handling motion-picture advertising work. Those interested are C. Stockton, R. W. Spring, R. G. Dodge, Margaret Hill and J. O. Brooks.

The church of St. Ann's, at Youngstown, O., is one of the latest to join the ranks of those showing motion pictures to their people as educational and appropriate entertainment. A production of "Joan of Arc" was among the pictures shown on Sunday afternoon and evening, while comedy numbers of a high order were also offered.

The Lyric, of Piqua, O., has adopted an unusual business-building stunt, establishing the custom of offering an occasional ladies' night, on which ladies are admitted free of charge. The plan has worked well, of course, resulting in packed houses on the evenings selected, and also helping out the attendance on other nights, as it serves to make "picture fans" and thus keep them coming.

The management of the La Max theater, at Wilmington, O., is one of those following the wise and profitable policy of anouncing its full week's program in advance through the papers, thus enabling its patrons to note coming attractions and attend accordingly, instead of relying upon their dropping in by chance. Enough details of each production are given to enable readers to know what to expect, and results have been such as to justify the cost of the space used abundantly.

The Parsons & Hendricks Amusement Co., recently organized at Hendricks, W. Va., is planning the construction of one or more motion picture houses in that part of the state. The company has a capital stock of $1,000.

CASEY.

KENTUCKY

CONDITIONS in the moving picture business of Louisville have never been better, according to authorities in the business. A number of high-class feature productions have been shown at the local houses during the past few weeks and every one is making money. Although the early part of the summer was extremely hot, August and September were two of the coolest months ever known for that time of year in Louisville, and the local playhouses have been cool and comfortable. It was so cool in the city during the last ten days of September that the office buildings were compelled to supply heat, which is the first time such a thing ever happened before October 1.

Lee Goldberg, manager of the Mary Anderson theater, Louisville, which is now showing motion pictures exclusively, has dropped the admission price at his matinee shows to ten cents and placed the sale for the night exhibitions at ten and twenty cents.

Edward Abele, in the big Lasky production, "The Making of Bobby Burnit," proved a great success at the Majestic theater, where the films were shown September 24 to 26. This house is having eight shows daily just now, and is offering nothing but high-class feature productions, which are going very well. It was almost impossible to seat the big Saturday night crowds at the "Bobby Burnitt" show.

Manager D. Levenson, of the Novelty theater, Louisville, was very much put out last week when a section of a big serial which he is running failed to show up in time. Heavy advertising had been done, and good crowds were coming weekly to see the serial. No good feature was to be obtained, and the pictures from the day before had to be run after a permit had been granted by the leasing company. Over fifty dollars' worth of tickets had to be returned to patrons who had seen the film the day before. No cash was turned back, but tickets were, which amounted to the same thing. The films finally reached the city at 6 o'clock in the evening. The delay was charged to one of the messenger boys of the film concern. This sort of thing has happened several times in the past few months, and according to Mr. Levenson the producers of serial films will have to make better arrangements for prompt delivery if they wish to be successful with their productions.

J. J. Musselman, manager of the Clifton theater, has given up his position to reopen the Arcadia Dance Hall, at Fourth and Broadway, which will shortly have a motion picture house under its roof.

Maggard-Bradley, Inc., of Morehead, Ky., are now placing in large quantities their new projecting machine, which is made especially for commercial and entertainment work. The whole machine weighs twenty-five pounds and is fitted in a hand-carrying case. Carpenter & Johnson, of Louisville, camera men and entertainment exhibitors, recently purchased one of the "Cosmograph" model 14, type A machines, with which they are very well satisfied. The boys have taken the local agency for the machine, and have disposed of several.

J. J. Hebbert, who had about closed a deal for the Jefferson theater, of Jeffersonville, Ind., gave up the deal at the last moment because of some unexpected developments regarding the old fixtures of the house. He purchased a new Studebaker car in place of a show house, and is well satisfied with the deal, as he now plans to solicit film service for the Warner Company with the car.

At a directors' meeting of the Fourth Avenue Amusement Company, held last week, it was decided to christen its new show house the "Alamo." A number of names were suggested, but after a process of elimination the latter name was chosen. The contractors have been making rapid progress during the past three weeks, and the house will be ready to be opened November 1 unless some unforeseen obstacle presents itself.

The Thoroughbred Film Corporation was recently incorporated in Louisville for $50,000. The stock is divided into shares of $10 each. It is the intention of the concern to manufacture films and other articles for motion picture shows. The indebtedness is unlimited. The incorporators are: D. W. Boner, five shares; Harry Plock and J. Reginald Clements, three shares each. At present the organizers are selling stock and plan to start manufacturing in the near future.

The Vaudo Amusement Company, of Louisville, recently filed amended articles of incorporation, increasing its capital stock from $1,500 to $5,000.

The Guernee Amusement Company, of Louisville, recently leased the Ada Meade theater from the Lexington Theater Company, of Lexington, Ky., and is operating Keith vaudeville and pictures.

The Kentucky State Board of Agriculture engaged the Industrial Moving Picture Company, of Chicago, to take moving pictures of the Kentucky State Fair, which was held in Louisville recently. These pictures will be exhibited all over the state and at the country fairs next season. A number of the principal events were filmed by J. Rice Eiple, director for the industrial company. About 1,000 feet of film was used on a good roads meeting, and the prize winners at the dog, horse, cattle and poultry exhibits were also shown.

The Northcutt Mercantile Company, of Cynthiana, Ky., has made an arrangement with Rohs' Opera House, whereby a free ticket of admission to the motion picture show is given away with every pair of ladies' or children's shoes purchased during the fall season. The idea is an unusually good one and is making money for both concerns.

Bids were recently advertised for remodeling the Capital theater and City Hall building at Frankfort, Ky. The theater building is owned by the city and all bids had to be addressed to City Clerk W. S. Rossen, who is also chairman of the hall committee. L. L. Oberwarth was the architect.

G. D. CRAIN, JR.

TENNESSEE

IN spite of poor marketing conditions for the vast crop of cotton in Memphis and other Tennessee cities which depend almost entirely on the cotton business, the motion picture industry is going right ahead and business is good. Practically the whole of the South is suffering on account of the European war, which has killed the exportations of cotton, but the moving picture house is something that has come to stay, and the low prices charged for admission draw good crowds where regular plays or vaudeville would fail.

A new motion picture theater, to be known as the Alcazar, is nearing completion in Chattanooga. The new show house is located on Market street and the company which formerly operated the Lyric theater will be in charge of the new house. The house was expected to open during the week of September 21, but several delays were encountered and the opening had to be postponed. The name Alcazar, which means the theater beautiful, has in no way been misapplied in naming this house, as it is handsome throughout. Lawrence Smith, who organized the Lyric Company and managed the old house, will not be manager when the new one is opened. Arthur S. Dickinson will succeed him. A contract has been signed with the Paramount Film Company for its releases and they will be shown.

That Chattanooga people will be given the preference as far as possible by the Photoplay Library Corporation was recently evidenced when announcement was made that Walter M. Cline, formerly staff photographer for the News, would be one of the cameramen of the company. The moving picture business is not a new one for for Mr. Cline. One of the first films made by the Photoplay Library Corporation will be for Chattanooga and East Tennessee exhibition only, and will consist entirely of Chattanooga scenes. Byron Parl, managing director of the company, who recently returned to Chattanooga, said that his company would produce a film for the purpose of giving the Chattanooga people a practical demonstration of the company's work. The exact plot of the film has not yet been decided upon, but it will have enough to be interesting, and will show some of the prettiest natural scenes near the city, as well as streets, office buildings and manufacturing plants. It has been sugested that

a session of the city commission be included in the film, but this is one of the details not yet taken up with the "city fathers." One of the city schools will be included if permission can be obtained from Commissioner Evans. Mr. Park says that this film will not be more than 1,000 feet and that it will not exploit any special interest. It will be shown at one or more of the local houses, and no attempt will be made to give it a large distribution. On account of the interest displayed by various towns throughout Eastern Kentucky and Tennessee about two years ago, when a proposed industrial film of Chattanooga was suggested, it is possible that the work of the Photoplay Corporation will be shown complimentarily throughout the section.

The electric lights on new white-way arch, leading from State street to the Columbia theater, in Bristol, Tenn., was recently turned on for the first time. This attractive arrangement adds materially to the lighting system of the immediate vicinity, and is highly comendatory to the progressive spirit of L. Morse, manager of the Columbia. The orchestra and band girls with Billy Clifford's attraction had the honor of formally turning on the lights.

Plans for a new motion picture theater, to be the first of a chain of five theaters to be erected in Memphis by the National Photoplay Theaters Company, of Memphis, have been prepared by Mahan & Broadwell, architects. Construction work on the first theater of the chain will start shortly. Messrs. Good, Jones and McMahon, members of the company's building committee, have not decided whether the first theater will be erected on Madison avenue or on Union avenue. Both lots are well out in the residence district. The first theater will be of fireproof construction and will cost about $10,000. It will have a glazed terra cotta front and will have a seating capacity of 500. The building will be equipped with a cooling and ventilating system, operated by fans and a refrigeration plant in the basement. A vaudeville stage will also be provided. The building will be built on the modified Spanish mission style.

R. M. Shaw, president of the Tennessee Industrial Film Company, of Knoxville, has advertised for bids on various materials for construction of a new building to cost $8,000. Special attention will be given to the skylight features and the lighting equipment.

A plan was recently broached to the City Commission of Nashville by S. I. Connor, representing the Bon Ton Film Company, which for some time past has been taking pictures for the Tennessee exhibits at the San Francisco Exposition, for defraying the expenses of "filming" the schools and school children of Nashville. He proposed that medals be made up with the seal of Tennessee on one side and the seal of the Panama-Pacific Exposition on the other side, and that they be sold to the school children of Nashville at about fifty cents. In this way he thought the city could avoid the necessity of paying for the pictures out of the municipal treasury. The Commissioners thought well of the proposal, and it is probable that it will be adopted. Mr. Connor said that he would shortly reach picture taking in the city hall. It is his intention to make a clean sweep, including in his films glimpses of all of the Commissioners at work in their offices, the Commissioners in meeting, the working forces of all of the municipal departments, the City Tax Assessor in the heat of an argument with some aggrieved taxpayer and other characteristic city hall scenes. GEORGE.

ILLINOIS

BUSINESS for the Springfield houses during the Illinois State Fair was not up to the standard of former years. This is partly accounted for by the smaller crowds at the exposition this year and partly by the fact that local patronage was, in most cases, cut off on account of increased prices. The usual protests were made and the usual statements made by city officials that they were powerless to prevent an increase in prices. The correspondent of the Moving Picture World heard that the Princess, a ten cent house ,did not raise its prices. The Princess made a bid for the out-of-town patronage. It made the statement that it was opened since the last state fair, which coupled with the announcement that regular prices would prevail, was significant. Parcels were checked free. All but one of the Springfield houses which were running serials postponed them in order to grab a part of the transient trade. For years past it has been the custom during fair week to "get money" and as a rule the business has been conducted more on the plane of street carnival shows than as legitimate value-giving photoplay theaters. Shows were speeded up until the screen looked ridiculous, but the idea was to get the crowds out to make way for those constantly coaxed in by the bally-hoos. A show that will give value in fair time is bound to make a lot of permanent friends.

Moving pictures of the Labor Day parade at Davenport, Ia., were shown at the Mirror theater, in Moline, the sister city of Davenport.

The films of the centennial celebration parade and bridge which were made at Belleville were given their premier showing at the Washington theater in that city.

F. A. Pelley, of Pelley, Fitzpatrick & McElroy, owners of the circuit which includes the Barrison theater at Waukegan, has been managing that house, while E. J. Miller has been at Benton Harbor, Mich., supervising the construction of the new vaudeville and picture house which the syndicate will open there. Miller has watched the construction and helped open six houses for the firm and is familiar with its pattern.

The Globe theater introduced the moving picture cameraman to Sullivan. The management had a reel made which is to be shown soon at the Globe.

Francis M. Cunningham, an evangelist proclaiming the glories of Zion City, is using moving pictures of the unusual rites observed by Wilbur Glenn Voliva's followers at Zion City. He has been holding services at Glasford, Kingston and other mining towns in the vicinity of Peoria.

The Litchfield News-Herald, which is carrying the story of "Lucille Love" while the film is run at the Royal theater, had one of the most striking advertisements used for the serial by any Illinois theater. It ran across the tops of two pages, an unusual and painstaking practice for a small city paper.

The Barrison theater at Waukegan gave a special program for a number of visiting postmasters and their employees, who were holding a convention in the city.

The Village Board at Milan has granted a license to Fred O. Slenker to conduct a moving picture show.

Dreamland theater at Roodhouse tried the stunt of having a man with a camera take pictures of local residents and then showing the pictures that night.

The Grand theater at Aurora has been leased by Allman & Colby, who operate moving picture houses at St. Charles, Batavia and elsewhere, and the end of the "legitimate" era for the Grand is near. The change in management was slated for October 1. Peter Allman will be in charge of the house. L. A. Constantine has been manager.

The Village Board at Milan has ordered an ordinance drawn which will govern the operation of moving picture theaters.

Lawrence Watkins, who recently opened the Elite theater at Petersburg, has added Watkin's orchestra as a musical feature.

The moving picture theater which has been conducted in the Foreman Building at Barrington has been discontinued because of lack of patronage and the equipment has been removed.

Moving picture shows will be given in the opera house at Maquon three nights each week this winter.

The Gem theater at Altamont was given over September 28 to a free moving picture show under the auspices of the Illinois State Pure Food Commission.

George Arends of Melvin contemplates erecting a new moving picture theater at that place.

Theatrical performances have been ended at the Airdome operated in Weldon by Holcomb & Bogardus. Holcomb will operate a moving picture show in Weldon this winter.

The Midget theater, Manager Schneider, has been opened at Metamora.

The Chicago Herald movies' cameraman was at Galesburg and caught Theodore Roosevelt on one of his important Illinois engagements. The Gaiety at Galesburg has been showing the Herald movies and thereby got a local picture.

Charles A. Conley has sold the Majestic theater at La Salle to W. H. Taylor of Peoria and has returned to Monmouth.

Arthur Pierson and Otto Bryant have opened a moving picture show at Radin and will give an exhibition every Saturday night.

Carl Malone of the Grand theater at Robinson has purchased a moving picture camera and has been making local films, as well as visiting the surrounding towns. These pictures will be shown first at the Grand. Later the neighboring towns will use them.

The Ouatoga theater at Upper Alton has been given over to the "Creation" pictures of the I. B. S. A.

The Ideal theater in the east end of Princeton is reported to have changed hands.

The Pythian theater at Marshall is now giving five reels of pictures for five cents.

Scott's theater at Jacksonville tried the plan of showing 100 different pictures of Jacksonville people on the screen each night for two or three nights.

The Capitol theater on East Washington street in Springfield recently offered its patrons the Electrophone Talking Pictures.

A reel of local pictures, which took the patrons through a big shoe factory in Dixon, was shown by the Family theater in that city.

"The moving picture theater manager who permits whistling to go on in his house will soon find the better class of women and elderly men avoiding attending that particular place of entertainment. There is nothing that 'gets' the average person as to hear shrill whistles coming from various parts of the house," says the Waukegan Sun.

In order to get a crowd out to hear Raymond Robins, Progressive candidate for United States Senator from Illinois, the committee on arrangements at Belleville gave a free moving picture show at the Lyric theater, where the meeting was held.

James W. Bennett has leased the Rose opera house at Lacon for the coming season.

David Mitchell, who for six years was in the moving picture business at Farmer City, has reopened the old Star theater at 210 East Main street in Clinton under the name of the Scenic.

The Princess theater at Mt. Carroll has inaugurated Saturday matinees for school children. Children under fourteen years of age are admitted for three cents.

A moving picture show has been opened in the hall at Penfield.

The Air Dome moving picture theater at Riverside Park, McHenry, has been torn down. The moving picture shows are now given at the Central Opera House.

"A moving picture theater for the poorer class," is the rumored policy of a house to be opened in what is known as the "old iron steps building" on East Main street in Urbana. It seems that not all patronage is welcomed in other houses, but in the new one "the color line will not be drawn and overalls will be more aceptable than spike tails. The colored population has no place to see the movies and the lowly whites who disdain ablutions are similarly inconvenienced."

Charles Lurgio, who has been operator at the Rose theater in Minonk since its opening, has resigned and gone to Chicago. He is succeeded by Samuel Knight.

Milford Goodrich has opened a moving picture show at Thawville.

Mistakes in the shipping departments of the exchanges are causing all kinds of trouble for the small city managers who are running the serials. These errors are more numeous than seems warranted. The smaller city patrons take the continued stories more eagerly than in the metropolitan theaters and when an emergency program is thrown on the screen are disappointed. And it is not always that a manager is able to announce to his patrons before they enter the house that the proper installment of the serial has gone astray. Last week one manager found he was showing the twelfth episode of a serial instead of the eleventh. Another got his reel case, found the reel marked as a part of the serial, but when it was projected to a crowded house it was part of the regular service. Both were busy for two days explaining how it happened, making public apologies.

Manager Glen Reynolds of the Princess theater at De Kalb has decided to give the Renfax Musical motion pictures a try-out.

Films of the Labor Day parade at Peoria were shown at the Duchess theater in that city.

The Illinois State Journal is making the claim that it is the moving picture paper of Springfield. Three out of four dailies in Springfield are well patronized by the exhibitors. Springfield was one of the first towns in which the photoplay theaters were advertised and the use of newspaper space has been persistent for years but seldom spectacular.

F. C. Mayberry of Hannibal, Mo., who took some snapshots around Carrollton for use on the screen at the Royal theater there, arrived in town on a busy election day and got plenty of subjects.

The Kunz Opera House at Pinckneyville has been leased by W. R. Drummonds of Anna, who has overhauled the house. The new management announces theatrical attractions and musical comedies, but it is doubtful if Pinckneyville will thrive on a steady diet of these shows.

The Acme Theaters Company of Chicago has been incorporated with a capital stock of $10,000 to do a moving picture theater and amusement business. The incorporators are Richard H. Hollen, John A. Massen and M. H. Forner.

The Werner Theater at Peru was dark one night owing to the death of Henry Werner. Mr. Werner was interested in the house and the show was closed out of respect to his memory.

Women of the Presbyterian church at Tuscola gave a special show of the feature "Samson" at the Airdome at that place.

A. B. Campbell of Hardin has purchased moving picture equipment and will operate a show in the town hall at that place.

The Lyric Theater on Seventh street in East Moline has been taken over by Grant Fair of that city, who has had the house overhauled. He will personally manage it as a moving pictuer theater.

"The Price of Human Lives," the anti-tuberculosis film, will be shown in one of the Quincy houses this fall as a part of a local movement to secure a sanitarium for those afflicted with phthisis.

A "Ladies' Gift Day" was a recent stunt at the Majestic Theater at Bloomington. Every lady who attended the matinee was given a cook book, a can of baking powder and a box of face powder. A set of chinaware also was given away. A baking powder company and a toilet preparation firm paid the freight.

(Continued on page 378.)

Calendar of Licensed Releases

Current Releases

MONDAY, OCTOBER 12, 1914.

BIOGRAPH—The Guiding Fate (Drama).
EDISON—Buster Brown's Education (Comedy).
—George Washington Jones (Comedy).
ESSANAY—Sweedie Learns to Swim (Comedy).
KALEM—The Girl and the Stowaway (Special—Two parts—Comedy).
LUBIN—The Beloved Adventurer, No. 5, "The Girl from the West" (Drama).
PATHE—Pathe's Daily News, No. 67, 1914 (News).
SELIG—The Dream Girl (Special—Two parts—Drama).
—Hearst-Selig News Pictorial, No. 65 (News).
VITAGRAPH—Midst Woodland Shadows (Drama).

TUESDAY, OCTOBER 13, 1914.

BIOGRAPH—The Iron Master (Special—Two parts—Drama).
CINES—On the Battle Line (Special—Two parts—Drama).
COLUMBUS—Why Skunkville Went Dry (Comedy).
EDISON—The Letter That Never Came Out (Drama).
ESSANAY—Through Eyes of Love (Drama).
KALEM—Percy Pimpernickel—Soubrette (Comedy).
LUBIN—Swami Sam (Comedy).
—Neighborly Neighbors (Comedy).
SELIG—The Mexican (Drama).
VITAGRAPH—Mareea, the Foster Mother (Special—Two parts—Drama).

WEDNESDAY, OCTOBER 14, 1914.

EDISON—Andy and the Redskins (Eleventh of the "Andy" Series) (Comedy).
ESSANAY—The Fable of "The Author and the Dear Public and the Plate of Mush (Comedy).
KALEM—Seed and the Harvest (Special—Two parts—Drama).
LUBIN—The Bond of Womanhood (Special—Two parts—Drama).
PATHE—Pathe's Daily News, No. 68, 1914 (News).
SELIG—The Mysterious Beauty (Comedy—Drama).
VITAGRAPH—The Peacemaker (Comedy).

THURSDAY, OCTOBER 15, 1914.

BIOGRAPH—The First Law (Drama).
ESSANAY—Snakeville's Peacemaker (Comedy).
LUBIN—The Imposter (Special—Two parts—Drama).
SELIG—Hearst-Selig News Pictorial, No. 66 (News).
VITAGRAPH—His Dominant Passion (Drama).

FRIDAY, OCTOBER 16, 1914.

BIOGRAPH—Peg o' the Wild-Wood (Drama).
EDISON—On the Isle of Sarne (Special—Two parts—Comedy—Drama).
ESSANAY—The Other Man (Special—Two parts—Drama).
KALEM—Si's Wonderful Mineral Spring (Comedy).
LUBIN—The Long Lane (Drama).
SELIG—The Man-Hater (Comedy).
VITAGRAPH—Fatty's Sweetheart (Comedy).

SATURDAY, OCTOBER 17, 1914.

BIOGRAPH—Meeting Mr. Jones (Comedy).
—Our Home-Made Army (Comedy).
EDISON—The Case of the Vanished Bonds (Drama).
ESSANAY—Broncho Billy Rewarded (Drama).
KALEM—From Peril to Peril (Drama).
LUBIN—The Smuggler's Daughter (Comedy).
SELIG—The Woman of It (Drama).
VITAGRAPH—The Girl in the Case (Special—Two parts—Drama).

Advance Releases

MONDAY, OCTOBER 19, 1914.

BIOGRAPH—A Soldier Boy (Drama).
EDISON—The Adventure of the Smuggled Diamonds (Tenth of the "Octavius Amateur Detective" Series) (Drama).
ESSANAY—She Landed a Big One (Comedy).
KALEM—The Mad Mountaineer (Special—Two parts—Drama).
—Hesanut Buys an Auto (Comedy).
LUBIN—The Beloved Adventurer No. 6 (The Golden Hope) (Drama.
PATHE—Pathe's Daily News, No. 69, 1914 (News).
SELIG—The Blue Flame (Special—Two parts—Drama).
—Hearst-Selig News Pictorial, No. 67 (News).
VITAGRAPH—His Wedded Wife (Drama).

TUESDAY, OCTOBER 20, 1914.

BIOGRAPH—Martin Chuzzlewit (Special—Two parts—Drama).
CINES—(Title Not Reported).
COLUMBUS—Love Charm (Comedy).
EDISON—The Man in the Dark (Drama).
ESSANAY—Mother o' Dreams (Drama).
KALEM—A Wise Rube (Comedy).
LUBIN—Such a Mess (Comedy).
—Only Skin Deep (Comedy).
SELIG—Jimmy Hayes and Muriel (Drama).
VITAGRAPH—Anne of the Mines (Special—Two parts—Drama).

WEDNESDAY, OCTOBER 21, 1914.

EDISON—Two's Company (Comedy).
ESSANAY—The Fable of "The Long Range Lover and the Lallypalooze" (Comedy).
KALEM—The False Guardian (Special—Two parts—Drama).
LUBIN—The Hopeless Game (Special—Two parts—Drama).
PATHE—Pathe's Daily News, No. 70, 1914 (News).
SELIG—The Rajah's Vacation (Comedy).
VITAGRAPH—Under False Colors (Comedy).

THURSDAY, OCTOBER 22, 1914.

BIOGRAPH—They Called It "Baby" (Comedy).
—His Loving Spouse (Comedy).
ESSANAY—Slippery Slim, the Mortgage and Sophie (Comedy).
LUBIN—Her Mother Was a Lady (Special—Two parts—Drama).
SELIG—Hearst-Selig News Pictorial, No. 68 (News).
VITAGRAPH—The Mill of Life (Drama).

FRIDAY, OCTOBER 23, 1914.

BIOGRAPH—A Woman's Folly (Drama).
EDISON—Bootle's Baby (Special—Two parts—Drama).
ESSANAY—The Private Officer (Special—Two parts—Drama).
KALEM—Mickey Flynn's Escapade (Comedy).
LUBIN—The Girl in the Tenement (Drama).
SELIG—A Tonsorial Leopard Tamer (Comedy).
VITAGRAPH—A Costume Piece (Comedy).

SATURDAY, OCTOBER 24, 1914.

BIOGRAPH—The Broken Rose (Drama).
EDISON—Buster Brown's Uncle (Comedy).
—A Question of Clothes (Comedy).
ESSANAY—Broncho Billy—Favorite (Drama).
KALEM—The Demon of the Rails (Drama).
LUBIN—The Crooks (Comedy).
SELIG—The Tragedy That Lived (Drama).
VITAGRAPH—Goodbye Summer (Special—Two parts—Drama).

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Calendar of Quality Releases

A PROGRAM OF QUALITY

For Your

PROGRAM HEADLINERS

BIOGRAPH -- KLAW & ERLANGER

Three Reel Productions

For Each Tuesday

THE TWO REEL BIOGRAPH

For Each

Monday, Thursday, Friday, Saturday

A ONE REEL BIOGRAPH

BIOGRAPH QUALITY

Calendar of Independent Releases

Mutual Film Corporation

SUNDAY, OCTOBER 11, 1914.

KOMIC—Bill Spoils a Vacation (No. 8) (Comedy).
MAJESTIC—The Sands of Fate (Two parts—Drama).
THANHOUSER—The Rescue (Drama).

MONDAY, OCTOBER 12, 1914.

AMERICAN—Jail Birds (Two parts—Society—Drama).
KEYSTONE—The Anglers (Comedy).
RELIANCE—Our Mutual Girl, No. 39 (Topical).

TUESDAY, OCTOBER 13, 1914.

BEAUTY—Winsome Winnie (Comedy—Drama).
MAJESTIC—The Warning (Comedy—Drama).
THANHOUSER—The Diamond of Disaster (Two parts—Drama).

WEDNESDAY, OCTOBER 14, 1914.

AMERICAN—Down by the Sea (Drama).
BRONCHO—End of the Galley (Two parts—Drama).
RELIANCE—Bad Man Mason (Western—Drama).

THURSDAY, OCTOBER 15, 1914.

DOMINO—Jimmy (Two parts—Drama).
KEYSTONE—High Spots on Broadway (Comedy).
MUTUAL—Mutual Weekly No. 94 (News).

FRIDAY, OCTOBER 16, 1914.

KAY-BEE—The Word of His People (Two parts—Drama).
PRINCESS—The Touch of a Little Hand (Drama).
MAJESTIC—Back to the Kitchen (Comedy—Drama).

SATURDAY, OCTOBER 17, 1914.

KEYSTONE—Zipp, the Dodger (Comedy).
RELIANCE—The Revenue Officer's Deputy (Two parts—Western—Drama).
ROYAL—The Black Hand (Comedy).

SUNDAY, OCTOBER 18, 1914.

KOMIC—Dizzy Joe's Career (Comedy).
MAJESTIC—For Her Father's Sins (Two parts—Drama).
THANHOUSER—Left in the Train (Comedy-Drama).

MONDAY, OCTOBER 19, 1914.

AMERICAN—Daylight (Two parts—Drama).
KEYSTONE—Dash, Love and Splash (Comedy).
—Santa Catalina Islands (Scenic).
RELIANCE—Our Mutual Girl No. 40 (Topical).

TUESDAY, OCTOBER 20, 1914.

BEAUTY—Dad and the Girls (Comedy).
MAJESTIC—Environment (Drama).
THANHOUSER—Old Jackson's Girl (Two parts—Drama).

WEDNESDAY, OCTOBER 21, 1914.

AMERICAN—In the Open (Drama).
BRONCHO—Shorty and Sherlock Holmes (Two parts—Comedy—Drama).
RELIANCE—Out of the Deputy's Hands (Drama).

THURSDAY, OCTOBER 22, 1914.

DOMINO—The Power of the Angelus—Two parts—Drama).
KEYSTONE—(Title Net Yet Announced).
MUTUAL—Mutual Weekly No. 95 (News).

FRIDAY, OCTOBER 23, 1914.

AMERICAN—The Final Impulse (Drama).
KAY-BEE—The Spark Eternal (Two parts—Drama).
PRINCESS—The Face at the Window (Drama).

SATURDAY, OCTOBER 24, 1914.

KEYSTONE—(Title Not Yet Announced).
RELIANCE—The Blotted Page (Two parts—Drama).
ROYAL—Harold's Toupee (Comedy).

Universal Film Mfg. Co.

SUNDAY, OCTOBER 11, 1914.

ECLAIR—Cupid Victor (Comedy).
FRONTIER—Dolly's Deliverance (Drama).
REX—Virtue Its Own Reward (Two parts—Drama).

MONDAY, OCTOBER 12, 1914.

IMP—Mary's Convert (Drama).
STERLING—The Close Call (Juvenile—Comedy).
VICTOR—His Father's Son (Two parts—Drama).

TUESDAY, OCTOBER 13, 1914.

CRYSTAL—Oh, You Gypsy Girl (Comedy).
—Some Collectors (Comedy).
GOLD SEAL—Trey o' Hearts, Episode No. 11, "The Painted Hills" (Two parts—Drama).
UNIVERSAL IKE—Mary Green's Husband (Comedy).
—An Education Picture on Same Reel.

WEDNESDAY, OCTOBER 14, 1914.

ANIMATED WEEKLY—Number 136 (News).
ECLAIR—The Squatter (Three parts—Western—Drama).
JOKER—On Again Off Again, Finnigan (Comedy).
NESTOR—(No Release This Week).

THURSDAY, OCTOBER 15, 1914.

IMP—The Futility of Revenge (Two parts—Drama).
REX—Her Life's Story (Drama).
STERLING—Heinie's Outing (Comedy).

FRIDAY, OCTOBER 16, 1914.

NESTOR—The Way of Life (Drama).
POWERS—The Padrone's Ward (Two parts—Drama).
VICTOR—The Funny Mr. Dingle (Comedy).

SATURDAY, OCTOBER 17, 1914.

"101" BISON—Monsieur Bluebeard (Two parts—Drama).
JOKER—Across the Court (Comedy).

SUNDAY, OCTOBER 18, 1914.

ECLAIR—The Quarrel (Western-Drama).
FRONTIER—In the Hollow of an Oak (Drama).
REX—Kid Regan's Hands (Two parts—Drama).

MONDAY, OCTOBER 19, 1914.

IMP—Country Innocence (Two parts—Drama).
STERLING—Carmen's Wash Day (Juvenile—Comedy).
VICTOR—Rice Industry in U. S. (Educational).

TUESDAY, OCTOBER 20, 1914.

CRYSTAL—Vivian's Transformation (Comedy).
GOLD SEAL—The Trey O' Hearts, Episode 12 "The Mirage" (Two parts—Drama).
NESTOR—The Nihilists (Political Drama).

WEDNESDAY, OCTOBER 21, 1914.

ANIMATED WEEKLY—Number 137 (News).
ECLAIR—The Violinist (Two parts—Society—Drama).
JOKER—The Countless Count (Comedy).

THURSDAY, OCTOBER 22, 1914.

IMP—Universal Boy in "The Gates of Liberty (Juvenile—Drama).
REX—"Olaf Erickson—Boss" (Two parts—Drama).
STERLING—Secret Service Snitz (Comedy).

FRIDAY, OCTOBER 23, 1914.

NESTOR—Cupid Pulls a Tooth (Comedy).
POWERS—Suspended Sentence (Juvenile—Comedy—Dr.).
VICTOR—The Bride of Marble Head (Two parts—Drama).

SATURDAY, OCTOBER 24, 1914.

FRONTIER—The Scarecrow's Secret (Drama).
"101" BISON—My Lady Raffles in "The Mysterious Hand" (Three parts—Drama).
JOKER—No Release this week.

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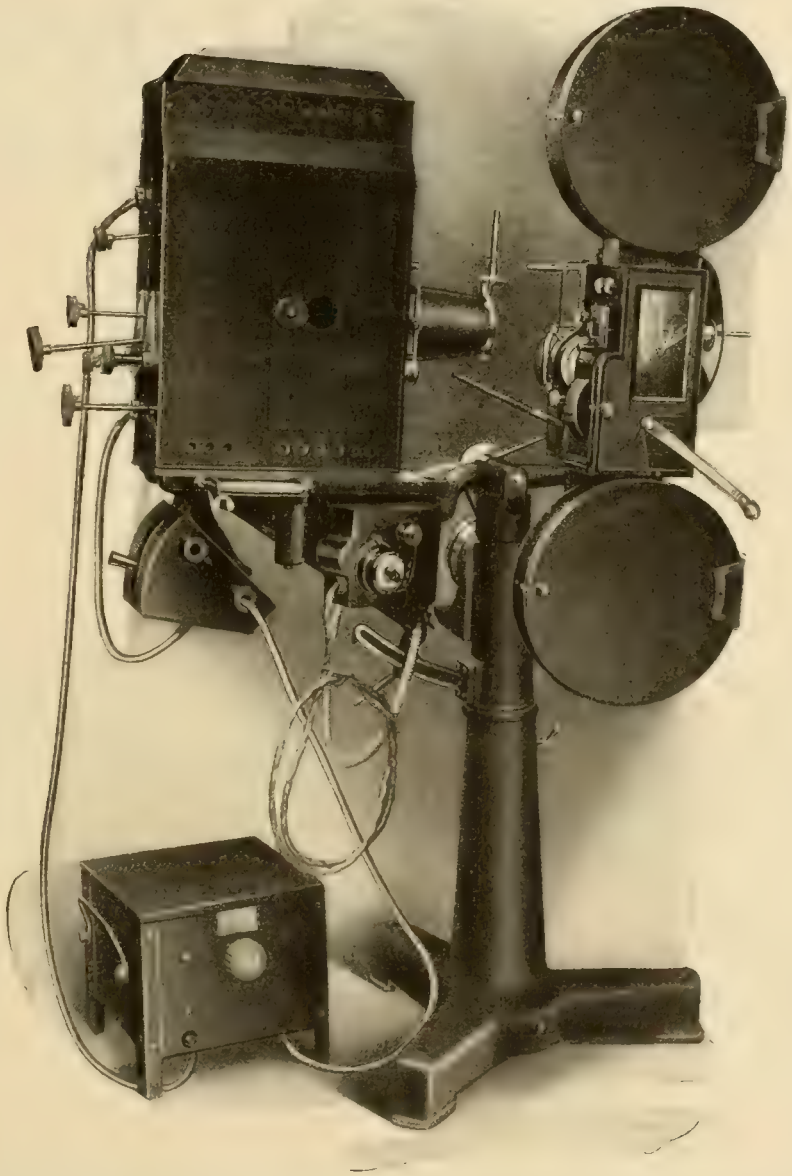

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JESSE L.
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Paramount

RELEASES FOR FIRST THREE MONTHS

Date	Maker	Play	Star
Monday, Aug. 31	Famous Players	"Lost Paradise"	H. B. Warner

SEPTEMBER

Thursday, Sept. 3	Bosworth	"Odyssey of the North"	Bosworth
Monday, 7	Lasky	"Virginian"	Dustin Farnum
Thursday, 10	Famous Players	"Unwelcome Mrs. Hatch"	Henrietta Crosman
Monday, 14	Bosworth	"Burning Daylight"	Bosworth
Thursday, 17	Lasky	"Bobby Burnit"	Edward Abeles
Monday 21	Famous Players	"Such a Little Queen"	Mary Pickford
Thursday 24	Deutsche Bi'sc'pe Co	"William Tell"	Karl Kienlechner
Monday, 28	Oz Film Co.	"Patchwork Girl of Oz"	Couderc

OCTOBER

Thursday, Oct. 1	Bosworth	"Pursuit of Phantom"	Bosworth
Monday, 5	Famous Players	"Marta of the Lowlands"	Bertha Kalich
Thursday, 8	Thomas H. Ince	"The Typhoon"	Sessue Hayakawa
Monday, 12	Lasky	"Where the Trail Divides"	Robert Edeson
Thursday, 15	Famous Players	"Wildflower"	Marguerite Clark
Monday, 19	Bosworth	"The Hypocrite"	Smalleys
Thursday, 22	Lasky	"What's His Name"	M. Figman & L. Robertson
Monday, 26	Famous Players	"County Chairman"	Maclyn Arbuckle
Thursday, 29	Famous Players	"His Last Dollar"	David Higgins

NOVEMBER

Monday, Nov. 2	Famous Players	"Behind the Scenes"	Mary Pickford
Thursday, 5	Lasky	"Ready Money"	Edward Abeles
Monday, 9	Famous Players	"Man from Mexico"	John Barrymore
Thursday, 12	Famous Players	"The Straight Road"	Gladys Hanson
Monday, 16	Lasky	"The Rose of the Rancho"	Bessie Bariscale
Thursday, 19	Lasky	"The Ring Master"	Theodore Roberts
Monday, 23	Bosworth	"Chechako"	Bosworth
Thursday, 26	Famous Players	"Aristocracy"	Tyrone Power
Monday, 30	Famous Players	"Mrs. Black Is Back"	May Irwin

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Pictures

RELEASES FOR SECOND THREE MONTHS

DECEMBER

Date	Maker	Play	Star
Thursday, Dec. 3	Open		
Monday, 7	Lasky	"Ghost Breakers"	H. B. Warner
Thursday, 10	Open		
Monday, 14	Lasky-Liebler Co.	"The Man from Home"	Chas. Richman
Thursday, 17	Smalleys	"False Colors	Lois Weber
Monday, 21	Famous Players	"Step Sisters"	Mary Pickford
Thursday, 24	Lasky-Liebler Co.	"Cameo Kirby"	Dustin Farnum
Monday, 28	Famous Players	"Sold"	Pauline Frederick
Thursday, 31	Famous Players	"The Million"	Edward Abeles

JANUARY

Monday, Jan. 4	Lasky-Belasco	"Governor's Lady"	
Thursday, 7	Famous Players	"The Conspiracy"	John Emerson
Monday, 11	Lasky-Belasco	"Girl of the Golden West"	All Star Cast
Thursday, 14	Smalleys	"Aurora Leigh"	Lois Weber
Monday, 18	Famous Players	"The Crucible"	Marguerite Clark
Thursday, 21	Lasky	"The Goose Girl"	
Monday, 25	Famous Players	"The Dancing Girl"	Florence Reed
Thursday, 28	Lasky-Liebler Co.	"Merely Mary Ann"	

FEBRUARY

Monday, Feb. 1	Famous Players	"Mistress Nell"	Mary Pickford
Thursday, 4	Famous Players	"The Love Route"	Hazel Dawn
Monday, 8	Famous Players	"Her Triumph"	Gaby Deslys
Thursday, 11	Bosw'th-Van Loan	"Little Sunset"	
Monday, 15	Lasky-Belasco	"The Warrens of Virginia"	
Thursday, 18	Lasky	"The Country Boy"	
Monday, 22	Famous Players	"The Sign of the Cross"	Wm. Farnum
Thursday, 25	Famous Players	"The Commanding Officer"	Julian L'Estrange
Monday, March 1	Lasky-Belasco	"The Woman"	

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OR INFORMATION

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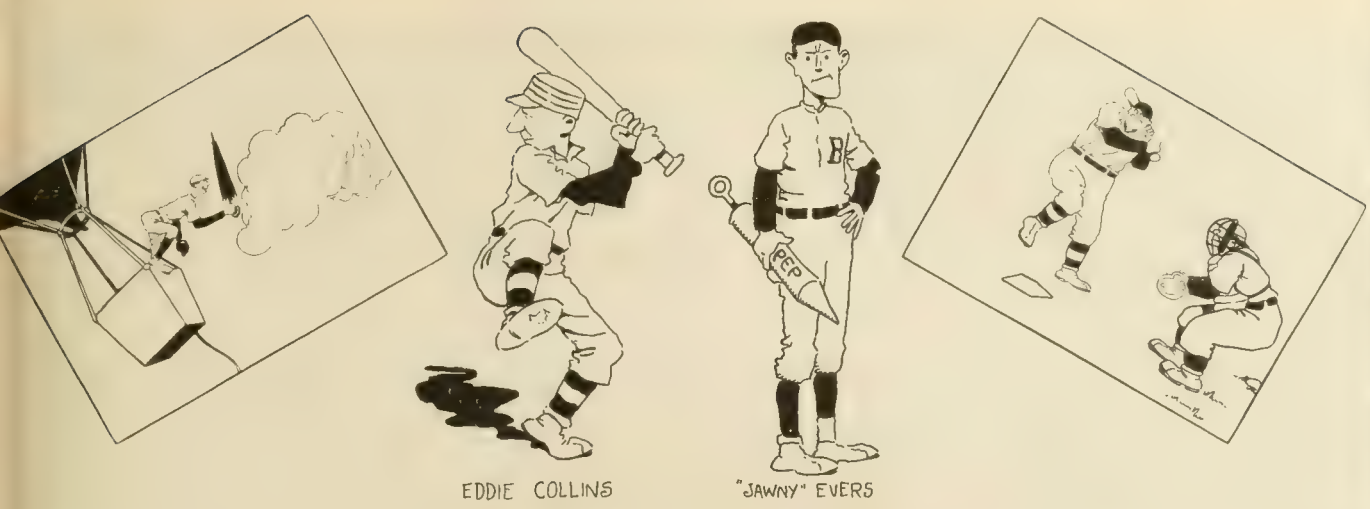
Historical Feature Film Co.

105 WEST MONROE ST., CHICAGO



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Denver, Colo.
Des Moines, Iowa
Detroit, Mich.
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Kansas City, Mo.
London, Eng.
Los Angeles, Cal.
Louisville, Ky.
Minneapolis, Minn.
Montreal, Can.
Nashville, Tenn.
Newark, N. J.
New Orleans, La.
New York City
Omaha, Neb.
Philadelphia, Pa.
Pittsburgh, Pa.
Portland, Me.
Portland, Ore.
San Antonio, Texas
San Francisco, Cal.
St. Louis, Mo.
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SPECIAL

The Adventures *of* Kitty Cobb

James Montgomery Flagg's masterpiece in a great four-part feature. The hit of the year. Write for booking.

WARNER'S FEATURES, Inc., New York

The inimitable Dot Farley in the great comedy-drama

FALSE PRIDE HAS A FALL

Three thousand feet of smiles and tears and romance. A frolicsome country girl goes to a finishing school, with mirthful results. She gets hazed—nearly drowned — rescued — married. And just when she's puffed up with pride she gets a jolt that brings about a delightful climax.

The most enjoyable comedy-drama ever produced, with a tremendous amount of action crowded into a trio of reels. Write for information about this big feature. There are 42 Warner's exchanges located in all parts of the United States and Canada. Address the one nearest you.

WARNER'S FEATURES, Inc., New York

THE

ALCO FILM

CORPORATION

PROVES ITS FORMER ASSERTIONS BY ANNOUNCING THE

POSITIVE RELEASE DATES

Of a List of Stars and Photo Plays That is a Revelation in Motion Pictures

NOW EXHIBITING

THE STAGE'S GREATEST DRAMATIC STAR

MISS ETHEL BARRYMORE in "THE NIGHTINGALE"

A FIVE PART PHOTO PLAY BY AUGUSTUS THOMAS

THE EMINENT IRISH CHARACTER ACTOR

ANDREW MACK in "THE RAGGED EARL"

RELEASE DATE OCTOBER 12th

A REAL FEATURE

The Popular Plays and Players Co. Presents The Powerful Dramatic Actor

JACOB P. ADLER

In the Romantic and Adventurous Story of

MICHAEL STROGOFF

TO BE RELEASED OCTOBER 19

THE TRUE RURAL CLASSIC

All Star Feature Corporation Presents

SHORE ACRES

With CHARLES A. STEVENSON as "NAT" in

JAMES A. HERNE'S MASTERPIECE

TO BE RELEASED OCTOBER 26

A VERITABLE LIST OF STARS IN PLAYS THAT ARE MONEY MAGNETS

November	2	BEATRIZ MICHELENA, in SALOMY JANE
"	9	THOMAS JEFFERSON, in RIP VAN WINKLE
"	16	DIGBY BELL, in THE EDUCATION OF MR. PIPP
"	23	B. A. ROLFE'S PRODUCTION of SATAN SANDERSON
"	30	BEATRIZ MICHELENA, Supported by Blanche Chapman, in MRS. WIGGS OF THE CABBAGE PATCH
December	7	MASTER GERALD ROYSTON, in LITTLE LORD FAUNTLEROY
"	14	WILLIAM FAVERSHAM, in THE WORLD
"	21	MRS. LESLIE CARTER, in THE HEART OF MARYLAND
"	28	LILLIAN RUSSELL, in WILDFIRE
January	4	BEATRIZ MICHELENA, in MIGNON

WITH A SEQUENCE OF ASTONISHING LEGITIMATE SUCCESSES

DEEP PURPLE
ALIAS JIMMY VALENTINE
SALVATION NELL
THE RENEGADE
YORK STATE FOLKS
THE PRICE SHE PAID

and WILLIAM H. CRANE in DAVID HARUM

EXHIBITORS!! SECURE BOOKINGS NOW!!

FROM OUR NEAREST EXCHANGE

Alco Film Corporation of New England, 162 Tremont Street, Boston, Mass.—**For Maine, New Hampshire, Vermont, Rhode Island, Massachusetts, Connecticut.**

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Alco Film Service (Sol Lesser), 234 Eddy Street, San Francisco, Cal. **For California, Nevada, Arizona.**

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Alco Film Service, 27 West Park St., Butte, Mont.

Alco Film Service, 710 Northwestern Bank Bldg., Portland, Ore.

Alco Film Corporation of Texas, 1902 Commerce, Dallas, Tex.

Alco Film Service, 1214 Third Ave., Seattle, Wash.

Alco Film Service, 911 Trent Ave., Spokane, Wash.

Alco Film Service, 607 Broad Street, Newark, N. J.

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ATSCO *RADIUM GOLD FIBRE SCREENS MAKE THE BEST PICTURES* *BETTER*

THE ALCO FILM CORPORATION

ALCO BUILDING

218 West 42d Street, NEW YORK

ALLIANCE PROGRAM

POSI
ANNOUN

The Great FAVORITE

"THE KEY TO

FROM THE BOOK BY

WITH CARLYLE BLACKWELL

WILL ABSOLUTELY BE RELEASED

WILL BE SHOWN IN HAMMERSTEIN'S BEAUTIFUL

"The Path Forbidden"

Released Oct. 19, POSITIVELY

Produced by the Excelsior Feature Film Co. in five reels. A superb production from the book by John B. Hymer, featuring

OCTAVIA HANDWORTH

"McVeagh of the South Seas"

Released Nov. 2

A smashing sensation, being a true story of the South Seas, from the book by H. D. Carey. The most wonderful ocean picture ever produced. A story of daring and action, abounding in strong situations. In five reels, by the Progressive Motion Picture Co., featuring Harry Carey.

Be Known By the Company You Keep

The Exchanges handling the Alliance Program comprise the most reliable renters in America, making it the most powerful distributing channel in the world. Pending publication of complete list, exhibitors desiring service can have the name of the exchange handling their territory by writing or wiring us.

ALLIANCE FILMS MANUFACTURER EXCHANGE EXHIBITOR CORPORATION

ALLIANCE FILM CORPORATION

TIVE CEMENT

ALLIANCE PROGRAM

PLAYERS Production

YESTERDAY"

CHARLES NEVILLE BUCK

AS THE PRINCIPAL ACTOR

IN THE ALLIANCE PROGRAM

OPERA HOUSE, NEW YORK, BEGINNING OCTOBER 12

"At the Old Cross Roads"

Released Oct. 26, POSITIVELY

Picturization of Arthur C. Aiston's famous play, which had a successful run for fourteen years. The leading part is played by

MISS ESTHA WILLIAMS

who starred in the original production. Select Feature Photoplay.

Coming Productions

THE MAN WHO COULD NOT LOSE, from the book by Richard Harding Davis.
THE SHADOW, from the book by John B. Hymer.
AN UNFINISHED STORY, from the book by Richard Harding Davis.

The Policy of The Alliance

Means an absolutely square deal to manufacturer, exchange and exhibitor. We do not expect an exhibitor to take a lot of mediocre films for the privilege of getting the good ones. Each manufacturer must hit a bull's- eye with his productions, and must stand by himself.

Leavitt Bldg. 11th Floor 126 W. 46th St. **N.Y. City**

ALLIANCE FILMS MANUFACTURER EXCHANGE EXHIBITOR CORPORATION

(Continued from page 363.)

A double anniversary event was celebrated at the Majestic Theater in Belvidere. It was the sixth anniversary of the opening of the theater and the second of moving into the handsome new house. In addition to a special photoplay program a six-piece orchestra was featured all week.

Manager Slothower of the Princess theater at Dixon, has changed his show to one of four reels and reduced the price to five cents except upon nights when serials are shown. Then it will be ten cents.

MIDWEST SPECIAL SERVICE.

SAN FRANCISCO.

THE Elite Theater on Sacramento street, recently damaged by a mysterious explosion, has been repaired and will be operated again by H. Levin. Some trouble was experienced in securing a permit to repair the damage to the exterior of the structure, owing to the action of a competitor in filing a complaint. The authorities have not been able to determine the nature of the explosion, but it is believed that a bomb was used.

Two films prepared by the Society for Electrical Development were recently shown at the Palace Theater on Union street to a representative gathering of electrical men of this vicinity. The invitation was extended through the courtesy of the theater management and the American Motion Picture Company.

A carnival was held this week in Eureka Valley under the auspices of the Merchants' Association of Eureka Valley and the Twin Peaks Federation of Improvement Clubs in celebration of the Twin Peaks tunnel project. The moving picture houses were well patronized and in addition there was a transient show.

The Forestic Theater on Tenth avenue has been reopened, this time under the management of Hiram Lesser, who is well known in local film circles.

William F. Blair was recently given a license to operate a picture theater at 1355 Tenth avenue by the Board of Police Commissioners.

J. Charles Green, an outdoor advertiser, who has also been connected with the moving picture business in various ways, passed away this week, following a short illness.

The New Theatre of Ben Michaels on Broadway recently featured "Beasts of the Jungle" with great success. Mr. Michaels is enthusiastic over the merits of the feature from an educational standpoint.

Fred Weaver, who recently took over a moving picture house at Willitts, Cal., was a visitor in San Francisco this week and spent some time booking attractions. A through railroad service between San Francisco and Eureka will be inaugurated shortly, and as Willitts is on the main line, it expects to be greatly benefited.

The Johnson-Eshelman Club is preparing to put out a series of moving pictures to illustrate some of the work accomplished by Governor Johnson during his tenure of office.

Louis Hyman is now in the booking department of the Golden Gate Film Exchange, Inc., and is caring for the wants of commercial customers. C. E. Fielder is now on the road representing this house.

Fred Wilson of Merced Falls, Cal., was a recent visitor here, coming down to purchase a projection machine and arrange for service. He has a circuit of six towns in the Yosemite Valley district.

The Edison Theater on Powell street has booked the Selig production, "The Spoilers," for four days early in October. This feature will also go back to the Macdonough, Oakland, Cal., for a ten-day run.

The Golden Gate Film Exchange, Inc., has secured the rights to "The Prisoner of Zenda" in this territory.

Al. Lichtman, vice-president and general manager of the Alco Film Company, Inc., spent several days here recently perfecting arrangements for distributing its service in this territory.

The Washington Square Theater on Powell street will be turned over to the Italian Relief Society on Columbus Day, the organization having prepared an elaborate program.

The new theater being fitted up at Porterville, Cal., for W. J. Godley will be ready for occupancy early in October.

C. H. Douglass is preparing to remodel the Elite Theater at Merced, Cal.

The Hanford Opera House, Hanford, Cal., is to be remodeled in the near future. Moving picture attractions are shown here from time to time.

A new moving picture house is being erected at Elmhurst, Cal., by M. N. Gerard and will be ready for occupancy shortly.

The Florence Theater, Oakland, Cal., has been sold by Fred Frisk to Mrs. Irene Roberts and Miss Elsie Epler.

C. N. Cotton is planning to erect a moving picture theater on F street, Eureka, Cal.

The recent experience of George Kleine Attractions and a number of other exchanges with two impostors, who secured a large amount of service free, has led to a meeting of prominent exchange men and the establishment of a protective organization has been decided upon. A circular letter was recently issued from the office of George Kleine Attractions calling for a gathering to consider the question of protection, both from dead beats and those who do not take proper care of films. All of the film men of San Francisco received an invitation to be present and it is anticipated that a permanent organization will be effected.

The Ocean Park Amusement Company is planning to erect an amusement building at Ocean Park, Cal., to cost $250,000. The C. H. Russell Company of Los Angeles is preparing the plans.

The Kenneth Croft Amusement Company has been incorporated at San Diego, Cal., with a capital stock of $20,000, the interested parties being L. A. Howland, Kenneth and Mona Croft.

The National Amusement Premium Corporation has been incorporated at Los Angeles, Cal., by W. A. Smith and R. P. Boyer, the capital stock being placed at $10,000.

The Lanyop Amusement Coupon Company has been incorporated at Los Angeles by F. A. Church, T. W. Prior and F. M. Prior, with a capital stock of $50,000.

In order to show Eastern dog fanciers how dog shows are conducted on the Coast, the Peninsula Kennel Club has arranged to have moving pictures taken of its opening event to be held at San Mateo, Cal., in October.

An attempt to rob the Kinema Theater at Fresno, Cal., was frustrated recently by the porter, who discovered the would-be thief in the act of breaking into the ticket office.

The Sacramento Valley Expositions Association recently sent a moving picture operator into Nevada County to secure pictures of mining operations. The process of taking ore from workings 5,000 feet below the surface of the earth and sending it through the stamp mills and cyaniding vats was filmed in detail.

Weather conditions have been very favorable for work on the new Berkeley Theater of Turner & Dahnken and this house will be ready for occupancy within a month. CHURCH.

DETROIT.

COURTEOUS treatment on the part of ushers and doormen is one of the biggest assets of a moving picture house, according to T. D. Moule, manager of the Liberty theater. He states that it is difficult to find young men who seem to know how to handle the public and to take the right attitude. "I have to keep instructing my boys all the time that they can make themselves more valuable to the house by being polite, courteous and showing a kindly disposition to every one who comes in, whether they wear diamonds or a black shirt. Even the common laborer appreciates a smile and a kind word. Most ushers "fall all over themselves" to be courteous to a pretty girl and extend them special attention, but we aim to treat everybody who enters our theater alike. If a man or woman comes in and there happens to be no seat vacant, we want our boys to say so in a nice way instead of being gruff about it; in other words, the employes of any enterprise, whether its a retail store or a moving picture theater, should be made to realize that the man in business needs the public more than the public needs him and that he cannot afford to take the attitude of being indifferent or independent as to whether the public trade with him or not. It's surprising how far a little smile to your regular theater patrons will go in making them feel that their patronage is appreciated. Edward Werner is the new orchestra leader at the Liberty.

The Continental features which heretofore have been handled through the Cleveland office of the Mutual Film Corporation will hereafter be handled through the Detroit office for local distribution. Of course, those for sale in Cleveland will still be sold through the Cleveland office.

Owing to the growth in business, the Detroit office of the Mutual Film Corporation has just been remodeled, the size of the reception room being made smaller, so as to give more room for the mechanical departments.

Moving pictures were employed to exploit the attraction of Bert Baker and his show, which appeared at the Gayety theater the week of September 27. The entire company had been photographed some weeks previously at the stage door of the Columbia theater in New York, together with officials of the Columbia Amusement Co. These pictures are shown in the various burlesque theaters one week in advance of the show playing there. Walt M. Leslie, an enterprising advertising agent, is in charge of the pictures.

Although the Washington theater is now playing pictures continuously from 2:30 p. m. to 11 p. m. daily, it is likely that the three-a-day policy may later be established as the permanent policy. The Washington is away from the regular transient district and has few people passing its doors from 4:30 until 7 p. m. However, this condition might change when the new Statler hotel and the other big buildings in the neighborhood of Grand Circus Park are completed and in operation.

The Marquette Amusement Company, of Detroit, has been incorporated for $100,000 to build a moving picture theater in East Jefferson avenue near the Belle Isle bridge approach. The men behind the project are Frederick Ingersoll, Francis O. Gaukler and A. C. Stellwagan. A part of the stock will be offered to the public at par. The theater will be known as the "Knickerbocker" and work will be started this fall. The company has a 40-year lease on the property. The theater will seat over a thousand; it will be heated by a forced warm air system and cooled with washed air. It is planned to open the theater in May. The property has a frontage of 113 feet on Jefferson avenue. Of this 63 feet will be used for the theater and 50 feet for a smaller structure to house an amusement to be known as "Hunting in the Ozarks."

Col. W. S. Butterfield, general manager of the Bijou Enterprise Co., who formerly had his office and residence in Battle Creek, has removed them to Chicago.

The Miles theater during the world's series between the Athletics and Boston baseball teams will show all the plays by means of the electric automatic score board.

The week of October 11 at the Washington theater will be for lovers of Mary Pickford. Manager Pierce has booked three features, in which Miss Pickford has the principal role. "The Eagle's Mate" will come for three days, "Caprice" for two and "Tess of the Storm Country" for the last two days.

The proposed Strand theater in Fairview will not be started until the spring.

The new Alhambra at Woodward and Kenilworth will probably be ready by November 1.

Manager Starr of the New Empire had so many requests for "My Official Wife," which he showed on September 21, that he repeated it on October 8. "The Fortune Hunter" proved such a success on September 27 that he repeated it on October 1. SMITH.

BUFFALO.

MANAGER DAVIS of Keith's moving picture theater, Buffalo, is showing many scenes of European cities. War photographs in front of his house also attract many patrons. Mr. Davis is a strong advocate of a four-reel show. He says if a longer show is given regularly there are sure to be repeaters and inferior pictures, which help to drive away patronage.

A. R. Sherry has resigned as manager of the Hippodrome moving picture theater, Buffalo, to take up a private business.

W. G. Kaliska will manage a moving picture house, to be opened in Philadelphia by the Keystone Amusement Company. Mr. Kaliska was formerly manager of the Allendale theater, Buffalo.

L. G. Edel of Buffalo has been appointed Massachusetts representative of the Electric Feature Film Company. He was formerly manager of the feature departments of the General Film Company in St. Louis and Memphis.

The new Regent moving picture theater at Main street, near Utica street, Buffalo, was recently opened by the United Picture Theaters, Ltd., headed by Messrs. Mark and Brock of that city. Arthur C. Willats is resident manager. There is a $10,000 organ and an orchestra under the direction of Henry Marcus, an experienced musician. In its interior arrangement and decorations the Regent is one of the most beautiful and complete theaters in the country. The house has a seating capacity of 1,300, with all seats on the ground floor, there being no balcony. The seating arrangement is perfect, with an inclined floor that assures a perfect view of the stage from every section of the house. The walls and ceilings are paneled, with the centers of the panels finished in imperial purple, borders in old ivory and with gold finished trimmings. An elaborate stage setting, in keeping with the other fine decorative features, has been installed. Indirect lighting is employed. The seats are finished in leather and are comfortable and roomy. There are sixteen boxes, four at each side of the front of the house and eight at the rear. The foyer is beautifully finished. It is the announced policy of the Regent to display only the finest and cleanest productions in moving pictures, providing an atmosphere of culture and refinement. The house will cater not only to the grown-ups, but also to the young folks and has set aside every Saturday afternoon for a special children's performance.

Special moving pictures of farm scenes in the Genesee Valley, N. Y., and adjacent territory are being prepared for the Panama-Pacific Exposition, as part of the New York State exhibit.

Moving pictures will be among the features to be offered in the Delmar Garden, a $40,000 amusement resort to be built at Culver road and Hinsdale street, Rochester, N. Y. Application for a permit to build the structure has been made.

Moving pictures showing repairs being made to the Federal Telephone Company's Buffalo plant were recently taken. In connection with the pictures the company made this announcement: "The film will be preserved as a pictorial record of the most remarkable instance of rejuvenation in telephone history—the re-establishment of a big city telephone service within ten days after its almost complete destruction by fire."

Moving pictures of the Chemung County Fair at Elmira, N. Y., were shown later at the Majestic theater in that city. BILLY BISON.

ALLIANCE PROGRAM

"THE KEY TO YESTERDAY"

Released October 12th

An extraordinary feature dramatized from the book by Charles Neville Buck, in four parts

Featuring

CARLYLE BLACKWELL

in the leading role, supported by **J. Francis Dillon, Miss Edna Mayo, John J. Sheehan, John Prescott, Gypsy Abbott,** and one hundred more.

This film has been pronounced by critics one of the greatest subjects ever produced, and will have its first run in New York City at **HAMMERSTEIN'S BEAUTIFUL OPERA HOUSE** the week of **October 12th.**

Favorite Players Film Co., Inc.
M. H. Blackwell, Treas.

110 W. 40th St.
Suite 1002
New York City

ALLIANCE PROGRAM

"THE PATH FORBIDDEN"

Released October 19th

Five reels of thrills, sensations and surprises. An up-to-the-minute production with a strong moral tone, picturized from John B. Hymer's book, with

OCTAVIA HANDWORTH

the popular star, in the leading role. Exquisite photography, marvelous trick work and effects and a large, well balanced cast make this film one of the greatest ever produced.

Excelsior Feature Film Co., Inc.
110 W. 40th St., Suite 1002
New York City

Harry Handworth, Pres.
Arthur Rosenbach, Sales Mgr.
Wm. H. Wright, Treas.

WASHINGTON, D. C.

"JOE" MORGAN, of the Princess theater, at Twelfth and H streets, Northeast, is sending out a neat circular letter to the residents of his section, stating that "owing to the numerous requests for some of the large feature productions of three, four and five reels in length we have decided to present special feature program on Wednesday of each week. These features will be personally selected by the management and only the best obtainable will be shown. As a much larger expense is incurred in securing these features it will be necessary to make the price of admission on Special Feature Nights ten cents for adults and five cents for children. We feel sure that our patrons will be well satisfied, as these same pictures are being shown at the Vitagraph, Strand and other large Broadway theaters at prices ranging from 25 cents up * * *." The Special Feature Night program was inaugurated with the presentation of "Shadows of the Past" and a good business resulted

The children of Washington are greatly grieved at the plight of the little war orphans of Europe and are doing considerable good work to aid in the fitting out of a Christmas ship, the cargo of which is to consist of clothing, toys and games for those in these foreign countries who will have no one else to provide for them. Lawn parties have been given and efforts made along other lines to secure funds for this purpose. Fred Stein, of the Maycroft theater, has been watching the efforts of the little folks with a great deal of interest, and believing that the movement should receive the encouragement of the adults, he offered his airdome for a benefit performance. The General Film Company has also realized the worthiness of the cause and donated, through Mr. Mayer, the manager of the Washington office, the five-reel feature, "The Lion and the Mouse," and a good two-reel comedy. Not to be outdone by these, the attaches of the park have proffered their services for the occasion. As a result of this action on the part of Mr. Stein, thousands of tickets, bearing the following inscription, are being sold by the kiddies of the neighborhood: "A Special Feature Show Will Be Given Wednesday, October 7, 7 to 9 o'clock p. m., at the 'Maycroft,' 621-623 H Street Northeast, For the Benefit of the War Orphans of Europe Under the Auspices of Santa Claus Ship Club No. 1. Admission 10 cents. If weather is inclement the show will be given the next good night." In line with this it is pleasing to note that other exhibitors are lending their aid, for they bought tickets, not one or two, but in blocks of ten or more. A further encouragement is being given by the downtown merchants and departments stores, who are offering prizes to the youngsters selling the most tickets, and the newspapers are giving the movement wide publicity.

"Bill" Alvine, formerly manager of the Virginia, has assumed the management of the Regent theater, at Eighteenth and California streets, Northwest, operated by Mrs. Brane and Miss Cohen.

John J. Noonan, proprietor of the Virginia theater, is in New York on business connected with his various interests in this city.

It is rumored around town that Ninth street is to have another moving picture theater, this new house to be located in the vicinity of M street. It seems that inquiries have been made with respect to obtaining service for such a place, but no other information is at present available.

Washington's picture theater-going fans seem to have taken up the stamp craze and the Leader and Crandall's theaters on Ninth street are making a neat little profit from the sale of albums and the large stamps which bear the likenesses of the various photoplay stars. The albums are sold at fifteen cents each, while the stamps are offered at the rate of two perforated sheets, each containing six pictures, for five cents. When made up, a set of these albums is very attractive.

Fred Robyn, of the Simplex Company, and F. W. Swett, traveling representative of the Nicholas Power Company, gave exhibitions with their machines at the headquarters of the local branch of the I. A. T. S. E. last week for the benefit of the operators who belong to this union. The exhibitions were well attended and the operators obtained much valuable information as to the working of these machines and many hints on proper projection.

Peter Lasky, of the Baltimore Film Exchange, was a visitor at the offices of the Washington Film Exchange.

"Tom" Eastwood, who was formerly manager of the Apollo theater and of the Dixie theater, both on H street, Northeast, has leased the Truxton theater, at North Capitol street and Florida avenue, from Dr. Coblentz. A number of improvements have been made in this house. When opened under the new management it was attractively decorated with palms and ferns. A new piano has been installed, usher service is now furnished, and many things are being done to make the theater popular. As a result the business is growing in a satisfactory manner.

At Keith's theater last week it was reported that the Lauder Talking Pictures proved quite popular. This is an innovation on the Keith circuit which will be continued, at least in this city, in view of the manner in which the pictures are taking.

Attorney M. F. Mangan and Edward B. Eynon, Jr., have been appointed receivers for the Scenic theater, 1305 Wisconsin avenue, Northwest, by Justice Stafford in the District Supreme Court, with bond fixed at $2,000. Application for receivers for the business was made by Victor H. Stonesifer, who said that it had been operated under the joint management of himself and Stella Hetherington, of Fayette City, Pa., and Kate V. Bailey, of Toronto, Canada, and that recently differences have arisen that make it impossible for the joint conduct of the enterprise to continue. He suggested that the place be sold at public auction. The defendants, in an answer filed for them by Attorneys Wolf and Cohen, admitted the existence of differences of opinion as to the management and agreed to the appointment of receivers.

There has been a new development in the poster proposition in Washington in the use at Crandall's of life-sized portraits of prominent actors and actresses handsomely framed in the lobby of the theater on the days when such actors or actresses appear on the screen. This has done far more to attract attention to the show than even the most lurid of posters and these are far more in keeping with the other appointments of a first class house.

Slides are to play a prominent part in the campaign of the suffragettes and their attack upon the Democratic Party, for Miss Elsie Lancaster, a prominent member of the Congressional Union, left last week for Wyoming armed with a large number of slides which are to be shown in the moving picture houses of that State. These slides are now being used in the theaters in the State of Oregon and bear the following inscription: "Women voters—Oppose the party which blocks the suffrage amendment in Congress. Defeat the Democratic candidates for Congress."

Still another use is being made of moving pictures, it is said, in the political field by a member of Congress, who is running for re-election and who cannot find the time to get away from Washington and meet his constituents in the home town. The report has it that a cameraman followed Mr. Member of Congress around town for several days, taking him in all sorts of action to show how hard he is working in the interests of his supporters. He is to be seen in very animated conversation with several of the most prominent members of the House of Representatives, public officials and others. It is not said how these reels will fit in with the usual service, but no doubt they "can be had real cheap."

According to Harry Crandall, the downtown moving picture houses have been overlooking a good bet in the shape of matinees for women and he is starting in on a campaign to secure a good share of this business. He is including in his advertisements a "Notice to the Ladies," which reads: "Do you make it a point to attend our matinee? If not, you are missing a great pleasure. In fact, no day's shopping is complete without spending a pleasant hour at Crandall's. A good, clean, well ventilated theater, where photoplay productions of the better class are shown. Here you will find a well trained corps of employees to greet you with respect and courtesy, and every one working hard to make you feel at home, and where your presence is appreciated. Our name appears on ninety per cent. of the ladies' shopping cards; is it on yours? If not, will you kindly put it on now? Be sure to come as often as you are downtown. You will find on your first visit, by careful observation, that our matinees is very well patronized by ladies of refinement, who never miss an opportunity to attend our matinee performances. Our shows run continuously from 11 a. m. to 11 p. m. Orchestra accompanies pictures from 2 to 5 and from 7:30 to 11 p. m." In the making of the house an exclusive one, Mr. Crandall and his ushers are appearing in tuxedos and a number of improvements are being made or are in project along this line.

C. L. LINZ.

INDIANA.

THE cool nights have greatly stimulated business in Indianapolis, and there is no evidence of any kind of business depression around the picture theaters, according to Indianapolis exhibitors. Business in general is good in Indianapolis and over the state, and the picture men are getting their share of the small coins.

Manager Schromeyer of the Sourwine theater, Brazil, Ind., put on a "prettiest baby" contest. He assembled a number of mothers with babes at the corner near his theater, and had their pictures taken. The pictures were thrown on the screen at the theater—ten cents admission—and the audience decided which was the prettiest. Every baby got at least one vote, and when it was all over Manager Schromeyer blamed it all on the crowd. It is the one best way to put on a baby contest. No prizes were given. A number of pictures in the contest were of babes taken on the street and in the yards of homes.

Dale Loomis has bought a half interest in the Victoria theater, Peru, Ind., of Lincoln K. Scott, former sole proprietor. Loomis is no tyro at the picture game, having had experience both on the stage and as a moving picture actor.

B. L. Dolan has sold the Princess theater, Tipton, to Andrews & Kirkoff of Layfayette, Ind. The new owners will close the house temporarily and make a complete renovation of the interior and add a new front.

The new pipe organ at the Lyric theater, Ft. Wayne, Ind., is the biggest instrument of the kind in Ft. Wayne. It was installed by the Bennett Organ Company.

Notice has been filed with the secretary of state of the dissolution of the Etropal Amusement Company, owners of the Etropal moving picture theater, LaPorte, Ind.

The Lynn Band is conducting the Palace theater at Lynn, Ind., the musicians having taken it over at the beginning of the fall season.

The Woodlawn, Evansville, on Main street between Missouri and Oregon streets, has been opened. The house is modern and was built particularly with a view to make the patrons comfortable. The ventilation system provides for a rapid change of air, and the healthful atmosphere is one of the comforts the management is playing strong. The lighting system is the semi-direct system, which takes away the glare.

Demas Deming, proprietor of the Deming Hotel, Terre Haute, has bought the First Baptist church, across from his hotel, and will make a picture theater out of it. The church has been used by the Baptists for half a century. Mr. Deming expects to spend considerable money transforming the house of worship to a house of amusement.

Charles Risley, Petersburg, Ind., has leased a room next to the Grand Hotel, Odon, Ind., and is remodeling it for a picture house.

The Portola theater, Rushville, Ind., will be reopened by J. Elyons, formerly of Kansas City, Mo. Mr. Lyons was formerly an exhibitor at Connersville and at Knightstown, Ind.

Real, honest to goodness, policemen were necessary to hold back the crowd at the opening of Menlo E. Moore's Orpheum theater in Mitchell, Ind. Mitchell is Mr. Moore's home town. He came down from Chicago for the opening and was greatly pleased at the crowd. The theater is not the largest in the state, but money was spent freely to make it the finest possible in every other respect. The house seats 280 and the admission is ten cents

The Renfax Musical Motion Pictures were displayed to a pleased audience at the Orpheum theater in Plymouth, Ind.

The Business Men's Association gave a "Big Wednesday" in Greensburg, Ind., offering free admission to all the picture shows by arrangement. There was a staggering attendance.

John T. Whitfield and Tony Miller have leased the theater in the Gartner Building, Hammond, Ind., and have named it the College theater. It will be painted and cleaned up and will be opened by October 10.

R. L. JENNE.

MONTREAL.

THE ST. DENIS THEATER COMPANY, Ltd., has been incorporated with a capital of $375,000 seven per cent. cumulative preferred stock, and $375,000 common stock, of which, in each case, $350,000 is being issued. The preferred stock is being issued at par, $100, with a bonus of fifty per cent. in common stock. The site of the new theater is on the west side of St. Denis street, between St. Catherine and Ontario streets, and the theater proper will have a seating capacity of 3,800.

The theater will be under the management of Keith and Albee, who have made such a huge success of the Imperial theater on Bleury street, and who have, we are informed, subscribed for $100,000 of the St. Denis preferred stock with the fifty per cent. common stock. The new theater will, of course, be included in the Keith and Albee French circuit. The gentlemen have entered into a ten-year contract covering management and operation, in exchange for which they receive twenty-five per cent. of the outstanding common stock, presumably over and above their $100,000 subscription.

The St. Denis theater will be operated for some time as a moving picture house, though the stage will be large enough to accommodate any opera or play now on circuit. A description of this proposed theater has already been given in the Montreal column. The table of earnings estimated in the prospectus is interesting, as it no doubt reflects the fabulous revenue secured by the sister, or more properly, the parent Imperial theater. The prospectus clearly states that the estimates are based upon earnings of up-to-date theaters, "including the Imperial." The average net profit per seat per annum is shown at $80, and seventy per cent. of the 3,800 seating capacity, or 2,660 seats with full overhead charges, at an average net profit of $75 per seat gives $199,500 for a full year, less $13,000 interest on mortgage. This leaves a surplus of $162,000

S. L. Warner War Series

NUMBER TWO

Guaranteed Genuine European War Film

OR MONEY REFUNDED

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AND INCIDENTS AFTER THE BATTLE

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The actual entrenchments covered with earth to prevent the the enemy locating them by aeroplanes.

The elaborate barbed wire entanglements around the outside of the town.

Some of the sufferers, and numerous other scenes.

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per annum, or equal to 16.28 per cent. on the common stock, after payment of the preferred dividends.

Maurice West, besides managing the Family theater, will also take care of the Scala theater, also owned by the Mark-Brock Amusement Company. Mr. West announces a change of policy; moving pictures and vaudeville will now be the attractions at this handsome little house. A pipe organ is being installed, and the pictures will now be thrown on a Radium Gold Fibre Screen. The house was only recently repaired and renovated throughout.

Mr. Allan, representing the Kinemacolor Company, New York, was in town recently on business for that company. John T. Malone, manager of the local branch of the Allfeatures, Ltd., will handle Kinemacolor in this territory.

The Strand and Moulin Rouge theaters recently devoted an entire day's receipts to the National Patriotic Fund. Both houses are owned by the Independent Amusement Co., Ltd. The feature at the Strand, on the day in question, was Famous Players' "The Better Man."

October 5 and 6 were Patriotic Days at the Mount Royal theater. Mr. Herring devoted all the profits to the National Patriotic Fund. The performances were well attended, the prices, however, being raised to twenty-five and thirty-five cents. The feature was "Helping Mother," and films of Valcartier troops were shown.

A new theater will be opened soon on St. Lawrence Boulevard at Duluth avenue. It will be thoroughly modern and of handsome appearance. The fact that H. Quintus Brooks will manage the new theater should cast away all doubts as to its probable success. Mr. Brooks was recent manager of His Majesty's theater, Montreal, a Klaw & Erlanger house. Further particulars of this new enterprise will appear in a coming issue.

We dropped in the other day at the Francais to see Mr. Hooley, and were just going to ask that gentleman the cause of the supremely happy-looking smile he gave us, when a sudden burst of applause from the matinee crowd in the auditorium reached our ears, so we refrained. The crowd was cheering the heroic Belgians as depicted in the Strand War Series No. 1. We wish to compliment the genial manager for his enterprise in securing this topical. However, mention of these pictures would not be complete if reference were not made and praise given to Alexandre Silvo, the lecturer. He makes the pictures more interesting by pointing out in a bilingual talk matters of interest not clearly outlined in the subtitles. The Sunday concerts are not losing in quality or attendance.

The Globe theater will open its doors shortly. The writer's latest visit to the new building showed that work is going rapidly ahead. It promises to be an exceptionally handsome house.

Mr. Malone, of the Allfeatures, states that Kinemacolor is going strong in the Province of Quebec. Installations have just been made in Quebec, Three Rivers and Sherbrooke.

The studio at Swansea of the Conness-Till Film Company, Toronto, Ont., will be completed by the time this announcement is published. An article on this company which proposes to manufacture "Made in Canada" films will appear in a coming issue.

Quite a number of moving picture cameras were seen at the unveiling of the King Edward monument in Montreal. Incidentally, cameramen should be pretty busily occupied in Canada at the present time. The large movements of troops ought to make interesting film for the animated weeklies.

Tom Cross, manager of the Consolidated Film Company, announces that he is now handling All-Star productions in this territory.

The New Grand, after having been "dark" for some months, was reopened on Saturday, Oct. 3. The theater has been thoroughly renovated and only the best photoplays will be shown. Ten cents admission will be charged afternoons and evenings. A feature of this house is that should an elderly person buy a ticket he will be immediately ushered to a box seat without further charge. GALLAGHER.

KANSAS.

THE Fern theater at Leavenworth, Kan., has closed and the building is being remodeled for a drug store, which will move in soon.

The Aurora at Topeka, Kan., has commenced to give a continuous show from 2 p. m. until 11 p. m.; the management has found that such a system is quite satisfactory and that it boosts receipts considerably.

Two reels of films were made recently of the Kansas militia in action by Major Thomas Dickson, chaplain of the sixth field artillery. The pictures were made during a recent encampment of the militia on the Fort Riley, Kan. military reservation. The two films, which are being developed and printed by an expert photographer, will be delivered at Topeka, Kan., soon. From there the adjutant general of the National Guard at Topeka Charles T. Martin, will send them out to small towns throughout the state, where they will be exhibited, so that the people may know where the money set aside for the militia goes.

BROWN.

PENNSYLVANIA.

THE Alco Film Corporation leased quarters at 212 Fourth avenue last week, and are now open for business. Joseph Skirboll is the manager.

The Continental Feature Film Company of Pittsburgh reports that business conditions and the general outlook for the moving picture business for the coming fall and winter season is the greatest since the starting of that company. The management states that it is hard to determine whether this improvement in business conditions is brought about by the large legitimate features being released or to increased prosperity of the country at large.

Mayer Silverman of the Liberty Film Renting Company, Pittsburgh, is receiving a weekly topical subject entitled "Strand War Series."

Roy Gerber, formerly in charge of the film department of the George Kleine attractions, has been appointed shipping manager of the Box Office Attractions Company of Pittsburgh. He will also have full charge of the film department.

The New Garden theater on Main street, Johnstown, Pa., is another of the city's newest business buildings.

The climax of a thrilling pursuit of bank robbers for a moving picture recently in Homestead, Pa., was not what the film company had planned. The picture was to be a reproduction of the robbery of the Homestead National Bank last August 17. The two pseudo bandits, Frank Baker and Scott Whitefield, were fleeing from Constables Percy Smith and John Dixon, who were shot by the real bandits last August. While rounding a curve near the Hess farm, where the actual fight happened last August, Whitefield, who was at the wheel, ran the machine into a wagon. The automobile plunged over an embankment and was wrecked, but the occupants suffered only cuts and bruises.

The new moving picture theater being built on the site of the old Dreamland theater, Center street, Natrona, Pa., will not be known by the same name, but will be called the "Grand." The work on the new structure has been going forward rapidly and is now nearing completion, the actual building, with the exception of the huge picture screen and the fireproof operating room, is just about finished. The theater, when completed, will be one of the largest in the vicinity.

The proceeds of a most profitable film which was shown at the Star theater, Monessen, Pa., recently went to the tent fund, for the Monessen tuberculosis patients at state sanitarium. Miss Marie Watson was instrumental in securing the pictures, and T. B. Cowan deserves much credit for exhibiting them in his theater.

Lyman H. Howe's annual Travel Festival, which has been delighting and instructing Meyersdale, Pa., audiences for many years, was shown there again last week at the Donges theater.

Fully three hundred orphans from the Home for the Friendless and St. Joseph's Orphan Asylum visited the Majestic theater Thursday, September 25, as guests of the Times Publishing Company, Erie, Pa. They witnessed the production of "Cabiria."

The Ideal theater on Central avenue, Moxham, near Johnstown, Pa., is again on the active list after a shut down for repairs. William B. Glahre is lessee and George B. Glenn is the owner. It has a seating capacity of 425 and is of fireproof construction. A mirroride screen has been installed. Two machines are used. A modern ventilating system has been provided. During the winter the congregation of the Grove Avenue Methodist church will hold services in the theater.

Probably the largest audience ever assembled in the Lyceum theater, Pittsburgh, Pa., was on hand Sunday, September 27, to see the moving picture film entitled "Lay Down Your Arms." The film was exhibited under the auspices of the Socialist party of Allegheny county and will be repeated on October 11. The Socialist orchestra furnished music.

Alleged misrepresentation as to the earning power of a Braddock moving picture house led Wiliam J. Berger, of that town, to prefer charges before Alderman J. J. Kirby against W. T. Hodder, of Braddock, and Francis Mackert, of Indiana, Pa. Berger asserts that he purchased the Nickleodeon last December for $7,500. He states that the defendants represented to him that the profits were so big that each season they were able to take a trip to Florida.

Manager Dunmyer of the New Grand theater, Butler, Pa., had a narrow escape from being seriously injured, if not killed, while he was arranging a temporary light for the purpose of having a picture taken of the interior of the theater. He was stripping electric wires and, not knowing they were live, he seized both ends and was thrown with considerable force to the floor below.

The Victoria theater, Bloomsburg, Pa., recently gave a benefit play for the High School Athletic Association. The receipts for the entire evening were turned over to the association.

The Plaza theater, East Stroudsburg, Pa., is running a diamond ring contest. Ballots good for five votes is given out with every admission. The girl receiving the most votes will receive the $50 diamond.

"Cabiria," was played at the Majestic theater, Erie, Pa., for one whole week. The house was filled to the limit every show.

"Creation" was played at Roaring Spring theater, Roaring Spring, Pa., for one whole week. The promoters did not charge any admission and no collection was taken up.

The Olympic theater, one of the principle theaters on Fifth avenue, Pittsburgh, Pa., has just completed installing a Kimball Organ, which promises to be one of the most notable departures for the local theater for some time past. They report exceptional business with "The Million Dollar Mystery."

The Garden theater, a new departure in the way of a high class theater for the western part of Pennsylvania, located in Johnstown, and having been financed by Mr. George Knox, is to be opened during the month of October. It is a beautiful structure with a roof garden and restaurant, and the opening day is looked for with keen anticipation.

A. Notoplos, of Altoona, Pa., is constructing one of the finest theaters in Altoona, and expects to have it finished the end of this year.

N. Friedberg, of the Alhambra theater, East Liberty, Pittsburgh, Pa., has completed alterations to his theater, making it one of the best in the city, and catering to the best people in East Liberty. He reports exceptional success with "The Million Dollar Mystery."

M. G. Demlinger, of the Federal theater, Allegheny, Pa., has just completed alterations and changes, making that theater an attraction and benefit to the locality in which it is situated.

The Box Office Attractions Co., William Fox, president, has opened their office in Pittsburgh under the management of Harvey B. Day.

"The Dollar Mark," being one of the World Film Corporation releases, was played at the Minerva theater, Fifth avenue, Pittsburgh, Pa., being booked by Mr. Demas, who used it for two days to exceptional capacity. MANLEY.

IN THE NORTHWEST

THE case against W. T., Eugene and John J. McCarthy of Aberdeen, S. D., charged with operating a moving picture show in violation of the law while a religious service was being held within a mile of the theater, was dismissed by Judge Wallace. The court pointed out that the statute was not one applicable only to Sunday shows, but to week days as well. He also pointed out that the law was violated only when the show was given without a license. McCarthy Brothers have a city license for their moving picture house which was deemed sufficinet by the court.

The Soo Railroad is having moving pictures taken along its lines in North Dakota to be used in connection with emigration work.

Operators of mechanical musical devices in moving picture theaters in Spokane, Wash., are to be organized and become affiliated with the American Federation of Musicians, it is reported. The installations of the mechanical musical devices have been so numerous that the musicians want to have some jurisdiction in that field. Owners of moving picture houses were to be requested to hire only union musicians as operators and if the request was not granted willingly a fight was predicted.

Manager James McConahey of the American Theater at Spokane, Wash., gave a four days' benefit performance, the last of September, for the Christmas fund of the Catholic Social Betterment League. "Joan of Arc" was the feature shown during these performances.

W. S. Hammond, Democratic candidate for governor of Minnesota, is using moving pictures in his campaign. The films were made by Raths & Seabolt of St. Paul.

E. A. Williams has disposed of his interests at Eveleth, Minn., where he ran a show for three years., and will engage in other branches of the moving picture industry.

Arthur Arndt, for ten years manager and owner of a moving picture theater at Cass Lake, Minn., has sold his house to W. R. Vincent of that place, who will act as manager. It is said that Arndt contemplates the erection of a larger house.

Miss Elizabeth Hall, assistant superintendent of primary grades kindergarten work in the public schools of Minneapolis, Minn., has been arranging to have motion pictures of the work made. These will emphasize the bodily activities demanded in educating the Minneapolis tots. The films will be sent to cities in the east which are interested in kindergarten problems.

As proof that they are going to give residents of Boulder the best in the way of amusement, M. J. Lipman and T. W. Clayson, the new owners of the Gem Theater, announce that they intend to cut out the cheap vaudeville and to offer feature pictures exclusively. The new managers are from New York City.

Stanley Smith, proprietor of the Princess and Olympia Theaters at Sioux Falls, S. D., is now giving his patrons a six-reel show.

It is rumored that a new moving picture theater will be opened in St. Cloud, Minn., in the

Exhibitors Everywhere:

WHEN you come to Chicago you are cordially invited to attend demonstrations of the

SEEBURG "MOTION PICTURE PLAYER"

"The Wonder of Them All"

A COMBINATION PIANO, PIPE ORGAN AND ORCHESTRA

At the

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WE have opened this theatre and installed our Style M Motion Picture Player to demonstrate the possibilities there are in having good music at a small expense.

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building on Fifth avenue, now occupied by Theisen & May's cigar store.

Frank Cooper will open a moving picture show in the Roy Jenks Building at Erwin, S. D.

Miss Margaret Culkin, social center worker of Duluth, Minn., has been to Chicago and talked with Mayor Harrison about the Chicago Board of Moving Picture Censors. Her description of the operations of the board has been given with

The Metropolitan Theater at Grand Forks, a view to applying the same methods in Duluth. N. D., had a two days' run of the local pictures which were taken there last spring.

A show for the Maxwell Motor Car Company was put on at the New Grand Theater at Lake City, Minn.

Roy M. Clark of Chicago has been at Chisholm, Minn., writing a scenario around the local beauties, for a film to be made by his company.

The Echo Theater at Minneapolis, Minn., gave a free matinee showing the first and second parts of "Lucille Love." This theater is conducting a voting contest for a set of Worcester chinaware.

Moving pictures of the Montana State University at Missoula, Mont., were taken by E. C. Schoettner of the Montana Exposition Motion Picture Company. They will be shown in a Missoula house and then kept for the San Francisco fair.

The Luverne Opera House at Luverne, Minn., conducted a baby show contest for three days the latter part of September. To increase the local interest during this contest views of farm homes within a radius of ten miles from Luverne and scenes in towns were added to the regular program.

Dreamland Theater at Howard, S. D., has been closed by Reeve & Hollier. It is understood that a new picture show in the building is to be operated by J. A. Holstrom, owner of the building.

The Park Theater at St. Paul, Minn., is now under the same management as the Majestic and Princess.

J. F. Young & Co. have opened a new moving picture show at Hudson, Wyo.

MIDWEST SPECIAL SERVICE.

MISSOURI.

THE Box Office Feature Film Co. opened its office in Kansas City Monday, September 28. The company has one of the finest feature offices in Kansas City; it is on the third floor of the Ozark Building and is equipped with a fine vault capable of holding over a thousand reels of film. S. Dembow, formerly in the New York office of the same company will be manager. G. E. Akers, who has spent six years as road man for the General Film Company, will "work" this territory for the company. G. E. Tait will be the Kansas City representative.

Royale V. Rothermel, former manager of the special department for the General Film Company, is now with the Paramount service. At present Mr. Rothermel is out on the road canvassing the territory; his reports show that business is good.

J. H. Kaylor, of Nevada, Mo., has made arrangements with the Ford Motor Car Co. in Kansas City to exhibit the films taken at the Ford factory, showing the entire construction of the car. Mr. Naylor will show them on "Ford Day," which is a day set for all the Ford owners to get together and have a good time.

The Catholic Women's League of Kansas City gave a five-reel show and musical entertainment at the Prospect avenue theater for the benefit of the Girls' Hotel. They report that the receipts were quite satisfactory and that the venture will probably be repeated.

The people of Liberty, Mo., are all excited, the reason being that they are going to have the opportunity to act before a moving picture camera. Warner Features, Inc., is making arrangements to make 1,000 feet of film, showing a story in which the actors are chosen from people in Liberty.

Recently the electric current at Stanberry, Mo., was cut off, making it impossible to show the pictures at the Princess theater. However, this did not stop the vaudeville acts that were billed. Several motor cars that were standing outside were turned so that their headlights showed into the theater and on the stage, which made the result as satisfactory as could be wished.

J. Irwin Dodson is taking charge of the Ramo offices in Kansas City, succeeding A. Chapman, who will take charge of the Ramo offices in Des Moines.

F. G. Moore, who opened the Pearl theater in Kansas City recently, found that his receipts were not what they should be, so he decided to do something that would make up for the deficit. Most managers under these circumstances would try to cut down their expenses and the first thing they would cut would be their service, but not so with Mr. Moore. Instead, he made arrangements to run a feature every day along with his regular program. The scheme worked and now the receipts look very much better.

The Warwick theater in Kansas City, Mo., opened Saturday, September 26. There has been $36,000 spent on this theater and it is one of the finest in the city. The screen is 18 feet by 22 feet and is one of the largest in Kansas City. The theater was opened with Paramount service, but whether this will be used altogether or not is not definitely settled.

The C. & A. Film and Theater Brokerage Co. has opened offices in the Gloyd Building in Kansas City. They expect to buy and sell the state rights to feature films, buy and sell theaters, and in fact make themselves useful to the exhibitors in this territory. They expect to make the renting of features their specialty.

E. A. Liles, formerly with the Mutual Film Corporation, has taken a position with the Blache Feature Film Co. in Kansas City.

Mrs. Maria Valaray Rothermel, who was to be the manager of the Willis Wood theater, has resigned.

BROWN

SOUTH AND SOUTHWEST.

THE opening of the new Republic theater, which is being erected by the Republic Theater Company on West Forsyth street in Jacksonville, Fla., was planned for October 15. The house, which will be one of the handsomest moving picture theaters in the south, will seat between 700 and 800 and will be done with a color scheme of green, ivory and gold. It will cost about $40,000. Charles A. Clark of Jacksonville is president of the company. Others interested in the project are Porcher and Francis P. L'Engle, H. H. MacKirgan, D. S. McGraw, Myron Howard and J. F. McGraw.

"Every day a diversified program" is proving an effective line for the Colonial theater at Greenville, Tex.

The Odeon and Savoy theaters at Shawnee, Okla., have joined the prosperity movement in the south and have bought a bale of cotton weighing 530 pounds.

The Village Improvement Association at Crescent City, Fla., has decided to purchase a moving picture machine and install it in the hall owned by the organization.

Walter Sornberger, manager of the Lyric theater at Sapulpa, Okla., is back from a long trip through the west. Mrs. Sornberger operated the house successfully in his absence.

Fred Pickerel, former manager of the Forum theater at Wichita, and Frank Powell, formerly a music dealer of that city, have purchased a moving picture theater in Ponca City, Okla.

Prices of 50, 35 and 25 cents were secured at the Byers Opera House in Fort Worth, Tex., for the exhibition of the Ponting pictures of Scott's South Pole expedition. Students at schools and colleges, however, were given the best seats for 25 cents.

A moving picture show will be opened in the new Williford block on East Oak street in Arcadia, Fla.

The Southern States Film Company was reorganized at a meeting of the stockholders held at Oklahoma City, Okla. L. C. Cullison was elected president and general manager.

The Lone Star Company, which has been organized at San Antonio, Tex., for the purpose of producing moving pictures, will use local talent, local authors and local settings, it is announced. One of the first releases scheduled was a three-reel subject called "The Poison Pool." Pictures will be released under the Fleur de Lis, 3-C Ranch and 4-D Ranch brands. The officers of the company are: President, P. S. McGeeney; vice-president, H. H. Smith; secretary and treasurer, Peter O'Brien. In addition to the above Paul O'Brien and J. J. McManus are directors.

The Allendale Amusement Company of Allendale, S. C., has been incorporated with a capital stock of $600 to do a moving picture theater business. The incorporators are Charles L. Jordan and H. M. All.

The new moving picture theater at 303 Main street in Houston, Tex., will be known as the Crown, after its manager, Peter C. Crown, of New York City. The house is under lease to John D. Polemanakos of Houston. About $25,000 has been expended in fitting up the place. The interior is simply decorated, but the lobby was done in Italian marble. The opening was scheduled for October 1.

The moving picture show at the Graff Opera House in Crescent, Okla., has been leased to Mrs. F. M. Nelms, of Oklahoma City, Okla.

The Texas Paramount Picture Company of Galveston, Tex., has been incorporated with a capital stock of $10,000. The incorporators are S. A. Lynch, C. E. Tandy and John Mitchell.

Jacob Williams of the Auditorium at Sayre, Okla., has purchased the equipment of the Lyric moving picture theater and will in the future conduct all shows at the Auditorium.

John Atchison has opened the Palace theater at Skiattok, Okla.

MIDWEST SPECIAL SERVICE

WISCONSIN.

PICTURE houses in Monroe have been having bad luck with their programs. Not so the Crystal, which makes the following confident announcement: "The spirit of service that prevails at the Crystal has saved many patrons from the keen disappointment of not seeing what they expected. The Crystal gets what it goes after regardless of obstacles and patrons will see what they expect when going to the Crystal."

The management of the Broadway theater at Superior has been taken over by R. H. Hadfield of that city. Four vaudeville acts will be given in addition to the moving pictures.

The new theater to be erected at Kewaunee by the Bohemian-American Sokol Society will be 52x100 feet and will cost $15,000.

The Extension Department of the University of Wisconsin began the latter part of September the shipping of films and slides to the schools of the state. To date requests for 400,000 slides have been received. This shows great interest in this form of education as New York's Department of Visual Instruction loaned only 215,000 all last year. These sets of films and slides are sent from the Bureau of Visual Instruction at Madison twice a week, arriving at the schools on Mondays and Thursdays. They are kept by each school for three days. The only condition is that the school pay the express one way, which amounts, as a rule, to about fifty cents.

The Zenith Motion Picture Company of Chicago wove a very good story around the scenic attractions of Oshkosh. A scenario, written by Joseph Walters of that city, had a young woman fall asleep in the shadow of the statue of Chief Oshkosh in Menominee Park and dream that the chief returned to life and showed him around the city. The pictures did a big business at the Orpheum theater.

Moving picture theaters in Milwaukee will be used by the Public Safety Commission of that city in a safety-first campaign which will be conducted some time this winter.

The moving pictures of Jack London's "John Barleycorn," which were shown at the Fuller in Madison, got a strong editorial endorsement from the Wisconsin State Journal of that city. "Every thoughtful Madisonian will profit by witnessing this exposition," said the paper.

Fursman & Tacher, the new photoplay impresarios at Madison, have issued a blotter-pamphlet, outlining their policies for the benefit of those who are interested in well-conducted moving picture houses.

Joseph Elliott of Richland has leased the Allen drug store building at that place and will use it for a moving picture theater.

Construction of the new Majestic theater, which John McDonald will erect at Barron, has begun. It will be 24x80, and will seat 350 persons.

Otto Yopes and Herman Schwan opened the new Oklare theater at Eau Claire September 16.

The Orpheum theater at Fond du Lac held over the local moving pictures for two days on account of a demand from its patrons.

Sketches for the new theater to be erected on the west side in Baraboo call for a structure 120x40 feet.

James Purtell has sold a building in Rio and as soon as it is removed from his lot will begin the erection of a moving picture theater and dance hall.

George Nagel of Shawano has been making preparations to erect a two-story theater building at that place. It will be used as a moving picture theater but also will be adaptable to theatrical attractions.

J. Har Basel has purchased the old village hall building at Winneconne and is remodeling it for use as a moving picture theater.

"The Spoilers" returned to Milwaukee for its third run. This time it was at the Pabst theater for a week.

The stock company which proposes to erect a new moving picture theater, to be known as the Palace, at Nekoosa, has decided to go ahead with the construction and have it opened by the first of the year, if possible. The house, which will seat from 600 to 800 persons, will cost about $12,000. R. A. McDonald is president of the company, F. L. Bossert, vice-president; G. M. Hill, secretary, and W. H. Flintzel, treasurer.

"There will never be an offensive picture shown at this theater," is one of the introductory statements of Fursman & Thacher of the new Varsity at Madison.

MIDWEST SPECIAL SERVICE.

Kindly Mention

MOVING PICTURE WORLD

When Writing to Advertisers

WELL, HERE IT IS—YOU HAVE WANTED IT

GUARANTEED Genuine Film of the Great

European War

IN AMERICA TODAY

CARRIED THROUGH BY AN AMERICAN WHO WRAPPED IT AROUND HIS BODY

The story of how this picture was taken, and of how it eventually reached the United States, reads better than the most involved romance in diplomatic circles. A supreme willingness to suffer hardships—an undaunted courage—a little wire-pulling here—a smile there—and a look the other way at the psychological moment—but that's another story.

THE GREATEST CROWD DRAWING MOVING PICTURE EVER OFFERED ON A STATE RIGHTS PROPOSITION

OF COURSE IT ISN'T QUITE A FULL REEL, BUT IT'S

800 Feet of Truth

EUROPEAN CENSORSHIP OUTDONE BY AMERICAN INGENUITY

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KALEM.

THE MAD MOUNTAINEER (Special—Two Parts—Oct. 19).—Jim, a mountaineer, loves Melissa, his neighbor's daughter. The boy learns that Melissa has been fascinated by Burton, a sportsman. A fight ensues between Jim and Burton and the latter is hurled over a cliff. Remorse drives the mountaineer mad. Burton is not killed, however. Melissa later learns he is engaged to another girl. Her old love for Jim returns and she endeavors to cure him. Later, Jim is confronted by the man he thinks he has killed and the shock restores him to sanity.

HESANUT BUYS AN AUTO (Oct. 19).—The adventures encountered by Kalem's cartoon comedian after he purchases an auto are crammed with fun. Up the sides of skyscrapers and over the Statue of Liberty he goes, causing a laugh a minute.

A WISE RUBE (Oct. 20).—Because his cousin Cy is fresh from the farm, Bill thinks him an easy mark. He learns his mistake, however, when Cy gets a corner on the affections of Jane, who Bill loves. Cy wins the heart of Jane's father when he shows him a new way of transplanting a rose bush. Bill destroys the roots of the bush, hoping thereby to bring about the downfall of his country cousin. Cy, however, learns what has happened and secretly replaces the ruined bush with the biggest one he can buy. Not only does this move crush Bill, but it wins a bride for Cy.

THE FALSE GUARDIAN (Special—Two Parts—Oct. 21).—Just as he is appointed guardian of his niece, Helen, aged John Graham dies. Butts, his valet, conceives the idea of assuming Graham's identity. Aided by Stone, the rascally butler, Butts plans to send Helen to an insane asylum and seize her fortune. Tom, the girl's sweetheart, learns of the diabolical scheme and pursues the auto which is conveying Stone and Helen to the asylum. As the result of an accident, the auto is wrecked and Stone is mortally injured. The man confesses. Butts is arrested and sent to prison.

MICKY FLYNN'S ESCAPADE (Oct. 23).—Micky, an escaped convict, picks the pocket of Levy, a counterfeiter. He is seen by a policeman, who compels the counterfeiter to accompany him in the pursuit. Micky gives Rose, his sweetheart, some of the counterfeit money. The people she passes it on raise a howl and go after her. Chance throws Levy, his confederate, Rose and Micky together and they attempt to escape in an auto of the vintage of '61. They are captured after a rip-roaring chase and lugged to pail.

THE DEMON OF THE RAILS (Oct. 24).—Mabel's sweetheart, Billy, freight engineer, is suspended because of neglect of duty. Several days later, Mabel learns that Olmstead, of the Fast Express, has gone insane during his run. She notifies Billy. At the risk of his life, Billy boards the speeding train. He overcomes the crazy man after a terrific struggle and averts a horrible wreck by the fraction of a second. His heroism brings about his reinstatement and makes possible his marriage to Mabel.

VITAGRAPH.

HIS WEDDED WIFE (Oct. 19).—Provided she marries before her 21st birthday, Esther Fredericks is to receive a legacy of $25,000. She refuses to consider Marshe, the younger partner, as a husband, when it is craftily suggested by Lawrence, the elder lawyer, and seeks the advice of Loring, their old family doctor. Outside his house she is attacked by a thief, who is routed by Richard Bentley, a friend of Loring's. Later Bentley is badly hurt in an auto accident, and taken to a hospital. As the time is getting short, Doctor Loring suggests to Esther that a marriage of convenience be arranged with Bentley, whose face is concealed by bandages. She agrees and they are married. After the ceremony Bentley sinks back apparently dead. Later the nurse discovers Bentley lives and he eventually recovers completely. Meanwhile Esther, now in possession of the fortune and believing herself a widow, goes to the seashore with her aunt. She is followed by Marshe, who is determined to marry her. Bentley, after leaving the hospital, learns whom he has married, and Dr. Loring sends him to Esther with a letter of introduction under an assumed name. He arrives at the opportune moment to save her from Marshe's forced embrace. Not knowing he is already her husband, she falls in love with him. He proposes and is about to be accepted when Esther learns her husband is alive and well. She is stunned for a moment, but Bentley quickly explains his identity and how he had wooed and won "his wedded wife." Her face is radiant with happiness to know that her marriage of convenience is after all a marriage of preference and love. He doesn't contradict it.

ANNE OF THE MINES (Special—Two Parts—Oct. 20).—Anne, daughter of old Tom, the mine superintendent, saves the life of Arizona Kid, a worthless fellow, who gets into his good graces. Although intuitively feeling that Arizona is not all he pretends to be, Anne accepts his proposal of marriage. The day before her wedding, a little woman, tired and worn, drifts into the town with her two children, and Anne meets them. She learns the woman is Jess, wife of Arizona. Anne confronts the rascal with his little family, and he confesses his desertion. Anne is willing to let the matter drop, but her father incurs Arizona's everlasting enmity by angrily turning him and his family out of the house. Arizona swears revenge. He succeeds in getting old Tom to succumb to his weakness for drink. The inspector finds the old man and Tom is discharged. When Albert, the new superintendent, arrives, Anne is naturally resentful of his presence. She continues to hold him at a distance, although he falls in love with her and makes friends with her father. Arizona, jealous of Albert, with Jose, his tool, arranges to start a cavein, while the superintendent is laying a blast, thus cutting off his escape after setting fire to a time fuse. Jess overhears the plot and warns Anne. Jose and the superintendent are let down into the mine, Albert places his dynamite and Jose knocks out some already loosened props, causing part of the wall to collapse, pinning Albert beneath. Jose makes his escape. Anne arrives and slides down the shaft rope, and with a pick succeeds in rescuing Albert, places him in the lift, and the men who have arrived draw him up. Anne faints. Arizona Kid, learning she is down the shaft, thinks of the burning fuse, and filled with remorse, attempts to rescue her, but loses his life in the explosion. Anne and the superintendent are now the happiest of wedded couples.

UNDER FALSE COLORS (Oct. 21).—During the absence of Mrs. and Miss Moneytoburn, Marie, their pretty maid, dresses in some of her mistress's clothes and goes out for a walk. She meets Jack Warring, a handsome young soldier, who tells her he is Lieutenant Halt, stationed at Fort Henry. She poses as "Miss Moneytoburn" and they are mutually charmed. The next day she calls at the Fort to see "Lieutenant," but is informed by Captain Mars there is no such person there; Jack being in reality only a private. Captain Mars, who is smitten with "Miss Moneytoburn," sends Jack with some flowers to Marie, but Jack presents them as his own gift. Hearing the Captain coming, he hides behind a screen. While urging his suit to the demure Marie, Mars hears a suspicious noise, and pushes the screen aside just in time to recognize Jack as he dives through the window. He angrily tells Marie that "Lieutenant Halt" is plain Jack Warring, a private in his own company. She refuses to believe it. Arrived at the barracks, the Captain is about to send Jack to the guardhouse when he learns that the young man has inherited a large fortune and instead, extends his hearty congratulations. When Jack calls later on "Miss Moneytoburn," Marie tearfully explains that she is only Marie, the maid. He laughingly confesses his own deception, adding that he has inherited a fortune and wants to marry her at once. At the conclusion of the ceremony the real Mrs. and Miss Moneytoburn arrive. They haughtily demand an explanation and Jack introduces himself and his bride. On learning their former maid has married a fortune the ladies decide that makes a difference. It is now a case of "Welcome Marie!" She has a seat now in their social exchange.

THE MILL OF LIFE (Oct. 22).—After giving his nephew, Rolland, a college education, John Latham, owner of a large mill, takes him into partnership. The young man becomes fascinated with Helen Grant, a young mill girl, who is engaged to Harry Ames, a fine fellow, but with an occasional weakness for drink. Rolland presses his attentions upon Helen, but she refuses to accept them. Harry and Helen are married, and Rolland commences a systematized persecution of Harry. He finally has the young husband discharged for intoxication. Helen begs Rolland to give Harry another chance, but he tells her he cannot do it. Then, pretending sympathy, he gives Harry a letter of introduction to a friend in America, with whom he can secure a good job, and gives Helen back her old position in the mill. All correspondence between the two is intercepted by the rascal and when he feels the time is ripe, Rolland Urges Helen to forget Harry and run away with him. This conversation is overheard by Harry's friend, Mark, who at once cables Harry to come home. On his arrival Mark tells him that Helen, on her refusal to accept Rolland's proposition has been discharged. While walking home, Mark and Harry see Helen—thoroughly discouraged—throw herself into the river. Her husband rescues her, John Latham returns, and Rolland's villainies are proved against him. His uncle peremptorily dissolves the partnership and dismisses Rolland, while Helen and Harry are made happy, knowing that they have gone through the mill of life and come out into the glorious sunlight of future happiness.

A COSTUME PIECE (Oct. 23).—After being told plainly by Judge Cooper he is not wanted as a son-in-law, Frank Allen arranges an elopement with his sweetheart, Betsy Cooper. The housemaid with whom Betsy has quarreled sees a letter from Frank disclosing their elopement plans and she shows it to the Judge, who consults with his friend, the Sheriff. They plan to allow the lovers to meet and then nab them. The Judge escorts his daughter to the masque ball, from which Frank had planned to elope with Betsy, while the sheriff "shadows" Frank. He is delayed on the road and "Gasoline Pete," the hobo chauffeur, wanders into the ballroom. He is mistaken for Frank, who had mentioned he was going to the ball in tramp costpme. Pete decides to carry out the joke. Betsy nods to him in a "follow me" manner, and they have no sooner departed, than the real Frank arrives, dressed as a hobo. The Judge stops and stares in amazement. The Sheriff is equally puzzled and while they are arguing, Frank sees Pete and the girl in her father's auto. Realizing something is wrong, he speeds after the fleeing couple in his car, the Sheriff and Judge following in a carriage. Meanwhile, Betsy discovers who her compaion is. Frank catches up to them. "Gasoline Pete" explains the mistake, tells Betsy to jump in Frank's machine and get married, while he covers their escape. Shortly afterwards, Pete allows the Judge and Sheriff to catch him. Frank and Betsy, now married, arrive at court in time to prevent the tramp's incarceration. The Judge makes the best of it and, laughing heartily at the disgusted Sheriff, gives the young couple his blessing.

GOODBYE SUMMER (Special—Two Parts—Oct. 24).—Cut down in the prime of life by a fatal accident, Mr. and Mrs. Blake leave their daughter Valerie in the care of Louis Martin, a friend. Brought up in an atmosphere of love and contentment, Valerie feels keenly the loss of her parents. In her life with Louis Martin, though he is all kindness and gentleness, she is not happy, for he does not understand her. When Preston Sperry asks Martin for consent to win Valerie's hand, Martin feels that is the answer to a puzzling question, and gladly gives his consent. As Sperry's wife, Valerie finds all her artistic tendencies and bright nature crushed in the ruthlessness of his cold and staid nature. On the birth of a little son, Valerie finds a new interest in life, but even here she is oppressed and crushed by Sperry, who does not believe in the sentimental, artistic training of his son. He wants the boy to grow up a hard, stern man like himself. Valerie, in desperation, goes back to her art studies, and finds appreciation, sympathy and understanding in Hugo St. Clair, an artist. They fall in love, and finally leave for Europe together. His pride hurt, Sperry does evertyhing possible to prevent a scandal, but the child cries constantly for its mother. Finally it falls ill, and with the aid of Martin, Valerie's heart is touched through the love for the child, and, renouncing St. Clair, she returns to her coldly scornful husband. The whole affair is kept quiet. Solaced only by the love of her child, Valerie resumes the old desolate life in the chill atmosphere of her husband's presence.

EDISON.

THE ADVENTURE OF THE SMUGGLED DIAMONDS (Tenth of "Octavius, Amateur Detective," Series—Oct. 19).—Worn out with "sleuthing," Octavius decided to take a trip to Europe. Returning on board the steamer, he became acquainted with a Miss Blair, whose companionship greatly added to the pleasure of the trip. He learns of a gang of diamond smugglers and that all the liners were being watched. Octavius casts around for a clue. His suspicions fell upon Herr Wallenstein, a fellow passenger, as being the most likely person to be connected with the alleged smuggling plot, and he proceeded to keep a careful watch on him.

While descending the stairs from the upper deck, Miss Blair slipped and sprained her ankle, and, as a result, she asks Octavius to allow her to use his cane. The steamer arrived at New York. Octavius still watched Herr Wallenstein, feeling sure that he was upon a vital clue. He went so far as to arrest the foreigner, only to find himself in difficulties with the officials, who subjected him to a careful search.

Arriving at his hotel, Octavius was treated to a great surprise. Noticing something peculiar about his cane, he unscrewed the tip and finds several diamonds. He notifies the customs officials, and almost at the same moment Miss Blair arrives at the hotel to keep a dinner engagement made with Octavius. Feigning faintness, she asks him for some water, and in his absence she hurriedly examines the cane, and is horrified at finding the diamonds gone. As Octavius returns with the drink she draws a revolver and demands the stones, and, taken by surprise, he is about to hand them over when the customs inspectors arrive and capture the charming smuggler.

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THE MAN IN THE DARK (Oct. 20).—Plodding along, his bag gradually filling with scraps of paper and cloth as he plied his sharp-pointed stick in cranny and nook, Silver Joe formed one of the best known characters in New York, but few realized his sorrows. In his room Joe is sorting out the day's find, when he finds a letter, the handwriting on which carried him back many years. His astonishment caused his companions to ask him what was the matter.

As if in a dream, the story came out. How he had been engaged to a beautiful girl and how, on the eve of their wedding day, he had been warned by a friend that his fiancee was to meet an unknown man. He and the friend had spied upon her and witnessed the meeting. Torn by jealousy and too proud to ask for an explanation, he had broken off his engagement and had returned, unread, a letter written by his sweetheart, Viola. At the name of Viola one of the men started forward. He disclosed the fact that he was the man whom Viola had met that night. He was her brother; the meeting with her had to be secret, as he was being pursued for a crime of which he was innocent.

Joe could hardly believe him, but the brother produced proof of his statements. Joe goes back to the house where he had picked up the letter. He was too late. Grief and sorrow had crushed the flower of his youth and she was gone. He returns to his boarding house and burns the letter which had come to him too late.

TWO'S COMPANY (Oct. 21).—Most of Charlie's time was trying to find a chance to propose to Marion, but something would happen that completely frustrated his plans. He had bought a book entitled "How to Propose." His effort to bring things to a climax when he found Marion alone was interrupted by the arrival of a friendly bore. Again, when he called on Marion he was about to speak his mind, when her grandfather entered and he was forced to entertain him. He was so deaf that he had to scream, and when his chance arrived he could hardly speak.

Marion was quite as anxious as he, so, thinking to help him the next time, she carefully placed two chairs close together. Everything looked favorable, but Peter took a hand and managed to sneak a small oil stove under Charlie's chair. Soon he was bathed in perspiration. Mopping his brow, he even got so far as to kneel, when he discovered the stove, and again all was off. They go out for a row, only to be followed by Marion's big sister and her chum. Swimming around them, they managed to upset Charlie's plans, and he rowed ashore in high dudgeon. After trying everything, even mountain climbing, where they ran into the entire family having a picnic, they finally hit upon a plan when the county fair opened and Charlie manages to get a balloon. At last they were alone, and taking one last glimpse at his trusty little book, Charlie dropped on his knees, popped the question and was accepted.

BOOTLES' BABY (Special—Two Parts—Oct. 23).—At a loss to account for the feeling, all of Gilchrist's companions felt a certain restraint when he came around. He diffused an air of gloom that was very depressing. Gilchrist's life had become embittered by an unhappy marriage, unknown to his intimates. Despite the fact that his wife and child were in want, he had thrown them both off. Grace Gilchrist made a last appeal, realizing she would have to make her way in the world. She decided to impress Gilchrist with his responsibilty by leaving the baby girl in his care. She crept into his quarters and left the sleeping child on his bed with a note saying he would have to provide for her till she could secure employment.

The unexpected sight of the child startled him, but after reading the note he decided to shift the burden to someone else, and so he placed both child and note in Bootle's room and returned downstairs to watch the result. Bootles was astonished when he discovered the child. Adjutant and Mrs. Gray arrived while he was explaining matters, and as Gilchrist had made a remark about sending the baby to an orphan asylum, Bootles sought Mrs. Gray's advice. Her motherly heart caused her to take a great fancy to the child and it was arranged that she should find a nurse for the baby.

Meantime Grace secured a position as companion with Countess Gourbolska. "Bootle's Baby" became the talk of the garrison and Bootles came in for a bit of gossip, while Gilchrist fanned the flame. Countess Gourbolska was invited to a house party, and as Grace accompanied her she was suddenly confronted with her own child. Her emotion was very evident, and Gilchrist smiled sardonically as he watched Bootles assist her into the house. Bootles became interested in Grace, which was noticed by Gilchrist, and when she made another appeal to him he taunted her with Bootles' attentions.

Matters were in this state and Bootles had even proposed to Grace, when the day of the regimental race arrived. Gilchrist's horse made an awful fall and before anything could be done the young officer expired. Later Grace decided to send for her baby. When Bootles brought the child to the hotel he was greeted with a surprise, finding out Grace's real identity. Bootles renewed his suit, and was made happy by Grace's blushing assent never to separate Bootles from his baby.

BUSTER BROWN'S UNCLE (Oct. 24).—Buster was highly elated over the announcement of his uncle's early visit and began to scheme ways and means to derive fun out of the event. Uncle Buster arrived, tired out, and begged to be excused from meeting the guests who were to arrive that evening. He had been installed in the library for an after-dinner cigar, and had fallen asleep. Then Buster, Mary Jane and Tige found him. Like a flash, Buster had a scheme. As the old gentleman slept, he and Mary Jane fastened a pair of skates on his feet. Then both of the little scamps united their voices in cries of "Fire! Fire!"

Springing to his feet, Uncle Buster proceeded to perform a number of rather complicated contortions, must to the children's delight, and Mr. and Mrs. Brown rushed in to ascertain the cause of the uproar. The children were packed off to bed and Uncle Buster released. Buster conceived another plan to scare his uncle. Sending Mary Jane for the alarm clock, he set it, together with that of the nursery, and the two children, accompanied by Tige, crept into the guest's room and slipped the two clocks under uncle's pillow. Meantime the guests had arrived and Mr. and Mrs. Brown were busy entertaining them when suddenly they heard an awful row, and Uncle Buster, clad in pajamas, rushed into their very midst, followed by the conspirators. Pandemonium reigned for a moment. Uncle Buster beat a hasty retreat. Buster was saved from a well-merited spanking by the intercession of the guests and made another of his unique resolutions.

A QUESTION OF CLOTHES (Oct. 24).—Weary Logan dropped into town the very day that a general tramp hunt was organized by Henry Harvey, the local magnate. Catching sight of Weary Logan having a tussle with a dog, Harvey telephoned the police and extra impetus was given to the hunt. Feeling a bit seedy, Harvey decided to go out into the country for a while, so he phoned his wife and started off.

As luck would have it, Weary Logan spied Harvey taking a swim in the lake. Taking the banker's clothes, he proceeded to put them on, leaving his own in their place. Harvey caught

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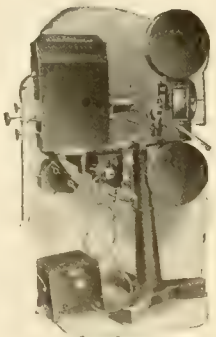

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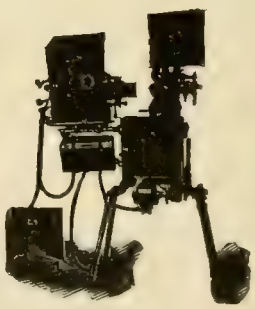

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sight of him and yelled, but Logan gave him the laugh and started for the village. In the tramp's clothes, Harvey returned to the village, but on his way he tasted a bit of the world's attitude toward tramps and a change came over him. Weary met the other side of the question and in his changed appearance found employment formerly refused him.

Harvey soon reached the village and was arrested by the very police he urged on in their tramp hunt. The local paper got the story and made much of it. In this way Weary Logan learned of Harvey's identity. He wrapped up the clothes he had taken and called at the house to deliver them. Harvey's experience had given him a different outlook on life and when explanations were over the two men shook hands and were friends.

IN THE OPEN (Oct. 21).—In a covered wagon drawn by two scrawny horses, Sancho Mendez, a Mexican, makes camp near a settler's homestead. With him is his step-daughter, Conchita, whom he mistreats. Ben Carroll, the homesteader, lives alone with his mother, who is ill. She suffers a slight relapse and Ben goes for a doctor. On the way he protects Conchita from her step-father's brutality and knocks him down. Learning the girl's story, and sorry for her, Ben takes her to his shack and leaves her in care of his mother. He then resumes his journey, after stopping long enough to warn Mendez not to molest her. Meanwhile, the sick woman, slightly recovering, shows Conchita some old keepsakes, including some valuable jewelry. Mendez, lurking about, peers through the window. Forcing his way into the shack with a revolver, he takes possession of the jewelry and compels Conchita to return with him. He prepares for a hasty departure. Suddenly Conchita sees Ben and the doctor and attempts to attract their attention. As she does so, Mendez sees her and threatens to shoot the men if she makes an outcry. He then forces her into the wagon while Ben and the doctor ride on.

Crouched in the wagon, Conchita sobs heartbrokenly. An idea occurs to her. As Mendez busies himself for departure Conchita sets fire to the wagon cover. As the flames leap up, the Mexican drags her from the wagon, where she falls in a swoon. Ben and the doctor, attracted by the flames, arrive on the scene and are told the facts by Conchita, who has quickly recovered consciousness. Mendez is disarmed and the jewelry recovered. The sheriff, attracted by the burning wagon, appears and takes the Mexican into custody. Realizing in a flash that he loves the girl, Ben takes Conchita back to his mother, who welcomes her tenderly.

THE FINAL IMPULSE (Oct. 23).—Jack, the foreman's assistant, loves Marian, the foreman's daughter. Nothing exciting ever happens in the out-of-the-way construction camp. He is warned by an old blacksmith in the camp that something may happen any time. Later a stranger arrives in the camp and wins the attention of Marian. The stranger seems to care for no one but the little child of the blacksmith, and seems to be a man of mystery. One day a girl arrives whom the stranger has deserted. She is shot when she tries to kill him to avenge a wrong. A posse led by Jack starts after the stranger and leads through various parts of the camp. The stranger is cornered at one end of the trestle on the electric construction railroad. Here he starts an electric engine across as his pursuers are after him. They are about to be swept off to the rocks below. Just then the blacksmith's child, who has been hiding on the work train, cries out. The stranger sees her going to her death. As the only way to stop the engine he pulls down the trolley wire, stopping the engine, but resulting in his own death.

SELIG.

THE BLUE FLAME (Special—Two Parts—Oct. 19).—Edward Collins is the head of the "Crime Syndicate." He is an attractive and clever rascal. He happens in front of the post-office when Etta Garvey turns her ankle while stepping from her limousine, and seizing the opportunity, intrudes his acquaintance upon her. He gives her his card as "Edward Collins, Broker," and notes the number of her automobile, which he identifies later as belonging to George Garvey, a wealthy and influential jeweler.

Etta returns home and relates the incident. She has been impressed by the appearance of Collins and persuades her mother to call him on the telephone and thank him for his courtesy to her daughter. Collins cleverly follows this up and soon becomes a stanch friend of the family.

Harry Garvey, the wayward son and junior member of the firm, has met through an intrigue of Collins, a beautiful, auburn-haired confederate of the thieves, named Georgia Wells. His conduct with her is becoming notorious and embarrasses his family, especially his sister, Etta. Collins determines to pull off a robbery and manages to introduce Nell Wade into the Garvey home as a maid. Her father, "Buck" Wade, is a hoary-headed old rascal, who was implicated in the so-called "Marshall mystery," in which a murder was committed. Nell is compelled to participate in the criminal acts of the "Crime Syndicate" by threats on the part of Collins that he will expose her father to a term in the penitentiary unless she consents. Nell loves her father and to save him from jail enters into the plot. Nell falls in love with Harry and her heart is loyal, notwithstanding his escapades with Georgia Wells.

A big shipment of diamonds is announced at the dinner table, and Nell transmits this information to Collins through a private box in the post-office. In the meantime, Collins proposes to Etta and is accepted as her fiance. A brilliant ball is then arranged in honor of their engagement. Through the cleverness of Collins, the date of the ball is set upon the day when the shipment of diamonds is to arrive. The plot for stealing the diamonds is concocted at a meeting in Collins' office. Each one of the confederates is supplied with an electric pocket light in which has been placed a special blue lens, so that a blue flame will be thrown by the lamp and the conspirators can distinguish each other in this way in the darkness.

The diamonds are duly delivered by a special messenger, who is escorted by two detectives. Unknown to them, they are shadowed by Dick Little, secret service operative. The diamonds are placed in the safe in the store, and "Buck" Wade, who is watching from the window across the street, signals the news. Dick Little notes the flash of the signal and proceeds to investigate. George Garvey places the wallet containing the diamonds in his inside vest pocket and goes home, accompanied by Harry. They are followed by one of the conspirators, who is shadowed by Dick Little. That night, Nell carefully watches George Garvey in order to ascertain what disposition he makes of the wallet containing the diamonds.

Among the guests at the ball is Dick Little, secret service man, uninvited, yet unnoticed. The crime confederates secretly enter the house and upon a signal the lights in the ballroom go out. There are three different flashes with blue flames, a pistol shot, and when the lights are turned on again George Garvey stands astounded, vest open and wallet gone. Lying on the floor at Etta's feet is Collins, dead, with a bullet in his heart and a pistol at his side.

The police arrive and proceed to make an investigation. The escapades and dissolute habits of Harry cause him to be subjected to a thorough questioning by the police. Nell is questioned, together with the other members of the household, but no suspicion is attached to her. Special detectives are called in and they discover a flashlight with a blue lens in the alley. Georgia Wells has disappeared, and the police can find no trace of her. They have christened the Garvey diamond robbery "The Blue Flame."

Dick Little has been on the job from the beginning. He has traced the purchasing place of the electric pocket lights and found out about the change of the regular lens to the blue lens. A photograph of Collins has been identified as that of the man who purchased the electric pocket lights Step by step the investigation proceeds and Georgia Wells and the other confederates are traced until located in a Western city. They write to Nell Wade, accusing her and "Buck Wade," her father, with a misappropriation of the diamonds. The diamonds have disappeared, and it is evident to the investigators that neither of the thieves has them in his possession. Suspicion falls upon Nell Wade through the interception of letters sent her by the other members of the gang.

Nell is prevailed upon by Dick Little, who promises to shield her if she will tell the truth, to give the facts in connection with the robbery so far as she knows them. She states that somebody handed her the wallet containing the diamonds, which she passed on to another party, which she was sure was Collins. In flashing the blue flame from her lamp in Collins' face, she noticed that he had his revolver pointed at Harry Garvey, and was about to shoot. She seized his arm, struggled with him a moment and diverted the bullet. Dick Little throws off his disguise as the butler, and introduces himself as a secret service operative. He explains how he had shadowed the conspirators to the house, entered the ballroom and when Nell passed the wallet to Collins he intercepted it. The whole mystery is then explained. In the dim corner of the room Nell and Harry exchange love pledges, while the moonlight beams silhouette their profiles in a shining blue flame.

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CENTAUR FILM CO. —— BAYONNE, N.J.

JIMMY HAYES AND MURIEL (Oct. 20).—Jimmy Hayes joins the Texas rangers. He causes much merriment by introducing to his new friends an ugly horned toad, around the neck of which he has tied a bright ribbon. He has named the horned toad "Muriel," and it is his constant companion, having a domicile within his flannel shirt. Saldar, a Mexican bandit, creates a reign of terror among the settlers, and the Texas rangers go in pursuit. Saldar attacks the camp and Jimmy Hayes rides out to meet the bandits unseen by his companions, who think he has deserted them.

Jimmy has a running fight in which he kills Saldar and other members of the band, and is himself killed. The rangers have reported with regret that Jimmy Hayes deserted. A year later, while riding past the scene, the rangers find the skeletons. From the whitened bones of one, an ugly horned toad, wearing a faded bit of ribbon, crawls to meet the visitors. Jimmy Hayes is vindicated.

THE RAJAH'S VACATION (Oct. 21).—Hennessy and Morris, rival sporting editors, are mutual victims of Dame Fortune. They are broke and "up against it," when Hobart, the advance agent of the circus, writes them to handle the newspaper notices and bill posting, and they will receive $50,000 for their work. Hobart has broken his leg. Joyfully they carry out his instructions and, when the circus comes to town, they demand their money of the proprietor. He gives them the laugh, and Hobart then advises them to attach "Rajah," the elephant, if the showman will not pay them. The sheriff attaches "Rajah," whose appetite causes consternation. He eats all the hay in town. Then they hire him to a department store for advertising purposes, obtain enough money to pay their bills, and finally the owner presents himself and relieves them of "Rajah."

A TONSORIAL LEOPARD TAMER (Oct 23).—Mose Jackson runs the colored barber shop. He is enamored of Lucinda Snow, a domestic in the household of George Marston, a retired animal hunter. Lucinda is fickle, and is distracted by the glittering uniform of Gallus Brown, a pullman car porter. Mose attends the circus to see Signor Leonardo exhibit his cage of performing leopards, and Mose is hypnotized by the brilliant, gold-braided coat worn by the Signor. He determines to abstract the coat.

Leonardo buys some catnip for his big, spotted pets and places it in the tail pockets of his uniform coat. Mose steals the coat and puts it on. Just as he is leaving the enclosure, two of the leopards escape from their cage and, scenting the fragrant catnip, start in pursuit. Mose thinks they want to eat him and rushes frantically up the street. The situation is saved by a fortunate meeting with the Signor.

THE TRAGEDY THAT LIVED (Oct. 24).—John and Mary are lovers in the year 1860. Mary flirts with a scoundrel, named Starling, and John discovers them playing with fire. He slaps Starling's cheek with his glove, rendering the scoundrel frenzied with venegeance. Mary pleads, but John says: "If you are false to me now, you will be false to me afterwards."

That night, Mary, filled with misgivings and heart broken, walks into the family portrait gallery and falls asleep in a big chair. She dreams that two of the portraits, a man and a woman, come to life, and re-enact a tragedy of one hundred years ago, which started in the same way as Mary's flirtation with Starling. The fatal duel scene of a hundred years ago is re-enacted. Then she awakens filled with dread and endeavors to find John. A servant hands her a note left by John, indicating an imminent duel. She hears two shots fired where the fatal duel occurred a century before. The tragedy that lived is born again.

ESSANAY.

"SHE LANDED A BIG ONE" (Oct. 19).—Sweedie tells her beau that her love has grown cold, so he decides to jump in the lake and end it all. He is prevented from taking this awful step by a stranger in the city, who goes to the buxom Sweedie, after making the rescue, and tries to make himself a hero in her eyes. He fails to show his bravery, however, in rescuing Sweedie some time later, when she has hooked a big fish and is being dragged out in the lake. He calls the police and a chase in the motor boat ensues, in which they catch up to Sweedie and assist her in pulling in her large catch. The hook breaks and the monstrous fish gets away. Angry at their interference, Sweedie dumps them all in the lake and sallies forth to again try her luck.

"MOTHER O' DREAMS" (Oct 20).—Sloan, being out of work, goes west to find employment, leaving his wife behind. A baby is born, and shortly after Mrs. Sloan is sent to a hospital, having contracted a contagious disease. A neighbor takes care of the baby, but upon hearing of Mrs. Sloan's death from an unreliable source, places the child in an orphanage. Later, Mrs. Sloan recovers and is unable to find any trace of her child. Years pass, and Alice, now a beautiful girl, dreams of a mother's tender love and a home filled with comforts, but only awakens to find the cold walls of the orphanage.

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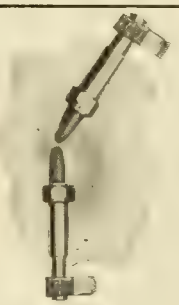

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Meantime, Mrs. Sloan has been left a fortune by her husband. John Mason, a teacher in the orphanage, is a frequent visitor, and connecting the name, tells her of his pupil, Alice Sloan. A meeting is arranged, and Alice at last finds her mother o' dreams a reality.

THE FABLE OF "THE LONG RANGE LOVER AND THE LALLYPALOOZE (Oct. 21).—Blackstone Cooley, a studious young lawyer, could not see the girls for dust. One day while walking down the street he ran squat into a dame who looked like a million dollars to him. At last he realized he had spotted the queen of the human race. From that time on he tried in every possible way to learn her name and address, but nary a soul did he know who could arrange an introduction. He worried himself sick, and his doctor ordered him away to a summer resort. Still she was constantly on his mind. One day she blew in at the summer hotel, and after two years of waiting he met her. That was plenty, her line of gab queered her from the start. Next day Mr. Cooley beat it for home. Moral: Many who look the limit do not listen very well.

"SLIPPERY SLIM, THE MORTGAGE AND SOPHIE" (Oct. 22). Slippery Slim, the Justice of Peace, serves a notice on Hiram Clutts, threatening to foreclose his mortgage unless Sophie marries him the next day. Hiram agrees that Sophie shall marry him as he demands. Sophie tells Mustang of this and they plan to elope that night. Mustang calls for her in his buggy, but they fail to make their escape unnoticed by Hiram. He chases them with a shotgun, but is unable to catch them before they reach Slim's office. They disguise themselves and Slim, not knowing who they are, performs the marriage ceremony. They then take off their disguises and Slim falls into a faint at seeing his disastrous mistake.

"BRONCHO BILLY—FAVORITE" (Oct. 24).—Having refused to accompany either Broncho Billy or the mail carrier to a dance at the town hall, Broncho's sweethearts accepts the invitation of his best pal. Broncho takes the defeat gracefully and decides to leave the country, while the mail carrier tries to force her to go with him. She pulls a gun on him. He snatches it away from her, then leaves a note telling that he will turn the "plaything" over to her sweetheart if he calls for it at the saloon. Her sweetheart is afraid to do this, but tells Broncho of the affair and he immediately goes to the saloon, where he overpowers the mail carrier, taking the gun away from him. He then departs. The girl upon hearing who really recovered the gun, starts in pursuit of Broncho, overtakes him and induces him to return.

"THE PRIVATE OFFICER" (Special—Two Parts Oct. 23).—Harry Lampton and Lieutenant Frothingham are rivals for the hand of Muriel March, a beautiful society girl. Muriel is fascinated with the dashing army officer. Lampton discovers him to be a mercenary fortune-hunter and denounces him in the officers' club room at Fort Barton. Seeking out Muriel he exposes Frothingham. Muriel defends the army officer, who enters at this moment. Turning to him, Muriel declares that she will marry him gladly, and Lampton stumbles from the room, a broken man. He gives up his work, resigns from his club, and finally, in a fit of despondency, joins the U. S. Army.

Having successfully passed his examinations, Lampton is horrified to find that he has been assigned to the Ninth Infantry, stationed at Fort Barton. Here he finds himself under his successful rival, Frothingham. He is reprimanded at guard-mounting by the insolent lieutenant, who takes delight in humiliating him before the troop. Time passes and Frothingham is in the city on leave of absence. A report spreads through the fort that the lieutenant is on a debauch, and that if he fails to return for guard-mounting, he will be disgraced. Lampton wires Muriel and learns that Frothingham supposedly left her for the fort two days before. Realizing the marked resemblance between him and the lieutenant, Lampton determines upon a desperate ruse to save Muriel from Frothingham's disgrace. Going to the lieutenant's quarters that night, Lampton shaves off his mustache and dressed in Frothingham's uniform, determined to take his place at guard-mounting next morning. He is discovered by Captain Osborne, who on hearing his story agrees to help him. The ruse is successful and Lampton masquerades splendidly. Frothingham returns at noon, much the worse for his debauch, and the truth comes out when Muriel arrives in time to discover his true nature. Lampton is congratulated by his Colonel. Frothingham is placed under arrest with the knowledge that his engagement to Muriel is broken, and the heartbroken girl finds true love and happiness in the arms of Lampton.

LUBIN.

THE BELOVED ADVENTURER, NO. 6—THE GOLDEN HOPE (Oct. 19).—On being informed that the "Golden Hope" mine, which he purchased for $25,000 from a swindler, Carson, whose success was due to the reluctant co-operation of Betty, a girl who made a great impression on the gentle-hearted nobleman, Lord Cecil finds himself quite without assets, his English

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creditors harassing him for money, and his ancient family seat about to be sold under a mortgage foreclosure. With a hazy idea of quickly making a fortune, he goes West. He arrives in the midst of a stampede for a new and amazingly rich gold field, but is too ill to try his luck. He is absolutely broke, and when the landlord of the primitive hotel demands money, he can offer nothing but the stock in the "Golden Hope." This the landlord scornfully refuses.

Betty, who is staying at the hotel, and who never ceased to think of Cecil, though with bitter shame for the part she played in his despoilment, learns that the "Golden Hope" is the choicest claim in the new gold field, worth at least a million dollars, and succeeds in warning Cecil just in time to prevent him from giving his stock to the landlord, who has also learned the value of the stock and his mistake in having refused to take it in settlement of his bill. Carson, hearing of the great strike, hurries to the place, hoping that he will be able to again acquire possession of the Golden Hope stock. Discovering that Cecil has been informed of its value, he plots with the landlord to rob him of it, but Betty learns their plans and warns Cecil, also providing him with a revolver. Cecil is an easy victor in the encounter which follows. Betty, still burning with shame for her part in the original swindling of Cecil, is unable to face him, and he leaves for England without seeing her again, being forced to hurry in order to save his estates. She does not know, as she stands, a forlorn and wistful little figure, that he is carrying her picture in his heart.

SUCH A MESS (Oct. 20).—Dan Hodge and Jim Podge are sworn enemies, which is no reason at all why Jack Hodge and Bess Podge should not fall in love with each other. They do and old Hodge and Podge are furious. Jack gets sore and declares that he will marry Bess within three days or give up all hope of marrying her. Hodge and Podge know he means it and they do their best to prevent it.

Jack writes Bess to meet him. Old Podge gets the note and not only locks Bess in her room but nails the door. His romantic sister promises to meet Jack and explain, but Podge tells Hodge and they seize Jack and bind him in a chair. Hodges' brother, Bill, from Texas, comes and offers to help out by taking Jack's place and carrying the girl so far out of town she cannot get married that night. Hodge, not knowing about Auntie, thinks it's a fine scheme and the plan is carried out. Podge sees the elopement and thinks that Jack has escaped. He runs home and finds it was Auntie that eloped so he lets Bess out.

Meantime Hodge turns Jack loose, supposing that Bill has captured Bess. Bill, in the auto with Auntie, meets a breakdown and a sheriff at the same time. Auntie appeals to the man with the star and Bill learns that unless it's an elopement it's an abduction punishable by life imprisonment. He almost decides in favor of imprisonment but wisely changes his mind, and the two pairs of newly weds come to Hodge to confess.

ONLY SKIN DEEP (Oct. 20).—Bess and Rose, two sisters, are envious of a chum's engagement ring and when they see a matrimonial advertisement, they decide to answer it even though the advertisement emphatically reads that only homely women need apply since the advertiser has already lost three pretty wives. With the aid of hairdressing and make up, they contrive to qualify for the position of a homely wife and when Bess is eliminated she knocks out a few front teeth and tries again. This nearly snatches the victory from Rose; but Bess is finally outdone by an older and much homelier woman who captures the "beauty" prize, and the girls are glad their beauty is only skin deep.

THE HOPELESS GAME (Special—Two Parts—Oct. 21).—Herbert Murry, a broker's clerk, who has been dabbling in stocks, receives a letter from Mabel Bordon, a friend, who is returning from abroad. He plans a marriage with the wealthy girl. While on the ship, Mabel meets Jack Thorp. Love wakens quickly on the ocean and the two find themselves engaged. On the last night of the voyage, Jack becomes involved in an altercation over a game of cards and Mabel is heartbroken when the man she loves is denounced by one of the officers of the liner as being a steamship gambler. Jack honestly loves Mabel and writes her that he is going away, but will return to her when he can do so with an honest name.

In the West, Jack endeavors to find work, but is finally forced to take up card playing again. Luck is with him, and with large winnings from the gambling house, he plays a final hand with the proprietor in which the latter stakes the establishment against Jack's winnings. Jack holds the higher cards and finds himself owner of the place. In the East, Mabel is courted by Murry, but remains true to her love for Jack. In a brawl in Jack's gambling hall, Grimes, a habitue of the place, is killed, and Jack is awakened to a realization of the truth when he sees the anguish of the widow, and when she accuses him of being the cause of her husband's death. He determines to quit the game, closes the hall, and gives the money it has made him to the widow. Then he takes work as stableman on a ranch.

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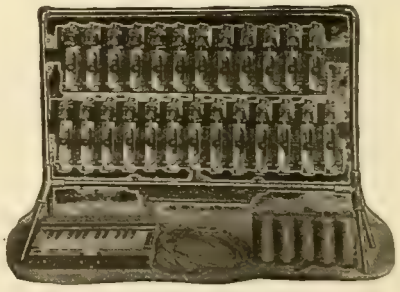

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Mabel's father dies, and Murry renews his attentions to the heiress. In a Western paper, he sees an account of the murder in Jack's establishment. Though he has never seen Jack he knows that Mabel loves a man by that name, and he sends Mabel a copy of the paper. When she learns of Jack's broken promise, and that he is the proprietor of the gambling hall, she yields to Murry's entreaties. They are married. Two years later Murry has dissipated Mabel's fortune. He has himself become a gambler and has appropriated money from his employers. Jack, whose intelligence has made him a partner in the ranch, finds an opportunity to go East. He calls on Mabel and finds her married. She is distracted over the discovery of Murry's dishonesty, and tells Jack of his defalcation. He has not enough money to make good Murry's thefts, but determined to play one game in an effort to win the necessary amount. He goes to a gambling house where he plays with indifferent luck. Finally Jack wins. The other leaves the game in consternation. The next morning Jack takes the money to Mabel. She is filled with gratitude. She bids him farewell, and starts for the den to find Murry. She opens the door, and starts back in horror. Jack rushes to her. Murry, a suicide, lies dead. Jack looks into his face. It is the man who lost to him in the poker game.

HER MOTHER WAS A LADY (Special—Two Parts Oct. 22).—Bob Jennings, a young business man, has for a mother a social climber. She wishes Bob to marry Janet, a young society woman. But Bob does not care for Janet, although the latter is attracted, thinking him a man of wealth. Bob daily meets Nan O'Hara, a waitress at a railway lunch-counter. Nan is an orphan, whose mother "was a lady" despite Nan's lowly position. One day Bob leaves a packet of important business letters on the lunch counter after finishing his usual meal. Nan finds the papers. She realizes their importance to Bob, reads his office address on the papers, and hurries to restore them. She does this in time to save Bob from losing an important contract. Nan is dismissed by the lunch-counter manager for leaving her post of duty.

Bob finds her out of work and offers her a home in his own house, as a companion to his mother. Nan agrees much to the anger of "Butch" Hardy, a rough character whose love for her is not reciprocated. Soon after Nan is established in Bob's home, the mother begins to realize that Nan and Bob are in love. Their marriage would be fatal to her contemplated scheme. She resolves to end the love match. About this time "Butch" and some rough companions burglarize Bob's home. Bob is desperately wounded in his fight with the housebreakers and Nan nurses him back to health. Bob's affection for Nan increases and Mrs. Jennings determines to have Nan leave the house.

The chance soon offers itself. Bob is called out of town. Mrs. Jennings shows Nan a notice in the paper; it is to the effect that Bob and Janet are engaged. Brokenhearted, Nan is prevailed upon to leave. When Bob returns and learns of his mother's action, he is incensed. Hurriedly he searches for Nan; he finds her back at her old post in the lunch-room. Meanwhile his mother has manager to have a reception at her home at which the engagement of Bob and Janet is to be announced. Bob realizes that unless he proposes at once to Nan he will have to marry Janet. As he greets Nan at the lunch-counter, the big noontime rush starts. Bob decides to help out Nan in her effort to wait upon all of the passengers. After the rush subsides, Bob, determined not to lose a moment, proposes to Nan. Before the astonished lunch-counter patrons can realize what has happened, a minister who has been eating at the counter has joined Bob and Nan in marriage. Finally before the sparkling array of the elite there appears Bob, leading through the crowd of society folks a bashful, smiling little Irish girl. Later Mrs. Jennings forgives the newly-weds and Nan comes to Bob's home to stay.

THE GIRL IN THE TENEMENT (Oct. 23).—Mary Davis, a girl of the tenements, one day passes a beautiful home and sees a child playing on the lawn. When the nurse's back is turned she hugs the child to her breast. Turning, the nurse orders her off the grounds. Bill Ellis, a laborer, is fired by his employer. Dick Meredith, for being intoxicated and he leaves the office vowing vengeance. He calls in to see his pal, Tom Davis, tells him he is fired, and demands to know where Mary is. Getting no response from Davis, who has been drinking he starts to enter the girl's bedroom but is stopped by her father. There is a struggle and Mary, returning home, comes between them. The following day Dick Meredith is bidding his little daughter good-bye. This scene is witnessed by Bill, who is being trailed by Mary as she has overheard Bill tell her father that he will get even with Meredith. The little girl's dog strays from the grounds with the child pursuing and is lost. Bill finds the child crying over the loss of her dog and induces her to follow him by telling her that he will get the dog. He takes her to the tenement and locks her in the bedroom. Now satisfied that he is even with his employer he proceeds to get intoxicated and falling asleep, his overturned pipe sets the room afire. Meanwhile Mary, terrified at what Bill may do to the child, has sent a boy on a de-

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livery wagon to tell Meredith to come at once to the tenement. The boy delivers the message at the country club and Meredith gets into his auto and drives to the house. After dispatching the boy Mary returns home and finds the kitchen door locked and as she stands there smoke begins to issue from the door. Becoming alarmed she finds a rope, ascends to the roof, lowers herself to the bedroom window and rescues the child. While this is happening Bill is consumed in the flames in the kitchen. Dick Meredith reaches the scene of the conflagration as Mary and the child descend the rope and he takes his daughter and Mary to his home.

A year elapses and Meredith, who has carefully watched the constant devotion of Mary to his child, falls in love with her and asks her to marry him.

THE CROOKS (Oct. 24).—Red Eyed Zeke and his gang are resting in their mountain roost. One of the band sees Mr. and Mrs. Goldbull returning from a stroll and reports the incident to Red Eyed Zeke who plans to rob the Goldbull residence. They arrive at the mansion and enter through the front window. Chief Hoggenheimer and his trusty force are enjoying a brief respite and a digest of current literature at the city's expense when they are visited by Poker, chief of detectives.

Mr. and Mrs. Goldbull, hearing their home being wrecked, awake and get busy; she to call the police and he to give battle to the invaders. The force get news of the attack and hasten to pinch Zeke and his henchmen, excepting the chiefs, who decide to remain and battle for the poker championship of the city's adherents. The force arrive and break up Zeke's party and chase them o'er hill and dale, endeavoring to bring them to a much abused justice. They meet on the banks of the city's reservoir and battle each in an endeavor to save himself from a watery grave.

BIOGRAPH.

THE BORROWED BOOK (Oct. 5).—The banker and the town's wealthiest citizen are lifelong friends, inseparable until the capitalist, a bookworm, discovers a rare volume and lends it to the banker. A maid in the banker's household takes the book from his study to her room, and, being discharged the next day by her mistress, packs the treasured volume in her trunk before leaving. The incident ruptures friendship and leads to serious consequences, developing situations which furnish opportunity for some very remarkable acting.

THEY WERE COLLEGE BOYS (Oct. 8).—Mr. Mush tells his son that if he marries and settles down he will get $500 to start. Percy's friend makes up as a girl and is introduced as his bride. The happy couple in their new home are surprised by a visit from Percy's sister and her friend, at sight of whom the bride becomes a man again and makes a hasty exit. Percy chases and captures him. Returning to the apartment, they are confronted by Mr. and Mrs. Mush, who have discovered the trick; but father has been flirting with the bride, and to get himself out of a compromising situation he has to consent to a double wedding.

THE MAN HUNTERS (Oct. 8).—The entire police force is out to capture an escaped convict and win the $500 reward, but that is easier said than done. The convict makes himself at home in the police station and bobs up in other unexpected quarters, until finally he is captured by a spinster, who, having won the reward, becomes the police chief's bride.

GWENDOLIN (Special—Two Parts—Oct. 6).—Brought up as an Englishman, in ignorance of his Jewish birth, Daniel Deronda is despised by Grandcourt, the nephew of his benefactor, Sir Hugo. The mystery of his birth is aggravated by his love for Mirah, a singer, whom he rescues from self-destruction in the river when her father attempts to sell her into bondage. Daniel has placed Mirah, who is a Jewess, in the care of friends, and accidentally she discovers her brother, long lost to her, who will not permit her to marry Daniel because he is not a Jew. Grandcourt meets Gwendolin Harleth and wishes to marry her, but she is warned against him by Lydia, sister of his late wife. Gwendolin goes abroad to forget the experience, and the failure of a business house sweeps away her fortune. To recoup her gambling losses, she pawns her jewels, but they are returned to her with a note by Daniel. To save her mother from poverty, Gwendolin decides to break her promise to Lydia and marry Grandcourt. A rabbi persuades Daniel's mother to restore her son's birthright, and he learns with joy that he is a Jew. After the wedding Lydia tells Gwendolin that she has robbed Grandcourt's children of their heritage, and adds: "May it prove a curse." The curse works out, for Grandcourt is drowned while sailing with his wife. Daniel and Mirah are married, as no obstacle now exists.

HIS MOTHER'S HOME (Oct. 10).—The circumstances of her birth and upbringing force a young girl into a situation from which woman's nature instinctively recoils, but such are the influences of her environment that she does not resist when the superior bidding directs her to commit a wrong, until love comes into her life through an accident. Then indeed is she aroused to a sense of her position, and she makes a brave effort to escape from her environment. In so doing she is brought into the home of the young man she loves, and there the noble impulses of her awakened nature force her to make a confession to his mother, though it deprive her forever of his love.

THEIR LITTLE DRUDGE (Oct. 8).—The village Cinderella leads to humdrum life until a chance remark and an accidental meeting bring her into two of the most wonderful adventures. Thereafter she ceases to be Cinderella and takes her place in the world as a beautiful woman, to whom homage is due.

THE GUIDING FATE (Oct. 12).—Her husband's outbursts of temper force a young wife to seek refuge in the home of a neighbor, who has rendered her more than one service in the past. These little attentions of the man to his wife have provoked the husband's jealousy, and he rushes to the neighbor's house and demands his wife.

THE IRON MASTER (Special—Two Parts—Oct. 13).—Between the wealth of the aristocrat and the fortune of the successful tradesman there is a great social difference, which is emphasized in this drama. The haughty young society girl marries the Iron Master for reasons which are dramatically shown, but she does not love him. He is a bourgeois and does not understand the feelings of an aristocrat, she thinks. But the swift developments which follow their marriage make this splendid character beloved by the observer long before the great climax brings to his wife the realization of his true nobility.

THE FIRST LAW (Oct. 15).—In a quarrel over a boundary line, John's father is accidentally killed, and John, believing Bud's father responsible, swears to avenge his father's death. The ways of the two young men diverge, John becoming a medical student, and Bud a surveyor. Later, John hangs out his shingle in a mining camp, where he falls in love with a girl who is Bud's sweetheart.

PEG O' THE WILD-WOOD (Oct. 16).—Peg and Moll are sisters, living with their father in a cabin on the hillside. Steve, a neighbor, loves Peg, who does not love him. A stranger comes to town and puts up at the hotel. He is a gambler and a daredevil. Meeting Peg by the brook, he kisses her and is slapped for his pains.

MEETING MR. JONES (Oct. 17).—Hubby is in a hurry to get to the office, so he asks his wife to meet Jones, who is coming to visit them. At the railroad station she meets the wrong Jones, a cowpuncher, who is unaccustomed to high society. His behavior at the party develops a rapid succession of mirth-provoking situations, which are continued until hubby arrives with the real Jones, whom he has met accidentally.

OUR HOME-MADE ARMY (Oct. 17).—The lieutenant loves the general's sweetheart, and the horrors of war give him many opportunities to be with the girl, who does not repulse his attentions. The activities of the spy provide numerous openings for farcical situations.

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INDEPENDENT FILM STORIES

UNIVERSAL

A CORRECTION.

The Universal Film Mfg. Co. has changed the name of its picture to be released on October 9 under the Victor brand from "The Man Who Was Never Kissed" to "The Girl Who Won." On page 100 of our issue for October 3 will be found a synopsis of this picture under the old title. In using this story, exhibitors will kindly remember the change in the title. The body of the picture has not been changed any, and it is in two parts.

VICTOR.

THE BRIDE OF MARBLEHEAD (Two Parts—Oct. 25).—Nancy lived her life near the sea and she knew it as a companion. Nancy's sweetheart Nathan was a fisherman. He was a manly sort of a fellow and to him the sea held charms greater than anything, aside from his sweetheart. It was a raw morning that Nancy bid her lover farewell. Nathan set sail for one of the customary fishing trips which were to last several days. Nancy told him that she would leave her lamp burning in the window every night as a beacon for him—that she would continue to hope for his safe return. Nathan had run many dangers, but it was on this trip that he first met the water in a death struggle. His boat was struck by lightning and sunk. Flud Irson, an old enemy of Nathan's, was sailing near and observed the man's threatening condition, but coward that he was, he sailed away without giving aid. Jasper, another fisherman, came to Nathan's rescue and succeeded in bringing him safely to shore. Here the two men were met by Nancy, who was waiting during the storm fearful of her sweetheart's safety. Nathan explains the loss of his boat and thanks Jasper for his brave act of rescue.

The meeting between the two young lovers has its effect upon the older man. A short time after as a result of this, Jasper makes Nathan the captain of his boat, and Nathan soon sails away again. The crew of Nathan's ship is angered because of a strict discipline and jealous of his sudden rise, mutinies after they were out several days. Following a desperate fight, Nathan is overpowered and thrown into the sea. Returning back, the crew arrives at the fishing village to inform Jasper and Nancy that Nathan had been accidentally drowned. Nancy is prostrated with grief, while Jasper, who has begun to experience hopes of winning Nancy's favor, is rather glad because of it.

A year elapses. Jasper has forced his suit with Nancy relentlessly. Nancy still harbors memories of Nathan, but she finally consents to marry the man who once rescued him. The date is set. Jasper, walking along the shore one day, suddenly catches sight of a ragged and unkempt figure, whom he recognizes as Nathan. Nathan approaches, greets his old friend, who at such a turn in events, has turned enemy, and relates the remarkable circumstances of his escape from the sea. Jasper listens all the time, questioning the effect upon Nancy when she meets her old lover. In his heart he decides that this meeting must never be; that Nathan must be out of the way if he hopes to bring success to his own suit. Instructing Nathan to sit on the rocks so that he, Jasper, can prepare her for the shock of surprise, Jasper hurries away. He has evolved his plan by the time he meets Nancy. His heart turned to stone, he tells Nancy that he has found the man who murdered her lover a year before. Nancy is filled with a desire for revenge. Memories of her old sweetheart surge up and she determines to kill his murderer. A meeting is arranged for that night. Jasper has picked the spot where the darkness would not be apt to disclose the identity of Nathan, and it is in the dark that Nancy strikes down her own lover, thinking him the while the murderer of her sweetheart. When she discovers her mistake, her mind becomes temporarily unbalanced. Her eyes turn towards the man whose lying lips were responsible for the awful mistake. She approaches him and the smile that crosses her lips is one of murderous contempt. Jasper backs away and Nancy bearing down upon him closer and closer, finally forces him over the edge of the cliff to find death in the sea below.

ECLAIR.

THE LINE RIDER (Two Parts—Oct. 7).—Mr. Richardson entrusts the management of his ranch to "Cree Charlie," a friend of Paul Labelle, a cattle rustler. The foreman's stepdaughter, Ciel, despises Paul, who seeks her hand in marriage. There is a treacherous stretch of ground known as Hell's Hole; no living thing had ever been known to escape once the Hole had been entered.

Paul arrives with some "rustled" cattle. Charlie and a half-breed quickly change the brand to that of Richardson. The division superintendent of the Royal Northwest Mounted Polie are notified that cattle are being stolen. Sergeant Rae, a handsome young ranger, is put on the case with instructions to watch Labelle. Disguised as a tenderfoot, Rae secures a position with Charlie.

Shortly after, the sergeant and Ciel fall in love. Rae keeps his identity a secret. The lovers agree upon the curfew's mournful call as their signal. Meantime, another large consignment of "rustled" cattle arrives and Charlies instructs Rae to change the brand. It is the opportune moment; Rae discloses his identity and arrests the foreman. He starts, with the captive foreman, to the station. They are met on the road by Paul. He manages to capture Rae. A plot is made to throw Rae into Hell's Hole and organize a searching party. On their way, Charlie's stepdaughter overhears them discussing their plans; she rushes to where Rae is held, bound to a tree.

Just as Ciel is about to free her lover Paul appears. Insane with jealousy, he is about to shoot the sergeant when Ciel convinces him that she had been tying the prisoner more securely in order to prevent his escape; she asserts that the love scene he witnessed was simply to trick Rae. She departs with Paul, leaving Rae in a state of torment. That evening she promises Paul to attend a dance with him. While dressing, Ciel hears the howl of a wolf. Realizing what it means, she seizes a horse and dashes to her lover's rescue. She is just in time to prevent the wolves devouring him. As it is, she is forced, after the rescue, to take refuge in a tree. Rae goes for help.

Meanwhile Paul and Charlie discover her flight and the rescue of the sergeant. After hours of search they find Ciel, who has fallen from the tree, unconscious upon the ground. Paul, drunk and furious at being betrayed, is about to brand her with the iron used on the cattle. Rae, with assistance, appears in time to prevent this. The two thieves are apprehended and thrown into prison to pay for their misdeeds. Ciel and Rae continue in their romance of love uninterrupted.

SMALLPOX ON THE CIRCLE U (Oct. 25.).—When Jean Marlow, an eastern girl, arrives at the ranch, all the cowboys promptly fall in love, but more especially Texas Bill, the foreman. Jean seems to care less for Bill's company than for the company of any of the others. It aggravates Bill greatly. Bill, immediately after a snubbing from Jean, chances to meet Dr. Kent, a young practitioner, on the trail. Bill indulges in an inspiration. He outlines a hurriedly formulated plan to the doctor, and after some bribing, explaining and coaxing, secures the doctor's consent to assist him.

Bill hurries back to the ranch, buys the assistance of Won Lung, the Chink cook, and proceeds to decorate said Chink's physiognomy with the cork from the red ink bottle. Won Lung is discovered by the cowpunchers and his face, together with his contortions, cause alarm. Dr. Kent's verdict is "smallpox." The boys are all quarantined (except Bill) in the mess house. Dr. Kent meets Jean as he is leaving the ranch, and the meeting is one of surprise—they are old sweethearts parted through some slight quarrel. They become friends again. Bill dresses himself in his finest, hunts up Jean, and laughingly tells her of the Chink's illness and the quarantine of the punchers. She reproves him for his merriment and signifies her determination to go to the mess house and nurse the Chinaman. This is beyond Bill's calculations.

Bill feigns sickness himself, sends for the doctor, also for the nurse. She comes and he feels better. The doctor comes, sees the state of affairs, and vaccinates him. Meanwhile with the pretty nurse gone, the cowboys abuse Won Lung, who becomes peeved and tells them how they have been duped. They prepare for Bill. Jean and the doctor have been enjoying a private conversation. Bill sees the doctor kiss Jean. He rises in his wrath; explanations follow, the doctor announces his engagement just as the cowboys who have broken quarantine arrive. The cowboys drag Bill from bed and tie a noose around his neck.

NESTOR.

CUPID PULLS A TOOTH (Oct. 24).—John Carter, a young dentist, is putting a gold filling in for a most striking young lady. Cupid works overtime and they are mutually attracted. John asks permission to call. It is granted. But father says he will not have a tooth pulling dentist calling on his daughter. John arrives but escaped only because of his fleet-footedness. He swears everlasting vengeance on father.

The next day father gets the toothache. When he can stand it no longer, he decides to go to a dentist and have the tooth pulled. The first sign he reads says: John Carter, Dentist. Father goes on to the next sign. As it happens, that dentist is a chum of John Carter's and has just called up John requesting him to come over for a consultation. John is in the back room when father enters. Father says he wants his tooth pulled. John puts his friend wise and for some reason, unknown to the father, the friend decides the tooth must not be pulled. John comes to father's assistance and relieves him of the sour spot, after securely strapping him in the chair to give him the necessary gas. Father wakes up just in time to find John is starting in on the rest of his teeth. At father's ejaculations at not wanting to lose the rest, John tells him it's either his teeth or his daughter. Father decides he needs the teeth the worst.

THE NIHILISTS (Oct. 30).—Thomas Madison, prosecuting attorney, has been warned several times that the city was infested with a desperate gang of Russians who teach Nihilism. He determines to crush this spirit. The daily paper publishes this fact. He becomes a marked man for the bomb throwers as the result.

His brother, Frederick, a young architect, while superintending the construction of a large building, breaks his arm and is taken to a doctor for treatment. This physician is a prominent Nihilist. Later the gang decide who will carry out the decision of their council. The lot falls to Zene, the stepdaughter of Dr. Petrosky. When the day is close at hand Alexoff, one of the band, takes her to the court house to point out their victim. As the attorney comes down the steps, she is nearly overcome because of his striking resemblance to the young architect, whom she has learned to love. Zene meets her lover soon after, and from him learns that the prosecuting attorney is his brother.

On the day set for the killing of the attorney Zene breaks with the gang and goes to Thomas Madison and warns him. With detectives they hasten to her home to arrest her stepfather. In the meantime Dr. Petrosky has finished the infernal machine, and is explaining it to Nickolas Alexoff. Accidentally, he turns over a vial containing some of the poisonous fluid. The fumes asphyxiate both the physician and Alexoff. On the arrival of Zene and the attorney they find the stepfather and Alexoff dead, victims of their own machinations.

STERLING.

THE MISTAKEN BATH HOUSE (Oct. 19).—Looie is forced to accompany his wife to the beach. He misses the car. He is running after it when another car picks him up on the fender and carries him away. Mrs. Myer, arriving at the beach, sees Looie come in on the fender. She instructs him to wait on the sand while she changes into her bathing suit. He observes a shapely leg sticking out from under a parasol. When he tries to move towards it he is stopped by his wife. The leg belong to a beautiful bather. Looie tries to flirt. He is repulsed. She enters her bath house, which is next to Mrs. Myers. Looie decides to kidnap her. He leaves to get a horse to pull the bath house away, first tying a handkerchief to the wheel.

Looie returns, hitches the horse to the bath house which he thinks belongs to the fair bather, and drives away with it. On reaching a secluded spot, he discovers his wife to be in the house. He shuts and locks it. Meantime the other wagon has floated out to sea; the bather, on top, yells for help. Looie runs to save her, but her real sweetheart comes along and makes the rescue. She points out Myer to him and he immediately beat him up. The horses take fright and dash away with Mrs. Myer's wagon. It is smashed and Mrs. Myer is thrown out. However, she rescues her husband and the last we see of them they are in a trolley on the way home.

SECRET SERVICE SNITZ (Oct. 22).—Snitz is detailed to capture the moonshiners. He is fairly sucessful until he meets the moonshiner's daughter. This comes about through rescuing her from a perilous position. She shows her gratitude for his kind deed, which her mountain sweetheart has witnessed. When the girl leaves Snitz, her sweetheart decides to kill him. He enters. A fight ensues. Snitz escapes. The girl, observing his plight, hides him in a whiskey barrel. The lover dashes up, guesses that Snitz is in the barrel, nails it shut and gives it a shove. It rolls down the hill and hits the moonshiner's cabin, causing an explosion which wrecks the place. The moonshiners discover Snitz is a secret service man and pursue him. Snitz has "planted" his aids in the mountains. He now rushes towards them with the moonshiners in hot pursuit. They follow him into the trap. They are captured after a fierce fight. The girl rushes into Snitz' arms, declaring him her hero.

REX.

VIRTUE ITS OWN REWARD (Oct. 11).—Annie, in order to give her sister, Alice, an education, to dress her properly, labors in a local canning factory. Unknown to Annie, Alice has engaged herself to Seadey Swaine, the son of a well-to-do business man. Time passes and Alice is about to graduate. Annie works nights to provide her sister with the proper graduation dress. At this time Annie exhibits a dia-

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mond ring and informs Alice of her engagement. Later, Alice decides, against her sister's advice, to go to work in the canning factory to provide herself with a suitable wedding trousseau.

In the factory Alice meets Duncan Bronson, manager of a department. Bronson, who bears an unsavory reputation, is attracted to Alice and succeeds in winning her approval. Annie looks on with troubled eyes. She gives Alice a bit of sisterly advice, but the younger girl refuses to give heed. Annie seeks out the manager, but is only laughed at for her pains. She suddenly blooms forth prettily adorned with dresses purchased with money she had laboriously saved. The manager discovers that Annie has charms far superior to those of her flighty sister, Alice, and it is to Annie that he turns his attentions.

After Alice is married to young Swaine—the danger past, Annie returns to her plain dress and tightly combed hair. She is suspected and gossipped about, and even her own sister refuses her the consolation of a good deed done. In the little village, Annie continues her work in the canning factory alone, heart-hungry, suspected. Annie was a martyr to Virtue. But was she justified?

THE LITTLE BLONDE LADY (Oct. 25).—The man is engaged to big sister, who really doesn't love him as a properly engaged girl should. To little sister, however, he is the ideal lover. Little sister imagines if she were grown up, he might love her, and she goes to town and buys a whole wardrobe of grown-up clothes. The man fails in business and big sister casts him aside. He goes away for a long time, but comes back when good fortune has again smiled on him. Big sister and her father and mother receive him with open arms. Little sister puts on her grown-up clothes and waits for him in the garden. When he does not come as soon as she hoped for, she breaks her parasol and throws aside her hat. Then he comes and realizes that it is little sister whom he really loves. Thus the story ends.

FRONTIER.

DOLLY'S DELIVERANCE (Oct. 11).—It was an accident that brought Dolly and Fred together, but it was not an accident that caused Jose, half-breed, to lose his job. When he attempted to make love to Dolly, the ranchman promptly discharged him. Jose decided that walking papers were not to his liking. He stole Fred's horse. The ranchman, Fred and Dolly observed him, and calling in several ranch hands, they gave chase.

Fred finally cornered Jose, but his gun becomes clogged. To escape from the greaser's bullets, Fred took refuge in a deserted mining shaft, hanging by a rope. Here Jose found him and cut the rope. But the earth gave way and Jose fell to the bottom of the shaft, where, after a struggle, he was overpowered by Fred. Dolly and the others hear Fred's calls for help. The two men are brought from the shaft and Fred and Dolly lived happy ever after.

JOKER.

THE COUNTLESS COUNT (Oct. 7). Betty and her father are staying at a select summer resort. Betty meets a young man whom she learns to love, and who father later learns to hate. Father has plans for a greater love match than a common American. He thinks his hopes are about to be fulfilled when the Count arrives at the hotel and falls in love with Betty, much to her dislike, also Ernie's. Father gives the Count permission to marry Betty. Betty can do nothing and confides in Ernie and Eddie, who tell her not to worry, as they will never allow her to marry the man father has chosen.

Time passes. The night of the wedding Ernie and Eddie arrive prepared to trick the father and the Count. Eddie, the friend takes Betty's place as bride. Ernie and Betty make a getaway and are married. The Count discovers the change in brides and a quarrel results. Eddie, trying to escape, runs into two burly police; so does the Count and father. All are taken to jail where the Judge discovers the Count is a bogus Count, wanted by the police.

POWERS.

SUSPENDED SENTENCE (Oct. 23). Mrs. Harrison sends her baby-boy supperless to bed. Later, when she tells her husband of the little fellow's pranks, they laugh over them. The parents settle themselves for a pleasant evening of reading. But Mrs. Harrison, worn out by a day's housework goes to sleep and dreams a horrible dream. She sees herself and husband sleeping peacefully in bed while baby awakes in the nursery and wanders out of the house. A few minutes later she sees herself, in the dream, wake to find the little bed empty. She wakes her husband and the nurse and the three begin a frantic search. Through the house they seek and into the street, where two agonized mothers intercept them, looking for their babies. After a long and wearying hunt they come to the portal of "Baby-Dreamland" where they are attacked by the Teddy-Bear guards and arrested by baby policemen. The latter drag the parents into court where they are charged with "exercising tyrannical authority." Their trial is set immediately by Baby Harrison, Judge. The jury of babies finds the parents "guilty as charged." The parents are overcome with the harsh sentence. Mrs. Harrison awakes, her arms outstretched for leniency. Terrified she rushes up to the nursery and finds the moonlight falling on baby peacefully asleep.

CRYSTAL.

LIFERITIS (Oct. 6).—Professor Wind is the inventor of a fluid which will revive the dead. After tedious hours of toil on a book explaining his discovery, he falls asleep. In his dream he sees a man who has been killed by an automobile carried into his home. He immediately takes the fluid and injects some of it. The dead man comes back to life. The professor takes a walk and in the field he sees a scarecrow. He injects some of the fluid in the scarecrow and the scarecrow comes to life. Then a chase follows. The police are summoned after a pursuit over barns and rooftops.

VIVIAN'S TRANSFORMATION (Oct. 20).—Katrina's mistress is called away suddenly. Katrina's friend, Joe, invites her to go to the beach the following day. The next day Joe calls and is surprised to find out that Katrina does not intend to go, as she has no pretty clothes. Joe talks to her and sugests a plan. Shortly after she meets Joe. He does not recognize her, as she is now a blonde with beautiful clothes. They arrive at the beach and decide to go in swimming. On her way to the bath house, Katrina meets two handsome young men who flirt with her. This immediately arouses jeolousy in Joe. He tips the bath house attendant and instructs him to lock the two men in the houses. Katrina soon appears in her bathing suit and is the centre of attraction on the beach. Joe, raging with jealousy, buys a knife and a bomb and immediately things begin to happen.

SOME COLLECTORS (Oct. 13).—Realizing that a bill has been outstanding considerable length of time, Maguinness decides to collect it. One of the office assistants is the first sent to the office of the debtor. Mr. Skinner is out. The boss then sends his stenographer to collect. She is succesful in getting a promissory note which is payable in ninety years. McGuinness, after reading the note, tears it up. Next Bill is sent, and arriving at the office finds that Mr. Skinner is again out. Finally the boss' daughter takes a hand in the matter. She received a check from Skinner which is returned from the bank marked "No Good." McGuinness, raging, goes to Skinner's office, and shows the check. Detectives arrest Skinner as McGuinness, covered with lime, enters the office.

GOLD SEAL

THE TREY O' HEARTS—MIRAGE (Twelfth Episode—Two Parts—Oct. 20).—Judith, lashed to the back of the runaway, is carried at a mad pace along the upper trail through the mountains and foothills, and eventually out into the desert. Alan follows the flight of the horse, expecting momentarily to see Judith dashed to death. He tells Rose and Barcus of the affair, mounts his own horse, and started off to the rescue. Rose and Barcus break camp and plan to follow. Meantime, Trine's car, containing Trine, Jim, the butler and the chauffeur, arrives at Mesa, takes up Marrophat, and sets off in pursuit again. Steed, a gentleman of Hopi Jim's Kidney, happens along the other trail, discovers the two horses, and is puzzling the matter over when he is joined by several other rough citizens of Mesa, who have started out to follow the fun, promised by what they have already seen. Murder being indicated, they organize a lynching party and set off for the upper trail. Judith's horse, meantime, has run well out into the desert. When he stops Judith manages to release herself, and falls to the ground. The horse roams off and finally locates a water hole. Refreshed, Judith manages to climb to his back, and the horse strikes off on the desert trail away from the mountains. Alan, by the use of his glasses, locates the moving speck, and presses on in pursuit.

By mid-afternoon he is overcome with thirst and heat. Barcus and Rose follow upon the trail, and by the merging of hoof prints they learn that Alan has pursued Judith into the dangerous part of the desert. They continue, but are soon overtaken by the Vigilance Committee, whose temper proves to be anything but friendly. Trine's automobile eventually falls in a poor fate in the race across the desert. Judith's horse leads her to a water hole. She dismounts, and seeks water and rest. Alan, who is close at hand, does not observe her there. At this point the sky thickens, and with hardly a moment's notice, a terrific sand storm breaks forth. Alan, thinking that Judith is helplessly tied to the horse's back, pushes on. It is only by accident that he stumbles across Judith. Judith, realizing the motive which has brought him there, offers her hand in friendly thanks. Alan, on the other hand, is furious at finding the girl safe and well able to care for herself. He strikes aside her offered hand, and rushes out again into the storm. Judith follows, and finally overtakes him, when he falls exhausted down an embankment.

The storm is the only thing which saves Barcus and Rose from the Vigilants. In the course of their progress they pass within a few feet which shelter Judith and Alan, the latter unconscious. Judith sees them, but says nothing. Barcus and Rose pass on in ignorance. When the storm falls it is night. Alan finally comes around. He staggers to his feet, climbs out of the aroyo, and starts off again across the desert, paying no attention to Judith. She follows with the same patience as before. This time it is Alan who is under necessity of helping the girl. When she falls to her knees with cold and exhaustion, he wraps his coat around her, and holds her in his arms. Exhaustion overtakes them both, and Alan finally finds comfort in sleep.

Meanwhile, Trine's car, after being held up in the storm, continues on the trail, finally coming up with the Vigilance Committee. Marrophat and Trine indicate Alan as the murderer of Hopi Jim. There are two routes that form the southern barrier of the desert. The motor car strikes up toward one—the Vigilants toward the others. It is Marrophat that first spies Judith and Alan. Judith snatches Alan's revolver from its hostler. She has her own as well. Alan sleeps. When Marrophat, Jim and the butler approach, Judith calmly commands them to throw up their hands. She forces Jim and the butler to carry Alan to the car. When Trine grows turbulent she forces Jim to gag him. Then, jumping into the car with Alan and her father, she orders the chauffeur forward. Marrophat and the butler, left behind, manage, by their howling, to attract the attention of the Vigilants. Taking the two men upon their horses, the Vigilants start in pursuit of the automobile. Steed, his horse swifter than the others, gets within pistol shot, and punctures the rear tire. Judith answers by shooting his horse from under him. The car, now crippled, moves slowly, and the pursuing Vigilants are soon upon them. Rose and Barcus, meanwhile, have made the shelter of a prospector's shack overlooking the pass. They hear the shots and the galloping horses. Realizing trouble, Barcus conceives the notion of blocking the pass when the car has passed. He has found dynamite in the shack, and this he plants in the hillside. He waits to light the fuse when the car passes underneath. There is a terrific explosion, and an avalanche of rock and dirt sweeps down the mountain to cut off the pursuit.

Rose, Judith, Alan and Barcus are now temporarily safe.

UNIVERSAL.

ANIMATED WEEKLY NO. 135 (Oct. 7). - America to the Rescue—Thousands of tons of food shipped daily in answer to war-stricken Europe's demand Minneapolis, Minn

Let Us Have Peace—Grant's Tomb is the scene of an impressing demonstration for a speedy restoration of peace in Europe—New York City. Sub-title, The Dove of Peace.

Holy Name Peace Parade—Thousands of miners from the coal regions of Pennsylvania join in monster parade for peace in Europe, where many of them have brothers at the front—Scranton, Pa.

200 Horses Perish Fed by quantities of hay stored in cellar, flames form raging furnace of large livery stable—New York City.

Buy a Bale—Governor O'Neal of Alabama leads parade to promote interest in movement to relieve cotton congestion caused by war—Montgomery, Ala.

Fashions from Cotton—Speaker Champ Clark presents bolt of cotton to leaders in movement to design our ladies' garments of the South's product—Washington, D. C.

General Joffre Inspects His Forces—Great crowds gather to witness departure of the French army from Paris. Sub-titles—Ambulance dogs equipped with medical kits, flask, slate and pencil.—English Volunteer Corps receiving military training at Magic City, Paris. —Heavy trucks seized for army use.—Versailles, France.

Ready for Another Struggle—Half of their ranks wiped out, 12,000 of the defenders of Namur disembark at Ostend, Belgium. Sub-titles, Having cleared their country between Antwerp and Brussels, they march to Louvain.

Placing field guns for the battle of Louvain.

Ruins of Termonde—Twelve hours after the terrific bombardment by the Germans, this beautiful city lay in ruins. Sub-title, Houses on the outskirts of Brussels destroyed by fire.

From Tail-Enders to Champions—One of the greatest spurts in history of baseball brings championship to Boston, Mass. Sub-titles - Catcher Gowdy—Pitcher James—Pitcher Tyler —Maranville's home run cleans the bases - Evers makes a double—American League Champions—Eddie Collins—Rube Oldring—Home Run Baker.

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AMERICAN.

IN THE DAYLIGHT (Two Parts—Oct. 19).—Arthur, studying music under Gordon, is more interested in club life. Gordon reports to Steele, his uncle, that he is neglecting his work and ruining his eyes under the night lights and is possibly on the verge of blindness. "He has great genius, if it could only be brought out," the old man explains. Steele determines to take a hand. He sends Arthur out into the open country, with the opening of the hunting season. Here Arthur's interests change. He meets and falls in love with Marie, an orphaned girl living in the mountains. In an accident the guide, also in love with Marie, is killed. Arthur arranges to care for his mother and seeks to console Marie.

Arthur's interests in his new open life are becoming crystallized. His habits change and he finds new inspiration at the piano, the only pretentious piece of furniture in Marie's shack. He is summoned to the city by his uncle's death and there soon falls into the old habits. The destruction of his sight begins again and he is told that he is going blind and cannot be cured. To escape the pity of his friends he flees to the country. Here blindness comes, but with it happiness. Marie insists he needs her and forces the marriage.

The affliction and happy marriage results in an inspired composition. It becomes the hit of the season. This results in Arthur's being dug out of his retirement and brought to the city with his wife. A new medical discovery brings restoration of his sight. With the return of his sight he yields to the old temptation. Final realization causes him to return to the old shack with the intention of deliberately destroying his sight again, so that he can live a worthy life. Marie hurries after him in time to save him.

JAIL BIRDS (Two Parts—Oct. 12).—Robert MacFarlane, a young attorney recently come West, courageously undertakes a divorce case for a poor woman whose brutal husband has terrorized the community. Patterson, the husband, assaults the lawyer in his office, and, in self defense, MacFarlane shoots and kills him. He is arrested and convicted for murder. Several months before this MacFarlane has advised Audrey Austin, a young illustrator, whose home is in the Western town, to go to New York to realize her ambitions. The girl has not succeeded in the big town, and in her lonely disheartened state, has become intimate with a Mrs. Carson, who is the accomplice of Henry Dupree, a crook. MacFarlane, knowing that his conviction is unjust, escapes to New York. He chances to run into Audrey and her pretended friends just in time to save her from being made the scapegoat of a robbery which they have perpetrated. In bringing the crooks to justice, MacFarlane is obliged to disclose his identity. His offense, however, is pardoned on his return West with Audrey, who becomes his wife.

DOWN BY THE SEA (Oct. 14).—Nell, a fisherman's daughter, has given her promise in marriage to Jim, a young fisherman. A strong affection springs up between her and the child of some summer cottagers, and when little Ruth is taken violently ill, Nell nurses her back to safety. In gratitude, Dean Ronalds, Ruth's older brother, insists that Nell attend a select school in the city at his expense. She refuses, but Jim, thinking only of Nell's advantage, persuades her to accept. On completing the school course, Nell learns that her benefactor is in love with her. But she rejects his offer of marriage and returns to Jim. Her old sweetheart discovers that Nell really loves Ronalds, but that a mistaken sense of honor bids her remain faithful to her first affection. Jim goes to Ronalds and explains the sacrifice he is about to make, which Nell must never know. Then he tells the girl that he is going away to marry another woman, and leaves her to the man of her heart's choice.

BEAUTY.

WINSOME WINNIE (Oct. 13)—Cassius Chex meets Winnie Winsome at a summer resort. Winnie lives on a nearby farm with parents who keep boarders. Cassius and Winnie fall in love and he contrives by a ruse to secure boarding at the Winsome homestead.

Cassius incurs the displeasure of Pa Winsome, who warns Cassius to cease his attention to Winnie. One night, from an upper window, Pa hear the pair planning to elope. In his nightshirt, he enters the garden. His anger is aroused by stepping on a lighted cigarette Cassius has thrown on the walk. Pa chases Cassius into the house, following him in his room. Cassius hurriedly packs his suitcase. Pa pounds with a gun on the door, demanding entrance. Pa breaks door panel; Cassius grabs suitcase and dives through the window.

Cassius and Winnie flee in the former's automobile with Pa on horseback in hot pursuit. Punctured tire enables Pa to overtake elopers. Pa pummels Cassius and takes Winnie home.

Cassius, resolving to win Winnie, confides in his friend, Willie Wise, who offers aid. Wise, disguised, offers to sell Pa $500 counterfeit for $50 legal tender and proves the purchasing power of the alleged counterfeit (in reality good money previously furnished by Cassius). Pa accepts the proposition. Later Wise returns disguised as a secret service agent and arrests Pa and relieves him of the $500 belonging to Chex. Pa pleads for mercy, pleading ignorance. Cassius appears by prearranged plan and pretends to recognize the officer as an old friend. Pa entreats Cassius to help him, agreeing to withdraw objections to the marriage. Cassius hesitates, then calls Wise aside. After a conversation Wise returns Cassius' money and departs.

Pa takes Cassius to the house and resignedly turns away as Cassius and Winnie embrace.

NIEDA (Oct. 6).—Mrs. Graham, the wife of a New York business man, dies in an insane asylum, leaving a little daughter four years old. Dr. Gould advises the father to take the child away from other people and bring her up in the open air. When she is twenty, he says, she may be brought back to civilization, without danger of inheriting her mother's tendencies. Nieda's nineteenth birthday finds her still living in the wilderness. For fifteen years she has seen no one except her father. Then she meets Jean Le Claire, a young trapper, who wanders into Mr. Graham's domain. Fearing results, the father tells the stranger to leave the vicinity or he will shoot him. Le Claire is in love with Nieda, however, and they continue to meet secretly. One day he falls from a cliff and is killed. Mr. Graham buries the body and tells his daughter that the stranger has gone away. She haunts the place where they first met, scattering flowers, and growing every day more childish. One evening Graham misses her. He finds her lying at the bottom of the cliff and realizes that she has tried to rejoin her lover.

MAJESTIC.

FOR HER FATHER'S SINS (Two Parts—Oct. 18).—Laura Bell runs away from her country home to the city, where she becomes a clerk in a department store. Her brother, Frank, follows her to New York, but is unable to trace her. He becomes interested in a settlement house and obtains a position in social service work. Mary Ashton, daughter of the proprietor of the store where Laura works, is shocked to find that her father pays his clerks starvation wages. Matters are brought to a head when Mary rescues Laura, who drops to the street with exhaustion due to ill nourishment. Taking her home in her motor car, Mary sees for herself how the girl is forced to live. She pleads with her father to better his employes' condition. But he stubbornly refuses. Mary leaves her luxurious home to become a working girl herself, and weeks later, her father discovers her in a shirtwaist factory. Meanwhile, she has met Frank Bell at the settlement house. Their interests are identical. One day Laura's landlady comes to the settlement with word that Laura is dying. Mary and Bell both go to see her, and thus the latter discovers that she is his own sister. Bell compels Ashton, at the point of a gun, to go to Laura's bedside. The doctor says that blood infusion alone will save the girl's life. Her brother's heart is weak, but Mary to recompense for her father's sins, volunteers, unknown to him. After the operation, he learns that she is in a critical state and may die. The criminality of his methods is now brought home to Ashton. In gratitude for his daughter's recovery, he changes his policy toward his employes.

ENVIRONMENT (Oct. 20).—Bob Campbell, ne'er-do-well, falls in love with Bella Cortwright, daughter of the president of the city bank. She persuades him to try to get a steady job and be somebody. He promises, but finds it very hard to overcome his evil reputation. Bob chances to meet James Crawford, a well dressed crook, and is inveigled into helping him rob the bank. While Campbell is standing on guard—the crook being busy in the vaults—Bella happens along. She praises Bob for his pluck in trying persistently to get honorable work. Ashamed of the position in which, all unconsciously, she has caught him, he gives chase to the burglar, who jumps aboard a deserted train at the station, and starting the engine, makes his getaway. Bob, however, manages to swing himself up behind, and making his way to the locomotive, engages the crook in a hand to hand fight, in which he flings him from the moving train. Returning, he finds the bank robber dead. Bob refunds the stolen money, receiving the bank president's thanks in the form of a better position, and Bella for his wife.

PRINCESS.

THE ONE WHO CARED (Oct. 9).—Dr. Hastings, a country doctor, is very proud of his pretty daughter, Eunice, who is engaged to marry John Bruce, a young farmer, whom she has known since childhood. Jameson, a city man, appears, and soon succeeds in fascinating Eunice. He tells Bruce that the girl no longer cares for him, and Bruce, believing that she has fallen in love with the stranger, gives her up. Dr. Hastings is a far-sighted student of human nature. He sees that Jameson is not the man with whom his daughter will be happy, and arranges a test of the suitors. Eunice is convinced that Bruce is the nobler of the two, and that she never really cared for the city man.

ROYAL.

COUSIN BILLY (Oct. 3).—Polly Bunce quarrels with her husband, Peter Bunce, because he objects to her inviting her cousin from the country to visit them. She wires Billy to come anyway, and he arrives, bringing a chicken for a gift to his city relatives. Polly makes him comfortable in her husband's smoking jacket and slippers, and when the latter reaches home, he throws the chicken out of the window and snatches his belongings off Billy's person. At dinner time the country cousin shows some timidity about appearing at the table, fearing that his country manners will disgrace him. But Polly tells him to do everything that Peter does, and not to worry. Billy imitates the husband's every move. Peter becomes enraged. But his wife pacifies him and he kisses her. Billy hastens to repeat this also. The husband gets after his cousin-in-law with a gun. He takes refuge on the roof of the porch. The gun accidentally goes off, and Billy is hit. Host and hostess both rush to his side, and the matter is amicably settled.

THE PET OF THE PETTICOATS (Oct. 10).—The women go wild over Puglichesi, the famous violinist, and one young woman, whose husband is insanely jealous of her, even rushes upon the stage to kiss her idol. The catastrophe is averted just in time, however, and the entire audience swarms about the stage entrance, the musician barely escaping in an automobile. The sentimental young woman, Violette Jenks, and her husband are living at the same hotel where Puglichesi is stopping, and later the great virtuoso is seen crawling along an ironing-board, many stories high in the air, to get from his room to the bride's apartment. Violin in hand, he makes the passage in safety—only to fly to direr evils. To save reputations, the violinist is forced to clip off his long hair and become temporarily a bungling butler. His adventures with the detectives and the jealous husband, with Violette beside herself with excitement, are excruciatingly funny.

THANHOUSER.

THE BENEVOLENCE OF CONDUCTOR 786 (Oct. 9).—Conductor 786 rescues Baby Helen, who has wandered onto the electric tracks. He takes her home, and discovers that she has twin sisters, and a mother, the latter very ill with consumption. The doctor tells the conductor that if Mrs. Smith could go to the mountains there would be some hope of her recovery. Not long after, the superintendent of the road gives the old conductor a banquet to celebrate his twenty-fifth year in the company's employ. The men call on him for a speech. He asks to be excused for a few minutes, and soon returns with the twins and Helen. Then he tells the men about the children's mother and appeals to them for help. A generous collection is taken up, and two days later Conductor 786 puts the Smith family on board the Adirondack express.

RELIANCE.

OUR MUTUAL GIRL, NO. 39 (Oct. 12).—Margaret, with Baby Lily's jewel in the little bag hanging on her wrist, stood looking into the muzzle of the young man's gun. Evidently, he had no sense of humor. So, what in the world could she do? Well, the serious sort were susceptible to flattery, and she might cajole him at least into letting her put down her aching arms.

"Don't be silly," said she. Then, for the first time, she smiled. And those who have seen the effulgence of that manoeuvre can imagine the thumps of the young man's heart in instant response. "Surely, you must realize that I am not a burglar," she added.

They kept up a rapid fire of repartee, if not of shells, until, in a happy inspiration, she accused him of threatening her with an unloaded gun. Actually made uncertain, he investigated. Two shells fell out of the breach to the floor. Margaret snatched them up and scampered for the door. He chased her to the hedge across the grounds—and again she was prisoner, this time before a gun that was unquestionably reloaded.

"Couldn't we sit down?" she asked.

He marched her back to the Hamilton's front porch, they sat down; neither spoke. Meanwhile, unseen by them, a tall, lean man had made his way across the lawn, and had shinned up the column of the porch on the side of the house, to Miss Hamilton's room. When he came down again, the jewel marked with a B was in his pocket. He ran to the road, and jumping into an automobile, drove away at high speed. If Margaret could have seen him she would have recognized Lily's father.

But she and young Hamilton were absorbed in what was becoming a very wearisome situation. Margaret longed to escape home to Aunt Abbie and Baby Lily. Besides, she was hungry. This latter craving she confessed to her captor, and was promptly walked around to the pantry window and directed to "pick a pie" from the shelf. Returning, they devoured it together. Then Hamilton, when her head was turned, ven-

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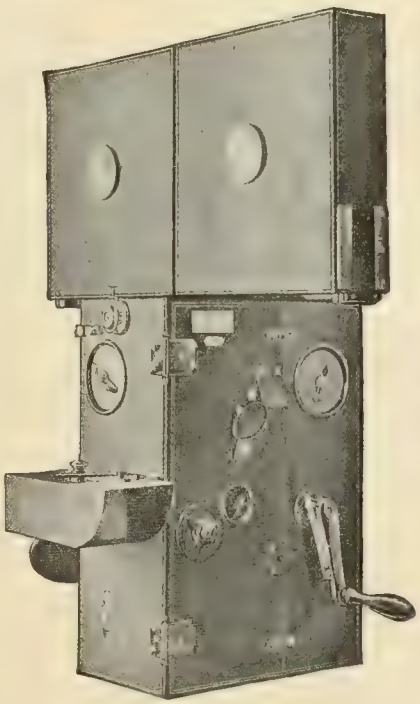

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tured cautiously to unload the gun and stand it against the house. He began pacing up and down. In a flash Margaret had the weapon in her hands.

"Now we'll turn the tables'" she cried.

"Pardon me, it really isn't loaded," he answered. But instantly producing the two shells she had picked off the floor, Our Mutual Girl loaded it. And this time it was Hamilton who held up his hands.

However he succeeded in outwitting her, getting possession of the gun again, and the old tete-a-tete was resumed. Miss Hamilton's return cut short another tedious silence. Her brother was greatly relieved to see by her greeting that Margaret was a friend and a neighbor of hers, and that after all he would not be called upon to land this very attractive young lady behind prison bars—for of course soon they would have the real explanation from her. He promised for the present, however, not to say anything to his sister about what had happened, and very willingly allowed Our Mutual Girl to return home.

Miss Hamilton, meanwhile, had gone upstairs to take off her hat. When she came down, she scarcely noticed for a moment that her guest was gone. "Oh, Ralph'" she cried, tears starting to her eyes, "Somebody's been in the house and robbed us. One of my jewels is gone'"

Ralph was stunned. So she was a burglar after all" but what could he tell his sister?

OUT OF THE DEPUTY'S HANDS (Oct. 21) — Deputy Sheriff Martin of Arizona is in love with Lola, a waitress at the Gold Dollar restaurant. He comes into Gold Dollar on the trail of James Kinney, who is wanted for murder. Kinney is discovered at work in the mine under an assumed name, and the sheriff learns that he is very attentive to Lola. This enrages Martin. During an accident, Kinney goes down into the mine with a gang of men to prevent it being flooded. Martin joins him, and they work side by side until they collapse from exhaustion. Then Kinney confesses to Martin that he killed a man named Marcus for beating Lola, who, he claimed, was his step-daughter. The two men are dug out of the mine. Martin resigns as deputy sheriff and escorts Kinney safely away. Then Martin and Lola are left to each other.

MUTUAL WEEKLY.

MUTUAL WEEKLY NO. 93 (Oct. 8). Latest pictures from the seat of war. The first line of defense in the Ostend, Bruges, Ghent and Malines districts. Belgian gunners destroy German ammunition wagons. Coils of wire are placed in the trenches by the Germans to catch the enemy's shells. Canada's gift of one million bags of flour to the mother country arrives in London. Melles, a Belgian village, after the Germans had passed through. British artillery on their way to the center of the Allied armies. French soldiers are housed and fed in the Grand Palace, Paris. Cardinal Gibbons returns to America after participating in the election of Pope Benedict XV. Two thousand happy canoeists hold aquatic carnival at Boston, Mass. Many noted Californians are present at christening of U. S. Cruiser "San Diego" at home port. Harvard football team commences fall practice. Bowling on the green is revived at Dorchester, Mass. A watermelon feast! 50,000 luscious melons make a happy holiday for Colorado folk. Veterans unveil monument at Arlington National Cemetery. A Mutual Weekly cameraman goes aloft in aeroplane to photograph water sports. New York women hold monster peace meeting at Grant's tomb. A unique race—an automobile wins from an aeroplane.

KAY BEE.

THE WORD OF HIS PEOPLE (Two Parts—Oct. 16).—Colonel Scranton, the stricken commander of Fort Pixley, has a turn for the worse and telegraphs for his son, Lieutenant Drake Scranton, to come immediately. Drake arrives just before his father dies, and his father tells him how Iris Wheathley's mother once saved his life and nursed him through a fever, and that Drake's foremost thought must be to make Iris, whom the Colonel adopted when her mother died, happy. Drake falls in love with Iris, who is in love with Lieutenant Orth, but she promises to marry Drake, as it was his father's dying wish. Drake learns that Iris is only marrying him for his father's sake and releases her. Her engagement to Orth is announced that night.

A week later Sioux scouts returning to the main village seek to ambush one of the plainsmen. He escapes to the fort after killing two of the Indians. The remaining Indians ride to the fort and demand that the plainsmen be turned over to them. The commanding officer refuses their demand. They return to their village, round up all the Indians and attack the fort. The fort is burned. Iris, Drake and Orth escape from the fort but are spied by some of the Indians and pursued to the quicksands. Drake saves Iris and Orth but is swallowed by the quicksands.

BRONCHO.

SHORTY AND SHERLOCK HOLMES (Two Parts—Oct. 21).—Shorty, who has been reading "The Sign of the Four," is much taken up with the idea of becoming a detective. He thinks it a great idea, and going out to the stable pulls enough hairs from a horse's tail to make himself a beard; this he dons, together with a "sleuth" hat, and getting himself a large microscope, defies the world to conceal a thing from him. He trails everybody in camp, and spies upon them so much that he becomes a pest and they frame up a "jool" robbery. Norah, the cook, pretends to have lost her diamond pin and Shorty undertakes to find it for her. That same night the village postoffice is robbed, and Shorty in hunting for the diamond pin happens upon the robbers, who are burying their loot. They overpower Shorty and binding his hands and feet, make him their prisoner. While they are reconnoitering, Shorty burns the ropes off his hands with his trusty microscope. When he hears the robbers returning he throws himself back onto the sand, and gives the appearance of still being bound. While the robbers have their backs turned he covers them with his pistol. He shoots one robber and marches the other before him to the village sheriff, the robber carrying the mail pouch containing the loot. Ella, the village postmistress, who has been taken into custody pending an investigation of the robbery, is released when Shorty appears with the real robber.

DOMINO.

JIMMY (Two Parts—Oct. 15).—Jimmy, a newsboy, is the sole support of his mother and crippled sister, Mary. His mother reads of the arrival in the city of Dr. Lobel, a noted European surgeon, and his offer to treat a number of patients at a free clinic. She and Jimmy see in this the chance of a lifetime to have Mary cured.

Mary is taken to the hospital and while Jimmy is holding her place in the line of waiting patients, the surgeon announces that he will not have time to treat more patients as he has to leave at once to catch the steamship to return to Paris. Jimmy, deeply disappointed, pleads with the surgeon. Dr. Lobel telephones the officials of the steamship and persuades them to hold the vessel for a half hour. After the operation the doctor rushes to the pier in time to see the vessel steaming down the bay, but the captain of a tugboat near at hand loads the party into his boat and succeeds in overtaking the steamship.

FEATURE FILM STORIES

ECLECTIC.

THE PERILS OF PAULINE (Fourteenth Episode)—(Two Parts).—Owen hires Balthazar, the gypsy chief, to set fire to the Marvin factory. He makes plans to have the rest of the gypsies capture Harry and Pauline when they come to the fire. Harry and Pauline are seized by men in the disguise of firemen and taken to a ruined mill. Here they are tied and put in the cellar. Meanwhile the fire rages and threatens the destruction of the town.

Harry manages to loosen his bonds and frees Pauline just in time, for the gypsies have blown up the millrace and the water rages into the cellar. Soon the prisoners are in the water, while around them swarm countless frenzied rats. Harry remembers seeing an old fireplace in the cellar and tells Pauline they must take a desperate chance. They swim under water to the fireplace, rise up inside of it and climb the chimney to safety. Harry discovers a telegraph wire which leads across the river which flows beside the mill. Taking Pauline upon his back, he starts to cross. The gypsies discover them. Balthazar fires his revolver at them. The bullet cuts the wire, precipitating the fugitives into the water below. Harry retains his hold on the wire and pulls Pauline and himself to the opposite shore to safety. Drenched and exhausted, the two return to their home, where Owen, thinking they have been put out of the way and that he sees their ghosts, rushes from the room in terror.

THE COLONEL'S WIFE (Four Parts). - Harry Travers falls in love with Margaret Booth, a nurse who is in attendance upon his invalid aunt. Offered a position in the Orient, he decides to accept it. Before leaving he tells Margaret of his love and obtains a promise of marriage. In his new location he speedily forgets the girl.

Meantime the aunt dies. Margaret thus losing the friend and the home of years, takes a position as nurse to an invalid army officer. She waits in vain for a letter from her fiance, who ignores her written pleas to be remembered. Dazed and hurt, she suffers in silence. Later there comes a letter to her ostensibly from her fiance's employers, telling her of a serious accident which has fatally injured him. She takes this to be true, not knowing that the fickle lover has himself caused the letter to be written.

The Colonel she has been nursing falls in love with her and asks her to be his wife. Believing her lover dead, she accepts and marries him and with him and his little daughter lives in idyllic happiness. One day the Colonel's son, a young fellow in the navy, returns to his father's house and at once succumbs to the charms of his step-mother and loves her as though she were really his mother.

By a strange chance the step-son, Douglass, has met Travers in the east. He invited him to visit him whenever he returns to his own country. Travers calls at the Colonel's house and meets his old sweetheart. Returning to his hotel, he writes her asking her to meet him. Dougless finds his step-mother in great distress and hears the truth. Seeking out Travers, he demands reparation for the insult offered his father's house and later in a duel stretches him wounded upon the ground. Then, returning to his house, he is the means of reuniting his father and step-mother.

MAX HAS THE BOXING FEVER.—Max goes to a boxing match. Impressed with the strength and skill disclosed, on his way home he wants to try conclusions with nearly every person he meets. Later by hard application he becomes expert. One evening while at a restaurant, getting in an altercation with a prize fighter, he challenges him to a boxing match on roller skates. The gyrations which the two athletes go through while endeavoring to land a telling blow would make a mummy laugh.

PICTURESQUE LAKE DHAL (British India). —Here we have some charming views from the land of the Hindoos.

IN SOAK.—Mrs. Business-man has an admirer, a foreign count, who admires while hubby works. The count gives the charming lady a valuable brooch, which she accepts. To keep hubby from knowing the source of the gift, she pawns it. Taking the pawn ticket to her husband, she tells him she found it, asking him to get it out of pawn. Hubby does, and seeing its beauty, decides to give it to his stenographer, whom he greatly admires. To deceive his wife he purchases a cheap brooch in its place. This he offers his wife, who can say nothing. To do so would disclose her plot. But she clenches her pearly teeth and resolves to get even. Meantime hubby, who stands in strongly with the stenographer, has made a date to go walking with her. But vengeance is near. Wifey and the count, hubby and the taker of dictation all meet in the park. In the mixup which follows hairpins fly. Everybody takes an involuntary bath in the park lake.

APEX.

THE QUEEN OF THE COUNTERFEITERS (Four Parts). - Miss Lillian Howard is the queen of a clever gang of counterfeiters, who are just about completing a new bank note. The following day she receives $5,000 of the bad money, and proceeds to the race track to dispose of it, accompanied by one of the gang. They both bet heavily in order to change the bills, and after making a big haul leave the track. Before leaving the queen approaches an elderly gentleman and asks him to change a bill of a large denomination for her, which he does. He proceeds to bet this bill, and after the races, when the bookmakers discover the bad bill, the elderly gentleman is accused of floating counterfeit money, and is taken to the police station. The old man turns to one side, removes his wig and moustache, and then faces his accusers. They start, for before them stands Dick Garter, the famous detective. He informs the police captain of the incident concerning the young lady who gave him the bad bill.

Dick Garter returns to his office, where he finds a letter from the chief of police, asking him to go after this band of counterfeiters, who are so clever that they have managed to escape all detection. While on the trail Dick Garter sees the queen of the counterfeiters. He follows her to the house of the crooks, but is discovered by one of the gang and trapped. He is knocked unconscious and tied up in a bag and thrown into the river. He manages to escape from the water, and after a scrap with one of the counterfeiters learns that the heads of the gang have gone for a cruise to parts unknown. He gets aboard the vessel and hides in the hold, but is discovered, bound and gagged, but he severs his bonds with a lighted candle which the counterfeiters left behind. When one of the crew comes down into the hold, the detective springs on him, forces him to change clothes, and in this manner manages to follow the queen to the hotel where she is going to reside. He disguises himself as an old handsome gentleman, and forms an acquaintance with the queen and her accomplice. He plays the part of the easy mark and manages to secure more bad bills for evidence. The three attend a concert, and at the close of the affair Dick Garter has both of them arrested.

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MONSIEUR LE COQ (Three Parts).—The Duke of Sairmuse weds Blanche Courtleigh. Shortly after she is blackmailed for money by a band of ruffians who threaten to inform the Duke that her brother is a hardened convict. Wild with anxiety she decides to meet the blackmailers and strive to effect a compromise.

Her husband, suspicious of her actions, follows her and has one of the gang try to steal her earrings. He breaks in and in a struggle kills them. He is disguised in old clothes to save his wife's honor and holds off the police until she escapes.

Monsieur Lecoq, the famous detective, captures the Duke, but to protect his wife he keeps silent. The famous detective tries various devices to entrap the nobleman and learn his real identity, but it is useless. At last they permit him to escape and follow him to his home. While the Duke's faithful servant, Ott, is parleying with the sleuth, the Duke changes his clothes and confronts him in his natural guise. Baffled, the hound of the law departs. The Duke discharges Otto, giving him a large sum of money to avert suspicion. Meanwhile, husband and wife have reached an understanding and forgetting the past endeavor to regain their former happiness.

A short time later the Duke receives a letter purporting to come from his servant and requesting a futher loan. It is presented by a ragged individual, and while the nobleman is making out a check the bearer strips off his disguise and stands revealed as Lecoq. He explains, it has been absolutely necessary for him to clear up the mystery, and as Sairmuse has delivered society of three evil-doers, the matter may be dropped. Thus the reputation of the famous detective has been vindicated and husband and wife are left to renew their happy alliance.

FEATURES IDEAL.

THE SPOTTED PANTHER (Three Parts).—Captain Corcoran reads that the Academy of Sciences will pay fifty thousand pounds to whoever recovers the original manuscript of the Gouroularemtah, the first of sacred books of the Hindus. Corcoran is a man of iron. He embarks for the Indies. His first visit is to the palace of the old Maharajah Holkar. His servant follows him, and Louisa, his retained panther, goes before. Striking with his silver hammer a sonorous song, Holkar's slaves come bounding in and seize the intruders. Louisa drives them away. Sita, daughter of old Maharajah Holkar, finds Captain Corcoran charming.

The Maharajah and the colonel breathe out threatenings of slaughter against each other. General Rao, a traitor, is to set fire to the town and lead Princess Sita to the colonel. A spy from the English camp informs Corcoran, who penetrates the English camp, and is well received by Barclay, but the captain, knowing that Sita has been taken prisoner, forces Barclay into a large trunk, upon which he writes: "The colonel is in the trunk," and after releasing Sita, carries her off.

The fugitives proceed to defend themselves against the traitor, Rao, and the English soldiers. They are only repulsed when Rao is killed. Songriva, one of Corcoran's followers, when leaning on the base of a statue, discovers a subterranean passage. The statue revolves and gives passage to the little band.

The English fire upon the pagoda and raze it. The pursued find seated at a table an old man reading a manuscript. Corcoran places a hand upon the shoulder of the fakir, whom death overtook ages ago in his meditation. The precious manuscript is none other than the famous Gouroularamtah. The victorious adventurer and the princess return to the palace, to find the English have burnt the town shortly after the captain and Sita are wed.

SYNDICATE FILM CORP.

THE MILLION DOLLAR MYSTERY (Episode 16—Reels 31 and 32).—The capture of the crooks in their attempt to wrest the secret of the vanished treasure from old Jones, made the conspirators weary. It was not long before they recommenced their operations. The prize was too great to permit them to lay aside their hopes of getting possession of the Hargreave fortune. This time fate played into their hands. The Countess Olga, who still possessed Florence's confidence, called one day at the Hargreave home. Soon afterward, Susan, Florence's friend, was taken mysteriously ill. At once there was a great excitement. Only the Countess kept her head. She recommended calling a certain Dr. Webster to aid the stricken girl. Florence begged her to telephone for him.

Her hurried call brought Braine, disguised in a beard and big horn glasses, who, as the pseudo Dr. Webster, after ministering to Susan, declared complete rest at the seashore would be the only cure for her malady. Both girls at once set out for a quiet beach resort near the city, where Norton could run down over the week ends. The two enjoyed themselves greatly. Susan showed marked improvement. Norton came down and joined them and there were many delightful parties on the ocean's edge and canoe trips on the river. One day the pseudo Dr. Webster appeared, ostensibly to visit his patient, stayed to enjoy the salt breezes himself, and thereafter events began to happen.

In accordance with a well-laid plan, he paid a professional call on Florence and Susan. While the latter was absent, he persuaded Florence, who was indisposed, to drink a preparation containing a powerful drug. Then with consummate audacity, as soon as she had fallen under its effects, he informs the hotel office that she has contracted smallpox and that rigid quarantine must be enforced until he can notify the health officials. Later he appears with two confederates and an ambulance, ostensibly from the pest house, and makes ready to carry Florence away.

Susan, learning of Florence's plight, sends for Norton. The two, after vainly seeking to get past the guard at the door, climb down the fire-escape from Norton's room, only to find Florence unconscious on the couch, where the conspirators have laid her. Susan takes her place on the couch, while Norton carries Florence, beginning to recover her senses, out on the fire-escape to the roof. The conspirators returning discover the ruse, and after binding and gagging Susan give chase to the others, but without success. Then they carry Susan to the waiting ambulance, which sets off toward the pest house.

On the road the vehicle overtakes Florence and Norton, who are hastening from the danger which threatens. Only one of the gang the driver of the ambulance—is with it, Braine and the others having set out in pursuit of Florence and Norton. Telling Florence to flee, Norton attacks the ruffian, and after a desperate struggle fells him. Making certain the man is senseless, he hastens to free Susan, but hardly has done so when he hears Florence calling for help. In her flight she has rushed unawares upon a treacherous quicksand and before she is able to turn and retrace her steps she has found herself struggling in its depths.

Were it not for her warning cry, Norton, running to her rescue, would also have become engulfed. He draws back just in time. He runs back to the ambulance for the rope which has bound Susan. At the side of the marsh is a telephone pole from which is strung a strong cable and up this Norton hastily climbs. He works his way out on this cable sailor-fashion, until he is directly over Florence, who by this time has sunk into the quicksand up to her armpits. Throwing her the rope, Norton climbs down the pole again, and after several moments of strenuous effort drags the exhausted girl to terra firma, hurrying with her to the ambulance, where terrified Susan is awaiting them. Norton drives off, just as the conspirator, who had been knocked senseless, begins to recover consciousness.

COSMOFOTOFILM CO.

ENGLAND EXPECTS (Two Parts).—Germany declares war on England and the news comes into one English home like an imperious bugle call. In this family are four generations—the great-grandfather, whose medals commemorate the occasion on which he saved the colors in the Crimean War, the grandfather, a veteran of the Boer War, the father, a prosperous business man, his brother, an unmarried volunteer officer, and the children of the business man. The two veterans have regretfully to admit that they are too old for service at the present crisis, but the younger one is consoled by the fact that he has "two sons for the king." The volunteer officer joins his regiment and leaves for the front, but for the business man matters are not so simple. He has his wife and children to think of, and there are other good reasons for acting with deliberation. His wife sees his hesitation. "You are thinking of me," she says. "You should only think of your country." There is almost accusation in her attitude. Still the business man hesitates. He sees enthusiastic troops marching to the front. His own clerks shut their desks and hurry off to enlist. In his own home his grandfather is telling his children how he saved the colors, and teaching them to lead their leaden soldiers against the wooden fortifications of the Germans. He feels that he must get away from this electric atmosphere, and he decides to vanish for a few days. He hastily packs a small bag, puts a cap in his pocket and prepares to set out, but even yet he has no escape from the influences around him. He goes to his desk to get money for his immediate needs, and his hand disturbs a packet of old love letters from his wife. The very first one catches his eye: "I cannot tell how proud I am to be marrying into a family that has served their country as has yours." He stiffens, and doubt comes to him. His hand mechanically falls on a book and he sees that it is "The Life of Nelson." He goes, torn by indecision, to take a last farewell of his children in their nursery. "Will papa save the colors, too?" he hears one of them naively asking. He can hold out no longer. He sees that there is no course open to him save one, and he looks up to his eager, expectant wife with a smile. "I enlist to-morrow," he says.

PARAMOUNT.

MARTA OF THE LOWLANDS (Five Parts—Famous Players).—Marta is a beggar child, who is adopted by Sebastien, the wealthy landowner. Sebastien makes Marta his victim. He wishes to marry a wealthy woman, but at the same time retain his influence over Marta. He therefore arranges through Tomas, the hermit, to marry her to Manelich, a simple, untutored shepherd living in the mountains—a rough child of nature who kills wolves with his bare hands and knows naught of guile and deceit. The wedding is performed, Manelich being under the impression that Marta loves him, and being truly in love with her. Later he learns he has been tricked, while Marta, who had at first believed that Manelich had been bought with the master's gold to become her husband, finds her conclusion wrong, the honesty of his love compelling her own. Then come developments which make the drama one of the most passionate, intense, trenchant character studies ever created.

Marta is a patient sufferer, a tragic figure indeed, as she bravely endures all the cruelty and indignities that are thrust upon her by the ruthless "master." We witness the poignancy of her grief, the restraint and the anguish of the oppressed woman; and her movements among the treacherous characters of her environment.

SAWYER, INC.

LOVES AND ADVENTURES IN THE LIFE OF SHAKESPEARE (Five Parts).—When the film opens we see the youth, Shakespeare, composing poems, instead of working in the office of Lawyer Grasp, whose apprentice he is. The lawyer soon dismisses the youth from his service, but meanwhile the humbly born lad manages to get into the society of the great. He has succeeded in assisting Charlotte Clopton, of Clopton Hall, and is received by her father and his friends, from whom he wins appreciation for his art.

While this is developing, quite another tale is unfolding in the secret room of Clopton Hall, where Sir Hugh Clopton has sheltered an emissary of the Pope, not knowing the mission of the secret agent is to assassinate the Protestant Queen Elizabeth. The agent's purpose is discovered and he is killed, unknown to Sir Hugh, who is giving a birthday dance to his daughter. Charlotte dies of the dreadful plague.

Some month later Shakespeare is trying to forget his grief over the death of Charlotte at the Twelfth Night Revels, and in so doing meets and champions Anne Hathaway. The courtship is sealed in the historic Anne Hathaway cottage, in which the young couple go after their marriage. Here, however, Shakespeare finds that the beautiful young girl has developed into the shrewish wife, and, further tormented by a prosecution poaching, he determines to leave his native town and go to London.

Shakespeare, with little money, his coat and his staff, reaches London, and sees the great crowds which throng through old St. Paul's. He watches outside of the Globe theater—the first theater ever built—to see the actors pass in and out, and from that point the spectator is shown his steady rise to fame and fortune. Shakespeare, in his life, was the friend and companion of all the great ones of his time, and the film faithfully shows this interesting phase of his career. Raleigh, Drake, the Earl of Essex and Queen Elizabeth all unite to do him honor on the occasion of the first presentation of "Romeo and Juliet." In the final stages of the film Shakespeare is shown dreaming, at the end of his career, of the wonderful plays which have made him famous, while glimpses of scenes from them pass before his dreaming eyes.

HEARTS UNITED (Four Parts).—Allen Dodd, professor of Ethnology in an eastern college, succeeds in locating Robert Harris, son of an old college chum, and invites him to come east for a visit. Professor Dodd's secret wish is that Robert Harris and his daughter, Alma, will become sweethearts. Robert's heart is weak, and owing to the excitement of preparation for his long journey he collapses. His death suggests an opportunity to Robert Haines, a gambler, whose similarity to Robert Harris has often mystified their home town. Haines decides to impersonate the dead man, and try for the hand of Alma, who is an heiress to a large fortune. Professor Dodd and Alma unsuspectingly accept him as Robert Harris, but the girl has already given her affection to Joe Craig, her father's chauffeur. Haines discovers this, convinces Alma that Joe is a married man, and she curtly dismisses him. Deeply wounded by her refusal, Joe starts for the northwest in search of a reported lost mine.

Alma discovers the trick, and goes to Joe's house, only to find that he has already departed. As the professor has often desired to study the northwest Indians, Alma succeeds in getting him to take her near the place where Joe is located. Haines, learning of their plans, disguises himself as a professor, and meets Dodd and his daughter. In the meantime Joe has been well received by the Indians, and

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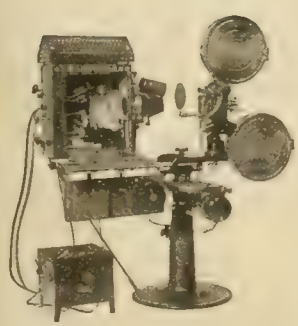

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saves the chief's daughter, Waterlily, from death. Alma discovers Haines' identity, and exposes him. Haines then attempts to abduct her, but her father arrives on the scene, and after a lively flight Haines throws him over a cliff into the river. Alma, by a well aimed rock, stuns Haines and flees to Joe's cabin.

Joe rescues Professor Dodd, and Haines succeeds in paying some ruffians to attack Joe's cabin. A doctor who is attending the professor gallantly aids in the defense. Waterlily discovers the situation, and goes for help to her father. The defenders are overcome by the outlaws. Haines offers to save all the lives if Alma will but marry him. In the nick of time Waterlily comes back leading her Indians. The gambler Haines is killed, and the outlaws made prisoners. Alma and Joe find happiness in their love.

THE HERO OF THE NORTH (Two Parts).—Three men are in love with Eva, the daughter of Jonathan Edwards, who has established a pioneer store in a new settlement in Saskatchewan, Canada. Ned Milligan is Eva's accepted suitor. Jules Riel, a French half-breed, is violenty jealous of him, while Long-Arm, an Indian brave, stoically accepts his rejection. Ned Milligan is a Northwest Mounted Police officer.

Jules decides to abduct Eva, and takes her to his hut in the woods. He waylays her, but Eva's screams is heard by both Ned and Long-Arm, who hurry in its direction. They arrive too late, but meeting each other in the woods they are mutually suspicious, and separate. Ned returns to Edwards store, and finds that Eva had gone to a nearby Indian settlement to purchase basketwork. Visiting the Indians' wigwam, Ned discovers that Eva left an hour previously. At that moment Long-Arm arrives, and Ned questions him suspiciously, which the Indian resents, denying all knowledge of the girl's whereabouts. Ned finally picks up the trail of Jules, and follows him into the woods. Meanwhile Jules has carried Eva off to the river, and in his canoe paddled ten miles downstream, where he disembarks and goes into the woods with the unconscious victim.

Both Long-Arm and Ned follow the trail. Ned's horse breaks his leg, and after shooting the animal Ned resumes his search afoot. Long-Arm searches in his canoe for the point where Jules must disembark. In the meantime Jules gloats over Eva in the hut, and tells her that although he could easily force her to be his, he prefers to hear her say "I love you" first. He ties her in the tree, saying that when the wildcats come she will be glad to call to Jules.

A series of exciting incidents follow before Ned and Long-Arm succeed in freeing Eva, while Jules is mortally wounded in the struggle. The Indian is a good loser, and seeing that Eva loves only Ned places her hand in his and silently paddles away to leave them to their joy.

COSMOFOTOFILM CO.

SAVING THE COLORS (Three Parts).—Ronald, the squire's son, falls from his horse and breaks his leg. He is carried with all speed to a neighboring hospital, where he is placed in charge of Ruth Williams, a beautiful and devoted nurse, who takes more than a passing interest in her charge. When Ronald arrives at the convalescent stage the two young people discover that they are in love with each other. Reluctantly, Ruth gives her consent to a speedy marriage, only hesitating on the score of the difference in their social positions. Ronald overrules all Ruth's objections, and the marriage takes place.

Returning from their honeymoon, Ruth is conveyed by Ronald to his luxurious home, where everything fills Ruth with delight, and at first their happiness is complete. Soon after they settle down, they give a grand reception and ball, at which all Ronald's aristocratic friends appear and have their first introduction to his bride. Overwhelmed with her surroundings, poor Ruth's ignorance of society usages and her gaucherie make her a laughing stock among the ladies, who are jealous of Ruth's success in securing the catch of the season. Ruth overhears a group discussing her and commenting upon her awkwardness. She rushes upon them with indignation, and denounces them bitterly, with the result that they complain to Ronald of his wife's rudeness, and leave the house.

Ronald defends his friends when Ruth makes her complaint, and their first real quarrel takes place. Ruth goes reluctantly to her room, and Ronald enters the billiard room and tries to drown his disappointment in liquor. Next morning news of the outbreak of histilities on the continent reaches London, and all is excitement. As the days go on the excitement increases, and when England declares war against Germany, the whole country is roused to a state of frenzy, and graphic pictures show us the mobilization of troops and its incidental excitements.

Ronald leads an idle dissipated life, spends his time among his old acquaintances, rousing the jealousy of his wife, who is broken-hearted at his behavior. The preparations for war provide her with abundant means for forgetting her own troubles, and her heart yearns for those who are going forth to defend their country's honor. Ultimately, disgusted with her husband's behavior and apathy as to his country's call, Ruth decides to go to the front as a nurse, and denounces her husband as a coward.

The night of Ruth's departure Ronald has all the old set to dinner, and tells them what his wife has done. They laugh at the incident, and in the billiard room they take up a portrait of Ruth and are ridiculing it when Ronald enters, and at last his manliness asserts itself, and, defending his persecuted wife, he indignantly orders them out as "revilers of a good woman's name." Ronald now sees things in a different light, and determines to give up drink and endeavor to atone in some way for his past weakness. His men-servants' departure in a body to join the army at length determines him to obey his country's call, and we soon see him taking his part in the various stirring incidents in Belgium.

At Liege he distingushes himself, while at Mons he assists to beat back the Germans, being in the midst of a dashing cavalry charge. Incident after incident of a stirring character takes place, and at length a spirited engagement occurs. The colors are captured by the enemy, but Ronald bravely fights his way and recaptures them. A chance shot, however, brings him down just as he reaches safety. His comrades pick him up and carry him into the hospital tent, where Ruth once more attends him and by her devotion brings him back to life. All is forgiven and the two once more take up their duties at home until Ronald is fit to resume his place again in defence of his country.

ALLIANCE.

THE PATH FORBIDDEN (Five Parts—Excelsior).—Twenty-five years ago, a frivolous, beautiful girl, Violet Dare, created havoc among the summer boarders at an Adirondack hotel. Two young chaps, Joe Brill and Jim Kent, were the favored ones, but Joe finally married her. Later Violet travels the "Path Forbidden," carousing with male friends, and is finally driven out by the husband, Joe Brill. She wishes to take one of the twin children, but the husband forbids. So she steals one little girl and takes her away.

Years later we see the twins grown to womanhood. Neither know of the existence of the other. Pearl, the stolen one, is leading the life her mother led when alive. Lucy is the aid and comfort of the father, who, through unwise investments, loses his money, the shock of which causes a stroke and is removed to an asylum. Lucy then runs a country hotel.

Pearl, the evil sister, has gained the love of an honorable young lawyer, Curtis Holmes, who will not marry her unless she gives up her forbidden life. She promises, and the wedding is announced. At the last moment, a dope and race track tout persuades her to go away with him. Traveling by auto, they have an accident, Pearl is carried to the hotel run by Lucy. The sisters notice the marked resemblance but think it merely a co-incidence. Curtis, missing Pearl, follows to the hotel, where he mistakes Lucy for Pearl, but soon finds out his error. He later finds in Lucy all that he had wished for in Pearl, so he transfers his affections. The father recovers and is brought home by Lucy.

Shortly after the barn dance, Pearl disguises as Lucy and in lighting a cigarette sets fire to the place and in trying to escape sprains her ankle and faints from pain. The father, Joe Brill, taking his first stroll in the evening, notices the blaze and is told by the farmers that Lncy is in there. Without thought for himself, he carries Pearl out and takes her to the hotel. There he sees it is not Lucy and memory goes back to two small cradles. Asking her name and her mother's he finds his other daughter. Pearl, discovering a father, something she had never known, resolves to leave the "Path Forbidden" and be the comfort of her father who needs her now that Lucy has married Curtis.

HEPWORTH.

MYSTERY OF MR. MARKS.—Edward Denton is an elderly widower with one child, Isobel, a lovely girl of about 19. Owing to the failure of a bank he is in financial difficulties. He telephones to Marks, who is a rich financier, and asks him if he can help him. Marks at first professes himself quite unable to do anything; but a chance meeting with Isobel alters his opinion. He promises Denton that he will see him out of his difficulties on the day that Isobel becomes his wife. The girl is already engaged to a young fellow called Gerald Lee, and will not listen to the idea. There is a quarrel between Marks and Gerald at a ball.

A little later the two men appear to have made up their quarrel, for presently Isobel finds them engaged in an absorbing game of cards. Gerald, when the game is over, owes Marks $1,500. Gerald vows he has been cheated. The next morning they find Marks lying in his bed dead, somebody having strangled him in his sleep. Suspicion immediately falls on Gerald Lee, and the young fellow is led away to be kept in custody until the coroner's inquest. Isobel refuses to believe that Gerald is guilty and sets out to unravel the mystery for herself. She begins by searching the room of the murdered man, and discovers a button which does not seem to belong to any of the clothes in the room. Her discoveries, however, only seem to lead from bad to worse, for after a prolonged search she finds that the button belongs to a suit of pajamas of her father's, while on looking further she discovers the key of Marks' bedroom hidden in the pocket of his dressing-gown. The poor girl is now confronted with a terrible dilemma. She finds in her father's bedroom a book entitled "The Stranglers." Recollecting that her father has in the past frequently walked in his sleep, it suddenly occurs to her that perhaps the book so worked upon his imagination that he committed the murder unconsciously while walking in his sleep. She decides to watch, and that night sees her father wander through the house quite unconscious of what he is doing or where he is going. After a miserable night of indecision, she finds that the way is made clear for her, for a terrified gardener reports that her father was found lying dead in the garden, having apparently fallen from an upper window. She immediately phones to Scotland Yard for a detective, to whom she shows the different pieces of evidence which she has collected.

Her evidence soon places a new construction on matters, and Gerald is triumphantly acquitted amid the plaudits of the crowd. Thus Isobel is consoled for the death of her father by the thought that by her efforts she has saved her lover, and that a bright and happy future stretches before them both.

CINDER ELFRED.—Elfred is an impecunious artist who paints very good pictures, but, unfortunately, finds them rather hard to sell. He is, however, a joyful mortal. One day when his finances are at a particularly low ebb, he is cheered by the news that a very wealthy American, Mr. Coppernickle, is coming to pay him a visit and to have a look at some of his pictures. Elfred immediately begins to build castles in the air, and joyfully informs his three chums of the good luck which has befallen him.

Mr. Coppernickle duly arrives, accompanied by his beautiful daughter Sadie; but unfortunately he does not seem much impressed with Elfred's pictures, and finally departs without buying any. Sadie, however, thinks that Elfred and his three chums are good fun, and she invited them to a dance which she is giving the following evening. His chums are delighted, but, unfortunately, this is small compensation to Elfred, who not only relied on selling some of his pictures, but, what is worse, his dress suit is in pawn, and he is therefore unable to accept the invitation. He attempts to borrow the necessary garments from his friends, but finds that this is impossible, as, not unnaturally, they have only one dress suit each. The next afternoon, while his pals are getting ready for the ball, Elfred falls asleep and has a very curious dream. Like Cinderella, he dreams that a fairy visits him and provides him with a beautiful new dress suit on condition that he leaves the ball by 2 o'clock.

Only too delighted at being able to go, Elfred accepts the conditions and sets off for the ball in triumph. Unfortunately, however, in the ardor of proposing to the beautiful Miss Sadie, he forgets all about the fairy and her warning. The clock strikes twelve, and in an instant his beautiful dress suit vanishes, and he is left sitting on the settee in his underclothes. Sadie's horrified stare shows him what has happened, and, hastily seizing a curtain, he wraps himself in it, and makes his escape amid the laughter of the assembled visitors.

At this point a noise awakens him and he finds to his surprise that it is all a dream. It is a dream, however, which destined to have a happy ending, for his landlady enters the room with a letter which has just arrived for him, which, on being opened, is found to contain a check for $150 from Mr. Coppernickle, who, it appears, has changed his mind, and is going to buy two of Elfred's pictures after all. The landlady is hastily sent out with this newly-acquired wealth to redeem Elfred's dress suit from the clutches of the pawnbroker. Hastily arraying himself, Elfred hurries round to the ball to find Sadie being made desperate love to by his three chums. Elfred's arrival, however, changes the look of things and in a few minutes, to their great disgust, he has secured Sadie all to himself, and he is soon proposing to her in a secluded corner of the conservatory.

In the middle of his proposal the clock strikes twelve, and a shiver runs through Elfred as he remembers his vivid dream and the awful consequences which followed. This time, however, nothing happens, and his dress suit kindly condescends to remain in its proper place. The proposal is carried through to a triumphant conclusion, and all ends happily.

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COLUMBUS.

LOVE CHARM (Oct 20).—The leading character in this farce is Willie the proverbial 'tired' boy whose only ambition and greatest happiness in life is to eat. His father, sick and 'tired' boy, whose only aim and greatest happiness in life is to eat. His father, sick and tired of him, sends him from home, with the admonition that he must shift for himself. He departs, much to the joy of the entire household.

In his wanderings he comes upon a camp of gypsies. In exchange for his few remaining pennies they offer him a powder, wonderful in effect. They tell him to secretly administer a little of this miraculous philter to his most bitter enemies and they cannot resist loving him. Willie decides to buy a quantity of this love-impelling powder, and use it to regain his father's favor and his well-loved home. His plan works out successfully and all goes well, until his crusty old uncle arrives and it is then up to Willie to make Uncle love him. Willie bies himself to the gypsies for another portion of the marvelous love charm. By mistake, the old gypsy makes a blunder and instead of getting the love powder, Willie gets a large portion of the "Powder of Hatred." Sorrow! Sorrow! What happened to Willie? We can't tell. You must see it.

WORLD FILM CORP.

THE MYSTERY OF EDWIN DROOD (Shubert—Five Parts).—A young couple, Edwin Drood and Rosa Bud, are engaged to be married. This is not a love affair, but a marriage of convenience, according to the wills of their parents. They, however, are very fond of each other in a platonic friendship. John Jasper, a young uncle of Edwin Drood, leader of the choir and organist of Cloisterham Cathedral, unknown to Edwin Drood, is madly in love with Rosa. His passion for her is so intense that it drives him to the despair of opium, and, in secret, he practices this vice in all manner of low places. A young man called Neville Landless is also in love with Rosa, and his feelings of jealousy and enmity to Drood are, at times, inflamed secretly by John Jasper. There is a quarrel after dinner one night at Jasper's house, and that night Edwin Drood disappears. Jasper immediately arouses the village to suspect Neville Landless, who, in the morning after Drood's disappearance, left the village for a walking tour. A warrant is issued and Neville is brought back. Charged with the murder, he is imprisoned. No sign of Drood, though, comes to hand. The river is dragged, but without result. In the meantime, Neville's sister, Helena, disappears, and shortly after a mysterious stranger under the name of Mr. Datchery, appears in Cloisterham, takes rooms near John Jasper, and commences secret inquiries. A peculiar woman in black, the keeper of the opium den which John Jasper visits in London, also shadows Jasper. It is at this exciting period that the book finishes, stopped by the death of Charles Dickens, and writers of many minds have endeavored to fit in the concluding chapters of this story. In the concluding chapters of this story. In Mr. Terriss' version on the screen he presents John Jasper as having plotted to kill Edwin Drood, but Drood succeeds in making his escape through the quiet offices of the elusive character of Datchery, who in his opinion is known as Helena Landless disguised as a man.

WARNER'S FEATURES, INC.

A FIGHT FOR LOVE (Pyramid—Three Parts).—Hope Adams, a country girl, had the misfortune to inspire love in the hearts of two men. Richard Lester, one of her suitors, was a man of the world. In his love affair the great obstacle was John Morris. Morris was a big-hearted fellow.

Richard went to New York where his exceptional capabilities enabled him to arise to an excellent position with a manufacturing concern. His success, however, brought him but little real happiness. His heart was back in the little village with the girl he had left behind him.

John had not been successful. The factory where he was employed closed, and his hopes of marrying were shattered. Richard now saw his chance. By securing John a place in his firm he removed his rival from the eyes of the girl.

John assumed his new duties and Richard offered him the hand of friendship. One evening while dining at a fashionable cafe, Richard introduced John to La Sylph, a cabaret dancer. John, momentarily forgetful of his betrothed, became infatuated with the performer.

At the office Richard intercepted Hope's letter telling the breach. He took a photograph of the unsuspecting John with his arms about La Sylph. Then he paid a visit to his home town and showed the faithful one the picture. It only awakened her jealousy. She spurned Richard's repeated vows of love, and determined to go to the city, find out the real truth about her lover, and save him from himself.

Neglect of business caused Richard to lose his position. John was advanced to the vacant place.

The unemployed lover accidentally met the girl on her visit. He plotted to completely undo John. He telephoned his rival saying that La Sylph was very ill and had sent for him. John received the messaage as he was leaving the office with money to meet the factory payroll. He decided to stop but a moment at the dancer's apartments, then to go on with his work. When La Sylph saw him she was overjoyed, but denied having sent for him, and begged him to bear her company for a few moments.

Richard in the meantime escorts the weeping Hope to the actress' apartment, and unseen by John or Sylph he noiselessly opened the door and showed Hope her lover in the woman's arms.

On the way out Richard recognized the payroll satchel, opened it and stole the money.

Hope did not know what to do. Richard showed her the money and begged her to flee with him. She refused; but he felt confident that his evil work would have the desired effact so told her that if she changed her mind, he telegraph to Albany, where the message would reach him on the Montreal Express, and he would wait for her.

When John was ready to leave La Sylph he discovered the theft, and accused the dancer. He rushed out, only to be confronted by his faithful sweetheart, lurking in the hallway. She upbraided him. He begged for forgiveness. Hope remembered that Richard had a large amount of money in his possession, and she suddenly rushed away from John and telegraphed Richard to wait for her at Albany, resolving to get the money back and save her penitent fiance. John surprised by her action, followed her.

At Albany the rejected lover took her away in an automobile, closely pursued by the now jealous John. As John's machine overtook his rival's he leaped from one to the other while both were at full speed. A struggle took place. Richard escaped and slid down the steep side of a precipice on a rope; John followed closely. Both fell, Richard being seriously injured, while John landed safely. He found the missing money in the pockets of his prostrate rival.

Forgiving the wrongs he had suffered at Richard's hands, he carried him back to the automobile, and sent him to a hospital. John and Hope were happily married, and after the wedding was over they received a telegram from Richard, wishing them happiness and asking pardon for the past.

THE BATTLING BRITISH (B. & C.—Three Parts).—A hundred years ago England was complete mistress of the seas. Napoleon had subdued the nations of the continent with his vast armies. Combining the French and the Spanish fleets, he now turned his energies on England. To meet these hostile preparations England was making powerful efforts to man her fleets.

William Lorman, a young Englishman, lived happily with his wife, Susan, in their little cottage when the first news of the threatened invasion was received. Hatchet, a ne'er-do-well, was violently in love with Susan. William was detailed to serve on Admiral Lord Nelson's flagship, the "Victory."

One of his first acts was the saving of Captain Crosstree's life, while the English were attacking a French man-o'-war. In gratitude for this act the captain, at William's request, asked the admiralty for the latter's discharge. Shortly after this Admiral Nelson sighted the combined French and Spanish fleet. For hours the battle of Trafalgar raged.

In dense clouds of sulphurous smoke with death on every side William served his gun. Amid the din and roar he saw the French battleship "Redoubtable" approaching.

The enemy's ship came closer. William saw a rifleman lean far over the side of the masthead and fire. A second later a cry arose from the "Victory's" deck. Turning about, he saw Lord Nelson fall mortally wounded into the arms of his officers. William leaped to the deck of the "Redoubtable," fought his way to the mast, and climbed to the fighting top.

In a desperate hand-to-hand struggle he slew the sharpshooter and avenged the English admiral's death. The French were defeated, and Napoleon's dream of the mastery of the sea was shattered forever.

William reached his cottage just as the villainous Hatchet was telling Susan that he was dead, hoping by those means to gain her hand. He drove Hatchet from the house after giving him a thrashing.

William had not been home long when he was called to arms again. The sailors said sad farewell to their wives and sweethearts, and then marched aboard their ships. William had forgotten a bundle and returned at the inn in haste to get it. As he approached he saw a woman struggling to free herself from the arms of an intoxicated English officer.

The woman was his wife and the man his friend and captain, Crosstree. He gave the captain a stunning blow with the flat of his cutlass, seriously injuring him. William was placed under arrest, taken to his ship, tried and condemned to be hung at the yard-arm at noon. The stricken captain was placed in Susan's care.

In the meantime William's discharge was granted, but Hatchet and an accomplice robbed the mail carrier and intercepted the discharge papers. The exultant Hatchet hastened to Susan's home to flaunt the discharge in the face of William's wife, but the wounded captain, pointing a pistol at him, made him give up the papers.

The officer then instructed Susan to put on his uniform, and in that disguise board the ship with the papers and save her husband.

She jumped into a fisherman's boat and pulled with all her strength for the man-o'-war, closely pursued by Hatchet. Seeing that he was gaining on her she leaped into the water. The black flag, announcing her husband's doom, was slowly mounting to the top of the mast as Susan was pulled up the side of the ship.

Dripping wet she dashed to the middle of the quarter dack and waved the precious documents in the air. The man-o'-war's man was saved by a woman's heroism.

THE BRAND OF BARS (W. S. Film Corp.—Three Parts).—Tom Logan was nearing the close of his prison term. The jail door opened and closed on him—this time he was on the outside—a free man. He started out to secure employment, but at every hand he was rebuffed and turned away. He drifted West.

He was given work on a ranch, and soon by honest, intelligent service was promoted to be foreman. From the first meeting between Rose, the ranchman's daughter, and Tom, there had existed a sentiment of mutual interest which ere long developed into love. But the barrier of his past forbade him to speak of love to Rose, until he had laid the secret of his life before her father.

At this time Red Conway, who had been confined in the same prison as Tom, escaped. After killing a man in a gambling house he fled West and sought work at the very ranch of which Tom now had charge.

Tom, not recognizing his former fellow-convict, hired him. Soon afterward Tom, unexpectedly entering a room of the ranch house, surprised Red in the act of stealing money from the ranchman's desk.

The foreman snatched the money from the robber's hands and was about to give the alarm when the thief turned upon him and threatened him with exposure. While Tom hesitated his employer and Rose suddenly entered. Red at once pointed to the green bills in the foreman's hands. Deaf to all words of explanation from the accused foreman, the men made him a prisoner in a hut, with Red Conway as his jailer.

Late that afternoon cowboys from all the neighboring ranches for miles around assem-

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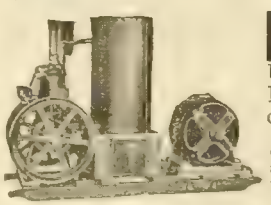

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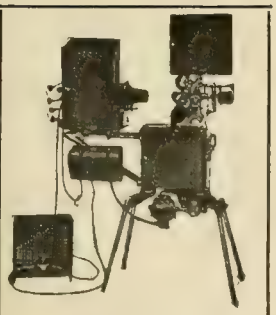

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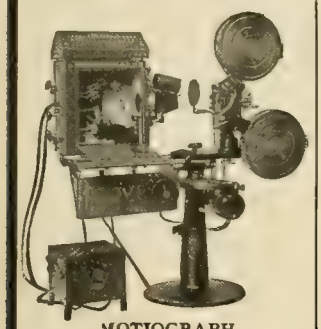

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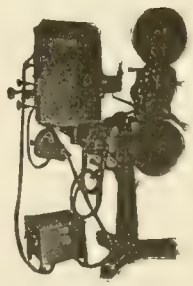

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bled at the ranch house to hold a dance. Rose, who felt too badly over the evident downfall of her lover to take part in the merrymaking, started to visit some friends a few miles across the plain. But she turned back, determining not to forsake Tom in his hour of need. She was captured by a band of Indians.

Tom from his prison window saw the treacherous savages stealthily approaching the rancher's house. Battering down the door, he gave the alarm to the dancing cowpunchers. They seized their arms and rushed out. After a sharp battle the redskins retreated, hotly pursued by the ranchman for several miles. As Tom turned his horse to return, he saw Rose's hat at the side of the trail. Realizing that she had fallen into the hands of the redskins he started single-handed to rescue her.

After a frantic search he discovered the dusky marauders' encampment, at the foot of a steep cliff he saw his sweetheart a prisoner. Attracting her attention he lowered a rope. Rose was about to fasten herself to it, when Dawn, an Indian girl whom Tom had befriended and who was in love with him, pushed the white girl aside, and was hauled upward in her stead. Tom spurned the Indian maiden's plea of love.

Peering again he saw the red fiends tying the rancher's daughter to a stake to burn her alive. He was almost in despair, when he saw the boys from his own ranch and a squadron of cavalry approaching. Hastily telling them of the girl's deadly plight, the combined forces sounded the charge.

The Indians were taken completely by surprise by the onrushing horsemen. Tom saved Rose just as the flames were leaping upward about her. Red Conway had received his death-wound, but before he died he confessed that it was he who had tried to steal the money. Tom, fully vindicated, was restored to his former position, and the rancher gave him the hand of his daughter as a reward for bravery and faithful service.

WHEN WE WERE YOUNG (Miller Bros. 101 Ranch Three Parts).—The bright sun shone down on the head of an old man and a white-haired woman as they stood on the bank of the Osage River, their gaze riveted on Beecher Island in the middle of the stream.

The scene brought back to the old couple visions of the stirring days when the little island was strewn with dead, and the river, as it flowed onward, was stained with the blood of paleface and redskin. And as they looked the story of their youth unfolded before the eyes of memory. Here is the story:

Dan Cooper, like many another young fellow, could not resist the call of the wanderlust. As he cantered leisurely across the prairie, he saw a solitary soldier riding for dear life, with a troop of yelling redskins close behind him. Dan galloped to the fleeing man's side. The soldier was a young officer of the regular army. Together they put up a stiff fight, and drove the Indians off. The young officer was severely wounded, and asked Dan to assist him back to Fort Leavensworth. Here the young officer introduced the new-found friend to his sister Anna. For a week Dan was the happiest fellow that ever lived, but was too full of life to keep out of trouble.

One day he saw a drunken halfbreed beating a young and pretty squaw. He knocked the halfbreed down, and won the squaw's gratitude. As he rode away, he discovered that his quirt was missing.

The next day a traveler was found robbed and murdered by the roadside, and across his body lay Dan's quirt. He was accused of the crime, and Anna's father, the commander of the fort, gave orders for his arrest. Dan made his getaway before he was caught, and joined a party of miners who were on their way to the California gold fields. Anna believed that her lover was guilty, and was heartbroken.

At this time old chief Roman Nose was at the height of his power. The mining party was attacked, and put up a hard fight, until their ammunition gave out. Things were looking serious, and Dan and the miners were preparing to die. The redskins were nearly upon them when they suddenly heard a bugle blast. The Indians turned to fight the newcomers, but were driven back by the cavalry, leaving their dead and wounded behind them. The party was saved by a heavily escorted government train.

At this time Colonel Forsythe received notice to punish Roman Nose, and drive the Indians still further West. His troops started on the search of the enemy, and on the way were joined by Dan and the miners. After severe fighting, the white men were driven back to Beecher Island, and for seven days they repelled the repeated attacks of the redskins.

Colonel Forsythe's losses were very severe, and on the seventh day only fourteen men remained alive under him. Their only hope lay in getting word to the commander at Fort Leavensworth to send reinforcements. Dan volunteered to execute the perilous mission. Under cover of the darkness he stole through the Indians' lines, which now completely surrounded the island, and for two days and nights, without food or drink, with breathless haste he traveled on foot toward the fort. There he fell overcome with hunger and weakness. Two troopers discovered and revived him. To them he told of Colonel Forsythe's plight. One galloped back and gave the alarm. In a short time the five squadrons of cavalry thundered across the plains. They fought for hours without driving the redskins back. Old Roman Nose led a picked body of horsemen in a desperate charge. A sharpshooter sent a bullet into his heart. At his death the Indians fled.

In the meanwhile Dan was brought to the fort, his heart beating with joy at the prospect of seeing Anna once again. The father was about to place him under arrest when Fawn, the Indian girl, whom he had protected from the halfbreed, rushed to his side and, pointing to the halfbreed, said:

"He killed the man and placed Dan's quirt there. I saw him do it." Dan was saved, and his happiness was complete when Anna threw herself into his arms and sobbed for joy.

TEMPTATION (Kinematograff — Three Parts).—Jack Newton, a young country inventor, just completed his working model of a new type of torpedo, which could be controlled and directed as it sped onward on its errand of death. On the day that the final laboratory tests were made the inventor received two visits. The first was from an acquaintance, James Thorne, who seemed to be strangely interested in the invention.

The other visitor was Lucy Marlow, Jack's sweetheart. He was so engrossed in his work, however, that he paid but scant attention to her. In anger she left his shop, and as she returned to her father's farmhouse, she decided to leave Jack and her aged parents and go to the city in answer to an advertisement which held out an alluring promise to young girls of big pay for refined work.

As Lucy was speeding toward the great metropolis, Jack sat in an armchair in his workshop sleeping. He awoke with a start and saw a dark figure trying to pry open the box in which he had locked the torpedo.

He grappled with the intruder. In the struggle Jack fell wounded by a revolver shot. As he lay helpless on the floor he saw his assailant escaping through a window. It was Thorne.

The next day Jack received a request from the Navy Department to demonstrate his model before a board of experts. Not wishing to allow the results of his long research to leave his sight he removed the secret mechanism and sent the empty shell of the torpedo by freight. Through his spies Thorne learned of the proposed shipment of the torpedo, and he and a number of desperate accomplices held up the train and seized the crate, only to find the secret mechanism missing.

Lucy in the meantime arrived in the city, only to learn that the advertisement that lured her there was fraudulent, a decoy placed by evil persons. With temptation on every side she searched in vain for honest employment. At last, penniless and in despair, she wrote to Jack, begging forgiveness and urging him to come and take her home.

On her way to mail the letter she fell unconscious to the pavement from hunger and weakness. Thorne, who was passing, recognized the girl, and carried her to a tenement where his chief lieutenant lived, locked her in a room, and held her as the magnet which would attract the young inventor into his power. Thorne changed the address which Lucy asked Jack to come to, mailed the letter, and waited.

Two days later Jack, hastening to Lucy's aid, fell into the hands of Thorne and his desperadoes. Here they hung their prisoner by his wrists to the roof beams. Thorne threatened to blow him into eternity with a powerful bomb unless he divulged the secret construction of the torpedo. Jack refused. Lucy, a prisoner, overheard the conspirators and learned of Jack's plight. Making a rope of her bed clothes, she lowered herself out of a window. Then she notified the police.

Thorne entered her room only to find it empty. Dashing pellmell to the river the conspirators scrambled into a motor boat, and sped away toward Jack's prison under a hail of bullets from the police, who also seized a motor boat and started in pursuit.

Lucy was the first to arrive at the hut. Fortunately the man left to guard the place was not in sight, so she bounded into the hut and freed her sweetheart. Before they could escape, however, the guard returned and gave battle. Jack fought his way to freedom just as Thorne, who had outdistanced the police, leaped from his boat on the shore and ran to the house.

Thorne was in a towering rage when he found that Jack had escaped and turned upon the guard. With a stunning blow, he sent the latter staggering to the ground and then shot him. The old fellow, realizing that his end was near, determined that he would not die alone.

He clutched the bomb. With eyes glittering with hatred he scrambled to his feet, and before the horrified gangsters could interpose dashed the bomb to the earth. The explosion wiped out the gang. That night Jack restored the girl to her grief-stricken father. Shortly after this the government bought the invention for a large sum. He returned to the village a rich and famous man to claim Lucy as his bride.

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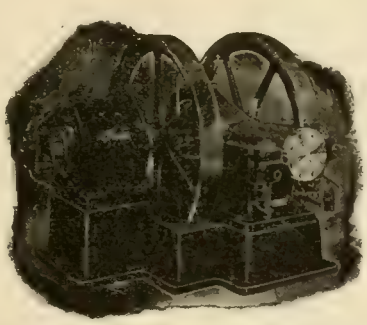

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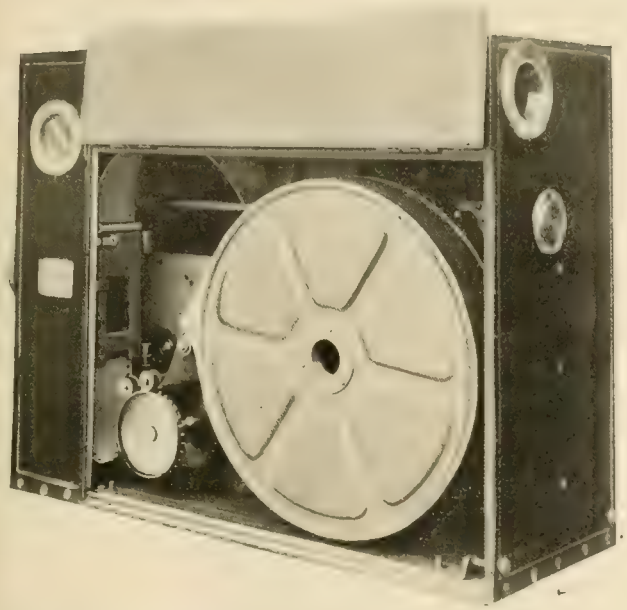

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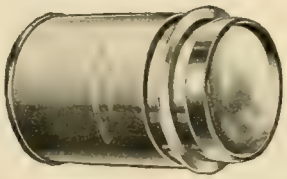

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Width of House .....
Height Under Balcony .....
Distance Rear Auditorium to Front of Balcony.....
Name .....

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INDEPENDENT RELEASE DATES

AMERICAN.

Oct. 5—Daphnia (Two Parts—Drama).....
Oct. 7—Billy's Rival (Drama).....
Oct. 12—Jail Birds (Two Parts—Society Dr.)..
Oct. 14—Down by the Sea (Drama).....
Oct. 19—In the Daylight (Two Parts Drama)
Oct. 21—In the Open (Drama).....

BEAUTY.

Sept. 29—The Legend of Black Rock (Drama).
Oct. 6—Nieda (Drama) .....
Oct. 13—Winsome Winnie (Comedy-Drama)...
Oct. 20—Dad and the Girls (Comedy).....

"101" BISON.

Oct. 3—Love and Baseball (Two Parts—Drama) .....
Oct. 10—The Phantom Light (Two Parts—Drama) .....
Oct. 17—Monsieur Bluebeard (Two Parts—Dr.)
Oct. 24—My Lady Raffles in "The Mysterious Hand" (Three Parts—Drama).....

BRONCHO.

Oct. 14—End of the Alley (Two Parts—Drama)
Oct. 21—Shorty and Sherlock Holmes (Two Parts—Drama) .....
Oct. 28—The Golden Goose (Two Parts—Dr.)..

CRYSTAL.

Oct. 6—Liferitis (Comedy) .....
Oct. 13—Oh You Gypsy Girl (Comedy).....
—Some Collectors (Comedy).....
Oct. 20—Vivian's Transformation (Comedy)...

DOMINO.

Oct. 15—Jimmy (Two Parts—Drama).....
Oct. 22—The Power of the Angelus (Two Parts—Drama) .....
Oct. 29—Eric the Red's Wooing (Two Parts—Drama) .....
Nov. 5—In Old Italy (Two Parts—Drama)....

ECLAIR.

Oct. 11—Cupid Victor (Comedy).....
Oct. 14—The Squatter (Three Parts—Western Drama) .....
Oct. 18—The Quarrel (Western Drama).....
Oct. 21—The Violinist (Two Parts—Society Drama) .....
Oct. 25—Smallpox on the Circle U (Western Comedy) .....

FRONTIER.

Oct. 11—Dolly's Deliverance (Western—Drama)
Oct. 18—In the Hollow of an Oak (Drama)....
Oct. 24—The Scarecrow's Secret (Drama).....

GOLD SEAL.

Oct. 6—The Trey O' Hearts, Episode No. 10 (Steel Ribbons) (Two Parts—Drama)
Oct. 13—Trey o' Hearts, Episode No. 11, "The Painted Hills" (Two Parts—Drama)
Oct. 20—The Trey o' Hearts, Episode No. 12, "The Mirage" (Two Parts—Drama)

IMP.

Oct. 12—Mary's Convert (Drama).....
Oct. 15—The Futility of Revenge (Two Parts—Drama) .....
Oct. 19—Country Innocence (Two Parts Modern Drama) .....
Oct. 22—Universal Boy in "The Gates of Liberty" (Drama) .....

JOKER.

Oct. 14—On Again, Off Again, Finnigan (Com.)
Oct. 17—Across the Court (Comedy).....
Oct. 21—The Countless Count (Comedy).....
Oct. 24—(No Release This Week).....

KAY BEE.

Oct. 2—One of the Discard (Two Parts—Drama) .....
Oct. 9—The Sheriff of Muscatine (Two Parts—Drama) .....
Oct. 16—The Word of His People (Two Parts—Drama) .....
Oct. 23—The Spark Eternal (Two Parts—Drama)
Oct. 30—The Worth of a Life (Two Parts—Dr.)

KEYSTONE.

Oct. 5—Their Ups and Downs (Comedy).....
Oct. 8—Hello Mabel (Comedy).....
Oct. 10—Their Love Pangs (Comedy).....
Oct. 12—The Anglers (Comedy).....
Oct. 15—High Spots on Broadway (Comedy)..
Oct. 17—Zipp, the Dodger (Comedy).....
Oct. 19—Dash, Love and Splash (Comedy)....
—Santa Catalina Islands (Scenic).....

KOMIC.

Oct. 4—The Million Dollar Bride (Comedy)..
Oct. 11—Bill Spoils a Vacation (No. 8) (Comedy) .....
Oct. 18—Dizzy Joe's Career (Comedy).....
Oct. 25—Bill Joins the W. W. W.'s, No. 9 (Comedy) .....

L-KO.

Oct. 25—Love and Surgery (Two Parts Com.)

MAJESTIC.

Oct. 13—The Warning (Comedy-Drama).....
Oct. 16—Back to the Kitchen (Comedy-Drama)
Oct. 18—For Her Father's Sins (Two Parts—Drama) .....
Oct. 20—Environment (Drama).....
Oct. 25—A Flight for a Fortune (Two Parts—Drama) .....
Oct. 27—A Mother's Influence (Drama).....
Nov. 1—Paid with Interest (Two Parts—Dr.).

NESTOR.

Oct. 9—He Never Said a Word (Comedy).....
Oct. 14—No Release This Week.....
Oct. 16—The Way of Life (Drama).....
Oct. 20—The Nihilists (Drama).....
Oct. 23—Cupid Pulls a Tooth (Comedy).....

POWERS.

Oct. 9—The Mayor's Manicure (Comedy-Drama)
Oct. 16—The Padrone's Ward (Two Parts—Western Drama) .....
Oct. 23—Suspended Sentence (Juvenile Comedy Drama) .....

PRINCESS.

Oct. 2—The Balance of Power (Drama).....
Oct. 9—The One Who Cared (Drama).....
Oct. 16—The Touch of a Little Hand (Drama).
Oct. 23—The Face at the Window (Drama)...

RELIANCE.

Oct. 12—Our Mutual Girl, No. 39 (Topical)....
Oct. 14—Bad Man Mason (Western Drama)....
Oct. 17—The Revenue Officer's Deputy (Two Parts—Western Drama).....
Oct. 19—Our Mutual Girl, No. 40 (Topical)..
Oct. 21—Out of the Deputy's Hands (Drama)..
Oct. 24—The Blotted Page (Two Parts—Dr.)..
Oct. 26—Our Mutual Girl, No. 41 (Topical)...
Oct. 30—The Availing Prayer (Drama).....

REX.

Oct. 11—Virtue Its Own Reward (Two Parts—Drama) .....
Oct. 15—Her Life's Story (Drama).....
Oct. 18—Kid Regan's Hands (Two Parts—Dr.).
Oct. 22—Olaf Erickson—Boss (Two Parts—Dr.)
Oct. 25—The Decision (Drama).....

ROYAL.

Oct. 10—The Pet of the Petticoats (Comedy)..
Oct. 17—The Black Hand (Comedy).....
Oct. 24—Harold's Toupee (Comedy).....

STERLING.

Oct. 12—The Close Call (Juvenile Comedy)....
Oct. 15—Heinle's Outing (Comedy).....
Oct. 19—Carmen's Wash Day (Juvenile Com.).
Oct. 22—Secret Service Snitz (Comedy).....

THANHOUSER.

Oct. 11—The Rescue (Drama) .....
Oct. 13—The Diamond of Disaster (Two Parts—Drama) .....
Oct. 18—Left in the Train (Comedy-Drama)...
Oct. 20—Old Jackson's Girl (Two Parts—Dr.).
Oct. 25—Mr. Cinderella (Drama).....
Oct. 27—A Madonna of the Poor (Two Parts—Drama) .....

UNIVERSAL IKE.

Sept. 29—The Shack Next Door (Comedy)....
Oct. 6—The Neglected Wife (Comedy).....
Oct. 13—Mary Green's Husband (Comedy).....
—An Educational Subject on the Same Reel .....

VICTOR.

Oct. 5—Disillusioned (Drama) .....
Oct. 9—The Woman Who Won (Two Parts—Drama) .....
Oct. 12—His Father's Son (Two Parts—Drama)
Oct. 16—The Funny Mr. Dingkem (Comedy)..
Oct. 19—Rice Industry in U. S. (Educational).
Oct. 23—The Bride of Marble Head (Two Parts—Drama) .....

FEATURES.

ALCO FILM CORP.

Oct. 5—The Nightingale (All Star—Five Parts—Drama) .....
Oct. 12—The Ragged Earl (Popular Plays and Players—Drama) .....
Oct. 26—Michael Strogoff (Popular Plays & Players—Five Parts—Drama) .....

ALLIANCE FILMS CORP.

Oct. 12—The Key to Yesterday (Favorite Players Five Parts—Drama) .....
Oct. 19—The Path Forbidden (Excelsior—Five Parts—Drama) .....
Oct 26—At the Old Cross Roads (Select Feature—Five Parts—Drama) .....

APEX.

Oct.—Called to the Front; or Europe at War (Three Parts—Drama) .....
October—The Aviator Spy (Three Parts—Dr.).

BOSWORTH, INC.

Sept. 14—Burning Daylight.....
Oct. 1—The Pursuit of the Phantom (Drama)..

BOX OFFICE ATTRACTIONS CO.

Sept. 28—Fighting the World (Five Parts—Drama) .....
Sept. 28—The Square Triangle (Three Parts—Drama) .....
October—Life's Shop Window (Drama).....

CELEBRATED PLAYERS FILM CO.

Oct. 1—Sealed Orders (Seven Parts—Drama)

COSMOFOTOFILM CO.

Sept.—England's Menace (Three Parts—Drama)
October—England Experts (Drama).....

COSMOS FEATURE FILM CORP.

Oct. 15—Lena Rivers (Drama) .....

ECLECTIC.

October—A Prince of India (Four Parts—Dr.)
October—In Soak (Comedy).....
October—Max Has the Boxing Fever (Comedy)—Picturesque Lake Dhal (British-India) (Scenic) .....
October—The Ticket-of-Leave Man (Three Parts—Drama) .....
October—The Ring of the Air (Three Parts—Drama) .....
October—The Count That Took the Count (Comedy) .....

FAMOUS PLAYERS.

Sept. 21—Such a Little Queen (Five Parts—Drama) .....
Oct. 5—Marta of the Lowlands (Five Parts—Drama) .....
Oct. 15—Wildflower (Four Parts—Drama).....

FOREIGN FILM CORP.

October—Back to the Waves (Four Parts—Drama) .....

GEORGE KLEINE.

Sept.—The Lion of Venice (Six Parts—Drama).
October—The Naked Truth (Five Parts—Dr.)..
October—The Golden Beetle (Four Parts—Dr.).

I. S. P. CO.

October—The Long Arm of the Law (Four Parts—Drama) .....

K. & S. FEATURE FILM CO.

October—A Mother's Heart (Four Parts—Dr.).
October—A Woman Who Did (Four Parts—Dr.)

HEPWORTH-AMERICAN.

September—Creatures of Clay (Three Parts—Drama) .....
October—Dr. Fenton's Ordeal (Two Parts—Dr.)

LASKY.

Sept. 17—The Making of Bobby Burnit (Four Parts—Drama) .....
Oct. 12—Where the Trail Divides (Five Parts—Drama) .....

LIFE PHOTO FILM CORP.

September—Captain Swift (Five Parts—Drama).....

PLAYGOERS FILM CO.

Oct.—The Great Diamond Robbery (Six Parts—Drama) .....

SAWYER.

Sept.—Tyranny of the Mad Czar (Four Parts—Drama) .....
Sept.—Doc (Four Parts—Drama) .....
Oct.—Thirty Minutes in Melodrama (Two Parts—Comedy) .....
Oct.—The Factory Magdalen (Four Parts—Drama) .....
Oct.—The Volunteer Parson (Four Parts—Drama) .....
Oct.—The Detective Queen (Four Parts—Drama)

THE PREMIER FEATURE FILM CO., INC.

Sept.—Across the Pacific (Five Parts—Drama).
Sept.—The Dancer and the King (Five Parts—Drama) .....

WARNER'S FEATURES.

Sept.—The Price of Crime (Three Parts—Drama) .....
October—Hunted Down (Drama).....
October—In the Duke's Power (Drama).....
October—The Blazing Sea (Three Parts—Dr.).

WORLD FILM CORP.

Oct. 5—A Gentleman from Mississippi (Five Parts—Drama) .....
Oct. 12—The Man of the Hour (Five Parts—Drama) .....
Oct. 19—Special Release, "America".....
Oct. 19—The Mystery of Edwin Drood (Five Parts—Drama) .....
Oct. 26—When Broadway Was a Trail (Five Parts—Drama) .....

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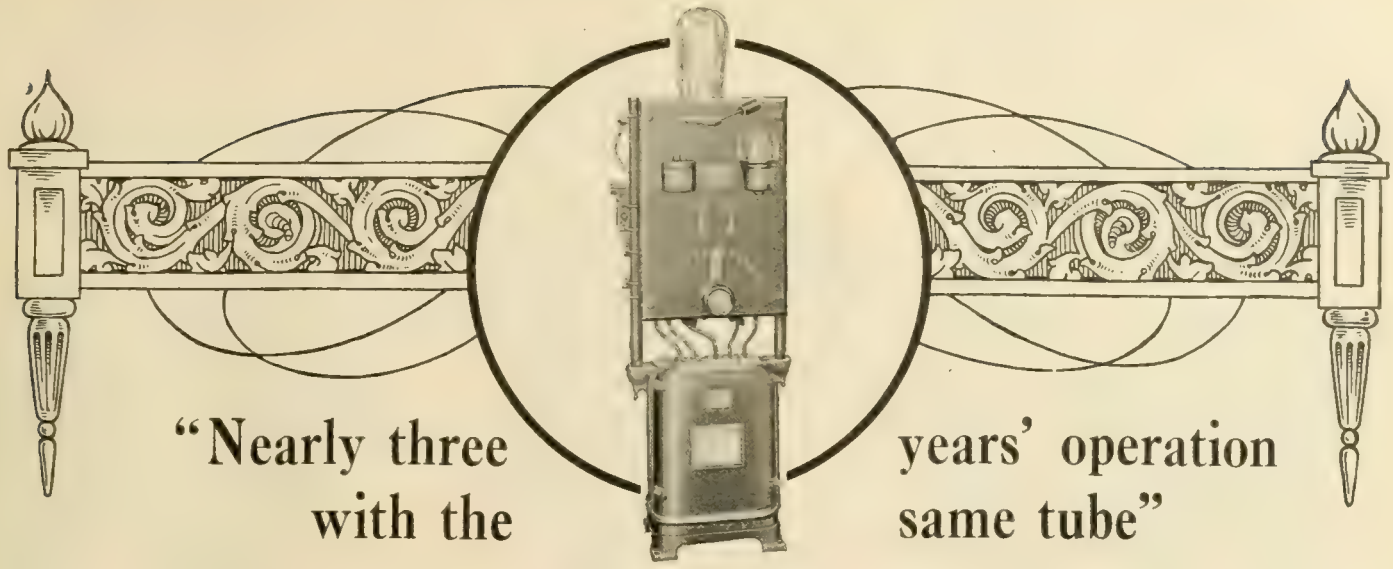

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5098

LICENSED RELEASE DATES

RELEASE DAYS.

Monday—Biograph, Edison, Essanay, Kalem, Lubin, Pathe, Selig, Vitagraph.

Tuesday—Biograph, Edison, Essanay, Kalem, Geo. Kleine, Lubin, Columbus, Selig, Vitagraph.

Wednesday—Edison, Essanay, Kalem, Lubin, Selig, Pathe, Vitagraph.

Thursday—Biograph, Essanay, Lubin, Selig, Vitagraph.

Friday—Biograph, Edison, Essanay, Kalem, Selig, Lubin, Vitagraph.

Saturday—Biograph, Edison, Essanay, Kalem, Lubin, Selig, Vitagraph.

BIOGRAPH.

Oct. 3—The New Road's Mascot (Drama).....
Oct. 5—The Borrowed Cook (Drama).....
Oct. 6—Gwendolin (Special—Two Parts—Dr.).
Oct. 8—Their Little Drudge (Drama).....
Oct 9—They Were College Boys (Comedy)..
—The Man Hunters (Comedy).....
Oct. 10—His Mother's Home (Drama).....
Oct 12—The Guiding Fate (Drama).....
Oct. 13—The Iron Master (Special Two Parts Drama) .....
Oct 15—The First Law (Drama) .....
Oct 16 Peg o' the Wild-Wood (Drama) .....
Oct. 17 Meeting Mr. Jones (Comedy) .....
—Our Home-Made Army (Comedy)....

COLUMBUS.

Oct 6—What Would You Do? (Comedy)....
Oct. 8—The New Apprentice (Comedy).....
—Kissing Germ (Comedy).....
Oct. 13—Why Skunkville Went Dry (Comedy).
Oct. 20—Love Charm (Comedy).....

EDISON.

Oct. 3—A Transplanted Prairie Flower (Drama) .....
Oct. 5—Father's Beard (Comedy).....
Oct. 6—Greater Love Hath No Man (Drama)..
Oct. 7—Seth's Sweetheart (Comedy).....
Oct. 9—The Long Way (Special—Three Parts—Drama) .....
Oct. 10—A Fragment of Ash (Drama).....
Oct. 12—Buster Brown's Education (Comedy)..
George Washington Jones (Comedy)....
Oct. 13—The Letter That Never Came Out (Drama) .....
Oct. 14—Andy and the Redskins (Eleventh of the Andy Series)—(Comedy).....
Oct. 16—On the Isle of Sarne (Special—Two Parts—Comedy-Drama) .....
Oct. 17—The Case of the Vanished Bonds (Dr.)
Oct. 19—The Adventure of the Smuggled Diamonds (Tenth of the "Octavius, Amateur Detective" series) (Drama)
Oct 20 The Man in the Dark (Drama) .....
Oct. 21—Two's Company (Comedy).....
Oct 23 Bootle's Baby (Special—Two Parts—Drama) .....
Oct 24—Buster Brown's Uncle (Comedy).....
—A Question of Clothes (Comedy).....

ESSANAY.

Oct. 3—Broncho Billy Trapped (Western Drama) .....
Oct. 5—The Fickleness of Sweedie (Comedy)..
Oct. 6—The Verdict (Drama) .....
Oct. 7—The Fable of "The Family That Did Too Much For Nellie" (Comedy).....
Oct. 8—When Slippery Slim Met the Champion (Comedy) .....
Oct. 9—The Real Agatha (Special—Two Parts —Drama) .....
Oct. 10—Broncho Billy and the Greaser (Drama)
Oct. 12—Sweedie Learns to Swim (Comedy)...
Oct. 13—Through Eyes of Love (Drama).....
Oct. 14—The Fable of "The Author and the Dear Public and the Plate of Mush" —(Comedy) .....
Oct. 15—Snakeville's Peacemaker (Comedy)....
Oct. 16—The Other Man (Special—Two Parts—Drama) .....
Oct. 17—Broncho Billy Rewarded (Drama)....
Oct 19—She Landed a Big One (Comedy)....
Oct. 20—Mother o' Dreams (Drama).....
Oct. 21—The Fable of "The Long Range Lover and the Lallypalooze" (Comedy)...
Oct. 22—Slippery Slim, the Mortgage and Sophie (Comedy).....
Oct. 23—The Private Officer (Special—Two Parts—Drama) .....
Oct. 24—Broncho Billy—Favorite (Drama)....

KALEM.

Oct. 3—The Legend of the Amulet (Drama)..
Oct. 5—The Dancer (Special—Two Parts—Drama) .....
Oct. 6—For the Love of Mike (Comedy).....
—Hesanut Hunts Wild Game (Comedy)..
Oct. 7—The Lost Mail Sack (Special—Two Parts —Drama) .....
Oct. 9—The Tattered Duke (Comedy).....
Oct. 10—Fate's Midnight Hour (Drama).....
Oct. 12—The Girl and the Stowaway (Special—Two Parts—Comedy) .....
Oct. 13—Percy Pimpernickel—Soubrette (Com.)
Oct. 14—Seed and the Harvest (Special—Two Parts—Drama) .....
Oct. 16—Si's Wonderful Mineral Spring (Com.)
Oct. 17—From Peril to Peril (Drama).....
Oct. 19—The Mad Mountaineer (Special—Two Parts—Drama) .....
—Hesanut Buys an Auto (Comedy).....
Oct 20—A Wise Rube (Comedy-Drama).....
Oct. 21—The False Guardian (Special—Two Parts—Drama) .....
Oct. 23—Micky Flynn's Escapade (Comedy)...
Oct. 24—The Demon of the Rails (Drama)....

GEORGE KLEINE.

Sept. 1—The Voice of Innocence (Cines' Special—Two Parts—Drama).....
Sept. 8—The Eyes of Genius (Cines' Special—Two Parts—Drama).....
Sept. 15—When Youth Meets Youth (Cines' Special—Two Parts—Drama).....
Sept. 22—The Master Force (Cines—Special—Two Parts—Drama) .....
Sept. 29—A Shot From Ambush (Cines—Special —Two Parts—Drama) .....
Oct. 6—The Wrecked Special (Cines—Special —Two Parts—Drama) .....
Oct 13—On the Battle Line (Cines Special—Two Parts—Drama) .....

LUBIN

Sept. 26—Did He Save Her (Comedy).....
Between One and Two (Comedy).....
Sept. 28—The Beloved Adventurer Series No. 3 —An Affair of Honor (Drama)....
Sept. 29—Jinks and The Barber (Comedy).....
—Jealous James (Comedy).....
Sept. 30—His Brother Bill (Special—Two Parts —Drama) .....
Oct. 1—His First Case (Special—Two Parts—Drama) .....
Oct. 2—The Greater Love (Drama).....
Oct. 3—On Circus Day (Comedy).....
Oct. 5—The Beloved Adventurer No. 4—An American Heiress (Drama) .....
Oct. 6—Wifie's Athletic Mamma (Comedy).....
—A Hunting Absurdity (Comedy) .....
Oct. 7—The Girl at the Lock (Special—Two Parts—Drama) .....
Oct. 8—In Old Virginia (Special—Two Parts—Drama) .....
Oct. 9—The Green-Eyed Monster (Drama).....
Oct. 10—When the Ham Turned (Comedy).....
Oct. 12—The Beloved Adventurer, No. 5—The Girl from the West (Drama).....
Oct. 13—Swami Sam (Comedy).....
—Neighborly Neighbors (Comedy).....
Oct. 14—The Bond of Womanhood (Special—Two Parts—Drama) .....
Oct. 15—The Impostor (Special—Two Parts—Drama) .....
Oct. 16—The Long Lane (Drama).....
Oct. 17—The Smuggler's Daughter (Comedy)..
Oct. 19—The Beloved Adventurer, No. 6 The Golden Hope (Drama).....
Oct. 20—Such a Mess (Comedy).....
Only Skin Deep (Comedy).....
Oct. 21—The Hopeless Game (Special—Two Parts—Drama) .....
Oct 22—Her Mother Was a Lady (Special—Two Parts—Drama) .....
Oct 23 The Girl in the Tenement (Drama)..
Oct. 24—The Crooks (Comedy).....

PATHE.

Aug 10—Typical Russian Dances (Dancing)...
—A Rousing Reception (Comedy).....
Aug 11 The Art of the Furrier (Vocational)..
—Iron and Steel Industry (Bombay) (Educational) .....
Aug 12—Pathe's Weekly, No. 49 (News).....
Aug. 17—Dakar, the Principal Port of Senegal, French West Africa (Travel)..
—Military Trained Dogs, Belgium (Mil.)
Aug. 18—Cairo, the Capital of Egypt (Travel)..
Uriage and Vicinity (Scenic).....
Aug. 19—Pathe's Weekly, No. 50, 1914 (News).
Aug. 24—Pathe's Daily News, No. 53, 1914 (News) .....
Aug. 24—Edible Fishes of the English Channel (Ocean) .....
Aug. 25—Rapids and Falls at Trondjen (Travel)
—Picturesque France, Lower Brittany (Travel) .....
—From Havre to Buc by Hydro-Aeroplane (Color-Travel) .....
Aug. 26—Pathe's Daily News, No. 54, 1914 (News) .....

SELIG.

Oct. 3—Four Minutes Late (Drama).....
Oct. 5—The Moving Picture Cowboy (Special—Two Parts—Drama) .....
—Hearst-Selig News Pictorial No. 63 (News) .....
Oct. 6—The Way of the Redman (Drama) .....
Oct. 7—The Reparation (Drama).....
Oct. 8—Hearst-Selig News Pictorial No. 64 (News) .....
Oct. 9—Jimmie the Porter (Comedy).....
—Doc Yak's Bottle (Cartoon).....
Oct. 10—Her Victory Eternal (Drama).....
Oct. 12—The Dream Girl (Special—Two Parts—Drama) .....
Oct. 12—Hearst-Selig News Pictorial No. 65 (News) .....
Oct. 13—The Mexican (Drama).....
Oct. 14—The Mysterious Beauty (Comedy).....
Oct. 15—Hearst-Selig News Pictorial No. 66 (News) .....
Oct. 16—The Man-Hater (Comedy) .....
Oct. 17—The Woman of It (Drama).....
Oct. 19—The Blue Flame (Special—Two Parts —Drama) .....
Oct. 19—Hearst-Selig News Pictorial No. 67 (News) .....
Oct. 20—Jimmy Hayes and Muriel (Drama)...
Oct. 21—The Rajah's Vacation (Comedy).....
Oct. 22—Hearst-Selig News Pictorial, No. 68 (News) .....
Oct. 23—A Tonsorial Leopard Tamer (Comedy)
Oct. 24—The Tragedy That Lived (Drama)...

VITAGRAPH.

Oct. 3—The Royal Wild West (Special—Two Parts—Comedy) .....
Oct. 5—Fisherman Kate (Comedy).....
Oct. 6—His Unknown Girl (Special—Two Parts —Drama) .....
Oct. 7—Kill or Cure (Comedy).....
Oct. 8—The Loan Shark King (Drama).....
Oct. 9—Josie's Legacy (Comedy) .....
Oct. 10—The Rose and the Thorn (Special—Two Parts—Drama) .....
Oct. 12—Midst Woodland Shadows (Drama)...
Oct. 13—Mareea, the Foster Mother (Special—Two Parts—Drama) .....
Oct. 14—The Peacemaker (Comedy).....
Oct. 15—His Dominant Passion (Drama).....
Oct. 16—Fatty's Sweetheart (Comedy).....
Oct. 17—The Girl in the Case (Special—Two Parts—Drama) .....
Oct. 19 His Wedded Wife (Drama).....
Oct. 20—Anne of the Mines (Special—Two Parts—Drama) .....
Oct. 21—Under False Colors (Comedy).....
Oct. 22—The Mill of Life (Drama).....
Oct. 23 A Costume Piece (Comedy).....
Oct. 24—Goodbye Summer (Special—Two Parts —Drama) .....

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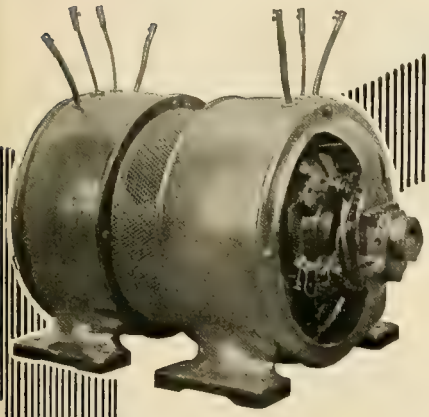

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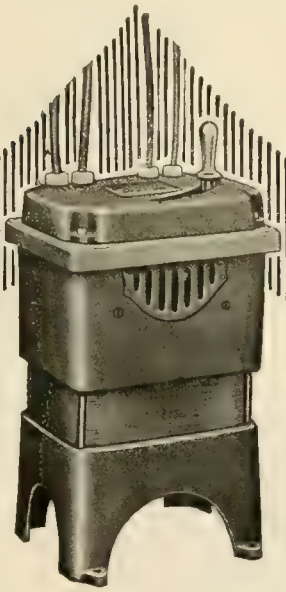
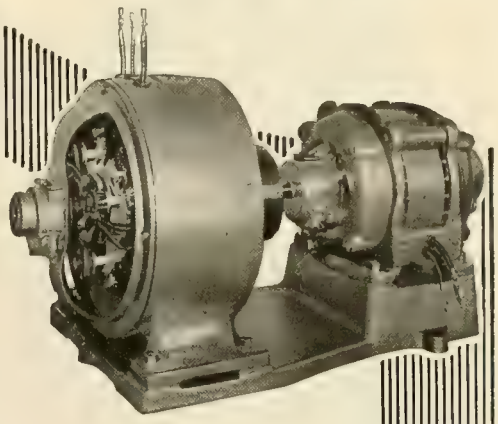


The AC Compensarc cuts ⅔ from your lighting bill if you use alternating current.



The AC to DC Compensarc will transform alternating into direct current and reduce the voltage at the same time without needless waste.

No matter what current you have---Alternating or Direct---or what voltage or frequency, one of the

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will enable you to secure a light that will give those clear, bright pictures that everybody now demands.

What's the use of paying extra money for special screens, projecting machines, and first run films and then spoil the whole result with poor light? With the Fort Wayne Compensarcs you can get any kind of light you want regardless of the kind or quality of your current supply.

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WHITE LIGHT. No yellow streaks, no ghosts.

BRIGHT LIGHT. Three times the light with two-thirds the current.

They are safe, efficient, easy to operate, fool proof and reliable.

C-5

Compensarcs are so commonly found in motion picture theatres that many people now call all current saving and transforming devices by that name.

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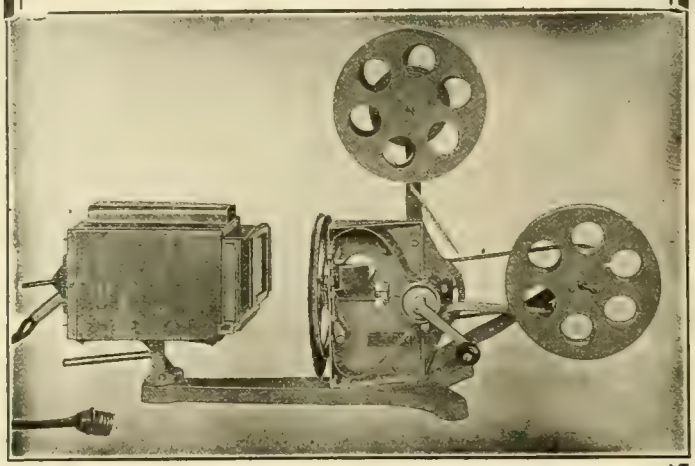

What the Phantoscope is

THE Phantoscope projects motion pictures from standard motion picture films obtained from any film agency in any city the world over; it projects an 8-foot picture; it takes its light from ordinary electric sockets, using either current, or can be run equally well by special gas generators. The film may be stopped anywhere to be examined and studied. It also projects magic lantern slides, enhancing its utility where one picture is as important as a moving film. As a stereopticon it equals the most expensive apparatus. It is thus really three machines in one.

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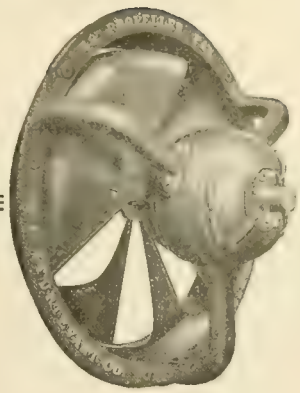

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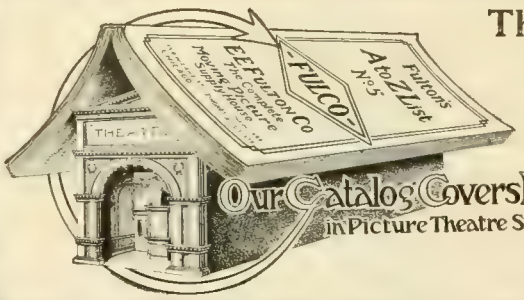

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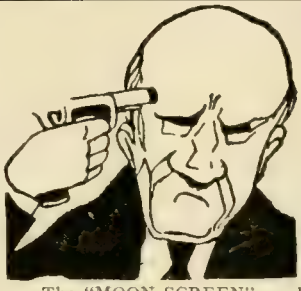

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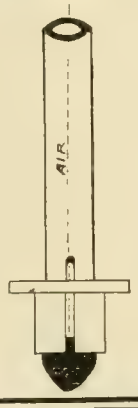

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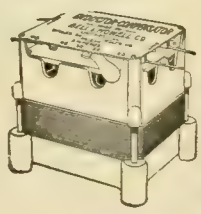

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has leading parts

Bromide Enlargements of Majestic Stars for Lobby Display

New poses of the following players: **Blanche Sweet, Mae Marsh, Lillian Gish, Dorothy Gish, Henry Walthall** and **Robert Harron,** also **Fay Tincher** (Komic) will be mailed to exhibitors on receipt of 50 cents for each photograph. These photographs are 14 x 17 inches and all are personally autographed by the players. They are not lithographs nor cheap copies, but original bromide prints. Larger sizes up to five feet high at special cost prices. Order direct from Majestic Studio, 4500 Sunset Blvd., Los Angeles, Cal.

THE MAJESTIC GUIDE FOR EXHIBITORS

(In which we try to tell only the truth about all Majestic releases)

THE UNPAINTED PORTRAIT (1 Reel) Release date Tuesday, Oct. 6—An exceedingly well produced, strongly interesting society drama.

SANDS OF FATE (2 Reels) Release date Sunday, Oct. 11—A fairly well produced story of the great American desert, not one of the best, but nevertheless featuring Dorothy Gish and Robert Harron in an interesting story.

THE WARNING (1 Reel) Release date Tuesday, Oct. 13—A really different delightfully produced comedy drama featuring Dorothy Gish.

BACK TO THE KITCHEN (1 Reel) Release date Friday, Oct. 16—Another fine comedy in which Dorothy Gish plays a leading part.

FOR HER FATHER'S SINS (2 Reels) Release date Sunday, Oct. 18—An exceptionally strong sociological subject with Blanche Sweet in the leading role. We will tell you more particularly regarding this feature next week.

Studio:
4500 Sunset Blvd.
Los Angeles, Cal.

Majestic Motion Picture Co.

MUTUAL PROGRAM

Business Offices:
29 Union Sq. West
New York City

Selig

SELIG CURRENT RELEASES

DEMAND THEM OF YOUR EXCHANGE Book Selig pictures and please your patrons. Get the best (Selig) Films, and your box office will show the effects. You might as well make money while you're in business.

GET THE SELIG RELEASES. ORDER NOW!

HEARST-SELIG NEWS PICTORIAL

Big War Pictures Twice a Week
Released Every Monday and Every Thursday
Taken by Camera Men on Battlefields
Depicting Real and Terrible Warfare
Best and Most Efficient News Service on Earth
Demand this Service of your Exchange

FIRST IN WAR! FIRST IN PEACE! FIRST IN POPULARITY!

RELEASES FOR WEEK OF OCTOBER 19-24.

THE BLUE FLAME

RELEASED OCTOBER 19.—TWO REELS.

An exceptionally interesting and absorbing detective drama, relating some of the exciting adventures of Dick Little, Secret Service Operative. It's a great picture, and your patrons will like it.

Hearst-Selig News Pictorial

RELEASED OCTOBER 19—ONE REEL.

Latest and most up-to-date war pictures direct from European battlefields. Don't fail to get this Service.

Jimmy Hayes and Muriel

RELEASED OCTOBER 20—ONE REEL.

One of the celebrated O. HENRY stories, dealing with a tragedy in the great Southwest. A tale of border outlaws.

THE RAJAH'S VACATION

RELEASED OCTOBER 21.—ONE REEL.

A laughable animal picture comedy, and a first-class picture story from the pen of HAROLD MacGRATH. This is a circus story with trimmings.

Hearst-Selig News Pictorial

RELEASED OCTOBER 22—ONE REEL.

Big war news pictures taken by camera men with the European armies. Also some striking home news pictures. You need this Service.

A Tonsorial Leopard Tamer

RELEASED OCTOBER 23—ONE REEL.

ROY L. McCARDELL, the famous humorist, wrote the story and NORVAL MacGREGOR produced it. JOHN LANCASTER, LYLLIAN BROWN LEIGHTON and Selig Jungle-Zoo animal actors play the leading roles. It's a story of a colored barber who gets mixed up with a cage of leopards. Very funny.

The Tragedy That Lived

RELEASED OCTOBER 24—ONE REEL.

A Selig drama written by JAMES OLIVER CURWOOD, and produced by COLIN CAMPBELL. A beautiful and artistic production with a tense story of love ending in a tragedy.

LITHOGRAPHED POSTERS

IN 4 BRILLIANT COLORS

ONE SHEETS for all single reel releases, including the HEARST-SELIG NEWS PICTORIAL.
ONE SHEETS, THREE SHEETS and SIX SHEETS for all two-reel and three-reel releases.

BEST PICTURE POSTERS MADE

Order from your Exchange or from our General Offices.

SELIG PUBLICITY AIDS

TO HELP EXHIBITORS

De Luxe Photographs of Selig Stars, size 7½ by 9½ inches. Great for lobby displays..**Each 15c.**

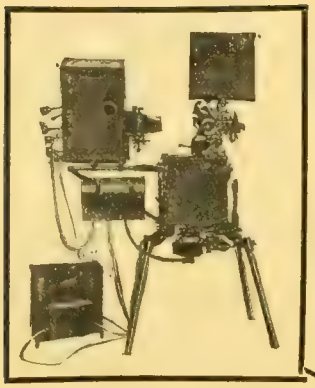
Advertising Slides, for making announcements, etc. .....**Each 25c.**

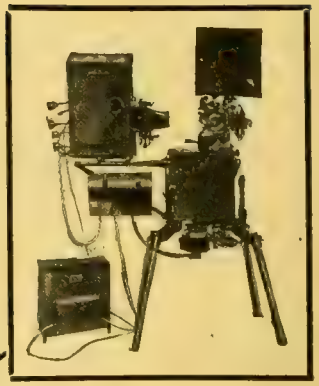
Heralds, low priced and effective for announcing Selig attractions to come; single thousands will cost you $2.00.

All Selig Releases Through General Film Company. Ask Your Exchange

THE SELIG POLYSCOPE COMPANY

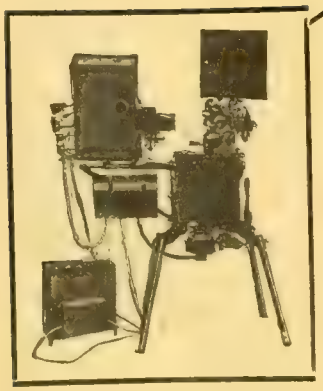
General Offices, 20 East Randolph Street, CHICAGO, ILL.

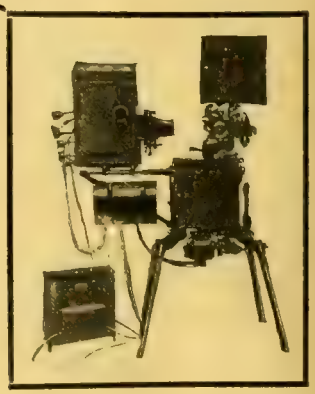




SAFETY FIRST

POWER'S
CAMERAGRAPH No. 6A
THE MOTION PICTURE PRO-
JECTING MACHINE AWARDED
A GOLD MEDAL BY THE
AMERICAN MUSEUM OF SAFETY
FOR ITS EXCLUSIVE FIRE
PREVENTION FEATURES.
NICHOLAS POWER CO
90 GOLD ST. N.Y. CITY





Vol. 22, No. 4 October 24, 1914 Price 10 Cents

H. E. HOFFMAN

MOVING PICTURE WORLD

THE FILM INDEX

EXHIBITORS' GUIDE

Scene from "Wildflower" (Famous Players).

Post Office Box 226
Madison Square Station

NEW YORK

17 Madison Avenue
Telephone Madison Square 3510

Thanhouser's Million Dollar Motion Picture Production

THE MILLION DOLLAR MYSTERY

Story by Harold MacGrath *Scenario by Lloyd Lonergan*

Episode No. 18 of The Million Dollar Mystery has just been released. It contains *new* thrills—*new* action—and is keenly interesting. It puts another wedge in the tremendous popularity of this picture. All 18 episodes are now available for bookings.

$10,000.00 will be paid for the best 100-word solution of the mystery. 300 leading newspapers are now running this story. Exhibitors may arrange bookings by applying *at once* to

Syndicate Film Corporation

71 West 23rd Street, New York **Room 411, 5 S. Wabash Avenue, Chicago**

or Syndicate Film Corporation Representative at any Mutual Exchange in the United States or Canada

The Thanhouser Three-a-Week

Tuesday, October 20th, "Old Jackson's Girl"

This is a two-reel Western drama that throbs with emotion—excitement. It depicts an episode from the life of Jim Jackson—a suspected horse thief—whose daughter is in love with a young ranchman. The thrills which are exhibited before the young couple are finally united, make this an exceptionally interesting photo-play. Note this excellent cast: Dave Thompson, Mayre Hall, Morris Foster, Justus D. Barnes, Clare Kroell E. Sherwood and Jack Sullivan.

Sunday, October 25th, "Mr. Cinderella"

A beautiful playlet based on the fairy tale idea. How little Jimmie—the poor, pitied boy—is given an opportunity by his fairy godfather to visit the county fair and meet the Queen of the Popcorn Trust and enjoy himself immensely, is an interesting film story. The cast includes Nolan Gane, Fan Bourke, E. Turner, J. Myers, Dave Thompson and Mildred Hellar.

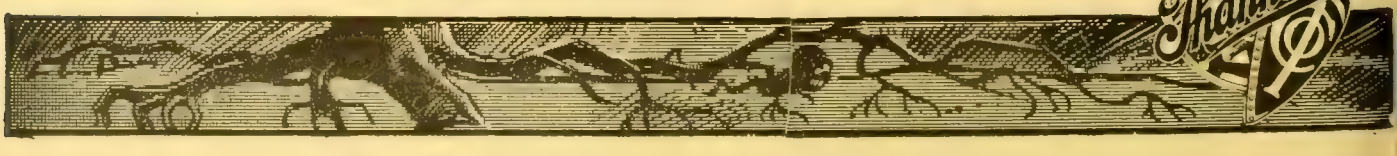
Thanhouser Film Corporation

New Rochelle, N. Y.

Head European Office, Thanhouser Films, Ltd., London, W. C., England

Regular Thanhouser releases are distributed exclusively in the United States and Canada by the Mutual Film Corporation

50



PARAMOUNT JESSE L. LASKY PICTURES

PRESENTS

GEO. BARR McCUTCHEON'S
INTIMATE ROMANCE OF STAGE LIFE

"WHAT'S HIS NAME"

WITH

MAX FIGMAN

5 PARTS 300 SCENES

RELEASED OCTOBER 22ND

JESSE L. LASKY FEATURE PLAY COMPANY

LONG ACRE THEATRE W. 48TH STREET

JESSE L. LASKY, PRESIDENT — N. Y. C. — SAMUEL GOLDFISH, TREAS. & GEN'L MANAGER

CECIL B. DeMILLE
DIRECTOR GENERAL

Phenomenal Growth

Oklahoma!

—There are about 250 theatres in this territory. We haven't the exact figures. Of this number 150 are using Universal service !
—That's SIXTY PER CENT OF THE WHOLE WORKS !
—One year ago the Universal program had a hard row to hoe in Oklahoma. It was unknown in many places. Today there are not over ten towns in the entire state in which we are not represented. Incidentally the majority of our competitors' customers are LOCATED IN TOWNS WHERE WE ALREADY HAVE A CUSTOMER AND THEREFORE CANNOT SUPPLY TWO ACCOUNTS IN ONE PLACE !

(Use the brains God gave you !)

Texas!

—There are 500 moving picture theatres in Texas. Of this number over two hundred use the Universal program REGULARLY. We refer to the reliable houses, not those that open and close and change ownership every ten minutes.
—This means 40 per cent are Universalites ! Think of it !
—In Fort Worth we serve four out of twelve. In Houston four out of twelve. In San Antonio five out of eleven. In Dallas nine out of twenty-four.
—All this in the face of competition from the other regular program services offered and innumerable "feature" film exchanges which are opening and closing every time the clock ticks.

(Use the brains God gave you !)

Universal Film Manu

Carl Laemmle

"LARGEST FILM MANUFACTURING

1600 Broadway

of the UNIVERSAL

Indianapolis!

—In the city of Indianapolis there are seventy theatres. Of this number TWENTY-FIVE are using the Universal service !
—Over 35 per cent of the entire business is done by the Universal in the hotbed of competition created by the various groups of exchanges and innumerable "State Right feature" exchanges.
—This is a big percentage of the total business but it is going to be even bigger ! With nearly all other companies retrenching to make up for European losses, the Universal is taking the opposite tack and spreading out constantly. The exhibitors are bound to see the result on the screen. The minute they do our 35 per cent in this territory will jump !

(Use the brains God gave you !)

Calgary!

—In the city of Calgary there are 7 picture theatres. We are supplying THREE of these. That's nearly FIFTY PER CENT !
—In the Alberta territory there are 76 theatres. And the Universal is serving 37. Again, NEARLY HALF !
—And the manager of the Universal exchange in this district calmly remarks that "taking everything into consideration HALF is no more than our share as the Universal service certainly warrants 50 per cent of the business IN ANY TERRITORY."
—We agree with him. And so will YOU, Mr. Exhibitor, if you will take the time and trouble to study the Universal program for even so short a time as one week !

(Use the brains God gave you !)

facturing Company

President

CONCERN IN THE UNIVERSE"

New York City

The Master Key!

John Fleming Wilson's Grand Successor to "Trey O' Hearts"

—Again Universal offers a serial that will bring the people in flocks and send them out boosting Universal, boosting the picture and boosting YOU for **your foresight in booking it.** John Fleming Wilson, the popular novelist, is writing it; the leading American newspapers are printing it: their millions of readers are going to clamor and fight to see it.

—And its stars are Robert Leonard and Ella Hall, of Rex Fame!

—A MAIN PURPOSE OF "THE MASTER KEY"—that's its mystic name—is to prove to amazed Universal exhibitors THAT WE DID NOT UTILIZE EVERY POSSIBILITY FOR REALISM in producing "The Trey O' Hearts," which has been the foolish conclusion of many theatre men who have witnessed that succession of feats and thrills. **"The Master Key" will make you think that in "Trey O' Hearts" we only BEGAN to be realistic!**

—"The Master Key" (by John Fleming Wilson, and with Robert Leonard and Ella Hall) starts when "Trey O' Hearts" stops, and appears in weekly episodes of two reels each, for a period of fifteen weeks. Use the brains God gave you, stop paying outrageous prices for serials not half as good, **and book the wonder-serial that lets you keep some of the profits of the day you show it!**

UNIVERSAL FILM MANUFACTURING CO.

"LARGEST FILM MANUFACTURING CONCERN IN THE UNIVERSE."

1600 BROADWAY, NEW YORK **CARL LAEMMLE, President**

Mary Fuller!

First Official Announcement of Her First Universal Release

—Title, "THE WITCH GIRL." Two-reel release of the Victor Brand.

—Out Friday, October 30th; **Remember that date.**

—Revealing a Mary Fuller that you never knew before, a more enchanting, adorable, entrancing Mary Fuller than any screen has thus far shown.

—A Mary Fuller Witch Girl! An elf of the hills who frolics up to you and whom, when you put out your arms to gather her in, disappears into the wilds from whence she came. Can you imagine the wondrous posters we're going to get out for **that kind of a Mary Fuller?** Better order this marvelous "paper" now, to give the picture plenty of advance publicity.

—Talking of "paper," wonder if **that** could be one of the reasons we are doing more business everywhere than any other program? Anyway, it's a fact we're the only program on earth that has a staff of men **who create poster ideas** and do nothing else.

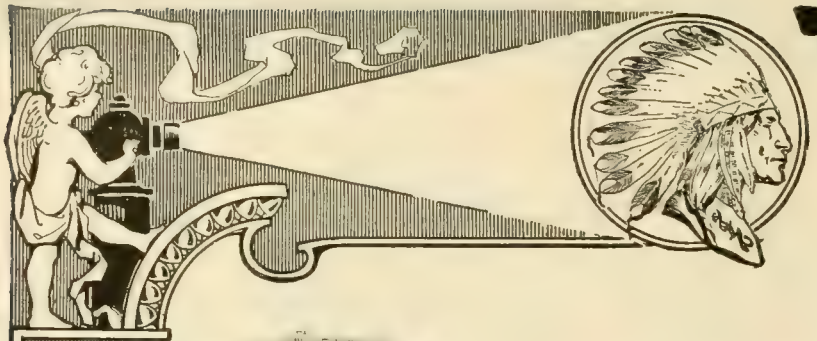
BEN WILSON'S

***first Universal feature* is on the feature list for the week of November 2. Here is the list: *Monday, Nov. 2,* Imp's "The Millionaire Engineer," King Baggot, 3 reel railroad thriller; Tuesday, Nov. 3, "Trey o' Hearts," Cleo Madison and George Larkin, Episode 14; Wednesday, Nov. 4, Eclair's "The Return," 2 reel Western drama; Thursday, Nov. 5, "Let Us Have Peace," Ben Wilson, 2 reel comedy drama; Friday, Nov. 6, Nestor's "Those Were the Happy Days," Victoria Forde, Eddie Lyons and Lee Moran, 2 reel comedy; Saturday, Nov. 7, Bison's "My Lady Raffles" Series, Grace Cunard and Francis Ford in "The Mysterious Rose," 2 reel detective story; Sunday, Nov. 8, Rex's "Lights and Shadows," Pauline Bush and Lon Chaney, 2 reel human interest story.**

UNIVERSAL FILM MANUFACTURING CO.

"LARGEST FILM MANUFACTURING CONCERN IN THE UNIVERSE"

1600 BROADWAY, NEW YORK CARL LAEMMLE, President



ESSANAY

Six - A

G. M. ANDERSON

Three Big Laughs

Three Big Thrills

MARGUERITE CLAYTON

Released Monday, October 26

"Rivalry and War"

It's really too funny for words.

Released Tuesday, October 27

"An Unplanned Elopement"

A thrilling drama, featuring FRANCIS X. BUSHMAN. Adapted from The Munsey Magazines.

Released Wednesday, October 28

THE FABLE OF

"The People's Choice Who Answered the Call of Duty and Took Seltzer"

By GEORGE ADE

How an aspirant for a political job got "bumped" by his party leaders.

Released Thursday, October 29

"Snakeville and the Corset Demonstrator"

All the men of Snakeville turn out to greet the "Perfect 38"

Released Friday, October 30

"Whatsoever a Woman Soweth"

IN TWO ACTS

A new kind of a drama with a domestic problem that is a thriller.

Released Saturday, October 31

"Broncho Billy's Mother"

Broncho Billy shows his ability as a sharpshooter. Featuring G. M. ANDERSON.

FRANCIS X. BUSHMAN

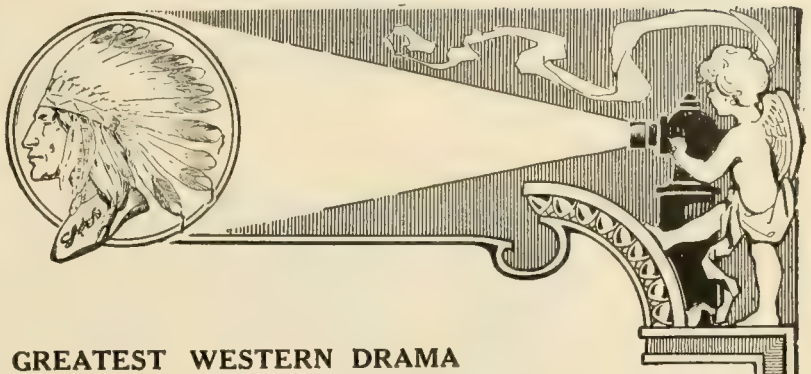
First to Standardize Photoplays

BEVERLY BAYNE

Essanay Film

Laboratory and Studios, 1333 Argyle St., Chicago. Downtown Offices 521 First

Essay -Week



HERE'S THE LATEST AND GREATEST WESTERN DRAMA

"THE TELL-TALE HAND"

By FRANK BLIGHTON

Author of "What Happened to Mary" and "Who Will Marry Mary?"

Featuring G. M. ANDERSON

The world famous originator of "Broncho Billy"

This is the third of the ESSANAY complete PRIZE MYSTERY dramas produced in conjunction with THE LADIES' WORLD. The complete story will appear in the magazine for December, with the exception of one paragraph. Big prizes are offered by the magazine for this lost paragraph. It can only be found in the Essanay film. 5,000,000 readers will look for it to solve the mystery. The photoplay is filled with thrilling and dramatic incidents. It is a story of LOVE and HATE. It stirs the heart and grips the soul. It has the real "PUNCH." BOOK AT ONCE.

Released November 19 through the feature department of the General Film Company

---

What the Springfield, Ill., News says of "The Plum Tree," the first of Essanay's prize mystery dramas:

"In 'The Plum Tree,' one of the most popular features that has ever struck Springfield, Francis X. Bushman and Beverly Bayne, the most popular team in moving pictures, are featured. The play is a clean, clear-cut drama all the way through, not of the blood and thunder or ridiculous sort, but plain, and related to everyday life. There is not a ridiculous movement or situation in the entire three reels, and not a tremor in the acting. It might be pronounced perfect. There is an appealing situation throughout."

"IN THE GLARE OF THE LIGHTS"

(In 3 acts)

Is another of the complete prize mystery dramas featuring FRANCIS X. BUSHMAN. It is a winner from start to finish.

"One Wonderful Night"

(IN FOUR ACTS)

is "packing 'em in" all over the country. It is called "one wonderful picture." FEATURING FRANCIS X. BUSHMAN.

"Blood Will Tell"

(IN THREE ACTS)

The climax of romantic Colonial dramas. Critics call it "one of the best photoplays ever produced."

"The Good-for-Nothing"

(IN FOUR ACTS)

Features G. M. ANDERSON, the most picturesque of all photoplay stars. The drama is one of gripping intensity.

"Ambushed"

(IN THREE ACTS)

Another of those ESSANAY successes abounding in mystery and adventure which delight any audience.

Manufacturing Co.

National Bank Building. Branch Offices in London, Paris, Berlin, Barcelona.

PARAMOUNT

A fascinating play that contrasts the drama of life with the glamor of the footlights.

IN FIVE PARTS

RELEASED OCTOBER 26 TH.

PRODUCED BY THE

FAMOUS PLAYERS

ADOLPH ZUKOR, President
DANIEL FROHMAN, Managing Director
EDWIN · S · PORTER, Technical Director

36 FAMOUS FEATURES A YEAR

PICTURES

CURRENT RELEASES:

PRODUCTIONS:	ARTISTS:
THE LOST PARADISE	H. B. WARNER
THE UNWELCOME MRS. HATCH	HENRIETTA CROSMAN
SUCH A LITTLE QUEEN	MARY PICKFORD
MARTA OF THE LOWLANDS	MME. BERTHA KALICH
WILDFLOWER	MARGUERITE CLARK

These productions have been recorded in the annals of the industry as distinctive film achievements.

FORTHCOMING ATTRACTIONS:

THE COUNTY CHAIRMAN — **MACLYN ARBUCKLE**
Henry W. Savage's comedy drama triumph, by GEORGE ADE
Released October 19th

BEHIND THE SCENES — **MARY PICKFORD**
The noted play of theatrical life by Margaret Mayo
Released October 26th

HIS LAST DOLLAR — **DAVID HIGGINS**
The famous racing play, with the star in his original role
Released October 29th

THE MAN FROM MEXICO — **JOHN BARRYMORE**
H. A. Du Souchet's famous comedy
Released November 2nd

THE STRAIGHT ROAD — **GLADYS HANSON**
The master-work of the distinguished dramatist, CLYDE FITCH
Released November 12th

ARISTOCRACY — **TYRONE POWER**
The dramatic success of two decades, by BRONSON HOWARD
Released November 26th

MRS. BLACK IS BACK — **MAY IRWIN**
The distinguished comedienne's foremost comedy success, by GEORGE V. HOBART
Released November 30th

THE STEPSISTER — **MARY PICKFORD**
A genuine and delightful surprise—a Pickford classic
Released December 21st

THE CRUCIBLE — **MARGUERITE CLARK**
The powerful and world-famous story by MARK LEE LUTHER
Released December 28th

THE MILLION — **EDWARD ABELES**
Second Famous Players-Savage production
Released December 31st

AN UNPARALLELED SERIES OF FILM TRIUMPHS PRODUCED BY THE

FILM COMPANY

Executive Offices
213-229 WEST 26TH ST.
NEW YORK

36 FAMOUS FEATURES A YEAR

KEYSTONE COMEDY

"Dough and Dynamite"

TWO PARTS

Released Monday, October 26th

The first of the two reel Keystones which will be released in addition to the regular releases

A Screaming Comedy, featuring the inimitable

Chas. Chaplin

Produced under the personal direction of

Mack Sennett

The next multiple reel Keystone will be **His Trysting Place,** featuring **Keystone Mabel** and **Chas. Chaplin.**

Release Date Monday, November 9.

The third two reel comedy will be **The Sea Nymphs** featuring **Keystone Mabel** and **Fatty.** Release date Monday, November 23rd.

Released Exclusively through the Mutual Film Corporation

KEYSTONE FILM CO.

Longacre Bldg., 42nd St. and B'way, New York

KAY-BEE

KEYSTONE

BRONCHO

KAY-BEE

One Two-Part Photoplay a Week

Friday, Oct. 23—The Spark Eternal.
Friday, Oct. 30—The Worth of a Life.
Friday, Nov. 6—The Game of Life.

KEYSTONE

Three a Week

Monday, Oct. 19—Dash, Love and Splash; and Santa Catalina Islands.
Thursday, Oct. 22—The Love Thief.
Saturday, Oct. 24—Stout Heart but Weak Knees.
Monday, Oct. 26—Shot in the Excitement.

Extra Two-Reel Releases

Monday, Oct. 26—Dough and Dynamite.
Monday, Nov. 9—His Trysting Place
Monday, Nov. 23—The Sea Nymphs

BRONCHO

One Two-Part Photoplay a Week

Wednesday, Oct. 21—Shorty and Sherlock Holmes.
Wednesday, Oct. 28—The Golden Goose.
Wednesday, Nov. 4—The Desperado.

DOMINO

One Two-Part Photoplay a Week

Thursday, Oct. 22—The Power of the Angelus.
Thursday, Oct. 29—Eric the Red's Wooing.
Thursday, Nov. 5—In Old Italy.

Released Exclusively Through the Mutual Film Corporation

PENNANTS—Beautiful bright colored pennants of the four brands can be had by sending to the PUBLICITY DEPT. 35 cents for one, $1.25 for set of four.

PHOTOS—8 x 10 photos of our players can be had by sending to the PUBLICITY DEPT. 15 cents for one, 50 cents for set of four, $1.00 for set of eight.

Keystone Mabel in Four Poses 50 Cents

New York Motion Picture Corporation

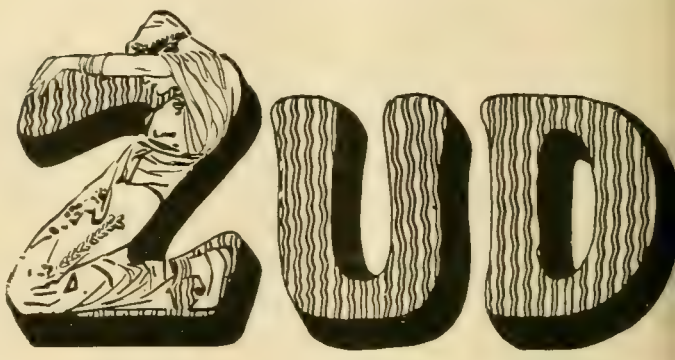
FORTY-SECOND ST. and BROADWAY, Longacre Building, NEW YORK

DOMINO

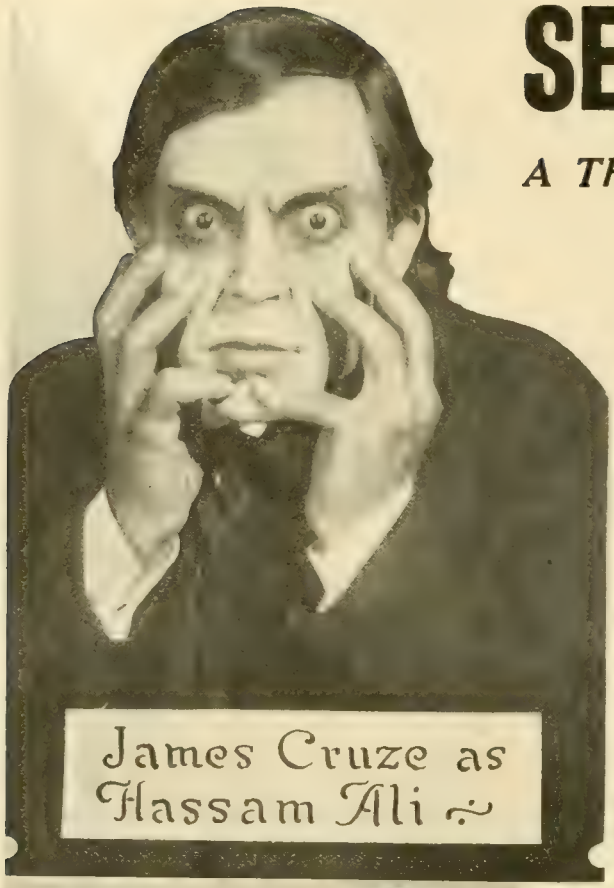
SENSATIONAL! BAFFL

A Thrilling Drama of Love, Science and Hindu

Thanhouser's Gre



Created by Daniel Carson Goodman



The New Thanhouser Serial to Follow the Million Dollar Mystery.

A mammoth production of 20 thrilling episodes — 150 scenes to each episode — 3000 scenes in all—*more scenes than in all the plays of Shakespeare.*

A two-reel episode will be released each

Exhibitors:

Zudora will be an independent release and may be obtained regardless of the regular program being used. Bookings are now being arranged by the Thanhouser Syndicate Corporation whose representatives may be found

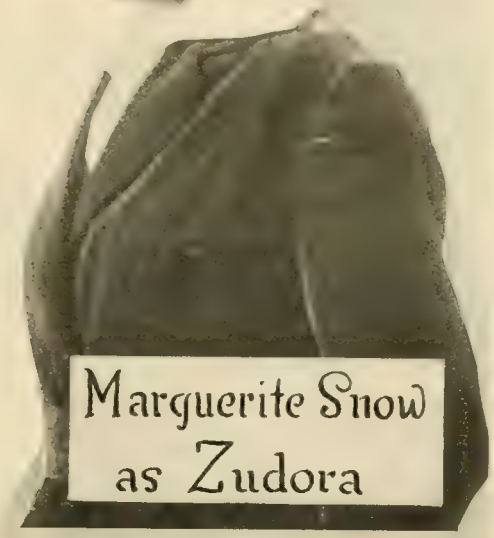
Thanhouser Syndicate Corporation
71 West 23d Street
New York City

ING!! STUPENDOUS!!!

Mysticism Played by a Cast of 1000 People

ıtest Photoplay

ORA



Novelized by Harold MacGrath

week starting Monday, November 23.

Story to appear in the Chicago Tribune and 500 other leading newspapers.

A play written by noted authors, enacted by stars—positively the biggest attraction ever brought out!

Attention!

at any Mutual Exchange in the United States or Canada.

Go to the nearest Mutual office *at* once and see the Thanhouser syndicate representative for full information about ZUDORA. Or wire or write and details will be sent you.

Produced by

Thanhouser Film Corporation

New Rochelle
N. Y.

Thanhouser

WORLD'S LARGEST

SAWYER INC

FILM MART

1600 BROADWAY-NEW YORK

ZONE OFFICES
CAN SUPPLY YOU WITH
ALL SAWYER FEATURES
WRITE THE NEW YORK OFFICE
FOR SPECIAL INFORMATION AND ADDRESS

EDYTH TOTTEN IN
"A Factory Magdalen"

FIVE REEL DRAMA OF FIVE HUNDRED THRILLS

Featuring "Rex," a wonderful Police Dog that trails and captures murderers, rescues heroine from whirlpool and does many other daring feats in this exciting photoplay.

Produced by ELWOOD BOSTWICK

CECIL SPOONER IN
"Nell of the Circus"

FOUR ACT STORY THAT CHARMS AND INSPIRES

Real Circus Life. Romantic tale of the Tent and Ring. Brilliant Love Story. Genuine Heart Interest.

WATCH FOR IT!

"DOC"

By ELEANOR GATES
4 Reels from "The Saturday Evening Post" Story.

"30 MINUTES OF MELODRAMA"

Screamingly Funny Two-Reel Comedy Burlesque on Old-Fashioned Melodrama

The ENVOY EXTRAORDINARY

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Reviewed by the Rev. E. Boudinot Stockton, S.T.B.

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As to the acting, Andrew Mack, who plays his old role of Gerald Fitzgerald, Earl of Kildare, the ragged earl, has achieved as great, if not greater, success before the eye of the camera as he did formerly in the eyes of thousands of legitimate theatergoers, and he is most ably supported by the cast with which Lubin has supplied him. William Conklin as Sir Henry Hardcastle is excellent; Edward J. Peil as Lord Wildbrook, the old roue who wishes to marry Kathleen, is inimitable and Ormi Hawley and Eleanor Dunn as the two stepchildren of Sir Henry are simply superb. So also is the actress whose name should have been listed in the cast who played the part of Lady Hardcastle.

Another thing deserving comment is the settings and locations. The interiors are not only in keeping with the character of the story, but they also coincide with the exteriors, a point that is apparently almost always, to judge from what we see, overlooked or paid little attention to by nearly every director. Fairmount Park, the Wisahickon Drive, and the Lancaster Turnpike offer some of the most beautiful exteriors that can be found anywhere in the world and, judging from the locations, we recognized in the picture these and similar localities have been utilized for all they are worth by a director who had a discerning mind.

"THE NIGHTINGALE"

Drama in Five Reels, Written by Augustus Thomas. Produced by the All-Star Feature Corporation.

The delicate art of building a play around a player has been practised with varying success by a sufficient number of dramatists, though not, in recent years at least, by Augustus Thomas. As a playwright, he has given every indication of believing that the play comes first and that the players are there to give it expression; but as a photo-playwright, he is willing to reverse the order. Evidently the determined purpose of the All-Star Company was to find a story in which Ethel Barrymore had every opportunity, and Mr. Thomas set himself the task of devising such a story in preference to adapting a play that was essentially of and for the stage. Altogether, a wise move, for "Mid-Channel," "Tank," or any one of the subtle dramas acted by Miss Barrymore, probably would have made a sorry showing on the screen. As it is, audiences will find a stage star meeting motion picture actresses on their own ground, so to speak, and giving a beautiful performance in a quite typical photoplay story.

It is a good one, in that it affords Miss Barrymore a wide scope and permits a variety of moods seldom attainable in a strict adaptation of a play kept consistently in one key and progressing along the lines of a definite theme. Few actresses have had equal opportunities to do themselves justice when facing the camera for the first time; so it is only fair to say that Mr. Thomas achieved something well worth doing when he wrote "The Nightingale." Taking a good picture is a natural quality very much in Miss Barrymore's favor, but her playing of Isola Franti is much more than a series of pretty posturings. She shows an exceptional aptitude for making her meaning clear and giving the ring of truth to a character. Isola is an Italian girl, and whether in good fortune or ill, clothed in calico or silk, Miss Barrymore preserves the same little oddities of manner that are as thoroughly a part of the character's individuality as is physical appearence.

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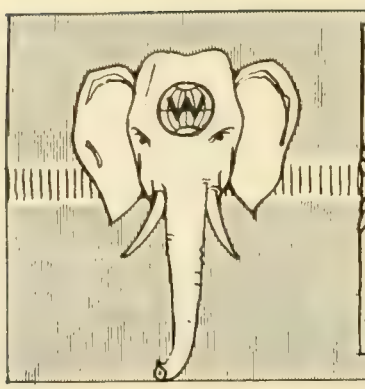

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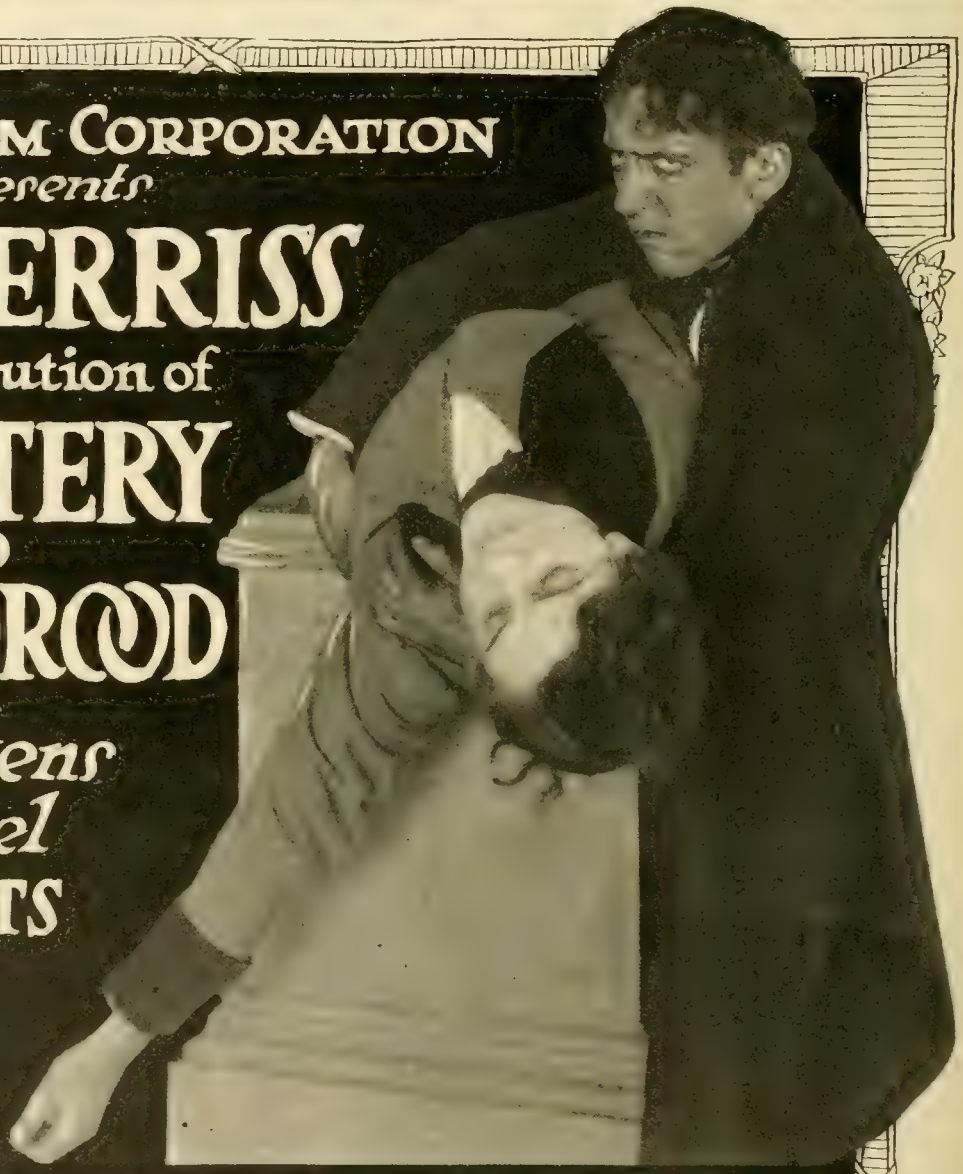

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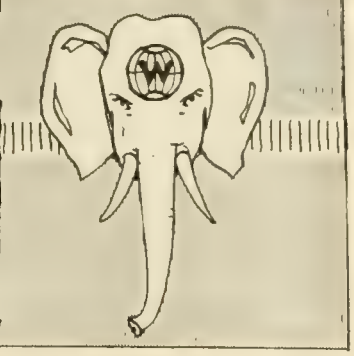

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Tuesday, October 27th	**THE MYSTERY OF THE SEALED ART GALLERY**	1,000 ft. Drama
Wednesday, October 28th	**THE LOST MELODY**	1,000 ft. Drama
Friday, October 30th	**THE MIDNIGHT RIDE OF PAUL REVERE**	2,000 ft. Drama
Saturday, October 31st	**THE HAND OF IRON**	1,000 ft. Drama

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She has never seen his face and doesn't know who he is. He is supposed to be dead. Later they meet face to face, fall in love and are glad when they learn they are married. LEAH BAIRD and WILLIAM HUMPHREY are the principals.

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Drama in Two Parts .....TUESDAY, OCTOBER 20

Anne rescues a man from the jaws of death. After the explosion subsides, she realizes a supreme happiness in the love of the man she saved. MYRTLE GONZALEZ and a star cast.

"Under False Colors"

Comedy .....WEDNESDAY, OCTOBER 21

Both he and she make each other believe they are wealthy. They become engaged and he inherits a fortune. What they were is soon forgotten in what they are. NORMA TALMADGE and ANTONIO MORENO in the leads.

"The Mill of Life"

Drama .....THURSDAY, OCTOBER 22

A young scoundrel tries to rob another man of his wife. He soon meets the deserts of his villainy and his victims are rewarded for their constancy. MAURICE COSTELLO heads the cast.

"A Costume Piece"

Comedy .....FRIDAY, OCTOBER 23

The tramp fools Betsy, her father and the sheriff. Their mistake is discovered. Betsy and her sweetheart make good their elopement, thanks to the tramp. LILLIAN WALKER and HARRY MOREY are the principals.

"Goodbye Summer"

Drama in Two Parts .....SATURDAY, OCTOBER 24

The cold austerity of her husband is the blight of her life. Her only consolation is the sunlight and warmth of her child's love. NORMA TALMADGE, ANTONIO MORENO, VAN DYKE BROOKE, BOBBY CONNELLY and an all-star cast.

SIX A WEEK

"THE CAVE DWELLERS"
Comedy .....Monday, October 26

"THE BUTTERFLY"
Two-Part Drama .....Tuesday, October 27

"WILLIAM HENRY JONES' COURTSHIP"
Comedy .....Wednesday, October 28

"KIDDING THE BOSS"
Comedy .....Thursday, October 29

"BUNNY BACKSLIDES"
Comedy .....Friday, October 30

"WITHIN AN ACE"
Two-Part Drama .....Saturday, October 31

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Tom Moore in a Two-Act Modern Drama

Although Franz prides himself upon his ability as a composer, it is his plain-featured little wife who is the source of his inspiration. He learns this after the actress with whom he elopes discards him, and after poverty has humbled his pride. A story of wonderful appeal.

Released Monday, November 2. No better Business-Bringers than the 1, 3 and 6-Sheets

LIZZIE, THE LIFE SAVER

The feud between Ham and Bud; Ham towed through the ocean at a 30-mile clip; Lizzie's tribulations as a life guard - these just a few of the events which make this Ruth Roland-Lloyd V. Hamilton-Marshal Neilan comedy a riot of fun.

Released Tuesday, November 3d

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The educated squaw, a militant suffragette, frees her sisters from their yoke. But, they gladly yield supremacy, when a rival tribe goes on the warpath. Every role enacted by a genuine Indian. A decidedly novel comedy.

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THE PRISON STAIN

Marin Sais in a Two-Act Drama

Does the prison stain forever mar a person's character? Gregg, a lawyer, thinks it does—until he makes the astounding discovery that his wife, and his best friend are ex-convicts! A drama of intense interest.

Released Wednesday, November 4th. Striking 1, 3 and 6-Sheets

THE MAN IN THE VAULT

Guy Coombs and Anna Nilsson portray the leading roles in this production. The choice made by the burglar's son, who faces the problem of either sending his father to jail, or giving up the girl he loves, will hold your patrons spell-bound.

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Says Helen:—"Look on this page next week for my first big Hazard!"

KALEM COMPANY, 235-9 W. 23d St., New York

MOVING PICTURE WORLD
THE FILM INDEX
EXHIBITORS' GUIDE

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(*The Index for this Issue will be found on page 562.*)

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Saturday, October 24, 1914.

Facts and Comments

IT is remarkable how the antiquated institutions resent the intrusion of the motion picture. That highly dignified body known as the Senate of the United States was recently thrown into convulsions of horror when a cameraman unlimbered his artillery and began to film the distinguished wearers of the toga. There was a hot protest and some trouble to place the responsibility for the cameraman's presence in the sacred chamber. The Vice-President of the United States, who was at first held responsible, claimed to have been misunderstood and the end of it was an order for the destruction of such pictures as had been taken. Just why the senate should object to be seen in motion pictures we cannot understand. The senate chamber is part of the object of many political and sight-seeing tourists to the national capital and if there is nothing sacrilegious in gazing upon the *persona propria* of a United States senator there can be no harm in contemplating him as he moves upon the screen. In fact we think that motion pictures of the machinery of government in Washington might well form the most important part in any course of civics.

WHEREVER the motion picture comes into favor as a factor in education the credit has to be given in some measure at least to the exhibitors of the locality. In Louisville, we are informed by a friend and reader, the Board of Education has gone on record as favoring motion pictures for educational purposes. The Parent-Teacher League of that city is responsible for the movement to utilize motion pictures for the special benefit of children. A splendid program was selected and presented at one of the local theatres. The program consisted of "The Pied Piper of Hamelin," "Three Bears," a comical fairy tale; "How Washington Crossed the Delaware," and "Little Billy's Triumph." The performance was highly successful and similar programs will be presented regularly. Thus it is expected a way will be paved for the final introduction of complete kinematographic courses in the schools of Louisville. In most places the exhibitors themselves are responsible for the degree of favor enjoyed by the motion pictures in their particular town or city.

* * *

WE are loath to believe that the labor unions are in any way identified with or even approve of the unfair, not to say criminal, methods of which motion picture proprietors have been the victims in Chicago and elsewhere. Disputes with organized labor are bound to arise occasionally. The only decent way of settling them is by compromise or arbitration. To throw foul-smelling substances into a crowded theatre because the owner cannot come to an understanding with his employees or with the men who had been engaged to build his theatre is a kind of warfare which is to be condemned on all accounts. With men who fight with such weapons no compromise is possible. They must be dealt with as criminals. The labor unions owe it to themselves to publicly disclaim any connection or sympathy with such outrages.

* * *

THE MOVING PICTURE WORLD has within the past week been compelled to refuse advertising intended to give publicity to highly objectionable pictures; so-called features which offend the sense of common decency, generally to be found in the moral make-up of every sound and normal human being. If our readers therefore find no mention of these films in either the advertising pages or in the reviews they will know the reason why. One of the "features" is frankly erotic not to say pornographic—just plain filth. The other production is heralded as a "film with a lesson." It purports to show the effects of an hereditary taint. The details of this latter abortion are particularly revolting and there is good ground for the hope that the police will be able to deal with it as it seems to constitute in the legal sense of the term "an indecent exhibition."

We have at all times stood for the clean film and what we think of prurient pictures is well expressed in the article of a clergyman contributor which will be found in another part of this issue. We take this stand with the fullest approval of the best elements in the industry. One of these nasty films can do infinite harm to all the producers, distributors and exhibitors. But for these detestable films there never would have been any demand for legal censorship. We cannot help feeling that to take money for making such abhorrent productions known to the public is a species of treason to the entire motion picture industry. We would just as soon think of taking money for spreading the germs of disease. American producers have so far been singularly free from the reproach of making these abominable pictures. The unwelcome exceptions will, we hope, be properly dealt with by every exhibitor to whom they may be offered.

Why Some Features Fail

By Louis Reeves Harrison.

NOTHING is harder to reform or inspire with fresh aims than antiquated schemes of production, whether the medium be that of the stage or of the screen. Ideals that have been long materialized become academic and unchanging. Even men who assume the roles of instructor become conservative from habit and sentiment and advocate the system in which they have been trained, and their pupils, in consequence, turn out plays that have little in them of brilliant originality. The talented Professor of Dramatic Literature in Columbia University confines a large part of his attention to what has been done, meanwhile formulating theories of what should be done according to the special characteristics of art in past ages, though he acknowledges that what is presented on the stage may depart from its own limitations without loss of force.

"One art there is," he admits, "which can at one and the same time tell a story, and give an impression of the visible world, and fill our eyes with the beauty of form, and charm our ears with rhythm and harmony. The one art is the art of the drama." He continues later, "To some of us it seems like an arrant absurdity that pupils should be forced to scan the pathetic passages of Sophocles or to parse the swift repartees of Shakespeare before they are made to see clearly that the tragedies of the Greek and the romantic comedies of the English are great as they are because of their admirable dramaturgic structure." Professor Mathews would have us study those playwrights who arrived at their mastery of craft without any such study. This is the way of pedantry. The Professor's display of learning is very interesting at times, but his advice is that of the schoolmaster occupied with details.

More than one instance has been known of men who could write fluently on the drama, who could not write a play if their lives depended on it, but some of these gentlemen overlook broad general principles in their earnest investigation of trifles. Original work of high value, such as Mr. Mathews commends among the masters, results from new thoughts, from uncommon combination of thought, from creators of distinct intellectual individuality. That such writers were like no one else, that they gave to the world ideas that were fresh, new and striking, was the essence of their genius. The creative author's impulses are to create. He prefers that work to any form of transcription, and it is in his character not to model himself and his work upon some old master, to see with eyes long closed, that looked out upon a world much different from that in which we are living.

It has been hoped by those who have the future of moving pictures near at heart that they would not fall into theatrical ruts of conventionality, where all that is false and artificial has long been accepted as compensation for a loss of truth and naturalness. To depend now upon transcriptions of stage plays, however interesting in themselves, is to imperil originality of motion-picture production. Authors who have some insight into the principles and methods of screen visualization take up such work when it is made profitable to them to do so, but they rarely succeed without incorporating much that is new. They put a keener edge on a blade that has ceased to cut because it is worn out, and, in this way, may revitalize many an old derelict, but the fresh material, rather than the old, is what makes such structures available for screen presentation. Such employment may be a good schooling for writers who are to eventually provide us with the best photodramas, but it is a hard training.

To begin with, the actual material in a stage play is usually scant. A large part of its presentation has been occupied with conversation, witty or otherwise, principally otherwise. Stripped of its verbiage, the average play can be easily shown on the screen in one reel. Others may fill two reels, but amplification begins then in nearly all cases. Now the enlargement and extension to five reels is too often that of stretching a rubber band. The process of stretching results in a thinning of interest to a point of emaciation. Subtitles of no particular import are over-exposed—one can read them down and up again several times. So-called "continuity" scenes are introduced, people passing in and out of houses, putting on coats and hats, driving from one point to another in motor cars, police-station officials listening at the 'phone, and a great deal that wearies the audience, instead of sustaining attention. Such methods weaken what needs added strength to hold an audience.

It is not reasonable to expect an audience to travel five reels with only nutriment enough for one or two. Who is to provide sustaining pabulum for the other three unless it be the one who transcribes, the scenario writer, and how can he be expected to revive the old carcass with new flesh and blood unless he has a surplus of his own at hand? Because there *are* authors who can formulate a five-reel production for the screen out of scant material for two reels makes it possible to revive many plays long pigeon-holed as mere script souvenirs. There are also would-be playwrights who feel a yearning, a very natural one at that, to transcribe some former stage success for screen production, but few features of importance have resulted from such praiseworthy impulses. The desire to write photo-plays is more common than the ability to furnish a coherent and striking story.

Not to discourage ambition so laudable, it might do for the aspirant to try himself out with a dozen or two one-reel scenarios, submitted in open competition for what they will bring. If any of them reach visualization, he will acquire a more accurate measure of his ability as a dramatist. If he can win and hold an audience with the smaller photoplay, no reason exists why he should not attempt the larger proposition. If he cannot qualify, it is not entirely reasonable for him to expect producers to risk thousands of dollars on his five-reel adaptations, for he will need abundant resource of imagination to furnish what they lack. This suggestion is for the benefit of insiders as well as outsiders. The mere fact that a man is connected with a feature producing concern does not argue his especial fitness as a scenario writer, strange as it may seem.

Not only is this an era of specialization, but the making of a big feature play requires the differentiation of several crafts. One man's distinctive occupation is that of providing structure. Another adorns with treatment, involving appropriate settings and interpretation. The interpreter, especially one of strong personality, is another important factor. When the visualization is negatively complete it is made positively so by a scientific department. These divisions of duty should be treated as such. The finished product is then made a profitable agent through the ability of those engaged in marketing it. The final screen projection is also a particular matter, but the main issue is that of specialization, without which the initial investment becomes a dangerous risk.

Prurient Pictures

By the Rev. E. Boudinot Stockton, S. T. B.

BY FOUR years of hard fighting against the morbid and nasty picture, the American people have shown plainly that they have no sympathy with foreign moral or rather immoral standards and that they want clean, wholesome pictures that will appeal to a man's better self and will bring him more in touch with the good, the true, the beautiful. In every community, however, there are always individuals of a warped nature, poisoned mentality and seared moral force who not only delight in foulness and filthiness themselves, but are also willing for the sake of gain to pander to the depraved tastes and baser passions of others, even when it involves the corruption of innocence and the destruction of all that is pure and noble and holy. Consequently, no sooner have we begun to be successful in stemming the tide of frankly immoral pictures with which some manufacturers have endeavored to flood the market than we are confronted with the same kind of pictures in the guise of "moral preachers" who proclaim that their mission is "to save the innocent by exposing the evils with which they are surrounded," and the so-called vice and drug picture raises its snaky head.

Thanks to the clean-minded manufacturers and the National Board of Censorship, this sort of thing has been practically although not altogether eradicated from the ordinary programs, but one after another, during the past year, feature films of four, five and six or more reels have been put upon the market and extensively advertised professing to teach a great moral lesson by unmasking the grave dangers to which children and the young are exposed; and within the past ten days there have been exhibited three pictures, all of them revolting, and one of them absolutely disgusting and scandalous in its open advocacy of adultery and debauchery. This last picture excuses its appearance on the ground that it is the reproduction of a famous story and that it has been done in such a way as "to give offense to none." But essentially they are all of them in no way different from the mass of lewdness and corruption that several foreign manufacturers formerly tried to pour on the American market, and the very "refinement and delicacy and non-offensiveness" with which these latter claim to have treated their subjects only makes them the more harmful and vicious. As long as we can see the horns and cloven hoof and tail, we can recognize and shun the devil, but when he comes around disguised as an angel of light and the apostle of Christ, then he is dangerous because we may not recognize him until it is too late and the harm has been done. The more attractive a picture is and the more the offensive and revolting features and elements in it are removed and disguised, the greater is that picture's alluring appeal to our senses and imagination. If the underlying suggestion is evil, the appeal is evil and the only result is that the picture arouses evil passions that hitherto the spectator had been able to keep in check or that he was ignorant he possessed.

To write a story in which a Queen commits adultery simply because she wants an heir to the throne and her debauched husband cannot give her one, and then to try to give an air of piosity to the transaction by having the papal benediction bestowed on the result of the illegitimate union is not only sacrilege, but the most damnably devilish kind of immorality that one can conceive of. The more famous its author, the more refined and delicate its exposition, the greater should be its condemnation, because these things only add to its dangerousness to righteousness and purity and holiness and everything that makes life worth living and God more lovable.

There is absolutely no excuse possible for this kind of picture, but it may be argued with some apparent plausibility that the vice and drug and other pictures that are "exposes with a moral lesson" are very different and should not be classed with them. These latter claim to be produced and disseminated only for the purpose of warning people of the grave and serious dangers to their moral life with which they are surrounded and to be intended to help people to be able to recognize and escape these dangers. Even so, do they do anything more than give us a knowledge of the details, most of them revolting and disgusting, of the cancers and diseases that wreck and destroy the life of *some* persons. Not one of them teaches us how to escape them or how to get cured if we become a victim to them. All that they can do is to scare us into fits and panic over the imminency and awfulness of the things to be avoided and to deprive us of the power of sane reasoning and energetic action that will preserve us against the evil they expose. You cannot teach a child how to keep clean by showing him how he can get dirty, but you can put ideas into his head and make him want to see how dirty he can get without getting into trouble. You cannot teach anybody how to live a godly, sober and righteous life by showing him the many diñerent ways in which he can become vicious. You have got to show him what godliness, righteousness and sobriety mean and why they will make him better and happier and are desirable. In other words, if you wish to teach anybody anything, you do not do it by teaching him what the things are not and how he can get them, you do it by showing him what the things *are* and how he can get them. The most you can do with vice and drug pictures is to drive hysterical and nervous persons into hysteria and panic and to disgust stronger minded and saner natures.

At the bottom and in the last analysis, the "expose with a moral lesson" is no whit better or different from the frankly immoral picture. Both deal in vice as a subject and both show you how vice tries to make itself attractive. Neither of them emphasize the beauty of holiness or teach a man anything about how he can become better. They are not clean, uplifting wholesome pictures in any sense of the term, but unclean, leprous and abominable in every way, and unless some way of checking and preventing their exhibition is discovered they will do immeasurable injury to the picture business and incalculable harm to thousands of innocent persons who might have otherwise become happy individuals, good citizens or even saints of God. Their dissemination in the past has brought about all the evils of legal censorship, their continuation in the future will cause the forfeiture of all the respect and good will that the picture has only just won from the better and more intelligent classes of persons, and their mere existence is a standing menace not only to the picture business itself but to everything that makes for individual, civic and religious righteousness.

The American people have shown that they want only clean pictures. The decent and reputable manufacturers have proved that they want to produce only clean pictures. The entrance into the market of the filth and putridity that is being produced under specious arguments faces everyone in the business with a serious danger and grave responsibility. What are we going to do about it?

War Tax Fight Soon Ended

Schedule Submitted by the Moving Picture Exhibitors' League of America Expected to Pass Senate this Week—Graded Tax Will Mean Substantial Saving to Exhibitors Over Original Straight Rate of $100.

IT is expected that the United States Senate will this week pass the war tax bill and that there will be included in the measure the amendment to the House clause taxing theaters $100. The Senate amendment, as was pointed out in the Moving Picture World last week, is approximately that suggested by Fulton Brylawski, of Washington, secretary of the local branch of the Motion Picture Exhibitors' League of America. Instead of the flat rate of $100 on all houses, regardless of size or of the population of the town in which they may be situated, as was the provision when the bill came from the House of Representatives, the measure as it stands now imposes a tax of $25 on houses having a seating capacity of 300 or less, $50 on those containing from 300 to 600 seats, $75 for those between 600 and 1,000, and all others $100. Immediately after the Senate takes action the measure will be returned to the House, which will then appoint a committee of conference to meet a like committee on the part of the Senate and the real battle will be on.

Ligon Johnson, general counsel for the United Managers' Protective Association, which includes in its board of governors twelve of the most prominent motion picture manufacturers, said on Wednesday that his association had prepared a substitute for the report of the Senate Committee. This substitute will be presented to the conference committee of the two houses as the expression of the men engaged in theatrical production as well as on behalf of motion picture exhibitors.

"You will recall that our first fight was made on the basis that no tax whatever should be levied," said Mr. Johnson, "that the theaters (both regular and picture), ought to be classed as educational institutions, and that there was no more reason for taxing them than there was for taxing schools or newspapers and periodicals. We made great headway on this, but unfortunately the Senators were under the impression that exhibitors would be satisfied with the tax of $25, $50, $75 and $100, and the Senate committee jumped at this basis as a compromise.

"While we still believed that it was unfair to single out theaters and that no tax whatever should be levied on them, we realized, under the existing situation, a tax was certain and that the best we could do would be to get it to the lowest figure possible. We therefore are fighting now to have substituted for the Senate report another scale, graded and classified, and we believe it is far more than the theaters' just share of any tax that can with any propriety be levied, even though they are considered properly taxable.

"I don't wish to be considered as criticising those who have given their work and efforts for what they believed to be the best interests of motion picture enterprises, but the very situation illustrates the necessity of strong cohesive action along carefully thought out lines. Especially is it to be regretted that our organization was not older and better known so that it might have united with others working for the good of amusement interests.

"We are still at work on the Senate as well as on the House, which latter body will get the bill from the Senate. We have by no means given up work or hope. Our difficulties, while they may decrease our chance of complete success, have only made us work harder. We have the active co-operation of all the trades unions that will be affected by the tax on theaters—not only here in New York, but throughout the country. We have sent out thirty thousand pieces of mail to exhibitors and theater owners and to all interested in the abolition or lowering of the tax on theaters. We have taken extra floor space here and have had fifteen girls at work getting out mail.

"By the way, at an early date we are to have a meeting of the Board of Governors of this body, at which all board members allied with the motion picture industry also will be present. Yes, we expect Mr. Selig and Mr. Klein will be here from Chicago, and Mr. Lubin from Philadelphia, as well as others from this vicinity."

Siegmund Lubin is fourth vice-president of the United Managers' Theatrical Protective Association, and the executive committee for motion pictures are J. Stuart Blackton, Carl Laemmle, Samuel Long, Adolph Zukor and P. A. Powers.

The following is the recommendation that the association will submit to the conferrees on the war tax measure:

"It is respectfully suggested that the tax should first be graded by population, that is to say, a maximum of $100 be placed on Class A theaters in cities of 500,000 population and over, and graded into five divisions, these to be: (1) Theaters in cities of 500,000 population and over. (2) Cities under 500,000 and over 250,000. (3) Cities under 250,000 and over 100,000. (4) Cities under 100,000 and over 15,000, and (5) Cities under 15,000. We would further suggest that the theaters be divided into three classes: Class A playing theatrical attractions proper; class B, mixed (so-called small-time vaudeville and pictures), and class C, motion pictures exclusively. This grades the entrance charges to theaters. To be fair each of these classes should be divided into sections as to seating capacity, that is: (1) 300 and under, (2) over 300 and up to 600, (3) over 600 and up to 1,000 and (4) over 1,000. This is particularly true of motion picture houses. We believe the following would contribute considerably more than the theaters' just share of any war tax.

"In theaters of the first class, in cities of the first division (over 500,000), we suggest a tax of $100; in cities of the second division (over 250,000, but under 500,000), $50; in cities of the third division (under 250,000 and over 100,000), $15; in cities of the fourth division (under 100,000 and over 15,000), $15; in cities of the fifth division (under 15,000), $10.

"For theaters of the second class (vaudeville and pictures) in cities of the first division, $50; in cities of the second division, $35; in cities of the third division, $20; in cities of the fourth division, $10; in cities of the fifth division, $7.50.

"For motion picture houses in cities of the first division: Theaters seating 1,000 or over, $25; under 1,000 but over 600, $20; under 600, $15. In cities of the second division seating over 1,000, $20; between 600 and 1,000, $15; under 600, $12.50. In cities of the third division seating over 1,000, $15; between 600 and 1,000, $12.50; under 600, $10. In cities of the fourth division seating over 1,000, $10; between 600 and 1,000, $7.50; under 600, $5. In cities of the fifth division, $5."

KANSAS CITY EXCHANGE BURNED.

Fire in Quarters of Universal Film and Supply Company Causes Loss Estimated at $300,000—Partly Insured.

FIRE destroyed the Kansas City, Mo., exchange of the Universal Film and Supply Company Tuesday afternoon, Oct. 13, about 6:15 o'clock. Manager R. C. Cropper estimates the loss at about $300,000, part of which is covered by insurance. It is thought the fire started from defective wiring in the vault. All of the films in the house, about 4,000, were destroyed. Fortunately most of the late releases were out being exhibited and consequently bookings can be kept up until relief films from St. Louis and New York arrive. All of the books and accounts were saved. All posters were lost, this constituting a large element of the total damage.

Fortunately most of the employes had left the building and nobody was hurt. Within an hour after the firemen had gone the company was in touch with its customers and the St. Louis office, and their co-operation during the difficulties requested. By 10 o'clock offices had been established in the adjoining quarters recently vacated by the Mutual and service was being sent out as fast as it came in. W. H. Swanson, president of the Universal Film and Supply Company, was visiting the Kansas City exchange and was present during the fire. He highly praises the action of the employes.

CALIFORNIA EXHIBITORS ELECT OFFICERS.

At the annual convention of the California Exhibitors' League, held at San Francisco, October 6 to 9, the following officers were elected for the ensuing year: President, H. L. Beach, Berkeley; vice-president, A. P. Tugwell, Los Angeles; secretary, W. A. Cory, San Francisco; treasurer, C. L. Mehrten, Berkeley; sergeant-at-arms, H. C. Schmidt, Palo Alto. W. H. Hilts of San Diego was elected national vice-president. It was decided to create the position of state organizer and to publish a bulletin for the benefit of the country members.

HERBERT BRENON RESIGNS FROM UNIVERSAL.

Herbert Brenon has resigned his position as producer for the Universal Film Manufacturing Company. Mr. Brenon's picture work began several years ago, when he went to the Imp studio as scenario editor. He was given a chance to make a picture and was successful. While with the company he has directed the making of several large subjects, among the more notable of which was "Neptune's Daughter." It was while working in this picture that Mr. Brenon was seriously hurt, owing to the breaking of the glass side of a large tank in which the director and Miss Kellermann were enacting a scene under water. Mr. Brenon's plans for the future have not as yet been divulged.

New Fields for American Film

Arthur Lang and Steven de Csesznak Discuss Ways and Means of Reaching South and Central American Buyers.

WHAT does the European War mean to the motion picture industry of this country? The same question has been applied in a general way to American industry as a whole, and the answer has been most favorable. Men who are deservedly considered experts in export trade and government bureaus and organizations whose business it has been to promote our foreign commerce have declared that the European conflict will place American manufactures far in the lead in the neutral markets of the world, and after the war will place us in a much more favorable position for the exchange of commodities with most of the belligerents.

But this is only a sweeping answer to a very general question. All American products will not be affected exactly alike. Some will be benefited more than others; some will find greater opportunities than others. The opportunities in many instances will be dissimilar and will require different treatment. By way of illustration, there are not the same opportunities in the neutral markets for American adding machines, motion picture supplies and dyestuffs. The first named article of American make has absolutely controlled the market and therefore canot expect anything but normal gains. The dyestuffs manufactured in this country are a negligible quantity, and it is a question whether the present efforts to develop an industry that will satisfy our domestic demand in quantity and quality would be successful. We never have attempted to compete with German manufactured dyestuffs, and it is quite possible that we never will be in a position to do so. Just as these two lines occupy extremely dissimilar positions, so does the American motion picture industry face a situation that applies to it alone, with opportunities that are offered to it exclusively and with problems that must be solved quite differently from those affecting other lines of American made goods. So much has been written and said regarding the possibilities for the development of American exports that the Moving Picture World sought to learn exactly what these possibilities offered to the manufacturers of projection machines, films and other motion picture supplies. With that object in view we consulted two men who are eminently well qualified to speak on this subject. They are Arthur J. Lang, export manager of the Nicholas Power Company, and Steven de Csesznak, a leading authority on foreign trade matters and the publisher of Export American Industries, which is the Official International Organ of the National Association of Manufacturers. Mr. Lang's familiarity with the industry and his knowledge of export methods and foreign conditions place him in a position to find a solution to the export problem. Especially does his eleven years' experience with Latin America, during much of which time he was on the ground, peculiarly fit him to size up the situation and to understand the residents of those countries and how to approach them for the establishment and development of business relations. The methods Mr. Lang has employed have been so successful that his company's product is now used in every country of the world. The same cannot be said for American films. Recently some of them have been introduced into Latin American markets and the Far East, but for the most part they are practically an unknown quantity outside of Europe.

Capt. Arthur J. Lang.

"Latin America has been a sadly neglected market by American film manufacturers," said Mr. Lang. "There are approximately 5,300 theaters in Central and South America, and the demand for good films is increasing rapidly. Latin Americans in the past obtained most of their films from Europe. In every populated section there are large exchanges that have handled these European films, and it has been difficult for our manufacturers to break into this business. Before the war started an attempt was inaugurated to divert the Latin American trade into American channels, and although this effort was not begun very far back enough success was made by a few enterprising film manufacturers of this country to indicate that they had started on the right track. Naturally the manufacturers who had the nerve to make the initial attempt were the ones most likely to receive the earliest and greatest benefits, and I have been watching with keen interest their early struggles and with considerable satisfaction their first successes.

"But now an entirely new situation—as remarkable as it was unexpected—has arisen, opening the way to the rapid development of export trade in American films and providing an opportunity not merely for the pioneers, but for all film manufacturers of this country to cash in heavily. Of course, unusual measures are suggested, if not absolutely required, by unusual circumstances. The present conditions warrant much more aggressive steps than might likely have been rewarded with immediate success up to two months ago. There is an opportunity, as great as it is real, for American manufacturers to capture the cream of the South American trade. It can be done by the usual conservative but slow and more or less laborious method of long distance correspondence. This method combined, of course, with a proper advertising campaign, is practically certain of satisfactory results, the principal necessity being to make a start in the right direction and to follow this up carefully and systematically. This is no more than has been satisfactorily worked out in the export development of many and various lines of American manufactures, and the same method can be applied with at least equal success to the export of American films, paying special attention, however, to the peculiarities that make the motion picture business different from other branches of commercial endeavor. But while stereotyped methods may have done very well under normal conditions, the opportunity is now so great as to require much broader and more aggressive methods than were suggested by previous conditions. The film companies should combine in sending a representative to Latin America to prepare the ground for the importation of American films on a much larger scale than would have been possible before the war. He should be a man that understands the South American countries and people, and who speaks their language. He should also be a man who is thoroughly acquainted with the motion picture business from every angle. Such a man could not only furnish the film companies with accurate and intelligent reports on the character of the theaters and their audiences, the local banking conditions, transportation facilities and other subjects essential to the rapid and profitable transaction of international commerce, but he would be invaluable in presenting the cause of American films to the large importers, theater syndicates and managers of the great countries to the South. Such a move would, undoubtedly, result in establishing American films on even a stronger basis than European films were established before the outbreak of hostilities.

Steven de Csesznak.

"One thing is certain. This is the psychological time to introduce American films. Latin Americans have given a cordial reception to those they have seen hitherto and are anxious to see more. Just as our public likes to see films representing conditions in far-away lands, so are their audiences interested in films showing American life, institutions, humor, scenery, etc. They like our clean-cut drama, they are extremely fond of romances and they enjoy films

with a strong touch of industrialism, especially if it borders on the spectacular, and they are keen for our western features. There is not one class of good film production that they do not thoroughly enjoy. Our big features should have a tremendous success, judging from the vogue of American films that have already been received. The best results, however, cannot be obtained in a moment. It takes two weeks or more to reach the most southern ports, so that manufacturers can readily understand that first results should not be expected too quickly."

At Mr. Lang's suggestion he and the World man paid a visit to the offices of the National Association of Manufacturers, at 30 Church street, where Mr. de Csesznak was interviewed. Mr. de Csesznak has been actively engaged in the export business and in the development of the country's foreign trade for many years. He has watched our exports increase in volume and has played a very active part in the tremendous development of the last ten years. It has been his mission to discover and develop opportunities for the establishment of various lines of American-made products, prompting and guiding the manufacturers of those particular lines, helping the manufacturers to rectify mistakes and to avoid pitfalls. It is natural, therefore, that Mr. de Csesznak was one of the first men in this country to appreciate the possibilities for the sale of American films in other parts of the world on a really large scale.

Mr. de Csesznak is eminently qualified to give advice on foreign trade matters. He has lived in several European countries and has visited all of them, in addition to making trips to other parts of the world. He is probably one of the keenest students in this country of political as well as commercial history, and he enjoys the advantage of studying such matters first-hand because of his ability to speak fluently and read eleven languages. In giving practical assistance to American manufacturers in planning and carrying out aggressive and intelligent export campaigns Mr. de Csesznak is assisted by the National Association's splendid service bureaus, which include what is probably the best translation staff in the United States, credit rating of approximately three hundred thousand business men in all parts of the world and a foreign trade library consisting of the latest directories from all parts of the globe, besides specially prepared lists of names and reports on conditions received from the association's foreign correspondents, who are 1,100 in number. Several film manufacturers have been enjoying for some time the services offered by Mr. de Csesznak and his organization and the publicity offered by Export American Industries, which is a business man's magazine of high quality and reaches the leading buyers in every foreign country.

"I made a very careful analysis of the export possibilities for American films," said Mr. de Csesznak, "before I brought the subject to the attention of the large producers. Quite a few of them have seen fit to follow my advice, and although they have not been in the export field very long their efforts have already been crowned with gratifying results. Since I first took up the foreign trade development of the American motion picture industry the situation has entirely changed. Where formerly there was only a fair chance of large results by employing persistent and systematic methods, the prospects of our film manufacturers doing a tremendous business have passed the stage of the slightest uncertainty and are now most positive. Any producer who has real good, interesting films can sell them in all other parts of the world. They have only to use the good business sense that has won them success in this country, adapting it to the peculiar conditions that pertain to export trade and regarding which there are ample facilities for their enlightenment and guidance.

"There is another phase of the situation and an exceedingly important one. While the source of supply formerly depended upon by the neutral markets is gone as a result of the European cataclysm, it will be possible for them to re-establish their former relations with European film manufacturers after the war is over and the countries involved have recovered from its disastrous effects. But this is merely a possibility, and just how likely affairs may take that course depends entirely on American film producers. In other words, the latter should not merely look to the present, but should build for the future. Foreign business men, just as ourselves, like to buy the right kind of goods at the right prices. They realize that commercial relations between two parties are supposed to be conducted on a basis of mutual advantage. They do not ask too much and wish merely to be treated fairly. They are much more opposed to making radical and frequent changes than the average business man in this country. It would be an easy matter, therefore, for our film manufacturers to establish export relations that would be as much to the disadvantage of foreign buyers to break off as it would be to the disadvantage of the manufacturers. This does not mean that special favors need be accorded to the foreign buyers. All that is necessary is the perfection of merchandising methods that will give these buyers good quality, the character of films their patrons demand, prompt service and other details that are necessary to the satisfactory transaction of business wherever it may be done."

Philippine Film Man Here.

R. F. Roces, Exchangeman and Exhibitor of Manila, Comes to New York to Buy Film.

THE war in Europe has in its effects reached to the far Philippines. R. F. Roces, secretary of the Ideal Moving Picture Company, of Manila, P. I., is now in New York buying films to supply the exchange of his concern and also its four theaters. The Ideal's houses, all in Manila, are the Ideal, seating 900; the Metropolitan, seating 1,000; the Patria, with a capacity of 1,500, and the Magallanes, accommodating 700. There are five exchanges altogether in the capital of the Philippines. Pathe Freres has one and the Universal of this city also is placing business now. The Ideal formerly has been supplied from Barcelona, Paris and London, but owing to the difficulty of communicating with the buyers in the respective European centers Mr. Roces was compelled to come to this country. He had sent messages, but could get no response. Already Mr. Roces has bought seven or eight thousand meters of American productions, and is still looking around.

Mr. Roces says his company advertises in the Philippine press, which means that space must be used in the papers printed in Spanish, English and Filipino. Picture theaters, he adds, are more liberal advertisers than are the legitimate houses. The usual prices of admission are 10, 20 and 25 cents. The first is for the main floor, or orchestra, the second for the balcony and the last for boxes. Programs average in length about 4,500 feet. Among the brands used by Mr. Roces' company are Gaumont, Nordisk, Pasquali, Itala, Ambrosio, Eclair, Aquila, Denmark film, and from the United States Vitagraph and Edison. These latter, by the way, come to Manila from Europe along with the others. The hours of exhibition are, for the principal house, from 1 to 12; the Metropolitan opens at 5 and closes at 12, and the other two open at sundown.

Mr. Roces laid emphasis on the fact that the films most popular in the Philippines were those of universal interest as opposed to subjects reflecting local conditions or depending upon events of a historical nature. The clientele in the islands varies widely. The sub-titles of the films are in both English and Spanish. It is interesting to note that while the Spanish is for the older residents of the islands, the English titles are for the benefit of the younger generation. Mr. Roces says the public school system of the Philippines is excellent and is diffusing a knowledge of English even in the remotest parts. In fact, Mr. Roces says, the further from Manila you go the more English you hear spoken.

Philippine exhibitors do not have to pay duty on films if they are entered in bond as theatrical effects and their stay in the islands is limited to four months. As film shipped to distant islands sometimes requires fifteen days for the journey, it often happens where craft is delayed by a typhoon or from other cause the exchange is subjected to the 35 per cent. duty for exceeding the stipulated bonding limit. Mr. Roces says perhaps one-third of the picture theaters in Manila are paying propositions; of the remainder it is doubtful. In the provinces there are few houses that run the year round. Some open the doors only when there is a prospect of making money. In the rainy season all of the provincial theaters are closed. While many houses are controlled by natives, there are a large number that are managed through the army post exchanges.

There is a police censorship of films in Manila, but Mr. Roces says his company has so far never had a subject rejected. This may be due, he says, partly to the fact that the company censors its own subjects before they are shown to the supervising authority. Speaking as to methods of construction of picture houses, Mr. Roces said one of the important factors is ventilation. Many of the houses are on the sides mostly doors and windows.

This is not Mr. Roces' first visit to the United States. In 1900 he came to California, remaining for five years to finish his education. He expects to go to London soon for a short business trip.

Seeking South American Trade

Universal Sends von Koenig as Its Special Ambassador of "That Universal Program."

AMONG those men versed on South American affairs probably none is better acquainted with the commercial situation as regards American relations than Alexander Keene von Koenig, who sailed on the Almirante recently for the Universal Film Manufacturing Company. Twenty years of his life have been spent in Spanish speaking countries, such as the Philippines, Brazil, Chili, Peru and the Argentine, during which time he made a careful study of commercial conditions of the various countries. For the past two years he has been handling the export department for the Universal, building up trade with South America.

Alexander K. von Koenig.

Simultaneously with the beginning of the European hostilities, President Laemmle foresaw the opportunity for switching over the foreign moving picture business in South America and coupling it with the Universal's present export business to that territory. In discussing the conditions when sailing, Mr. von Koenig said:

"A great many of the film buyers and exhibitors of South America have had little opportunity thus far to realize the quality of up-to-date American films. Heretofore they have tied themselves heart and soul to European manufacturers and European products. This supply is now almost entirely cut off. This present conflict, which prevents their getting European products, necessitates their looking elsewhere, and it is natural that they should look to us. This is our opportunity to convince the Latin-American exhibitor and South Americans in general that the American-made films are the kind which will meet with their entire approval."

"It will be my business to convince them that the Universal comedies are exactly what they want, and that the Universal features contain all the qualities which the Latin-American requires. The variety of our program is such that it will never become monotonous and there is no repetition of plot nor incident which the South Americans so often find in the European manufactured films.

"Latin-Americans make it a point to visit Europe every year, never thinking that the United States can offer to them more and better sights and products than Europe. It is to be hoped that the present conflict will help to direct the eyes of our South American brethren to this country, to make them more partial to its products. The reason for this is almost entirely racial and easy to overcome if the American manufacturers take the proper steps.

"There is one thing in which no country in the world can beat the United States and that is machinery, and tools of all kinds. Of course, firms of European origin still show partiality to machinery of home manufacture, but they find it more and more difficult to meet the American competition. Under this head comes motion picture machinery of all kinds, and I will be able to supply all demands for this class of goods. I have supplied my customers in South America with motion picture machines for some time, and I have not in all the time that I have been handling them had a single call for a single part. This is a unique record. I expect to do as big a business in this as in films.

"We are going down to South America thoroughly equipped for a tremendous campaign for the Universal and with the carte blanche as to method, and we, Mr. Westholm (his assistant) and I, are positive that great developments will take place."

Maude Fealy Starring for Hub Company

Popular Actress Working for the Holland Film Manufacturing Company, a New Boston Organization.

AS the star for the first motion picture producing company in Boston, Miss Maude Fealy is now at work in the studios of the Holland Film Manufacturing Company. Miss Fealy's introduction to picture followers was through her fine performances in Thanhouser and Majestic features. She had long been on the stage before going to New Rochelle. She has played in the support of Henry Irving, William Gillette, Holbrook Blinn, E. S. Willard and Richard Mansfield, among others. The coming winter she will star at the Cort Theater, in Boston, in "The Right Princess." Her stage appearance will not interfere with her screen work, as it will require her absence from the studio only on Wednesday and Saturday afternoons. Miss Fealy's partial return to the boards indicates a change of heart in a way. It was only last winter that she told a World man, talking with her in the Thanhouser studio, that she was glad her stage experiences were behind her—that now she had a home, with her family around her. She distinctly disavowed that the footlights had any lure for her; but, after all, she has simply exercised a woman's prerogative and changed her mind.

Miss Maude Fealy.

The Holland studio is at 105 Lawrence Avenue, in the Roxbury district of the Hub. Herbert B. Holland is the chief of the producing forces. William F. Haddock is his right-hand man. Mr. Haddock is well known in the film industry, having directed pictures at Edison, Eclair and, more recently, for the All Star. He is now working in his own country. His native town is Portsmouth, N. H., but a few miles north of Boston. James C. Coveney is sales manager for the Holland company and William H. McMahon is publicity manager. A seventy-five-foot square stage has been erected on the grounds of the Stewart estate. This will as the weather gets cooler be surrounded by a glass-roofed and inclosed structure. Other buildings to be erected are for the storing of properties and also for a garage. The mansion has been remodeled to accommodate the officers, players and artisans, with kitchens, dining-rooms, dressing-rooms, and developing and printing rooms.

The first release of the Holland company will be in November. Two pictures are already completed. "Mary Jane's Burglar" is a one-reel subject from the pen of Miss Fealy. "The Girl from Tim's Place" is in two reels. It is adapted from the novel by William Munn.

"FANTASMA."

Charles M. Seay, the Edison director, has about completed the five-reel production of "Fantasma" for his company. A great deal of time and care has been devoted to this forthcoming feature, which the Edison Company expects to be one of the most pretentious ever turned out by an American manufacturer. The scenario for "Fantasma" was made under the supervision of Mr. Seay. George Hanlon, Jr., of the famous Hanlon Brothers, will be featured in "Fantasma."

NEVER WANTS TO BE WITHOUT THE WORLD.

Oshkosh, Wis., October 1, 1914.

Editor Moving Picture World:

Inclosed herewith find money order for $3 to renew my subscription to the World. Your magazine is without doubt the greatest of its kind in the world, and I never want to be without it.

J. C. WALTER.

Sir James M. Barrie Visits Studio

Distinguished English Dramatist and Author is Shown Over Establishment of Famous Players.

AT the studio of the Famous Players, Sir James M. Barrie last week spent three hours. It was the first visit of the distinguished English dramatist and author to a motion picture establishment, and under the guidance of Adolph Zukor and Daniel Frohman he watched with deep interest the taking of scenes, the developing and printing of the films, and afterward in the projection room looked upon "Tess of the Storm Country." Sir James termed his visit a "peep into fairyland," and expressed astonishment at the methods and mechanism of the big plant. He was much interested in the story of Tess, which was selected as a purely American subject. Mr. Barrie admitted that from this aspect the picture interested him more than might have been the case with a world-famous classic.

Sir J. M. Barrie.

"This has been my first experience in noting the operation of a motion picture rehearsal," said the English visitor in speaking of his visit to the Famous Players, "and I have found it most engrossing. There is a great deal of art and skill displayed in developing the scenes of a play as I saw it manifested there. In fact, we are in the presence of a new and most significant art. It also reveals a new and interesting condition in dramatic construction, so far as it affects picture work, for it visualizes motives and situations which develop and accentuate character, so that all these important details are convincing and lucid to the observer.

"The novel may withhold its mystery until the end of the final chapter, but the photoplay, like the acted drama, holds no secrets from its audiences, at least not for any length of time. I have noted, too, that while no words are audible, the action in which the players are concerned is so graphic that one can be readily conscious of the actor's personality. The great actor stands out on the screen just as he does on the stage.

"Of course, I hold firm to the living stage as the supreme place for theatrical art and achievement, and as the place that reveals the genius of the actor, but I realize now more than ever that picture plays are an attractive form of amusement for all kinds of people and that they have great power to stimulate interest in an educational as in a dramatic way."

Through its recent affiliation with Charles Frohman, the producer who controls the dramatic output of Sir James, the Famous Players will in time to come film several of the Barrie plays. It is through this connection that the English dramatist became interested in pictures. The adaptation of the Barrie dramas to the screen will be effected as soon as Maude Adams has finished her work in them. Miss Adams will be seen, among other subjects, in "The Little Minister." The story has been used before in pictures, but as Daniel Frohman expressed it the other day, the appearance of Miss Adams in her favorite role will give the production an "authoritative pre-eminence." It was through the medium of this play that Miss Adams was developed into a star. Mr. Barrie had seen Miss Adams in "Rosemary" when she was leading woman for John Drew. He followed her work with the closest attention. For a long time he had sought a woman who filled his ideal of Lady Babbie. Sir James found that ideal in Miss Adams. "It is now possible for the dramatization of my 'Little Minister'," said the author with enthusiasm, at the conclusion of the performance. It was the beginning of a long career for the Barrie plays and a strong friendship between the author and the star. During the two weeks Mr. Barrie was in this country he visited the actress at her farm in the Adirondacks.

After a fortnight that was crowded with activity Mr. Barrie returned to London, sailing Wednesday, October 14. His visit will be long remembered by the Famous Players' staff.

Fogarty Opens Screen Theater

Photoplay Stars Speak at Ex-Police Sergeant's Picture House—Capacity Taxed On Opening Night.

KING BAGGOT and Ben Wilson, two prominent Universal photoplayers, made speeches at the dedication of the Screen Theater, 149th Street and Eighth Avenue, New York City, when that house was opened on Friday evening, October 9. Both stars eulogized Daniel J. Fogarty, a retired New York police sergeant, who is owner and manager of the house, not only on the fact that he has bestowed upon his theater an appellation which is symbolic of the nature of the amusement house, but also on Mr. Fogarty's excellent work while on the police force; for both stars know the ex-police sergeant. Mr. Baggot in his speech said that while every moving picture theater in New York and elsewhere must by the very nature of things have a projection surface which is called a screen, not one of the managers in New York thought of giving his house the cognominal appendage of "screen," and he believes that Mr. Fogarty is the first man in this city to christen his theater by that name.

The doors were opened on schedule time and there was a continual stream of struggling humanity trying to get in until the last show. At one time the crowds were so large and insistent upon gaining admission that the big collapsible iron gates had to be closed. One could easily have assumed that something for nothing was being given away by the manager so patiently did the crowds wait to be admitted. The fact that it was advertised extensively that King Baggot and Ben Wilson would appear in person had a great deal to do with the tremendous business done on the opening night. This announcement added to the personal influence that Mr. Fogarty has with the people of his neighborhood proved to be a strong incentive for business.

Many thousands of New Yorkers know Mr. Fogarty personally. Through his kindness and generosity and work while on the police force for twenty years he has earned the soubriquet of "the policeman with a heart." He has saved eight lives and has received a medal for each one which he shows with considerable pride. His sympathy for the widows, who through the loss of their husbands were left in straitened circumstances, was so actuated by the appalling conditions that met his eyes while attending to his duties that he founded the Widows and Orphans Relief Fund, the treasury of which was supplied with money by the exhibition of a film entitled "The Life of a New York Policeman," which was written by Fogarty and by the production of a playlet also written by the ex-sergeant, but in collaboration with Newton MacMillan and Paul Armstrong. The playlet has for its setting the interior of a police station in the Tenderloin district of New York. Minstrel shows and police bands organized by Fogarty also helped to swell the treasury funds.

The Screen Theater has a seating capacity of 600, and is as nearly fireproof in its construction as present building material will permit. It is in a good neighborhood location and several car lines pass the door. The lobby is wide, and decorated with neatly-arranged framed photographs of photoplayers. The structure is one story in height and cost about $10,000 to build. The dimensions of the operating room are 9 by 14 feet. There is a mechanics' room adjoining it, 8 by 14 feet. Included in the up-to-date equipment of the house are two Simplex motor-driven machines and a Mirroroide screen. The throw from machine to screen is 88 feet. Prices, to matinees is 5 cents, while 10 and 15 cents will be charged for evening shows, the latter price being for reserved seats. William Kessel, an experienced man in the picture business, is assistant manager. A diversified program consisting of about six reels are given. Pictures are changed daily.

NOT KLEINE'S "POMPEII" PICTURE.

In Pittsburgh news column published on page 217 of the issue dated October 10, there appeared a mention to the effect that the Liberty Film Renting Company of Pittsburgh has issued a warning that persons trespassing upon its territorial rights for the picture entitled "The Last Days of Pompeii," will be prosecuted to the full extent of the law. The George Kleine Attractions fear that the interpretation of the item will be that they have sold rights to their picture of the same name when as a matter of fact the Kleine picture was not put out on a state right basis at all. The version owned by the Pittsburgh company has no relation to the Kleine production, and exhibitors deserving to show that picture should not be influenced by the efforts of the Liberty Company to protect their own subject.

Censors After Traveling Exhibitors

Supervision Originally Intended to Affect Kansas City Picture Men Amended to Operate Against Itinerants.

THAT the finest kind of harmony exists in Kansas City, Mo., between the film exchanges and exhibitors and the local board of censorship was demonstrated Tuesday, October 6, when the managers and the chief film censor held a meeting and reached an amicable agreement on a recent decision of the board. The board had ordered that all censored parts of films must be cut out in the projection room of the board, and the censored parts left there. Local managers objected strenuously to this requirement, and the air for a day or so was full of potential fight. The order was to have been put into force October 5, but was delayed until the meeting Tuesday, at which Fred F. McClure, manager of the recreation department of the Board of Public Welfare, said he would recommend to the board a modification of the order.

Mr. McClure explained to the exchange managers and exhibitors that the board sought to devise a way to assure cutting of objectionable parts by operators who bring films into Kansas City for short engagements, men not connected with any local moving picture enterprises. These men are usually not well known to the officials of the board. Often they are owners of only a few films, and their business consists in showing from place to place, soon exhausting the patronage for that class of stuff. Heretofore the local board of censorship had accepted the verdicts of the National Board of Censorship without question, and had ordered cuts on its own account only when there was no approval by the National Board. When cuts were ordered, the film owners were supposed to make them before showing the pictures. The only variation from the rule was that the local board reserved the right to censor for itself white slave and dope pictures. It is said that, especially in the case of the casual film exhibitors, there were quite a few violations of the orders of the board. Naturally these were mostly with the casuals, as the resident exhibitors have always been most solicitous to co-operate with the board.

At the meeting Tuesday Mr. McClure declared he had had no complaints whatever against any of the resident exhibitors. At their suggestion he promised to recommend to the board that the order be restricted to the non-resident film exhibitors, and this probably will be the result. The former order of the board will stand; only white slave and dope films, which the reports of the national board received by the local censors indicate might contain matter locally objectionable, will be projected before the local board, and where these films are under the control of resident managers these managers will be trusted to make the cuts. Casual exhibitors must make the cuts at the board's rooms, and leave the cuts there.

The order issued is to be effective October 1, and will probably apply only to the non-resident film managers and to those having no permanent local representative.

Vitagraph Theater Changes Bill

Two Strong Dramatic Productions, "The Locked Door" and "The Tangle," Entertain Good-Sized House.

THE Vitagraph Theater changed its bill on Columbus Day, October 12. There was a good-sized house in attendance when the curtain went down for the first subject, which was the regular release of the day. "Midst Woodland Shadows" is a single reel story written and produced by Ralph Ince. The leads are played by Earle Williams and Anita Stewart. The picture is what the title indicates. There are fine backgrounds of stream and wood. The strength of the subject lay in the work of the players and the director rather than in its plot.

"The Locked Door" is described as a fire-prevention romance. It was written by Special Fire Inspector William B. Northrup, picturized by George H. Plympton and directed by Tefft Johnson. Mr. Johnson also played the lead in the picture. The subject was produced in collaboration with the Fire Department, assisted by the Police Department of New York City. The players beside Mr. Johnson are William Dunn, Edward Elkas, Ethel Lloyd, Charles Edwards, Jack Bulger, Charles Wellesley and Eulalie Jensen. The picture may be of an educational and instructive nature, but there can be no gainsaying its thrilling situations and its great interest. "The Locked Door" is unique.

"The Tangle" is a four-part military picture the story of which is by Colonel Jasper Ewing Brady, late U. S. A., and was produced by Captain Harry Lambart. Infantry, cavalry and artillery of the United States regular forces collaborated in the making of the picture and contributed much to the effectiveness of the subject. "The Tangle" is novel in that it contains no "villain." The nearest approach to a heavy part is the character of the wife of the colonel. By her attitude undoubtedly she alienates to a great degree the sympathy of the audience; she is portrayed as a selfish, extremely jealous woman, who through no fault of her own remains faithful to her soldier husband. There are strong moments in the story, one of the best being the dialogue between the wife and her one-time sweetheart, the lieutenant, with the husband and his friend looking on. Darwin Karr as the lieutenant, Naomi Childers as the wife, L. Rogers Lytton as the husband and Charles Wellesley as the friend composed the quartet in the scene. To these players went the greater share of the honors. "The Tangle" should be a popular picture, especially in view of the timeliness of the military scenes, which were made in Texas just prior to and during the departure of United States troops for Vera Cruz. One notable factor of the presentation at the Vitagraph Theater was the music, as conceived and executed by Organist Frank R. White.

GOVERNOR AND LEGISLATURE ACT IN "U" DRAMA.

For what is said to be the first time in the history of moving pictures, the governor of a state and his entire legislature participated in a photoplay when Stuart Paton, director took a company to Columbus, Ohio, to stage the picture "Of and For the People." It is a picture in which the extreme benefits of the Workmen's Compensation Law is visualized, containing a deep meaning and lesson. Matt Moore, who plays the lead, acted along with Governor Cox and the Senators.

The action took place on Sunday, that being the only day that the enormous arcs could be suspended from the ceiling of the Senate Chamber. These lights were of a special construction to meet the added requirements of the spacious chamber.

Governor Cox so appreciated the merits of the picture that he dropped many important engagements in Toledo and hurried to the scene of the staging. All day Sunday the company worked under Mr. Paton's able direction, using first the Senate Chamber and then the Governor's private office.

After the work had been completed, several of Columbus' more prominent citizens banded together and Mr. Paton and Mr. Moore were dined, complimented and generally entertained.

INTERSTATE HEARING FOR FILM SHIPPERS.

The various express companies are looking for an amendment to the present classification governing the shipment of moving picture films sent C. O. D. The changes contemplates the prohibition of the privilege of reel examination on all such shipments. The present classification prohibits the privilege of screen examination; that of reel examination will be in addition thereto.

A further contemplated change provides that all packages containing dangerous articles as defined by the regulations prescribed by the Interstate Commerce Commission which are refused by the consignee, or which cannot be delivered within forty-eight hours after arrival at destination, may be stored, providing a suitable place is available off the company's premises, otherwise they must be returned at the expiration of forty-eight hours to shipper, subject to charges both ways.

The Interstate Commerce Commission will give a hearing concerning the propriety of these and other desired changes at 10 a. m. October 30.

PERKINS IN "WHO GOES THERE?"

Walter E. Perkins, the quaint comedian who will be remembered for his remarkable interpretation of Augustus Keene Shaver in the Edison three-reel comedy, "My Friend from India," is being featured in another of H. A. Du Souchet's successes "Who Goes There?" Mr. Perkins, who starred in this play on Broadway as "Toppy," the young, bashful lieutenant, will appear in the same role in the three-reel photo play now being produced by the Edison Company under the direction of Ashley Miller.

ADVERTISING PICTURE HOUSE IN STREET CARS.

The Lindell, a new moving picture theater at Grand avenue and Herbert Street, St. Louis, Mo., is advertising in the street cars, an innovation in that city. The neatly framed signs announce the Lindell's programs of first run features.

Fox Talks of Plans

President of the Box Office Attractions Company Has Many Good Subjects Coming.

WILLIAM FOX, president of the Box Office Attractions Company, discussing his plans for the season of 1914 and 1915 said: "We have acquired the motion picture rights to fifty of the biggest of the dramatic successes the stage has ever known, together with the picture rights of the most successful 'best sellers.' These dramas and novels will be produced and the star parts be played by Broadway favorites. In a good many instances the star, having played the original part in the stage production, will be engaged for the photoplay. Our first releases are such popular successes as 'The Walls of Jericho,' 'The Thief,' 'The Children of the Ghetto' and 'Life's Shop Window.' In these productions will be starred respectively, Edmund Breese, Dorothy Donnelly and Wilton Lackaye. Robert Buhler will be in Miss Donnelly's supporting company.

Dorothy Donnelly.

"We have arranged with Henri Bernstein, personally, for the screen production of his play 'The Thief,' this well-known drama in which Margaret Illington and Kyrle Bellew created a sensation and held the boards for two years for a phenomenal run at Frohman's Lyceum Theater, New York. Thousands were turned away from the theater nightly. It was one of the few plays that really had the S. R. O. sign out every night of its career during the season of 1907-8."

"The Thief" is regarded as Henri Bernstein's most remarkable achievement. The characterizations are not only skillfully delineated, but the action and dramatic suspense is sustained throughout. The lead affords an unusual opportunity for emotional acting. This part entrusted to Dorothy Donnelly, will receive the same creative interpretation that she gave the part of Madame X, which she created. Miss Donnelly's career on the stage has been a succession of triumphs. She is one of the few emotional actresses who can play a part of this type and do so with convincing realism.

Edmund Breese.

"The Walls of Jericho" will be staged as originally produced by James K. Hackett at the Hackett Theater, New York. The play was written by that well-known dramatist, Alfred Suttro, who came into prominence after the production of the play. Edmund Breese has been engaged to play the philanthropist; Jack Fobisher, the hero.

"The Children of the Ghetto," another popular drama and novel, is being prepared with the assistance of the author, Israel Zangwill. This story is regarded as the best book ever written about those interesting people of the slums. It is a story of the children of Israel, their struggles and aspirations. Their defeats are as many as their victories. Wilton Lackaye will reappear in the character he played on the legitimate stage.

"Life's Shop Window," the powerful drama and novel by Victoria Cross, will be produced with the popular screen actors, Claire Whiteny and Stuart Holmes in the leading parts.

Apart from his big production plans, Mr. Fox, with the assistance of Winfield R. Sheehan, general manager of the Box Office Attraction Company, have organized a chain of exchanges that cover the country from New York to San Francisco and from Maine to Florida. The branches are in charge of men who are conversant with local conditions. These exchanges are now flourishing in the following cities: Boston, Syracuse, Philadelphia, Pittsburgh, Cleveland, St. Louis, Kansas City, Dallas, San Francisco, Denver, Minneapolis, Chicago and Seattle.

In talking about the exchanges, Mr. Fox said: "The exchanges are now booking productions made under the Balboa, Nemo and White Star brands. They are booking three a week, together with single-reel comedies to fill in."

"This will be a banner picture year," Mr. Fox added after speaking of his plans, "and I expect there will be business enough for all. It will be a question of merit and the man who'll have the goods will get the money."

Talks on Advertising by Pictures

Motion Picture Publicity Increased Company's Business Over 14 per cent. Last Year, Says Charles M. Lemperly.

POSSIBILITIES of advertising and educational campaigns through the use of motion pictures were described by Charles Mitchell Lemperly, advertising manager of the Sherwin-Williams Company, of Cleveland, Ohio, before the eleventh annual convention of the Affiliated Advertising Clubs of Cleveland, Buffalo, Rochester and Detroit, at the latter city on October 3. "We find motion pictures employed in selling washing powder, paint, boots and shoes, ladies' clothing, men's clothing, etc.," he said. "To the wide-awake business man it must be apparent that motion picture advertising is the factor he will have to deal with as a regular publicity medium within a very short time. While magazines, newspapers and many other forms of advertising now in use will always be used and used to good advantage, the time is approaching rapidly when the business man will have to get away from the old conventional methods and employ a medium that will allow him to put that thrill of human interest into his message to the public. Can you imagine anything more convincing to a customer or a prospect than for a manufacturer to take his factory to that prospect, the very atmosphere vibrating with energy, every man and machine on the job turning out the product? Can you think of anything that would create a more indelible impression?

"The great possibilities of educational or industrial motion pictures, of course, lie largely in the matter of circulation. The more film circulated, the greater the possibility for the advertiser. As a medium of small town circulation it is doubtful if there is any better advertising proposition on the market than the motion pictures, and this has already been proved by many manufacturers. Other great possibilities of the motion picture are its use for convention work at churches, Y. M. C. A.'s, institutions, etc.

"There are great possibilities in motion pictures to land new agents and dealers for manufacturers. Salesmen carrying films and portable motion picture machines can so place their factory and their proposition before the prospective dealer that the order is as good as closed before the power is turned off the machine. There are tremendous possibilities in schoolroom, college halls, libraries, and educational institutions for the teaching of history, geography, botany, or, in fact, any of these studies.

"We can honestly say that moving pictures have increased our business, in actual sales, over 14 per cent. in the past year."

CANNOT GET ALONG WITHOUT IT.

Palestine, Texas, September 28, 1914.

Moving Picture World,
New York City.

Gentlemen:

Enclosed find check O K for $3.00 for one year's subscription to the World, which I am more than pleased to send you. The World is the one publication that is absolutely necessary in my business. Enclosed I am sending you photo of the Gem theater, which you are at liberty to say is one theater that cannot possibly get along without the Moving Picture World. Yours truly,

B. C. BELL, Gem Theater.

Trigger Has New Office

Refuses Re-Election as President of the New York City Exhibitors' Association, but Becomes Chairman of the Executive Committee.

THERE was a meeting of the members of the New York Exhibitors' Association at the Marlboro Hotel on Friday, October 9, at which 230 exhibitors are reported to have been present. The principal business of the meeting was the election of officers in conformity to a new constitution and bylaws recently approved by the members.

The election of officers resulted as follows: President, William A. Landau, Heights Theater; vice-president for Manhattan, Morris Needles, Auditorium Theater; vice-president for Brooklyn, William H. Hollander, Old Postoffice Theater; vice-president for the Bronx, A. Coleman, of Coleman's Theater; vice-president for Queens, Robert C. Whitten, Goldenrod Theater; recording secretary, Adolph Weiss; financial secretary, William Brandt, Clinton Court Theater; treasurer, Grant W. Anson, Star Theater; finance committee, Edward Valensi, Windsor Theater; P. Rosensen, Greenpoint Theater, and A. Baurenfreund, Model Theater.

There was a strong desire on the part of the members of the association to re-elect Samuel Trigger to the office of president, a position he has held with considerable ability for the past three years, but Mr. Trigger refused to allow his name to be presented for that office. A place was made for him, however, on the executive committee provided for by the new constitution and he was unanimously elected chairman of that body which is made up of the following named exhibitors:

Samuel H. Trigger, Tremont Theater, chairman executive board; M. Tischler, Rivington Casino; P. Gootenberg, Tuxedo Theater; Wm. Hilkemeier, Jefferson Photoplay; A. A. Corn, Grange Theater; N. Hirsch, Royal Theater; S. Rhonheimer, Ronly Theater; M. Oestreicher, Franklin Theater; Lee A. Ochs, Costello Theater; Edward Valensi, Windsor Theater; J. Forster, Crescent Comedy; L. F. Blumenthal, Palace Theater; A. Phillipson, Madison Theater; Charles Fisher, Decatur Theater; C. R. Martineau, Hanover Theater; S. Schwartz, Crown Theater; H. Hartsall, Bunny Theater; W. B. Fulmer, Montauk Arcade; P. Rosenson, Greenpoint Star; A. Bauernfreund, Model Theater; M. Marias, Rockaway Theater; M. Warshower, Mt. Morris Theater; A. Weiss, Avenue A Theater.

The executive board comes in under a provision of the new constitution which divides Greater New York, according to the senatorial districts, and requires a representative from each district to be a member of the board. These members shall be chairmen of the exhibitors of their respective districts and the entire committee thus formed shall constitute the governing body of the association. It will be the duty of the chairman of each district to keep in close touch with the state senator, legislators and aldermen in his district and be prepared at all times to combat unfavorable legislation or procure the passage of legislation calculated to favor the industry. The board shall meet once a month to transact such business as may come before it.

A vote of thanks was tendered the retiring officers and the meeting adjourned to meet on Friday, October 16, at the same place for installation of officers.

PRESIDENT PEARCE MAKES A SHORT TRIP WEST.

President Marion S. Pearce has just returned to Baltimore from a trip through the West in the interests of the league. He finds conditions as a whole very encouraging, and especially in Kansas, where they have just closed a most successful state convention. On this occasion many matters of vital interest to every exhibitor in the state were transacted and much good for the general welfare of the league in that locality accomplished.

President W. B. Moore, of the Kansas state branch, was especially enthusiastic regarding the league work in his territory and took great pleasure in announcing that they had decided on a definite membership campaign. He looks forward confidently to the next convention, which will be held in Emporia, Kansas, some time during the coming March, when he feels sure that almost every exhibitor in the state will, by that time, be a member of our league.

President Pearce also stopped off in Illinois in the interests of reorganizing the state. He devoted here as much time as he felt he could spare, although realizing the importance of being in Washington, where he has been keeping in close touch with the progress of the war tax measure pending in Congress.

"Pope Pius X. and the Vatican"

A Series of Rare Motion Pictures Finely Presented at the Hippodrome by Harry Raver.

A SERIES of motion pictures entitled "Pope Pius X. and the Vatican" were shown at the Hippodrome on Sunday, Oct. 11. Both the matinee and the night performance were well attended. The pictures have been taken by James Slevin for the Sacred and Historic Film Company and show views of ancient Rome, glimpses of medieval Rome and many of the great churches in the Eternal City. The pictures of the Vatican, both interior and exterior, are the first of their kind. Among them are scenes of impressive ceremonies held in St. Peters. The great paintings and decorations of the Sistine Chapel were especially fine. The series ended with a number of splendid motion pictures of the late Pontiff Pius X.

The big stage of the Hippodrome had been converted into the exterior of a Gothic church. Stained glass windows slowly and faintly illuminated the scene to a solemn prelude on the organ. Presently the side doors of the church opened and preceded by lantern bearers and men-at-arms an impressive procession of nuns and monks walked on the stage singing ancient chants. A moment later the main door of the church opened and a huge brilliantly lighted cross became visible surrounded by a choir of priests. Slowly the light died away, the chant came to an end and the pictures began. Music and stage management were under the direction of Manuel Klein, the well-known music director of the Hippodrome. The lecture introducing and accompanying the pictures was delivered by W. Stephen Bush.

The American rights for the pictures have been acquired by Harry R. Raver, who is assisted in the management of the enterprise by Joseph Farnham.

Maym Kelso Buys a Bale

MAYM KELSO, well known to thousands of Southerners and New Yorkers for her work in the "legitimate" and on the screen, has issued an appeal to her fellow photoplayers to cooperate with moving picture exhibitors throughout the country to help along the "Buy-a-Bale-of-Cotton" movement which has the approval of President Wilson, his Cabinet and other Government officials.

Maym Kelso.

Miss Kelso, a loyal Southerner herself, has bought five hundred pounds of cotton to help the cause along—one big, wire-bound bale, compressed and encased in burlap. It cost her ten cents a pound, $50 for the whole bale, but she does not reckon the cost when sentiment for her beloved Southland enters into the matter.

With cotton down to six and one-half cents a pound, the situation in the South for growers is a serious one, while in the New England States thousands of factory operatives are out of work. Half of the 14,000,000 bales of cotton which are now stored away in the warehouses of the South would have been marketed in Europe if it had not been for the war. At $50 a bale that means a loss of $350,000,000 to the South at the outset.

Miss Kelso has sent a check for $50 to the Atlanta "Georgian," in return for which she was given a certificate entitling her to one bale of "distress" cotton. She makes this suggestion to theatrical and motion picture managers:

"Mr. Theater Owner and Exhibitor: Please put a box in your lobby into which your audiences can drop coins, having a placard announcing what the money is needed for; have a slide made for the same purpose. Let the audience know from the screen the amount collected each day. Your warehouse receipt will make a good lobby display and when the cotton is sold, hold a voting contest to decide to what charity the proceeds shall be given. The good deed is done at a single stroke. The newspapers, always so ready to help a worthy cause, will give publicity to your effort."

CHICAGO LETTER

BY JAS. S. McQUADE

By James S. McQuade.

A CORRESPONDENT contributes the accompanying article, using the pen name of "An Ultimate Consumer" and the heading, "Rising Prices and the High Cost of Inefficiency." Here it is; and I bespeak for it careful reading and unprejudiced criticism:

We are frequently reminded that the cost of making motion pictures is soaring upward in company with the cost of living, and the prophets of higher costs in picture making, like the food barons, joyfully pass the burden on to the ultimate consumer. Let the manufacturer increase his prices to the exchange; let the exchange increase its charge to the exhibitor; and let the exhibitor with sandbag or billy levy the burden upon the public. Simple, isn't it?

It does not seem to have occurred to either prophet or baron that the mine they are working may not prove inexhaustible; or, to change the simile, that there is danger of killing the goose that lays the golden eggs. Farmer and merchant, manufacturer and politician, sociologist and statesman, educator and preacher all unite—and some of them properly in asking the ultimate consumer to pay the ultimate cost.

Poor ultimate consumer! Are there none so poor as to do thee reverence? Must it be that there shall be saddled upon your shoulders all the sins and extravagances of society, all the burdens no one else will carry?

The prophets of higher cost in picture making are reminded of the lesson taught by Brandeis and Emerson to the railroads the lesson of efficiency. And they are asked to subtract from their prices the cost of inefficiency before they pass these prices on to the public.

It is conceded that great improvements have been and are being made in the manufacture and projection of motion pictures, as well as in the character of the playhouses. These improvements have called for large expenditures of money and will continue to do so. But the fact that extraordinary expenditures have been made does not, of itself, warrant an increase in the price charged to the public. There has been a tremendous growth in the patronage of the motion picture theater in recent years, else these extraordinary expenditures would not have been made. Some portion of these expenditures must be held to be offset by the added profits accruing because of the increased volume of business. Ordinarily, an added volume of business should result in reduced overhead or fixed charges and a corresponding increase in profits. If these conditions do not obtain, an investigation is in order. If it be urged that increased profits have not accompanied the remarkable growth of the motion picture business, that statement should be supported by explanation, and both statement and explanation should be challenged if they do not recognize inefficiency as an element in profit reduction.

To an outsider it seems unlikely that the motion picture business can have reached its present proportions so speedily without having brought with it serious defects in equipment and management—evils which almost invariably accompany the rapid growth of industrial enterprises, particularly in new fields. It is generally conceded that the mechanical equipment of the motion picture business was, for many years, notoriously inadequate and inefficient. The early manufacturers of motion picture equipment entered a field in which the machinery used had not been fully developed. Instead of setting themselves to the task of producing machines of high efficiency, they seem to have been concerned primarily with getting to the market with something to sell to those who had been caught by the motion picture craze. Later builders adopted a different policy. But much of the machinery now employed in the motion picture business dates back to those early days and, wherever it is used, it is responsible for waste.

The Moving Picture World recently published some articles advocating the standardization of motion picture machinery and equipment. If the statements contained in these articles may be accepted as accurate, the manufacture of motion pictures is seriously interfered with because no standard has been set up to which all machinery and equipment must conform. It appears that there is no universally accepted standard of film perforation; that the film movement mechanism of the various machines is not standardized; and that camera manufacturers have not thought it worth while to agree upon a common point on the film at which all pictures should start. It is said that the trouble is further aggravated by the use of machinery and equipment of such inferior design and construction as to seriously hamper production and to make really satisfactory results impossible. If these things are true, they constitute an indictment of the motion picture business. Likewise, if they are true, the business should be reformed or regenerated before it is sought to pass an undue proportion of its burdens on to the ultimate consumer in the form of increased admission prices.

By all means let a fair percentage of the increased cost of making motion pictures be paid by the public. Better scenarios, better costuming, finer settings, better acting, better houses, better projection—these are among the things the cost of which the public should share. But the ultimate consumer should not be penalized by including in his tax for entertainment charges which originate in defective machinery or inefficient management.

One need not be engaged in the motion picture business in order to rejoice in its splendid achievements or to appreciate its tremendous possibilities. The business is so great that it cannot afford to ask the public to suffer vicariously for its sins, whether of omission or commission. Because this is so, it should purge itself of inefficiency, whether of machines or of men, and ask the public to pay only fair profits based on necessary and legitimate costs.

With no intentional discourtesy to my gifted correspondent, I must say that to me the study of the "poor ultimate consumer," in the moving picture business, makes a rare farcical appeal. Of all consumers in the world, not even omitting the tramp, he gets more for his money than any other. We are constantly beseeching exhibitors not to spoil him altogether by running into bankruptcy in order to provide him with a program of ten reels for five cents; but they continue to do it, and "poor ultimate consumer" soon forgets them and continues to get more than good value at the minimum charge.

"Poor ultimate consumer" often sees for five or ten cents productions whose original cost would run over $100,000! In only one thing is he poor, as far as moving pictures are concerned, and that because of the education thrust upon him by extravagant exhibitors—he is poor in his appreciation of the true value of moving pictures, and will remain so until exhibitors unite and place the proper value on them.

Moving picture manufacturers—that is, those worth while—have been working to reduce the cost of inefficiency since they cut their eye teeth in the game. They should pay great heed, however, to the necessity for the standardization of motion picture machinery and equipment, as advocated in this article.

* * *

De Luxe Edition of "The Adventures of Kathlyn."

The Kathlyn Williams de luxe edition of "The Adventures of Kathlyn," restricted to 100 numbered copies, is just out and is being presented to that number of favored people by the famous and fair Queen of Allaha, now holding court in Los Angeles, at Edendale.

The writer has been the favored recipient of No. 3, and he takes this opportunity to make deferential obeisance to Her Majesty and humbly to convey his thanks for this distinguished mark of her esteemed consideration.

The work is of octavo size, and comprises 375 pages. It is handsomely bound in brown morocco, with deckel edge paper and gilt top face. It has been published by the Bobbs-Merrill Company, of Indianapolis, and is dedicated to William N. Selig. It bears the copyright of Harold MacGrath.

Each copy of this de luxe edition bears on a fly leaf the autograph signatures, in order, of Kathlyn Williams, Charles Clary, Thos. Santschi, Francis J. Grandon, Harold MacGrath, Gilson Willets and Wm. N. Selig. This feature alone invests the gift with a sentimental value that will make every recipient cherish its possession.

Instead of engravings, the illustrations consist of sixteen full-page photographs—one of Miss Williams and the remainder taken from scenes in the photoplay serial—highly artistic and mounted on calendered light card paper. The photographs appear throughout the work in close connection with the text which they illustrate. The type, thank the publishers, is a gladsome sight for weak eyes.

* * *

"World" Advertisement Brings Business from China.

Mr. Felix Feist, general manager of the Celebrated Players' Film Co., this city, was pleasantly surprised by receiving the following letter, bearing the date of Sept. 11, from the Arcade Amusement Company, of Tientsin, China:

"From an advertisement on page 859, August 8th issue, of the Moving Picture World, we find that you have for disposal several features. We shall be greatly obliged if you will be good enough to quote us for the following films: 'Neptune's Daughter,' 'Brewster's Millions,' 'Sealed Orders,' 'Three Musketeers,' 'Message from Mars,' 'Rainey's Hunt,' 'Banker's Daughter' and 'Love Everlasting.'

"We have only two theatres at which we could show the films and, therefore, will appreciate it if you could supply us either second-hand or show copies at very cheap rates."

Manager Feist now considers the Moving Picture World an omnipresent salesman.

* * *

Chicago Film Brevities.

I. Van Ronkel resigned his position as manager of the Chicago branches of the General Film Co. on Tuesday, Oct. 6. His successor pro tempore is J. E. Willis, special representative of the General Film Co. in this territory. Mr. Van Ronkel announces that he will open a large exchange in this city furnishing regular programs, in conjunction with a big feature department. Salo Auerbach, who has long been connected with Mr. Van Ronkel in the exchange business, will be head of the booking department of the new exchange. Mr. Auerbach is associated with Mr. Van Ronkel financially in the new enterprice. The address of their business offices will be announced later.

* * *

Walter R. Working has bought a lot on State St., Hastings., Mich., and will erect a moving picture theatre on it. T. C. Palum, who now runs the Star in that city, will be the manager of the new house.

* * *

My old friend C. S. Sullivan, of Escanaba, Mich., was in the city Thursday, Oct. 8. Mr. Sullivan is proprietor of the

Grand and Royal Theaters in Escanaba, with seating capacities of 500 and 300 respectively, and also of the Grand Theater, in Calumet, which seats 400. Mr. Sullivan stated that admissions at all the houses are 10 cents for four or five reels of Licensed programs, and 15 cents for special programs of Paramount features. He reported good business for all the houses. Mr. Sullivan stated that he ran "The Spoilers" at the Grand Theater, Escanaba, to excellent business at an admission of 25 cents.

* * *

B. W. Stover, of Plymouth, Ind., visited The World office last week. He stated that on Monday, Oct. 5, he bought the Orpheum Theater, in his home town, from L. J. Dunning. The Orpheum seats 400 people. An admission of five cents is charged for a program of three reels of Licensed service. Mr. Stover reported good business at the Orpheum for the short time that he has owned it.

* * *

W. H. Taylor, of Peoria, Ill., was in the city Thursday, Oct. 8, and paid us a pleasant call. Mr. Taylor purchased the Majestic Theater, La Salle, Ill., on Sept. 16, and immediately set about the remodelling of the theater, both exterior and interior. He holds that it is now one of the finest and most up-to-date houses in La Salle. The Majestic seats 850 people—500 on the main floor and 350 in the balcony. The program consists of four reels of Universal pictures. Mr. Taylor stated that special features are presented every Thursday, and that "Trey O' Hearts" is showing to fine business.

* * *

A. M. Eisner, formerly branch manager of the General Film Co.'s offices in this city, and recently representative of the Universal product in Calgary, has been appointed sales manager of "The Adventures of the Marco Twins." Mr. Eisner went to New York early during the week of Monday, Oct. 12, where it is understood he will seek a purchaser for the American rights to this series.

* * *

The city is billed from end to end, windows and elsewhere, with announcements of John Bunny's visit to the Auditorium, where he will make his first appearance in "Bunny in Funnyland," Saturday, Oct. 17. The newspapers announce that this is Mr. Bunny's round-the-world tour, in which he will be seen at the head of a company of fifty-one singers, actors, dancers and specialists. It is heralded that John will appear in two comic characters, and that he will sing, dance and be heard in a comic monologue, the latter treating of his experiences in film acting. The Chicago engagement will close Saturday evening, Oct. 24.

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The cornerstone for an addition to the present building of chemistry in the University of Illinois was laid Friday, Oct. 9, and when completed will make the structure the largest chemical laboratory in the United States and one of the two largest in the world. The building of this addition is made with the view of having the United States succeed to the leading place previously held by Germany in the science of chemistry.

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"Cabiria," the remarkable photoplay which has been running steadily in Chicago since June, concluded its run last Saturday night, Oct. 10, when it was succeeded at the Ziegfeld by "The Nightingale." It will be remembered that "Cabiria" had a long run at the Illinois Theater before Alfred Hamburger secured it for the Ziegfeld. Mr. Hamburger estimates that over 150,000 people have seen the D'Annunzio masterpiece at the Illinois and the Ziegfeld. Ethel Barrymore takes the leading role in "The Nightingale," and as this is her first moving picture appearance, and seeing that she is a great favorite with playgoers in this city, the photoplay promises to be a fine attraction.

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The first presentation of "Your Girl and Mine," the eight-reel melodramatic photoplay just finished under the auspices of the National American Woman's Suffrage Association, will be given at the Auditorium on Wednesday afternoon. This presentation will partake of the nature of a public as well as a private exhibition, as many exchange representatives and exhibitors throughout the city will be admitted free in order to judge of the financial and drawing powers of the subject, while the major part of the audience will be women of the city, who will pay admission. Mrs. Joseph T. Bowen, president of the Chicago Equal Suffrage Association, has already reserved a block of 100 seats, an example that is being followed by several other suffrage organizations. As soon as the big feature has passed the National Board of Censors it will be hurried into the seven states in which voters will cast the deciding votes this fall on the question of woman suffrage. Concurrently with its appearance in the states mentioned, as a campaign factor, it will be presented to the general public in the large playhouses of the big cities before being sent out on the smaller circuits. It is expected by Mrs. Medill McCormick and her associates that the subject will net a large amount in the interest of their cause.

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Carl Laemmle, president of the Universal, arrived in the city Friday, Oct. 9, and returned to New York Tuesday, Oct. 13. He expressed himself as well pleased with the business done in this district.

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George A. Magie, special representative and field man for the Universal in the United States and Canada, returned last week from a trip through Western Canada. He reported very satisfactory business.

BUNNY'S BEST BET.

To look at John Bunny's picture one would not think that he is fussy, but to be sure that his pictures are thrown on the screen in the best possible manner while on his present tour of the country, Mr. Bunny has purchased a Power's Cameragraph motion picture projecting machine.

SAWYER HAS A SPOONER PICTURE.

Sawyer, Inc., has secured the world rights to a four-reel picture featuring Cecil Spooner in "Nell of the Circus." It is a vivid drama of life under the "big top," and in its realism will be as great a joy to the fraternity of the ring and sawdust as it will be to the general public. Miss Spooner has a large following, and this will prove a pleasant surprise to them. It will be released in two or three weeks—just as soon as the elaborate advertising matter is ready for use by the exhibitor.

EXHIBITORS TO DANCE AT THE PALACE.

The fifth annual ball of the Motion Picture Exhibitors' Association of New York will be held at the Grand Central Palace on December 15. Great preparations are being made for this event, and it is expected that it will be the largest in the history of the Association. The accommodations of the Palace are thirty thousand persons, and preparations are being made for the reception of this number. Last year the ball was held at the Terrace Garden. Fifteen thousand persons attended. Four floors of the Palace will be held in readiness so that everybody can have a chance of dancing and enjoying themselves with all comfort and every attention.

"CROSS IN THE DESERT" A "HOBO" STORY.

Carrying in its narrative a tremendously powerful object lesson to despotic officials, "The Cross in the Desert," a gripping story of hobo life recently completed at the Inceville studios of the New York Motion Picture Corporation, promises to create a sensation in photoplay circles. It relates the pathetic tale of a young man who, on the instructions of a veteran hobo, starts from the city to reach his dying wife in the west.

Under orders from the railroad superintendent he is forcibly ejected from the brakebeams and left to die on the desert. Some time later the superintendent—a victim of circumstances—is made to suffer the same fate. The story is splendidly told in the powerful acting of Walter Edwards, who also directed the production.

TOM INCE PRODUCING "ROMANCE OF OLD HOLLAND."

One of the most pretentious photoplay productions of recent years in point of costumes and scenery is soon to be released by Thomas H. Ince, of the New York Motion Picture Corporation, and will undoubtedly set a new standard of picturesque motion picture plays. It is entitled "A Romance of Old Holland" and teems with scenes of unrivaled beauty. While the story is replete with tense situations, the element of melodrama is not so overdone as to detract from the pretty love plot that is woven into the theme.

Staging of the production required more than a month. A number of the scenes are laid on the water and the Santa Monica Bay, on which Inceville is located, afforded splendid opportunity for this work. The story tells of the attempt of a vengeful Hollander to send a young fisherman to his death by allowing him to drift about helplessly at the mercy of a thick fog. Southern California's beautiful climate seldom sees a fog of long duration and on this account a serious obstacle presented itself in the nature of a long delay. Patience was rewarded, however, and the fog scene was made to the complete satisfaction of Mr. Ince and Director Jay Hunt.

David Bispham Heads New Company

The Gibraltar Films Has Opened Offices at 1600 Broadway and Announces Extensive Plans.

THE Gibraltar Films, headed by David Bispham, famous as an operatic star and producer, is the latest addition to the ranks of motion picture manufacturers. The first picture will be a photoplay form of the famous "A Message to Garcia," written by Elbert Hubbard. The author has written the scenario himself in collaboration with a well-known director from the Gibraltar Film staff, and the picture will be made in the localities of the story, with Mr. Hubbard playing the role of Lieutenant Rowan, the man who carried President McKinley's message.

A departure will be the film production of the dramatic stories of the popular operas. Thomas Quinlan, of the Quinlan Opera Company, of London, whose home is Covent Garden, and who has taken his company three times around the world in 2,600 performances of forty-two operas, was brought over from England with a view to securing his attractions for screen purposes. After the matter had been carefully figured over by experts, a contract was entered into by which Gibraltar Films acquires his scenery, costumes, effects and properties and the services of some of the artists who were under contract with Mr. Quinlan. War conditions had made Mr. Quinlan's operatic season an impossibility.

Another undertaking is the picturing of the Terriss plays. Thomas Terriss, known as the great impersonator of the characters in Dickens, has been playing in this country successfully the past three years. Mr. Terriss will have his own company with a special studio, and during the next two years will manufacture twelve plays, including such famous pieces as "The Mills of the Gods" and "A Man's Shadow."

Miss Adele Rey, who created the title role in Robert W. Chambers' "Iole," and who has played in Pathe and Thanhouser subjects, will also have her company.

David Bispham, the president, is known not only as a great artist, but as an excellent business man. Thomas Terriss is vice-president, Sydney Dalton, of the Academic Sinematographs, is secretary, and Herman Lingg is treasurer.

The corporation has taken the sixth floor of the Mecca building, 1600 Broadway, formerly occupied by Kinemacolor. The handsome projection room is now open to public rental. As the Gibraltar could not use all of this space, it was decided to draw in a number of other picture companies to participate in the unusual facilities.

M. H. Hoffman's Promotion

THE local exchange world was pleasantly surprised this week with the announcement of the appointment of M. H. Hoffman as general manager of the New York Universal Exchanges. Mr. Hoffman is a lawyer and a graduate of New York City College and New York University and practiced his profession in New York and New England for ten years before entering the film business. While an attorney, he became interested in a circuit of theatres and later W. E. Greene made him manager of his Springfield, Mass., film exchange. When the Universal Film Manufacturing Company took over the Greene Exchanges, Hoffman was made special representative for Universal in the middle west and then manager of the 33d Street, New York, Exchange. All told, it took Mr. Hoffman four short years to accomplish the success he has achieved in the film business.

M. H. Hoffman.

In his new duties he will have the supervision of the Mecca and 23rd Street Exchanges of the Universal; at the former branch he will be ably assisted by Emanuel H. Goldstein, and at the downtown branch by Sam Zierler. Mr. Goldstein was long in charge of the Newark office of the Universal, where he is succeeded by Lee Gainsborg. In addition to the metropolitan offices, the exchanges in Newark, New Haven and Springfield come under Mr. Hoffman's charge.

Crane With Famous Players

Prominent Comedy Star of the Legitimate Stage is Doing "David Harum" for Zukor's Company.

ALTHOUGH it has been announced by a certain other motion picture combination that one of its prospective subjects would be "David Harum" with William H. Crane in the leading role, it now transpires that the famous comedy star of the legitimate stage is actually at work in the studios of the Famous Players in pretentious production of "David Harum" to be released later by that company in the Paramount Program.

William H. Crane.

In securing Mr. Crane for a screen presentation of one of his most popular plays the Famous Players scored quite a triumph. Mr. Crane has for years resisted many attempts and refused large offers of real money to submit himself to the motion picture camera and it was not until the Famous Players consummated that notable arrangement with Charles Frohman by which it secured control of all the great Frohman dramatic successes was the way cleared to reach the star.

Those who have seen the stage play or have read the book will remember that "David Harum" is thoroughly American in his views and sentiments and exemplifies the typical American business man—keen in all commercial undertakings, unswerving from his purposes and principles, yet kind and generous to all who come in contact with him and secretly and quietly performing many humanitarian and sacrificial acts. The secondary element in the story is devoted to "David Harum's" aiding a helpless lad left penniless by his father to begin life's career, finally giving him not only business success but also the girl he loves.

WILLIAM H. TOOKER CAST FOR THE LEAD IN "SPRINGTIME."

The Life Photo Film Corporation's forthcoming release, "Springtime," a screen adaptation from the stage play by Booth Tarkington, is in active preparation. William H. Tooker, who played the lead in the prior releases of the company, will take the lead in this production. Mr. Tooker is one of the most versatile recruits from the ranks of the legitimate stage, having played more than nine hundred leading roles in the course of his twenty-two years experience in stock and legitimate productions.

As the result of his work in "The Greyhound" and "Captain Swift," Mr. Tooker has been inundated with offers from motion picture feature manufacturers, which offers have contained flattering inducement to Mr. Tooker to join their companies as leading man. Mr. Tooker is under a long contract with the Life Photo Film Corporation and will continue to take the leading male parts in their productions.

"WAR IN EUROPE."

Reviewed by the Rev. E. Boudinot Stockton, S. T. B.

Sawyer, Inc., is about to release four reels of pictures that it has just obtained from Europe, depicting various phases of the present European war. In assembling the picture great care has been exercised not only to avoid everything partisan that would be likely to militate against American neutrality, but also to insure as far as possible the absolute genuineness of the pictures shown. Many hundred feet of the negative received has been rejected and the rest has been carefully criticised by a number of experts. As a result of this careful editing the pictures not only bear out the claim made for them as to being the real thing, but they are full of human and heart interest touches that will make them a welcome among audiences of every kind.

"The Golden Beetle"

An Exciting Photoplay of Adventure in the Wilds of Hindostan, in Four Parts, Presented by George Kleine Through the Special Feature Department of the General Film Company.

Reviewed by James S. McQuade.

"THE GOLDEN BEETLE" is the first of a series of films of adventure that will be presented by George Kleine through the General Film Company. The story abounds in thrills of an unusual type, and the interest is continuous and strong up to the final climax. Unlike the familiar tale of adventure, which so often strains the bounds of credibility, "The Golden Beetle" lies constantly within sane lines. The atmosphere of Hindu mysticism, in which the plot and the incidents are mainly laid, has been successfully caught by the director. The ancient temple of Kali, in which the hero of the story is held prisoner, and the ruined palace where he has again been immured convey the atmosphere of locality vividly. The Hindu costumes worn by the supernumeraries, who appear as natives, also contribute to the same end. The grotesque idol in the temple, which contains the secret spring that reveals the dungeon of the prisoner, adds another strong touch of mystic realism.

The band of European desperadoes, which forms the clan in India known as "The Golden Beetle," is quite an original organization. The members are evidently the erring sons of good families from which they have become alienated by deeds of dishonor or crime. The strategy and daring of two of their number make the story possible.

George Surrey, a young Englishman, who is touring India, is arrested and held prisoner in the temple of Kali by fanatical natives. His parents and sweetheart in England are greatly alarmed because of his long silence, and a reward of $100,000 is announced in a Calcutta paper for news of him. Norton, a young English hunter, in India at the time, reads the advertisement.

One day a large eagle strikes against the bars of young Surrey's prison window. He seizes the semi-conscious creature and pulls it into the room. Then he hastily writes a note stating his condition, and fastens it to a foot of the eagle which has recovered from shock. He then releases the great bird and hopefully awaits the result.

Norton, when out hunting several days after the event, chances to shoot the eagle bearing the note. He sends his native servant to locate the temple. The servant is connected with the Golden Beetle clan and conveys the news of young Surrey to Raymond, chief of the clan. Raymond immediately plans to assist Norton in the rescue of Surrey and then to get rid of Norton and claim the reward for himself. He notices that a member of the clan, one Lang, has a striking resemblance to Surrey and decides to take him to England and restore him to the Surrey family as the missing heir. Surrey he imprisons in a stronghold and Norton he buries in a hole, with his head just above the ground, and leaves him as prey for the vultures.

Raymond and Lang succeed in reaching England and in deceiving the members of the Surrey family, who accept Lang as the heir to the Surrey millions. So well does the plan succeed, the day of the marriage of Lang to the real Surrey's sweetheart arrives without any suspicion on the part of the sweetheart or of Surrey's parents. On that very day, however, after many perils young Surrey and Norton arrive in England. On the same day Raymond receives a cable from a member of the clan in India advising him of the fact. He immediately plans to intercept the new arrivals and put them out of the way. He almost succeeds in bringing death to young Surrey; but, through Norton's exertions the two conspirators are arrested and the Surrey heir is restored to his sweetheart and his people.

The acting of the people in the principal roles is praiseworthy throughout, and the photography is very pleasing. The marine view from the island on which Norton and Surrey are wrecked is highly picturesque. The appearance of wild lions in the forest and underwood of this island, through which the shipwrecked men plod wearily, makes the scene most realistic. A fine interior scene shows the assembled guests in the Surrey home awaiting the marriage ceremony that will unite the false heir to young Surrey's sweetheart, and the arrival of the real heir and the arrest of Lang.

Scene from "The Golden Beetle" (Kleine).

"Wildflower"

Marguerite Clark, Diminutive and Dainty, Gives a Delightful Performance in Famous Players' Four-Part Subject.

Reviewed by George Blaisdell.

THE introduction of Miss Marguerite Clark to picture-lovers is a most happy one. In "Wildflower," released by the Famous Players through the Paramount Program, we have a delightful subject. It is a production that charms as well as entertains; and there are dramatic moments, too, tense situations that add the leavening quality making for strength as well as lightness. The locale of the story is of the country and the city. Rural scenes predominate. Of the city we see only the finely furnished interiors of a mansion. The country is of a rolling section, of daisy-smothered fields, of brooks and of trim island dotted lakes. It is a most convincing background for the Wildflower. She is not childlike; she is a child, with the manners, the graces, the impulses and the grimaces of a child. If there be art in the mirth-provoking elevation of the elastic tip of her nose it is also life as we know it.

Scene from "Wildflower" (Famous Players).

Scene from "Wildflower" (Famous Players).

In the opening scenes we see Letty Roberts in her primitive surroundings meeting Arnold Boyd, a young man of wealth, who is camping out. Arnold is informed of the death of his father and hurries back to the city. There he learns also that his brother Gerald, something of a black sheep, has undesirably married. Gerald believes his brother has no knowledge of his union. Arnold takes his brother up to his camp, in the hope that the marriage can be broken. Gerald wins Letty and induces her to elope. The ceremony is performed before Arnold arrives on the scene. There is a fight between the two men and Arnold takes Letty to his home, where she remains until young Haskins comes from her home town and carries her back to her family. Later Arnold, again in camp, meets the Wildflower. Letty's marriage this time is a legal one and a happy one, too.

Miss Clark's work is marked throughout by clever touches. In her native surroundings, with her rabbits and puppies and the big doll given her by Arnold, she is truly a child of nature. When we see her set out for her elopement with her arms full of rabbit and doll we feel she is far from woman's estate. There are strong scenes when Arnold kidnaps the bride who is not a bride, and later confronts Gerald with the accusation of bigamy. There are situations of light and shade following Arnold's bringing Letty to his own home and his attempt to shield her by announcing her as his own bride.

Harold Lockwood is strong in the role of Arnold. James Cooley as Gerald adds to the effectiveness of the cast, and so, too, does Jack Pickford, who serves as the rural valet of Arnold. The script is an adaptation by Miss Eva Unsell in collaboration with Director Allen Dwan of the story of Mary Germaine. "Wildflower" is good to look on.

DISCLAIMER AS TO MISS TURNER'S RETURN.

The Moving Picture World is informed by those best qualified to make the announcement that there is no basis in fact for the recent report that Miss Florence Turner is to return to the United States to take up work for a new company. The declaration is made that the statement was unauthorized by the officers of the company. It will be recalled that this journal two weeks ago expressed its disbelief in the authenticity of the story. Miss Turner has for a year and a half been playing in England at the head of her own company, Turner Films, Ltd.

CO-OPERATIVE SERVICE ARRANGING FOR PROGRAMS.

Elmer Brient, manager of the Co-operative Service Company, the headquarters of which is in Indianapolis, has been in New York on business connected with his exchange. The Co-operative, which is capitalized at $100,000, will handle the releases of Sawyer and the Alliance Program, and, as soon as it may be ready, the Popular Program. The officers of the Co-operative are: President, F. N. Stevenson, of Indianapolis; treasurer, Harry R. Campbell, Indianapolis. The territory of the company is Indiana, Kentucky and Southeastern Illinois, and the output will be twenty-one reels weekly. Manager Brient is well known in his section, having been connected with various exchanges for four or five years.

STANDEE QUESTION PUZZLING PHILADELPHIA.

The question of how many patrons may stand in moving picture houses in Philadelphia is puzzling the department of Public Safety. The requirements are that no more than 10 per cent. of the house capacity can stand, but it is believed that this is being violated. An investigation may result in a change of the law in this respect. By direction of George Porter, director of the department, Chief Elliott, of the fire marshal's office, notified all exhibitors to remove the railings in the rear of the establishment. A cord was suggested in their place.

CASINO TAKES MICHIGAN RIGHTS FOR ALCO.

The Casino Feature Film Company of Detroit has closed a deal for the exclusive Michigan rights to all of the Alco films. This deal was effected on October 5, when George Trendle and John H. Kunsky, of the Casino company, were in New York City. This gives the Casino the Michigan rights to both the Paramount and Alco films. It has not been decided which theater in Detroit will have the first showing of the Alco films, but it will be either the Washington or the Liberty, which are the downtown houses of the Casino Amusement Company, a subsidiary organization, and which are now playing Paramount attractions.

MOVING PICTURES FOR SAFETY CAMPAIGN.

The Board of Commerce in Detroit is planning an extensive "safety first" campaign. The new campaign will not be one for the Board of Commerce and will not be a political affair, but will be a campaign of the people. The movement will be headed by the Board of Commerce and will be given aid by the automobile clubs of the city, the Detroit United Railway, the police department and automobile manufacturers. Motion pictures is one of the mediums suggested in the plan for publicity.

Doings at Los Angeles

THE most exciting incident of this week was the sensational arrest and detention in jail of Henry "Pathe" Lehrman. The ex-Keystone director was speeding to the station in his car when two motor policemen nabbed him, released him, renabbed him, and again let him go. When he thrice sped, the police made the film man walk to jail, where Judge Chambers kept him safely for the night. Friends approached with $10,000 for bail, but the judge said speeding must stop, and here was a chance to start the stop. Later Mr. Lehrman was sentenced to 30 days in jail. The last report was that the case would be appealed.

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Larry Peyton, the giant leading man and director who was known under the Kalem colors and who lately directed for the United States Company, at San Diego, could not stand the two weeks lay off down south, so quit and came up here and will soon be at work again. Local players welcomed him back into the fold. Mr. Peyton says San Diego has just opened one of the finest theaters in the south, the Broadway, which is playing all the time to full houses, ever since the first Paramount release was shown. He reports business good in that city.

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Just after Mr. Peyton arrived from the south, Bob Grey, of local fame, came in on a train from San Francisco, and told of the activities up there. He says the California company is doing well and putting on some big pictures. He reports that the theaters there are also running to good houses, and despite the people's habit of saying "hard times" they are spending freely. Mr. Grey told of a trip across the bay to Oakland, where the elegant new Franklin theater has just opened under the name Franklin Photoplay house. Business on the other side of the bay is good also.

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Willis L. Robards, directing Frontier films at Santa Paula, writes that producing has been rather slack for a few days on account of foggy weather, but that everyone is busy most of the time.

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Local players were delighted this week with Otis Turner as toastmaster at the fellowship dinner of the Photoplayers. The old-time director of Universal fame had a rapid fire of amusements for the many artists, and his evening was one of pleasure.

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We might say here that it will be appreciated greatly if exhibitors and people interested in the moving picture business in this part of the country write us of any newsy happenings in their vicinity. The theater men really interested in the business often have good stories right at their door, but the world at large does not get to appreciate them because they are not told. We aim to tell them, if they are worth telling, and it is hereby requested that the exhibitors, if they can scrape up time, write a short note whenever anything happens, whether it be amusing, a new wrinkle in advertising, or an event in the town. Send any such notes to Box 503, Santa Monica, Cal.

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The Neptune theater at Venice, California's seaside resort, gives a book of car tickets most every night. The tickets are good between the beach and this city. Many commuters go to the show, the book of tickets being their coveted prize.

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When Mr. Clune opened the Auditorium as a moving picture house, closing it as a grand opera and musical rendezvous, L. E. Behymer, the manager, was left out, but since the building of the magnificent Trinity auditorium it has been shown that two big theaters for films can thrive, for "Cabiria," Mr. Behymer's opening picture has been screened again and again to full houses. The new place seats 2,300 persons, and they're still clamoring for more.

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The Chamber of Commerce of Santa Monica gave a banquet to the governorship candidate here last week, and among those feasting were Albert W. Hale of Kalem and Manager Smith of Vitagraph.

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Don Meaney has arrived from the east to take charge of the publicity office for the new Universal ranch.

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This paragraph is donated to charity: If you are philanthropic, read it. Anne Schaefer, of Vitagraph, Santa Monica, requests everyone to send her all the canceled postage stamps, torn from envelopes. Leave a small margin of paper. The stamps are sent to some company which uses them for decorative purposes. The revenue is used to maintain a home for abandoned children. Every other merchant at her town is saving stamps, and she is busy all the time sending bundles away.

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Louis Joseph Vance departed Sunday for the east, having completed the last story for the "Trey o' Hearts."

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H. L. Baird, who was assistant to Manager Allen at the canyon studio of the New York, has severed with that firm and is about to accept another position.

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"The Little Angel of Canyon Creek," a five reel Cyrus Townsend Brady film, has been completed by R. S. Sturgeon at the Vitagraph studio with little Gertrude Short in the lead. She is famous from the "Money Moon" on the real stage. George Stanley played the male lead. Violet Malone is the new ingenue here, and W. V. Ranous came out to play characters. The "Captain Alvarez" director is now starting on "Chalice of Courage," another Brady story, which will be in five reels also.

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Once more the Los Angeles Athletic Club auditorium was filled with enthusiastic fans who witnessed the first public run of "The Scarecrow of Oz," the latest production of L. Frank Baum. The story is so whimsical, and so quaintly curious, and the photography discloses so many new and novel features that the film is sure to be a winner. The company is starting on "The Last Egyptian," also from the typewriter of Mr. Baum, being its first dramatic production. It is a romance, and is interesting. The author spent three years on the banks of the Nile while writing it, so he will surely be able to put the punch of atmosphere into the picture. The property and scenic men have been working for four weeks on the preparation, and when filmed this story ought to be a headliner. Much building is being done at the plant.

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Mabel Normand writes from New York that she is happy.

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Saturday Charles Chaplin nearly was arrested for blocking traffic on Spring street while doing a scene in "The Song Shop."

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They are having a regular circus at the Lasky place. A monster tent and all the equipment of a great traveling three ringer is in full sway on the big lot near the studio. It is used in "The Rose in the Ring."

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At Hollywood the city is holding a big carnival and several companies of Universalites are participating.

CLARK IRVINE.

'FRISCO FILM MEN FORM PROTECTIVE BODY.

Representatives of more than twenty film exchanges engaged in business in San Francisco met in the offices of the Apex Feature Service in the Pantages Theater Building on the evening of October 1 to discuss plans for the formation of a protective organization. Lawyer Maurice L. Asher attended to the legal details and a temporary organization was formed. While no name has been definitely decided upon it was decided to conduct the association on the lines of a board of trade. Its purpose will be to protect the members from bad debts, to warn exchangemen of those who operate poor projection machines, and to regulate in some way the sale of posters. It is likely that it will be necessary to have an office and a secretary, in order to successfully carry out the plans. A committee to draft a constitution and by-laws was selected as follows: M. L. Markowitz, of the California Film Exchange; J. R. Crone, of the Pacific Mutual Film Corporation; Sol Lesser, of the Golden Gate Film Exchange, Inc.; Tom North, of George Kleine Attractions, and O. V. Traggardh, of the Union Film and Supply Company. Another meeting will be held at an early date to effect a permanent organization.

WORLD FILM EXPANDING IN PITTSBURGH.

Leo F. Levison, manager of the World Film Corporation, Pittsburgh, Pa., is having extensive alterations made about his premises. The entire basement is being transformed into a mammoth poster department which it is expected will facilitate the handling of the large amount of advertising matter which goes with each release of his company. Improvements are being made for the accommodation of the increase in business.

Moving Picture Educator

Conducted by the REV. W. H. JACKSON

THE EDUCATIONAL PICTURE.

By the Rev. E. Boudinot Stockton, S.T.B.

Vitagraphs for October.

"THE Loan Shark King," to be released October 8th, is the story of a man whose business, unknown to him, inevitably and relentlessly destroys those nearest and dearest to him and whom he would have given his life to preserve and make happy. It is a good picture to bring to the attention of all who are engaged in social uplift and betterment work.

"The Cave Dwellers," to be released October 26th, is another of the Vitagraph's "Sonny Jim" stories and ought to be excellent on a children's program.

Edison for October.

This month Edison offers a number of things of educational value from several points of view. On October 9th it releases "The Long Way," a three-reel adaptation of the novel by Mary Imlay Taylor, a number of whose novels have already been done by the same company. The usual Buster Brown cartoons are released on October 12th and October 24th, and the twelfth of the Chronicles of Cleek series appears October 27th and the first of a new series of detective stories entitled "Below the Dead Line," originally published by Street & Smith, appears in "The Case of the Vanished Bonds," released October 17th. In addition to these, "On the Isle of Sarne," in two parts, is released as an adaptation from H. B. Marriott Watson's "The Picaroon," on October 16th, and two classic pieces of literature have been picturized.

The first of these is "Bootles' Baby," in two reels. This has already been done by an English firm in 1911 in one reel, but we have no hesitation in saying that not only is it high time it should be done again, but that we know of no company better able to do it properly than the Edison. Also they have shown their wisdom in taking two reels to tell the story as it should be told.

The other classic is "The Midnight Ride of Paul Revere," from Henry Wadsworth Longfellow's "Tales of a Wayside Inn." This has already been specially reviewed by Louis Reeves Harrison in the Moving Picture World 22: 193, but both the review and the subject should be called to the attention of all schools and libraries, especially those teachers, librarians and others interested or engaged in studying English literature.

Interesting and Probably True.

We try to play "nix on the war discussion," but sometimes the other fellow has too much gift of gab and can turn our flank and make us retreat, and this time we did not feel sorry he was so persistent. We learnt a couple of facts that are good enough to pass along for what they may be worth.

One of them was that a good deal of the efficiency of the German army was due to the fact that systematic and technical instruction, by means of motion picture, as to erecting fortifications, making intrenchments, protecting lines of communication, operating signal stations, and first-aid to the injured has for the past two years formed a regular part of their work. If this is so we can heartily say, "Hoch der Kaiser," he is decidedly a wise man.

The other fact that we learned was that the British Admiralty started in about a year ago to instruct its officers on the effect of gunfire by means of the pictures. Our informant says that last November the obsolete battleship "Empress of India" was used as a target for experimental practice and that the results as recorded by the camera were shown to and criticised by the officers of the British navy. We also understand that similar uses of the kinematograph have been developed by the French. So we can also shout "Rah for the King" and "Vive le President."

Thanhouser Doings.

We understand that "The Trail of the Lovelorn," released by Thanhouser September 29, is in reality an educational on the subject of the mail order frauds. This would account for the criticism we heard the other day to the effect that the story interest was slight. This, if true, is a pity. The mail fraud evils are prevalent enough and abominable enough to warrant the most scathing denunciations and the subject affords abundant material for powerful dramatic exposition. You cannot bring this sort of thing home to people by a dry exposition. You must have a strongly dramatic story full of human and heart interest. Mere telling of the existence of an evil is not enough. You must also stir up a man's imagination and rouse his will so that he will realize how bad the evil is, how close it comes to home, and give him a personal interest in the matter that will make him get out and hustle for a better condition of things.

The same thing is true of the so-called "scenics." Many persons have to be taught to appreciate the beauties of nature and quite a number think geography a dull study. Once give them a personal interest in scenes and places and all is changed. Put the scenery into an interesting story and tell in the leaders what locations have been used and every time the spectator sees or hears of the scene again recollections and reminiscences will be aroused that will give him a personal interest in it. For the first time in history, Secretary of the Interior Franklin Knight Lane has granted permission for the staging of a picture in the Yellowstone Park. A Thanhouser company has been there all summer and the results will be released sometime in November or December. If the localities used as locations are properly emphasized in the leaders or the story the pictures will mark and inaugurate a distinct advance in the educational aspect and value of the photoplay.

Some Notes.

Through the courtesy of the Empress Theater of Shenandoah, Pa., the women's guild of the Epiphany of St. John's Episcopal Church gave a moving picture benefit at the theater on Thursday, September 24th. The women of the guild sold the tickets for the show before the date set and received a commission on every one sold. The funds raised are to be used in repairing the church, which was severely damaged by a tornado.

The First Baptist Church of Indianapolis, Indiana, which was built over fifty years ago and stands opposite the new Hotel Deming that is to be opened this month, has been purchased by Demas Deming, who will convert it into a moving picture theater, while the congregation will build a larger church building in a more residential section of the city.

Dr. Frank Crane, the secretary of the church and school social service bureau organized by Dr. William Carter last summer and allied to the Duke of Manchester's international education scheme, is one of the best-known editorial writers in the United States, and has written several books that have had a wide circulation. He was born at Urbana, Ill., in 1861, entered the Methodist ministry in 1882, was pastor in Chicago and Worcester, Mass., and in 1909, retired to take up his work as author and journalist.

The Rev. Frank B. Bachelor, as the representative of the Federation of Christian Workers of Ann Arbor, Michigan, has formally asked the council of that city to pass a law forbidding the operation of picture shows on Sundays, on the ground that although many cities in the state have Sunday moving picture shows, Ann Arbor is a different kind of a city. This sounds like a rather pharisaical and "holier than thou" sort of argument, especially as the petitioner emphasizes it by eulogizing Ann Arbor as the "city beautiful" and the "city of culture." Either the good minister is still enthralled by the old puritanical blue law notions of a generation or so ago, or he has a quite erroneous conception of pictures as they actually are and of their educational mission and possibilities. We cannot back him in the position he has taken; but if he will bend his energies to raising the tone and standard of the Sunday shows we will gladly co-operate with him.

50,000 Exposures a Second!

In a recent lecture before the German Engineers' Society, on the use of the moving picture in scientific and technical research, Dr. Hans Goetz describes the way in which pic-

tures are taken in studying projectiles and their effect on armor plate.

"With the most refined mechanical devices," says Dr. Goetz, "it is not possible to take more than 250 pictures per second, but by illuminating the moving object with regularly succeeding electric sparks and photographing on a film that moves continuously rather than intermittently, it has been found possible to increase the number of exposures to 2,000 per second. In studying projectiles, however, much higher speed than this had to be used and the mechanical interrupter of the electric spark was replaced by a large condenser in series with the illuminating spark gap and a small condenser parallel with it. The large condenser is charged by an induction machine and when it is discharged the small condenser is alternately charged and discharged across the gap. The period of the alternations can be judged with fair accuracy by the tone, and since an explosion can take place in the one five-thousandth part of a second, the speed of from 9,000 to 50,000 exposures per second obtainable by this method furnish most interesting results."

Educational Comedies.

Very many persons have the idea that all stuff in order to be educational must be serious. Not at all. What about Pope and Dryden and Lamb and Hood and Mark Twain and all the rest of that crowd? A knowledge and appreciation of their works is considered an important part of every liberal education; and rightly so, because a sense of wit, satire or humor has often saved many a man from either the grave or the madhouse. This is the reason that God has given man the power to see the funny side of things, everything that helps a man to develop and exercise that power more highly and properly is educational. Education is nothing more than that which takes a man out of the old rut and puts him on a higher plane where he can be more of a perfect man than he was before. It may be only the stirring up of a higher ideal and purpose in some down-and-out, or it may be the extremely complicated and technical training of a man in a school of engineering or science. In both cases the aim is the same—to make the man a better man than he was before.

Good comedy has the same function to perform in photoplay that wit, humor and satire has to in literature, and very often we can enforce moral and social and other lessons much more effectively by showing up their funny side than we can by whole volumes of books or miles of strictly dramatic stories. Moreover, nowadays, the local censor man seems to be doing his utmost to kill every drama that has even a point, to say nothing of an educational point to it, so why not fool them. When we come to a wall that has no gate to it, and that we cannot climb over or crawl under, we naturally walk around it. The past year has a record for more piffle and absurd nonsense labeled comedy than has any of its predecessors; but there have been recently several notable exceptions, such as some of the George Ade Fables put out by Essanay, the Buster Brown cartoons released by Edison, and the recent Vitagraph picture "The Royal Wild West." Why not have more of this kind of comedy with a point and a punch and an educational value and less of the asininities that only make people tired and disgusted? It will pay in every way. We know, because we have gotten more checks for pointing our lessons by comedy than by drama. Once we pointed a moral by a tragedy. We have the story yet, and it has been turned down about thirty times. Meanwhile we have spent the checks we received for about a dozen stories all pointing the same moral by means of comedy.

PROGRESSIVE EDUCATIONAL NOTES.

Twenty public schools in and around New York City are to have moving picture machines of the Pathescope make, presented to them by the New York Tribune upon the result of a popular vote using coupons cut from the daily issue of that paper. Ten of these machines are to go to ten schools within the city limits, the other ten to be divided between public schools adjacent to the city and parochial schools. This is a plan which might profitably be copied by publishers in all the large cities of the United States. While boards of education are busily engaged "marking time" let the newspapers with their accustomed energy and progress force the matter by following the example of the New York Tribune and get the moving-picture educational work started, not in isolated schools but in a large number at once; such a beginning will soon cause such a demand from the other schools—for what one school possesses all the others must have—that it will not be long before the use of the moving picture in the class room will become general. Great credit is due to the enterprise of the New York paper for this beginning.

"To-day's" a popular "Magazine for Women," well known all over the United States, recently held a contest among its readers for the best letters critcising the paper, with a view of further increasing its efficiency. The letter winning the first prize was from a lady reader who entitled her letter "Progress and Efficiency," laying down seven rules with that object in view; we reprint here her rule No. Four: "Establish a moving picture department. Every household now talks about the 'movies,' their favorite actors, etc." Two important things are noticeable about this section of the winning suggestion. First, "every household now talks about the movies," this is a splendid yet deserved tribute to the widespread power of the moving picture. Second, that because of this popularity, any periodical that aspires to "progress and efficiency" must have its Moving-Picture Department. It may not be possible or wise for every publication to devote space to the moving picture; there is no doubt, however, that the leading journals and magazines must now of necessity be abreast of the moving picture times; this is especially essential with all such papers intended to be of educational importance.

* * *

We have had pictures of the earth taken from the heights of the flying machine, now this is reversed and pictures are forthcoming of the flying machine taken from the earth. In Atlantic City a few days ago some new and valuable tactics of the aeroplane by Aviator Jacquith were especially performed for kinematographic purposes. While pictures of the aeroplane are now somewhat common the recent valuable uses of the air machines in Europe have increased the interest in the great possibilities and capabilities of these aerial helps. Future pictures therefore must be of an increased scientific and educational nature or we do not need them. We are now living in times when every new invention or discovery must lost its first interest and replace it with proofs of its utilitarian and educational nature; along these lines we cannot have too many pictures.

* * *

Education requires facts not "features." There are no real "War-Pictures," yet at least. Complaints are frequent that many so called war pictures are such evident fakes and money getters. Pathe's weeklies and similar topical films are the only safe pictures for the present. Scenes from the after effects of the war will soon begin to appear, but care must be taken that they are by responsible firms and so well authenticated. It is an injustice to the schools to allow misleading pictures, there is no room for "Yellow" or untrue sensational war pictures in educational kinematography.

M. MANNIST MANAGING THE REX, CALGARY.

M. Mannist writes in from Calgary that he has disposed of his interests down East and moved to the Alberta country. Down east in this instance means Port Arthur, 900 miles northwest of Ontario, where Mr. Mannist managed three houses. He is now directing the Rex, the entire profits of which are given weekly to the Colonel Macleod Chapter, Independent Order Daughters of Empire. Mr. Mannist says he has a fine house, government owned, and probably the only theater in the country where every dollar earned goes to a benevolent object. He reports business conditions as bad in Canada this year. The war has put a crimp in things, he says, and it will be surprising if there are not a lot of theaters on the market when the new licenses are payable at the first of the year.

Warner's Features has just opened an office in Calgary. Joseph Partridges, in the interests of the World Film Corporation, was in Calgary a fortnight ago looking over the territory.

EACO TO RELEASE THROUGH P. P. CRAFT.

The Eaco Films, with Edwin August as the star, has signed contracts with P. P. Craft, of the Apex Film Company, with offices at 145 West Forty-fifth street, to handle exclusively the Eaco releases in the United States and Canada through the Strand Film Company channels, and likewise with J. Simmonds, who represents H. Winik, of 35 Little Newport street, London, W., England, who will control the foreign rights. Mr. August, who is one of the officers of Eaco Films, in addition to acting and producing his three-reel features will supervise the production of the single-reel western and comedy companies.

FROM ONE OF THE OLD GUARD.

Towanda, Pa., September 26, 1914.

Editor Moving Picture World:

Inclosed please find check for $3 for the World for another year. I have taken it for the past seven years and could not succeed without it. Yours for success,

WILLIAM L. WOODIN,
Majestic Theater.

OBSERVATIONS

BY OUR MAN ABOUT TOWN.

A PORTION of the United States Senate's time was taken up about a week ago by a discussion over motion pictures, the only result being that the maker of the films which led to the debate got a considerable amount of advertising at the taxpayers' expense. It appears that an enterprising motion picture man succeeded in getting his camera into the Senate Chamber while the Senate was not in session, although a number of Senators were in their seats; and, subsequently, a Senator made protest against the taking of the pictures. For a time all regular business the Senators are paid to transact was laid aside to try and appease the Senators who felt the dignity of the Senate had been offended by the supposed intrusion of the motion picture man. The debate became quite heated. The Committee on Rules said one of the most solemn rules of the Senate had been violated by the Sergeant-at-Arms, and that official defended himself by stating that the photographer had authority from the Vice-President to take the pictures. The Vice-President said that, in giving his consent, he thought the Rules Committee had also been consulted and had granted permission. He felt that an undue attempt had been made to criticise the chair and instructed the Sergeant-at-Arms to see that the pictures taken were not used. Later in the day the Senator who made the original protest addressed the Senate, stating that a mistaken impression had led to it and the Vice-President and Sergeant-at-Arms were exonerated of intention to violate the rules. It has since been learned that the motion picture man is to be allowed to use the pictures after the Rules Committee has had an opportunity to censor them.

* * *

So there is the first instance on record where the United States Senate was held up by a motion picture man and the once despised motion pictures were dignified with the distinction of being a sole subject of discussion before the Senate. The photographer is immensely satisfied. He has secured the best endorsement of his pictures as to their genuineness and has every reason to congratulate himself. Still photographs of the United States Senate in session have been made many times without protests being offered, and if the motion pictures were taken in violation of any rules the matter could have been adjusted in committee and through the Sergeant-at-Arms without interrupting the regular business of the Senate. Some people think the photographer put a clever one over on the Senate. Others think the protesting Senators are of the old guard, opposed to motion pictures at all times, and that the arrangement made to have the Rules Committee censor the pictures before they are used is a crafty step to have a precedent of Federal censorship. At all events, the result of the whole proceeding show a waste of time for everybody except the man who owns the pictures.

* * *

The Senate incident calls to mind one which recently occurred in this city. A camera man placed his apparatus in front of a religious institution to get a scene to be used as a part of a photoplay. The clergyman in charge rushed from the place and threatened to demolish the camera if it was not taken away. It was explained that no harm could be done, as there were no services in the place at the time and it was intended to take only exterior views of the buildings. Apology was also offered for failure to first secure the clergyman's consent, although it was explained this was not thought necessary as the views were to be taken from the street and no intrusion would be made upon the grounds. The clergyman replied that he did not care what the intention was or what the picture was to be; that he was unalterably opposed to motion pictures and at no time would he be a party to or allow any place under his control to be made a part of any such pictures. Of course his wishes were respected and the motion picture people sought another location for what they wanted.

* * *

An instance to the point was cited by an official when a well-known and reputable picture company sought the use of the building in his charge. "I am very sorry," said he. "You people are all right, I know, and have used the place before; but others who have come here have been so defiant and persistent that permits must now be secured and that will delay you a few days." It appears that, on a plea of expense, interlopers had practically stolen use of the place, regardless of the owner's wishes. There is much bitter complaint about such people, and their actions have rebounded upon themselves with more effect than it has affected the responsible concerns.

* * *

Roy L. McCardell, of the New York World, is responsible for the statement that an owner of sightseeing automobiles complains that one of the reasons for his loss of business is that "Every buttonhole maker that used to butt into the motion picture game has traded his movie show for an auto truck and put seats on it." Oh, wouldn't it be joyful if such were really the case! It is the "buttonhole maker" who is THE bane to the motion picture business. He started out in the "store" show and has never attained sufficient intelligence or ambition to get above it. His policy can be identified by the displays made at the entrance to his place. He appeals to and relies upon the maudlin class of people. But for his existence legitimate producers and exhibitors would never be put upon the defensive with the authorities. His policy is cheapness and a struggle for the nickel regardless of how he gets it in the eyes of the law and the legitimate people in the business.

* * *

After a visit to the Academy of Music a few nights ago the writer stopped in a neighboring cafe and restaurant, and during conversation with the man in charge remarked, "Fox seems to be doing well with his new style of show." The man scratched his head for a moment, as if in reflection, and then said, "Well, it is not because I am in this line of business that I think otherwise, but I do not think he is doing as well as when he had stock there. You see, when he had that kind of a show, people would go early to get seats and then come in here and while away the time until the show was ready to start. I had a big trade from ladies without escorts, and some with their children, who like to have a little drink in some quiet place. Between the acts the men would come, and after the show I had quite a trade from all of them. But since this motion picture, vaudeville and sketch stuff has been put in I have lost nearly all that trade. You see, with this moving picture game the people walk in and out of the theater any old time during the afternoon and evening, and when they come out they go right home, or some other place. I don't get them. I knew just who to expect in here every afternoon and evening. They were a nice class of people. They were good for thirty or forty cents apiece. No, I don't think the Academy is doing as well now."

* * *

On the night this conversation took place there was a large audience in the Academy. The house is a big one, too. To make a fair-sized audience in it takes some people. Mr. Fox says his new show scheme is doing well. If such is not the case he may justly lay claim to the support of the reform element on the plea that his new undertaking has reduced the number of ladies without escorts and with children who like to take a drink in some quiet place. By the way, the condition of affairs as presented by the cafe man confirms the reports that motion pictures have done a great service for the temperance movement and other reforms in taking people away from saloons and like places.

* * *

The press, which so complacently viewed the troubles of the motion picture people while strenuous efforts were being made to bring them under the ban of official censorship, now have similar troubles of their own to handle. The Brooklyn Bar Association wants a law passed restricting the latitude of publications concerning proceedings about to be instituted in, or pending, in the courts. It is claimed some publications have prejudiced the public and impaired the efficiency of the courts. On the other hand, the newspapers claim the action is an attempt to muzzle the press. Motion picture people are taking a deep interest in the matter as it involves the same question of constitutional privilege as that involved in their fight against official censorship. Political and other cartoons, if not the same end achieved in writing place the newspapers and motion pictures on the same level, "Sauce for the goose is sauce for the gander." If the newspapers make as good a fight as the motion picture people have and win out, it will go a long way towards relieving the motion picture industry of one of its greatest troubles. If the Bar Association wins, the press will be practically under censorship for the reason that any publication of the kind complained of will subject the publishers to contempt of court proceedings. The only difference is that in the motion picture game the authority is exercised before publication.

Advertising for Exhibitors

Conducted by EPES WINTHROP SARGENT

Looks Like Exclusives.

EVIDENTLY the news columns have beaten us to it, but we read with interest that the Sherry company announces that Mike Shea has taken the Paramount service exclusive for Buffalo. Outside the time he "fell for" the dirt carts that went past his place from the Keith excavation (possibly he remembers the time himself) he has never gained much of a reputation as a purchaser of gold bricks, and that he evidently is willing to pay added money to get specials exclusive to his own use in Buffalo argues that we are coming at last to the exclusive film. It is, perhaps, the answer to the important question as to what shall be done when makers turn out twice as much stuff as a normal market will absorb. It is not altogether unlikely that we are entering on the domain of the exclusive film, a feature that has run so far with our English cousins that they now insist that the exclusives be good exclusives, and it might perhaps be well to issue a word of caution as to the over-enthusiastic acceptance of the "exclusive" just because it is called such. This does not, of course, apply to the Paramount, which sets a certain standard and can keep to that standard, but presently the man who has a feature —*any old feature* -he cannot dispose of in any other fashion, will label it "exclusive," and sell it to you at an increased price, to be shown only in your house within a radius of a stated number of miles. The Paramount is feature stuff, we know that from the disinterested reports from various parts of the country. To have the only house where such reels can be shown is going to make money for the holder, but because Mike Shea makes money with that, it is not to be argued that any exclusive will make similar money, so if you are able to afford the luxury of an exclusive, do not get carried away by the new idea and book wildly. Make certain that the stuff is a feature and that the product of the contract will all be of approximately equal merit. Don't fall too hard for the new idea unless you carry a nice, soft cushion of useless money in your hip pocket. If you lived a couple of centuries ago you may remember when prize tulip bulbs were almost worth their weight in gold. If you cannot trace back that far perhaps you can remember when a prize Belgian hare was worth a few hundred dollars for stud. You can get bulbs as low as a penny each and Belgian Monarch, were he alive today, would be just a plain rabbit. The exclusive idea is a good one, in moderation, but there are seven or nine exhibitors—perhaps more—who are not going to make their everlasting fortunes with it.

It is worth an appreciable amount of money to be able to run a big story today and not feel that a cheap man down in the next block will run precisely the same strips of film you had, only a few weeks later, for one-tenth the admission price you charged. It is worth important money to announce that nowhere else in Buffalo, or Omaha or wherever you may be, can the same subject be seen, if it is the sort of subject that attracts attention, but be guided by the subject and not merely by the fact that it is an exclusive. It will not be the exclusive that will make the subject worth while, but the subject that will make the exclusive worth while.

And, as we said earlier, with a proper number of markets, there will be a better general market for the big stuff generally, and so the business will be better for all.

And to quote from the Sherry bulletin, "Mr. Shea plans a gigantic advertising campaign," which would not be so cheerfully started if some small house also got the profit from the money Mr. Shea will spend. The old-time theatrical men are coming into the picture end faster than ever. It behooves the old-timer to get up to date and meet the more alert competition.

Still They Come.

A certain person by the name of Block assuredly did start something when he told about showing Quo Vadis. If this keeps up we'll have to be told of Quo Vadis and Cabiria the same evening in a town of 300 at $5 admission to be interested at all.

F. E. Hughart, of the Eagle theater, Grand Junction, Iowa, writes:

> I wish to say that I am a careful reader of your "Advertising for Exhibitors" section of the Moving Picture World. I was very much interested in the article by Manager Block of Beaufort, N. C., on page 1232 of the issue of August 29th, regarding his exhibition of Kleine's "Last Days of Pompeii." Since the island of *Iowa* is included in the U. S., I feel I must stand up and be heard.
>
> Grand Junction is a town of 1,012, and I presented Kleine's "Last Days of Pompeii" on the 18th of June also. I started readers in our local paper about six weeks before our date of showing and used every reader in Kleine's copy, some of them twice. Two weeks before showing I put in about a quarter page ad and the following week I put in a half page. On the 15th I got a touring car and put up the top and then covered the back and sides, also the hood, with suitable posters and other advertising. I took 2,500 heralds and a bugle and drove to all the surrounding towns distributing them. When we entered a town we whooped up the bugle and the people thought a circus had arrived. We covered 90 miles during the day. On the night of the 18th we burned red fusees on the building and in the street in front of the theater. I had the best orchestra in this part of the country.
>
> It may be interesting to know that one industrious individual counted 122 autos besides 50 teams and the regular townspeople. I am a firm believer in the quotation, "It Pays to Advertise."
>
> We had a picture taken of our Pompeii display but it was no good. I am enclosing a post card of The Eagle taken later, which you may do as you like with. I am also forwarding you under separate cover an issue of our paper with the above mentioned half page ad, together with a sample of the heralds mentioned and an interesting clipping or two.

The feature was shown at 15 and 25 cents. The herald is the regular Kleine herald and the advertising followed the Kleine press sheet. One of the clippings, however, is decidedly interesting. It runs:

> The crowd in town last Thursday night brought it home to a number of our citizens that the moving picture theater is a business asset to a town. A movie house under aggressive management has considerable drawing power within a town's trade territory. The fact is, we are all working together to make a good trading town.

It is something when you make people realize that a photoplay theater is an asset The Eagle, as will be seen from the cut, is not a

very pretentious house, though it is by no means a "hole-in-the-wall," but it is big enough to match the size of the town and then a little, and evidently it is a local institution and a business help. Another clipping estimates that 1,500 persons were on the business street that day.

Another claimant is M. Jobbe (the name is not quite clear) of Kenyon, Minn., a town of 1,200. He has not only shown "Quo Vadis," but "The Last Days of Pompeii," "Antony and Cleopatra," and "For Napoleon and France." "Antony and Cleopatra" opened at the American, Chicago, February 1. It was shown in Kenyon March 1, at 25 cents admission. Minneapolis got the reels in May. Mr. Jobbe says he has played not only all of the Kleine features, but some of the Lasky and other star reels and has no trouble getting a quarter for them. Think of that, some of you who apologize for an extra nickel.

Seven Years.

The Orpheum theater, Fond du Lac, Wis., is celebrating its seventh anniversary. The souvenir program is a simple four pager that is certainly not pretentious, though good looking. For the big noise they could get nothing better than a newspaper write up of August 10, 1913. Possibly they have done nothing whatever in the last year, but even at that they should at least have rewritten the story to seem to bring it down to date. At the very least they could have said that the item was from the Daily Reporter without adding "of a year ago," as the date line clearly shows.

Over on the next page they run this:

> Messrs. Prinsen and Martin have made every possible effort to elevate the Photoplay to a stage and status hitherto esteemed far beyond plausible reach! they have fought a sincere and relentless battle against every element and influence inimical to the art. They have striven with grim purpose to create for the Photoplay a nobler sentiment, a broader appeal and a deeper sympathy. Ambitious struggle and indefatigable effort have resulted in a vast victory, a thrilling triumph that is best exemplified by the announcement that the management of the Orpheum has arranged for the presentation in photo-drama of the world's most popular and famous stars. Prominent among the first few are:

We bet they hired someone to write that and it was written with no other desire than to get something flashy that would seem to be worth

the money. "Ambitious struggle and indefatigable effort" sounds better than "we have done our durndest" and yet the latter would sound more sincere and be more convincing.

There are times when it is all well enough to talk like a circus press agent writing a herald, but there are other times when it is better to speak simply and sincerely in the same sort of talk that common people use. One of those times is when you are telling what you have done, and propose to do and are asking the support of the patrons. They are more likely to give their support to sincere endeavor than to indefatigable effort. Write what is in your heart when you want to reach the hearts of your patrons. You can get them more quickly because you can be more convincing, not to say more readily understood.

They dress their house nicely, but no one out there seems to know how to write. One of the features, for future week, for instance, announces "Blanche Sweet" (The Sweetest Girl in Pictures) and "Dorothy Gish" (The Prettiest Blonde in the World). That is not going to coax many persons into a house, because it does not ring convincingly.

"Clothes," the feature advertised in the photograph, is "the play that startled Metropolitan Society" and Margarita Fischer appears in "a masterpiece in the art of pantomime."

Of course the answer to all this is that they have been open for seven years and are still going, but perhaps they might have done even better with a good advertising man.

A Real Folder.

John F. Davied, of the Cinema, Cynthiana, Ky., sends in a real folder he got out for the "Million Dollar Mystery." It is five and a half by fourteen inches, folded over on itself in four parts. The top part discloses the familiar story of the young man and his Bible. This is all you see:

> On leaving for college a young man promised his mother to read each night from the Bible she gave him—but he did not. On his return he handed the Bible to his mother, assuring her he had faithfully kept his promise. His mother opened it and found the $10 bill she had previously placed in it—AND MANY A TIME HE HAD BEEN BROKE.
>
> Moral: Read this circular; maybe there's a

This is all you see until you unwrap another length and get the rest.

Nervous, Evidently.

August 29th, Harold S. Vahl sends in some copies of Reel-ism, put out by the Orpheum, Nampa, Idaho. September 2nd his partner, E. E. Sharp, writes: "Some time ago we sent you copies of Reel-ism and have been anxiously watching the Advertising for Exhibitors ever since." Time must fly in Nampa, or else it's a frightfully nervous town. Mr. Vail says that Reel-ism costs $6 for 500 and surely brings in more than a dollar a day. Mr. Sharp adds that any exhibitor who wants one has only to send the request and a stamped envelope.

We are glad that both sent in rather than neither. An earlier submission is probably what Mr. Sharp has reference to. We do not recall the date, but mention was made of the first lot. It is a nice looking four pager with at least one kicker in every issue. One line runs:

> Five or ten cents is nothing to pay for an act of vaudeville. It's the way a fellow feels to have to sit and listen to the rot of some guy who is too lazy to work.

That hits the picture-vaudeville situation very nicely. Here is the way they handle advanced prices:

> Have you ever heard your neighbor grumble a little because the tendency in the picture show business is toward a slightly higher admission price? If so did you take the trouble to tell him why? Or did YOU know why? He argues that a picture show is a picture show and that he ought to be able to buy it for ten cents. He probably never stopped to consider that a little while ago a picture show for which he paid his little dime consisted of THREE reels of old, scratched, rainy, blurred, dilapidated film that ought to have been on the junk heap. To-day for that price we give him FOUR REELS of new, bright, clean, up-to-the-minute pictures that are carefully chosen from the output of the best studios of the entire world. Sometimes we add a high priced special feature that adds much to the quality and usually to the quantity, and charge him an extra nickel or dime for something he would have paid 50c, 75c or a dollar to see in New York—for Moving Pictures are the *only commodity* that is cheaper in the West than in the East. Funny isn't it.
>
> Now this neighbor of yours wouldn't expect one of the Nampa stores to sell him two bushels of new potatoes for the price of one bushel of last year's crop. Oh, no, nothing of the kind. But he does expect the picture show to do just that with the commodity it has to sell. Funny, isn't it?

Rather startling is another line that runs:

> We are much indebted to Mr. and Mrs. van de Steeg for getting married. Won't some one else please follow suit?

In an earlier issue, however, it is explained that they are local people who were married before the camera at some state affair, the pictures being shown by the house. They also ran a formal "invitation" to the wedding. By and large it is a readable sheet with a day and date program on the third page, where it properly belongs, and enough good reading to keep people reading it. They could raise it to eight pages, with the same stuff, get enough outside advertising to pay the expense and brag about their growth.

Sticks to the State.

S. A. Arnold has moved again, this time to a house he says is next best to the Strand, and he shows photographs to prove it. We give here the exterior. The interior views have been passed along. We feel certain one will delight Mr. Richardson, who likes projection rooms

instead of booths, and this room is no booth. It is the Palace theater, Little Rock, Arkansas, and the place is quite a little larger than Mena, and we think Mr. Arnold will be doing proportionately greater things. It was some stunt to get a sign like his across the street, if that is any of his doings. The house is owned by a large mercantile firm. Mr. Arnold writes:

> This house was opened June 1, is using Mutual pictures, and enjoying a satisfactory business.
>
> We take in quite a bit of territory when I say outside of The Strand in New York City it is the finest theater in the United States, but we can prove it.
>
> It is fireproof, equipped with perfect cool air system and all modern conveniences. It has a seating capacity of 1,200. The dimensions of the building are 50x150, built at a cost of $100,000. It has a spacious and perfectly appointed reception room for ladies, smoker for gentlemen, ice cold water is furnished through sanitary drinking fountains, has 32 exits, large pipe organ, some of the features being electric action, 30 stops, 2,350 pipes, Vox Celeste stop.

$10,000 for You.

Then you're interested and you'll read the rest of the advertisement to find out what it's all about.

Another catchy advertisement is a fake "special dispatch" announcing the disappearance of a society bud, the same being the Mutual Girl. Mr. Davied states that these were distributed by the boys who carry the evening paper putting one in each paper delivered. That may be a good plan in Kentucky, but we fired one newsdealer for doing that, and lots of others feel the same way about it. It is not only an aggravation to the man who wants a newspaper and not a collection of stuff, but gives the suggestion that the theater is either too poor or too stingy to use the advertising columns and yet is trying to "ring in." Most advertising of that sort reacts against the house.

Backing Down.

The Third Street theater, Easton, is backing down, at least they are backing their rear wall down thirty feet to get more seating capacity. It does not look as though business could be so very poor in Easton. To keep all the money in the family, they are running the Neumeyer as a three day house, showing two big features a week for three days each. Now after we have been that nice to them, will they please go across the street and explain to the printer that Shakspeare's hero does not (or rather did not) spell his name MacBETH, as set forth in the advertisement for September 12.

THE PHOTOPLAYWRIGHT

Conducted by EPES WINTHROP SARGENT

The Inquest Club.

LONERGAN, of the Thanhouser editorial force; George Ridgewell, of the Vitagraph script staff, and Paul Scardon, of the Vitagraph players, were the star witnesses at the Second Inquest for this season at Keene's Chop House and the Savoy theater, Monday, October 5. At the Savoy the bill had been changed from Licensed to Universal service, with Our Mutual Girl as an added feature, and the jury found comparatively little food for comment in the Mutual Girl and Imp's Shadows, the former being merely a scant story to carry certain features, while in the Imp double exposures replaced technical construction in the slight story. It was generally agreed that Smidt's Mistake was some shades worse than Romaine Fielding's The Laziest Man and that the spectacle of a man climbing out of his coffin through several feet of earth was not precisely comedy material. It was pointed out that many persons suffering comparatively recent bereavements probably could not see the exquisite humor of clods falling upon a coffin at the bottom of a grave. The Victor Disillusioned, a Kerrigan, was about the only chance for discussion and here was commended the skill with which the producer evaded the sorry spectacle of betrayal by a single hospital scene. Just to keep him from getting too proud it was remarked that the first scene was far too long and not sufficiently explanatory.

Mr. Lonergan in his well chosen remarks contended that there was plenty of room for improvement in script writing and, in reply to a question, explained that the way to have a script produced as written was to write it as it should be produced. He treated interestingly on many points of technique, his most interesting statement being that he had found most directors willing to work with authors and the editorial staff if only they were given proper material.

Mr. Ridgewell announced that in spite of statements to the contrary, the Vitagraph company was still in the market for really good scripts; matter better than that obtained through the Sun contest, though it was at no time in need of mediocre stuff. He also announced that Vitagraph would purchase synopses without the plot of action as most of the Vitagraph stories were done from reconstructions. Being questioned as to the value of this slipshod method of working, he admitted that it was a poor plan to do only the synopsis, but explained that the story was the thing principally desired by the Vitagraph. He also made a telling point in regard to the scene plot, telling how the average director appreciated a story in which comparatively few interior sets and exterior locations were used.

Mr. Scardon said he had been under some twenty-five directors in his four years with the independents, and gave an experience under one director. It was quite sufficient, but it drove home the point he sought to make that the player can, if he is intelligent, materially aid a production by the creation or suppression of business.

Carl Gregory came in late, but did not speak, having done his share at the first meeting. Mrs. Gregory was also present.

The next Inquest will be held Monday, October 19, meeting at the Savoy and adjourning to Keene's as usual. Several new members were present last Inquest and all who are interested in photoplay will be welcome. There are no formalities. It is sufficient that you present yourself at any meeting.

"Spec" Objects.

Frank Woods (Spec) objects to a recent paragraph stating that he had turned down stories because they had previously been rejected by another company, and writes that if he made that statement it was intended as a joke. We'll confess that we're glad to know it *was* a joke, for we like Spec too well to want to think him narrow. To clinch matters he adds that he is not guided by rejection in his own reading, so that the tory is good.

Philadelphia.

Will the Philadelphia Coroner please send in his address again? In some manner his card has been mislaid and there are several prospective members waiting to hear from him.

New Baltimore Coroner.

Owing to the inability of A. E. Sommerwick to take charge of the Baltimore Inquest Circle this season, J. M. Shellman has been appointed Coroner. The first session of the season was held Sept. 26. A return cover will bring Mr. Shellman's address to any person desiring to join the Circle, which, by the way, did excellent work last season.

Hartigan Hopes.

At the Inquest the other evening one of the members displayed a note received from Mr. Hartigan saying that he hoped to resume the making of films shortly and was holding scripts against that time. Just why he presumes to retain the property of other persons on the off chance of getting into the game some time, he does not explain.

Something Good.

We don't know where they got it from, but the Third Street theater, Easton, Pa., sends in a gem in its way. It is a cut-out advertisement for the film "The Old Curiosity Shop." It shows, in brown on pink the building supposed to have been the original of the Dickens story. The roof lifts to let you open the folder and read about the film, but no lover of Dickens is going to let this picture get by him without going into the volume of Dickens to which it belongs, and it will serve a perpetual reminder of the house. We think that the Third Street merely picked up an idea put out by the makers of the film, but the makers of the film must have had the entire staff sworn to secrecy. It is a capital picture of the building as we remember it, and it is worth booming. It might have carried a line to the effect that it is a picture of the original. There is nothing in the folder to indicate this, the only point in which it falls short. Sometimes we wonder the Third Street does not get pinched for exceeding speed limit. They certainly are going fast.

Be Definite.

It pays to be a little careful in writing stories. Scene nine may show a man getting a black eye and scene ten may show the owner of the eye being thrown out of the house. The director may make the ejection before he makes the interior scene, and although ten follows nine on the same page, and he has read the story, he may forget for the moment that Smithers is supposed to be all mussed up. If you put it in scene ten you put it where he will see it when he starts to make scene ten. Instead of writing it this way:

9—*Dining room* Jones and Green arguing with Smithers. Jones hits Smithers in the eye—Green and Smithers clinch—Green tears Smithers' coat—Jones rips Smithers' collar and necktie off—they run him out of scene.

10—*Front of house*—Jones and Green throw Smithers out—re-enter house—Smithers gets up—runs off—

Write scene ten more like this:

10—*Front of house* Smithers dressed as in the end of No. 9 is thrown from house by Green and Jones—they re-enter house—Smithers exits.

Now when the director comes to make the scene he is reminded, right in *that* scene, that Smithers is all mussed up, and so he'll dress him that way. Of course the director should remember, without being told, what comes before scene ten, but he has a lot of others things to remember and it is not very remarkable that now and then some detail such as this escapes him.

Where Are They?

Someone wants to know what has become of a lot of the people who were prominent in script writing two or three years ago.

We do not think that many of them have dropped out, but there are some old timers we do not hear of. There is S. Walter Bunting, for one. He wrote last that he was doing very little. Hugh King Harris is another who seems to have dropped out. Guy T. Evans seems to be keeping quiet for a long time, and the list might be extended to some length.

Let's have an Old Home Week. Drop in again, if only just for a chat, not only you who have been named but the rest of the early birds. Even in so new a business as photoplaywriting it seems there are those who have gone into the fields and pastures new. Some of them did not quite make good. Others found new vocations more to their liking. Where are you, old timers?

Inverse Ratio.

We've noted that the longer an author keeps at it, the less certain he is that he is writing good stuff. The novice is positive that his stories are the best ever. The more he gets to know about writing the more certain he is that he is not as good as he thought he was, and when he gets to the point where he knows that his work is not good, he stands a chance of getting good. The greatest obstacle to the success of the beginner is the complacency that makes him content with incompetent work. The old hand knows that he might write a hundred stories and turn out a poor one the hundred and first try. A sound pride in your own work is a good thing, and the man who has not that pride cannot do his best work, but there is a difference between a decent pride and an overwhelming egotism.

Reliability.

It's a great thing to know your business thoroughly. The other day a man came into the office, tinkered a bit with a typewriter fresh from the factory and went away, so we requested that a regular man be sent up. The man took about ten minutes in which to do what the other man had spent half an hour trying to do. One knew his work and the other merely got through the best he could. It is the same way in photoplay writing. If you know your work, if you are thoroughly grounded, you not only do better work, but you do it in less time, and there is something about the way you get your story down on paper that tells the editor that you know your business and he is apt to give you a slightly better price than he pays the man who dabbles

Leaders.

Nothing more surely marks the adept than the adroit handling of leaders and inserts. Leaders are not merely words printed on a piece of film and inserted into the reel. They either make or mar a story. Given the perfection of action and acting, and a couple of jarring leaders will spoil a portion of the effect, perhaps almost ruin the entire subject for the man of good taste.

Literary value, coupled with brevity, is of course the great requirement. Crude, bald statements may save film, but at an expense of effect. Perhaps nothing is more disagreeable than the constant recurrence of the word "Later" that is used by practically all companies.

"Later" means one three-foot leader instead of an eight or ten-foot leader, and this is, of course, a saving of film, and we are told that the shorter the leader the better. Evidently, then, the one-word leader is the best possible leader, *but is it?* This does not take into consideration the second function of the leader, which is to act as a drop curtain when it is neccessary to interrupt the action. "Later" suggests a passage of time; a cessation of the action which is taken up at a subsequent period, but "later" is so brief that the interruption is too short

and lacks definite quality. It does not bring the action to a full pause, it does not fully establish not only the *fact* but the *suggestion of* the passage of time. If the action comes to the full stop suggested by the use of the word, there should be used a leader of eight or ten feet that the interruption of the pictured action may be sufficiently long to mark the fact. You see John leave the house, there is a flash on the screen, we glimpse the one word and John in that very fleeting three feet has acquired a wife and seven small children. It comes very much in the nature of a shock, whereas "Ten years later," would run down five feet and give a longer break or "Ten years later. John and his family," would give ten feet, be an absolute stop and prepare us for the changes.

This is not, of course, a suggestion that all leaders should be long. There are times when the brief leader is better by far than the well-phrased leader. The one word, "Murder!" will better fit a scene of violence than "John witnesses the murder of Banker Pownall." The single word leader here is crude, abrupt and in harmony with the violence of the scene. It helps the effect instead of detracting from it. On the other hand, "Love's young dream" would be a better leader to break to a scene of that description than the more abrupt "In love." One should know when to write the fluent leader, and when to be abrupt.

Equally important is the placement of the leader. Increasing use is made of the cut-in leader because it gives a more direct value to a scene than the leader that precedes an action and possibly deprives the scene of any suspense. "Jack volunteers to save Ethel," run before the scene tells us beforehand just what is to be done and we cannot get excited over a predetermined action, but if the matter is left in doubt as the action commences, it seems that possibly no one will go to her relief and suddenly Jack steps forward and there flashes the cut-in "I'll save her." Unnecessary words have been saved and the moment is made dramatic. There is this added value in the conversational leader, whether it is cut in or run between the scenes, in that there is not needed the fluent expression that is required in the statement leader. The every day speech lacks the literary quality of the printed page and where the above leader might be run in front of the scene without sacrifice of suspense, the simple, "I'll save her!" is better than the more involved statement, not alone because it saves words; where words mean feet, but because it more vividly suggests spirited action that is in harmony with the scene to be played.

Many writers think a leader is merely a leader and can be no more nor less, but the leader should be an intimate part of the story, it should be keyed to the same note as the scene being played, it should not only convey facts but convey them in such a manner that their use helps instead of hurts the story.

Pedigree.

No editor cares who your great-grandmother was. All he is interested in is the sort of story you can write. Don't send in a story with a letter that starts off, "This story is correct, because I am a cousin of Gen. Ferdinand Fedink and he told it to me just before he died." Maybe the editor will be cruel enough to be glad because General Fedink died before he told any more. And, as they say on some of the scripts, "this is a true story."

The editor wants just one thing. He wants a good story

Resting.

We told a man we were going on a boat trip. He bromided this: "I suppose you'll think up a lot of stories." Perhaps, but mostly perhaps not. We are going on one of those water palaces not to think, but to rest up the thinker and get it back into thinking shape. Even the steamer itself is laid off now and then to give them a chance to clean the boilers, and we're no steam engine.

A nervous person once asked us how it was we could sleep when he could not and we explained we thought of work every second we were in the office and forgot the work with the same enthusiasm the moment we locked the door. It's one of the secrets of success to rest with the same enthusiasm with which you work, and then you'll work with some enthusiasm.

Learn to rest, if you really work hard. If you don't work hard, learn to *need* a rest.

Dogs.

If you can write a really good dog story, send us a synopsis of the story and a stamped and self-addressed envelope. If the story looks really good we'll tell you where to send it. Don't ask for the address. We are from Missouri. And do not send the synopsis without something to get it back in. We are not in the market for this stuff. We know where there is a probable market, but they won't advertise it because of their fear of an avalanche. Do you note we said *really good*. To take the strain off the M. P. W. box, address it Dogs, Box 70, Madison Square Station, New York City. And no answers before October 5th.

College Courses.

The State of Montana is the latest to recognize the new art of photoplay, and has made a liberal appropriation for a course in journalism and photoplay writing at its university at Missoula, the chair being filled by A. L. Stone, formerly editor of the Missoulian and a newspaper man of wide experience. Our own Technique of the Photoplay and Phillips' The Photodrama, are the text books used.

The University of Washington also has a course in photoplay as have numerous other colleges and high schools, and in time these legitimate courses will largely replace the fraudulent schools. Few, even among the photoplay writers themselves, realize the widespread interest taken by the public. In New York, for example, the Public Library lists weekly the five books, other than works of fiction, most in demand during the past week, and Technique of the Photoplay is frequently one of these. The list for the first week in October, for example, ran: Bernhardi's Germany and the Next War, Wile's Men Around the Kaiser, Usher's Pan-Germanism, Kellner, Arnold and De Lisle's Austria of the Austrians and Hungary of the Hungarians, Sargent's Technique of the Photoplay and Sloane's The Balkans.

The Kansas City Inquest.

Walter E. Odell, Coroner of the Kansas City Inquest Circle, writes that the Circle took up work October 5. Evidently the Coroner has been having his troubles. He says:

> As to the Circle, there is nothing better or more refreshing to the mind than meeting a body of writers who are sincere about their work; it is a stimulant to any writer. But, on the other hand, as Coroner of the Kansas City Circle, I have found 90 per cent of the would-be writers not earnest. I have had many people act as if I were being paid a salary by the producers or the government, or from some unknown hand. A few days ago I was requested by a young lady to criticize to the best of my judgment seven of her manuscripts which were written on both sides of ledger pages in very poor long hand in lead pencil. She mentioned the fact that she was too busy to join the Circle and also that she had sent the scripts to every studio she knew of. However, I found her to be one of the promising students of an enterprising concern in Chicago, and so it goes. I am not kicking, but merely relating a little of the experience I have with these boobs that have taken up photoplay writing.

It is not Coroners alone who have their troubles. We just sent home a script written on note paper in long hand and *rolled*. It was accompanied by a two-cent stamp and the modest request that we read it over and if we thought it might sell, to use the stamp to write for other stamps with which we could send it to the most likely company, supplying the envelopes and time gratis.

Inquest Circles are for the joint study of photoplay writing and the Coroners are not required to act as critics and copyists. Just the other day E. W. Matlack, the Pittsburgh Coroner, replied to a letter asking him to call on a proposition the writer had to make. The proposition was that "Mat" take the bunch of rejections the lady had and revise them for her.

The Inquest Circles are not for the grafters and the Coroners act within their rights in removing from the circle those who want too much for nothing.

The Photodrama.

Henry Albert Phillips announced some time ago that he was writing a book on photoplay that should commence where all others left off. The statement, as he made it, was not as blatant as it sounds in type. He meant that he was about to write a book that should presuppose earlier education in photoplay work. The newness of his idea starts with the cover, for this is the first book on the art that does not embody the word photoplay or scenario in the title, and The Photodrama is the keynote of the argument. Mr. Phillips has not written a book for the beginner. He has written a book that can honestly be commended to those who have already mastered one of the three or four good teaching books.

The volume is uniform in style with Mr. Phillips books on fiction work, and like the others is printed by the Stanhope-Dodge Company, of Larchmont, N. Y. J. Stuart Blackton, of the Vitagraph company, has written an introduction that is a plea for the literature of the film in place of mere mechanical construction. It is one of the sanest discussions of the present situation that has been done and both Mr. Blackton and Mr. Phillips fall in line with this department in declaring the damage done by the directors to whom too great a license is permitted. In his own work Mr. Phillips advances little that is new, but he states clearly and intelligibly the standard facts, presenting them in new aspects that enable the reader to assimilate and retain. He brings to the work his own experience as a writer of photopolays and his riper experience as a teacher of fiction. It is a book worth while.

Better still, it is not a rehash of any other work but original in treatment and thought.

Jones in Town.

Marc Edmund Jones, secretary of the P. A. L., is in town and will remain here over Christmas. There are wild reports of various things he is going to do to further the interests of the league in these parts, but he states that he has merely come on to get a change of location and ideas and that league work is not primarily his idea. Miss Hetty Grey Baker is acting as secretary pro-tem during his absence.

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Question No. 55.

Best answer will be published, and the names of others sending in replies of excellence will appear in the Roll of Honor. Permission to use the contributor's name must accompany each answer, otherwise only the name of the city will be used. Theatre managers looking for high-class men will do well to watch the Roll of Honor.

A 16 c. p. carbon incandescent lamp requires 55 watts. Give the following data: (1) c. p. per watt; (2) watts per c. p.; (3) number of lamps per k. w.; (2) number of lamps per h. p. ***Suppose you were installing a 66 h. p. motor in your theater,*** *the same to pull a dynamo for lighting. The voltage is 110 and the efficiency of the motor 66 per cent. What size wire is necessary to supply the motor when working at capacity, the circuit being only 10 feet in length? Give the rule by which this is found.*

Roll of Honor.

The Roll of Honor on Question No. 49 is as follows: Joseph H. M. Smith, Fort Worth, Texas; Montreal, Canada; G. D. Bullock, Hobart, Indiana; R. E. Sivley, San Antonio, Texas; A. C. Stewart; Waitsburg, Washington; L. C. LaGrow, Albany, N. Y., and John Solar, Watertown, N. Y.

All the replies in the Roll of Honor are correct, and some of them are excellent, but there was also a surprising number of bad to very bad guessers, while some of the answers showed a lack of knowledge of things of this kind which is deplorable and, in some instances, almost comical. For instance: One operator said that the reason the larger wire was not rated so high was that when you bought copper in large quantities it came cheaper and so the scheme was to make you buy more copper to make up the difference. Now, you may think this man was trying to kid us, but from the rest of the answer I know he was not. This particular answer came from a member of a local in the second largest city in the country, but I will not disgrace the man by naming him, moreover it was commendable that he even tried to answer, for you can bet he will now learn what the real answer is and *remember* it, too, whereas the unenterprising gink who did not even try to answer, probably won't. He'll read the answer, yes, but it won't be impressed on his mind as it will be on that of the men who tried and failed.

There are several exceptionally good replies, but the one by Brother Sivley, has, I think, somewhat the best of it.

Reply to Question No. 49.

By R. E. Sivley, San Antonio, Texas.

The Question:

A wire having a cross section of 26,244 c. m. has a rated capacity of 46 amperes r. c., and 65 weatherproof, whereas a wire having a cross section of 52,441 c. m. is only rated at 76 amperes r. c., and 100 weatherproof. The area being practically double, why not the rated capacity also? How would you ascertain the diameter of a wire if you had no wire gauge? Has a wire a wattage capacity? How many watts could you convey with a No. 16 wire and keep within its rated capacity?

The Answer:

Any conductor conveying current gives off a certain amount of heat, and this heat must be dissipated through an area which is proportional to the circumference of the wire to its diameter, since the circumference varies directly as the diameter increases or decreases. The cross section of a conductor varies as the square of the diameter, hence it follows as you increase the diameter that the cross section of conductors increases much more rapidly than does its surface, upon which the radiation of heat generated will directly depend, therefore the amperage per c. m. cross section must necessarily be less for large size conductors than for small ones, if the temperature of both is to remain the same under the same operating conditions. This is proven as follows: Suppose we compare a wire 250 mills in diameter with one double that diameter. The circumference of a wire is found by multiplying it diameter by 3.1416, but for convenience let us say that the circumference is three times the diameter. In one case we would have a wire with a circumference equal to 250x3, or, 750, whereas, in the other we would have a circumference equal to 500x3, or, 1500. We therefore see that the larger wire is exactly twice the circumference of the smaller one, therefore for a given length it would have exactly twice the heat radiating surface. On the other hand the area of a wire is found by multiplying its diameter by itself, so that in the smaller wire we would have an area of 250 x 250=62,500 c. m., whereas the larger wire would have an area equal to 500 x 500=250,000 c. m., so that whereas we only doubled the radiating surface we have multiplied the cross section by exactly four, which ought to be sufficient proof that the current capacity cannot be doubled with the doubling of the diameter of the wire and have the heat remain the same. We now get down to the answer, which is that the larger wire has a lower relative rating in order to keep its temperature the same as that of the smaller wire.

From the data given in this question another question naturally arises, viz: Why is the rated capacity of a wire different for rubber covered and other insulations? The answer is that while the actual current carrying capacity of a wire is in no way affected by the character of its insulation, the rated capacity of a rubber covered conductor must be kept low for the reason that rubber deteriorates rapidly when heated continuously.

To find the diameter of a wire without the use of a wire gauge I would cut a narrow strip of paper and wrap it around the bare wire, allowing the ends to lap over each other, and then draw a pen knife through the paper where the two ends lap so as to cut it just so the two ends meet snugly. I would then measure the length of the paper precisely in hundredths of an inch, and multiply this measurement by 10, which will give its length in thousandths of an inch, or mills. I would then divide the result thus obtained by 3.1416, and the answer would be the diameter of the wire in mills, which multiplied by itself would give the c. m. area of the wire, and by consulting tables in text books the size of the wire could then readily be found.

Properly speaking, a wire has no wattage capacity unless the voltage (E) be specified. Where the voltage is specified then the capacity is E. I. watts, where I is its rated current capacity in amperes. You could convey 6 E watts on a No. 16 R. C. wire ("6 E" means 6 multiplied by E. Ed.) where E is the voltage at which the current is to be transmitted.

Friend Bullock in his reply to Question 49 suggests the following methods of ascertaining the size of a wire without a gauge:

There are several methods of finding wire sizes without a gauge. If you have instruments for measuring resistance, and know the length of your wire, you can find its resistance, and in this manner determine the size of your wire. Example: Supposing you find that 200 feet of wire has the resistance of 4/10 ohm. The resistance of 1,000 feet will be 2 ohms. In your wire tables you will find that No. 14 wire has an approximate resistance of 2 ohms per 1,000 feet. Another, and probably more convenient method will be to find the weight of a convenient length of bare wire, and in this manner compute the wire size. Example: You find that 10 feet of wire weighs approximately 2 ounces; 1,000 would weigh 200 ounces or 12.43 pounds. Referring to your tables you find that No. 14 wire has an approximate weight of 12.43 pounds per 100 feet. You can find these tables in any good electrical handbook or catalog.

Wattage capacity depends, not on size, but upon insulation. No. 16 wire has an allowable capacity of 6 amperes. At 110 volts the watt allowable will be 660 with rubber covered insulation. With a properly installed high tension line No. 16 would easily carry its amperage capacity at 1,000,000 volts, or 5,000,000 watts. In house wiring, however, not more than 600 watts is allowable on circuits of No. 14 wire or smaller. No. 16 in this case would only be allowed in fixtures.

Brother Bullock's method of determining the size of wire is all right as far as it goes, also it is ingenious, but he has overlooked the simple, practical method which is partly given by Friend Sivley. For myself I would have said take the wire to a machine shop, if one was handy, and have it measured in thousandths of an inch with a micrometer calliper; multiply the measurement by itself and look in the wire tables for corresponding area. Sivley's way of doing it amounts to pretty near the same thing, provided one has a scale reading in hundredths of an inch. If one has such an animal then Sivley's method is better than the machine shop proposition.

Condenser Sizes.

J. F. Heise, Fort Totten, New York, orders a question booklet and inquires:

> What size condensers would you advise me to use on a throw of 85 feet the objective being 6½e. f.? Am now using a 6½ and 9½ combination, with the 6½ at the rear. I have used several combinations, but cannot get a clear field.

Well, Brother Heise, I am going to "try it on the dog," you representing the canine in this particular case, for which I trust you will grant your forgiveness and not bite me. I have an article by an optician which will soon be published. This optican compiled a table giving the condenser sizes to be used with various lenses. His instruction is to use

a 5½ rear and a 9-inch front condenser with a 6½ objective, and locate the condenser 16½ inches from the film, but, while I have not the time to go through the entire article to look up this particular matter, I think the "16½ inches" is from a central point between the two condensing lenses, and not from face of the front one, but you can try it both ways. I would like to ask you, Brother Heise, to try this out and report results. Also on Page 430, July 18th issue Brother Griffiths, of Ansonia, Conn., gives a table in which he advises that a 6½ lens be used next to the light, with a 9½ in front, and one-eighth of an inch between the two lenses; that the condenser be located 13¾ inches from the center of the combination to the film, and that the arc be located 4 5-10 inches from the condenser. Now, I wonder if I could get you also to also try this out. It would, of course, involve a little expense and some trouble, since it would call for the purchase of some extra lenses, but, nevertheless I trust your manager will be willing to do this for the good of the business, and that you will report exactly what you find in the way of results, being careful that the condensers in both cases set parallel with each other, and that the optical system is properly lined. (See page 228 of the Handbook).

Seattle Local is Progressive.

From a member of Seattle Local 154 comes the following:

> The progressives of our local got some legislation past the reactionaries at the last meeting which deserves attention, and ought to be noted in the projection department. As a preliminary I might say that our city is one of the worst I know of for brown shadows at the bottom of the picture. It is not a pleasant thing to have to admit this, but, nevertheless, facts are facts, and perhaps it might help wake up some of the sleepy ones to have this little piece of truth come from New York City, and hit them between the eyes. The boys, or more correctly speaking, some of them, have large, comfortable rooms, motors, work benches, easy chairs and two machines, but they have been abusing these conditions. The local, however, has decided to assess a fine on every operator who is caught by one of the officers of the local with a brown shadow on the screen. Now, if this is carried through to its ultimate conclusion it is going to mean wonderfully improved projection in Seattle; also it will mean full coffers for the local, and a mighty slim pocketbook for some of the boys for awhile.

I most decidedly feel like saying "Hurray" for 154, or, in the language of the brown man, "Banzai," or, as the cow-puncher would say, "Whoopee," all down, set' em up in 'tother alley! I have no sympathy whatever with the pocketbooks or their owners, but I have a lot of respect for the local that will pass that kind of legislation and *make it stick*. Having visited Seattle operating rooms I can certify to the fact that they are comfortable, well ventilated, roomy, and that the operators have no excuse for shadows on the screen, since the managers are progressive, and allow the use of sufficient current to prevent it; therefore, if I were assessing those fines I would make it one dollar for the first offence, two for the second, five for the third, and expulsion from the union for the fourth. Local 154 has done herself proud, and there are a lot of other locals scattered over this glorious land of the free that might well emulate her example.

Fire Proofing.

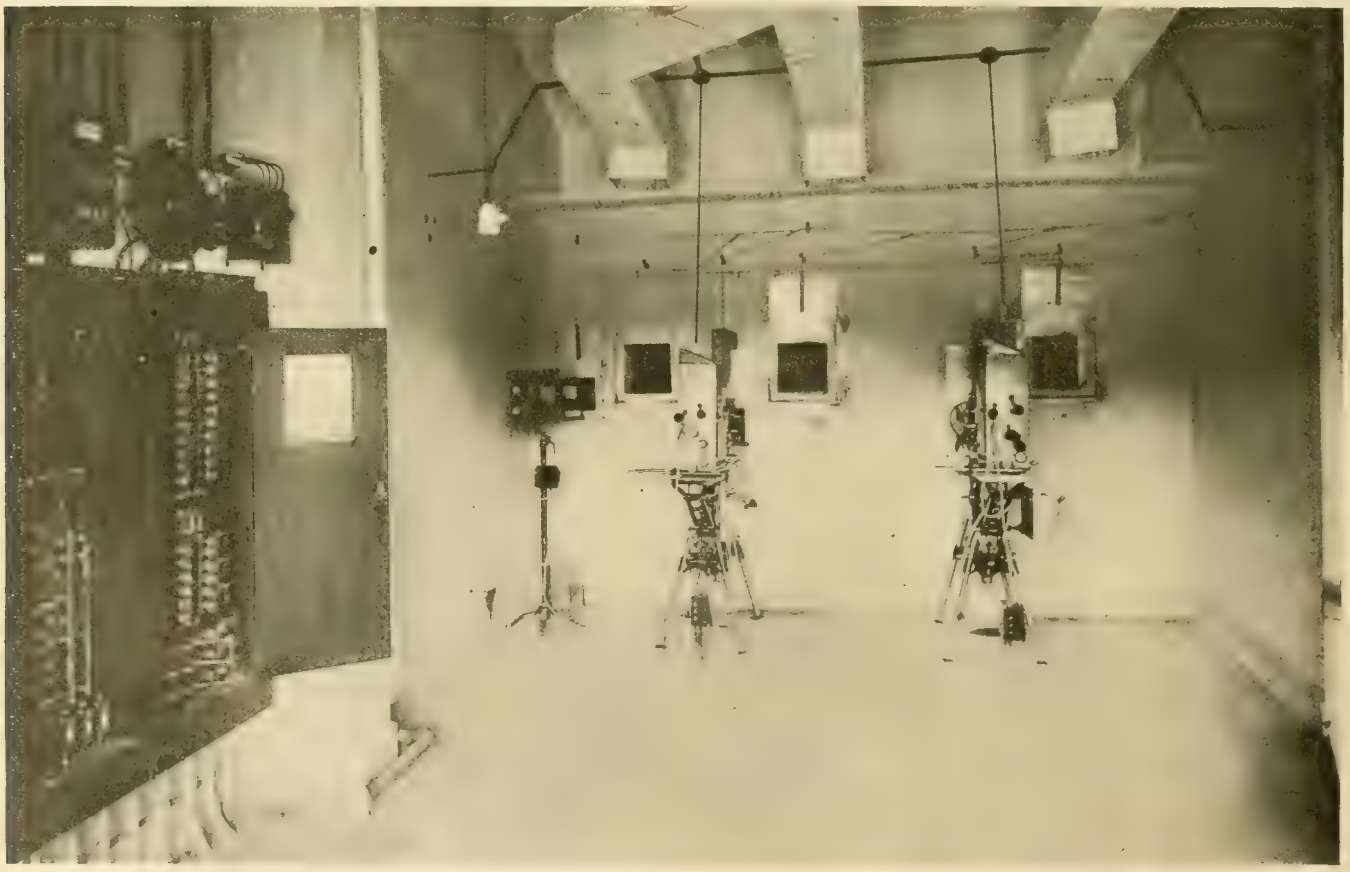
Minneapolis, Minnesota, writes as follows:

> Can you give some method of fire proofing a cloth curtain?

I can, Minneapolis, although the fire proofing of a curtain, or projection, is, in my humble opinion, the rankest kind of rank nonsense. Any fabric may be fire proofed by thoroughly saturating it with phosphate ammonia mixed in the proportion of one pound to one gallon of water. In the case of the screen, I would stretch it on a frame, dissolve the phosphate in water and saturate the fabric thoroughly by using a new, cheap paint brush. Let it dry and, while it will char, it will not and cannot be made to blaze. A lighted match would char the fabric where a blaze came into actual contact with it, but that would be all there would be to it—just a hole in the cloth. Phosphate of ammonia may be had of retail druggists at about 75 cents a pound. What the wholesale price is I don't know, but a gallon ought to, I should suppose, do an ordinary size screen. There is nothing in phosphate of ammonia which will injure the fabric. Whether soaking wood in this solution would fireproof it or not I cannot say. I presume it would. I intend to experiment and find out. Later: Fireproofs it fine.

A Fine Room.

From S. A. Arnold, manager of the Palace theater, Little Rock, Arkansas, comes a picture of his operating room, but I am sorry to say there is no data accompanying the photograph. Apparently the room is a beauty. The ventilation certainly is ample; the ceiling is high, and the floor, we presume, is of cement. The machine circuit wires are in conduits under the floor, as they should be, and apparently the shutter master cord comes down near the aperture of the machine, which also is as it should be. The only possible criticism I could offer is the setting of the machines right up against the wall. There is plenty of room, so why not set them back a couple of feet, so that the operator can walk clear around his machines and can look through the lenses to thread a frame. True, the observation ports are not the kind I like, and they are located at a height which would compel the operator to stand up all the time, which is unnecessary. However, they are of ample dimensions and their width is especially to be commended. Taken altogether, I compliment friend Arnold on having a real operating room and not a "coop."



Operating Room of Palace Theater, Little Rock, Ark. S. A. Arnold, Manager.

Seventy Volt Generator.

E. G. Mayer, Waterbury, Connecticut, writes as follows:

> I note in your valuable department constant reference being made to 70-volt generators; also same is mentioned in question 40, August 22d issue. What is the advantage of a 70-volt generator? Why should it be used rather than a 55 or 110-volt one? Where can such a generator be purchased? If a plant is installed consisting of a direct connected gas engine and a 110-volt generator, do you consider it advisable to belt a separate 55-volt generator to the fly wheel for the purpose of supplying projection current without the use of rheostat?

A portion of your question is replied to on page 183 of the Handbook, of which, I presume, you have a copy. If you have not, I would suggest that you remit $2.50 to the Moving Picture World and get one at once. It is a book of 425 pages of text matter and illustrations dealing almost entirely with matters pertaining to projection. Briefly, the d. c. arc voltage averages about 48, and if you use 110-volt current you have got to break the voltage down to 48, which means an absolute waste equaling the amperes used times the difference between 48 and 110, or, more than half the power taken from the line.

The 55-volt generator is not desirable because, in order to get the best results, there must be a resistance cushion for the arc, and while 60 volts does fairly well, and one can handle an arc supplied by a 60-volt generator so as to get very good results, still, to my way of thinking, it is not quite enough cushion, and a 70-volt generator is, I think, worth the extra waste involved in its use. The objections to the 70 as against the 110 is that it is somewhat more difficult to secure motors, and incandescent lights of that voltage, but this would be obviated by installing a 110-volt generator for the incandescents, motors, etc., and a 60 or 70-volt generator for projection current in case you put in your own plant.

Be Careful in Ordering Lenses.

About four out of five exhibitors and operators who order lenses commit the error of not giving sufficient data. *It is absolutely necessary and essential that full and complete information be sent if your lens orders are to be properly filled.* Exhibitors and operators should not only measure the exact distance from the lens flange on the mechanism to the center of the screen (not the top or the bottom, but the *center*, mind you), but should also give the *exact height that the lenses are located above the center of the screen.* This specific information is particularly essential when the operator or exhibitor gives the height of his desired picture, instead of the width. Every particle of information that is possible for the operator or exhibitor to give is always desirable when orders are to be filled for projection outfits or lenses.

Let me again emphasize that it is never advisable to give the height of the picture alone when ordering lenses, but the *width* also, this, by reason of the fact that the height of the picture is a variable quantity which will become greater, in proportion to its width, as the height of the lens above the screen is increased, until in very steep projection sometimes the picture is practically square, or, in extreme cases, even higher than it is wide. But the width never varies appreciably where the machine is located central, sidewise, with the screen. There is, of course, a slight variation where two machines are used, since neither one can be central with the screen, but it is not enough to be considered. It is far better to give too much information than too little; don't forget that important fact when you are ordering lenses.

Galveston Operators Get a Raise.

The Galveston, Texas, union demanded $25.00 per week for chief operators, and $15.00 for assistants. Five of the theaters, the Crystal, Tabloid, Majestic, Leader, Star and Cozy, signed the agreement, and five managers declined, they being the Queen, Crystal, Beach Crystal, Dixie and the Princess. There was a strike on in these houses, but, as yet, we have not been informed as to the outcome. It seems as though the managers of the first-named five houses showed superior judgment. It also seems that fifteen dollars is not enough for the assistant, provided he is supposed to be an operator. We trust the boys have won out, and that all is again lovely in the city of the Great Sea Wall. Surely when the dissenting managers came to think the matter over they must have concluded it would not be wise to fight against so reasonable a demand.

Foolish Talk.

R. C. Byers, Erie, Pennsylvania, sends in a clipping from the "Cleveland Leader," September 8th, in which one Sam Bullock, after charging that the Cleveland Operators' Local had made a demand for $2.50 a week increase, and had sent out notification of same to Cleveland managers by a "bulldozing flying squadron" of operators, consumes considerable more language to no purpose, and then says:

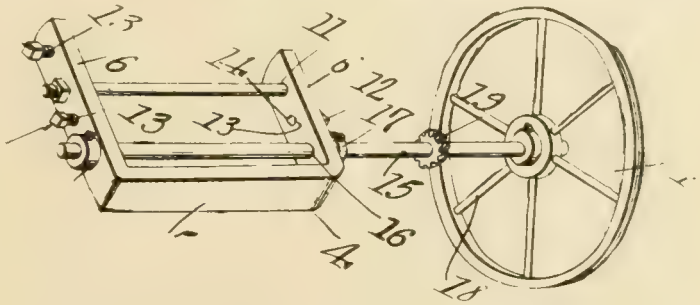
> It is a hold-up proposition in more ways than one. Every manager has pulled through the dullest summer ever known without laying them (the operators) off for a day. Their rate of pay is higher than any known line of work, and any bright boy of sixteen can become expert in a week; in fact, I can name a dozen of them off-hand who learned in half that time; if not, I will donate fifty dollars to their treasury. Their job is neither unhealthful or dangerous under present modern code regulations, and they have not the slightest excuse or warrant for the making of such an exorbitant demand.

Well, I think I will just call Brother Bullock's little bluff, and my call won't be any "bluff" either. I won't undertake to donate any fifties, but if you, Samuel Bullock, will show the "bright sixteen-year-old boy" in Cleveland, or elsewhere, who can "become an expert operator in a week, or half that time," I will pay you five hundred dollars in perfectly good, United States money, but—if you cannot do it, you pay me the five hundred, and this proposal, mind you, is no bluff either. The test of it shall be that this "expert sixteen-year-older" shall be selected by a committee, in Cleveland, composed of two union operators and two managers, plus your Humble Servant, who will come there for the purpose (after both you and I have each deposited the five hundred bucks in the bank), and after three and a half, or even seven days of instruction he is to go to Massachusetts to take the examination, his expenses to be paid by the loser, and if he passes he is then to be placed in sole charge of the operating room of the best theater in Cleveland with guards stationed so that no one but himself can go near the operating room, and if he remains there and projects the show in your highest class theater all by his lonesome for a period of one week, the matter will be completed, and the five hundred is yours. Now, Mr. Bullock, come across, or cease from wasting good printer's ink in making an empty noise. But, bear in mind, that the committee, plus the editor, will see to it that this sixteen-year-old B. M. Y. *does not know anything about projection when he starts in,* and is not an electrician, but just a "bright young man." So far as the "bull-dozing flying squadron" be concerned, I don't know anything about it, but on the face of it I do not believe it, and on top of that it does not seem to me that a two-fifty a week increase is anything to do very much fighting over. Would Bullock raise a strenuous protest on that much increase in the price of film service? The statement that the operators' salaries are higher than any other line of work is really too puerile to receive serious consideration. I wonder what Friend Bullock would say if he were managing a theater in San Francisco where the scale is from thirty to forty dollars a week, and managers pay the scale too; also they told me personally that it was better value than they received when operators were cheap.

A Motor Drive.

F. C. McClinton, Cedar Falls, Iowa, is the patentee of a motor drive for the Powers Six machine. He describes the device as follows:

> I claim this drive to be the most simple thing on the market. I have one in all the large theaters in Minneapolis, and quite a number scattered over the country. The boys all seem to be well pleased, and say it is not only the best they have ever used, but also very easy to install. Quite a few use this device and drive their machine with a fan motor. Have one on our machine here and a variable speed one-eighth h. p. motor supplies the power. The thing has the further recommendation of cheapness. The patent is for sale, as I have not sufficient time to spare to push the matter. I would like to hear from you with regard to it.



The drive, Brother McClinton, certainly is simple, and ought to be correspondingly cheap. However, aside from the possible difference in price, I really am unable to see where it has any particular advantage over the regular Powers Six drive, in effect it amounts to the same thing, except that you use a large drive pulley instead of gears for reducing. Now this might or might not be considered an advantage, according to individual ideas. I would rather pass that matter up to the department, let him look at it, and decide for themselves whether it is an improvement over the regular Powers drive. So far as the necessary power be concerned I do not see that there would be any practical difference, since, regardles of the form of speed reduction employed, there is a certain given amount of work to do, and it would take a certain amount of power to do it, though there is possibly a little extra loss in the gearing of the Powers drive, but certainly not enough to amount to anything. I cannot undertake to return drawings sent for publication, unless they are of considerable value. In this case it was necessary to cut the drawing up. You can get another from the patent office for 10 cents.

Joke Is on Smith.

T. H. Williams, Buxton, Iowa, comments on Brother Smith's answer to Question 41 as follows:

> Smith's answer to Question 41 reminds me of a little story which runs thusly: Two Englishmen were sailing up the Father of Waters in an old "side-wheeler," the same being propelled by a walking-beam engine. First Englishman after giving the engine the once over: "Bally complicated contraption, that, old chap." Second Englishman: Not when you understand it, old top. You see it's this way: One thing goes up and another comes down, then they turn on the blasted smoke and that makes the wheels go round." First Englishman: "Bah Jove! That's bloomin' simple, don't you know."

I think the joke is on Brother Smith. In my comment on his answer I said that some of the dope set forth was too much for the editor. However, probably if I had a perfectly simple explanation like the Englishman's it would have been all right, but, nevertheless, as I before stated, Smith's answer contained, I think, data having real merit for those who can understand it.

A Warning: Carbon Economizer Patent.

W. C. Cox, New Orleans, Louisiana, writes the department as follows:

> On page 1773, September 19th issue, I notice a comment on a note of inquiry received by you from Willard Fait Jr., of the Dixie theater, Baltimore, Md., relative to a carbon economizer on exhibition at the convention at Dayton, Ohio. I believe myself to be the original inventor of this device, and that some person has imitated my invention and placed same on exhibition at Dayton. My application for patent now pending was made November 23rd, 1913, the patent number being 818171, dated February 11th, 1914. I believe all other persons offering a similar device for sale to be infringers, and they should be warned to withdraw the device they are offering for sale, since they are infringing on my rights. I trust you will take note of this and make such comment as you think right.

Well, Brother Cox, I don't know just what to say, because I do not know the status of your patent. It is quite possible that these other gentlemen made application before you did. Now suppose I took sides with you and this fact developed later. Don't you see I would be making a monkey of myself. It would not be right for me to mix in this matter at this time, nor do I think it would be right for me to say much at any time, it being purely, wholly and entirely a matter for the courts. However, Friend Cox, after your patent is allowed I shall be glad to give your economizer an illustrated description in the department, together with the statement that it is protected with a patent.

New York Operators' Ball.

On Saturday evening, November 7th, Moving Picture Machine Operators' Protective Union, Local 306, I. A. T. S. E., will give their annual ball at Palm Garden, 58th street, New York City, and to this affair, which will be one of the first and finest of the season, Local Union 306 invites not only its friends and acquaintances but its enemies, if any it has, as well.

The operators' ball of last year was a most thoroughly enjoyable affair. The coming affair, however, is expected to eclipse the last effort in every way. Palm Garden accommodates a huge crowd, but it is believed that, large as it is, its capacity will be taxed to the limit. The local itself has almost six hundred members, while its friends would probably number six hundred thousand, therefore it is a case of come early and avoid the rush.

Already a number of film celebrities have announced their intention of gracing the occasion by their presence. The various machine manufacturers and film producers have had boxes reserved, and the indication is that those boxes will be filled to overflowing.

As time passes the importance of the work of the operator receives constantly increasing recognition, and also, as time passes the men themselves acquire an increased respect for their calling. All this operates to place the operator upon a higher plane, and secure for him an increasing friendship among men of affairs. It therefore follows that affairs pulled off by the operators receive recognition not accorded them a few years ago.

Local 306 cordially invites the members of surrounding locals to attend its ball, and the editor would suggest that it would not be at all a bad scheme if, in addition to the surrounding small town locals, Boston, Springfield, New Haven, Philadelphia and Baltimore, arrange to have representatives present. I am sure the exchange of courtesies of this kind would create a feeling of friendliness which would be well worth its cost, and I am also sure that Local 306 would feel not only honored, but proud to entertain representatives from other locals upon this occasion.

Joliet, Illinois, Operators.

William Reeder, of Local 545, Joliet, Ill., forwards the accompanying photograph which was taken Labor Day, September 7th.

Top row from left to right: T. Ryan, William Reeder, O. Gardner, C. Schroderbeck, H. Reeves, H. Green. Front row: G. Green, A. Keller, J. Kraft, F. Wimmert, H. Brown. Bottom: A. Brewer, H. Webster.

Quite a classy-looking bunch all right, all right. Quite a classy-looking bunch.

Some Clever Work.

David C. Adams, a member of the M. P. M. U. local in Peoria, Illinois, forwards some very clever drawings, not suitable, however, for publication in this department, and the following verses which, I think, proves Friend Adams to be possessed of talent. Of course, I suppose when the Nicholas Power Company sees this in print they will get real angry—not.

THE POWER BEHIND THE THROW.

The olden days of mystery when movies were unknown,
Produced the kings in history whose law was all their own;
They get the blame or glory for Dame Fortune's smile or frown—
Just like a fairy story for the guy who wore the crown;
But there ever was a factor to direct the hand, that's shown,
And the king was but an actor for the *power* behind the throne.

In the zenith of attainment is the motion picture show,
It's an ideal entertainment; highest art at prices low.
Some praise men who get together reels of princely pantomime,
Some praise managers—they'd rather have your nickel or your dime.
Few find praise for operators, but they care not if you'd know
Praise is due to the creators of the *Power* behind the throw.

If the picture's clear and steady, and it's not too fast or slow—
Get some praise, just have it ready—we all need some here below.
When you pass the ticket-taker, speak your praise, then tell the youth
That you'd have him name the maker of the outfit in the booth;
And he'll not say, "Ask his nibs," or put you off with "I don't know" -
Why such diplomatic fibs when there's a *Power* behind the throw?

The future day of photoplay from seeds of praise now sown
Will yield machines for film display in *universal* tone.
One word of praise will do more good than words of fault galore;
Then soon the *general* average would produce a perfect score.
For *mutual* welfare all should know this phrase from zone to zone:
"N. Power's the *power* behind the throw and king upon the throne."

St. Paul Examinations.

A St. Paul, Minnesota, operator has written, saying that city is figuring on having an examination for operators in the near future, and that the officials have written to Chicago and other cities to find out what constitutes a fair examination, but did not get the information desired, and they are therefore still at sea. St. Paul then continues:

> I told them that the editor of the projection department of the Moving Picture World, New York City, was the man who could tell them what constitutes a fair examination, and after I showed them the new Handbook they concluded I was correct and asked me to write you requesting you to communicate with them. For myself I hope you will, for I would like to see them put on either a fair examination, or none at all.

In response to this I have written the St. Paul officials and have suggested certain questions, and pointed out the fact that the thing, and the *only thing* for the examiner to do is to *use common sense*, and *ask questions tending to determine the actual knowledge of the applicant.* I have suggested certain questions, not with intention that these particular ones be used, but merely pointing out the line along which an examination should be conducted. I trust St. Paul operators will be not found wanting, but I would suggest that they buckle down, and do a little, good, hard studying, particularly on the electrical action of the three-wire system, of transformers, of grounds, etc., etc. It won't do any good to "cram" a lot of stuff. You must *study and learn.* If you simply cram a lot of stuff so you can repeat it by heart the examiner can detect that proposition in two minutes. For instance: If I asked you to explain to me the electrical action of a transformer, or economizer, I would undertake the contract of telling, before you had said twenty-five words whether you understood the subject or not. It is as much the way an applicant goes about it, as what he actually says, when answering questions, that indicates the amount of knowledge possessed. To the operator, I would say: When you are being examined *don't get excited,* but just *keep cool and use your brains.* The The applicant who has real knowledge has nothing to fear, but the applicant who has not real knowledge—well he's the one who ought to get excited, and probably will.

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Comments on the Films

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GREATER LOVE HATH NO MAN (Edison), October 6.—A story of the far East, by Mary Imlay Taylor, featuring Mabel Trunnelle, as Foomi San, a Japanese maiden, and she makes a great success of the part. It contains a strong love theme and there are many tragic moments, which holds the spectators closely. The English element is made up of army officers. The acting on the part of the members of the cast deserves the highest mention, and the photography is exceptional. This is a release worth seeing.

THE VERDICT (Essanay), October 6.—Adapted from a Munsey Magazine story by Edward T. Lowe, Jr., and produced by Hal Davis. In this picture there is displayed remarkable modern photography and the settings tend to make it a most extraordinary production, it might be termed a picture of flowers. The love story involves two girls, close friends, both of whom are innocent and trusting, and a man whose duplicity is despicable. Beverly Bayne, Gerda Holmes and Bryant Washburn do some excellent work. This is a pleasing number.

WHAT WOULD YOU DO? (Columbus), October 6.—This is a baby story, which starts off with one baby and ends up with baskets full of babies of all shades and sizes. A mother is driven almost insane by two practical jokers, in whose care she has left her baby while she attends a mother's meeting. There are all sorts of amusing complications occur and the father comes in for his share of suspense. It is an interesting and amusing comedy.

THE WAY OF THE REDMAN (Selig), October 6.—This story is well named, and though a civilized Indian, he demonstrates in the final gruesome scene that the primitiveness of his forefathers dominates his nature. Through the treachery of the white man he has befriended he seems justified in his vengeance. This is not a very pleasant picture to view, however it has been well done and contains many beautiful scenes.

FOR THE LOVE OF MIKE (Kalem), October 6.—This is the first of the new Tuesday comedies inaugurated by the Kalem company. It is quite funny along boisterous lines and introduces a police force. The development at the finish is the most laughable part of it. On the same reel with "Hesanut Hunts Wild Game."

HESANUT HUNTS WILD GAME (Kalem), October 6.—On the same reel with "For the Love of Mike." This is an animated comedy cartoon which has been only fairly photographed, otherwise it is passable.

WIFIE'S ATHLETIC MAMMA (Lubin), October 6.—A mother-in-law story with quite a punch (the mother-in-law, not the story). She opens a physical culture school. This is a sort of give-and-take farce, very strenuous, and funny only in spots. The son-in-law ends his career on a stretcher. On the same reel with "A Hunting Absurdity." It earns laughs.

A HUNTING ABSURDITY (Lubin), October 6.—On the same reel with "Wifie's Athletic Mamma." A cartoon picture by Vincent Whitman, rather comical and mystifying, but the photography is not adequate in places.

SETH'S SWEETHEART (Edison), October 7.—A comedy picture play in which Viola Dana and William Wadsworth have the leading parts. Two city chaps interfere with Seth's love affair with Sally and he becomes desperate. He decides to commit suicide to relieve his lacerated feelings, but has an awful time determining on the method he will adopt. The comedy situations are very well worked out and the acting is adequate. An average comedy release.

THE FABLE OF THE FAMILY THAT DID TOO MUCH FOR NELLIE (Essanay), October 7.—George Ade demonstrates in this offering that it does not pay to make too much over a servant, especially the cook, but then they had had thirteen different ones in thirty days. She happens to be a good one and they doll her up and kid her along until she imagines she is the whole thing; she repays them by marrying the butcher. Moral: Give Them Books to Read. Gerda Holmes, Thos. Commerford and Adele McLellan are the able principals. Good for laughs anywhere.

REPARATION (Selig), October 7.—While this is not a very pleasant picture to view, there is much in the development of the plot that holds the interest of the spectator. The scenes are laid in the South during the Civil war and concerns two sisters, surviving members of an old Southern family. The younger falls into the hands of a weak and unreliable man, who after their marriages abuses her. Later he receives his just deserts in the final strong closing scene. It is well produced and acted and will please the average spectator.

KILL OR CURE (Vitagraph), October 7.—This comedy picture play is considerably more of a boisterous order than the usual Vitagraph comedy and the departure is not a happy one. It is made up of the escapades of a mischievous kid, which are more absurd than amusing; the laughs in it are not over-abundant. The cast is made up of some of their best stock people, who work hard to make it go. Children will be pleased no doubt.

HEARST-SELIG NEWS PICTORIAL, NO. 64 (Selig), October 8.—Principal among the many typical views shown are the fans watching the last games of the two leadinp baseball clubs, in anticipation of viewing the champion series; students from English schools and colleges enlisting in the army; stragglers cut off by foes join Belgian army; Hwang Hsing, Chinese General, visits United States, and many other late happenings are embraced, which makes it pleasing.

WHEN SLIPPERY SLIM MET THE CHAMPION (Essanay), October 8.—This is one of the best comedies of the Slippery Slim series so far, in which Victor Potel is featured; it gains continuous laughter from the start to finish, and Slim certainly is finished in the end. One of the funniest comedy ring scenes imaginable is contained in this picture, and if exhibitors wish to give their audiences good hearty laughs they will find this offering will qualify in this respect.

THEIR LITTLE DRUDGE (Biograph), October 8.—A domestic picture play that qualifies in a pleasing manner, and it is well acted and produced. Much that is of heart interest is embraced in a plain story of every day life. The ending scenes are somewhat mild, but nevertheless charmingly convincing in the tag. Can recommend this release as a good one in all respects.

THE LOAN SHARK KING (Vitagraph), October 8.—The author of this picture play, Laura Colfax has written a very convincing story, the scenes of which call heavily upon the sympathy of the audience. A father through his avarice brings suffering and death to his own child. There is a fine illustration of a young husband being forced to obtain a loan from the "loan shark" to provide necessities for his sick wife for the payments of which he is hounded to desperation. Van Dyke Brooke, Norma Talmadge and Antonio Moreno most ably portray the leading characters. There is a surprising denouement which makes of this a most pleasing offering.

THEY WERE COLLEGE BOYS (Biograph), October 9.—A comedy picture that contains considerable merit through its complications. A father offers his son a sum of money to get married and settle down. The son and his college chum perceive a plan to "get the money." The scheme involves the whole family in funny situations. The father to save himself from a compromising situation is forced to "fork over." A laughing release.

THE MAN HUNTERS (Biograph), October 9.—On the same reel with "They Were College Boys." A comedy picture concerning an escaped convict, for whom a reward is offered. A spinster captures the culprit after the entire police force has failed. She also captures the chief of police for a husband. A boisterous comedy.

THE TATTERED DUKE (Kalem), October 9.—A Ruth Roland-Marshal Neilan comedy in which the two play the leading parts. The scenes of the play are located in the west. The plot develops that Greasy Bill, waiter at the Golden Gulch hash emporium, finds the wallet of the Duke of Tattenham Corners and proceeds to impersonate him at a summer resort. All goes well until the real duke turns up, but incog. He allows Bill to "splurge a few," then discloses his identity, to Bill's chagrin; then back to the hash-house for Bill. A more than average comedy.

THE GREEN-EYED MONSTER (Lubin), October 9.—A picture play which contains a good temperance lesson, written by Wilbert Melville and directed by Paul Powell. There are many fetching water scenes, alone the coast and about the lighthouse, kept by the father of Velma, who is the sweetheart of a boatman who is addicted to drink. Jealousy is the main theme of the plot and almost causes a murder, the realization of which attempted crime brings redemption to the man who attempted it. Velma Whitman is convincing as the lighthouse keeper's daughter. An average release.

JIMMIE THE PORTER (Selig), October 9.—This is a comedy that is greeted with much appreciation and hilarity, which it deserves. To be with his sweetheart, fearing a rival, Jimmie bribes the colored porter of a private car to allow him to take his place on a trip west. The girl's father has his rival as a guest and the trouble that Jimmie gets into, being subjected to all sorts of humiliation by his rival, is productive of much amusement. Finally he is exposed by being discovered kissing the daughter, on whose chin is deposited a quantity of cork from his blackened face. Jimmie wins out. A clever release.

DOC YAK'S BOTTLE (Selig), October 9.—On the same reel with "Jimmie the Porter." This comic comes very near being the best of this series of animated cartoons, and is greeted with great appreciation.

JOSIE'S LEGACY (Vitagraph), October 9.—This comedy features Josie Sadler, maid of all work at the Pleasant Valley Hotel. Everybody has a beau but Josie. She has Hank, the grocer's boy (Billy Quirk), but he is too busy to do much courting. Josie is not very popular at the hotel until she falls heir to a legacy left her by an aunt in Germany; then she has suitors galore, but Hank is the favored one. He is sorry when he discovers of what the legacy consists. One of the best comedies the Vitagraph has released recently.

HIS MOTHER'S HOME (Biograph), October 10.—A picture play that contains a great deal of anguish and it has evidently been written for the purpose of conveying a lesson. It contains elements, which while they are occurring every minute throughout the universe, it would be better to leave such off the screen. The picture has been well produced photographically and is ably and artistically acted. The theme is the only fault to be found with it.

A FRAGMENT OF ASH (Edison), October 1[illegible] A very entertaining story, written by R. M. Freeman, is developed in this picture regarding the loss of a valuable necklace, which is recovered by a young barrister who plays amateur detective. The point of interest which he evinces in the affair is to make good with Lady Cranforth, as he is in love with her daughter. A fragment of ash from a private brand cigarette gives him a clue to the perpetrator. There is considerable suspense during his deductions, but with the skill of a professional he recovers the necklace, and gains the consent of her ladyship to the hand of her daughter. This picture contains merit.

BRONCHO BILLY AND THE GREASER (Essanay), October 10.—Another western drama in which Mr. Anderson features himself; he has also written and directed the picture and is supported by Lee Willard, Marguerite Clayton and others. In this offering Broncho Billy is a postmaster and loses a mail sack. However, the loss and the fact that it is about to be restored by a girl whom he has befriended is instrumental in saving his life from a Greaser with whom he has had trouble. This release is on a par with the others of this series.

WHEN THE HAM TURNED (Lubin), October 10.—Any one that is fond of seeing boisterous, rough-and-tumble comedies can certainly have their appetites satiated, as this is one of the old fashioned acrobatic pictures. There are some of the ridiculous scenes that gain laughter. The caricature make-ups and the repetition of scenes disgust rather than amuse. A. D. Hotling as the author and Frank C. Griffin, director, are responsible for this production.

HER VICTORY ETERNAL (Selig), October 10.—There is used in this picture story a theme which, if ever, has been seldom used. It hinges on the intense love of a wife and mother for her husband and only son. These two vie with each other to please her and the family's happiness is complete, until the husband is killed by accident and the love for the son saves the mother from insanity. Later the mother is frantically jealous of her son's fiancee. She attempts to dissemble for their sake; however, the son is drowned before the wedding and the mother is almost happy in "her victory eternal." It will please the sentimental.

FATE'S MIDNIGHT HOUR (Kalem), October 10.—A tragic picture play written by Frederick E. Lindsey, and directed by Kenean Buel, featuring Alice Joyce, supported by what is claimed to be an all-star cast. The picture is rather an extraordinary one, with an original plot, containing some very thrilling and intense moments. A girl is saved from committing murder, just at the critical second, by nature's weapon —lightning. Some exceptional scenes are beautifully photographed. Miss Joyce does some intense and excellent acting. Worthy of viewing.

THE GUIDING FATE (Biograph), Oct. 12.—There is impressive action in this picture play and scenes that are appealing to the spectator. Jealousy on the part of a husband, who misunderstands the sympathy shown by a neighbor for his young wife, causes all the trouble. Claire McDowell, H. A. Barrows and Charles H. West play the principal parts artistically. Several scenes occur which are filled with moments of suspense, and while free of melodramatic action, there are thrilling moments. An offering of interest.

BUSTER BROWN'S EDUCATION (Edison), Oct. 12.—In this release the usual characters appear, Buster, Mary Jane, Tige and the goat. To keep Buster out of mischief his mother advertises for a tutor in a newspaper. Buster installs a sign in front of the lawn on which he inscribes, "Wanted, a Tutor to Tute Two Tots, etc.," and then they await the result. The first applicant "receives his" in large doses; the second, a little German professor, reverses things and Buster, Mary Jane, Tige and the goat "get theirs." This is very laughable.

GEORGE WASHINGTON JONES (Edison), Oct. 12.—On the same reel with "Buster Brown's Education." This picture was written and directed by Charles H. France and is a burlesque on spiritualism. It is full of rapid action, but contains little that is deserving of comment. Hodgepodge is the predominating feature.

SWEEDIE LEARNS TO SWIM (Essanay), Oct. 12.—Written for laughing purposes, its scenes are filled with impossibilties; nevertheless, it is greeted with uproarious laughter. Sweedie is determined to learn to swim and makes her first attempt in the bath tub, which is not much of a success. Then she fills the bathroom half full of water and practices fancy diving. The people of the flat below object to shower baths and Sweedie gets into all sorts of trouble. It is full of laughs.

HEARST-SELIG NEWS PICTORIAL, NO. 63 (Selig), Oct. 12.—Many interesting and topical happenings are visualized, principal among which are: Selection of horses for the New York Mounted Police; scenes during the Newark, N. J., Police Carnival; $50,000,000 being hauled through the streets of New York under police protection and private guards; Canadian volunteers receiving instruction in camp in marksmanship, in trenches, etc.; Royal Canadian Dragoons in manoeuvres; indoor yachtsmen at San Francisco, entertain and feast a horde of poor children. It is all very pleasing.

'MIDST WOODLAND SHADOWS (Vitagraph), Oct. 12.—A summer idyl written and produced by Ralph Ince. This is an exceptional story, and the well-selected forest scenes are beautifully photographed. There are some little inconsistencies exist, perhaps, in the mind of the reviewer in the first scenes, that are happily clarified later, and a charming wedding ceremony is performed by a lovable old minister, under the forest trees. Anita Stewart, Earle Williams, Herbert Frank and Frank Currier are excellent in their various characters. This is a most pleasing production.

Licensed Specials

GWENDOLIN (Biograph), October 6.—This two-part drama was suggested by George Eliot's powerful novel of social alliances, "Daniel Deronda." The plot of the story has been closely adhered to. There has been great care shown in the selection of the backgrounds and exceptional photography pertains. Those that are familiar with the story, and it has been universally read, will enjoy it. Every detail has been carefully taken care of. The acting of all in the cast is commendable.

HIS UNKNOWN GIRL (Vitagraph), October 6.—A special feature in two parts, written and produced by Captain Harry Lambart. This is a military play and is produced by a strong cast. Two comrades are in love with the same girl, but unknown to each other. One is killed in battle and before his death he gives his friend a photograph, which reveals to him the peculiar circumstances, and later the survivor marries the girl. There are very interesting complications in the plot. The picture is full of thrilling scenes.

THE LOST MAIL SACK (Kalem), October 7.—A two-act railroad drama featuring Helen Holmes. A novel expedient is used in this picture play by which two hoboes accidentally secure a mail sack and rifle it of its contents. An innocent person receives the blame for the loss of the sack. There is much intensity in the scenes, especially where Mary (Miss Holmes), by clever work straightens out the complicated affair and saves her sweetheart. The acting is excellent. An interesting picture.

THE GIRL AT THE LOCK (Lubin), October 7.—A two-part picture play written by Clay M. Greene and produced by Edgar Jones in a most creditable manner. While this picture is of melodramatic flavor it holds close attention and interest throughout its many scenes. Louise Huff, as the daughter of a deaf and dumb lock keeper does excellent work. There are many beautiful scenes along a canal and about the locks. There is quite an element of heart interest and some strong acting in the ending. The supporting cast is made up of able artists and the picture will please any audience.

IN OLD VIRGINIA (Lubin), October 8.—The plot of this two-part picture drama is located in the South during the war of "sixty-one," and the principal characters are made up of members of aristocratic families. There are many strong emotional scenes occuring through the two reels, but the whole picture is marred with several weak and unconvincing battle scenes. Lawrence McCloskey is the author and John E. Ince directs and plays the leading character, and does it well. The acting of the others in the cast deserve mention. The photography is up to the mark. It seems to please.

THE REAL AGATHA (Essanay), October 9.—This two-part picture play has been reviewed at length by James McQuade in the Moving Picture World and can be found on page 1625, issue of September 19, 1914. A finely acted, refined comedy-drama.

THE LONG WAY (Edison), October 9.—This three-part picture play has been reviewed at length by Louis Reeves Harrison in the Moving Picture World and can be found on page 1625, issue of September 19, 1914.

THE ROSE AND THE THORN (Vitagraph), October 10.—A special feature in two parts, of an allegorical nature, with a double exposure in the film showing "Folly," demonstrating that a flirt is a rose, from which every one takes a petal, the thorns remaining for her future husband; at least this is the title at the beginning of the picture. At the ending the exception proves the rule, but at a terrible cost and dangerously close figuring. Naomi Childers is the flirt, and one almost wishes that the story might have had a different ending. The finale of this picture is disappointing, nevertheless it is interesting in its development throughout, and is a beautiful production scenically and finely acted.

THE GIRL AND THE STOWAWAY (Kalem), Oct. 12.—A two-part romantic comedy, written by C. Doty Hobart and produced by Kenean Buel. The plot is not new or original, but it is handled in a clever manner. The majority of the scenes are located on board a liner, and concerns a stowaway who is of noble birth. There is a thrilling rescue scene, which results in the exposure of the stowaway's identity. Alice Joyce and William Bestman have the principal roles. This is an excellent release.

THE DREAM GIRL (Selig), Oct. 12.—A two-part picture drama. The opening scenes are rather more sentimental than convincing, but it develops rapidly, especially in the second reel, into intense melodrama, in which love and adventure intermingle. Tom Santschi and Bessie Eyton, supported by other Selig players, portray their various characters adequately. While in some scenes the action is almost absurd, others have a redeeming balancing quality that pleases the audiences.

Independent

THE UNPAINTED PORTRAIT (Majestic), Oct. 6.—Good photography and construction, but unpleasant theme. A man deserts his wife because the coming child is "too great an added burden." The wife dies, the father falls in love with his own daughter later, and on finding out who she is commits suicide.

THE BENEVOLENCE OF CONDUCTOR 786 (Thanhouser), Oct. 9.—On the same reel with "Lizards of the Desert." Simple and charming and full of real heart interest also a decided thrill when the conductor saves the child from being run over by the trolley. This last incident has been worked up in a very novel and pleasing way.

LIZARDS OF THE DESERT (Thanhouser), Oct. 9.—On the same reel as "The Benevolence of Conductor 786." Excellent views of the collared lizard, the horned toad, which is really a lizard also, and the gila monster, the only poisonous lizard known.

THE ONE WHO CARED (Princess), Oct. 9.—The old story of the test. Two men in love with the doctor's daughter and he tests their courage by offering them pills, one of which is supposed to be poison. Nothing new, but prettily done.

THE TARDY CANNONBALL (Reliance), Oct. 10.—An excellent two-reel story that keeps you in suspense from start to finish and winds up in an entirely novel and pleasing way. The "cannon ball" is an express train that is late and so gives the station agent the opportunity to play seven up with a waiting passenger who turns out to be not only his old pal but his enemy also. The surprise at the end is quite equal to an O. Henry story.

BILL SPOILS A VACATION (Komic), Oct. 11.—Bill Series No. 8. Good, clean comedy very well done.

THE NEGLECTED WIFE (Universal Ike), October 6.—A story of a neglected young wife who puts a detective on her husband's trail. Her father does likewise and both detectives disguise themselves like the husband. This leads to some amusing complications. Louis Glaum and Ray Gallagher are the married couple, who find happiness after much trouble.

ANIMATED WEEKLY, NO. 135, October 7.—Views of the peace demonstration at Grant's Tomb, New York; pictures of American League champions and European war scenes are shown in this number.

THE LITTLE BLONDE LADY (Rex), October 11.—A clever comedy number in which Ella Hall plays younger sister. Robert Leonard is the young broker who is temporarily ruined. In this time the older sister gives him up and he learns to love the younger. This is well photographed, nicely acted and has an effective little comedy plot.

OUR MUTUAL GIRL, NO. 39 (Reliance), October 12. This portion of Margaret's adventures is written by Arthur James. It continues the girl's experiences with Miss Hamilton's brother, who holds her up with a shot gun, thinking she is a lady burglar. The treatment of these situations is light but quite pleasing.

WINSOME WINNIE (Beauty), October 13.—This boarding house comedy number is nicely photographed but the story is not strong. The young man plans numerous ways to win the girl against her father's wishes. He finally gets a friend to plant some counterfeit money with the old man and then comes to the rescue. A story of average merit.

DOWN BY THE SEA (American), October 14.—A story of the seacoast with Ed Coxen, George Field and Winifred Greenwood in the cast. The girl and fisher lad are in love until the city man appears. The girl's heart turns to the latter and the fisher lad manfully leaves when he learns the status of affairs. There is not very much feeling in some of the scenes. The photography is attractive.

ZIPP, THE DODGER (Keystone), October 17.—The Fat Boy appears in this as the young man who dodges baseballs at a resort concession. A colored boy is substituted while he pretends to be a young man of leisure, but the girl happens along later and discovers what Fatty's job really is. This is quite pleasing.

CARMEN'S WASHDAY (Sterling), October 19.—This starts out with a number of children, but later older people appear in the cast. The bad boy, who put dirt on Carmen's clean clothes, succeeds in starting a neighborhood rumpus. There are amusing moments in this, but the plot itself is very slight.

DASH, LOVE AND SPLASH (Keystone), October 19.—A half-reel eccentric comedy in which the rivals fight over a girl. The plot is choppy and only fairly amusing.

SANTA CATALINA (Keystone), October 19.—This, on same reel with above, gives some attractive views of the celebrated marine gardens on Catalina island and also numerous pictures of the beautiful surroundings.

THE RICE INDUSTRY (Victor), October 19.—A good educational subject, demonstrating how rice is grown in Georgia. Plowing, harrowing, planting, flooding, cutting and threshing are all shown. The photographs are a shade dark in places, but the reel is entertaining and instructive.

VIVIAN'S TRANSPORTATION (Crystal), October 20.—A low comedy number of about average appeal. The girl and her father go to the beach for an outing. A female detective and an ignited bomb keep the rather slight plot boiling. The splendid photography does much to retain the interest in this.

THE GATES OF LIBERTY (Imp), October 22.—A "Universal Boy" number. Young Matty visits Ellis Island and assists an immigrant and his wife to get into this country. The views at Ellis Island are interesting and the plot is quite entertaining.

CUPID PULLS A TOOTH (Nestor), October 23.—A comedy number featuring Eddie Lyons and Victoria Forde. Eddie plays the young dentist and wreaks a promise that he may marry the girl from the reluctant father in his dental chair. The idea in this is lightly amusing and handled in a way that makes the film a pleasing one.

HAROLD'S TOUPEE (Royal), October 24.—Louis Simon has the lead in this comedy, the point of which is that a bald-headed man may win a wife. The story should be satisfying to these similarly handicapped; others may not find it particularly interesting.

WHEN THEIR WIVES JOINED THE REGIMENT (Joker), October 24.—A mixture of farce and burlesque in which the two wives decide to join the military company. They do so, but it is discovered they are women and they are glad to get back to wifely duties at home. This has amusing moments, but is not highly successful.

SMALLPOX ON THE CIRCLE U (Eclair), October 25.—This comedy offering dresses up a familiar idea in a new way. The ranch foreman uses red ink on the Chinaman so the other boys will be quarantined while he makes love to the girl. But the young doctor spoils his scheme. The photographs are very good and the cast a pleasing one.

CINDER ELFRED (Hepworth).—The action in this comedy is based on what happens to a young man in a dream, although we are unaware that it is not the real thing. Tom Powers is the player who, while chatting with a young woman, is deprived of his outer clothing and finds himself surrounded only by a small amount of underwear and a large number of people. When he makes his escape with a portiere about him he collides with a policman. As he falls he wakes up. Later when he goes to the sure-enough party he finds himself sitting with the same young woman. His hilarity as he thinks of the dream causes the young woman to be a bit peevish. There are some laughs in this single reel.

THE RESCUE (Thanhouser), Oct. 11.—A very pretty, well-constructed comedy-drama, that is sure to please. A woman, jealous of the perfectly innocent friendship between her husband and her sister, is rescued by that sister from a burning boat and all ends happily. Some of the swimming, diving and boating scenes are very beautiful.

THE WARNING (Majestic), Oct. 13. The story of a wilful girl who dreams she takes her own way, gets betrayed and tries twice to commit suicide and wakes to find she has nearly broken her head in tumbling out of the hammock. A good, clean story with a moral and an element of farce in it.

Independent Specials

THE RUNAWAY FREIGHT (Reliance), September 26.—An unusually live railroad story in two reels. Eugene Paulette and Francelia Billington play the leads and there is a clever little girl in the story, which is well photographed throughout. Paulette plays the part of a reformed hobo. Two of his old pals stir up a number of exciting conflicts in which the hero protects the girl and the station from harm. The wreck of the two freight cars in the last reel is more realistic. The story is well constructed and has plenty of action. A good offering of its type.

LOVE AND BASEBALL (101 Bison), October 3.—This is the first of a series of two-reel pictures featuring the famous pitcher, Christy Matthewson. The numbers will each be complete and issued once a month for a year. This introduces Christy in a lot of intimate views, showing how he neglects business to play ball on a corner lot. Later he is seen getting his first try-out on the Polo grounds, New York. There is of course a love story thrown in. This series starts out appealingly and fans all over the country will greet Christy in the pictures with pleasure. This first number is a pleasing one.

SANDS OF FATE (Majestic), October 11.—A two-reel romance of the desert country, except for a few of the opening scenes which occur in the East. The hero sees Helen kiss Holden, his rival, in a darkened conservatory. He does not know she mistook Holden for himself and his rival allows the error to stand. Later in the West comes a readjustment of their lives, Holden sacrificing himself for their happiness. The desert scenes are beautifully pictured, but the characters gave no great illustration of the suffering they were supposed to undergo. More feeling in some of the scenes would have helped greatly. It is, however, a very attractive production as it stands.

MIRAGE (Gold Seal), October 20.—In this 12th episode of "The Trey O'Hearts" Judith is discovered riding across the desert tied lengthwise on Hopi's horse. Alan pursues her and Rose and Barcus later arrive on the scene. The desert views are picturesque and the trick horse does some interesting work. The motives animating the various characters have become a trifle vague and this is particularly noticeable in this instalment, though the interest is still maintained.

THE VIOLINIST (Eclair), October 21.—A two-reel drama based on a familiar theme, nicely pictured and well acted throughout. Carol Halloway doubles in the part of mother and daughter. First as a young girl she marries Enrico, the violinist, against her father's wishes. F. Sumner handles the leading role very creditably. He goes back to Italy and becomes famous, but years of separation ensue. He returns to America later as a street musician. His meeting with his daughter and subsequent regeneration is prettily developed. A sincerely presented and appealing story.

SHORTY AND SHERLOCK HOLMES (Broncho), October 21.—Imitations of Sherlock Holmes are becoming very numerous, but Shorty Hamilton manages to get some fun out of it in this two-reel number. The cowboys fake a robbery and in trying to trace this down Shorty discovers some real bandits and gets their loot, thus becoming the town hero. The photography is good and the story runs along in an entertaining manner. It makes altogether a better ranch comedy than the average.

THE POWER OF THE ANGELUS (Domino), October 22.—A two-reel number by Ince and Clifford, full of the sunshine of California in the early mission days. The Don's daughter falls in love with an adventurer from Spain and deserts her lover to wed him. The lover is greatly downcast and joins the monks. Later he saves the sacred chalice from the hands of the adventurer and his gang of bandits. The girl in the meantime rings the angelus bells. An attractive production, somewhat resembling former offerings by this company. The close has a pathetic touch, as the original lovers cannot be reunited.

OLAF ERICKSON, BOSS (Rex), October 22.—Another two-reel number featuring Robert Leonard as the Big Swede in a lumber camp. He first appears as a bully the terror of the camp. Later the girl, played by Ella Hall, appears. She slaps Olaf's face a few times, winning his love and respect at one and the same time. The girl's father turns out to be a criminal and is shot later in the picture. The camp setting is pleasing and this makes an entertaining out-of-door number.

THE SPARK ETERNAL (Kaybee), October 23.—A two-reel story beginning in the slum districts. Dan is a member of the Gopher gang and his sweetheart, Lola, is also of this social strata. She is injured in a police raid on a dance hall and taken to a hospital. The doctor and his wife become interested in her and take her to their home. From this point she and Dan take leave of the old life and the girl saves the home from being robbed by the gang. This makes an entertaining story and leaves a good impression with the observer. It is well constructed and appealing.

LIGHTS AND SHADOWS (Powers), October 24.—A two-reel story featuring Pauline Bush, William Dowlin and others. The girl's grandmother tells her the story of her mother's unfortunate marriage, how the father had deserted her and left her to die. Later the grandmother dies and the girl goes to seek her father. Before finding him she falls in love with the manager of a theatrical company, to whom she returns later. This offering is peculiar in construction, and while not uninteresting contains much of a semi-morbid character. It lacks bright, attractive scenes and is brought to a very abrupt close. The acting and photography are good.

LOVE AND SURGERY (L. K. O.), October 25.—A two-reel number introducing a new company for the first time in slapstick humor of an uproarious sort. Billy Ritchie and Henry Lehrmann make an immediate hit as a pair of flirtatious "ginks." The first scenes are taken in a park and the latter ones in a hospital. There are some screamingly funny things in this, but the fun is of the roughest sort such as squirting water from the mouth, kicking a woman in the stomach, tearing off a woman's dress and the like. There is no connected plot, but merely a series of rough-house scenes from start to finish. None of the scenes are impossible and this will no doubt prove successful before audiences that are not overly particular.

HIS HEART, HIS HAND AND HIS SWORD (Victor), October 26.—This is the first of a series of adventure stories featuring J. Warren Kerrigan as Terence O'Rourke, a soldier of fortune. These are adapted from stories by Louis Joseph Vance, by Jacques Jaccard, and each adventure is to be complete in itself, with a certain continuity of interest. Some of the photography in the first reel is not up to standard, but is very good in the second. This part fits Kerrigan admirably and promises to be a successful offering judging by the first number. Vera Sisson plays the princess, who calls on Terence for aid on behalf of her brother, against whom she thinks there is a conspiracy. Future instalments should prove interesting.

THE BORROWED HYDROPLANE (Thanhouser), Oct —.—This is the fifteenth episode of "The Million Dollar Mystery." It continues the general interest of the series, the chief feature being Jim's dash in a hydroplane to rescue the girl from a fleeing motor boat. This makes an interesting exhibition of the manner in which this invention works and James Cruze and Florence La Badie seem very much at home in this type of machine. One of the gang of conspirators is captured while trying to get hold of the box containing the million

DRAWN INTO THE QUICKSAND (Thanhouser), October —.The sixteenth episode of "The Million Dollar Mystery." Braine and his gang get hold of the heroine in a hotel. Braine impersonates a doctor and says she has smallpox. They are about to take her to the pest house when Norton substitutes another girl. During the escape the heroine gets into quicksand. Norton climbs a telegraph pole, goes hand over hand across the cable and throws down a rope, by which he pulls her out. This makes an enjoyable and exciting number.

SAVING THE COLORS (Cosmofotofilm).—This is a story made by the Regent company of England. It is in three parts. There is a war background, in which are shown men in battle, portraying British and French troops in conflict with Germans. The underlying action is the marriage of a trained nurse to a well-to-do good-for-nothing. The friends of the latter ridicule the nurse and otherwise comport themselves in a manner uncomplimentary to that division of a community known as Society. That the husband finally realizes his culpability and goes to the front does something to rehabilitate him in the opinion of the observer. Many men are used in the battle scenes; undoubtedly they are soldiers, not actors. The Americans may be more interested in the latter part of the frequently mentioned combination of king and country, inseparable though the two may be in the English mind. So, too, exhibitors may be chary of the title making reference to the annihilation of the Germans. The story is not of notable strength.

PATHE'S WEEKLY, NO. 64 (Pathe).—Good views of the Princeton Freshman-Sophomore class rush; the Siasconset Marconi wireless station recently closed by the U. S. Government; Chicago's municipal markets; the Columbus caravels leaving Eria, Pa., for Chicago; the mobilization of the Montenegrin second army crops at Scutari, and the peace demonstration in New York City.

JAILBIRDS (American), Oct. 12.—A two-reel story, very well told of a man convicted of manslaughter in self-defense escapes from jail but later gives up his liberty in order to clear a young girl unjustly accused of theft. Of course she waits for him and everything ends happily.

THE TICKET OF LEAVE MAN (Pathe).—For an extended review of this picture by the Rev. E. Boudinot Stockton, see Moving Picture World—another page of this issue.

THE BROKEN PROMISE (Pathe).—A beautifully staged production of the German company, but unpleasant both in theme and treatment. Illicit relations bring about a catastrophe and unhappy ending.

DOUGH AND DYNAMITE (Keystone), Oct. 26.—For an extended review of this two-reel picture by the Rev. E. Boudinot Stockton, see the Moving Picture World—another page of this issue.

THE MYSTERY OF EDWIN DROOD (World Film).—For an extended review of this five-reel picture by the Rev. E. Boudinot Stockton, see the Moving Picture World—another page of this issue.

THE MAN OF THE HOUR (World Film).—For an extended review of this five-reel picture by the Rev. E. Boudinot Stockton, see the Moving Picture World—another page of this issue.

THE LOVES, ADVENTURES AND LIFE OF WILLIAM SHAKESPERE (Sawyer).—For an extended review of this six-reel picture by the Rev. E. Boudinot Stockton, see the Moving Picture World—another page of this issue.

WAR IN EUROPE (Sawyer).—For an extended review of this four-reel picture by the Rev. E. Boudinot Stockton, see the Moving Picture World—another page of this issue.

THE RAGGED EARL (Popular Plays and Players).—For an extended review of this picture by the Rev. E. Boudinot Stockton, see the Moving Picture World, volume 22, page 347.

NEWMAN COMPANY EXPANDS.

The Newman Manufacturing Company, with factories at 717 Sycamore street, Cincinnati, Ohio; 101 Fourth avenue, New York, N. Y., and 108 W. Lake street, Chicago, Illinois, manufacturing a complete line of brass poster frames, rails, easels and brass hardware of every description for theaters, has found it necessary, owing to their increased business, to obtain additional manufacturing space. Accordingly, they have added another floor to their large plant in Cincinnati and have installed the latest and most improved machinery.

This firm, which has been in business for more than 32 years in the production of brass theater fixtures of every description, and who are the originators of brass lobby frames, are ever on the alert for new and improved ideas in lobby displays. They advise that the advertising columns of this paper will, in the near future, carry a more complete and detailed information. Copy of their very latest 1914-15 catalog can be had upon request

Photoplast.

Interesting Exhibition of a Motion Picture Novelty Given at a New Haven Theater.

By F. H. Richardson.

THE name of Charles E. Schneider, Springfield, Mass., would mean nothing to the photoplay world as a whole, but to the New England exhibitor and operator it is as familiar as his own front door, because Schneider is one of the largest New England dealers in projection machines and accessories. His main office is located at Springfield, Mass., with a branch at New Haven, Conn.

Some time ago Mr. Schneider decided to use up a portion of his surplus wealth in paying a visit to Germany. This he did, and, after some weeks spent in renewing friendship and acquaintanceship, he returned to America, as they all do. But Schneider, in the course of his visit, has acquired a bug, and it was the buggiest kind of a bug, too. He was talking about it when he came into our office; he talked about it while he was there, and he went out talking about it. The subject was "plastic pictures," which he had seen demonstrated over in the Fatherland. Shortly thereafter, having inoculated some business friends with a portion of his enthusiasm, he returned to Germany to look further into the internal arrangement of his "bug" and to acquire the necessary American rights therein.

All this was duly accomplished, and on Friday, October 2, the writer was invited to visit New Haven and witness a demonstration, or, in other words, to watch Brother Schneider's bug crawl for the first time, Schneider, being convinced that the crawl would be quickly changed to a lofty flight which would astonish the photoplay world. We did not know exactly what we were going to see. Mr. Schneider had tried to explain the matter to us, but did not make much of a success of it. However, we decided to take a chance, and journeyed up to the Wooden Nutmeg State where, in a small hall, a selected audience foregathered to witness the performance.

To say that we were surprised would not even begin to express it. The demonstration was crude, the film being a home-made affair and not very well suited to that kind of work, but, nevertheless, I do not think there was a man in that audience who was not both delighted and amazed at the result attained. The thing is not, in our opinion, applicable to the motion picture theater. It is a vaudeville stunt, though it may have other side lines of importance: but it requires a stage setting, and, moreover, only films made purposely for photoplast can be utilized.

The film used must be absolutely opaque, except for the figures themselves, which may either be in black and white or in colors. The performance is in the nature of an illusion, but it is startlingly realistic. It is as though the figures actually lived and moved on the stage. In the demonstration a man marched out, set up an easel announcing the act, and then two figures appeared, dancing the modern dances. In one scene it was two men; in the other a man and a woman. The figures were rounded out and absolutely life-like. One theater manager present, after rubbering at the thing for a minute, spoke right out in meeting as follows: "Aw, that thing is a fake. That ain't projection. It's some trick; those men are up there on the stage"—which I think you will admit is going some for a projected image.

I said this was not applicable to the motion picture theater. Well, perhaps I had better not be too fast after all. I do not at present see how it can be worked out to apply to regular moving picture theater work, but, looking back over the past, I can remember a number of things which you and I announced as impracticable for certain purposes which are now in everyday use for those same purposes. As I see it now, however, this photoplast is limited to vaudeville, but it will be a big, big timer. You may take it from me that when the thing is put on right it will have the audience guessing, and guessing good and plenty, too. It is not difficult to stage, and Brother Schneider has all that end of it worked out to the last detail.

I, for one, shall await the advent of photoplast (the name with which Schneider has christened the new photoplay baby) with much interest, and if I know when and where its first performance is given in New York I will be there fully prepared to watch the audience sit right square up in their seats and take notice when it is thrown on the screen, and to hear the male portion of the audience gasp: "Well, what the dickens is that!" and the lady element remark to each other: "Dear me, what'll they be doing next?"

"Where the Trail Divides"

A Lasky Feature of Western Flavor With Robert Edeson in the Leading Role.

Reviewed by W. Stephen Bush.

THE acting of an artist of Robert Edeson's calibre must always be an asset, and it is the one big asset of this filmplay. The outdoor settings have been selected with excellent taste and the Indian scenes are finely conceived and finely carried out. The vim and dash of the early scenes, the spirited action and the splendid scenery raise the spectators' hopes to great heights.

The prologue to the story is told briefly and powerfully. A little white girl is saved by an Indian boy a few years her senior. Fifteen years later the white girl and the Indian boy are lovers and the theme of the play begins in earnest. Here the high hopes inspired by the early part are scarcely

Scene from "Where the Trail Divides" (Lasky).

sustained; the direction at times is halting, obviously not quite sure of its ground, and when the whole story has finally passed before our eyes we cannot fail to see how much stronger it might have been made by judicious trimming. There are many rough edges, the result of unskillful dovetailing. It must be said, too, that the photography is not of the very best; there are occasional spaces of flat photography and one or two scenes which seem dark. At

Scene from "Where the Trail Divides" (Lasky).

times, too, the camera was too far away from the scenes that should have stood out with distinctness.

The theme of the story offered extraordinary possibilities, though it is by no means new. The scenario develops a new and striking phase of the old conflict between two hostile and irreconcilable conceptions of life, based upon racial differences. The white girl with a love born in part of childhood memories and in part of admiration of the Indian's natural nobility of character and strength agrees to marry and actually does marry the Indian.

Winifred Kingston in the role of the settler's daughter and the adopted child of her uncle, Colonel William Lander, had a difficult task to perform. She acquitted herself well on the whole, though at times she seemed lacking in depth and energy. The marriage between the red man and the white woman which has roused the opposition of all the friends and neighbors turns out a sad experiment. The white woman cannot bear to be classed as a squaw; the tempter appears in a white villain who whispers to her of the joys and pleasures of the white man's life in the great cities east of the Rockies. The Indian with rare self-sacrifice renounces his rights to the white woman and bids her to go with his rival, warning the latter to "treat her well" on pain of summary execution.

The white woman, born and bred in the far West, shows to little advantage in the cultured society of the East. She provokes at first the anger and then the disgust of her new husband, who forgets the Indian's injunction to treat the girl well. The Indian, warned by the abused wife, comes East and makes the husband behave. He takes the wife back to the West. The situation here becomes somewhat complicated through the fact that oil has been discovered upon the land which the Indian had deeded to his wife. The white husband wants to get hold of this valuable land and tries to steal the deed which it appears has never been recorded. Just how the husband was in a position to become owner of the property by recording a deed granted to his wife is not clearly explained. At any rate the villain does not succeed and is killed in the commission of a crime.

With the villain out of the way the white woman and the red man renew their pledges of love and go in search of the "trail of happiness." All of which makes a very pretty ending.

Judged by the high standard of Lasky filmplays this feature does not completely meet expectations.

Apex War Pictures Harmless

Judge Seawell of the Superior Court Grants Order Enjoining San Francisco Police from Stopping Them.

THE case of P. P. Craft, of the Apex Film Company, against D. A. White, Chief of Police, and Peter A. Peshon, corporal of police, in charge of the moving picture censor board, was tried recently before Judge Seawell in Department I of the Superior Court, San Francisco. Apex Film Company distributed films representing battle scenes and troop manouevers in the present European War. In August last Chief White directed his subordinates to suppress these pictures and the several moving picture theaters of the city were notified by the police captains of the chief's orders. The Apex Film Company applied for an injunction against the chief and his police force and Corporal Peshon from interfering with the exhibition of the pictures.

Judge Seawell asked that the pictures or photographs of the scenes be shown to enable him to ascertain whether such pictures were unlawful. His honor stated that in his opinion only obscene, indecent or immoral pictures could be suppressed by the police department, and he held that nothing in the pictures could be called obscene, indecent or immoral or in violation of any law or any ordinance.

At the close of the trial Judge Seawell stated that he could see no difference between the exhibition of the moving pictures in controversy and the illustrations of battle scenes he looks at every day in public newspapers. He then ordered judgment against the chief of police, perpetually enjoining him and his police force from further interference with the exhibition of these pictures.

NEW ALCO EXCHANGE AT DALLAS.

The Alco group of exchanges, now well over twenty, has been increased by the addition of one in Dallas, Texas. The Alco youngster is the Alco Film Corporation of Texas, and is located at 1902 Commerce street, Dallas. The territory served by the new exchange embraces Texas, Oklahoma and Arkansas.

LUBIN SERIAL A SUCCESS.

The success of the Lubin Serial, "The Beloved Adventurer," is beyond expectations, says the Lubin folk. Five of the stories have been released so far and the cry is for more. The enormous sale of the book which tells the adventures of the good Lord Cecil in novel form has created an abnormal desire to see the pictures. The output of the Monday feature has more than doubled any other single reel that the Lubin Company has ever released.

"The Man of the Hour"

Powerful Picturization of American Political Life Given by Robert Warwick—World Film Release.

Reviewed by the Rev. E. Boudinot Stockton, S. T. B.

This picture is a photodramatization of the famous play by George Broadhurst dealing with modern political corruption, and is the fourth of the William A. Brady features to be released by the World Film Corporation. That it will meet with the success of its original on the legitimate stage there can hardly be any doubt. Not only is the picture story equally forcible and true to life as the stage version, but the picture allows of many little bits of characterization and detail, necessarily omitted before the footlights, that greatly enhance the human heart interest of the story and bring before us most vividly the reality of the characters as human beings.

Scene from "The Man of the Hour" (World Film).

The actors from Robert Warwick, who created the part and plays the central character in both play and photodrama, down to the sneak thief, butlers, aldermen and other supers, have made the most of their opportunity in a very intelligent and gratifying way and except on rare occasions make us forget that they are actors and actresses. Especially good are Ned Burton as the corrupt political boss, Eric Mayne as the unscrupulous financier and false friend, Alec B. Francis as the trusting and ruined father of the "man of the hour," and Belle Adair as the heroine. Mention should also be made of the two western characters, Chester Barrett as the hero's "pal" and Thomas Jackson as the sheriff.

Scene from "The Man of the Hour" (World Film).

The exteriors are very well chosen and some of them are extremely beautiful. The interiors are also noteworthy for their fidelity to the atmosphere and tone of the story and especially remarkable are the convention hall where the man of the hour makes his campaign speech and the council room of the board of aldermen where the fight on the franchise bill is played. Political plays as a rule have on the screen a farcical element due to the fact that the settings in which they are played are manifestly unreal. The undoubted genuineness of the settings in "The Man of the Hour" eliminate this element and force home to the spectator in a most telling way the reality of what is being enacted.

"A World Without Men"

A Three-Reel Pathe Farce Giving the Love Story of Three Maids Who Wanted to Be Men-Haters.

Reviewed by Hanford C. Judson.

THERE is much that is fresh and new in this three-reel Pathe offering of German make and it is quite sure to be an acceptable feature offering. It has a thread of humor running through it which grows bright and sparkling often, and at no time falls into dull flatness. The story, which deals with three maiden man-haters, and how they fall in love, holds with fair suspense, and in it there is just a touch of "spice" which will add to its popularity; but which is not objectionable. It has nothing markedly vulgar in it.

Scene from "A World Without Men" (Pathe).

The quality of the offering comes mostly from the comedy ability of the players and specially of the heroine, as played, a young woman of vigorous mind and, of the three would-be old maids, the most determined man-hater. We find her in the opening scenes refusing a job as stenographer because "no man could dictate" to her. One evening when the three are at home and "at their ease," a man in fear of his life walks in and asks asylum. They let him get safely away by crawling across their ironing board to the next apartment. This man becomes the hero of the story. The leading maid gets a job in a law office of which he, though at that time out of town, is a partner. The senior partner falls in love with her and so does the chief clerk. The latter gets fresh and she has him fired. She then gets one of the other girls a job in the office and this one falls in love with the second clerk. The third girl has got a job in a hospital and is the sweetheart of a doctor. These two keep their love affairs quiet for fear of the first girl. But she, too, really loves the younger boss and at length gives in to her feelings and is caught by the others letting him make love to her.

The action is distinctly farcical all through; but it doesn't degenerate into rough knock-about stuff, and is the more amusing on that account. The scenes are well handled and clearly photographed. It is a laugh-maker without being "a scream" and is a pretty safe offering.

WOULD BAN WAR PICTURES IN SAN FRANCISCO.

At a meeting of the Police and Judiciary Committees of the Board of Supervisors, San Francisco, on October 2, a recommendation was passed that an ordinance be drawn up prohibiting the exhibition of war pictures in theaters during the remainder of the present European war. Representatives of film exchanges were on hand and the proposed action was opposed, the contention being made that such an ordinance would be discriminatory. The matter will be taken up by the Board of Supervisors at an early date.

"The Ticket of Leave Man"

A Three-Reel Adaptation by Wharton of Charles Reade's "Foul Play"—Pathe Release.

Reviewed by the Rev. E. Boudinot Stockton, S.T.B.

CAST:

Horace Bancroft ..... M. O. Penn
Allen Bancroft ..... Sheldon Lewis
Chester Livingston ..... Harold Meltzer
Bank Cashier ..... George Middleton
General Gerard ..... William Riley Hatch
Helen Gerard ..... Helena Woodruff
Morson, the mate ..... Sam Ryan

APPARENTLY Pathe believes that the day of the adaptation as such is drawing to a close and that already the advertising force of "An adaptation from the famous" has passed away. This picture is not a photodramatization of the play entitled "The Ticket of Leave Man," but an

Scene from "The Ticket of Leave Man" (Pathe).

adaptation of Charles Reade's novel, "Foul Play," and the melodrama Pathe has recently picturized under the title "Detective Craig's Coup."

The picture differs quite a little in places from the fiction story, but it is exceptionally well told and interesting, and clear except in one place, namely as to the feigned gold shipment and the plot to scuttle the ship. As it stands it is not quite clear how Allen expects to profit by the felony, because nothing is said about the insurance and secret transference of the real gold to another ship which brings it safely home.

Scene from "The Ticket of Leave Man" (Pathe).

The characterization is excellent and leaves nothing to be desired. M. O. Penn, as the old merchant, has rather a slight part, but he has carried it off with the same force and finish that he puts into everything he does. The three principals, Sheldon Lewis, Harold Meltzer and Helena Gerard put a force and reality into their parts that makes them decidedly enthralling, while Hatch and Ryan as the general and the mate leave nothing to be desired.

"Dough and Dynamite"

First of the Coming Two-Reel Keystone Releases—Good Slapstick Comedy Well Constructed.

This picture, which is to be released on October 26, is the first of the long-promised two-reel Keystone comedies that are to be released hereafter at regular intervals. So far as the story itself it could easily have been told in a half reel, but there is a genuine laugh in nearly every scene and the picture is one of the cleanest ones that Keystone has done.

The scene of the story is a combined bakery and restaurant elaborately constructed with three rooms, shop, restaurant and kitchen on the street level, and two bakerooms in the cellar. In all of these and in the back yard, the "goat" gets into all kinds of trouble. He is a waiter and when the bakers go on strike the proprietor makes him take their places. The strikers buy a loaf of bread, put a dynamite cartridge inside of it and then return it to the shop as being too heavy. The waiter-baker chucks in into the oven to

Scene from "Dough and Dynamite" (Keystone).

cook some more and then after a while things happen. The explosion of course wrecks everything and the last views we have are of the proprietor digging himself out of the debris of bricks and mortar that was once the bake oven and of the "goat's" head slowly emerging from a great mass of dough that completely envelopes him.

PATHESCOPES IN DETROIT DEPARTMENT STORE.

The Pathescope Sales Company, of Detroit, Mich., of which Francis Reno is manager, has opened an office at 501 Dime bank building, that city, for the sale of the Pathescope and other similar products manufactured by Pathe Freres. Mr. Reno has been connected with the Pathes since they started to manufacture the Pathescope. He has already arranged to send a corps of salesmen through Michigan, and within a week after the office was opened he placed several machines. He has arranged for the sale of the Pathescope with Heyn's Bazaar, one of Detroit's leading department stores. This store has fitted up a curtain over the main entrance on the interior and is giving daily demonstrations, the pictures being thrown from a mezzanine balcony. The concern will not only handle the machines but likewise films, and will keep a large stock in the library for the users of the Pathescope. Mr. Reno has a number of other large retail stores through the city and state negotiating for the sale of these machines. While for the present Mr. Reno will devote his attention to Michigan only, he undoubtedly will take additional territory later on.

"DEAD SEAT" PROBLEM SOLVED (?)

F. A. Bristol and M. S. McMullen, of the Bristol Manufacturing Company of Chicago, recently had an exhibition at the Hotel Arthur in Aurora their patent seat-indicating device which they claim will solve for the exhibitor the problem of "dead seats." Electric lights placed on the seats, on the walls above each row or at the side of the aisles mark plainly the seats which are unoccupied. A patron coming in from the back can tell at a glance by the burning signals just what seats are vacant. A pressure of twenty pounds on the seat breaks the connection and the light is extinguished.

"The Loves, Adventures and Life of William Shakespeare"

Trans-Oceanic Six-Reel Picture of Great Historic and Educational Value—Sawyer Release.

Reviewed by the Rev. E. Boudinot Stockton, S. T. B.

Great and well-known as is the name of Shakespeare, the man as a man and the events of his life, which made him what he was and led him to undertake the work that has produced one of the world's greatest dramatists are comparatively little known except to students, and yet so full

Scene from "Loves, Adventures and Life of Shakespeare" (Sawyer).

are they with the pathos and humor and tragedy and heart interest that he later put into his plays and poetry, that everyone will be glad to have them brought within the reach of the common ken.

In more ways than one this has been remarkably well done in the Sawyer release, which is in no sense a biography of Shakespeare, but as its title indicates rather a portrayal of the romance and poetry of his youth and early manhood. In reality it is the story of his love for the beautiful and gentle Charlotte Clopton who died young, and for the pretty, shy, idyllic albeit shrewish Anne Hathaway whom he afterwards married and whose sharp tongue drove him first to

Scene from "Loves, Adventures and Life of Shakespeare" (Sawyer).

the Lucy Arms tavern and later to the road to become the "roaming player" who was to entrance both his own world and the nations then unborn. Then comes the climax in his rise to fame, the celebrated performance of his "Romeo and Juliet" in the Blackfriars Theater by royal command, his subsequent presentation at court, and finally, as he slumbers with his congratulating and merry-making friends, the visions of the children of his brain that have risen up and crowned him with an immortal laurel wreath.

As can readily be seen the undertaking is a most ambitious one and on the whole the results in production are remarkably good, despite the fact that the story is a little too long drawn out and sketchy in the last two reels and that the photography might have been better. The papist plot against the life of Queen Elizabeth has also been handled crudely and inaccurately and in such a way that it is likely to shock Roman Catholics of today both here and in Canada, although the spirit of the treatment is quite in keeping with the ideals and spirit of Englishmen. We understand, however, that the print we saw was an imperfect copy of the original negative, which is now owned by the Sawyer Company. A careful revision of this negative is now being made so as to adapt the story to American and Canadian ideals and way of looking at things, and as all of the blemishes, except perhaps some of the photographic ones, can easily be remedied in this way, the story promises to be one of the best of the many good things put on the market by that company.

The exterior locations of the picture are taken in the real vale of Avon where Shakespeare lived, and the greatest pains has been taken to reproduce in costumes, properties and settings the actual atmosphere of the old Elizabethan life. Consequently even were the blemishes of the picture much greater than they are, it would still be of enormous educational value, and when its revision by the capable hands that now own it is completed this value will be increased incalculably and the picture should rank as one of the great productions of a great year.

Close Calls of American Cameraman

Arrested First by Germans and Released, the Next Morning He Is Taken in by the French As a Spy.

WRITING in the Evening Sun, Leonora Raines describes the experiences of an unnamed young American cameraman who was ambitious to get genuine war pictures. He started out from Paris on a bicycle with a diary, a passport, his apparatus slung across his shoulder. All went well until the afternoon of the second day of a quick run from Paris. He saw several sentries, but these men, not dreaming but the fellow on the wheel had something to do with the army, did not stop him.

All day he had been hearing the sound of cannon and shot and had been dodging shrapnel. Then of a sudden he found himself riding in the midst of shot and saw lines of soldiers on the hills all about. So the soldiers called to him to halt, which he did, realizing what would happen if he didn't. He did not understand what was said to him, so he got off his wheel. He was unceremoniously taken to some officers a mile or so away and an interpreter supplied. The men were all Germans, and he was in a wing of the army of the Kaiser. The officers laughed at his impudence, which they called "American brass," and after examining all papers, stripping him, reading his diary from start to finish, they at last turned over all his papers and ordered him away.

He rode back, but to the left, and the next morning was arrested by a French sentinel as a spy. He had set up his machine to catch a line of soldiers as they passed, and was actually beginning to turn the crank when the apparatus was knocked over and he was hauled to the officers. Men who spoke German tried to draw out the intruder in order to surprise him into "giving himself away;" but the American was genuinely ignorant of any language save his own. For two days and nights he was kept as a German spy and treated as such, sleeping by himself on the straw, with two guards watching, each armed with pistol and bayonet.

When it began to dawn on the officers that the man was no spy, but just a good American citizen in search of adventure and films for his machine, he was treated more leniently. Then he slept among the soldiers, but had nothing but bread and water to eat. He marched at the end of the line and fell in with an Irishman who had somehow or other been taken prisoner, too, as he was in search of news for his Dublin paper. One day as they were all taking things easy a shout went up. "To arms!" Like everybody else, the American and Irishman jumped to their feet and in a moment fifty uhlans were on them. The latter were soon sent back. That afternoon the American was released. He insisted on his apparatus, which he finally got, also his diary, which had been translated by the officers; but his bicycle was never found.

"We made the acquaintance of this young man last week at Varreddes, where he had gone to take pictures of the battlefield," concludes the correspondent. "Indeed, the American is abroad in the land in spite of the fearful conflict. However, the vocation of the war correspondent is lost, for no one is allowed within thirty miles of a battle. No influence can be brought to bear on the Minister of War to permit one not actively engaged in the battle to be near. Even French correspondents are kept away."

"The Star of the Sea"

A Two-Reel Rex That Has Great Beauty—Story Is Striking and Fresh—Pauline Bush Makes Lovely Madonna.

Reviewed by Hanford C. Judson.

THE struggle between religion and passion in a sculptor who wants to begin work on a beautiful statue of the Madonna furnishes a theme for this two-reel offering that is far from being insignificant, indeed the story told in the picture is certain to interest widely and to hold well. The climax of the plot is a miracle in which the finished marble statue, opening her eyes, on the story's villainess and her accomplice about to commit a sacrilege, brings them kneeling repentant at her feet. There is nothing in the action that can offend the most sensitive patron. It is all handled in a way, so far as religion goes, that is quite

Scene from "Star of the Sea" (Universal).

conventional, although the story—admitting that there have been others somewhat like it—is artistically far from being merely commercial. It is an unusually pretty picture. Pauline Bush, widow of an Italian fisherman, who with her

Scene from "Star of the Sea" (Universal).

baby poses for the statue of the Madonna, gives a touch of transcendant loveliness to many of its scenes.

There is substantial truth of life in the situation. An artist, played by Mr. Fenton, is a nephew of a priest and has made a miniature statue of a Madonna and a cardinal has ordered a life-sized replica made for a church. The young sculptor is living a bohemian life with others of his kind and is the recognized lover of a model, played by Laura Oakley. The priest, his uncle, played by William Dowlan, bringing the commands of the cardinal to the studio finds a scene of revel and a fight going on between two of the models for the attention of the sculptor. Just before this it had been shown that the young man had been dreaming of the higher pleasures of working on his statue of the Madonna in the religious, clean-hearted atmosphere that such a work should of necessity create around him. He had fallen from this dream to the scenes of revel and when the priest comes with the message the sculptor is glad to escape from it all, to go home to the village and begin chiselling his Madonna.

He starts at first making it just like the little model, but is dissatisfied and asks his uncle to find him a living model, so he finds the fisherman's widow, played by Pauline Bush. There are several pictures of her seated on the rocks at the sea side, her baby in her arms and her old father, played by Mr. Brydon, standing near-by mending his nets. The child is a very happy choice and the widowed mother and he together make one of those pictures that must give the producer the greatest pleasure. The widow is loved by a fisherman, played by Lon Chaney. Just at this time a letter comes to the studio advising the sculptor that he has won a coveted prize for another work of art and the studio model takes this to him hoping to gain him again to the old ways; but is not successful. She joins forces with the widow's fisherman lover to work harm to the artist and his new model. She takes the fisherman into the church and tells him to break up with a sledge the new and beautiful statue. He lifts the hammer, but something in the statue forces him to draw back. He cannot bring himself to do it. The woman now attempts it and the stone statue opens its eyes. Both see this and, overwhelmed, fall at its feet. The bishop with his attendants coming to bless the new statue find the culprits kneeling and heart-broken.

There are things in this picture that stir the emotions deeply. The action all through and the ending are pleasing. The acting is simple, just what was wanted, and it makes the story effective. Many of the scenes are such that only an artist could have seen them and got them on the screen. The photography is very commendable.

BRENON PUTS ON "TRIAL BY JURY."

Herbert Brenon, Imp director, is staging a powerful two-reel drama, "Trial by Jury." The strongest scene in the play is enacted in a jury room, the jury having been locked in to decide the verdict. This is contended to be one of the best jury scenes ever produced, inasmuch as the actors participating therein were exceptionally fitted for their parts. The various conflicting emotions and individual mental struggles of the jurors are clearly portrayed all through. Violet Mersereau and William Shay play the leads.

THE PATH FORBIDDEN—A REAL NOVELTY.

With Octavia Handworth in "The Path Forbidden," the Excelsior Company have produced a picture that has proven to be a big surprise, and a revelation in double exposure. Miss Handworth, playing the dual role of the twin sisters, proved to be an ideal selection for the part, and this fact can be readily realized when you see her actually passing a card, dress, and other articles, to herself. The most startling feature of this picture is in the last reel, when you see her actually embrace herself in bed.

This film is the result of six years of constant mental study on the part of Harry Handworth, the Excelsior Company's chief director, who has successfully found the solution of this heretofore impossible mathematical problem.

"IMA SIMP," BALBOA COMEDY SERIES.

Marie Wayne and Ben Deely, stars of the comedy company formed at the Balboa studios, Long Beach, Cal., a month ago, have completed a series of mirthful releases concerning "Ima Simp, Detective," and are filming comedy-dramas, each one reel in length, the entire company appearing in "straight" costumes, Deely almost invariably posing as a millionaire in evening dress, while Miss Wayne's beauty is made even more attractive by Parisian gowns, gorgeous millinery creations and palatial indoor sets. William Wolbert, director of the company, enacts the heavy villain in the productions, and the other roles are ably portrayed by Charles Dudley, Archibald Warren, Nell Frantzen, Nan Christie, Suzanne Rogers, Myrtle Carruthers and Bruce Randall, with Joseph Z. Brotherton as the cinematographer.

MISSOURI VOTERS TO PASS ON CENSORSHIP.

The coming election in November will decide for St. Louis and the state of Missouri whether there is to be moving picture censorship. Mayor Kiel, of St. Louis, intends to submit such a bill to the City Council in the near future and a nominee for the state senate has adopted state censorship in his platform.

"Out of the Air"

Two-Reel Majestic Melodrama, Wherein an Aeroplane Races a Runaway Train to Stop It and Save Life.

Reviewed by Louis Reeves Harrison.

CAST:

The Engineer .....Fred A. Turner
The Aviator .....Capt. Hodgson
The Girl .....Miss Auen
The Fireman .....Charles Gorman

THERE is no million dollar mystery to be solved in this thriller, but the principal feat, around which is written a simple story, is a next-to-impossible performance—yet there it is before our very eyes. The camera does not lie, but the human optic is not so accurate—it has delusions. To all appearances, an extremely hazardous attempt is made to descend by rope from a flying machine upon a freight

Scene from "Out of the Air" (Majestic).

train traveling at full speed and the hero fireman does it. I was on the lookout for clever manipulation and failed to detect anything of the kind. Besides, there is no trickery about the way our heroic fireman runs along the tops of cars, traveling fast enough to make his life-insurance rate soar skyward.

Scene from "Out of the Air" (Majestic).

The fireman loves the engineer's elder daughter—the younger one is in braids, short skirts and skinny legs—and the elder daughter loves him. Even with father all is well until one day the young fireman loses his head in an emergency, and is accused of cowardice. He is discharged officially by the engineer and unofficially by the engineer's daughter, a very pretty girl, who acts as station agent in the engineer's home town. The girl is deeply grieved. The young man finds work as mechanician with an aviator at a station farther along the road. The girl grieves so that her little sister, she of the braids and skinny legs—neither she nor they appear in the cast—tries to brighten the weary hours of her elder sister. Their resources of amusement being rather limited, they try walking the track, and the pretty sister catches her foot in the frog of a switch.

Meanwhile, an escaped lunatic, a former railroad engineer, starts a still freight train miles away and jumps off the engine. Away flies the train. The girls struggle in vain to get released, the little one untying her sister's shoe and vainly attempting to throw the switch. Meanwhile, again, the train acquires momentum and tears along at a fearful rate. Little sister goes to the station and telegraphs to stop the train! Too late! The train is running wild and headed for where Mademoiselle Sweetness has her foot imprisoned. Is there no hope?

Then it is that news gets to the young fireman who has been dubbed a coward. He will save her. He and the aviator fly in pursuit of the wild train, taking with them a few yards of strong rope. Now the cut backs. Girl on track. Engine tearing along mercilessly, aeroplane gaining. There is a visible race between airship and cars. Hero attaches a rope to his waist and descends from aeroplane directly over the train. He is released on landing there and tears along recklessly to the engine. Back to the girl. All is lost. She falls in a faint when the runaway train bears down on her, but it is stopped only a few feet away. The young fireman jumps out of the cab and releases his loved one, with a reward well deserved.

MARY FULLER IN "THE WITCH GIRL" (Victor).

What is the secret of Mary Fuller's mysterious charm, her wonderful popularity? True, she is one of the most talked of, written about and advertised girls on the screen today, but these things are purely results. Rarely has a more subtle personality appeared on either the stage or screen. Likely this has much to do with it. And yet, Miss Fuller is a most finished artist, and one of the brainest little stars in filmdom. Is it brains, personality or talent which makes this girl what she is? Or is the combination of all three plus good plays? Who shall say. But here is Miss Fuller in the two-part play, "The Witch Girl." Miss Fuller is the unusual heroine—she is marvelous and the play is superb. This wild young heroine, roams the woods without regard to propriety, painfully innocent, but with a deeply implanted code of morals is an extraordinary person.

"The Witch Girl" will introduce Miss Fuller, star, to Universal patrons for the first time. And while the Universal predicts that it will show Miss Fuller more winsome, entertaining than ever before, and the play one of unusual quality.

Consider how is love won? Should you say that this drama describes a special case or is there something common to

Scene from "The Witch Girl" (Victor).

all women in the way of the "Witch Girl" with William Prentiss? She has illusions about him—she thought him fine and good—and then when he forced his lips to her's the awakening came. For the moment she hated him. And then—but one must see the picture to appreciate what happens when the unsuspected depths of a woman's nature are suddenly revealed to this big man, and how he readjusted his views of innocent girls—how he learned to repress his baser instincts in order to win this girl in the way she wanted to be won. Incidentally, one will learn a few things worth knowing. Charles Ogle supports Miss Fuller as Mr. Prentiss. Walter Edwin is the director. The play, in two parts, will be released October 30.

"The Mystery of Edwin Drood"

Interesting and Well-Told Solution of the Unfinished Problem Story by Charles Dickens.

Reviewed by the Rev. E. Boudinot Stockton, S. T. B.

CAST.

John Jasper	Tom Terriss
Edwin Drood	Rodney Hicock
Rosa Bud	Vinnie Burns
Neville Landless	Paul Sterling
Helena Landless	Margaret Prussing
The Woman	Faye Cusick

THIS five-reel picture, made by Blache for the World Film Corporation, will be most heartily welcomed not only by lovers of Dickens, but by every photoplay fan as well. As is well known, Dickens died before he had finished the story and since then minds big and little have been trying to solve the questions left unanswered by the author. Terriss has now added his solution of the problem, and while, in order to bring about the "happy ending" he

Scene from "The Mystery of Edwin Drood" (World Film).

has adopted the less likely answer as to Drood's death or disappearance, he has added to the Dickens' literature an entirely novel and original reply to the query, "What became of John Jasper?"—an answer that in some ways is the most Dickensesque of all that have preceded it.

Scene from "The Mystery of Edwin Drood" (World Film).

The story is clear and well told and follows closely in its earlier portions the line of development followed by Dickens, perhaps a little too closely in this last respect as those who have not read the fiction story may have a little difficulty at first in realizing the relationships of the characters. On the other hand, the main mystery theme is so clearly and interestingly dealt with and the acting so nearly perfect that the spectator is held enthralled from beginning to end.

There are but two serious faults in the picture, one editorial, the other due to carelessness in production. The modern enameled iron bedstead that stares us in the face in the opium joint had no business to be there and detracts seriously from the enjoyment of an otherwise magnificently produced scene. Not only has Dickens carefully described the old-fashioned four-post bedstead that was in the joint, but the modern iron bed was unknown at the time in which Dickens laid his story. The other error is in the preparation for the solution of the mystery. The cathedral crypt scenes and the hiding of Drood's body are brought in at the end of the story as an absolute and rather jarring surprise. Dickens devotes several chapters as to how Jasper learned about the tombs and the quicklime and obtained the keys of the crypt and also the relations between Dachery and Durdles. These are important incidents and could easily have been inserted by enlarging the opium dreams of Jasper to include the visit to the crypt with Durdles and the purloining of the keys, and by a couple of scenes emphasizing Durdles' avocation of stonemason and his meeting with Datchery as Dickens has done. This would have immensely strengthened the argument for the solution offered as well as greatly clarified the story.

On the whole, however, for accuracy of detail, comprehensiveness of treatment and a delicate and definite interpretation of Dickens the picture will rank, with "Dante's Inferno" and "Quo Vadis" as among the great and remarkable achievements of the moving picture act.

Bursting Shells Don't Show on Films

So Declares Captain Cherry Kearton—Prefers Operating Mitrailleuse to Camera in War Time.

THE Antwerp correspondent of the London Daily News tells some of the experiences Captain Cherry Kearton has had in Belgium trying to secure photographs of war scenes. Captain Kearton, who is well known in this country, was the photographer who secured the pictures of Louvain, recently released here by Eclectic.

"I tried to get pictures of shells exploding while the battle at Alost was on," said the Captain, "but it was next to useless, for they hardly show on the film. In the trenches, too, it is useless—and rather brutal, it seems to me—to try to get pictures. For instance, we who have seen men die from bullets and shrapnel know quite well that they simply slip forward a little, and the whole thing is finished. They do not fling their rifles in the air and die in a posture; any pictures that show that may be known at once as faked.

"By the time I had finished trying to get pictures of shells exploding among the houses I saw it was time to get out; so I started off down the street with a Belgian. One thing was interesting; a dog and a cat followed us down the street, and as the shells burst the dog went dodging about from one side of the road to the other, but the cat never turned a hair. It minced along behind as if we were cat's-meat men. The dog made me nervous, but the cat was reassuring.

"Further down the whistle of shells came following us along again, trying to pick up the Belgian retreat; but before the 'Boom!' came that time I managed to break in the door of a shop and get inside. It is surprising what one will do in emergencies like that.

"Fortunately for the cat and dog it was a butcher's shop, and I thought they might as well have some meat as the Germans; so I handed them down a leg of veal and left them to it. Then I came out.

"When the war is over, I know a nice quiet place in Central Africa, and I'm going back. This job is too difficult, and it is not very satisfactory working a cinematograph when you would rather work a mitrailleuse."

MICHIGAN CLERGYMEN ATTACK PICTURES.

Some Michigan Methodist ministers opposed the idea of a constructive policy in regard to moving pictures at the conference cabinet meeting in Muskegon. The report of the committee ascribed many of the current crimes to the character of the films shown in many theatres. "Instead of a wholesale attack, however," it recommended "we should seek to promote, instead of crime-breeding pictures, a wholesome and educational line of films." When the matter reached the floor of the house there was dissension. Some of the preachers contended it was impossible to regulate the moving picture shows and that the best thing was to advise the people to stay away from them. Bishop Burt, however, did not agree with this policy and pointed out that there were many things which they should do as citizens, if not as ministers, for the betterment of their communities.

"A Question of Identity"

An Edison Two-Part Adaptation of "The Window That Monsieur Forgot," by Mary Imlay Taylor.

Reviewed by Louis Reeves Harrison.

CAST.

Lady Barrington.....Julia Calhoun
Robert } her twin sons.....Augustus Phillips
Richard }
Father Journet, afterwards Cardinal...Carlton King
Chevalier De Lausan, Minister of the Interior, Warren Cook
Clarice, his daughter.....Bessie Learn
Lois Norton.....Mabel Trunnelle
Claude De Brissac.....Edward Earle
Madame De Brissac, his mother.Mrs. William Bechtel
Old Jacques, the clock maker.....William West

MR. BRABIN has directed the production of "A Question of Identity" with clear vision as to the value of "atmosphere." He very quickly seizes the moral environment and the pervading influence of a drama and

Scene from "A Question of Identity" (Edison).

pictures it with rare skill; but he becomes fascinated by the subtle charm of treatment—he is, in truth, the very director who should be given a play of admirable structure to handle. He has the imagination to grasp it and to visualize it, but his ideas of structure are not so good. Practically nine out of ten plays suffer from this weakness, and "A Question of Identity" is far from being an exception.

Scene from "A Question of Identity" (Edison).

One has only to consider the popularity of detective stories to realize that a favorite occupation of the human mind is to puzzle out things. A part of a story's entertainment is to rouse curiosity and start people to solving what mystifies, or, at least, to feel a tingling interest in the outcome. To state the problem in the main title is, therefore, rarely advisable, and still less so is the presentment during early scenes of what should be held up until the preparatory explanations are over and all forces gathered for the crisis.

Lady Barrington, long alienated from her husband, makes a death-bed confession to Father Journet, a priest who subsequently becomes a cardinal. She also confides Robert, one of her twin sons, to the priest's care. Robert is apprenticed to a clock-maker and follows the course of Hogarth's bad apprentice. The good twin, Richard, loves Lois Norton. When Robert murders a prominent man, Lois sees him from a window and mistakes him for Richard, the one to whom she is engaged.

There is now a true dramatic situation set up, for an innocent man, Claude de Brissac, is accused and convicted of the crime. The involuntary witness has a secret on her conscience. If she reveals it, she will implicate—so she believes—her fiancee; if she guards it to save him an innocent man will pay the penalty. All other action in the drama is unimportant or merely subsidiary to this condition of mental anguish and Mabel Trunnelle does the best that could be done without the assistance of double exposure to exhibit her state of mind. Her work stands almost alone, and it deserves high praise. Her final decision brings about the tragic death of the bad twin, release of the innocent man and restores confidence in the object of her affections.

While the story has structural shortcomings, it contains one big dramatic situation, and the treatment makes it a delight to the eye, by the treatment of Mr. Brabin and the interpretation of Miss Trunnelle and her support. Next to her performance, that of Carlton King ranks high in effectiveness. He portrays the Cardinal as at once a dignified, scholarly and lovable character.

Senate Chamber as Stage Setting

Cameraman's Subterfuge Gains Him Admission Into Senate —Doubtful Whether Pictures Taken Will Be Produced.

THE filming of staged events in the Senate Chamber at the Capitol has created a terrible stir among some members of that legislative body, who have declared that this action has broken all precedents. It appears that a cameraman approached the sergeant-at-arms of the Senate and it is said told him that he had obtained permission from the vice president to take the pictures. This was later denied by the latter, and when the incident was brought up during the general business of the Senate a controversy arose between Vice President Marshall and Senator Overman, the latter asserting that the former, if he had given permission to take the pictures, had greatly exceeded his authority.

It is said that these Senate scenes were taken just a short time prior to the opening of the regular session. The Vice President was in the chair, and a number of Senators were assembled. The chaplain was present and offered a prayer, as is usual at the commencement of the day's business, and following this the usual routine of the body was filmed. The pages were present and bills were introduced. Pictures of the Senate press gallery were also obtained, as were views of the pages at play, during which two of them were shown engaged in a wrestling match. Douglas Seeley, the smallest of the pages, had his picture taken while in the act of shaking hands with Senator Ollie James, of Kentucky, the biggest member of the Senate.

The pictures were obtained, it was declared, for use in educational work, but in view of the attitude of the Senators it is doubtful if they will ever be produced. It is said the cameraman should have secured the permission of the Rules Committee, which has direct supervision over such matters.

OHIO PICTURE MEN MAY HAVE NEWSPAPER.

Representatives of the Pittsburgh organization of the Motion Picture Exhibitors' League of America who attended the booster meeting of the state branch at Columbus, Ohio, several days ago, are optimistic regarding the prospects for future business and for co-operation on the part of league members. Dr. H. Q. Alexander, secretary-treasurer of the Dayton branch, was chosen a member of a committee of three which is to make arrangements for a state newspaper to be published for the exclusive benefit and use of the motion picture men in Ohio. Harry Vestal, of Columbus, and Mr. Cole, of Cleveland, were also appointed on this committee.

A grievance committee was also named to confer with the censorship board regarding the complaints of exchangemen or exhibitors. Since the Board of Censorship took up its work, about 25,000 films have been passed upon, and only 88 of these were disqualified by the board. Val Rayburg is president of the Dayton branch of the League.

"His Heart, His Hand and His Sword"

Warren Kerrigan, as Terrence O'Rourke, an Irish Soldier of Fortune, Is Hero of a New Serial to Be Released by Victor.

Reviewed by Hanford C. Judson.

THE character of its Irish hero, Terrence O'Rourke, will be the chief point of interest in this new serial, ready for release by the Victor (Universal) Company, and which, we understand, is to be episodical and each issue, two reels in length, self-contained, so that one can enjoy a separate story each week and need not have seen any of the tale that has gone before.

Scene from "His Heart, His Hand and His Sword" (Univ.).

One cannot help feeling that the first episode, which is very slight, did little more than awaken a lively interest in Terrence and a willingness to watch for the next installment for what is going to happen. Most of this first part is utilized in making us acquainted with the hero, a man who has won honors in Mexico, in the Greek War of Independence, and has been decorated with the ribbon of the Legion of Honor for a gallant deed while serving with the French Army in North Africa. He is as the story opens hard up and sells his cherished medal. At the gambling table which reduces him again that same night to absolute poverty he is seen winning with the same bored frown as he wears later when luck is against him. He falls in love with a pretty face in a restaurant. This woman is a princess and may be the heroine of the tale. She excites curiosity by the way she treats her husband, the prince, over whom she seems to hold the whip hand. Perhaps he has done some crime; perhaps she has only hired him to play he is her husband and that they are not married; perhaps he is just some nonentity whom she merely holds under.

The princess has a legal adviser who loves her. This man and Terrence are jealous of each other and fight a card-deck duel, drawing for the fatal ace, which Terrence wins. He is saved by the princess. The two men make up, perhaps because the princess, whom both love, needs the help of Terrence to rescue her brother, a captive of Bedouins. This is all and it is not much; but there is more to follow. It is pretty well staged and acted.

THOMAS JEFFERSON TO PLAY "RIP" FOR PICTURES.

The B. A. Rolfe Photo Plays, Inc., have signed a contract today with Mr. Thomas Jefferson for a screen version of his father's most popular play "Rip Van Winkle," to be produced publicly on Monday, November 9, as a part of the Alco Film Corporation Program. Mr. Jefferson will play the title role in this production and the pictures will be taken in the exact locality in the Catskill Mountains around which the fable was written.

HIGHTOWER OPENS HOUSE.

Dr. Wm. Hightower, of Hope, Ark., has opened a moving picture theater in that place with a seating capacity of 400. It is one of the finest in Western Arkansas, according to information furnished by the doctor. The house has a stage and vaudeville will be played occasionally. Universal service is being used, and a Wurlitzer orchestra, costing $1,350, furnishes the music. Business is very satisfactory.

Miss Frances M. Nelson

"MY full name is Frances M. Nelson," she told the interviewer in her dressing-room at the Victor studio, "and I suppose you will want to know what the middle 'M' stands for;" this time she blushed through her grease-paint.

"No, not particularly interested, but then you might tell me," came from the interviewer.

The blush deepened to a rosier hue.

"Well, if you must know" (pause). "It's —am—it stands for Maude," and the clever young woman showed distinct signs of embarrassment.

Imagine it! Miss Nelson isn't a bit in love with her middle name, "Maude." And it's not such a bad name, either.

This charming leading woman has just joined the Victor Company, coming from the Biograph, where she played leads. She is not so very tall, and, yet, not so very small; in fact, she is just about the right size. When she smiles the faintest suspicion of dimples flashes on her cheeks, and she is generally smiling.

Miss Frances M. Nelson.

"I was born in St. Paul, Minn., twenty-two years ago," she said, "and while I was still a wee wisp of a girl, we moved to Boston. I went to school in Boston until the death of my parents four years ago, up to which time I had never seriously considered going on the stage. Circumstances changed, however, with the result that I went on with Lew Field's 'The Wife Hunters,' playing the part of Florence Lang."

Although Miss Nelson refrained from any self-praise, it was evident that she made a success in her first role, for as soon as she closed with "The Wife Hunters," she was offered a good place in a prominent Philadelphia stock company. She played there for five weeks, going later to Indianapolis where she also played in stock. After this came a season in "Ready Money," in which Miss Nelson played the lead in the Western company.

By this time Miss Nelson had made rapid strides toward success on the legitimate, and when Tom Wise formed the company for "The Silver Wedding," she was chosen for a leading role. After this she went with the Biograph Company.

Miss Nelson is also an athletic woman, being an expert swimmer. When she was but a thirteen-year-old slip of a girl she swam eight miles in Boston Harbor, a performance which caused much press comment and for which the girl was highly lauded.

At present Miss Nelson is playing opposite Ben Wilson in "Ambition." It is a picture in which she plays the part of an actress who struggles against a false ambition, and who finally realizes the futility of her misguided combat.

A "KITTY COBB" WINDOW.

Word has just been received from H. E. Stahler, manager of the Dallas, Texas, exchange of Warner's Features, Inc., of a cooperative advertising plan.

Mr. Stahler has booked "The Adventures of Kitty Cobb" extensively in the Dallas territory. During the time that the film is shown there, the big department store of Tiche-Goettinger will have an elaborate window display of James Montgomery Flagg's famous book. The window will be decorated with the beautiful Kitty Cobb lithographs in seven colors and also with photographs. A card will give the names and addresses of the motion picture theaters where this big four-part feature can be seen.

The theaters will co-operate by displaying slides stating that a special sale of the book telling the story of Kitty Cobb in picture and text is being held by the department store.

"Markia"

Clean, Straight Melodrama Full of Thrills and Sensation, Released by the Kinetophote Corporation.

Reviewed by the Rev. E. Boudinot Stockton, S. T. B.

THE full title of this five-reel picture, made by the Ambrosio Company, is "Markia, or the Destruction of Carthage, an Incident of the Third Roman Punic War." It is not based on any known incident of history but is a purely sensational melodramatic story in a quasi-historical setting that allows of big thrilling effects, such as turbulent senate meetings, rebellious armies, wholesale massacres, battles both on land and sea, burning palaces and the destruction of a town. It is sure to find a welcome among photoplay fans and will be enthusiastically received, especially by those who have Latin blood in their veins and understand the fine points of Italian nature and acting.

Scene from "Markia" (Kinetophote).

Markia's part is played by the actress who a couple of years ago played the part of Calypso in the Milano Company's "Odyssey of Homer," and will be gladly welcomed by all those who have seen the earlier play. In this picture, she has a much better chance and she has made the most of it, as the daughter of Hasdrubal, Governor of Carthage, who falls in love with the lieutenant of mercenaries who, after escaping the massacre in which Hasdrubal slays the embassy of the dissatisfied troops, carries the rebellious soldiers over to Scipio and the Roman side.

Scene from "Markia" (Kinetophote).

He is afterwards captured by one of the Carthaginian scouting parties, taken into the city and saved from death by Markia, but is later condemned to the galleys at the instigation of Zamah, Markia's stepmother, whose professions of love for him he has rejected. After the capture of Carthage, Markia escapes to the galley in which he is confined and discovers him during the battle with the Roman fleet, which has pursued and overtaken the fleeing Carthaginian vessel. After capturing the vessel the Romans set it on fire and the picture ends with the thrilling escape of Markia and her sweetheart from the doomed galley.

The burning of the galleys to the water's edge is a remarkably fine picture and another scene that calls for special mention is the dawn scene, which shows the sun rising over the Mediterranean sea and dispelling vast masses of fog and clouds.

Bliss Milford

IT is the little town of Hope, North Dakota, which Bliss Milford claims as her bithplace and the scene of her childhood days. While a mere slip of a country lass she was stricken with the stage fever and, with several of her schoolmates, fitted up a theater in an old barn. The tiny tots made their own footlights, painted their own scenery and built their own "props." Miss Milford would write the plays and direct the scenes as well as play the role of leading lady.

Bliss Milford.

However, she always found time to devote to study until, at the age of fifteen, she decided upon a theatrical career. It was in the "County Chairman" that she received a flying start on the road to success. While appearing as ingenue in one of the Stair & Havlin productions, Miss Milford made a wonderful impression upon Elsie Janis, the famous comedienne, who placed her in touch with Charles Dillingham. The management was quick to recognize Miss Milford's genius and had a part written for her in "The Candy Shop." Her excellent performance in this part resulted in the clever actress being starred in "Sentimental starred in the well remembered "Sentimental Sally."

Miss Milford forsook the legitimate stage to join the Edison forces about three years ago, and has never failed to score a tremendous success in every one of the various character parts with which she has been entrusted. As the chorus girl in the "What Happened to Mary" series, she performed an extremely difficult role which required delicate and artistic treatment.

While Miss Milford possesses remarkable versatility, it is needless to say that comedy is her forte, as may be judged from her performances in the "Sherlock Holmes Girl," "The Tango in Tuckerville," "Twins and Trouble," "Two's Company" and "Grand Opera in Rubeville."

Possessed with exceptional intelligence and personal magnetism, Bliss Milford has steadily forged ahead until she is now in the leading ranks in the land of filmdom.

CLARA KIMBALL YOUNG TO APPEAR IN "THE BUTTERFLY."

The World Film Corporation announces that Clara Kimball Young's second feature film is to be based on Henry Kitchll Webster's story of "The Butterfly," which is one of the most popular current works of fiction and which enjoyed great popularity when it appeared as a serial story in The Saturday Evening Post. Clara Kimball Young is just finishing the work on "Lola," the Owen Davis story, which shows her in a field that is uniquely her own, and one in which her admirers will be glad to see her again. Mr. Young also appears in it, as well as Ola Humphreys, the famous dramatic star, who has just returned from a prolonged tour of Australia, where she has appeared as a star. It is planned to have the "Butterfly" released in December.

"The Diamond of Disaster"

Thanhouser Two-Reel a Well Constructed Melodrama Full of Thrills and Indian Splendor.

Reviewed by the Rev. E. Boudinot Stockton, S. T. B.

THIS picture, of which Phil Lonergan is the author and Carroll Fleming the director, will undoubtedly meet with a welcome reception wherever it is shown. The theme of the story is not a new one and it has been told several times before both in picture and in story, but there are some new twists to the present production that not only prove an alibi to any charge of plagiarism, but at the same time give it a novel shape and interest. As the picture was made in this country, a few of the scenes lack somewhat of the atmosphere of Hindustan or India in which all of the action takes place, but it is only the hypercritical who will

Scene from "The Diamond of Disaster" (Thanhouser).

notice them and the compelling interest of the story is bound to carry over the minor defects.

The only real fault to be found with the picture is in the latter half of the story, where there are several leaders in succession all of them reading "Later." This should have been avoided as it gives a disagreeable impression that the story has been chopped and clipped and the incidents badly pieced together. Aside from this and the fact that some of the exteriors might have been better chosen, the picture is a "real good show" and is sure to please.

One exceptionally meritorious thing about the picture is the Englishman's bungalow, which is a real house built in

Scene from "The Diamond of Disaster" (Thanhouser).

the studio yard in order that it might be blown up by the bandits. The interiors deserve all praise and with the exception that some of the palms were evidently potted plants, the exterior was a most creditable reproduction.

The acting throughout was of a high order and especially noticeable was J. S. Murray as the Hindu merchant, Justus D. Barnes as the bandit, Ernest Ward as the fakir, Morgan Jones as the rajah, John Richards as Hassan, the rajah's captain; Muriel Ostriche as Zelda, the dancing girl; Irving Cummings as the Englishman; Carey L. Hastings as his wife and David Thompson as their servant.

Max Asher

"THE funniest Dutch comedian in pictures," he is called by many of his Los Angeles friends, and admirers throughout the country are almost, if not more enthusiastic about this California boy who has risen to be a top notch laughmaker.

Max Asher was born in Oakland, although he should have seen the light over in Germany. He is a son of the glorious spring, having been born on May 5, and therefore his disposition is extremely sunny, as is seen by his acting. At the age of fourteen the youthful comedian appeared at the People's theater in his home town. Later he did vaudeville work, and for some time was known as "Mysterio," the King of Cards, being a really and truly magician. In later years Mr. Asher has been seen in musical comedy, at one time being stationed in Western Canada, where he amused thousands of people in his eternal Dutch role.

Max Asher.

The screen first saw him in the latter part of 1912, when he appeared in Keystone films. He played here for some time, later going to the Universal, where he now is. Max Asher and Joker Comedies have been so closely linked that when he was transferred across the street to the Sterling plant it came somewhat as a surprise, for Joker comedies were renowned because of Max Asher. One of his best pictures was "The Cheese Special," a roaring comedy put on at a beach amusement resort, the miniature train having been used. Max was seen to good advantage in a big pirate story in which he took the part of the famous Captain Kidd, of treasure fame. His make-up in this production was voted the best ever, and his inimitable expressions won much applause for him. A few days ago he was placed in a scene where he had to be buried. The director, Allen Curtis, always keen for realistic punches, used a real grave and real dirt, and poor Max nearly suffocated when under the weight of the earth. He was pulled out just in time, too, for his wind was getting short. He will be seen hereafter in forthcoming Sterling releases.

HEAVY BOOKING FOR KLEINE FEATURE.

General Film offices report heavy booking for the new Kleine special feature department release, "Judge Not." A prosecuting attorney, subject to spells of temporary aberration, kills his best friend while under the influence of his peculiar malady. He promptly starts a vigorous campaign to find the murderer and ingeniously draws a network of evidence about an innocent party from which it seems impossible to escape. A scientist, attracted by one of the attorney's momentary spells at a dinner party, guesses the facts and gradually solves the mystery. The film is conspicuous for its rapid action and the absorbing way in which the story is told. The opening scene in the first reel shows the murdered man lying on the ground with a group of bystanders about him. The second reel takes the audience back to events occuring a week before the murder. The fourth reel again takes up the thread of the tale and follows it to a close.

KLEINE PICTURE AT BOSTON.

George Kleine's six-part subject, "For Napoleon and France," opened the doors of the Boston Opera House, October 19th. The military aspects of the picture are expected to prove heavy drawing cards at the present time. The odd costumes of Napoleon's soldiers and the old-fashioned armament of the period form striking contrasts to modern war materials. "For Napoleon and France" has a number of stirring battles quite as realistic through the camera's eye as though historic Waterloo had actually been photographed.

New Feature Exchange

Montgomery-Simmons Film Service Opens Business With Some Strong Subjects.

STARTING out with such features as "Markia," the story of the fall of Carthage, "Forgiven," a picturized version of the old drama known also as "The Jack O' Diamonds," and others, the Montgomery-Simmons Film Service, Inc., has begun the booking of feature films in the offices of the Kinetophote Corporation at 126 West 46th street.

Both of the young men whose names make up the title of the corporation are well known to the trade throughout the United States. Each has had a wide experience in the various phases of the film business which make up the process of good booking and the combination is, therefore, a happy one.

George N. Montgomery has been active in the exhibiting end of the trade as well as in the exchange end, having had to do with a broad field of endeavor in the South. He is familiar with the problems of the exchange as well as the exhibitor and is equipped to bring the two branches into harmony with each other.

Ira H. Simmons was formerly booking manager for the World Film Corporation and the Shubert Feature Film Company. His experience has covered every sort of work with films. His acquaintanceship reaches out to every city of any size in the United States. With Mr. Montgomery and Mr. Simmons are Marcus A. Miller, who will be active as vice-president of the company, and Saul G. Lippman, who is manager of the New York Exchange of the organization.

The concern has announced as well that there are eighteen big features reposing in the vaults at 126 West Forty-sixth street which will be put out as fast as the exchanges of the Montgomery-Simmons service can handle them. Later "The Span of Life," with Lionel Barrymore in the star role and supported by Maude Wynne, which the Kinetophote Corporation's company is now filming, will be on the market. This picture will be interesting from the fact that the scenario has been written by Catherine Carr from Sutton Vane's famous drama of that name.

"POP" LUBIN VISITS WORLD OFFICE.

There was brief altercation in the ante-room of the office of the Moving Picture World last Tuesday noon and then the office boy, who is supposed to announce visitors, came hurriedly into the editorial rooms closely pursued by the tall figure of a man who proved to be "Pop" Lubin.

"That boy," said "Pop," indicating about four feet of alertness, "wanted to know who I was, who I wanted to see and what my business was. I told him I didn't know and came right in anyway; glad to see you. My, how this paper is growing."

When the proper greeting had been accorded to our smiling visitor, for "Pop" always has a smile for his friends, he proceeded to entertain the staff with as fine a comedy monologue as is ever heard either on or off a vaudeville stage. It was a running comment on the business in general with occasional references to the Lubin Manufacturing Company in particular, and elicited several spasms of laughter by the many quaint and truly Lubinesque remarks.

Regarding Betzwood and the splendid motion picture plant he has built there, Mr. Lubin was quite enthusiastic. "I also have a farm at Betzwood; such a farm," he said. "The head guy told me the other day 'there is fifty new chickens and fifty new eggs, a new lamb and some new pigs and—a horse has died.' Ach, there goes all the profits! I ask him 'what is de matter with de horse.' He said 'it fell and broke its neck, and the doctor said 'the only way to save it was to kill it'; what's the use."

"But think of all the nice fresh eggs you can have for breakfast, Mr. Lubin," we ventured to remind him.

"Ach, they cost me five dollars apiece; I buy them cheaper, but its a fine farm," he concluded.

After a few more compliments upon the fine appearance of the Moving Picture World "Pop" said goodbye and went to keep another engagement.

FRANK C. BANGS BREAKS HIS ARM.

While working in the dark room of the Bangs Laboratories on 90th street, New York, Frank C. Bangs fell through a trap door which had been left open and sustained a serious fracture of his upper right arm on Thursday, October 8. An operation was required to remove splintered bone from the arm and Mr. Bangs is at the hospital doing as well as could be expected under the circumstances.

Miss Sterne Wins Again

Successful Vitagraph-Evening Sun Contestant Now Second in Telegraph Competition—McCardell First.

ELAINE STERNE, winner of the first prize of $1,000 in the recent Vitagraph-Evening Sun scenario contest, has been declared the second in a close finish in the Morning Telegraph-Chartered Theaters Corporation comedy scenario prize contest. Roy McCardell is the winner of first honors. Here is the formal decision of the judges, the prizes being $1,000, $500 and $250, respectively:

First Prize—Roy L. McCardell of New Rochelle, N. Y., for three-reel comedy, entitled "A Jay in Peacock Alley." Second Prize—Miss Elaine Sterne of New York City, for three-reel comedy, entitled "Without Hope." Third Prize—Miss Caroline Benbrooke Wells of St. Louis, Mo., for three-reel comedy, entitled "'A Puritan's Conscience."

The contest was inaugurated on June 15 and closed September 15 of this year. During the three months 3,654 manuscripts were received. But 511 of this number stood the test of the first reading. From the remainder it is probable that fifty high-class motion picture comedies will be retained as worthy of production.

The judges found great difficulty in deciding which of the three was the better one. Each tells in a distinctive way a distinctive story, and in plot and situations all were equally strong. The availability of each for picturization had then to be decided. Each point to be considered in deciding the values of the competitive scenarios was given a certain percentage, those nearest to 100 being considered the best. It is interesting to note that Mr. McCardell's comedy received 98 per cent. as against Miss Sterne's 97 per cent. and Miss Wells's 96 per cent.

WORLD FILMS AT WILLIS THEATER.

The World Film Corporation has landed one of the coveted contracts of the season in signing up the New Willis Wood Theater, in Kansas City, for a fifty-two weeks' contract by which the management of that house is to have the first run on all the Shubert and Brady features in Kansas City. The Willis Wood Theatre was for years the first class play house of Kansas City.

Gladys Wynne

GLADYS WYNNE has been engaged by the Kinetophote Corporation for the part of Kate Heathcote in "The Span of Life," which is now being put on in the company's studio at Coney Island, with Lionel Barrymore in the leading male role. Miss Wynne has never appeared in pictures before and is in reality the product of the drama, having been with George Arliss in "Disraeli," as well as in many other successes.

Gladys Wynne.

"The Span of Life" has been picturized by Catherine Carr from the famous old drama of the same name by Sutton Vane from whose estate the Kinetophote Corporation purchased the World's rights. The locations for the picture have been chosen with care, the country homes of several prominent New Yorkers being used in the outdoor scenes. The interiors, under Edward Mackay's direction, are staged to conform with Mr. Vane's ideas.

When ready for release, this picture will be booked through the Montgomery-Simmons Film Service, Inc., which has offices in the Kinetophote establishment at 126 West Forty-sixth Street.

NARROW ESCAPE FOR TWO SCREENERS.

Jacob H. Gerhardt, treasurer of the Screen Club, and Moe Streimer, a fellow-member, narrowly escaped serious injury Monday night when a taxicab in which they were riding collided with a pillar of the elevated railroad structure. Mr. Gerhardt was cut by glass and suffered a sprained arm. Mr. Streimer was shaken up and bruised.

Among the Picture Theaters

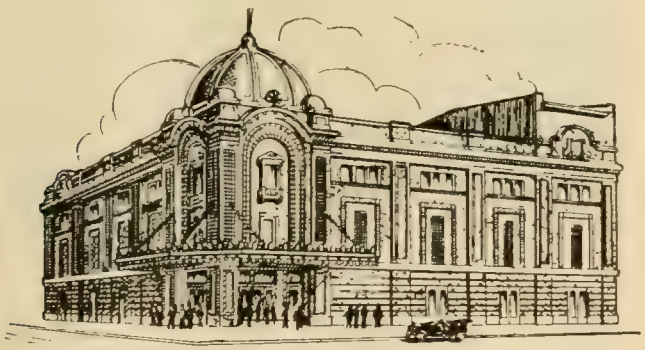
BIG CINCINNATI HOUSE.

Casino Theater Company's New Picture Emporium A Splendid Structure—Wurlitzer Organ Among Features.

A FEW years ago a hole in the wall or a store rudely converted into a moving picture auditorium served as a suitable place for the presentation of moving pictures. Intelligent men with a prescience not altogether inexplicable by reason of the fact that a fair amount of profit was being made from these makeshift picture houses observed that considerably greater earnings could be secured by the showing of moving pictures in a theater ostensibly constructed for the purpose. Consequently several really good picture theaters were built, and this led to the erection of others even better in construction and architecture than the earlier ones. The building of the moving picture theater has now developed into a science, and those who are not inclined to take cognizance of this progress are being left behind. It does seem paradoxical to say that even though there is not a thing to be desired in the really high class picture houses there will always be improvements made.

James H. Dryden.

For the benefit of our readers and for the information of posterity we have been recording in the pages of the Moving Picture World by illustration and by story the opening and erection of big picture theaters. Therefore it is with the same amount of pleasure that we give space to the excellent picture house in course of erection in Cincinnati by William & Edward Corcoran, who comprise the Casino Theater Company. The name of the newcomer is the Casino, and it will be under the management of James H. Dryden, who was formerly connected with the Hippodrome. From the accompanying architect's line drawing it will be seen that the building is of a massive order, beautiful in design and architecture. It is one of the largest moving picture theaters in Cincinnati and when completed will cost over $125,000. The location of the Casino is at the corner of Clark and Linn streets. There are 900 seats on the parquet floor and 600 in the balcony, making a total seating capacity of 1,500. It is built of fireproof material and contains all the conveniences desired by the most fastidious.



Architect's Drawing of Casino Theater, Cincinnati, Ohio.

Of the many features the big Wurlitzer motion picture orchestra probably stands pre-eminent. This instrument is of the H. & K. style and contains every conceivable combination of instruments and effects, according to the Wurlitzer Company. It is 5 feet 2 inches in height with a depth of 3 feet 3 inches. It is 15 feet 4 inches in width.

ORPHEUM THEATER, FOND DU LAC, WIS.

THE Orpheum Theater, Fond Du Lac, Wis., which was formerly known as the Royal, has recently undergone a number of improvements, and has come out in its new dress as one of the most beautiful picture houses in Fond Du Lac. According to the managers, Messrs. Prinsen & Martin, it is the oldest picture theater in that city, and during the week of August 17 they celebrated the seventh anniversary of their business.

Probably the most noticeable improvement is the lowering of the floor to the street level. The entire floor now slants directly from the entrance way to the stage, making exit from the house far more rapid. The seats are arranged in sections with two separating aisles. The interior and exterior have been completed in stucco work. The walls are decorated in light green and French gray with stucco decorations in ivory. Suspended from the walls are crystal lights dropped from bronze ornaments which also support oscillating electric fans. An indirect lighting system is used exclusively. Six large bowl chandeliers containing three lamps of 120 candle-power each supply the illumination.

Orpheum Theater, Fond du Lac, Wis.

Conduits carry all electric wires in the structure, making exposed connections impossible. All of the electrical work has been done under the supervision of City Electrician John E. O'Brien. The operating room is lined with fireproof asbestos board and metal. Fireproof automatic shutters make the room air-tight in case of the burning of a film.

Marble forms the background of the decorations of the lobby, the ticket office and lower walls being entirely of this material, while the stucco work in ornamental designs forms the upper part. Tile is used for the floor material.

The auditorium has a seating capacity of 400, and the ceiling is fourteen feet high in the rear and twenty feet in the front. There is a Powers' 6a motor-driven machine.

Victoria Theater, Devonport, Auckland, New Zealand.

Manufacturers' Advance Notes

"THE GOLDEN HOPE (Lubin).

This is the sixth number of the Beloved Adventurer series now being released by the Lubin Company, one each Monday. Again Lord Cecil is penniless and at his wits' end to satisfy his creditors and save the old ancestral home from the money sharks. He returns to America in a desperate attempt to battle with Dame Fortune. There he suffers hardships and even offers the stock of the Golden Hope mine to the landlords of the poor hotel where he lives, to satisfy his bill and to be permitted to stay on for a few

Scene from "The Golden Hope" Lubin).

more weeks. The landlord laughs at the offer and Cecil is very hard pressed. When it is noised about that a new gold field has been struck and the Golden Hope is the richest claim, worth at least a million. The swindler sets to work and endeavors to secure the stock back, but the little Western girl discovers the true situation and comes to the rescue of the confiding Englishman. Arthur Johnson and Lottie Briscoe are very charming in this number and do credit to Emmett Campbell Hall's excellent story.

THE EXPLORER (Balboa).

Dr. Frederick A. Cook, discoverer of the North Pole, world-renowned explorer, Chautauqua lecturer and chief of the expedition which scaled the summit of Mt. McKinley, is preparing, together with the Balboa Amusement Producing Company of Long Beach, California, to make a six-reel feature photodrama, "The Explorer," in which Dr. Cook will be the star character. The scenario—written especially for the big production by the Balboa Company's photoplay editor, Frank W. Wiltermood—contains scores of highly interesting scenes in substantiation of Dr. Cook's claims that he reached the northern boreal center on April 21, 1908, and thus outstripped Robert E. Peary.

Many of the most important scenes will be enacted on the snowclad peaks of the San Bernardino mountains, 80 miles from Los Angeles, the entire company of players to make the trip in a fleet of autos, Genuine Eskimo dogs, igloo houses, sledges and other Arctic property will be used to make the films realistic. A charming romance, in which Dr. Cook's prowess as an explorer wins him a wealthy bride, forms the basis of the scenario.

In Dr. Cook's book, "My Attainment of the Pole," are many camera snapshots he obtained during his famous boreal dash, and these pictures will be reproduced in motofoto views designed to delight and instruct millions of cinema theater patrons throughout the world. The ascent of Mt. McKinley by Dr. Cook will be portrayed dramatically, along with scenes depicting his work as surgeon with the Belgian South Pole Expedition in 1897, in charge of Commander de Gerlache.

MOTION PICTURES OF CAPITOL FOR EXPOSITION.

Moving pictures of Washington, D. C., will be among the features of the Panama-Pacific Exposition at San Francisco, and plans to give visitors an opportunity of viewing the activities of the Government in Washington, by means of motion picture films, have just been completed by the Government Exhibit Board, of which Adolph C. Miller, a member of the Federal Reserve Board, is the chairman. J. C. Boykin, his assistant, has been directing operations from his office in the Interior Department, but he will move within the next few months to San Francisco to direct the exhibits.

In the motion picture exhibit there will be shown a series of pictures of the familiar places in and around Washington, including historic Mount Vernon, the home of President Washington; Arlington Cemetery, where members of the army and navy are buried; Fort Myer, Va., a cavalry and artillery army post; the Washington Monument and the public buildings, the Cabinet officers, members of Congress in action, and many other views.

Cameramen have been sent on a revenue cutter to Alaska, where will be taken pictures showing life in that part of our domain. There will be reels showing reclamation projects, forest fires, and means of fire prevention; the Indian schools, the arrival of immigrants at Ellis Island; the Panama Canal as it appeared in 1911 and again in 1913, showing the progress made in the cutting of the big ditch, and motion pictures will be utilized to depict many other of the Government's activities that should prove of marked interest to the visitor. These reels will be shown in three lecture rooms, and will be the subject of a continuous exhibition daily.

"WHAT'S HIS NAME" (Lasky).

The postponed release of the Lasky production of George Barr McCutcheon's picturized book, "What's His Name" will occur on the Paramount program, November 22, when Max Figman, whose work in "The Man on the Box" sug-

Scene from "What's His Name" (Lasky).

gested his further engagement to the Lasky Company, will be seen in a role exceptionally to his liking.

Mr. Figman plays the part of the husband of a prominent actress who is "interned" at Tarrytown in a home for which the actress is paying. He is being "kept out of the way" by her, at the suggestion of a Mr. Fairfax, millionaire and man-about-town, who is fascinated by "What's His Name's" wife.

Director General Cecil De Mille considers "What's His Name" the most compelling story Lasky has yet filmed. Its heart interest is direct and the story is one that should strike a responsive chord in all classes. Following "What's His Name" "Ready Money" will be released by the Lasky firm.

"A FACTORY MAGDALEN" (Sawyer).

Elwood F. Bostwick has been spending a busy three weeks in Stillwater, Rhode Island, directing the Edyth Totten feature, "A Factory Magdalen," which will soon be marketed by Sawyer, Inc. It was originally intended to make this a four-reeler, but it has been found that it is impossible to condense the action into a film of that length, so it will be in five. The company, headed by Miss Totten, has been very fortunate indeed, and from the four thousand feet so far exhibited in the Pompeiian Projecting Room, there is every reason to believe that the picture will be a great success.

Scene from "The Factory Magdalen" (Sawyer).

The actor second in importance to Miss Totten is four legged and his name is "Rex." The brilliant performance of this canine genius was due to long police department training, and during the course of the swiftly moving events visualized, he traces and captures the murderer and three thieves, rescues Miss Totten from a whirling millstream, and does lots of other stunts that makes his owner a proud man. The Providence Sunday Journal recently devoted a full page and a half to a story dealing with the making of the picture.

WURLITZER ISSUES FINE CATALOG.

The forty-eight page catalog of automatic musical instruments issued by the Rudolph Wurlitzer Company of Cincinnati, Ohio, is a handsomely illustrated piece of sales literature which will interest the exhibitor who contemplates installing a self-playing orchestra. The catalog illustrates, in actual colors, various styles of automatic harps, electric pianos, with and without mandolin attachments, flute and violin pipes, drum and triangle accompaniments; also orchestras and violin pianos.

In addition, several types of military bands are shown, as well as an ingenious control mechanism, by which a nickel may be dropped into a receiving box and the instument started from any part of the hall which may be desired. The information regarding instrumentation, dimensions and shipping weight of each style is very complete in detail and the catalog will prove a very helpful aid in the selection of something suitable for any house, from the most modest to the most pretentious.

R. HENDERSON BLAND GOES ON THE STAGE.

R. Henderson Bland, the English actor who became known to picture followers through his reverential portrayal of the character of Christ in Kalem's "From the Manger to the Cross," has gone on tour with William Elliott's "Kitty Mackay" company. Mr. Bland is playing the part of Lord Inglehart. He admits that his interest in his stage work is diminished by reason of the conflict now raging in Europe. Mr. Bland has two brothers in active service—one is now in hospital in England, having been wounded—and a third on the way with a battalion from South Africa. While in New York this week Mr. Bland visited the offices of the British consul for the purpose of offering his services.

SCREEN CLUB MEETS ON OCTOBER 30.

The annual meeting of the Screen Club takes place on the evening of October 30, at which time the officers for the coming year will be duly installed.

WILLIAM EPSTEIN.

A NEW theater to cost $1,000,000, for the presentation of motion pictures de luxe is now in the hands of architects and construction will shortly be begun on San Antonio's busiest street. William Epstein, owner of the Royal Theater, the 2,500-seat house in San Antonio, is the man who believes in million-dollar theaters.

William Epstein.

The new temple of pictures will have a seating capacity of 4,500. Under the same roof will also be a magnificent ballroom, bowling alleys and billiard rooms.

The Royal Theater now houses exclusively the Paramount Program in San Antonio. To this amusement enterprise Mr. Epstein has devoted the major portion of his time since he sold out his interests in the Southern Feature Program Association of which he was the organizer.

Mr. Epstein has just returned to Texas after a two weeks' stay in New York. While here he purchased a thousand-dollar fountain of the same variety that adorns the Strand Theater in New York, also a huge electric sign.

Mr. Epstein still has his eyes open for the main chance in feature film renting and while in Manhattan purchased the rights on "The Black Triangle" for the states of Texas, Louisiana, Arkansas and Oklahoma. It is probable that he will also buy the rights on the second release of the Webb Detective Series, "The Man in the Cellar."

CINEMA EXHIBITORS CLUB WILL DANCE.

It is announced that the annual entertainment and ball of the Cinema Exhibitors Club of the Bronx, New York, will be held at Hunts Point Palace, 163d Street and Southern Boulevard, on the evening of October 31. Tom Moore of the Kalem Company, and Mary Fuller of the Universal will lead the grand march.

GOEBEL VISITS HIS CALIFORNIA STUDIO.

O. E. Goebel, president of the St. Louis Motion Picture Company, St. Louis, Mo., is in Santa Paula, Cal., visiting the studio of his company.

"Big A Features, Ltd.," a company registered in London last year, has been dissolved in bankruptcy, with liabilities of nearly $15,000 and practically no assets. A. Goldgraber was the principal director, and the company appears to have had extensive transactions in America.

AN AEROPLANE ACCIDENT PICTURED.

In a forthcoming Eclectic release entitled "The King of the Air" a sensational aeroplane accident is shown with startling reality. The plane is seen to fall from a height of ully 200 feet and is dashed in pieces on the ground.

"MICHAEL STROGOFF" (Alco).

Big and constant appeal to the eye of the spectator is made by the third Alco release, "Michael Strogoff," produced by the Popular Plays and Players Company, with the noted tragedian Jacob P. Adler in the title role. "Michael Strogoff," which is in five reels with 249 scenes, has many exciting war scenes in which there is a strong mob element. The burning of Moscow, the escape of refugees down the river of fire on a raft, and the apparent blinding of Strogoff, the messenger of the Czar, are a few of the thrilling incidents of this drama of the War of the Tartars. The drama of Russia is released on October 19.

Scene from "Michael Strogoff" (Alco).

In temperament and in feeling as well as in knowledge of life in Russia and because of his standing as an actor, Mr. Adler is ideally fitted for the part of Michael Strogoff. The pathetic scene in which Strogoff is obliged for a moment to deny his own mother is splendidly acted by Mr. Adler, and in the other scenes he is equally effective.

As usual the Popular Plays and Players Company has given a most effective setting. It is true to Russia and is spectacular to a degree seldom seen on the screen.

"HER MOTHER WAS A LADY" (Lubin).

Shannon Fife, the unassuming college boy writer of the Lubin staff, has told a dainty little story which again makes Cupid a hero and past-master of his art. A young business man, whose mother is socially ambitious and trying to wish him onto a society bud, falls in love with a little Irish girl, who tends table at a railway lunch house. The boy

Scene from "Her Mother Was a Lady" (Lubin).

finds it hard to oppose his mother, but love wins out and it proves to be much the best to all parties. The denouement is quite dramatic, but eminently satisfactory and will please all true "lovers" who see the clever picture. John Ince has given the play an excellent cast and himself takes a part that will be remembered by the fans.

Unique Comedies

The Historical Feature Film Co. of Chicago Will Make Regular Weekly Releases of Humorous Subjects.

THE Historical Feature Film Co. of Chicago is now announcing weekly releases. The company acquired some time ago the former plant of George Melies, located in Chicago, and installed considerable new machinery and equipment. Dudley A. Tyng, the well-known La Salle Street broker, is president of the new concern, and Jack J. Lodge, formerly associated with George Melies and Lincoln J. Carter, is general director and in personal charge of the productions.

The Western representative of the Moving Picture World, invited by Mr. Tyng, privately viewed two of the company's current releases. The first of these subjects was a very comical baseball cartoon entitled: "Joe Boko's Adventures in the Big League," drawn by the famous cartoonist, Carlson, formerly with the Chicago Interocean.

We have seen many cartoon pictures, including "Mut and Jeff," in Pathe's Weekly, and while some of them have been rather amusing, very few possessed any real merit. It was rather tiresome, besides, to watch the drawing and writing of each character. These Carlson cartoons of Joe Boko's adventures in baseball are not only extremely funny, but the technical work is the most remarkable I ever saw. Each character is drawn and you see the hand of the artist make the figure by lines and dots. The cast of the play is in this way introduced to you. But then if you please, these figures come to life and move around without the guiding hand, and do the most remarkable stunts in the most illusory manner.

Of course, I have seen that done before and a moving cartoon figure is no novelty, but what I never saw, until seeing this picture, is the perfect smoothness of motion, with hardly a jerk in a figure. As a rule these cartoon players will jump around like marionettes. This has been overcome by Mr. Carlson as near as it is possible, and a mighty tedious and painstaking job it must have been.

Take, for instance, the grandstand in this baseball picture and you can actually see the crowd waving and clapping their hands. Mr. Tyng told me that they will release the World's Baseball Series of 1914 in cartoons with the actual players, and that this picture will be even better than the one I viewed.

The second subject on exhibit did not please me so well. However, it was quite comical and also rather a novelty, the players being all colored people. The leading parts were taken by Bert Murphy, Frank Montgomery and Florence McClain—all three well-known negro actors in vaudeville.

The picture was of the slap-stick variety, dropping a piano on somebody's back and so on, and very funny in parts. It was, however, dragged out too long and not enough action for a 1,000 feet. I would also suggest to take the pictures at a closer range and to make capital of the funny pantomime play of our colored brethren. Nothing is funnier than the natural facial expression of a negro when in distress, surprise or joy. But this must not be overdone. It is not necessary to make a monkey face to register joy or gloom either on the stage or in the pictures. As far as that goes, this negro comedy of the Historical Feature Film Co. is every bit as good as some of these so-called slap-stick horse plays "wished upon us" for the present time by some other manufacturers. What I am trying to get at is this: that the Historical Feature Film Co. has, according to my opinion, not made the most of a really good opportunity. Some very funny things could be produced by negro comedians—rip roaring farces that would not only appeal to the negro patrons of white theaters, but as well to all of us.

The photography in both of these subjects was entirely satisfactory.

TREBLE-CLEF SONG PICTURES AT HAMMERSTEIN'S.

"The Fatherland, the Motherland—the Land of My Best Girl," which is the title of the first Treble-Clef song production, played all week at Hammerstein's Victoria Theater, 42d Street and Seventh Avenue, New York, during the week of October 12. This feature made such a big hit with the old-timers who patronize Hammerstein's that the management of that house contracted for the Treble-Clef service for the remainder of the season. Two new song hits will be released every week commencing November 1. These productions are being directed by William Robert Daly, formerly director for the Universal. The reliability of the Treble-Clef Company is vouched for by the fact that Henry Waterson, of the firm of Waterson, Berlin & Snyder, America's biggest song publishers, is president of the company, and Louis Bernstein, of the Shapiro-Bernstein Company, and president of the Music Publishers' Board of Trade, is treasurer.

Edward Warren

AMONG the exceptionally capable motion picture directors may safely be numbered Edward Warren, who was for a long time, general director for the Solax Company at Flushing, N. Y., and Fort Lee, N. J., and later with the Universal as producer of Victor brand subjects. It was as director for the Solax Company that Mr. Warren first came to prominent notice in the picture field. He took charge of the studio at Flushing almost at the beginning and continued to direct the work of production for more than two years. During that period he produced such pictures as "The Beasts of the Jungle," "The Equine Spy," "The Sewer," "Brennon of the Moor" and "Kelly of the Emerald Isle," all feature subjects, together with many single-reel pictures of note.

Edward Warren.

While with the Universal he made the following feature subjects: "Enmeshed by Fate," "Daughter of a Crook," "A Million in Pearls" and the "Beggar Prince of India" and many single reels.

Propably the most pretentious work done by Mr. Warren was as a free lance. One subject in particular, "The Making of a Scout," an eight-part feature dealing with the American Boy Scout movement. A very complimentary review of this picture was printed in the Moving Picture World at the time it was released and the public press gave it most favorable mention wherever it was shown. Over four hundred complimentary letters from distinguished persons all over the United States were received by the producers. President Wilson accorded it high praise and personal letters were written to Mr. Warren by Theodore Roosevelt, Gifford Pinchot, Judge Ben Lindsey and George D. Pratt.

Mr. Warren is at liberty at present and can be addressed at his home, 13 West 82d Street, New York City.

LIFE PHOTO FILM BUYS HIGH GRADE CO.

The Life Photo Film Corporation has bought out the High Grade Feature Film Company, taking over their lease and all of their properties. The offices of the High Grade concern adjoin the present offices of the Life Photo Film Corporation.

Included in the sale is the projection room which will be redecorated and refitted by the Life Photo concern and devoted to projection for the trade.

Messrs. Bauman & Co. have been engaged to redecorate the new offices, particularly the projection room, which will be lined with velvet, and every convenience inaugurated bending toward perfect projection and comfort. In addition, the suite of the Life Photo Film Corporation now gives them the entire 42d street front of the Candler building.

The progress made by the Life Photo Film Corporation since its first release, "The Banker's Daughter," which was succeeded by "The Greyhound," "Northern Lights," "Captain Swift" and "The Ordeal," has been so rapid as to necessitate these enlarged quarters.

The present offices of the company will be devoted to the private rooms for Bernard Loewenthal, the treasurer; Edward M. Roskam, the president, and Jesse J. Goldberg, the secretary. The additional offices will be devoted to the auditors, booking and display departments.

WARNER'S MANAGERS MEET IN BUFFALO.

P. A. Powers, President of Warner's Features, Inc., and O. S. Goan, treasurer and sales manager of the company, met the heads of Warner's exchanges in convention at Buffalo last Saturday. The most important subject considered was Warner's new feature and comedy service, and the enthusiasm displayed over this enterprise was unanimous.

CONFERRING ON "ZUDORA."

Harold MacGrath, the "Sage of Syracuse" and novelizer of "The Million-Dollar Mystery," arrived at the New Rochelle studio of the Thanhouser Film Corporation Thursday for a conference on "Zudora," the new serial which follows the "Mystery." Dr. Daniel Carson Goodman is the creator of this new wonder photoplay. He detailed to Mr. MacGrath some of the early action, and the famous author expressed his satisfaction at being selected to write the novelization of the Goodman serial.

Dr. Goodman and Harold McGrath.

Mr. MacGrath inspected some of the marvelous sets used in the first episode of Zudora and renewed acquaintance with Marguerite Snow, who will play Zudora, and James Cruze, the Hassam Ali, in the new production. Mr. MacGrath first met Miss Snow and Mr. Cruze when "The Million-Dollar Mystery" was launched. "I expect great things from this new production," said Mr. MacGrath. "It is a new construction in photoplay writing and therefore unique. There is a real definite dramatic tenseness. I shall enjoy writing the novelization."

REAL CIRCUS IN "THE CABBAGE PATCH."

When the film version of "Mrs. Wiggs of the Cabbage Patch" is released by the California Motion Picture Corporation, the patrons of the pictures will have an opportunity to see how elaborately a first-class company of this kind works to produce realistic effects. For the circus scene in the play is the genuine article.

No makeshifts would do, no second-rate performance would satisfy the stage-manager. He had to depict a circus; so he made a circus. He hired a small army of professionals, former stars of the sawdust ring. He erected a big tent at the company's outdoor studio near San Rafael. He advertised his show free to all who might care to see a circus for nothing, and at the same time, see how a big moving picture reel was filmed.

The day of the novel circus found the tent packed. The crowd of willing "supers" enjoyed the treat and relished not a little the chance to be photographed for the "movies."

La Savillas, a crack tumbling troupe, performed on one stage, while the Bensings did bareback riding in an adjoining ring, and, up overhead, the Three Benos did terrifying marvels in an aerial web of trapezes and swings. Komic Kemp, an educated horse whose comedy act has convulsed hundreds of thousands, romped around the big ring, and La Belle Carmen, former Barnum & Bailey's feature wire-rope walker and dancer, performed one of her most famous acts.

It was a wild, merry circus picture, and the reel is so good that it will undoubtedly prove one of the chief attractions in the screened production of "Mrs. Wiggs of the Cabbage Patch."

"ENGLAND EXPECTS——" NOT A HEPWORTH.

Through one of those lamentable errors that are unexplainable in any other way than by the momentary failure of the human equation to function accurately at times. The World said, in the last issue by a caption for an engraving, that "England Expects——" was a Hepworth. The story of the picture plainly stated its origin and placed it with the releases of the Cosmofotofilm Company, but the erroneous caption might be misleading, hence this correction.

Hunter Bennett Leaves World Film

HUNTER BENNETT, assistant general manager of the World Film Corporation, has resigned his position with that company. He leaves with the best wishes of the branch office organization, which has been developed to a high degree of efficiency under his guidance, and also the best wishes of General Manager Lewis J. Selznick. At the time he sent in his resignation Mr. Bennett had made himself very well known to every exhibitor throughout the country and his development as an executive of the World Film Corporation has been coincident with the growth of that progressive organization.

Hunter Bennett.

Mr. Bennett has not disclosed his plans for the future, but no doubt, on account of his thorough knowledge of the feature film situation, his services will be in great demand. He has just finished a three months' trip covering the twenty-four branch offices of his company, and during the progress of this trip from continual consultation with exhibitors and exchange men in every section of the United States, has gained a very practical and valuable knowledge of the future of the feature film.

Mr. Bennett came to the World Film Corporation in October, 1913, and passed through the various stages until he reached the position of assistant general manager seven months ago. He has several propositions under consideration and expects to make an early connection.

MARY PICKFORD IN "BEHIND THE SCENES."

The next "Little Mary" production of the Famous Players to be released by the Paramount Program will be "Behind the Scenes," a five-part feature. This is a fascinating play that contrasts the drama of life with the glamor of the footlights. Mary Pickford gives a pathetic charm and winsome grace to the dainty little actress who is the heroine of the story. As Dolly Lane, Mary Pickford stirs the pulse and grips the heart, and gives one of the best screen performances of her career. James Kirkwood plays opposite Mary, in the role of the man who proves that the tawdry glitter of the stage is but base alloy compared with the gold of love.

In the cast also appear such well-known names as Lowell Sherman, Ida Waterman and Russell Bassett. October 26 is the release date.

TO SELECT PICTURES FOR THEATER CHAIN.

The Leading Photoplay Exhibitors, Inc., has opened offices in the World Tower Building, in West Fortieth street. As the title indicates, the company represents an organization of motion picture exhibitors. It is the intention to form a chain of fifty theaters, the pictures to be exhibited in these being selected by the company. The officers, all of whom are exhibitors, are: President, Lee A. Ochs; first vice-president, William Hilkemeier; second vice-president, Aaron A. Corn; secretary, M. L. Fleischman; treasurer, L. F. Blumenthal.

STATE LEAGUE OPENS BOOKING OFFICE.

The booking office of the Exhibitors' League of Pennsylvania was opened on October 12 at 1327 Vine street, Philadelphia. Oscar Libros, a man of wide experience in this line, will be in charge of the booking department. He was formerly connected with the Picture Playhouse Film Company and the National Feature Film Company.

"WHATSOEVER A WOMAN SOWETH."

The story of a blighted romance that eventually brings happiness, is told in "Whatsoever a Woman Soweth," a new two-act Essanay drama to be released October 30. The setting is of the days following the Civil War and the play is replete with beautiful costumes and scenery.

The opening of the play finds Pauline Marlowe and Robert Caldwell setting their wedding day. Then Robert's father is found to be an embezzler, and it is a great question in Pauline's mind whether she shall marry Robert, despite the fact that his name is blackened, or whether she should face the comments of the unsympathetic public. She decides to turn from him, and afterwards marries, only to find that her married life is unhappy, that she loves only Robert. He has gone away, struggled and fought alone, and at last returned to his home to take the position as president of the very bank which his father had robbed. Meanwhile Pauline's husband has died, and her interests are centered alone in her son Arthur, who, like his father, has been a great disappointment. When a young man of twenty-three they return home together. He is put to work in a law office where he proves a failure. He talks back to Pauline's father, who is overcome and dies of heart failure. Up to this time Robert Caldwell has avoided her, but now in her sorrow he goes to her and arranges for Arthur to take a position in his bank. Time passes, and Arthur is tempted and falls. Not until he meets the one girl in the world, does he realize what he has done. Robert learns of his dishonesty and feels it his duty to tell Pauline. He does so, and she realizing that she is reaping as she sowed, demands that he pay the penalty. Robert pleads with her to forgive her son and promises not to prosecute him. Anita, Arthur's sweetheart, remains true to him through all his trouble, and Pauline only wishes that she had been as broad-minded in her younger days. Realizing the great generosity of Robert, and the big mistake she has made, she goes to the man whose love she has denied herself of for so many years, and he accepts her with open arms.

ROBERT WARWICK SIGNS WITH WORLD FILM.

Contracts have just been signed by Robert Warwick, who has made a most successful entry into the screen world in the photoplays, "Dollar Mark" and "The Man of the Hour," for further appearances before the camera. This contract calls for Mr. Warwick's exclusive services before the screen for the next two years, and General Manager Selznick, of the World Film Corporation, has agreed to pay Mr. Warwick the largest salary ever paid to a stage star for his spare time. Mr. Warwick's playing before the screen will not conflict with his appearances on the stage. Both are to go on at the same time. This will mean that Mr. Warwick will continue as leading man for Francis Starr, under the direction of David Belasco, and devote his sunlight hours, when not at matinees, to making feature films for the World Film Corporation.

COPY OF STATEMENT OF THE OWNERSHIP, MANAGEMENT, ETC.,

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JOHN WYLIE,
(Business manager.)

Sworn to and subscribed before me this twenty-eighth day of September, 1914.

[Seal] MAY C. GUERIN,
Notary Public,
Kings County,
Certificate filed in N. Y. County.
N. Y. County Register's No. 5072.
(My commission expires March 30, 1915.)

Notes of the Trade

A STRIKING example of the expense entailed in the production of present-day photoplays is to be found in "The Mills of the Gods," a new Ince feature recently made at the Inceville studios of the New York Motion Picture Corporation at Santa Monica, Cal. The story is built about the life of an old Dutch miser and its scenes are laid in Holland.

* * *

Carl Gregory, expert cameraman of the Thanhouser forces, in one scene of "Zudora" handled over the same piece of film thirty-nine times in obtaining a double exposure.

* * *

Sawyer, Inc., have closed with the Colossus Feature Film Company of 110 West 40th street to handle their New York exchange "zone" office. The Colossus people immediately took over the bookings already made, as well as most of the sales force used in Greater New York by Sawyer, Inc.

* * *

Henry Otto has started out in his new connection with a dramatic theme, "When the Roads Part," for the Beauty Corporation, the story of two young thieves, their attempted robbery and discovery, the awakening of the girl's better self, her decision that their roads must part, and her final happiness. The story is delightfully reminiscent of "In the Bishop's Carriage." Miss Greenwood and Mr. Field are Laura and Joe, the pals, and Mr. Coxen the doctor.

* * *

Eugene Pallette is featured in his role of a crook in "A Woman Scorned," a two-reel Reliance-Mutual feature produced by Jack Adolfi at the Mutual studios in Los Angeles.

* * *

An immense circus tent with all its attendant factors is among the novel scenes that are incorporated into Thomas H. Ince's new and gripping story of bigotry, "The Hateful God," a recent production at Inceville under the direction of Scott Sidney. Beasts, clowns, acrobats and freaks are united in making the picture one of absolute realism.

* * *

The Universal Animated Weekly visualized a full set of life views of the ball players, both the Boston Nationals and the Philadelphia Americans, who clashed in the fight for the world's championsip. These pictures are to be looked forward to with happy anticipation as they are wonderfully lifelike.

* * *

The trials and tribulations of the photoplay actor and actress have appeared in print often, but seldom has much been said of the man behind the camera. David C. Santerelli, cameraman for the Edwin August Eaco Films, has met with some thrilling experiences during the filming of photoplays. This particular episode happened while Mr. August was hunting a location in a forest. Fire was discovered and August commanded that Santerelli photograph it. The heat was so intense that the paint on the camera and tripod commenced to peel. The cameraman stuck to his post until the flames were on top of him.

* * *

Walter Edwin, director (Universal), is producing a new two-reel drama, "The Price of Redemption." This is a story written and acted by Mary Fuller, with a plot which is a new one, absolutely realistic and true to life.

* * *

The Vitagraph Company has received word from London that Kenneth Casey, the Vitagraph boy, will return to this country for the holidays. He has just closed a tour around the world. The last appearances of his trip were in South Africa, where he added many laurels to his wreath of successes.

* * *

Carroll Fleming is at work at the Thanhouser-Mutual studios on "Out of the Shadows," featuring Muriel Ostriche, John Reinhard, with John Ward and Frank Wood in support. Elizabeth Gaskins of Denver, Colo., wrote the script.

* * *

The fourth of the "Flying A" series, preceded by "In the Firelight," "In the Moonlight," and "Daylight," all of which were especially written by Marc Edmund Jones, the prolific Los Angeles scenario editor, "In the Candlelight" is being put on under direction of Thomas Ricketts. Miss Rich sympathetically portrays the young girl whose life is clouded by the tragedy of a former generation. Mr. Garwood is the young art student whose love brings her freedom and happiness, and Mr. Von Meter plays the embittered father.

* * *

The George Kleine offices announce that "Julius Caesar," the mammoth six-part spectacle which required eighteen months to complete, will be ready for booking through the various Kleine branch offices on or about November 10. Advance reports hail "Julius Caesar" as the greatest of the Roman cycle, headed by "Quo Vadis."

* * *

In order to get the best atmosphere for a fire scene, Charles Brabin will hereafter select a holiday for the take. The crowd that gathered outside the Edison studio on Columbus Day, to see a house on fire, was so enormous that Director Brabin took advantage of the situation and placed the spectators in the field of the camera. The result was very satisfactory, as will be shown in "The King's Move in the City," the first of the "Young Lord Stranleigh" series.

* * *

"The Floating Call" is the title of a thrilling two-reel Reliance-Mutual feature produced by Fred A. Kelsey, Mutual's Los Angeles studios. Irene Hunt is again featured as Helen of the Herald.

* * *

"Sweet and Low" has just been completed by "Flying A" company, under direction of Sydney Ayres, and they are now finishing "Redbird Wins," which has been delayed on account of the injury which Mr. Richardson received in an automobile accident.

James Cruze, the Hassam Ali in "Zudora," the forthcoming Thanhouser serial, is being tutored by a native Hindu, in the mystic lure of the Far East, that he may the better portray the wierd, scheming Oriental for which he is cast.

* * *

The Phoenix Feature Film Company, Boston zone managers for Sawyer, Inc., are occupying their new offices, 129 Columbus avenue, Boston.

* * *

It is seldom one has the pleasure of witnessing such superb acting as is demonstrated by Francis X. Bushman in "The Private Officer," a two-act feature drama to be released shortly by the Essanay company. In this Mr. Bushman plays a dual part and one's feelings alternate spontaneously at seeing Mr. Bushman as the scheming fortune-hunter and at the same time the disappointed but kindhearted lover.

* * *

Settings that savor of the unusual are contained in "The Friend," a powerful story of an artist's devotion that will soon be released by Thomas H. Ince of the New York Motion Picture Corporation. A number of the scenes demanded expensive equipment—such as marble statuary, rich draperies and paintings.

* * *

The National Board of Censorship passed "The Only Authentic Films of the War in Europe," for Sawyer, Inc. The only changes which they required were in titles, because they opposed calling attention to the horrible side of war.

* * *

Maurice Blache has returned to New York from Edmonton, Canada, where he has finished developing 12,000 feet of film, representing many months' work photographing wild animals. Mr. Blache, who had previously been with Gaumont in Europe and Selig and American in Chicago and on the Pacific Coast, in the course of his recent engagement traveled as far as the Yukon with pack animals and underwent much hardship. He is now at liberty. His address is in care of the Blache studio, Fort Lee.

* * *

Leo Delaney, of the Vitagraph "Old Guard," has rejoined the company and will start again where he left off eight months ago. Mr. Delaney, after several years of diligent work in the Vitagraph life portrayals, has been taking a much needed rest and returns to his labor greatly refreshed and ready to begin all over again.

* * *

In "Destiny's Night," Thomas H. Ince of the New York Motion Picture Corporation offers the movie world a crook story of the different sort. It is constructed around a novel episode in which a gentleman burglar and a society "burglaress" figure, as principals, with a tiny foundling that enters unheralded into the proceedings to climax an unusual love plot.

* * *

Captain Harry Lambart, the Vitagraph director, who was struck by lightning last July when Chad Fisher was killed by the same bolt, has not been entirely well since the accident. For the past two weeks he has been confined to his bed attacked with a severe case of malaria which, together with the effects of the lightning stroke, put him in a very bad way. On Monday, October 5, he visited the Vitagraph studios and certainly showed every sign of having been a very sick man. The company has induced him to go away for a few weeks to recuperate and he has decided to locate in the invigorating environments of the Catskill Mountains.

* * *

The Alfred Hamburger theaters, including the Ziegfeld, the large downtown Chicago house, are using Shubert and Brady features under a yearly contract, that they entered into with the Chicago office of the World Film Corporation.

* * *

Marguerite Snow, who plays the titular role in "Zudora," will afford new admirers the opportunity of observing just how versatile a young woman she is. The role is an unusual one requiring a deal more histrionic art than usual. Miss Snow's work as the Countess Olga in "The Million Dollar Mystery" has made her the most talked of woman in pictures.

* * *

Thrilling scenes aboard moving railroad trains are prominent features of Thomas H. Ince's big story of an itinerant's life, "A Cross in the Desert," which was recently produced by Walter Edwards at the studios of the New York Motion Picture Corporation in Santa Monica, Cal. A number of the settings show hand-to-hand combats between members of the train crew and Mr. Edwards as a veteran hobo.

* * *

Matt Moore, who went to Columbus, Ohio, recently when Stuart Paton took a company there to stage the picture "Of and for the People," tells of an incident in which Governor Cox figured prominently. It was during the scene in which the Governor is supposed to send a telegram to the hero of the piece. Around the table were standing several of the State Senators. The Governor took the telegraph blank and the camera began to click. "Write something," directed Mr. Paton, and this is what the Governor scribbled, while the other politicians looked over his shoulder: "You political stiffs may enjoy all this, but I can tell you that I don't."

* * *

Atsco, Inc., is seven years old and is rejoicing in a most appropriate manner—reading all the letters received in the past seven years from hundreds of pleased patrons from all parts of the globe: Calcutta, Honolulu, Japan, China, Australia, England, France, Germany, in fact, every known country that boasts of a moving picture theater also boasts of a Radium Fibre Screen.

* * *

What is regarded by Walter Edwards, the Inceville director, as the best story he has ever produced, has just been completed at the studios of the New York Motion Picture Corporation at Santa Monica, Cal., and is being ready for release under the title of "The City of Darkness."

Carlton King, recognized as a most versatile actor, never before has displayed such high-class dramatic talent as in the Edison production, "A Question of Identity," adapted from the novel, "The Window That Monsieur Forgot," by Mary Imlay Taylor, and directed by Charles Brabin.

* * *

The "Beauty" Company is busily at work on a scenario by M. R. McKinstry, "The Tightwad." A hard-panned old farmer objects to all modern improvements, and particularly to the running of an electric wire across his place. The young trouble-hunter or lineman, aided by the old man's daughter, circumvents his opposition and he surrenders to the demands of progress. Miss Mineer, Mr. Harris and Mr. Gamble have the leading roles.

* * *

"The Only Authentic Films of the War in Europe," released in the United States by Sawyer, Inc., are now playing through Canada under the management of Edwin Bower Hesser, owner of the world rights for the film, which was brought together from several authentic sources on the field of conflict. It will play the three weeks of time controlled by Mr. Hesser.

* * *

The Favorite Players are finishing their second release, "The Man Who Could Not Lose," and are now outlining the work to be done on their third production, entitled "The Last Chapter," written by Robert A. Dillon, from an unfinished story by Richard Harding Davis. All indications point to the fact that the Favorite Players will manufacture only films of the highest class, adapted from books of the foremost writers in America.

* * *

The Richardsons have taken a larger house on Anacapa street, Santa Barbara, Cal., and are finding fresh inspirations in the glorious sunsets.

"Doc" is making a great hit all over the country. It has played several return dates, and especially in the New England states it is noticeably a favorite.

* * *

Margaret Joslin, the well-known "Sophie Clutts" in the Western Essanay "Snakeville" comedies, is now the proud owner of a handsome machine given her by her husband, Harry Todd, for a birthday present.

* * *

Frederick Sullivan, the Thanhouser director who is producing "Zudora," is a nephew of Sir Arthur Sullivan, of "Pinafore" fame. Mr. Sullivan inherits the musical genius of the family and has composed several settings of merit to the poems of Edgar Allen Poe.

* * *

Caused by a pressure of business that is hardly believable, Harry Weiss, manager of the Chicago office of the World Film Corporation, finds himself swamped and completely snowed under with work. Four extra employes have been put on to his already large force within the last two weeks. The latest innovation is that he has inaugurated twenty-four hour service in his office. A complete day shift and a complete night shift are now on duty, and midnight in the office is as busy as noontime.

* * *

In "Motherhood," a bit of poetic drama from the pen of Olga F. Clark which is being put on by the "Beauty" company, a young wife is shown, through the medium of a dream, the tragedy which may follow her resistance to motherhood. She forgets herself and rejoices in the love which casts out fear.

* * *

The public will have an opportunity of witnessing on the screen very beautiful and gorgeous settings in the Edison multiple, "The Colonel of the Red Huzzars." The scenes were taken by Director Ridgely on the magnificent estate of a well-known multi-millionaire, not far distant from New York City.

* * *

Clay E. Erehm, manager of the Cincinnati branch of the World Film Corporation, has been instrumental in launching an organization of picture men, in Cincinnati, which has taken the name of the Feature Film Renters' Association. The Association is to meet monthly.

* * *

On the program of the Irvington Red Cross Benefit, Irvington Town Hall, Irvington-on-Hudson, New York, Oct. 10, were presented "Germania," a five-act photoplay representing the wars of 1814, between France and Prussia, introducing Napoleon, Marshal Ney and Queen Louise of Prussia; also "For the Honor of Old Glory," a five-act photoplay dealing with life on the Mexican border during the recent troubles south of the Rio Grande, by courtesy of the World Film Corporation.

* * *

Max Stern who has been for several years with the American Booking Offices of New York, has been appointed road representative of the World Film Corporation's Pittsburgh branch.

* * *

The management of the Strand theater has invited Fire Commissioner Adamson and other city officials and members of the press to attend the weekly Sunday school class at the theater next Sunday at 12:30. The class is made up of every employe of the Strand and the head teacher is the managing director, S. L. Rothapfel. The management calls this series of instructions "Emergency Drills" and "Lessons in Courtesy," but the employes have dubbed it "The Sunday School Class." Mr. Rothapfel, the principal, instructs the entire theater personnel in the art of courtesy. R. Alfred Jones, the house manager, is the instructor in the fire drills, and Dr. J. Victor Wilson the house physician, gives lessons on "First Aid to the Injured."

* * *

Fred Quimby, formerly manager of the Empress theater, Missoula, Mont., is now road representative of the World Film Corporation, working out of the Salt Lake City office, under the direction of Harry C. Drum, who is the general Western representative of the corporation.

"Baby Doris," the seven-year-old picture player, who in private life is Doris Baker of Los Angeles, rode in state on one of the commercial floats in the big civic and industrial parade recently held in Baltimore.

* * *

In the forthcoming two-reel Victor drama, "A Man of Art," a novel smuggling arrangement is carried out. Two men pose as artists and smuggle in diamonds and other valuable gems concealed in paint tubes. Dorothy Phillips plays the role of the telegraph operator in the secret service office and receives wireless messages from the incoming ships. Through this medium she learns of the smuggling plot and assists her sweetheart, a young secret service officer, to bring the smugglers to justice. In the cast are Howard Crampton and Edward Mortimer.

* * *

Responding to the ever increasing demand by the motion picture public for the production and presentation of allegorical plays, the forces of Thomas H. Ince have commenced work at the studios of the New York-Mutual Motion Picture Corporation on a three-part feature, to be entitled "Rumpelstiltskin."

* * *

Jerome Patrick, the famous Australian actor, has recently appeared at the Maxine Elliott theater, in George Scarborough's play, "What is Love?", was a visitor at the World Film Corporation Offices during the past week. Mr. Patrick was on the alert because he had signed a contract to appear in the filmization of "As Ye Sow," which is soon to be released by the World Film Corporation.

Picture Theaters Projected

CHICAGO, ILL.—Daniel E. Mulvey, 127 No. Dearborn street, has obtained the contract to erect a one-story moving picture theater, 25 by 125 feet, to cost $10,000, for S. S. Thomaszewski.

CHICAGO, ILL.—The proprietors of the Yale theater are having plans prepared for extensive alterations to their house during the coming fall.

EVANSTON, ILL.—Mrs. J. R. Sondgren has let the contract for her one-story moving picture theater, 32 by 46 feet, to cost $4,500.

URBANA, ILL.—Gus Freeman, 107 So. Race street, will remodel and build an addition to his vaudeville and moving picture theater shortly.

DES MOINES, IA.—Pantages Circuit, care S. A. Bristow, 36 So. State street, Chicago, Ill., are having plans prepared for a three-story theater building, to cost $120,000.

LOUISVILLE, KY.—Hilltop Amusement Company, 1759 Frankford avenue, are planning to build a two-story moving picture theater, to cost $15,000.

EVERETT, MASS.—Henry A. Le Bow is planning to erect a one-story moving picture and store building, to cost $85,000.

ST. LOUIS, MO.—Swoffard Construction Company, Benoist Building, have obtained the contract to erect a one-story theater building, 20 by 127 feet, for F. L. Rook, 1717 So. Broadway.

ROCHESTER, N. Y.—Delmar Garden Co., Henry Kondoff, president, are having plans prepared for an amusement park to include a one-story moving picture theater, grill, dining and dance hall, 200 by 200 feet, to cost $50,000.

SYRACUSE, N. Y.—Jardin Co., 489 Fifth avenue, New York City, have obtained the contract to erect a two-story theater building, 137 by 98 by 93 feet, for the Strand Theatre Company.

WHEELING, W. VA.—Earl Sheets, 1048 Market street, has obtained the contract to remodel moving picture theater for W. B. Case, 1523 Market street, to cost $1,500. Lessee, J. A. Bowers.

AUBURN, IND.—H. J. Swartz, Freeport Ill., is having plans prepared for a two-story moving picture theater, 24 by 90 feet.

BALTIMORE, MD.—John Freund, Jr., 11 East Lexington street, is preparing plans for a one-story moving picture theater, to cost $20,000.

BALTIMORE, MD.—Northern Amusement Company, Harry Webb, president, are having plans prepared for a one-story theater building, to cost $50,000.

BROOKLYN, N. Y.—J. Weranev, 717 Grand street, is planning to erect a one-story moving picture theater, 50 by 100 feet, to cost about $10,000.

CLEVELAND, O.—Steffens & Steffens, 1028 Williamson building, are preparing plans for a two-story theater and store building, to cost about $30,000.

CLEVELAND, O.—E. Mandelbaum, 1387 East Boulevard, proprietor of the Madison theater, will shortly build a one-story addition to his structure, 33 by 42 feet.

PHILADELPHIA, PA.—J. Richard Jackson, Perry building, has been awarded the contract to erect a one-story moving picture theater, 60 by 114 feet, at Front street and Allegheny avenue, for Jacob A. Ridgway.

TAMAQUA, PA.—Edward Weaver has been awarded the contract to remodel the moving picture theater and hotel property belonging to the Percell Estate. The improvements will cost about $5,000.

HENRYETTA, OKLA.—Bartley Morgan is planning to erect a two-story theater and business building, 60 by 166 feet, to cost about $25,000.

MILWAUKEE, WIS.—M. Carpenter Baking Company, 518 Grand avenue, contemplate erecting a five-story moving picture theater, store and office building.

THEATRE EQUIPMENT

We are Jobbers and Dealers for the leading **Moving Picture Machines, Opera Chairs, Iron Booths, Mirroroide Screens, Electric Lighting Plants** and **Equipments** and **Supplies** of **all kinds.**

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Wichita Film & Supply Co.

WICHITA, KANSAS

Exhibitors News

Interesting Information Concerning Moving Picture Men Gathered By Moving Picture World Correspondents Everywhere.

WASHINGTON, D. C.

A CHANCERY receivers' sale of the Scenic, a moving picture theater, its equipment and the lease to the property at 1305 Wisconsin avenue, Northwest, at public auction will be conducted upon the premises at four o'clock p. m., Monday, October 19. The property will be first offered as a whole, and if not sold will be offered in detail. This theater is well established and equipped and doing a good business. Michael F. Mangan and Edward B. Eynon, Jr., are receivers for the property. Application for the appointment of receivers was made by Victor H. Stonesifer, who said that the business had been operated under the joint management of himself, Stella Hetherington, of Fayette City, Pa., and Kate V. Bailey, of Toronto, Canada, and that recently differences have arisen that make it impossible for the joint conduct of the enterprise to continue. The lawyers for the ladies admitted the existence of differences of opinion as to the management and agreed to the appointment of the receivers.

Those moving picture exhibitors who desire to continue in business during the coming twelve months had better see about the renewal of their licenses, for a notice from Wm. P. Richards, assessor for the District of Columbia, informs of the expiration of these and other licenses on October 31.

Aloysius C. Joy, confectioner, and former proprietor of the Niagara theater, on Seventh street, Northwest, last week filed a voluntary petition in bankruptcy in the District Supreme Court, placing his liabilities at something over six thousand dollars and his assets at over one thousand dollars. He was adjudged a bankrupt and his case referred to Ralph D. Quinter, referee in bankruptcy in whose offices, 19-21 Century building, this city, will be held the first meeting of his creditors at 11 a. m., October 20, at which time his creditors may attend, prove their claims, appoint a trustee, examine the bankrupt, and transact such other business as may properly come before the meeting.

W. H. Irvine, manager of the Washington offices of the World Special Feature Film Corporation, in the Marlow building, has returned from a two weeks' trip through North and South Carolina and Virginia. During his absence G. H. Christoffers, of the New York office, looked after the branch here.

C. L. Worthington, of the Electic Film Company, staged a moving picture show on the occasion of the first "ladies night" of the season given by the National Press Club of this city. This club is made up of newspapermen and men in public life.

The state corporation commission of Virginia has revoked a number of charters of Virginia concerns, many being from Washington, chartered under the laws of that state, for failure to comply with its requirements. Among these concerns is the Washington Film Exchange Company.

The buy-a-bale-of-cotton campaign was given considerable impetus last week when there was held at the Hotel Willard a cotton show under the auspices of the ladies of the Congressional set, headed by Miss Genevieve Clark, Miss Lucy Burleson, Mrs. Josephus Daniels, and many other prominent ladies. The Red Room was used for this purpose. After the exhibits were straightened out these ladies kindly consented to pose for a cameraman, who got several hundred feet of what should be good live material. The showing of this film in other cities in which similar shows are to be held should prove advantageous to the exhibitor who can obtain it.

The TuMax theater, in Mt. Rainier, Md., operated by E. M. McClees and J. P. McKallor, is attracting considerable attention in that neighborhood by the many novel stunts they are including in their programs. This house is only open on Tuesdays, Thursday and Saturdays, as Mt. Rainier is not a very large place and would not warrant more shows than that, but there is something doing on each of the evenings mentioned. Tuesday night is always "benefit" night. Last week a benefit performance was given for the Boy Scouts, and on this occasion forty per cent. of the gross receipts was turned over to the youngsters for the purchase of first-aid outfits and accessories. Thursday is "Country Store" night, and various features are used on Saturdays. Slides are also used showing current happenings in Mt. Rainier and it is needless to say that this theater enjoys a good patronage.

J. Leo Yates, who is in charge of the Baltimore office of the General Film Company, and who has been on the sick list for more than a week, has again returned to active work.

George R. Osborn, who runs the Star theater in Westminster, Md., has accepted a road position with the local office of the General Film Company.

The outdoor season has come to an end and the airdomes are being closed for the year. Most of the days are still warm but the nights are very uncertain, and it is hardly worth while taking chances of even breaking even. As a whole, the business done this year has been satisfactory and few complaints are to be heard.

C. F. Casey, of the Belvidere theater, Lynchburg, Va., visited this city last week on business connected with his theater.

C. F. Swain, who was formerly connected with the General Film Company here but who is now located in Atlanta, Ga., spent a day or two in Washington last week visiting his old time friends, while on his way to Philadelphia to see the championship baseball game.

L. A. Getzler, of the Greater New York Film Rental Company, while on his way to Charlotte, N. C., was also a visitor.

S. M. Flax, formerly with the General Film Company, is now booker and road man in the local office of Warner's Features, Inc.

In the case of the Interstate Films Company vs. Marston a judgment of $231.95 has been awarded the plaintiff.

Reports from the various committees in charge of the ball to be given by the local exhibitors show that considerable progress is being made. Tickets are now being sold at a majority of the theaters here and returns are coming in a very satisfactory manner. The slide for this week being shown in the houses reads: "Just think! All of these and many more will be present at the Grand Motion Picture Ball, Convention Hall, Saturday, October 31 (Hallow'en)." Around the four sides of the slides are double rows of photographs of the photoplay stars who will be present upon that occasion. Added impetus is being given to the affair by the thousand dollars worth of advertising that has been contributed by the Washington Post. Following the ball a very elaborate banquet is to be given to the guests by the exhibitors at one of the large downtown hotels.

The Niagara theater, on Seventh street, Northwest, will open this week with a five-reel daily program and an admission of five cents.

Samuel Greenberg, manager of the Empire and Staunton theaters, reports a very satisfactory business done with "The Eagle's Mate," featuring Mary Pickford, he having rented this feature for a week's showing. The houses named are in the residential section and the results obtained show the popularity of Miss Pickford.

C. L. LINZ.

IOWA.

AN emergency ordinance has been passed by the city council at Hamburg which provides that local moving picture theaters must comply with the state laws. The result of the enactment of this measure, it is said, will be that all of the local houses will have to find other buildings or, at least, do some remodeling. Steps at either entrances or exits are forbidden. The legislation came as the result of a recent fire at the Iris theater, which fortunately was not disastrous.

Joseph Mahoney has purchased the Wells moving picture theater at Malvern.

Patrons of the Amuseu at Clinton, who arrive at 7 p. m. are promised 9,000 feet of films for 5 and 10 cents.

N. W. Pound has sold his moving picture equipment at Victor to M. Gannon, Sr., who will operate a show.

Charles Chaplin is adding to his popularity in Cedar Rapids. The friends of the talented Keystone comedian had "The Property Man" brought back to the Isis theater for a second performance.

Jewett Clay is now operating a moving picture show at Eagle Grove.

The Commercial Club at Waukon has passed a resolution asking the city council to release the taxation on M. J. Barthells' new opera house for several years.

G. C. Dilsaver opened his new opera house at Garden Grove the latter part of September.

The Crystal theater at Cedar Rapids has adopted the title "The Home of the Paramount Pictures."

Hal Kelly, manager of the Temple Grand theater at Creston, has leased the Lyric theater at Greenfield from Harry Brower and will operate both houses. He will feature Paramount pictures.

Luther Plumb and Emil Kratoska have secured the Snyder Building on Twelfth street in Belle Plaine and will operate a moving picture theater.

The city council at Burlington has granted a license to the Comet moving picture theater.

O. V. White has opened a moving picture theater at Van Meter.

The new moving picture show which J. Randerson and C. N. Thwing will operate in the Canty Building, at Logan, will be known as the People's theater. The building was until recently, occupied by the Reil theater.

Buntley Brothers have leased the Baudler Building at Sheldon and will operate a moving picture show.

The Grand theater at Muscatine has been undergoing a number of changes to fit it for showing the motion pictures which play an important part in the policy of the Baker-Dodge Amusement Company of Keokuk, which has taken over the house. The interior lighting also has been changed.

E. A. Humeston, of Dallas, Tex., has formed a partnership with H. P. Gay, who recently purchased the Princess theater at Storm Lake from Henry Dlugosch and will be associated with him in the management of the house. As a feature of the opening night all women patrons were given carnations.

H. E. Johnson is contemplating the erection of a moving picture theater, 90x25 feet at Aurelia.

The Family theater at Davenport, Ia, is asking its patrons to leave any suggestions they may have at the box office.

MIDWEST SPECIAL SERVICE.

IN THE NORTHWEST.

ALTHOUGH the Aberdeen Civic League of Aberdeen, S. D., failed in its prosecution of McCarthy Brothers, owners of a moving picture theater in that city, the organization is still active in an effort to end the Sunday photoplay shows. In a sermon on the subject Rev. Dike McMasters, pastor of the Baptist church, said that the newspapers should be prosecuted for aiding and abetting the performances in violation of the law because they printed advertisements of the shows.

December 1 has been fixed as the opening date for the new Liberty theater on Riverside avenue in Spokane, Wash.

The studio on West Willamette avenue in Colrado Springs, Col., which formerly was used by Romaine Fielding, has been leased by the new Pikes Peak Film Company. The company has been granted a charter to do business with capital stock of $110,000. Of this $10,000 will be preferred stock and $100,000 common stock. The incorporators are Otis B. Thayer, A. E. Weller and A. C. H. Friedmann. Others interested in the project are Charles T. Lowndes, George B. Russell, J. L. Bennett and Bartow H. Hall. Thayer, who will have charge of the operations of the company, formerly was director of the Colorado Motion Picture Company operating at Canon City.

The Maxwell Motor Company gave an exhibition of its pictures at the Luverne Opera House in Luverne, Minn.

The Cameo theater at Granite Falls, Minn., had a cameraman at work on the streets of that town taking pictures to be shown in that house.

Louis Theroux of Rugby, N. D., has bought the Lyric theater at Northfield, Minn., from M. A. Brown and has assumed possession.

The city council of St. Paul, Minn., has granted a license to H. J. Hoy to operate a moving picture theater at 204 Bates avenue in that city.

An industrial film, "The Way to a Man's Heart," made for a St. Paul, Minn., bakery by Baths & Seavolt of that city, was shown at the Gaiety theater in St. Paul. The production was staged by the Wright Huntington players.

The Norwood Amusement Company has opened its picture show season at Norwood, Minn.

Dan Kaluaszurez has leased the Elite theater at New Duluth, Minn., to Robert Le Wright, who will operate it this winter.

M. J. Keegan has sold his moving picture show at Pipestone, Minn., and is said to be looking for a new location.

The Chicago Style Show pictures were shown at the Metropolitan theater in Rochester, Minn., a local dry goods firm leasing the house for the occasion.

The Cook Investment Company of Duluth, Minn., has filed notice that it has changed the name of the corporation to the New Grand theater Company and that its object will be to conduct places of amusement.

The Grand theater at St. Paul, Minn., has ended its regime of burlesque and has gone over to moving pictures.

MIDWEST SPECIAL SERVICE.

KENTUCKY.

THE moving picture men of Louisville as well as the public have noted with interest the hold that moving pictures are now proving to have, and how they are beginning to be recognized as part of the city's regular round of entertainment.

The Seelbach Hotel, of Louisville, which is one of the finest hotels in the South, recently had a bulletin board made and has it on display in the big marble lobby. This bulletin shows what shows are on at the various houses and coming attractions, giving the dates. The Majestic Motion Picture theater, operated by the Majestic Amusement Company, of which Louis Dittmar is the head, is also listed along with the legitimate and vaudeville show houses, which goes to show how well regarded the high-class houses now are with the public, and with visitors. Many traveling men who have to wait over in the city for a few hours, are in the habit of taking in a good motion picture house, whereas they would not take the time or trouble to go to see a regular play. The bulletin is without doubt helping the Majestic theater, and might well be tried out in other cities.

Fred Sheldon, new motion picture house for colored people, to be opened at Preston and Jefferson streets, Louisville, is being delayed to some extent because of the large changes which will have to be made in the old fire engine house and the difficulty in satisfying the building inspector in obtaining a permit.

Gus Mueller, of the Cincinnati office of the Warner Feature Film Corporation; Sam Kramer and Ralph Studevyn, of the Indianapolis office, were in Louisville over last Sunday.

R. E. Gumm, proprietor of a motion picture house at Lagrange, Ky., has sold his show to M. R. Vaughn, of the Lagrange Light & Power Company. Mr. Gumm was in Louisville this week and states he expects to open a new house in a larger town shortly.

Charles Pressy, of the S. & P. Film & Supply Company, Louisville, is on a trip to Nebraska and other Western points, where he is booking considerable business for the local office. Business with the new concern is picking up rapidly.

The Star theater, Louisville, has been doing very nicely since reducing its prices to five cents. Cold weather has also helped considerably. A set of chimes was recently installed in front of the theater, which are attracting a good deal of attention.

The Orpheum theater, Louisville, which is one of the houses operated by the Princess Amusement Company, is getting exceptionally large Sunday crowds. A two-reel feature and two reels of comedy are generally shown on Sunday.

"A Gentleman from Mississippi," the five-part drama of the World Film Corporation, shown at the Walnut theater Tuesday, Wednesday and Thursday of last week, made almost as great a hit as the original play did some four years ago.

The private light plant of the Arena theater, of Russellville, Ky., is furnishing light and power for a drug store, the Auditorium and also is charging batteries for a telephone company. The power is generated by a gasoline engine which was recently installed. The Dixie theater is also operating a plant which is selling power and light.

R. S. Bingham, manager of the Princess theater, of Pineville, Ky., is enlarging the fireproof vault in the theater and putting in an additional motion picture machine. Since the latter part of September Keystone comedies are shown three days out of every week.

The Negro Knights of Pythias, of Kentucky, have applied for a permit to erect a building to cost $150,000, at the southeast corner of Tenth and Chestnut streets, Louisville. A picture show will be operated on the first floor of the building. The colored shows are doing better than for some time past, and the negro is beginning to take a real interest in motion pictures.

T. L. Carroll & Company opened a new motion picture house at Bardwell, Ky., and were greeted by a big crowd on the opening night. The people of Bardwell had been anxious to have a picture show for some time and expect to patronize the new industry strongly. The LaCenter Correspondent, the leading newspaper of the town, in remarking about the opening of the picture show said, "Now that we have a theater we will feel like a real city as soon as we obtain water works and electric lights."

A new motion picture show to be opened at Williamstown, Ky., by Howard Youngman, was postponed when it was discovered that the electric equipment failed to generate sufficient current to light the house and operate the projecting machine. The drama "Satan," which was booked to open the theater, was held up for two weeks until the electrical equipment could be changed.

A. V. Thompson, of Morgantown, Ky., has purchased a new Edison projecting machine for the theater, and retired the old machine to one of his smaller houses in Indiana. He is now using the Universal program and has employed a fine orchestra. The orchestra was recently assisted by several members of the Bowling Green band. The size of the orchestra attracted a large crowd.

Lewis & Sills, proprietors of the Star Picture Show, of Hardinsburg, Ky., recently purchased a Peerless Player Piano. Heretofore the theater has been operated without music and the new piano is helping business considerably.

A stock company, headed by Col. Charles Ryan, recently opened a new picture show at Russellville, Ky., in the Ryan building. The new house has a seating capacity of 250. The equipment includes a radium gold-fibre screen and a Powers 6-A projecting machine. Hugh Will is in charge of the mechanical equipment.

Manager Brown, of the Manning theater, of Middlesboro, Ky., which operates a picture show and regular shows also, has just completed an entirely new set of dressing rooms in the rear of the stage.

J. Koenigstein, of Eminence, Ky., has announced his intention of cutting off a section of his large store room and opening a motion picture show. The new room will be eighty by twenty feet. The floor will be dropped toward the stage, which will be fitted for light vaudeville turns as well as pictures. A first-class motion picture equipment will be installed and regular opera chairs. Mr. Koenigstein will operate the house himself. G. D. CRAIN, JR.

CINCINNATI.

THE custom of taking motion pictures of events and ceremonies of interest is probably followed more generally here than in any other city in the country, judging by the number of such pictures seen and heard of. For instance, at Keith's theater last week, among other pictures of local interest, there were shown motion pictures of the dedication of the St. Gregory School, recently completed, this feature drawing many people to the theater to experience the unique pleasure of seeing themselves in motion, while it is becoming the rule, rather than the exception, for parades and the like to be embalmed in moving pictures, either for immediate exhibition or for preservation in official records. At the Cincinnati Automobile Show, which was an interesting event of last week, one feature of the entertainment offered visitors was a series of moving pictures showing the details of automobile construction, with a distinct advertising value to the concern which showed them.

The Century theater, on Gilbert avenue, near Peebles Corner, one of the busiest suburban business centers around Cincinnati, was the object of special attention on the part of the assessors, it seems, being taxed at a sum considerably in excess of its value; at any rate, the Syndicate Theaters Co., which controls the house, was successful last week in getting the valuation for taxing purposes reduced by $29,520. The house was operated last season with a combination program of moving pictures and vaudeville, and will probably follow the same arrangement this season. It has not yet been opened, however.

The Orpheum theater, the big Walnut Hills house, near Peebles' Corner, shortly after cooler weather made the closing of its roof garden show necessary, opened its winter garden and cafe, offering an attraction to its patrons for the remainder of the season even more alluring than that of the summer. On Saturday evening, October 3, the winter garden and cabaret were open in full blast, with an excellent attendance, in spite of the fact that mild weather prevailed. With this side attraction to draw business the Orpheum's motion picture season should continue through the winter even better than that of the summer, which was extraordinarily good.

"Neptune's Daughter," Annette Kellermann's motion picture vehicle, held forth at the Victoria theater, in Dayton, last week, with considerable success, audiences evidencing a marked desire to see the "Diving Venus" in her latest play.

Some of the first and by far the best war pictures yet seen in Dayton were shown on Wednesday of last week at the Colonial, drawing splendidly, on account of the general interest in the European struggle. The Colonial has made arrangements for war pictures for Sunday, Monday, Tuesday and Wednesday of each week, and the management expects to keep the house filled on these days, at least.

By means of the co-operation of all of the moving picture theaters in Springfield, O., last week the depleted funds of the Associated Charities of that city were replenished for the coming winter in splendid style. All of the theaters, including the "legitimate" houses, agreed ten per cent. of their gross receipts during the week to the organization, and by the sale of universal tickets, good in any theater, by workers for the cause, unusually large crowds were the result in all of the theaters, and correspondingly substantial relief was brought about for the charities. The theaters advertised the plan well in advance by means of slides, and helped the thing along nicely, so that the public contributed handsomely, and yet in a way which was not felt to be at all burdensome.

The Springfield Commercial Club signalized its recent visit to Xenia, O., one of the stops on its "get-acquainted" trip in its section of the State, by recording the ceremonies in connection with the visit in motion pictures, which were exhibited in Springfield after the trip, with those taken in other towns. They proved to be interesting and amusing, not only to those who took the trip, but to the people at home, who were thus enabled to see how their trade missionaries did their work on the road.

The United Trades and Labor Council of Dayton, O., has indorsed a grievance held by the Motion Picture Operators' union against one of the houses in that city, and will support the union in its fight on the house, it is understood.

"A Million Bid," the big Vitagraph feature, drew as well last week on a return engagement at the Columbia, Dayton, O., as on its original presentation, showing that motion picture audiences are by no means opposed to seeing something which they have been shown before, or which is not absolutely new, as many exhibitors suppose. The Columbia had over-flowing houses at the former engagement of the feature, however, making it certain that there would be plenty of people left to furnish entirely new audiences, if necessary, on the return engagement.

The Orpheum, at Youngstown, has announced to its patrons that it will hereafter show to its audiences all of the film productions of the World Film Corporation on Wednesday and Thursday of each week. It is understood that the Orpheum is the first house in Ohio to perfect such an arrangement with the World Corporation.

The management of the new Marien theater, on Center street, in Marion, O., announces that the house will be completed and ready for the opening on October 15, without fail. The decorators have been engaged on the interior of the theater for some days, and promise to make it one of the handsomest in Ohio. The great pipe-organ has been installed and is ready for the opening, while other features which are incorporated in the building and its equipment make it up to date in every respect.

The Lyric, of Piqua, O., is drawing good houses with a combination program of pictures and vaudeville, for which an admission of ten cents is charged. As a rule three reels are offered, with a pair of vaudeville acts. On Friday evening of last week a benefit performance for the Piqua branch of the Knights of the Golden Eagle filled the house for every show, netting both the management and the organization a nice profit. CASEY.

MISSOURI.

THE Warner's Feature Film Co. has arranged to secure two more rooms in the Gloyd Building, in order to handle the extra releases which they will receive November 1. The rooms are now occupied by the Ramo and the Blache Companies, which have made arrangements to take other quarters. This will leave the Warners Company with nearly all the fourth floor. They have already increased their force in order to make the necessary preparations for the new service.

C. Lang Cobb, Jr., general manager of the Ramo Film Co., with headquarters in New York City, was in Kansas City recently, visiting Mr. Dodson, the Kansas City manager. He was accompanied by Pat Hall, also with the Ramo Film Company.

The Box Office Features Co. have opened its offices in the Ozark building, and are now doing business in one of the finest film offices in the city. The big features that the company gets out at the rate of three a month will be contracted for seperately, by anyone desiring them.

E. M. Woolf, formerly a booker with the Warners Feature Film Co. in Kansas City, has accepted a position with the same company at St. Louis, Mo.

The Missouri Educational Department plans to show places, and methods of instruction, in the state of Missouri at the Panama-Pacific Exposition, by means of moving pictures. The department has arranged for a booth thirty feet deep, in which they will show the pictures.

The pictures of the Dolls' Parade taken at Hannibal, Mo., some time ago, are attracting considerable attention there, and the exhibitors showing them are reaping quite a harvest.

The merchants of Chillicothe, Mo., have found a good way to advertise, and at the same time the management of the Star theater has found a way to boost Wednesday afternoon matinee receipts. He has made arrangements with many of the merchants to give passes to his theater with every twenty-five-cent purchase, and so makes an otherwise unprofitable afternoon profitable.

The Skydome of Springfield, Mo., which, for the past four years, has been operated very successfully by several Springfield musicians, has been sold to C. L. Gehrs and Mrs. Annie Hofmeister. The new proprietors expect to operate with high-class pictures and vaudeville.

Moving pictures of the horse market at South St. Joseph, are being taken to be shown in connection with war pictures. It is stated that the barns of that city are filled with horses purchased by the warring nations of Europe. BROWN.

ILLINOIS.

MANAGER DOLLY of the Empire theater, at Rock Island, has arranged a plan whereby sometime during the season all the pupils of the public and parochial schools in Rock Island will be his guests at vaudeville and picture shows. It is planned to take care of about 500 children at each Saturday matinee. The schools to attend the show each Saturday will be selected by lots until all have had their turn. One act of vaudeville will be selected with a view to entertaining the youngsters and the four reels of pictures will be censored.

A half page of space was used in one of the local papers by the Aurora theater at Aurora to announce the fact that it had closed a contract for the Paramount Pictures.

The films of the Oak Park-Ottawa football game at Oak Park, which were taken by the Chicago Herald, were secured for local exhibition by the Gayety theater at Ottawa.

An unusual stunt recently was put on at the Empress theater in Galesburg. The salesman for a certain brand of flour was in the crowd and the lady who picked him out received free a sack of flour.

The old Christian church building in Normal has been selected as the site for the new moving picture house, which is to be opened in that city.

The Gem theater at Lewistown has been remodeled.

After the state fair was over the Chatterton Opera House, the only "legitimate" house in Springfield, played George Kleine's "Quo Vadis" for a week at 10 and 25 cents, with 10-cent matinees.

Arthur L. Houston of Evanston has formed a sort of a lyceum bureau, which will book a number of films having to do with the problem of the boys of the city streets. Three of the photoplays, covering as many different programs, will be "A Boy and the Law," "A Girl and the Law" and "The Child and the Beast." These are the work of Judge Willis Brown, formerly of the Juvenile Court of Salt Lake City, Utah. The whole course covers five evenings.

Manager Kraft of the moving picture theater at Gilman gave a special show for the benefit of the Woman's Relief Corps of that city.

The moving pictures of the St. Clair county pageant at Belleville were placed in an air-tight box and will be sealed and not opened again until one hundred years later. The pictures were shown at the Lyric theater at East St. Louis, where they went big as there was a scene relating to the conquest of the Mississippi floods by the citizens of East St. Louis.

Three exhibitions of the pictures showing the manufacture of Maxwell Automobiles were given at the Park theater in Champaign.

Harry C. Renalle, an experienced theatrical man, has secured the management of the Majestic theater at Lincoln.

The Northern Illinois Amusement Company of Joliet has been incorporated with a capital stock of $12,000, to do a theatrical and amusement business. The incorporators are Joseph W. Campbell, William L. Kelly and William J. Nelson.

The Princess theater at Mendota is giving away an auto truck.

Films showing the correct methods of rescuing persons from the water were shown at the Evanston theater at Evanston. This was a timely subject. It was shown as a part of a "Safety First" movement.

Fred O. Slenker of Milan decided to allow his patrons to select the name for the new moving picture house which he opened there and announced a contest for that purpose.

Manager J. D. Manor turned over the Opera House at Hebron for a special show of "The Waif" for a benefit to the Presbyterian Church of that place.

The Cinema Company of America, located at Chicago, has been incorporated with a capital stock of $1,200 to manufacture and sell cameras, projecting machines, etc. The incorporators are Nathan S. Smyser, Charles R. Young and Arthur A. Basse.

Negotiations were under way at Quincy for the sale by Peter Pinkelmann of his interest in the Gem and Savoy theaters to Anton Padavic. It was understood that if the deal was effected that Pinkelmann would continue to operate the Family theater at 1717 Broadway by himself. L. A. Morest is the partner in the Gem and Savoy.

The Rich Feature Film Exchange "Richest Feature Films" of Chicago has been incorporated with a capital stock of $2,500 to manufacture and deal in motion picture films, etc. The incorporators are Albert B. Reiss, Clarence R. Rich and Edwin J. Rich.

When the Drexel theater at Joliet played "Samson" again by request a special invitation was extended to clergymen and church people.

The Vaudeville Film Corporation of Chicago has filed notice with the secretary of state that it has increased the number of its directors from three to four.

Objection was raised to the erection of an airdome on Thirty-eighth street near Fourteenth avenue, in Rock Island. B. H. Sward plans to construct a new building and offered a petition, signed by adjoining property owners, but the city commissioners and the mayor thought that the residence section ought not to be invaded by airdomes.

The National Film Service of Chicago has increased its capital stock from $5,000 to $50,000, and changed its name to the Recitagraph Feature Film Company.

A new moving picture show will be opened in the Bryant Building at Clayton.

Thomas B. Henderson, owner and manager of the Apollo theater at Princeton, and Miss Lottie Taylor of that city, were recently married at Princeton.

The I. C. U. Film Company of Chicago has been incorporated with a capital stock of $10,000 to deal in films for moving picture machines, etc. The incorporators are William P. MacCracken, Jr., Norman H. Pritchard and Urban A. Lavery.

An attack upon "John Barleycorn" and some other pictures was made at the thirty-fifth annual convention of the Liquor Dealers' Protective Association of Illinois at Alton. A resolution was prepared protesting against the manufacture and display of films showing the liquor business in the most unfavorable light.

Capacity business is reported from the Lyric theater at Sycamore at the first showing of the Renfax Musical Motion Pictures.

Edison A. Dodge, manager of the Empress Skydome at Granite City is forming a $7,500 stock company for the erection of a winter garden at that place. Stock is being sold at $10 per share.

The Evanston Theater Company of Evanston has been incorporated with a capital stock of $10,000 to do a general theater and amusement business. The incorporators are David F. Rosenthal, J. Leigh Gassman and Carl Cohn.

MIDWEST SPECIAL SERVICE.

SAN FRANCISCO.

THE Thalia Amusement Company has been incorporated with a capital of $10,000, by C. J. Kelley, H. Caro and L. M. Olds. Moving pictures will be featured in the amusement place to be conducted.

The Western Scenery Company has opened offices in the Merchants' National Bank Building and is prepared to execute work for theaters or moving picture studios.

Word has been received from the North that the schooner King & Winge, which has the Sunset Motion Picture Company aboard, has sailed from Nome, Alaska, for Seattle. M. E. Cory, of this city, is planning to go to Seattle shortly to meet the party. Some splendid Arctic material has been secured, including pictures showing the rescue of the Steffansson expedition.

Frank L. Hesse, manager of the Plaza theater, Fresno, Cal., was in San Francisco this week, having come up from the Valley city in his automobile. He spent quite a time here arranging bookings for his Raisin City house.

The Progressive Motion Picture Company, Pacific Building, has been compelled to add to its office space, owing to the great increase in business of late, and has taken over two more rooms.

Sid Grauman of the Empress theater gave a benefit performance on October 1 for the widow of a local police officer killed in the performance of his duty. Vaudeville and moving pictures were shown at 25 cents and the tidy sum of $2,600 was realized.

Eugene Roth, manager of the Portola theater, is making a business trip to New York and will be absent for about three weeks.

Cory Bros. have disposed of the Fairyland theater at 445 Devisadero street to J. Roy Sibley, formerly of Arizona. This theater is one of the best known amusement houses located in the residence district of the city and was erected by Cory Bros. three years and a half ago. The members of the co-partnership are also well known here, M. E. Cory being president of the Exhibitors' League of San Francisco, and W. A Cory secretary of the State League.

The Movea Film Company has been incorporated at San Francisco with a capital stock of $150,000 by J. G. Terry, H. M. Shields, T. Healy, C. D. Longhurst and T. E. J. Gardner. This concern plans to make moving pictures for export to South and Central America and will equip a large studio here for this purpose. A specialty will be made of cartoon pictures, the company controlling an invention that is claimed to be a great improvement over present methods in the manufacture of comic cartoon films. These comic films are all that will be marketed in this country, the others to be made exclusively for export.

The San Francisco branch of the Box Office Attractions Company, 107 Golden Gate avenue, opened for business promptly on schedule time, October 1, under the management of Wm. Citron. While the stock of films and posters is not yet in place, and there is still considerable to be done in the line of installing fixtures, many bookings are being arranged. Mr. Citron, who is in charge, is no stranger here, having been with the General Film Company for several years and having been connected with the film supply business almost since the inception of the moving picture industry. Upon severing his connections with the General Film Company he was made the recipient of a handsome present from his co-workers, as an appreciation of his ability and geniality. The new exchange has a large amount of space at its command, including a full basement where a projection machine will be installed for the benefit of exhibitors.

Turner & Dahnken have arranged to make the most of the beauties of the Tivoli theater and each week will have the stage decorated in a style to correspond with scenes in the leading feature shown. The velvet side curtains will be used and at the end of each show the house lights will be turned on in order that the work of the stage artists may be enjoyed. It is also planned to make more out of the orchestra, and solo work will be featured. New electric signs are being prepared for the outside of the building and the Tivoli theater will soon be the great bright spot on Eddy street.

Percy Young, who has conducted a film cleaning plant for some time, has entered the film exchange field as the Leader Film Company.

George Breck, 70 Turk street, has fitted up a miniature theater in his supply depot, to display the latest in theater equipment. The model is complete, from the electric sign to the ticket vending device and the operating equipment.

Grauman's Imperial theater ejpoyed an exceptionally heavy week's run early in October, when "Such a Little Queen" was the attraction. Automobile parking was at a premium in the vicinity during the evening performances.

The restraining order secured against the police officials to prevent interference with exhibitions of "The Kaiser's Challenge" and the Strand war pictures is still effective and these features have been widely shown during the past two weeks.

A number of changes are being made at the V-Odeon to put this house in first class shape, the work being under the direction of Manager Jos. Huff.

Turner & Dahnken now have two projection machines in the exhibiting room of the Tivoli theater, where all films are inspected before being booked for their circuit.

Sol Lesser, president of the All Star Feature Distributors, Inc., has acquired the Alco Film Corporation service for California and offices will be opened at an early date. There is already a heavy demand for this service on the part of exhibitors and the releases of this concern will be shown locally at the Portola theater and at the Franklin theater in Oakland.

A private showing of the California Motion Picture Corporation's first release, "Salomy Jane," is to be given in a few days at the Blue Room of the St. Francis Hotel. This will mark the screen debut of Beatriz Michelena, the prima donna.

The Webster Playograph, Alameda, Cal., has been sold by William Stevens to G. F. Gillelen and associates. The house will be closed for several weeks, during which time it will be remodeled and renovated throughout. A $3,000 Wurlitzer orchestrion will be installed.

The Bell theater at Redwood City, Cal., has been sold by C. Nathhorst to a Mr. Arkush.

The Lorin theater, Berkeley, Cal., is to be remodeled and enlarged at once.

A. L. Johnson, who was recently sent to Los Angeles from Seattle, Wash., by Warner's Features, has left to accept a position with the General Film Company. His place as manager has been taken by G. R. Sirwell.

The Market street theater, San Jose, Cal., is now under the management of J. E. Rubenstein.

A. R. Moore, whose Opera House at Porterville, Cal., was destroyed by fire a few months ago, has leased the theater being fitted up by W. J. Godley on Main street, and will open this shortly. He will use the same service he formerly had in the Opera House and Wigwam theater.

Pat Dean plans to open a moving picture house at Point Richmond, Cal., that has been closed for several months.

The Greater American Motion Picture Association has opened offices at Fourteenth and Webster streets, Oakland, Cal., and announces that it will enter the producing field.

Charles Hellman has taken a 10-year lease on a moving picture theater to be erected at Thirty-third street and Telegraph avenue, Oakland, Cal., by Mrs. M. H. Hart.

Commencing on October 11 three changes of bills a week will be made at the T. & D. theater, Sacramento, Cal.

The formal opening of the Theater Fresno, Fresno, Cal., will take place on October 20. The theater has been remodeled at a cost of $22,000 and the seating capacity enlarged to 1,658.

CHURCH.

Kindly Mention

MOVING PICTURE WORLD.

When Writing to Advertisers

INDIANA.

BUSINESS has taken a slump in the last week on account of the summer temperatures. The porch patrons who deserted the front stoop for the picture shows were back with the hammock and the tan, and the nickels did not hit the till with the abundance of the days when the weather was more seasonable. The slacking off was felt all over the state, but more so in the bigger towns, according to information furnished by the exchanges.

The Orpheum, Evansville, is giving green trading stamps every afternoon and night except Sunday and holidays.

The Matthews theater, Monticello, Ind., sold out solid one night last week. Dye & Gardner, local automobile men, wanted to show how 230 Indiana dealers raided the Overland factory at Toledo. The admission was free.

Manager Shobe of the Kentland theater, Kentland, Ind., has a trick of running big specials every now and then, and as he always makes good with something that is special, the townsmen turn out and pack his theater. The specials usually take the form of an extra hour's entertainment, with children under ten admitted free. The children under ten, of course, pull the parents, and Manager Shobe feels that the thing that makes people visit his house is well worth the price if it is a little high. "I want to see them get the habit," he says.

The Behan Film Company, Chicago, filmed the Disease Prevention day parade of floats and other city industries at East Chicago, Ind., and then put the picture on exhibit at the Berry theater the next day.

The American Bioscope Company, Chicago, took pictures of the Disease Prevention day parade at Valparaiso, Ind.

Leslie Bell, manager of the Theatorium, New Castle, Ind., has had the interior redecorated, and is enlarging the seating capacity.

Mrs. J. F. Burns is to open a fine new playhouse at Michigan City, Ind., which she will call the "Willard." The building is new, one-story fireproof, with a seating capacity of 200. The location is a good one and Mrs. Burns feels sure of a good patronage.

The Jefferson Avenue Theatorium, Evansville, under the management of Morris Pfohl, was opened. Roses were given as souvenirs. The house is up-to-date and comfortably seats 300, care being taken not to crowd the seats.

The picture men and the legitimate houses at Anderson, Ind., are embroiled in a scrap with the church element over Sunday opening. The churches will do all in their power to prevent Sunday shows.

L. J. Dunning closed a deal by which the business of the Orpheum theater, Plymouth, Ind., passes to W. B. Stover of Chicago. Mr. Dunning will remain in Plymouth for a time at least, as he says he has no plans for the immediate future.

The National American Suffrage Association film, "Your Girl and Mine," is being made the subject of a great deal of editorial comment from Hoosier editors.

"Cabiria" is being reviewed by Indiana critics and given the same attention as the flesh and blood offerings in the legitimate houses. The Indianapolis Star gave it first position in the colum of dramatic criticism the night of its first showing in Indianapolis. It is showing to crowded houses at the English Opera House.

The Lyceum Company, Terre Haute, Ind., has been incorporated to operate picture shows with $2,400 capital stock; directors, C. R. Boland, Jac. Bernheimer, M. Bernheimer.

South Bend, Ind., now has thirteen movie houses, the Oliver and the Auditorium, legitimate houses, being among the recent additions. The drama has been crowded hard in South Bend.

The Arcade theater, Winchester, Ind., has closed temporarily, to permit of a number of alterations and redecorating.

Mrs. John Maloy, Gas City, Ind., has sold her picture house to B. F. Leonard, of Marion, Ind.

William Messmore, Shelbyville, Ind., has bought the interest of J. Ed. Walker in the East Broadway Airdome. Lee Haring is Mr. Messmore's partner in the enterprise.

The New Irvin theater, Winchester, Ind., has been opened. Don F. Irvin is the owner and manager. The opening program was "The Third Degree."

Frank Bonfer Weisman, will give his shows Saturday and Sunday hereafter instead of Wednesday and Saturday. On Church-Sundays, Weisman being circuit rider's territory, there will be no show. The Wednesday show did not draw as it should.

Ray Andrews, Muncie, Ind., opened on Sunday and was pinched. It is to be made a test case by Muncie exhibitors.

The United States Steel Corporation, Gary, Ind., plant has been filmed for exhibit at the Panama-Pacific Exposition, the big corporation appropriating $5,000 to be spent in making the exhibit.

Moving picture shows have been part of the entertainment furnished by the contractors putting in Dam 39 in the Ohio River at Vevay, Ind. The men are far from any sort of excitement and the pictures have been relished. The company has found that the pictures help in keeping better order.

Clarence Moore sold the Princess theater, Williamsport, Ind., to William C. Odle.

Edward S. Stakebaker and his son, Clyde, owners of the Dreamland theater, Union City, have sold out to Mrs. Anna Newbauer of Muncie, Ind. For a time at least, Clyde Stakebaker will serve as manager.

The exhibitors at Hammond have agreed to give free shows Friday of the week of the Merchants Fall Festival.

James Zenor and Orle Gonter will start a moving picture house at Bowling Green, Ind. A room has been leased and folding chairs are being installed.

Jay Lipsett has sold his moving picture theater at Noblesville and will move back to Peru, Ind.

R. L. JENNE.

ST. LOUIS.

"CABIRIA" is in its fourth week at the New Grand Central theater, Grand and Lucas avenues. More than fifty thousand people viewed the film during the first three weeks of its run, although the price of admission was raised for the feature from ten and twenty cents to twenty-five and fifty cents for evening performances, and twenty-five cents for matinees. After the fourth week of "Cabiria," the New Grand Central will change its program, and admission prices will be reduced to normal again.

The Victoria theater, Delmar avenue, near Grand, had a very successful three weeks run of "Neptune's Daughter," after which the six-reel feature "After the Ball" was shown. The Victoria has only two shows a day, matinee at 2:30 and evening performance at 8:15. Next to be shown at the Victoria is "The Littlest Rebel," and views of the "Children's Farm" at Eureka, Mo. The "farm" is supported by popular subscription of St. Louisians, and the views were made by a local film manufacturing company.

A new theater is soon to be opened at Kingshighway and Page avenue, under the management of Mrs. M. Mathews, who has been very successfully operating the Fern Lee Skydome, at Seventh street and Rusell avenue, during the summer. The new theater is being equipped with the latest model of projection machine, modern ventilation system, and will seat 400 persons.

Mr. A. Levy, special representative of the World's Feature Film Company, has gone to Chicago, after a four weeks' business stay in St. Louis.

Judge C. J. Krueger gave a judgment for commission of sale of stock to B. Pappas against the new theater company that is building at 1416 Market street.

James Arnette, formerly a moving picture exhibitor in Oklahoma, has been appointed traveling representative for Warner's Features out of St. Louis.

E. A. Auger, with the Eclectic Film Co. in New York, paid the St. Louis branch of the Eclectic a visit recently. Mr. Auger was formerly manager of the General Film Company in St. Louis.

Moving picture operators were a special feature in the Labor Day parade in St. Louis. The parade was filmed by the Burkely Weekly, a local events film company, and was first exhibited at the Columbia theater, Sixth and St. Charles street, to the operators and their friends.

Charles Werner is the new manager of the local office of the World's Feature Film Co.

A moving picture theater in every block was a special feature of the Franklin Avenue Business Men's Association's Carnival this year, which opened on September 30. Twelve moving picture machines were rented and installed at intervals in the carnival district not more than a block apart, and the popularity of the innovation justified the managers of the carnival for their trouble and expense.

H. O. Read, formerly cashier of the General Film Company in St. Louis, has been transferred to the Kansas City branch. Max Church, who was bookkeeper in the General office, has been appointed cashier.

L. V. Stephens, manager of the Juniata theater, Grand avenue and Juniata street, says he is doing exceedingly good business with the "Beloved Adventurer" series (Arthur Johnson, Lubin). He says that the other serial features are good drawing cards, too. The Juniata theater did not close at all this past summer, as it is one of those specially built theaters which can be opened on both sides from floor to ceiling. There was no airdome in the immediate neighborhood, and the Juniata had good audiences all summer.

The Vandora theater, Cherokee street, near Jefferson avenue, is another theater that ran all summer in spite of the hot weather. The Vandora has been decorated and renovated for the fall and winter season. The excellent projection in the Vandora is worthy of mention. John Fisher, the operator, takes great pride in his work.

Harry Bloston is the new manager of the Favorite theater, Ohio avenue and Cherokee street. A General program is run, with five cents admission. The Favorite Garden, a block west of the theater, just closed after a good summer season. The Garden was under the management of A. H. Hehl. Mr. Bloston, the new manager of the Favorite, is also proprietor of the Main Street theater, in Edwardsville, Ill.

Richard Broderick is the new manager of Warner's Features in the Benoist building. Mr. Broderick comes from Detroit, where he was exchange manager for the same company. Ralph Pinkham was former manager in St. Louis.

Mrs. Klinger, manager of the McKinley theater, Jefferson avenue and Accomac street, had just had the theater renovated when the weather turned cool, so cool that she had to move the machine from the roof garden over the theater down into the theater. Then it turned so hot that she had to move back to the roof again, but now she is inside to stay. She is showing a General program to big patronage, and is one of the successful women managers of moving picture theaters in St. Louis.

GIEBLER.

DETROIT.

FOLLOWING the story in the Moving Picture World relative to the stealing of films from Detroit exchanges, the firm in question has discontinued business and the proprietor has left the city for parts unknown.

John E. Ryder, in charge of the special feature department of the Detroit Universal Film Co., is doing excellent work for his firm. In fact, he was instructed not to solicit any new houses for a few weeks, but rather to devote his time in looking after the wants of the houses already using the Universal films.

The Empire issued its first program the week of October 5; it contained a full description, with cast of characters of the various pictures to be shown that week. Hereafter these programs will be issued regularly each week, and will be given to patrons by the ticket takers as they pass in. The first issue announces the fact that photoplays are changed daily at the New Empire, that all seats are ten cents, that the house opens at nine in the morning, that those who leave their name and address at the box office will be mailed a program each week, and that "any selection you desire the orchestra or organist to play" will be rendered upon request.

John P. Harris, of the Harris Amusement Co., of Pittsburgh, and who is the general manager of the Family theater in this city, was a visitor here on October 6.

Slides advertising the Washington, Garden and Liberty theaters are being shown nightly at the Arcadia Dancing Palace, Detroit's finest and largest dancing academy.

H. A. Nelson, of Detroit, has opened an office in Windsor, Canada, which is located across the river from Detroit. Mr. Nelson is producing film daily of events in Windsor, Walkerville and Sandwich, which he is showing at the local theaters. His main object in going to Canada was to get pictures of the troops and their manoeuvers.

Moving pictures were made at the Grosse Pointe Hunt Club on October 10, showing the members (mostly society people) riding the hurdles and doing other fancy stunts on horseback. The club is one of the most fashionable and exclusive in the city.

On October 1 the Miles Detroit Theater Co. sent the following notice to its 800 stockholders: "Owing to the present unsettled financial conditions throughout the country, your directors feel they are pursuing a wise policy, at the present time, in deferring payment of the dividends for the quarter ending September 30 until the quarter ending December 31, which action has been taken at their meeting held today." It is expected that the next dividend will be five per cent., which will represent six months' earnings on a capital of $350,000. In the past, the Miles theater has paid from 12 to 20 per cent.

"The Littlest Rebel" at the Washington the week of Oct. 4 attracted good-sized crowds.

H. M. Anderson, owner of the Clay theater on Clay avenue and the Acme theater in Highland Park, has formed a co-partnership with Lewis W. Bailey, a former newspaperman, under the style of Bailey & Anderson, to conduct a printing business at 276 Cameron avenue. Mr. Bailey will be in charge of the plant, while Mr. Anderson will continue to give his time to his theaters. Mr. Bailey for some time conducted a moving picture department in the Detroit Journal, and has also written a number of articles on the moving picture industry.

Fitted up as a "movie" studio the mail tug, Charles F. Bielman, cruised up and down the Detroit river doing its regular work in delivering and collecting mail from the passing freight boats. Aboard this boat were Washington post office officials and the government's chief photographer, W. S. Cline. Other interesting views were taken, about 2,000 feet in all, which will show the various details of mail handling in conjunction with the mail boat. These films will be displayed at the Panama-Pacific Exposition in San Francisco next year in connection with the model post office to be established by the government as a part of the exposition.

SMITH.

BUFFALO.

M. B. SCHLESINGER, former manager of the Academy theater, Buffalo, has become manager of the New Regent moving picture theater at Main and Utica streets. His successor at the Academy is Jules Michaels, formerly manager of the Grand theater, Cleveland. James A. Bailey is Mr. Michaels' assistant. A telegraph operator stationed in front of the house to receive messages of the World's baseball series was a recent feature of the Academy.

Rudolph Wagner has bought the Bijou Dream moving picture theater at Main and North Division streets, Buffalo, from J. H. Beaver. Mr. Beaver has gone to Philadelphia. The Bijou is one of the oldest moving picture houses in Buffalo and has an ideal location.

Manager MacFadden of the Allendale moving picture theater, Buffalo, announces that a new four-manual organ will be installed in that house about November 15.

The Continental Enterprise, which will conduct a general amusement business, including moving picture theaters, has been incorporated in Buffalo. The concern, which is capitalized at $250,000, will also manufacture theatrical enterprises. The directors are A. R. Sherry, Henry E. Crowder and John G. Lesswing.

A test for moving picture operators was held in Rochester, N. Y., October 13. The examination consisted of written questions and practical demonstrations of candidates' familiarity with the actual working of moving picture apparatus.

Moving pictures were used recently to increase attendance at Bible classes of the First Baptist Church of Syracuse, N. Y.

Moving pictures showing the process of making pipe, from the mining of the ore to the finished product, were recently shown at the Y. M. C. A. Auditorium, Binghamton, N. Y.

Labor leaders of Syracuse, N. Y., are considering whether stage hands shall be employed in moving picture theaters which have a stage. They claim that under the law a theater with a stage must have an asbestos curtain and this must be raised and lowered. There are one or two moving picture theaters in that city which have stages. The question to be decided is whether or not these shall employ a stage hand. A special committee of union labor men are investigating the question.

Manager Edel of the Strand theater, Buffalo, has contracted to give the first showing of the World Film Corporation's features in that city.

Herman Schultz has resigned as director of the orchestra of Shea's theater, Buffalo.

The Sun moving picture theater at Broadway and Madison street, Buffalo, was opened recently. This new house seats 1,000, is fireproof, well equipped and well ventilated. The general admission is five cents, with the exception that on Sunday adults are charged ten cents.

During the week the shows at Shea's new Hippodrome, Buffalo's largest moving picture theater, run from noon to 11 p. m., and on Sunday from 1 to 11 p. m. "Where the Trail Divides" was recently featured in this house.

BILLY BISON.

MICHIGAN.

THE Knickerbocker theater at Holland, which has been playing theatrical attractions, has been closed.

The management of the Kozy theater at Ludington was alive to the possibilities in the article in a recent number of the American Magazine, which spoke of the great advance in moving pictures. A portion of it was reprinted and coupled with coming attractions as the magazine writer mentioned many of the Famous Players' attractions.

Ed. J. Butler, who operates moving picture theaters at Ishpeming, Negaunee and Menominee, has secured a site in Ishpeming and next spring will erect a new two-story moving picture theater building, seating between 600 and 700 persons.

The fourth moving picture theater at Traverse City has been opened by George Feldman and brother of Pittsburgh, Pa., who have secured the ground floor of the Wilhelm Block.

F. J. Oulette has sold his moving picture theater at Sparta to J. O. Ellenberger, of Sturgis, who has had ten years' experience in the photoplay field. Oulette also has sold his picture house at Newago to Muskegon parties and will go south to engage in the same field.

Manager Mellanson of the Princess theater at Benton Harbor has announced that $10,000 will be expended in remodeling that house.

The Creston Vaudette in the north end of Grand Rapids is now under new management and has been renamed the Crestonite.

Moving pictures of the Northern State Fair at Escanaba will be included in the reels which B. E. Newman has been making for the Business Men's Association at Escanaba.

C. F. Boomer has sold the Gem theater at Hartford to J. M. Mead, who has assumed charge. Mead has been on the road with picture features for a number of years.

MIDWEST SPECIAL SERVICE.

PHILADELPHIA.

THE new home of the Paramount exchange at 1321 Vine street is now occupied by that concern, and is under the direction of William Smith. The new building is constructed with the most appropriate material and is furnished on the interior with oak.

Joseph Houseman, a man with wide experience in the moving picture world, has joined forces with the General Film Company at 1308 Vine street.

The Belmont Theater Company, of Newark, N. J., with the object of dealing in moving picture supplies, was incorporated at Trenton, with a capital of $5,000. The incorporators are Adelbert Baier, South Orange, Frederick Conrad and Charles Schaetzle, Newark.

Succeeding William Parker, former lessee, Roy W. Dentler, formerly of Reading, has taken charge of the Lyric theater at Boyertown, Pa. Mr. Dentler will inaugurate new principles in the establishment, and instead of two nights a week will run picture shows each night, with Wednesday and Saturday reserved for special attractions.

The Apollo, 52d and Thompson streets, is running daily matinees for the children. Special attendants are constantly on hand to look out for the comfort of the youngsters.

Thomas Bible, one of the best known of motion picture men in this city, has been appointed by the Liberty Motion Picture Company, 20 E. Herman street, Germantown, this city, as general publicity and sales agent.

Because of the expense many exchanges in Philadelphia have discontinued the use of the six-sheet poster. It is believed that before long all exchanges here will adopt the same policy.

The motion picture theater of John W. Bright, at 5030 Baltimore avenue, was incapacitated for a time when thieves broke into the place and stole the projecting machine.

Percival J. Morris, architect, Scranton, Pa. is in charge of plans and specifications for the erection of a moving picture theater, 25 by 125 feet, at Pittstown, Pa., for Margaret Craig, of that place. The new theater will be a one-story structure, modernly designed, and will have a seating capacity of 450.

An innovation has been instituted in this city by Stanley V. Mastbaum, of the Stanley Amusement Co., in arranging for the reservation of an entire box at the Stanley theater on Monday night's performance to be at the disposition of the press and dramatic critics. Mr. Mastbaum apparently appreciates the value of publicity invariably gained through courtesy extended in this way.

Recent work with the builders and architects show much activity. E. Allen Wilson, this city, is preparing plans and specifications for the erection of a brick and terra cotta moving picture theater, seating 800 persons, at 46th and Market streets. J. Richard Jackson, Perry building, Philadelphia, was awarded the contract for the erection of a film theater at Front street and Allegheny avenue, for Jacob A. Ridgway, to be 60 by 114 feet. Stacey Reeves, a local builder, is erecting a moving picture theater at 1529-31 Chestnut street, for Frank De Long, to cost $35,500.

A unique scheme of municipal publicity has been adpoted by the Harrisburg Chamber of Commerce in conjunction with prominent city officials. The scheme is to have a moving picture concern take a film of 1,000 feet of points of interest in Harrisburg together with the business sections of the city and to have the film exhibited in the Pennsylvania building at the Panama-Pacific Exposition next year.

Allentown's newest theater is the Madison, just opened. The theater, which is located at 1355 Chew street, is one of the finest and most up-to-date picture houses in the state. The building is "L" shaped, 102 feet in length. The booth for the operator is of brick and concrete and is built separately from the main building. A Powers machine projects the films. A system to supply 700,000 cubic feet of fresh air every hour has been installed. One show in the afternoon and two in the evening will be given.

CONGDON.

PITTSBURGH.

MOVING pictures illustrating the manufacture of pipings were shown in the Hazelwood, Pa., branch of the Carnegie Library last week under the direction of the National Tube Company. An explanatory lecture was given in connection with the pictures.

Jules Bassompierre bought and took charge of the American theater, 1510 Fifth avenue, Pittsburgh. It was formerly owned and managed by W. Artzberger. He is having plans prepared for the erection of a fine new house in the Pittsburgh district, although he declines to divulge the location.

An involntary petition in bankruptcy has been filed against the Sun Film Manufacturing Company of Pittsburgh. The claims amount to $7,057.54.

The following letter from the Pennsylvania State Board of Censors tells why the ban has been placed on paper larger than a three-sheet:

"The ban on large posters was due somewhat to the fact that in many instances they were not only misleading but also lurid, and show scenes which are not actually seen upon the screen, which result in the younger people being impressed with the blood curdling adventures and therefore making every possible effort to obtain the price of admission, even by asking passersby for money, and even in some instances have been known to steal the money for the price of admission. In addition to this I understand that exhibitors as well as the exchanges and film manufacturers are satisfied that the larger posters should be eliminated, as the smaller poster display the proper film to as good advantage as the large ones and make a much better display in the lobbies of the theater."

Charles Freeman has sold his interest in the Luna theater, Monessen, Pa., to his partner, Fred Bleuell, and has purchased the two Windle theaters in Beaver avenue, North Side, Pittsburgh, Pa., the "Variety" and the "Windle." Freeman is thinking of remodeling and converting the two houses into one large picture theater. The former has a capacity of 450 and the latter 300. Mr. Freeman is also interested with John Preach in the purchase of the Viola theater, Sharpsburg, Pa., from Frank Weisberger recently.

Joseph M. Fieldman, road representative of the World Film Corporation, Pittsburgh, Pa., has returned from a two weeks' vacation at Cincinnati, Chicago, Cleveland and Buffalo.

Max W. Herring, formerly manager of Warner's Features, Pittsburgh, has assumed charge of the Eastern Booking Office, with headquarters at Room 432 Wabash building, Pittsburgh. Sam Wheeler, formerly booker at Warner's, is also with Mr. Herring in his new office.

Seibert & Thomas, proprietors of the Opera House at Hastings, Pa., have started work on the erection of another theater on the property adjoining their present house.

W. P. Egan took over the Rex theater at Washington, Pa., a few weeks ago, having purchased the house from Don W. Burton.

Alfred C. Morneweck has purchased the Liberty theater in the Bloomfield section, Pittsburgh, Pa. He is a new man in the business, but since taking hold September 1 has increased the patronage considerably.

MANLEY.

KANSAS.

MISS LULU DITZLER and Mr. Herbert L. Harris, a moving picture exhibitor of Chetopa, Kan., were married recently. The couple will make their residence in Chetopa, where Mr. Harris has a theater.

The Star theater at Wichita is showing with great success the pictures taken by the Rotary Club on its trip to Houston, Tex., last year. The film includes a picture taken of the banquet which was given the club at Wichita.

Ralph Hartsough, head of the science department of the University at Wichita, Kan., is going to use pictures taken after the tornado at Omaha, Neb., to demonstrate the causes and effects of tornados.

J. D. M. Hamilton, who was the originator of the "Safety First" slogan, died recently at his home at Witchita, Kan. When Mr. Hamilton started the campaign for safety he carried on his work by means of moving pictures, which were shown to the employees of the Santa Fe Railroad, for which Mr. Hamilton was a claim attorney.

The Opera House at Windsor, Kan., has been reopened with a Mutual program. The house has been repaired during the summer and now has plenty of seats to care for everybody.

BROWN.

SOUTH AND SOUTHWEST.

THE photoplaygoers at San Antonio, Tex., were introduced to the Paramount Pictures at the Royal theater through three bargain days offered by the management. The prices on this special occasion were 5 and 10 cents; the regular prices will be 10 and 20 cents.

Boy Scouts of Houston, Tex., were the guests of the Houston Post at a special show of Lyman H. Howe's pictures at the Prince theater.

The Lomo of Hattiesburg, Miss., has been incorporated with a capital stock of $4,000 to operate a moving picture theater. The incorporators are D. E. Edwards, H. O. White and others.

The editor of the Journal at Beaumont, Tex., says he met a man recently who could remember when they had singers in the moving picture theaters. Evidently Texas is pretty well educated in the matter by this time, but not so the whole Southwest.

The Plaza theater at San Antonio, Tex., has opened its regular season and is running five acts of vaudeville and seven reels of pictures.

Edmund Reid, the pioneer moving picture man of Milledgeville, Ga., will be the manager of the new Colonial theater at that place. The new house will seat about 200 persons.

The Star theater has been opened at Salisaw, Okla., by Frank Barr of Fayetteville, Ark., and Ralph Couch of Salisaw.

MIDWEST SPECIAL SERVICE.

Startling—vivid—gripping—dramatic

The HYPNOTIC VIOLINIST

A woman under the mystic spell of a gypsy musician.
Impossible feats made possible by mesmeric power.
A big 3-part feature. Book it now.

WARNER'S FEATURES, Inc., New York

THE 42 Exchanges of Warner's Features, Inc., offer Exhibitors unequaled booking facilities. During the last three months the number of Warner's Exchanges has been doubled. This was necessitated by the tremendous growth of the business and the addition of our new

FEATURE and COMEDY PROGRAM

Such rapid expansion has been the result of the stamp of unqualified approval placed upon Warner's Features by Exhibitors throughout the country.

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WARNER'S FEATURES, Inc., New York

Calendar of Licensed Releases

Current Releases

MONDAY, OCTOBER 19, 1914.

BIOGRAPH—A Soldier Boy (Drama).
EDISON—The Adventure of the Smuggled Diamonds (Tenth of the "Octavius Amateur Detective" Series) (Drama).
ESSANAY—She Landed a Big One (Comedy).
KALEM—The Mad Mountaineer (Special—Two parts—Drama).
—Hesanut Buys an Auto (Comedy).
LUBIN—The Beloved Adventurer No. 6 (The Golden Hope) (Drama.
PATHE—Pathe's Daily News, No. 69, 1914 (News).
SELIG—The Blue Flame (Special—Two parts—Drama).
—Hearst-Selig News Pictorial, No. 67 (News).
VITAGRAPH—His Wedded Wife (Drama).

TUESDAY, OCTOBER 20, 1914.

BIOGRAPH—Martin Chuzzlewit (Special—Two parts—Drama).
COLUMBUS—Love Charm (Comedy).
EDISON—The Man in the Dark (Drama).
ESSANAY—Mother o' Dreams (Drama).
KALEM—A Wise Rube (Comedy).
LUBIN—Such a Mess (Comedy).
—Only Skin Deep (Comedy).
SELIG—Jimmy Hayes and Muriel (Drama).
VITAGRAPH—Anne of the Mines (Special—Two parts—Drama).

WEDNESDAY, OCTOBER 21, 1914.

EDISON—Two's Company (Comedy).
ESSANAY—The Fable of "The Long Range Lover and the Lallypalooze" (Comedy).
KALEM—The False Guardian (Special—Two parts—Drama).
LUBIN—The Hopeless Game (Special—Two parts—Drama).
PATHE—Pathe's Daily News, No. 70, 1914 (News).
SELIG—The Rajah's Vacation (Comedy).
VITAGRAPH—Under False Colors (Comedy).

THURSDAY, OCTOBER 22, 1914.

BIOGRAPH—They Called It "Baby" (Comedy).
—His Loving Spouse (Comedy).
ESSANAY—Slippery Slim, the Mortgage and Sophie (Comedy).
LUBIN—Her Mother Was a Lady (Special—Two parts—Drama).
SELIG—Hearst-Selig News Pictorial, No. 68 (News).
VITAGRAPH—The Mill of Life (Drama).

FRIDAY, OCTOBER 23, 1914.

BIOGRAPH—A Woman's Folly (Drama).
EDISON—Bootle's Baby (Special—Two parts—Drama).
ESSANAY—The Private Officer (Special—Two parts—Drama).
KALEM—Mickey Flynn's Escapade (Comedy).
LUBIN—The Girl in the Tenement (Drama).
SELIG—A Tonsorial Leopard Tamer (Comedy).
VITAGRAPH—A Costume Piece (Comedy).

SATURDAY, OCTOBER 24, 1914.

BIOGRAPH—The Broken Rose (Drama).
EDISON—Buster Brown's Uncle (Comedy).
—A Question of Clothes (Comedy).
ESSANAY—Broncho Billy—Favorite (Drama).
KALEM—The Demon of the Rails (Drama).
LUBIN—The Crooks (Comedy).
SELIG—The Tragedy That Lived (Drama).
VITAGRAPH—Goodbye Summer (Special—Two parts—Drama).

Advance Releases

MONDAY, OCTOBER 26, 1914.

BIOGRAPH—The Squashville School (Comedy).
—The Villain's Uncle (Comedy).
EDISON—Wood B. Wedd and the Microbes (Eleventh of the "Wood B. Wedd" Series—Comedy).
ESSANAY—Rivalry and War (Comedy).
KALEM—The Lynbrook Tragedy (Special—Two parts—Drama).
LUBIN—The Beloved Adventurer, No. 7, "The Hold Up" (Drama).
PATHE—Pathe's Daily News, No. 71, 1914 (News).
SELIG—Playing With Fire (Special—Two parts—Drama).
—Hearst-Selig News Pictorial No. 69 (News).
VITAGRAPH—The Cave Dwellers (Comedy).

TUESDAY, OCTOBER 27, 1914.

BIOGRAPH—The Ticket-of-Leave Man (Special—Two parts—Drama).
COLUMBUS—Mulligan's Ghost (Comedy).
EDISON—The Mystery of the Sealed Art Gallery (Twelfth of the "Chronicles of Cleek" Series—Drama).
ESSANAY—An Unplanned Elopement (Drama).
KALEM—The No-Account Count (Comedy).
LUBIN—Love and Title (Comedy).
—She Married For Love (Comedy).
SELIG—Why the Sheriff is a Bachelor (Comedy).
VITAGRAPH—The Butterfly (Special—Two parts—Drama).

WEDNESDAY, OCTOBER 28, 1914.

EDISON—The Lost Melody (Drama).
ESSANAY—The Fable of "The People's Choice Who Answered the Call of Duty and Took Seltzer" (Comedy).
KALEM—The Menace of Fate (Special—Two parts—Drama).
LUBIN—The Mountain Law (Special—Two parts—Drama).
PATHE—Pathe's Daily News, No. 72, 1914 (News).
SELIG—The Wasp (Drama).
VITAGRAPH—William Henry Jones' Courtship (Comedy).

THURSDAY, OCTOBER 29, 1914.

BIOGRAPH—The Wife's Stratagem (Drama).
ESSANAY—Snakeville and the Corset Demonstrator (Comedy).
LUBIN—The Wolf's Daughter (Special—Two parts—Drama).
SELIG—Hearst-Selig News Pictorial No. 70 (News).
VITAGRAPH—Kidding the Boss (Comedy).

FRIDAY, OCTOBER 30, 1914.

BIOGRAPH—The Tides of Sorrow (Drama).
EDISON—The Midnight Ride of Paul Revere (Special—Two parts—Drama).
ESSANAY—Whatsoever a Woman Soweth (Special—Two parts—Drama).
KALEM—Ham and the Villain Factory (Comedy).
LUBIN—Thumb Prints and Diamonds (Drama).
SELIG—The Great Impeeryul Sirkus (Comedy).
VITAGRAPH—Bunny Backslides (Comedy).

SATURDAY, OCTOBER 31, 1914.

BIOGRAPH—Hearts of Gold (Drama).
EDISON—The Hand of Iron (Drama).
ESSANAY—Broncho Billy's Mother (Drama).
KALEM—The Vengeance of Winona (Drama).
LUBIN—The Subrette and the Simp (Comedy).
—An Interrupted Nap (Comedy).
SELIG—At the Transfer Corner (Comedy-Drama).
VITAGRAPH—Within An Ace (Special—Two parts—Drama).

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BIOGRAPH QUALITY

Calendar of Independent Releases

Mutual Film Corporation

SUNDAY, OCTOBER 18, 1914.

KOMIC—Dizzy Joe's Career (Comedy).
MAJESTIC—For Her Father's Sins (Two parts—Drama).
THANHOUSER—Left in the Train (Comedy-Drama).

MONDAY, OCTOBER 19, 1914.

AMERICAN—Daylight (Two parts—Drama).
KEYSTONE—Dash, Love and Splash (Comedy).
—Santa Catalina Islands (Scenic).
RELIANCE—Our Mutual Girl No. 40 (Topical).

TUESDAY, OCTOBER 20, 1914.

BEAUTY—Dad and the Girls (Comedy).
MAJESTIC—Environment (Drama).
THANHOUSER—Old Jackson's Girl (Two parts—Drama).

WEDNESDAY, OCTOBER 21, 1914.

AMERICAN—In the Open (Drama).
BRONCHO—Shorty and Sherlock Holmes (Two parts—Comedy—Drama).
RELIANCE—Out of the Deputy's Hands (Drama).

THURSDAY, OCTOBER 22, 1914.

DOMINO—The Power of the Angelus—Two parts—Drama).
KEYSTONE—The Love Thief (Comedy).
MUTUAL—Mutual Weekly No. 95 (News).

FRIDAY, OCTOBER 23, 1914.

AMERICAN—The Final Impulse (Drama).
KAY-BEE—The Spark Eternal (Two parts—Drama).
PRINCESS—The Face at the Window (Drama).

SATURDAY, OCTOBER 24, 1914.

KEYSTONE—Stout Heart But Weak Knees (Comedy).
RELIANCE—The Blotted Page (Two parts—Drama).
ROYAL—Harold's Toupee (Comedy).

SUNDAY, OCTOBER 25, 1914.

KOMIC—Bill Joins the W. W. W.s, No. 9 (Comedy).
MAJESTIC—A Fight for a Fortune (Two parts—Drama).
THANHOUSER—Mr. Cinderella (Drama).

MONDAY, OCTOBER 26, 1914.

AMERICAN—Sir Galahad of the Twilight (Two parts—Drama).
KEYSTONE—Shot in the Excitement (Comedy).
—Dough and Dynamite (Two parts—Comedy).
RELIANCE—Our Mutual Girl, No. 41 (Topical).

TUESDAY, OCTOBER 27, 1914.

BEAUTY—A Rude Awakening (Comedy).
MAJESTIC—A Mother's Influence (Drama).
THANHOUSER—A Madonna of the Poor (Two parts—Drama).

WEDNESDAY, OCTOBER 28, 1914.

AMERICAN—Sweet and Low (Drama).
BRONCHO—The Golden Goose (Two Parts—Drama).
RELIANCE—Sheriff for an Hour (Western Drama).

THURSDAY, OCTOBER 29, 1914.

DOMINO—Eric the Red's Wooing (Two parts—Drama).
KEYSTONE—(Title Not Announced).
MUTUAL—Mutual Weekly, No. 96 (News).

FRIDAY, OCTOBER 30, 1914.

KAY-BEE—The Worth of a Life (Two Parts—Drama).
PRINCESS—The Dead Line (Comedy).
RELIANCE—The Availing Prayer (Drama).

SATURDAY, OCTOBER 31, 1914.

KEYSTONE—(Title Not Announced).
RELIANCE—The Wrong Prescription (Two parts—Dr.).
ROYAL—Phil's Vacation (Comedy).

Universal Film Mfg. Co.

SUNDAY, OCTOBER 18, 1914.

ECLAIR—The Quarrel (Western-Drama).
FRONTIER—In the Hollow of an Oak (Drama).
REX—Kid Regan's Hands (Two parts—Drama).

MONDAY, OCTOBER 19, 1914.

IMP—Country Innocence (Two parts—Drama).
STERLING—The Mistaken Bath House (Comedy).
VICTOR—Rice Industry in U. S. (Educational).

TUESDAY, OCTOBER 20, 1914.

CRYSTAL—Vivian's Transformation (Comedy).
GOLD SEAL—The Trey O' Hearts, Episode 12 "The Mirage" (Two parts—Drama).
NESTOR—The Nihilists (Political Drama).

WEDNESDAY, OCTOBER 21, 1914.

ANIMATED WEEKLY—Number 137 (News).
ECLAIR—The Violinist (Two parts—Society—Drama).
JOKER—The Countless Count (Comedy).

THURSDAY, OCTOBER 22, 1914.

IMP—Universal Boy in "The Gates of Liberty (Juvenile—Drama).
REX—"Olaf Erickson—Boss" (Two parts—Drama).
STERLING—Secret Service Snitz (Comedy).

FRIDAY, OCTOBER 23, 1914.

NESTOR—Cupid Pulls a Tooth (Comedy).
—Mt St. Bernard, Switzerland (Scenic).
POWERS—Suspended Sentence (Juvenile—Comedy—Dr.).
VICTOR—The Bride of Marble Head (Two parts—Drama).

SATURDAY, OCTOBER 24, 1914.

FRONTIER—The Scarecrow's Secret (Drama).
"101" BISON—My Lady Raffles in "The Mysterious Hand" (Three parts—Drama).
JOKER—No Release this week.

SUNDAY, OCTOBER 25, 1914.

ECLAIR—Smallpox on the Circle U (Western Comedy).
L-KO—Love and Surgery (Two Parts—Comedy).
REX—The Decision (Drama).

MONDAY, OCTOBER 26, 1914.

IMP—Mary's Patients (Comedy).
—An Educational Picture on the Same Reel.
STERLING—Snookee's Day Off (Comedy).
VICTOR—The Lass O' Killikrankie (Two parts—Comedy-Drama).

TUESDAY, OCTOBER 27, 1914.

CRYSTAL—Persistent Lovers (Comedy).
GOLD SEAL—The Trey o' Hearts, Episode 13, "The Jaws of Death" (Two parts—Drama).
NESTOR—The Wall of Flame (Western—Drama).

WEDNESDAY, OCTOBER 28, 1914.

ANIMATED WEEKLY—Number 38 (News).
ECLAIR—The Mystery of Grayson Hall (Two parts—Drama).
JOKER—Mr. Noads Adless Day (Comedy).

THURSDAY, OCTOBER 29, 1914.

IMP—In Self Defense (Two parts—Modern—Drama).
REX—White Roses (Drama).
STERLING—A Race For a Bride (Comedy).

FRIDAY, OCTOBER 30, 1914.

NESTOR—When Bess Got In Wrong (Comedy).
POWERS—The Senator's Lady (Drama).
VICTOR—The Witch Girl (Two parts—Drama).

SATURDAY, OCTOBER 31, 1914.

FRONTIER—The Blacksmith's Daughter (Comedy).
"101" BISON—A Red Skin Reckoning (Two parts—Drama).
JOKER—When Their Wives Joined the Force (Comedy).

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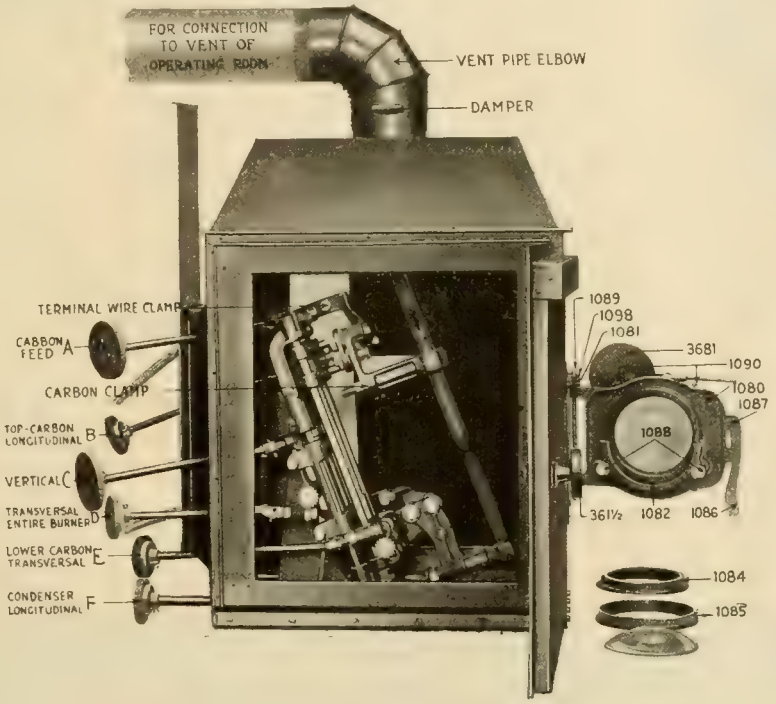

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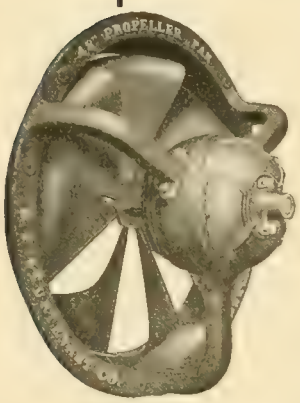

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LICENSED FILM STORIES

A CORRECTION.

Among the synopses of the Edison Company published on page 380 of last week's issue, will be found two American stories entitled "On the Open" and "The Final Impulse." This is an error that was not caught in proofreading, and exhibitors and others should be careful in making use of these descriptions to see that they are accredited to the proper manufacturers.

KALEM.

THE LYNBROOK TRAGEDY (Special—Two Parts—Oct. 26).—Ruth Malloy, whose father has become a human derelict because of Vivian Gregg, a theatrical star, loves Mitchell, a young playwright. Ruth learns that Vivian is enslaving Mitchell. Despite her efforts the girl is helpless to save him.

Malloy drifts into town. He is filled with a determination to slay the human vampire and avenge his wrongs. Ruth comes upon her father just as he is in the act of aiming his pistol at the actress. Mitchell's eyes are opened. He sees in Malloy, the fate which must be his unless he conquers his infatuation for Vivian Gregg.

Ruth's love helps the boy. For the first time, Vivian Gregg, who has really grown to love Mitchell, realizes the depths of her infamy as she gazes upon the wreck that once was Malloy. Ruth, Mitchell and Malloy hear a shot. Rushing into the library they find Vivian Gregg dead.

THE NO-ACCOUNT COUNT (Oct. 27).—Melinda is so homely that Hardup finds it impossible to land a husband for her. With the arrival in America of the Count De Bluffe, Hardup invites the man to call. Melinda is sent to a beauty doctor to have her face renovated. On his way to the house, De Bluffe has his clothes stolen by Weary Bill, a tramp. The latter impersonates the count and is about to wed Melinda when De Bluffe appears. Compelled to beat a retreat, Weary Bill vows vengeance. The following day, De Bluffe and Melinda are about to wed, when Bill contrives to remove the bride's wig. De Bluffe gives one agonized look upon the awful object before him—and disappears down the road.

THE MENACE OF FATE (Special—Two Parts—Oct. 28). Ethel, the young daughter of the wealthy Wiltons, is stolen by Effie Sprout, a woman of the slums. Fifteen years later the girl has succumbed to her environment. The gentle traits she has inherited, however, come to the surface from time to time. Dr. Westcott becomes interested in Ethel and determines to develop her better self. In attempting to burglarize Westcott's room, Ethel is injured. While in the hospital, she repulses Dr. Westcott's advances, until the latter succeeds in arousing her jealousy. Ethel thereupon attempts suicide. Westcott saves her, and in doing so, discovers Ethel's identity. With the end of her illness, the girl's better nature returns to remain forever and she becomes Westcott's wife.

HAM AND THE VILLAIN FACTORY (Oct. 30).—Called unexpectedly to work, Tad sees his sweetheart going out autoing with Ham, his deadly rival. Later, Tad has a fearful and wonderful dream, based upon the efforts of Ham and himself to win Millicent's hand. The dream ends with the blowing up of Ham by Desperate Gus, manager of a villain factory. Awakening, Tad learns that Ham's auto has broken down, compelling Millicent to walk many miles back to town. Hiring a rig, Tad takes Millicent out driving and passes the spot where Ham stands, swearing at his machine.

THE VENGEANCE OF WINONA (Oct. 31).—Upon Winona's promise to wed the avenger of her brother's death, Antelope and Red Owl, rivals for her hand, set forth on their mission. Later, Red Owl's cowardice causes him to flee when Winona is captured by the renegades who have slain her brother. Antelope engages the slayers, however, and kills them single-handed, although it apparently costs him his life. Winona spurns Red Owl, who asks her to be his squaw, declaring herself to be Antelope's widow, in accordance with the terms of her promise. Antelope is not dead, however, and Winona later becomes his bride.

EDISON.

WOOD B. WEDD AND THE MICROBES (Eleventh of the Series—Oct. 26).—Wood B. Wedd, disappointed in his effort to find the one woman in all the world, lost most of his enthusiasm for matrimony. Jenks was determined he should marry. He decided that Miss Seraphina Brown would make a splendid wife for his friend. An introduction was arranged. Everything went along beautifully until Wood B. Wedd decided to propose. Miss Seraphina was a lady of strong and peculiar ideas, and her actions on being proposed to startled Wood B.

First, she looked him over, then, taking a tape measure from her pocket, she began to take measurements, thumped his chest, listened to his heart's action, etc. Satisfied with her examination, she produced a document which she asked Wood B. to sign. To his horror, he found that he was No. 13 on the eligible list. Despite his protestations, she forced him to sign. Wood B, thoroughly bewildered, consulted his friend Darby Jenks. They were in the midst of a discussion when word came from Miss Seraphina asking Wood B. to come to her house immediately.

On their arrival at the house, Miss Seraphina and her maid took them in charge, charging their minds with warnings against microbes and infection that they hardly knew what to do. The vacuum cleaner was brought into operation on their clothes—they were sprayed and fumigated and finally Seraphina decided that a vapor was the only thing for Wood B. He resisted valiantly, but finally they all went off, leaving him in the bath cabinet, while the mercury slowly climbed. Wood B. decided that it was too much, and managed to make his escape, clad only in the bath cabinet. No. 13 had worked, and once more he had failed in his matrimonial adventures.

THE MYSTERY OF THE SEALED ART GALLERY (Twelfth of the Chronicles of Cleek Series—Oct. 27). Hamilton Cleek was spending a week at the home of his fiancee. His every thought was foreign to crime, when he was called to the phone by Superintendent Narkom. A peculiar robbery had been committed in the home of Parovitch, a famous African traveller. Cleek consented to meet Narkom at Parovitch's residence.

Arriving there he discovered that a valuable necklace had suddenly disappeared from a box in the art gallery. Cleek examined the entire house and his suspicions centered upon Parovitch's son, only to be upset by a remark of the maid that she had been startled the night before by meeting a giant monkey. Cleek reexamined the gallery, and noticing several sprays of fern on the floor, set about accounting for them, when he came upon the necklace hidden in a fern pot near the door. Notwithstanding a peculiarity in the baseboard of the room, he discovered that one of the picture frames covered a secret entrance. Examination of the adjoining room brought the revelation that the blind nephew was *not* blind, but sat in his room calmly reading.

Cleek communicated his findings to Narkom and arranged for him to enter the nephew's room when all the others were gathered in the art gallery. The trap was carefully laid. After convincing Parovitch of his nephew's duplicity, Cleek confronted the boy with the necklace and accused him of taking it. The nephew denied the accusation. Cleek stepped to the wall and extinguished the lights. To everyone's surprise, when the lights were again turned on the nephew had disappeared. In a moment Superintendent Narkom entered the secret entrance, leading the "blind" boy, handcuffed. The boy's ingenuity was proven as Narkom carried the suit of monkey clothes which he had worn as a disguise.

THE LOST MELODY (Oct. 28).—Mutual love of music served to bring Roger and Mary together. Her accompaniments of his cello playing brought out all the subtle beauties. The growth of their romance was noted by Roger's mother, who loved the girl's sweet, tender ways.

A discordant note was struck when Darkin, playing upon a secret hold which he had on Roger's father, insisted upon thrusting himself and his daughter, Rose, upon Stewart's home circle. Having social ambitions for his daughter, Darkin used his influence upon Stewart to bring about the marriage of Roger and Rose. The young musician had written a beautiful song dedicated to Mary, and under its influence, and that of her presence, he declared his love for her. His father, overhearing this, came into the room just as Mary left, and demanded of Roger that he give up his plans concerning Mary and marry Rose. Roger was thunderstruck and refused to listen to it. Furious, Stewart stormed about, and took up the manuscript, tore it, and throwing them into the fire, rushed out of the room.

Mr. Stewart had better success in his appeal to Mary. He confessed Darkin had information that would ruin him if Roger did not marry Rose, and begged Mary to give up his son. She pitied the old man so that she agreed and wrote a note to Roger telling him that things could not be as he wished.

Darkin, impatient at the delay, wrote a threatening letter to Stewart, demanding immediate action. As he was reading it, Mrs. Stewart rushed in and informed him of Mary's departure. Roger was in despair. Again he tried to recall the melody of his song, but failed. When his father made a second appeal, with a full confession of his crime, convincing Roger that Darkin would carry out his threat unless his terms were complied with, Roger sadly consented to marry Rose to protect his father.

Throughout the succeeding years he sought vainly for the melody. Ten years after his sad marriage he was seated in church when suddenly his wonderful melody was played. Entranced, he sat listening, as the congregation slowly left. He made his way to the organ loft and there found Mary. A few words bared the whole truth. Reading the look in Mary's eyes, indicating that Rose was gone, by showing her the mourning band on his arm, Roger begged her to listen once more to his love. Bowing her head, Mary came slowly toward him, and the lost melody was found.

THE MIDNIGHT RIDE OF PAUL REVERE (Special—Two Parts—Oct. 30).—The eighteenth day of April, 1775, still lives in the hearts of all loyal Americans, as the birthday of our country. It was the day the first shots were fired against the British at Lexington. Throughout the years of privation and suffering which followed, that same spirit of the "minute men" endured up to the very last, when Lord Cornwallis surrendered his army on the nineteenth day of October, 1781, American independence was assured.

Of all the characters of our Revolutionary period, none is more endeared to all than that of Paul Revere, whose exploit has been immortalized by Longfellow so effectively that the lines of the poem and the incidents portrayed are graven more deeply, perhaps, upon the average American mind than any other character or exploit of our American history.

When Revere learned of the British commander's intention of attacking the patriot's base of supplies in Concord, and told his friend to

"Hang a lantern aloft in the belfry arch,
Of the North Church tower as a signal light,"

he little realized that the tiny light would serve as a beacon of liberty for future generations, but so it has proven and we follow him today as he clattered along the country-side, rousing the men to fight for their life and our liberty, and our pulses beat with each stride of the mount.

THE HAND OF IRON (Oct. 31).—Steel's reputation as a martinet served to eliminate him from his companions, both officers and men, and Yardley took advantage of this fact to humiliate him, hoping to influence the opinion of Helen Taylor, for whose hand they were both striving. Yardley's remarks bore sudden fruit when Helen's plans were interfered with by Steel on the grounds that the use of government material was against the regulations, and fuel was added to the flame when Colonel Taylor sided with Steel. Helen was furious and decided to join Yardley in his plan.

Leading him on, she brought him to the point of proposing, then openly insulted him. As he moved away, bewildered, the hurt look in his eyes haunted her, and as Yardley arrived and attempted to congratulate her, she turned away from him, disgusted. Later, troubles necessitated calling out the troops. Steel was placed in command of a detachment, but was warned by Colonel Taylor not to fire upon the strikers under any circumstances.

When the troops reached the trouble, it was discovered that their greatest difficulty lay in offsetting the influence of Ryan, the local politician, who urged the men to pay no attention to the soldiers, as they dare not shoot. A volley of stones greeted them. Steel was knocked insensible. Yardley, noting the restlessness of the men under this attack, knew not what to do. He decided to give the order to fire, but Steel recovered just in time to prevent the volley. Gathering his strength, he went directly after Ryan. After a tussle, the politician gave in. Hostilities being averted, the troops were withdrawn. The actions of the two men caused Helen to realize that Steel had been woefully maligned, and her choice was quickly made.

VITAGRAPH.

THE CAVE DWELLERS (Oct. 26).—While out walking with Daddy and Mother, Sonny Jim finds a spooky-looking cave in the hill-side and starts to explore it, but is prevented by Daddy. Sonny tells his boy friends about the cave and they run away, leaving notes for their parents saying they are going to become cavemen. After exploring the mysteries of the cave, all go in for a swim in a lake nearby. On their return to the cave, one of them nonchalantly fills his father's pipe with tobacco and lights up. The others are envious, and after some persuasion, he lets them try smoking it. All but Sonny, who only took one puff, become deathly sick. Meantime, the several fathers and mothers find the notes and there is great excitement. Daddy Jim remembers the cave in the hillside, and tells the others that the boys must be there. To teach the youngsters a lesson, the men tie handkerchiefs over their faces, mask-fashion, and, followed by the mothers, proceed to the cave. It is now dark and the youngsters are huddled together in the cave be-

(Continued on page 530.)

SECOND GRAND ANNUAL

Entertainment and Ball

OF THE

Cinema Exhibitors Club

OF THE BRONX

Branch "A" of Local No. 1, New York, of

Motion Picture Exhibitors League of America

AT

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The Fatherland the Motherland and the Land of My Best Girl.—Words by Ballard Macdonald; Music by Harry Carroll. They both appear in the picture, (composers of Trail of Lonesome Pine) a stirring war song—a picture with a punch—real war views in this one.

California and You—Words by Edgar Leslie, Music by Harry Puck (composers of Get Out and Get Under). A romantic ballad; an entertaining comedy-drama.

Ranch 101—Words by Ballard Macdonald, Music by Harry Puck—a ripping Western song-thrilling picture with plenty of "punches."

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Treble Clef Building, 154 West 46th Street, New York City

(Continued from page 527.)

ginning to get frightened. Suddenly they hear a noise outside. Sonny cheerfully whispers, "It sounds like a lion!" Then the masked men stalk in while the boys' hearts almost stop beating. The men lead the boys outside. The women appear and a joyful reunion follows. On their way home, Sonny sleepily whispers in Daddy's ear he guesses he would rather be "just Daddy's little boy than a cave-dweller."

THE BUTTERFLY (Special—Two Parts—Oct. 27).—Vivacious and pretty, Nancy North, the butterfly daughter of Elias North, a financial magnate, is courted by Lord Cheuxcheux, Baron Frankfurter, Count Vitcheyitch, Marquis D'Estingue and Ned Bangs, her oldest friend. Each of her suitors happens to propose on the same day and she tells each one to call the following day to receive his answer. Ned is suddenly called away and leaves in Nancy's care a beautiful necklace of pearls, belonging to the Duchess Gogetti, who had asked the young man to sell them for her. Finding the Duke trying to make love to Nancy, the Duchess threatens him with divorce and notifies Ned she has changed her mind about selling the pearls. He returns and asks Nancy for them. She is horrified to find they have disappeared. Finding Mr. North's glasses in Nancy's room, Ned accuses him point-blank of stealing the necklace. He finally confesses; "I used them to secure a loan, and if the market does not turn, I'm ruined!" The various noblemen call to secure their answers and being in love with the North fortune principally, and the girl only incidentally, get a bad scare when the family lawyer whispers Mr. North is about to fail. That gentleman himself appears, however, and reassures all that his money is safe. Nancy arranges that the one whose card the Duchess draws from a hat, she will marry. By a little strategy, Nancy arranges things to suit herself, and the Duchess draws—Ned's card! The nobles are greatly crestfallen and disgustedly take their leave, while Ned, with a whoop of joy, takes Nancy in his arms. Mr. North, with a tender look in his eyes, asks the Duchess to remember him when she gets her divorce, while Nancy and Ned laughingly cry, "Bless you, my children!"

WILLIAM HENRY JONES' COURTSHIP (Oct. 28).—Because of her sister Mabel's sparkling personality, Ivy Smyles, a rather shy young girl, generally occupies the back-ground at their social affairs. While Mabel is out of town, Ivy is introduced to William Henry Jones, a wealthy young man. He is very near-sighted and without his glasses almost blind. Ivy foolishly writes Mabel the wealthy Mr. Jones is calling on her. Mabel is furiously jealous and comes home post haste. When Jones sees Mabel, he is dazzled and Ivy is temporarily forgotten. Shortly afterwards Mr. Jones breaks his glasses and when he meets Mabel does not recognize her. She is astounded and decides the man must be intoxicated. Jones goes on to Mabel's home and proposes to Ivy, whom he believes to be Mabel. She is rather confused but gladly consents to their engagement. Mabel arrives home and Ivy ecstatically tells her of her engagement, exhibiting a ring as proof. Mabel is terribly angry. Jones receives Mr. Smyles' consent to marry Mabel and Papa Smyles congratulates her. She insists it is Ivy who is engaged to Jones. Smyles, greatly puzzled, writes Jones a strong letter. Ivy visits her fiance and asks him what it all means. He explains his mistake, but tells her he has decided he really loves her (Ivy) after all. Looking closely at the girl to make sure he is talking to the right one, Jones takes her in his arms and they are soon planning their coming marriage.

KIDDING THE BOSS (Oct. 29).—The boss of "Bar 4" Ranch is a grouch and a woman-hater, besides insisting all those working for him shall also renounce the fair sex. "Shorty," one of the boys, suggests they "put one over" on the boss. They place an "ad" in the paper, stating the owner of a ranch would like to correspond with an unmarried lady. Object, matrimony. Pattie Jones, a young wage-slave, replies, saying she is no beauty and not too young, but can cook. Imagining her to be a scrawny old maid, who will create a small riot of fun, the boys send for her. On the day of her arrival, a tall, thin maiden lady gets off the train. The boys pick her up bodily and carry her screaming and struggling to the ranch. The indignant lady finally convinces them she is "Priscilly Perkins," the constable's sister, and the boys, disgusted, go back to the station. In the meantime Pattie has arrived at the station and is driven to the Bar 4 ranch. There she meets the foreman, who promptly loses his heart. He introduces her to the boss and tells him she has come to marry the boss of the ranch. He makes the air blue for a while, but, she quiets him and when she tells him she is out of a job and shows him the letter sent by the boys, he begins to feel sorry for the girl. The boys return to the ranch and feel pretty small on learning the result of their "joke." They offer to give Pattie her return fare, but the foreman speaks up, confesses his love and proposes to Pattie. The boss is delighted, gives him his blessing and at once

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Mr. Chas. O. Hildinger, of the Hildinger, Bishop & Lamont Theatrical Enterprises of Trenton, N. J., says, "There is nothing can compare with 'NEWMAN BRASS FRAMES' for lobby display use. They put life to the lobby, make a favorable impression on the public, and add that touch of refinement which all in all means bigger patronage. I am dead stuck on 'NEWMAN BRASS FRAMES,' and that's all there is to it."

Mr. Hildinger expresses the same opinion as all other exhibitors using "NEWMAN BRASS FRAMES." They know the merits of metal frames, their superiority over frail wooden ones, and the money they are saving by NEWMAN frames' everlasting qualities.

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ESTABLISHED SINCE 1882

experiences a change of heart towards the opposite sex.

"BUNNY BACKSLIDES (Oct. 30).—While Flora Winslow, a widow is engaged to Bunny, she attends a lecture on eugenics and decides that her intended husband is too fat. She tells him he must reduce, and as she wishes to become stouter, they agree to attend Dr. Sweatem's Sanitarium. In the gymnasium they are introduced to Violet Small, a stout young lady, who starts a flirtation with Bunny. The widow and he are then given some very strenuous exercise, with the various apparatus, cross-country runs, etc. Flora becomes jealous of Bunny's attentions to Violet and quietly suggests an idea to the doctor, who agrees with her. Bunny is invited by the doctor to take a ride in his automobile. Violet also asks to go and the doctor consents. They whiz over the roads until opposite a sign post reading, "10 miles to Dr. Sweatem's Sanitarium." There the doctor asks the pair to alight, throws in the clutch and is off for home, shouting back the gladsome announcement, "You can both have a nice walk home!" The two wearily trudge back the way they came. After being chased by a wild bull, tearing their clothes on barbed wire and falling into a stream, the two sit down to rest. Bunny's beating heart refuses to be still until he has declared his love for the fair Violet. She consents to become his wife and on reaching the Sanitarium, they decide to elope. He forces a chauffeur to drive them in his machine to the nearest minister, where Bunny and Violet are soon united in the bonds of wedlock, each content with the other.

WITHIN AN ACE (Special—Two Parts—Oct. 31).—On shipboard, Edwin Forrester, a middle-aged Scotchman, makes the acquaintance of Tom Munroe, a confidence man. Forrester discloses the fact that he is going to visit his ranch in Western America, also that he has but one relative, a niece, Ethel, in England. Munroe's greed aroused, he determines to kill Forrester, then gain possession of his property by assuming his victim's identity. In America, he accompanies Forrester to a suburb for a day or two of golf, where, at the hotel, he registers the Scotchman as his own brother, to prevent identification of his victim. On the links he kills Forrester, and escapes with his papers. The body is discovered by two golfers, Jack Heriot and Dick Anderson, but the identity of the dead man remains a mystery. Some time later Dick makes the acquaintance of Ethel, the niece, who is in America to pay a surprise visit to Forrester. Their destinations are the same and at the station he is met by his friend Heriot, who drives them to the Forrester ranch, where the two friends leave her. The following day, Munroe, representing himself as Forrester, arrives, not expecting to find the niece there. She recognizes at once that this man is not her uncle, and denounces him. He attempts to sieze her, but she escapes in his team. He fires a shot which strikes her in the arm, but she continues at full speed to Heriot's home, where she convinces the two men Munroe is an impostor. They send for the Sheriff, and after a desperate chase, Munroe is hunted down and shot. Dick Anderson becomes a regular caller at Ethel's home, and it soon becomes evident that Forrester's estate will have a new master.

SELIG.

PLAYING WITH FIRE (Special—Two Parts—October 26).—Mary Ransom lives happily with her husband, John Ransom, and their two-year-old boy. Ransom is a prosperous business man. Horton is an old friend of the family and takes advantage of this fact to intrude his attentions upon the wife of his friend. Mary is not unwilling to receive homage and pleasant little attentions from Horton, although she is wholly honest and has no intention of doing anything which would arouse the criticism of her husband. But Horton realizes that many weak women are fond of receiving attentions from their male friends, and while innocent in spirit, will permit themselves to become entangled in the meshes of a flirtation. Horton takes advantage of these conditions, and while posing as a friend of the family, so comports himself that Mary, with whom he has fallen deeply in love, cannot complain of his attentions, yet she is embarrassed by them and would be free from his friendship.

One evening John returns home to find Mary entertaining Horton in the parlor. He notices the familiar way which Mary uses toward Horton and the manner in which Horton goes a little too far in his attentions for genuine friendship. John realizes what this familiarity may lead to, and he talks seriously with Mary upon the subject. He insists that she shall not be so familiar with Horton, whereupon she, perfectly innocent of any wrong intention, declares that her husband is too strict, and the interview concludes with hot words, while Mary dissolves into tears. She does not realize that his interference is based upon his deep love for her. She considers that he is intruding upon her liberties, but later on,

after putting their little boy to bed, they become reconciled and Mary promises to be less foolish in the future in her conduct toward Horton.

The best intentions which Mary has formed are disregarded upon the following day when Horton, in his automobile, espies her on the sidewalk. He invites her to enter his car and join him in a ride. Mary declines politely, but Horton insists that she shall accompany him, and taking her by the arm, urges her into the automobile. Mary cannot resist. As a result of their trip, the car breaks down, Mary is late for dinner and there is another scene with her husband. Horton writes a warm letter to Mary, which John intercepts. Horton forces his attentions upon Mary in a restaurant, and John discovers them together without perceiving where the fault lies. However, for the sake of their boy, John endeavors to believe Mary.

The Ransoms visit their summer bungalow in the mountains. Horton traces them there and lies in wait until Mary visits the village.

Horton adopts a subterfuge for getting John back to the city, by sending him a fake telegram announcing that business demands his return. John goes away, leaving Mary alone in the cabin. After seeing the deluded husband depart on the train, Horton visits the cabin and pretends to be badly hurt. Mary assists the hypocrite and makes him comfortable. Horton is filled with glee at the success of his ruse, and proceeds to force his attentions upon Mary, until interrupted by the sounds of the approach of Ransom, who has unexpectedly returned, owing to a railroad accident. With this apparently unexplainable evidence before his eyes, John Ransom believes the worst. He has a fight with Horton, who wounds him in the shoulder and then escapes from the cabin. John believes his wife faithless and turns her from his door.

The years pass, and Mary becomes a nurse in a hospital. She regrets deeply her weakness and foolishness which led her into familiarity with Horton, but she has not found a way to convince John that she was not guilty of a greater sin.

Horton becomes weakened and ill through intemperance and excesses. His physicians advise that he shall spend the balance of his shortened life in a hospital where he can be cared for. His days are numbered and he realizes that his misspent life is almost at an end.

The duty of nursing Horton falls to Mary. She recognizes the man who has wrecked her life. She persuades him to sign a confession revealing his entire duplicity and exonerating her from blame. The confession is written and signed by Horton. With trembling fingers, Mary encloses a copy in an envelope and mails it to her husband. John reads the confession and ponders it carefully. He cannot believe it. He tears the confession into fragments and casts them into the fire. The leaping flames destroy with these fragments all the hopes of Mary for a reconciliation.

WHY THE SHERIFF IS A BACHELOR (Oct. 27).—The sheriff is in love with a beautiful widow. The widow has a brother who is in secret a rascal and a member of a gang of bandits. The sheriff and the widow have arrived at an understanding and she is wearing his ring.

One day four masked men ride into the village, loot the bank, terrorize the community and ride away with a big sack of gold. The sheriff goes in pursuit, and after a lot of shooting, fast riding and acrobatic horsemanship, the bank looters are caught. When the masks are removed, the sheriff discovers to his consternation that the brother of the handsome widow is the chief of the band. Duty stares at him with unsmiling face. The widow pleads for the release of her brother, but the sheriff resists her request. He keeps the prisoner and gives up the woman.

THE WASP (Oct. 28).—John Ward, a political "boss," has been nick-named "The Wasp," because of his power to "sting" his opponents. He is in deadly contest with Charles Melvin, Independent candidate for governor. Melvin has a son, Hal, a fine looking and manly fellow, who is engaged to Clara Clark, a beautiful society girl. Melvin has a clean record, but he is the target for "The Wasp," who opposes him politically. "The Wasp" plans with unscrupulous hirelings to injure Melvin's candidacy by ruining the reputation of Hal, who has made such a thing possible by his big-hearted charity, and his visits to the tenement occupied by old man Collins and his daughter, Marie, who has made the mistake of loving not wisely, but too well. Dick Little, Secret Service operative, aided by Ruth Cahill, thwarts the plot.

THE GRATE IMPEERYUL SIRKUS (Oct. 30).—Tommy Smith has made friends with "Toddles," the circus elephant, but the circus is not popular because the minister has preached against it, therefore making business bad. Tommy and some of his playmates rig up a circus of their own, and borrow the household pets of the minister, the deacon, etc. "Toddles," feeling himself neglected in the circus tent, wanders out and appears before Tommy and his boy partners. They greet the elephant with a shout of approval and proceed to tie all of the gocarts, toy wagons, etc., in the neighborhood in his train, including the cages in which they have incarcerated the pets of the church workers. Then "Toddles," thinking his visit complete, starts back to the circus tent, hauling behind him a long line of toy wagons, followed by a multitude of shouting children.

Everybody in the village follows the crowd, but on arriving at the circus entrance, the children go in free while the grown-ups must buy tickets. The church workers expostulate and try to enter the tent in order to claim their household pets, which have been kidnapped by the children. All buy tickets and this brings prosperity again to the circus.

AT THE TRANSFER CORNER (Oct. 31).—Old man Marshall gives his son, John, a bank roll to start in business for himself, because he is displeased with the young man's methods. John sees a pretty girl transferring from one street car to another at a certain corner. He sees her repeat the incident for several days, and in order to facilitate becoming acquainted with her, he buys the cigar stand located at the transfer corner. Millie pretends to be a poor working girl, while John pretends to be a simple cigar seller.

But Millie's mother is a wealthy widow. She and John's father become acquainted accidentally through their mutual insistence that each is trying to arrange a marriage between the young people. One evening a mysterious telephone message informs both parents that their offspring are eloping from the transfer corner. Each orders out the family automobile and they start in pursuit. John, who is friendly with the bicycle cops and other police, creates a blockade, in the excitement of which the parents are rudely arrested and taken to the police station. John agrees to "fix it" for the release if they will agree to his marriage to Millie.

(Continued on page 534.)

HALLBERG

Equips Many New Theatres

Oasis Theatre, Wilson, N. C., 2 Power's 6A machines with Hallberg Economizer.

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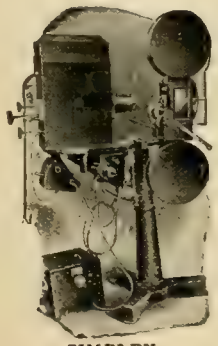

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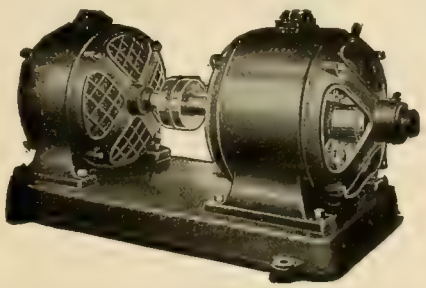

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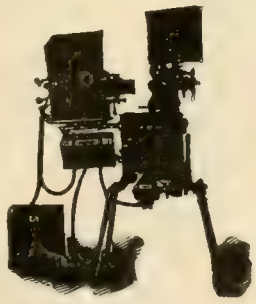

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entered the fray with the best ammunition they could procure, and supremacy will reward the countries exercising the best judgment in this direction.

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Released Oct. 19, with Octavia Handworth in the leading role. This picture will stamp the Excelsior Feature Film Co. as masters in the art of motography. Miss Handworth plays the dual part of the twin sisters in John B. Hymer's well known book, and the clever double-exposure scenes and marvelous trick work should convince any exhibitor of the strength of the organization, and its ability to film any subject in a superior manner. (Five reels.)

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Released Nov. 2 by the Progressive Motion Picture Co. From the book by H. D. Carey. A story of daring and action, replete with exciting situations. Beautiful island and ocean scenes.

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Released Oct. 26 by the Select Photoplay Producing Co. in five reels. For fourteen consecutive years the public flocked to see the play. The film version, with its pictured details of tense scenes should prove more popular than the play as put out by Arthur C. Aiston. Estha Williams, the star in the original play, interprets the leading part of Parepa. A film with action in every foot, and suspense in every reel.

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ALLIANCE FILMS MANUFACTURER EXCHANGE EXHIBITOR CORPORATION

LICENSED STORIES.

(Continued from page 531.)

COLUMBUS.

MULLIGAN'S GHOST (Oct. 27).—Mulligan loses his hod-carrier job on account of "booze." Arriving home, he finds Murphy spooning with his old woman. He kicks Murphy out, whereupon a scrap with his old woman ensues, with the result that Mulligan leaves home. At the river bank an idea comes—he plans to leave his clothing on the bank with a note to his wife, telling her that he has committed suicide, all the time intending to return, collect the insurance money, so that he and his old woman may return to Ireland.

His clothing is found, insurance collected by his wife and all would have been well if the old woman had not promptly transferred her affection to Murphy. This state of affairs Mulligan encounters on his return at nightfall. Being officially dead, he dare not say a word.

He submits to being confined in the attic all the while a dumb, suffering witness to his wife's perfidy—even to their plans for an early wedding. He endures this state of affairs until after the wedding ceremony has been performed. He then declares her a bigamist, threatening her with terrible consequences. On her bended knees, the now penitent wife offers to return the insurance money. Mulligan relents and they start happily off to Ould Ireland.

ESSANAY.

RIVALRY AND WAR (Oct. 26).—Kroutmeyer owns a bakery while Schmidt runs a delicatessen store next door. They fight continually and when each receives a letter informing him that he is nominated for alderman, war in general is declared. Schmidt has a greater following that Kroutmeyer, until the latter promises to serve beer to his listeners. Schmidt is then left alone. After carrying on a bitter campaign, they are told that their nomination was a mistake. They then decide to be friends and become partners in a department store. It is not long before they are again in a heated argument, so they draw a line and each agrees to stay on his side. This plan works until their "lady love" arrives, then hostilities are resumed.

AN UNPLANNED ELOPEMENT (Oct. 27).—Frank Melbourne, a society chap, has a quarrel with his sweetheart, Dorothy, and out of spite becomes engaged to Amy Carrington. The night before he is to be married, he injures his friend, Courtland, in a friendly wrestling bout. It comes out in the newspapers that Courtland was killed, and Amy refuses to marry him until he is cleared. At Amy's home Frank meets Dorothy, the only girl he ever loved. She accompanies him to the steamer, he having decided to go to Europe. She lingers too long on the boat and is carried to sea. Frank begs her to marry him as soon as they reach Paris. She consents, and when they return to New York they find Courtland waiting for them. The news of his death was caused by a bungling nurse, and the article was corrected in a later edition.

THE FABLE OF THE PEOPLE'S CHOICE WHO ANSWERED THE CALL OF DUTY AND TOOK SELTZER (Oct. 28).—The political bosses knew it was an off year and they needed a Goat to run for City Clerk. They didn't want a regular guy to get "stepped on," so they started out to find a Fish. They found a nice man who ran a feed store and had lots of coin,, so they pounced on him. Mr. Bolivar was his name and he drank malted milk and said "whom" and did everything that was nice. They jollied him until he really thought that he was the man for the position, and when his wife tried to save the poor simp, he only said he must answer the call of duty, that the Peepul wanted him. He sometimes wondered if the other fellow would get any votes at all. Little by little the bosses were drawing on his bank account, and on the night of election he was broke. He lost the fight by 20,000 votes, and when he looked for his pushers, they had skipped. Moral: There is one crop that never fails.

SNAKEVILLE AND THE CORSET DEMONSTRATOR (Oct. 29).—Handbills are distributed among the inhabitants of Snakeville, advertising the fact that Sophie Clutts, who has the most perfect figure in the world, will demonstrate straight-back corsets at the Blue Front Emporium the following evening. Slippery Slim, the barber, is the first one to spy her when she arrives, and hastens to give her all the assistance possible. Sophie has the attention of all the men in town, much to the disgust of their wives, and Slim, who is a bachelor, is the only one who fails to make an impression. After being kicked out of the house by Sophie's suitors, Slim climbs to the roof and tries to smoke them out by stuffing up the chimney. His plan is effective, but he is caught and tied to the chimney, where he gets the "smoking."

BRONCHO BILLY'S MOTHER (Oct. 31).—The entire town is terrorized. Broncho Billy has again been drinking and is shooting at everything in sight. After "shooting up" a saloon and grocery store Broncho goes to his cabin where he falls asleep. The sheriff and his men arrive, and after a fierce struggle overpower him. The man stationed outside suddenly rushes in and informs them that Broncho's mother has arrived to pay him a visit. The news quickly sobers Broncho, and the sheriff seeing his distress, pins his star on him, and himself dons the handcuffs. When his mother enters she thinks Broncho is the sheriff, and takes pity on the prisoner. Broncho reforms after this kind deed and swears never to drink again.

WHATSOEVER A WOMAN SOWETH (Special—Two Parts—Oct. 30).—Pauline Marlowe and Robert Caldwell have set the date on which they are to be married. A few days before the wedding, Robert's father is proven to be an embezzler, and it is a great question in Pauline's mind whether she shall marry Robert, despite the fact that his name is blackened, or whether she should face the comments of the unsympathetic public. She decides to turn from him and afterwards marries, only to find that her married life is unhappy—that she loves only Robert. He has gone away, struggled and fought alone, and at last returned to his home to take the position as president of the very bank which his father had robbed. Meanwhile Pauline's husband has died and her interests are centered alone in her son Arthur, who, like his father, has been a great disappointment. Now a young man of twenty-three, he and his mother return home. He is put to work in a law office where he proves a failure. He talks back to Pauline's father, who is overcome and dies of heart failure. Up to this time Robert Caldwell has avoided her, but now in her sorrow he goes to her and arranges for Arthur to take a position in his bank. Time passes; Arthur is tempeted and falls. Not until he meets the one girl in the world, does he realize what he has done. Robert learns of his dishonesty and feels it his duty to tell Pauline. He does so, and she, realizing that she is reaping as she sowed, demands that he pays the penalty. Robert pleads with her to forgive her son and promises not to prosecute him. Anita, Arthur's sweetheart, remains true to him through all his trouble, and Pauline only wishes that she had been as broad minded in her younger days. Realizing the great generosity of Robert, and the big mistake she has made, she goes to the one man whose love she has denied herself for so many years, and he accepts her with open arms.

LUBIN.

THE BELOVED ADVENTURER, NO. 7, THE HOLD UP (Oct. 26).—Lord Cecil, having learned the value of the mining stock which was thought to be worthless, is hurrying East, on his way back to England. On the train he makes the acquaintance of Silas Meggs, an old man, who confides in him his romance—how, forty years before he, Silas, a laborer, had loved Jane Henderson, the daughter of the great man of the village; how the banker, discovering the affair, had forced the girl to write a note which sent Silas into the far West, to vainly seek ease of his heartache; how, at the end of two-score years, he had gone back to his native village, to learn that Jane had been faithful through all the long waiting; how he found her, sweet and beautiful in age as she had been in youth, at the poor farm, the once-wealthy banker having died penniless, and now Silas, having sold his mining claims, was now on his way to make the sweetheart of his youth his wife. The money which would ensure rest and happiness for their remaining years the old man carried with him. The train is held up by a small band of outlaws and the passengers are stripped of their valuables by one of the band while the others keep guard over the train crew and prepare to loot the express car. Old Silas is robbed of his treasure and the hope of making Jane happy at last. The cruelty of this misfortune stirs Cecil to swift action. Seizing an opportunity, he knocks out the bandit nearest to hand, possesses himself of his guns, and gives battle to the remainder of the band. In a few moments, the train men rallying to his assistance, Cecil has rounded up the outlaws, and the future of the aged sweethearts is reassured. A few hours later Silas gets off at his station, and Cecil feels fully repaid as he sees the joyous smile which which old Jane welcomes him.

LOVE AND TITLE (Oct. 27).—Jasper Groan is very much opposed to his daughter's love for the Count Linski and forbids her to see him again, but Cupid's arrow was too sharp and bearing a full amount of love germ, the sweet love it carried could not be denied, so Kittie insisted the Count should be her husband. Father, having failed, resorts to trickery and bribes the iceman to pose as the Count's wife. The next day, at the appointed hour for the Count's appearance, the iceman calls with four children. Father introduces the supposed family of the Count to the daughter, who will not believe it. The Count enters, and when confronted with the situation, becomes furious and chases the iceman to a lake in which both get a good ducking. Father and daughter follow to see that no harm comes to them and a reconciliation follows.

SHE MARRIED FOR LOVE (Oct. 27).—Mrs. Muggs insists that her daughter, Rose, shall marry the Deacon, who is no chicken, but the Deacon is more than willing. Harry Bounce, an acrobat, comes to board with Mrs. Muggs during his vacation. Rose sees him practicing and thinks she will try it. She gets a lot of black and blue marks, but she is game. Harry, seeing how the ground lies, suggests that she marry him and go on the stage. She is tickled to death with the idea and practices so faithfully that she quickly becomes an efficient tumbler. With the tricks learned, she starts in to get rid of the Deacon. He calls to take her for a walk and soon is startled when she does a cart wheel; but this is nothing to some of her somersaults when they meet a couple of maiden ladies, and that in turn is not as bad as her doing a couple of hand stunts in front of the church pillars. Then the minister wants to consult the Deacon and turns to find Rose walking his clothesline. That's enough for the Deacon. He takes Rose back to her mother and breaks the engagement, immediately getting engaged to an old maid rather against his will. The mother fires Rose out of the house, but she is reconciled to the marriage when Rose writes her that with her husband they are making $250 a week and sends a check for $50.

THE MOUNTAIN LAW (Special—Two Parts—Oct. 28).—The famous Hurf-Tyler feud is ended when the factions sign a peace-pact in the Hurf yard and Bob Tyler slips away to join his sweetheart, Betty Hurf. Old Jim Tyler interrupts the lovers, and Betty attacks him tooth and nail. Bob tries to soothe her but sees that she nurses a grudge. Next day cowardly Bill Hurf returns from the city to which he had fled when the feud began. Betty is again seen at the Tyler still which causes a quarrel between Bob and his father. Bob's brother Ed prevents a fight and Betty leaves threatening the old man. Bill Hurf comes up and old Tyler refuses to shake hands with a coward. Bill seizes a club and the old man, throwing his gun aside, fights with his hands. Bill picks up the gun and shoots the old man. Bob finds his father dead and, thinking that Betty has done the deed, writes a hasty note claiming that she killed his father in a quarrel and pins it to the body but the wind carries it away and Betty finds it.

Ed Tyler returns and jumps at the conclusion that the feud is on again; he, however, finds the part of a broken lead pencil, the only clue to the killing, and he flees for aid. Betty tells her father that of course the Hurfs will be blamed. She is examining the revolver when Bill comes in; he shows such horror that Betty accuses him of the crime and he confesses, but binds his sister to swear to keep his secret. Bob is riding away when he hears the Tyler bell ringing an alarm and starts back to investigate. Obedient to Mountain law, two small armies assemble, one at the Tyler home and the other at the home of Tom Hurf. The Tylers go to the still to rescue Jim's body. Betty comes hunting for Bob and is roughly treated. The Hurfs are just about to open fire when Botty shows Bob's note and the fury of the mob is transferred to Bob. The girl knows that if her lover is caught it means death. She mounts a wild colt and joins the chase. When it seems sure that Bob will be caught she leads the pursuers on the wrong track and Bob escapes.

A month passes, Bob and Betty long to see each other. One day Bob, walking to work in the city, hears Bill bargaining with the revenue officers to betray the location of the Tyler's still. Mounting his horse he swings back to the Mountains to warn his kinsmen. The officers and Bill Hurf take the train for the country seat and there demand the services of Joe Hurf, the sheriff, and he is compelled to take part in the raid. Arriving on the scene, Joe Hurf arrests Bob on the charge of killing his father. At the trial Bill Hurf sits opposite Ed Tyler. Bill is terrified and scribbles a note to Betty to remember her oath. Ed sees the pencil and recognizes it as the half of the one he had found near old Tyler's body, he accuses Bill, who confesses. The two families turn their anger on Bill Hurf and, congratulating Bob and Betty, the feud is ended for good.

THE WOLF'S DAUGHTER (Special—Two Parts—Oct. 29).—Edward Clark, under the name of John Bright, is posing as an oil and mining stock broker in an eastern city. Clark is a clever swindler. His misuse of the mails attracts the notice of the U. S. Secret Service. Two detectives are sent to arrest Clark, but the latter cleverly slips through the net and boards a train for the west. Clark lands in a western city, where his daughter Dora is in a convent. The girl, left motherless at an early age, has since lived and studied in the cloister. She knows nothing of her father's knavery, supposing him to be a prominent financier. In the same city live the Right Rev. James Nolan, a Catholic bishop, and his nephew, Clarence Nolan, a lad just twenty-one years old. Clarence is in love with both Dora Clark and Effie Ryan, the latter a daughter of an attorney, but the boy cannot decide which girl he loves the better. On the day of Clark's arrival Clarence, being of age, is given control of $50,000 left him from his dead father's estate. Clark, entering the city under

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his own name, takes Dora from the convent and they settle in a small apartment. Clark learns of Clarence's small fortune and that his daughter knows the boy well. He expresses a wish to meet the young man, and Dora, delighted, introduces her father to the bishop, Ryan and Clarence. After a short and pleasant acquaintance, Clark induces Clarence to become a partner with him (Clark) in a gilt-edged investment company, the boy to use his $50,000 as part of the capital. Clarence assents, using the name of the bishop's nephew in circulars proves a fine bait and many depositors leave their money in Clarence and Clark's office. Clarence handles all the money. Two weeks pass and Clarence decides he will ask Effie to marry him. Dora accidentally witnesses the proposal and returns to her apartment broken-hearted. At the same time Clark performs his usual stunt of rifling the company's safe, and, getting the crushed Dora, he takes her for a ride in the country in an auto. Next morning the embezzlement is discovered. A wild mob attacks Clarence. He seeks and finds refuge in the cathedral, where his uncle is saying mass. Meanwhile Dora is horrified when, far out in the country, she discovers that her father has swindled Clarence. The girl gives her father the slip and drives back to the city with the money, which she returns to Clarence. Later Clark is arrested in the East and Dora finds peace in the convent as a nun.

THUMB PRINTS AND DIAMONDS (Oct. 30).—Daniel Storm, a millionaire diamond collector, purchases a famous gem. Dick Turner, a crook, reads of the purchase in the papers, and, with his pal, Bob, plans a robbery. Turner visits Storm with a forged letter of introduction, and is welcomed by the millionaire because of his knowledge of diamonds. He is asked to stay at the mansion as a guest. Turner meets and is strongly attracted to Helen, Storm's daughter, who is in love with Frank Lewis, a private detective in Storm's employ, who occupies a front room in the house. Frank suspects Turner, but Storm refuses to take warning. Turner plans to rob the safe and throw suspicion on Frank. He has obtained a print from Frank's thumb, and having once been a counterfeiter, engraves a plaster dublicate. He phones Bob to be outside the library window to receive the jewels, but in the midst of the robbery Frank surprises Turner and covers him with a revolver. Bob steals through the window and overcomes Frank. He and Turner carry Frank to a vacant house nearby, where the detective is tied up and Turner returns to the library. He impresses the print of the plaster thumb on the diamond tray and leaves the contents of the safe in disorder. Then he returns to his room. Next morning the robbery is discovered and, by means of the print, Turner directs suspicion upon Frank. From the window of the vacant house Frank can see the porch of Storm's house and also Helen's window. Turner proposes to Helen on the porch, but she refuses. Her father favors his suit. Later, when Turner is pressing his attentions upon Helen, he drops the plaster thumb. Helen finds it, and realizes the truth. Turner discovers his loss, and returns to find Helen with it. He attempts to take it from her, but she escapes with it to her room. Turner breaks in the door. Frank sees their struggle from the window of the vacant house. He manages to free himself, and drops from the window. Storm, who has heard Helen's screams, comes into the room and grapples with Turner. The crook manages to throw him off, and escapes by the window just as Frank climbs to the porch roof. They struggle at the edge until Helen, coming to his assistance, strikes Turner with a flower pot. He releases Frank and topples from the roof to the ground. Helen, Frank and Storm descend and find Turner dead. Bob is captured with the stolen gems, and Storm bestows his blessings upon Frank and Helen.

AN INTERRUPTED NAP (Oct. 31).—Poor old Sim is worn out by the heat of the day and tries to get a nap in the big chair, but a gay wasp in full dress charges at his bald spot. Sim jumps up and fights the enemy with chairs, vases and anything that is handy for attack. The wasp is too fly to be hit and gives Sim the laugh at every onset. To soothe his nerves he tries to play the piano with hands, feet and face, but fails to derive any melodious comfort. Driven to frenzy, he calls his man and, in his rage, swallows him up; he becomes delirious and is attacked by a diminutive marble Apollo who bests him at every turn. Crazed beyond measure, Sim hurls himself through the third story window of the house opposite, there to escape his tormentors. He wakes up and is seen posting Lubin bills.

THE SOUBRETTE AND THE SIMP (Oct. 31).—Fred, a cowboy, considered the simp of the ranch, receives his three months' salary and goes to town to have a good time. He learns of a western melodrama "Dead Shot Nell," to be played at the theater that night and takes a party of rough-neck cowboys to see the show. The show is rotten, the boys are about to leave when the soubrette puts in her appearance. Fred immediately becomes infatuated with her; she sings "Come and Kiss Me." Fred takes the song seriously, jumps upon the stage and handles Nell very roughly. The stage hands overhear the row and throw Fred out of the theater.

Next morning Fred, believing that persistency wins, goes to see them off and the manager, finding that he hasn't enough money to "float" the company, sells Fred a half interest for five hundred dollars. He gets him the leading part in the show, along with carrying the trunks for the company. His five hundred is used up in a very short time and the manager decides to get rid of the Simp. This is more than Fred can stand. He beats a quick retreat to the railroad track where it is his intention to commit suicide and lays his head on the track, but, hearing the approaching train, he quickly changes his mind, and jumps aside to see the flying train go by and swears that he will never go and see a "gol darn" show any more.

BIOGRAPH.

THEIR SOLDIER BOY (Oct. 19).—Patriotism is a noble sentiment, but for every man who goes to the front there is some woman, some girl, who must experience the agonies of waiting for the news that never comes. The young clerk volunteers at his country's call, notwithstanding that he must leave mother and sweetheart behind. What happens after his departure is the subject of a tense drama.

MARTIN CHUZZLEWIT (Special—Two Parts—Oct. 20).—Disinherited by his grandfather for engaging himself to Mary Graham without his consent, Martin Chuzzlewit is spurned by his uncle, Anthony Chuzzlewit, his cousin, Jonas, and the rest of his avaricious relatives. Mark Tapley, sweetheart of the widow Lupin, who keeps the Blue Dragon Inn, induces young Martin to go with him to America, where they will make their fortunes. Seth Pecksniff curries favor with old Martin, and Jonas Chuzzlewit, believing that Pecksniff will inherit the estate, strikes a bargain to marry Seth's daughter, Mercy. Anthony Chuzzlewit's health is bad, but he does not die soon enough to suit Jonas, so the latter poisons him. How the crime was fastened upon Jonas, and how young Martin came back from America to win his grandfather's favor and the hand of Mary Graham, are the closing scenes of this drama.

THEY CALLED IT BABY (Oct. 22).—An Indian brave is to marry the chief's daughter, and a dog is required for the wedding feast. Mabel and Dolly are playing with "Baby," a lap dog, when an Indian seizes the darling and makes off with it. The girls raise an outcry: "The Indians have stolen our Baby!" The police attack the Indian camp, and after a very funny series of battle scenes the girls rescue their pet, whereupon the men exclaim in disgust: "So that's Baby!"

HIS LOVING SPOUSE (Oct. 22).—Murphy's wife is a tartar, and to get even with her he buys a dummy from a gymnasium and sets it up in the yard to practise boxing upon it. To heighten the effect, he dresses the figure in some of his wife's clothes. During his absence she takes the place of the dummy, which apparently comes to life.

A WOMAN'S FOLLY (Oct. 23).—To enhance her social position, a young widow poses as an unmarried woman and marries a man with whom she falls genuinely in love. Lacking courage to disclose her secret, she pays clandestine visits to her boy, whom she has left in care of an aunt. The consequences of her deceit, unforseen and therefore doubly alarming, are dramatically developed.

THE BROKEN ROSE (Oct. 24).—Two boys whose characters are unmistakably shown in the earlier scenes of this picture, develop into men of widely differing natures. When a girl comes into the life of each, bringing to the one a new nobility, to the other a baser impulse, the conflict of their natures, which has been so long in developing, at last reaches a climax.

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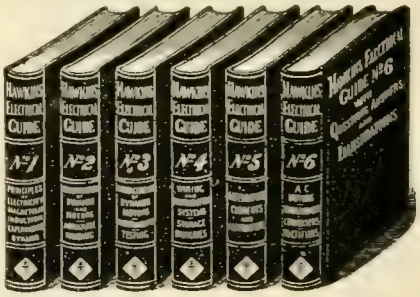

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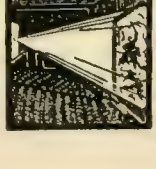

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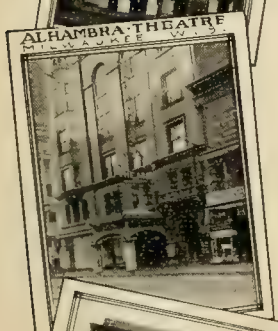

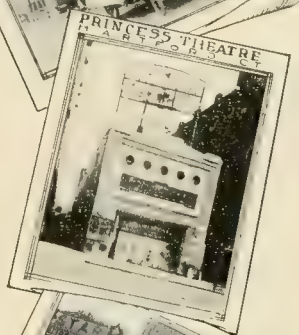

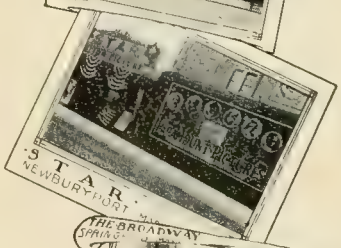

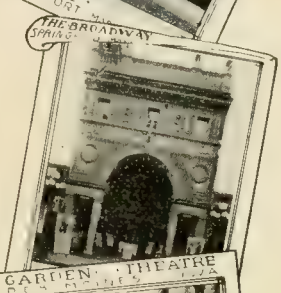

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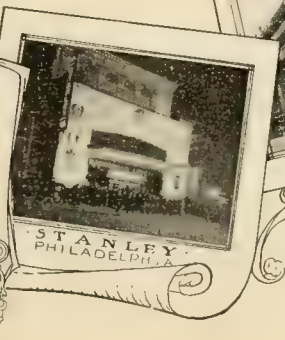

INDEPENDENT FILM STORIES

UNIVERSAL

NESTOR.

THE WALL OF FLAME (Oct. 29).—Bob Mayhew is a forest ranger and occupies the same camp with Rangers Fenton and Harlow. He is in love with Agnes, the daughter of Fenton. He has a rival in the person of Geo. Harlow, the third ranger living at the camp. Harlow is discharged for drunkenness and leaves.

The next day Bob and the girl's father are summoned to fight a distant fire. They leave the girl in charge of the cabin. Harlow, in a spirit of revenge, lights a fire which is carried by the wind in the direction of the cabins, thinking in this way to avenge his wrongs at the hands of the two other rangers. Later, however, he is trapped between the two fires, and having fallen from his horse and broken his leg, is unable to escape his just punishment. The girl flees before the encroaching flames, but becomes bewildered by the smoke and flame. She is about to be overcome when Bob returns and in a daring manner effects her rescue.

WHEN BESS GOT IN WRONG (Oct. 30).—Bess just can't help flirting. This makes Lee sore. Wherever he takes her, it's the same old story—she flirts and they quarrel. The climax came when he takes her to a party. She had promised she would not flirt with a soul, but what's the use. She and Lee quarrel and are parted. To spite Lee Bess lets three boys promise to take her home, neither boy knowing the other's intention. They learn of the racket, however, and inform Lee. They fix it so Bess hasn't an escort home. Lee even deserts her.

Bess refuses to let the butler accompany her home, as the hostess suggests, and starts out alone. On her way she is spoken to by a young dude and only by the timely appearance of a working man, is she saved from further annoyance. The workingman accompanies her to her corner.

Meanwhile Lee has taken the other girl home. Feeling he has done wrong, he hurries to overtake Bess before she reaches home. Almost there, he sees her approaching. She is in no forgiving mood. The honest workingman, stopping at the corner to light his pipe, glances back. He sees what he supposes is another dude accosting the young lady. Quickly reaching her side, he downs Lee. Bess screams and explains matters. Bess, now repentant, goes on home with Lee. At the gate, they patch up all differences and start out to live more happily.

THE WAY OF LIFE (Oct. 16).—Bob finishes his term in the penitentiary and decides to be an honest man. He looks up his sweetheart, Nell. He finds her with two crooks, "Count" Rocci and Red Leary. He begs her come with him. She promises the crooks she will aid them pull off just one more trick. Mrs. Hermuth, a society woman, is to wear a costly blue diamond at her reception. Nell is given the position of maid in the house. On the night of the ball Rocci drugs the hostess. Nell steals the diamond and gives it to Rocci. Red, waiting outside to receive the jewel, is arrested. Bob is prowling around the house, worrying about Nell. Rocci gives him the jewel, believing he is Red.

Red is given the third degree and confesses everything. Meantime, Nell has returned to her room. Bob telephones her he has the jewel, and will give it to her if she will return it to its owner. Nell consents. A detective arrives and arrests her. Bob arrives and has a fight with the detective. Bob is killed and Nell and Rocci go to jail.

VICTOR.

THE FUNNY MR. DINGLE (Oct. 16).—May Maynard's father desired her to marry his old friend, Mr. Dingle. May finds Mr. Dingle obnoxious to her; she loves Roy Henley. Because of her father Roy is under the necessity to use strategy to secure a tete-a-tete with May. May's mother favors the match and assists in bringing about these meetings. This results in many stormy scenes between father and mother.

Mr. Dingle induces May to go sailing with him. The boat is capsized. Instead of Dingle proving himself the hero he painted himself to be, he makes for land, without a thought of his companion's rescue. Roy, who has seen the accident, boards another boat and arrives in time to save his sweetheart from a watery grave. This brings about the hurried marriage, on the dock, of the two young people in their wet and bedraggled condition.

Meantime, Dingle reaches safety, only to be thrown back into the water by May's mother after she has learned of his cowardice. May's father forgives and offers his blessing.

THE SENATOR'S LADY (Oct. 30).—The senator's wife, at his solicitation, goes to Washington to attend a notable function. The senator, during his residence in Washington, has been carrying on an affair with an empty headed society butterfly. On the night of the function the senator and his wife are introduced and the former is decidedly embarrassed with his wife's appearance. He is approached by the society butterfly, who has found a way to his heart. Realizing his position he does not greet her with his accustomed ardor. Hurt at this, she denounces his funny wife. The senator's wife happens to overhear part of their conversation and is deeply wounded. Her fighting blood is aroused. The senator leaves early with his wife.

The butterfly remains at the function. She writes him a note, which she sends by special messenger stating she is willing to let bygones be by-gones and offering him her deepest sympathy, also promising to overlook the affair if he will immediately come to her apartments. The senator receives her note and realizing the great difference in his position and that of his wife is moved to accept the proposal. He is on the point of leaving when he comes across the little bonnet his wife wore that evening to the society gathering. At first it excites his disgust, but suddenly a light breaks upon his clouded vision. He removes his hat and coat and again sits before the fire meditating. Then the full horror of his conduct begins to dawn upon him. A picture of his former life and the all-encompassing devotion of the wife he has scorned passes through the troubled mind of the man. He recalls her slaving life of drudgery all for his sake, utterly unselfish in its self-sacrifice. His campaign and final success; his judgeship—all made possible through her.

Awaking from his reverie, he sees the wife he has despised come from the chamber dressed to leave. She goes to the table and placed upon her head the plain little bonnet. She turns to him her tear-stained face and extends her arms in mute appeal. Aroused at last he takes her in his arms and swears she is all in all to him.

BISON.

A DAUGHTER OF THE REDSKINS (Two Parts Oct. 31).—Wanana, an Indian maiden, is admired by Kawana, the son of the chief of her tribe. Wanana is indifferent to Kawana's attentions. One day, while getting water from the spring, she meets Tomaka, the chief of another tribe. She immediately falls in love with him. Kawana becomes persistent in his demand for Wanana and threatens to drive her and her father from the tribe unless she consents to become his squaw.

Wana remains obdurate and the next day she and her father are driven out. On the mountain trail they meet Nomana, an Indian sorceress, who shows Wanana a vision of her rivals in deathly combat, in which Tomaka is victorious. They come to the great King River where they pitch their tepee.

When Wanana's father goes on a hunting trip he sends his daughter to pick some berries along the river bank. During their absence, Tomaka, who has been hunting, discovers their tepee. He again meets Wanana and they soon plight their troth. Tomaka returns to his people in anticipation of soon returning to claim Wanana as his squaw. Her father, in the meantime, has unfortunately met some bandits. Fearing the Indian may disclose their hiding place, kill him.

Wanana, who has also been hunting, comes across the dead body of her father. Wanana in search of the old man, discovers Kawana standing over the corpse; she accuses him of the slaying. He denies this and tries to force Wanana to return with him to his people. She refuses and makes her escape to Tomaka's village, where she appeals to her lover to avenge the death of her father. To prove his love for the girl, Tomaka leads his fighting men in an attack against Kawana and his tribe. A bloody battle ensues in which Tomaka unites the two tribes and is proclaimed chief over all, with Kawana as his squaw.

ECLAIR.

THE STRIKE OF COALDALE (Oct. 28).—Joe Gregory, a young engineer on the Coaldale Railroad, is the recognized leader among his fellow employees and a power in the local labor union. Conditions on the road become bad; a strike is imminent. Edith Harland, daughter of the president of the line, notes how things are going and pleads with Gregory to use his influence to avert the impending strike. Harland a proud and autocratic man, refuses to grant the demands of the trainmen and, despite Edith's pleading, the strike is declared.

Fights among the strikers and strikebreakers which Harland has hired occur. The situation becomes dangerous. While matters are progressing thus, Harland's daughter becomes seriously ill with concussion of the brain. She must be taken to a hospital at once and not a train on the line is running. The now frantic president pleads with the strikers to drive a train to the nearest hospital, fifty miles away. At this point Gregory interferes and points out to the men that a human life is at stake and they must not be branded as murderers. In the face of opposition, Gregory takes a train out. The strikers set fire to a trestle which they must cross, and in the face of almost certain death Gregory drives the trail through the flames.

Harland and his daughter Edith feel strongly grateful to the young engineer; but through his act of human kindness he is repudiated by the union and is placed in the position of being on neither one side or the other. The strike is kept and the men manage to capture Harland. The president's life is in danger of being forfeited. Gregory, in a masterful appeal, gains his former standing among the strikers and saves the president from violence. Together with Edith the young fellow pleads the men's cause, and Harland, his eyes at last being open, grants the demand of the men. In gratitude to Gregory, he is promoted to superintendent of the Coaldale Railroad, while we are led to believe that the friendship of Edith and Gregory has ripened into a happy romance.

THE MYSTERY OF GRAYSON HALL (Nov. 1).—Howard Grayson, a retired chemist, lives happily with his ward, Edna. He receives a letter from his nephew, a wild young fellow, stating that he is returning to his uncle, empty in pocket. Shortly afterwards, Ralph Forbes, the scapegrace nephew, arrives and falls violently in love with Edna.

She has given her heart to Jack Hall, Grayson's secretary. Ralph's bold advances are met coldly by the girl. Seeing the way things are going, the old chemist warns his nephew that unless he leads a better life he will cut him off without a penny. Fearing that the threat of his uncle will be made good, the evil-minded nephew decides to prevent it. Awaiting for an opportunity his criminal mind concocts a scheme whereby he will have his uncle die mysteriously. Shortly before his death, the chemist makes his will in favor of Edna, cutting off his nephew with a dollar.

Foxhall Keene, a noted detective, is summoned to investigate the mystery. By wonderful powers of deduction Keene fastens the suspision upon the nephew. Meanwhile, Ralph, while searching his uncle's possessions for his will, finds money enough for his flight and is almost to make his escape when the detective accuses him. In the presence of the lawyer, the chemist and Jack, Keene forces from the unfortunate Ralph a confession.

JOKER.

MR. NOAD'S ADLESS DAY (Oct. 28).—Mr. Noad, on leaving his house in the morning, is astonished to find posters disfiguring his fence. On arriving at his machine, he finds that some enterprising man has draped the back of it with an election sign. His progress is stopped on the way to the office by a man who wishes to discuss the merits of "Bingo, Death to Fleas," and his office door is found covered with various circulars, depicting the merits of goods to be had. After several interviews with publicity men and advertising agents, he is thoroughly disgusted and fatigued and his head sinks wearily on his desk and he dreams.

His Santanic Majesty appears to Mr. Noad and informs him that any one wish he may have will be granted. Noad promptly wishes that there be no advertising in the world. Satan smiles maliciously and grants the wish.

Still dreaming, Noad sees himself sent out the next morning to get some breakfast cereal. He is astonished to see no bill boards; a street car whizzes by signless. He can find no store with either the firm name or the label of the kind of wares they handle. When he finally lands in a grocery store he observes that the cans and packages are not labeled, as it would be advertising to put any names on them. When he gets to his office he gets mixed up in locating his room; all the familiar names have been removed from the doors. Many other humorous incidents happen to convince Mr. Noad that advertising, after all, has its advantages. Satan appears to him again. Noad makes a vicious "swat" at him; he falls to the floor.

Noad awakens and realizes it has all been a dream. He starts home. He greets the signs affectionately and recognizes his particular brand of perfecto by the band and the advertisement on the box. Arriving home, he greets his wife warmly, and all ends happily.

WHEN THEIR WIVES JOINED THE REGIMENT (Oct. 24).—Mrs. Groan and Mrs. Grundy are militant "suffragettes." Their husbands' lives are filled with woes. Man was never made to wash clothes, cook or attend to babies, as did Groan and Grundy.

But Groan and Grundy at last got their innings. As officers of the militia they were ordered to report to their regiment for duty. Before leaving they made the most out of the reversed situation by gleefully telling their wives that "it takes a man, and a man only, to be a soldier." With determination the wives

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schemed to show the shrimps that women, as well as men could be soldiers. They enlisted in the militia, disguised as men. They were assigned to the same regiment that their hubby's command. Groan and Grundy discover their deception. They decided to teach their wives a lesson. They kept the matter a secret and enjoyed the discomfiture of their wives as the latter were put through the various back-breaking drills required of recruits.

Finally the wives rebelled. They were promptly punished by being made to wash and cook for the regiment. This deal was too much. Completely broken and in full appreciation of a woman's duties to her home and husband, they deserted. Later, their husbands were made to acknowledge that, as housekeepers, their wives now had no equals.

POWERS.

THE PADRONE'S WARD (Two Parts—Oct. 16).—An Italian girl living in the heart of the East Side, supporting her guardian by peddling plaster casts made by a cripple who lives in the same cheaply furnished apartment with them. The girl is abused and starved. All the while the cripple looks on with sorrowing eyes, afraid to raise his hand in protest. The cripple loves the girl and attempts to tell her so. She repulses him. The padrone, the girl's guardian, is the leader of a gang of thieves and blackmailers. He rules with an iron hand. The cripple, against his inclination, is a member of this gang, and is forced to to the padrone's bidding.

The little Italian girl, sick, through abuse and lack of food, sinks, fainting to the street, while making her daily rounds. An Italian-American banker, passing in his automobile, observes her. Taking her into his machine he drives to her home. The money he leaves for her care is appropriated by the padrone. The banker calls often. The girl soon recovers.

This banker has been a victim of the Black Hand Society. He refuses to respond to the threatening letters and seeks the aid of the protective association. Plain clothes men are put on the case. The blackmailers determine his death. In drawing cuts, the cripple picks the unlucky number, which appoints him as the one to commit the murder. He attempts to carry the bidding out, but fails at the last moment. His love triumphs. He warns the girl of her sweetheart's danger. The girl seeks to warn the banker. The banker escapes death. The blackmailers are captured and sent to prison.

CRYSTAL.

THE PERSISTENT LOVERS (Oct. 27).—Burke and Opp are both persistent suitors for the hand of Vivian. Burke opens a letter sent to Opp which declares the latter to be the heir of his late uncle. Burke writes a false letter inserting a proviso that Opp must not marry for two years in order to inherit his uncle's large fortune. This he substitutes for the original letter. Opp receives it and immediately ceases his attentions to Vivian. He carelessly drops the first page of the letter telling only of the fact that he has inherited $100,000 and Vivian and her mother discover it. They at once attempt to ensnare the newly rich Opp into marriage much to the discomfiture of Burke. They all go on a trip to Coney Island and have some side-splitting experiences on the roller-coasters and the chute-the-chutes. Vivian shakes Burke and clings to Opp. With Vivian's mother they go in bathing. While they are in the water Burke exchanges Opp's and mother's clothes in the bath-houses and they are forced to dress in each others garments and give chase to Burke. Opp drops the second sheet of the fake letter on which Burke has written the clause which stated that Opp would lose the fortune if he married. Much to Burke's joy Vivian switches her affections to him after reading the letter that Opp has dropped. Opp is left completely out in the cold until Vivian discovers the real letter which makes that young man heir without a string tied to the legacy. Then nothing remains to obstruct the course of true love. The scheming Burke then finds himself in the discard.

REX.

WHITE ROSES (Oct. 29).—The boy meets the charming little newsgirl and, feeling the impelling influence of Evil Thought, determines to see more of her. That evening the newsgirl, who has not yet been brought to harbor Evil Thought, trades the last of her wares for a beautiful white rose, which she takes home to her invalid mother. She is overcome with grief upon finding her mother has passed away in her absence and lies dead in her chair.

The boy, obeying the suggestion of Evil Thought, follows her to the tenement home. He pleads with her in an endeavor to get her to accept his attentions, not aware of the tragedy present. Overcome upon learning the truth, he leaves, only to be assailed again by Evil Thought, and persuaded to return. This time his plea is successful and the girl is about to give in, when her eyes fall upon the white rose she had bought for her Mother. She sees a vision of her mother pleading with her to keep herself pure; she turns the boy out of the place, her conscience having won the battle. She has stood the test of fire.

FRONTIER.

IN THE HOLLOW OF AN OAK (Oct. 18).—With the aid of a file, Joe makes his way to freedom.

Fred was too bashful to propose in person. He left a note for Dolly at their trysting place—an old oak tree—asking for her answer. Joe comes to this tree, climbs it to survey the country. Dolly puts in appearance, leaves a note for Fred and rides away. Joe comes down, discovers the note and reads it. He learns Dolly has decided to accept Fred, but has to go to town to obtain the pay roll for her father and will be unable to meet him until that afternoon. Joe decides the pay roll would come in handy. He writes another note and leaves it for Fred. When Fred reads this note, he learns his suit is hopeless. When he meets Dolly he gives her only a curt nod.

Fred decides to burn the note. He is about to do this when, on the other side of the note he discovers another message. He reads it and rushes to the sheriff's office, where the sheriff and his men find it is a note that was slipped in by Joe, accompanying the file. They conclude Joe substituted the note in order to throw Fred off the track. They ride after Dolly and find her struggling with Joe. He is captured. Fred, upon reading the original note, concludes life is worth living after all.

THE BLACKSMITH'S DAUGHTER (Oct. 31).—It was an accident that brought Fred and Lillian together. When a shoe came off his horse's foot Fred hastened to the blacksmith shop, and it was there that he met Lillian, the smith's daughter. Before he left she managed to slip into his pocket a horse shoe, the symbol of good luck.

Fred later finds the horse shoe. As is customary he hangs it over his door. Later he again comes to town and from the express office gets a package of money. Homeward bound, he sees Lillian about to enter her house. In an attempt to become better acquainted with her, Fred feigns illness. He is taken into her home, where mustard plasters and bitter bills fall to his lot. The package of money falls from his pocket. Lillian picks it up. He tells her to keep it until he is better.

Charlie, a ne'er do well, a friend of Jay, the blacksmith's assistant, eyes the money longingly. He confides to Jay about the ranchman's money and when an hour later, Fred has recovered and started back to his ranch, they go after him, Charlie with thoughts of the money, but Jay thinking only of beating up his rival. They arrive at the ranch and hold up Fred. But Fred has forgotten the money. Lillian rides after him with it. She hears angry voices in the ranch house. Peering in she sees Jay and Charlie viciously attacking Fred. Then the horse shoe over the door catches her eye. She snatches it up, dashes in the door and orders "Hand up." Taken off their guard, Jay and Charlie comply. They see through the ruse and turn again to Fred, only to find themselves covered with a six shooter.

IMP.

IN SELF-DEFENSE (Two Parts—Oct. 29).—Charles Wright visited the mountain resort with his son. Here he met Mrs. Mary Horton, a handsome widow, and the meeting produced emotions long silent in the old hearts of both. To enliven the situation we find Fred, Wright's son a worthless young cub, falling in love with the daughter of Mrs. Horton. Vivian, for the sake of her brother, who is a fast friend of Fred's permits the attentions for a time.

About this time we are permitted an insight into the ways and life of Fred. His acts are contemptible—he possesses no morals to speak of. He even takes advantage of his position to gamble with and win a large sum of money from his friend, Phillip, Vivian's brother. The I. O. U. he secures is used to hold over the boy's head when the attentions to his sister are resented.

But Fred carries his attentions to the point of insult one evening. Phillip observes this and flies into a passion. There is a fight. Fred escapes in his canoe. Phillip follows in another and from where she stands, Vivian sees the two men fight in the water. Fred sinks. Phillip returns to his sister and, fearful of punishment, they decide to keep Fred's death a secret. When his son does not return, Mr. Wright employs a private detective from the city. The detective, Noble, arrives and is introduced as an old friend. Quietly he takes up the work of learning the whereabouts of the dead boy. He has the lake dragged. The body is brought up and in the clothing is found the I. O. U. slips, evidence that points to Phillip as the murderer.

Vivian, meantime, has been the companion, more or less, of the detective. It is not long before the young people find themselves in

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love. It is a trying situation for both Vivian and her brother, Phillip. However, Vivian is determined that Phillip shall not be captured and she takes steps to secure the evidence that has been secured against him. In order to accomplish this, she dresses in boy's clothes and, when the night is dark, starts out on her mission. She is shadowed by the detective who believes her a man, the real murderer of young Fred. Sneaking up behind her he fastens the handcuffs upon her. Then it is that he learns her identity and it is then that the girl, to protect her brother, assumes the guilt of killing Fred.

There follows a battle of emotions in the heart of the detective. Should he turn the girl loose in response to his heart, or should he do his duty and force her to stand trial? His love triumphs. He turns the girl loose, determined to never see her again.

Meantime, Phillip's innocence is proved by an eyewitness to the fight in the canoes. Phillip gives himself up, confident that the court will be lenient with him. At the end of the story Phillip is taken to the city for trial and we leave to the imagination of the spectators the final conclusion, suggesting to them, however, that older folks will marry and that Noble and Vivian will become reconciled.

GOLD SEAL.

TREY O' HEARTS (Thirteenth Installment—Oct. 27).—After repairing the punctured tire, the chauffeur drives on, the motor-car now containing Alan, Rose and Barcus in addition to Judith and Trine. But it has gone only a short distance when the chauffeur announces he can go no farther. The party prepares to camp for the night, but Rose has learned how Alan owes his life to Judith's defense of him when the motor-car overhauled the two in the desert, and furthermore intuitively divines the deepening interest in Judith which Alan is beginning to feel, but will not acknowledge even to himself. This, together with Judith's apparent contentment with the status of affairs renders the situation intolerable for Rose. She insists that they go on at all costs. Alan returns to the prospector and purchases from him his three burros. Upon these Alan, Rose and Barcus continue their flight through the remainder of the night. At dawn they come to a spot where a deep chasm is bridged only by a shaky affair of ropes. Out of sight of the suspension bridge they come upon the clearing and outbuildings that surround the shaft of an exhausted and abandoned copper mine. They decide to camp here for a few hours of sleep.

At dawn, Marrophat, Jimmy and Hicks (the two latter mounted on one horse) ride up to the stalled motor-car. Without rousing Judith, Trine, Marrophat and Jimmy confer. Trine urges them after Alan and Rose and it is agreed that Marrophat and Jimmie shall pursue. They do so, taking the two horses, leaving Hicks to care for Trine. Judith wakens later, and, finding Hicks in attendance, understands what has happened. In a rage, she starts off afoot after Marrophat and Jimmy haunted by visions of Alan being shot down by Marrophat. Alan's sleep is broken by a dream; he sees Judith toiling up the mountainside, afoot, with every indication of desperate haste; then he sees her looking at him steadfastly, her countenance expressing love and fear for him; as he looks, she draws a Trey of Hearts from her pocket and holds it out to him; it has "Danger!"

Alan wakes up, the dream still vivid in his mind. Alan leaves both Rose and Barcus asleep and goes out to reconnoiter. As Marrophat and Jimmy are passing the clearing of the mine, their attention is attracted by the braying of the tethered burros. They investigate, find Rose and Barcus asleep and bind and gag them, then scout about for Alan.

Arrived at the suspension bridge some time after, Marrophat and Jimmy have passed. Alan sees nothing to bear out the warning of his dream, but is struck by the idea of cutting down the bridge. Marrophat and Jimmy spy him from the bridge behind. Marrophat makes a flying leap to his shoulders, overcomes him and, with Jimmy's help, binds him. They then start back to the mine with Alan; for, be it known, Marrophat has conceived a hellish design.

From the foot of the mine shaft two tunnels strike off, one at a level slightly higher than the other. At the junction the powder room is situated. It contains a half-keg of blasting powder, a few sticks of dynamite, and some fuse. With Jimmy's assistance he lowers Alan, Rose and Barcus to the foot of the shaft, places them in the lower level, and shuts them in with the bulk head. Then he goes up and opens the sluice gate of the reservoir, diverting the water into the ladder shaft.

Meantime, Alan (who is not gagged) has with his teeth, worried loose the bonds about the wrists of Barcus; and the latter, his hands once more freed, has wasted no time in freeing Alan and Rose. Meanwhile, Jimmy has carelessly left a candle burning in the upper level. The candle burns down and drops its flaming wick into a pile of waste.

The waters mount rapidly in the lower level, backing up against the bulk-head. Alan and Barcus sustain Rose between them. They are in water to their chins, their heads against the roof of the tunnel.

The fire in the upper level ignites the fuse Marrophat has laid to the powder keg. The explosion follows. But instead of caving in the shaft, it blasts out the rock round the bulkhead and blows the latter in, letting the water out. Alan swarms up the bucket-rope hand over hand, then uses the windlass to draw, first Rose, then Barcus, to safety. Marrophat and Jimmy have mounted and ridden on. Meantime Judith has come to the suspension bridge. When she is in the middle, it falls away beneath her feet. She catches the hand rope, however, and, by its aid, gains the farther side. Then she hurries on, apprehending disaster and blaming the cutting of the ropes on Marrophat. She arrives at the clearing just as Alan and Barcus are assisting Rose to walk away from the shaft. Her unconcealed relief at seeing Alan safe and sound deepening Rose's distrust. She draws aside, first thoughtful, then jealous, then heart-broken.

UNIVERSAL.

ANIMATED WEEKLY NO. 136 (Oct. 14).—Canada's War Camp—The Duke of Connaught and Princess Patricia inspect the military camp at Valcartier—Quebec, Canada.

Gold Ship Protects Refugees—U. S. S. "Tennessee" arrives in England with many noted Americans who were stranded in the war zone.

Belgians Defending Louvain—Erecting barricades in vain effort to bar German army from city afterward sacked and burned Louvain, Belgium. Sub-titles—German aeroplane attacks British airship by surprise but does no damage. Belgian aerial officers who directed successful campaign against German flying column. Military funeral given to gendarmes who fell in battle near Ghent Ostend, Belgium.

Mystery Warships—Ex-United States torpedo boats "Porter" and "Winslow" being prepared for speedy secret service—South Brooklyn, N. Y.

Warship in New York Harbor—British converted cruiser "Caronia" at point of 6-inch guns searches outgoing ships for foes and war contraband. Sub-titles—Animated Weekly's editor gives newspapers to officers and crew. Taking German reservist from outgoing vessel off New York Harbor. Painted across the bridge: "Fear God and honour the King."

New Universal Studio Breaking ground for studio to be the largest in the world—Ft. Lee, N. J. Sub-title—President Carle Laemmle and Secretary and Treasurer R. H. Cochrane.

Kaiser Reviews Warriors—First German army corps passing before Kaiser on eve of leaving for battle line—Berlin, Germany.

1914 Baseball Champions Boston "Braves" and Philadelphia "Athletics" in clash for world's pennant honors after winning titles in major leagues.

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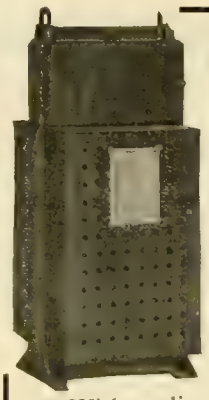
THE POWER OF THE ANGELUS (Two Parts—Oct. 22). Don Gomez, a Spanish Grandee, his daughter, Mercedes, and her fiance, Juan Puyan, are seated at a table in the garden of Don Gomez's country home when a servant enters and announces the arrival of a stranger to see Don Gomez. Don Gomez goes into the house to meet the stranger, who proves to be Carlos Ferrara, who bears a letter from General Gonzales, an old friend of the Don's, asking the hospitality of the Don for Ferrara while he is touring Spain in the interests of the government. Carlos falls in love with Mercedes, whom he persuades to elope with him, thinking thus to gain possession of the Don's fortune. Juan and the Don learn of the elopement and follow Mercedes and Carlos to the Mission, arriving there just too late to prevent the marriage. The Don disowns his daughter. Juan, brokenhearted, becomes a monk. Carlos proves to have been an adventurer and his letter a forgery. Several years later Carlos, leader of a gang of bravos, runs a disreputable road house. A Mexican gardner in the monastery gardens overhears a conversation between the monks to the effect that the ship will arrive at sunset with the Sacred Chalice. The Mexican runs to inform Carlos, and Carlos plans to trail the monks and get the Chalice. Mercedes overhears the conversation and runs to the monastery to inform the monks of the plot. She finds Juan there as Father Superior.



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Juan takes all his monks with him to protect the chalice and leaves Mercedes to ring the Angelus. The Chalice is delivered to the monks and on their way back to the monastery with it they are waylaid by Carlos and his men. A fierce fight ensues. It is interrupted by the ringing of the Angelus, to which all the Mexicans bow their heads in prayer. The father points out to the Mexicans their sin in defiling the Holy Chalice. Carlos urges them on, but they turn on him and tear him to pieces. The monks return to the monastery with the Chalice. The father finds Mercedes in sorrow, and when she asks his advice, saying she cannot return to Carlos, he tells her to carry her sorrow as he did to the foot of God's Holy Cross. Mercedes sobbingly kneels at the foot of the cross.

KAY BEE.

THE SPARK ETERNAL (Two Parts—Oct. 23).—Don McFadden, an East Side gunman and member of the Gopher gang, of which Schwartz is leader, is in love with Lola, a girl of his neighborhood. The Gopher gang gives a ball, which is broken up by a bunch of rival gangsters. In the fracas, Lola is shot through the shoulder and is taken to the hospiatl, where she is kindly treated by the nurse and Dr. Deering. Upon her recovery, the doctor's wife gives her a place as housemaid in their home. When Schwartz learns this, he compels Dan, as a member of the gang, to go to the doctor's house to rob it. Dan sends Lola a note, asking her to arrange to let him in, and stating his purpose in coming. She admits him. And then she tells Dan that she has done so, not to facilitate the theft, but to show him something. She leads him where he can see Dr. Deering, his wife and children, happily gathered about the evening fire. The doctor is reading to the children. A submerged chord in the young criminal's nature is roused, and he and Lola go to the priest's house where they are married.

THE GOLDEN GOOSE (Two Parts—Oct. 30).—Mrs. Colby, widow of a poor Arizona ranchman, her son, Tom, and baby daughter Edith, live on a poor ranch. Edith reads a great many fairy tales and believes in faries. One day while she is reading in the garden she indulges in incantations and follows instructions in the Fairy Tale book, asking the good fairy to appear to her. Ruth Hart, daughof the settlement banker, wanders into the garden and hears the child. She decides to play the Fairy for the little girl, and tells her she will grant her wish if it be good. Edith tells her how poor they are and wishes for a goose that will lay golden eggs. Ruth and Tom paint a goose and some eggs with gold paint and place same by the well, where Edith finds them.

The crops on the ranch fail and Banker Hart ejects the Colbys on the advice of his cashier, who wants to marry Ruth, and who tells Mr. Hart that Tom Colby is after Ruth for her money. Tom and his mother and Edith go into the hills, where Tom searches for gold. They are without food and have to kill the golden goose. In cleaning it Mrs. Colby finds what appears to be grains of gold in the gall of the goose. Tom goes to the place where the goose has been feeding and locates a rich strike. In the meantime Ruth discovers that Paul Goelet, the cashier, has lied to her father regarding Tom Colby, and insists upon his dismissal. Goelet, in revenge, starts a run on the bank. Tom happens along, stakes his golden Goose Mine against the integrity of the bank and thus averts disaster. Mr. Hart, recognizing Tom's worth, consents to his marriage with Ruth.

RELIANCE

OUR MUTUAL GIRL, NO. 40 (Oct. 19).—The day following the disappearance of Betty Hamilton's jewel, Ralph Hamilton determined to go to Margaret and demand that she return the stolen goods. If she would leave the neighborhood, he would promise not to pursue her further. Otherwise, he had no choice but to give her over to the authorities, for nobody wanted a female Raffles in the Westchester colony. But when he reached the house he found that Margaret and Aunt Abbie had gone to town on a shopping expedition, so he composed himself for a few hours' wait.

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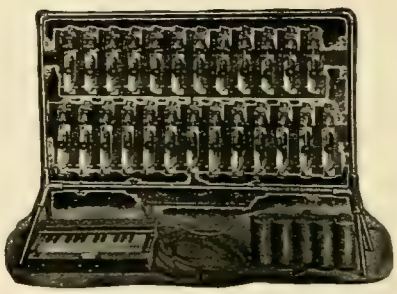

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Meanwhile, Aunt Abbie and her niece were feasting their eyes on Simcox creations, and purchasing several of the very latest gowns of that internationally famous Fifth Avenue modiste, Also, they went up in the Flatiron Building, so that Auntie could look out over Madison Square, beautiful in the Indian summer sunshine, and enjoy her first panoramic vision of New York. When they reached home, a little after noon, Ralph was still sitting on the porch.

Aunt Abbie tactfully withdrew, and Ralph, irritated with long waiting, instantly demanded his sister's gem. He hinted at a dark alternative if Our Mutual Girl did not return it to him on the spot. But she was destined not to knew exactly what he had meant to do to her in that case, for just then, her visitor saw skulking in the bushes below the porch, a suspicious-looking man. The next instant Ralph had the fellow by the shoulder, and Margaret recognized Baby Lily's father.

Then, from the lips of the real thief, the whole story came out. The man had gone from bad to worse, and seemed somehow relieved to make a clean breast of it. Gradually, the remarkable tangle in which Margaret's foundling, Margaret herself, Ralph's own cousin, his sister, and this former chauffeur of his aunt's, whom he now remembered perfectly—all became clear to him.

Betty Hamilton was called on the phone and asked to come over at once. Then the four constituted themselves o board of strategy. They decided that if he would promise to go away and keep away, Baby Lily's father would be set free. Then Margaret and Betty arranged that Lily should become her aunt's ward. As for Ralph, he couldn't have been better pleased with the way the whole miserable affair of the suspected "female Raffles" had turned out. But Our Mutual Girl, while she confessed to herself a liking for this very troublesome young man, was determined in secret that he should not soon forget the part he had recently played.

A BLOTTED PAGE (Two Parts—Oct. 24).—This is a story of a wealthy man who, having lost all his money by careless handling, gambling, etc., returns to his home to end it all. His wife, unable to stand the disgrace, secures a divorce and goes to live with her rich father. When he returns to his home, he finds that the rooms are gradually being divested of furniture, and that there is only one servant to greet him, the parlor-maid. He tells her gruffly to leave him unmolested. She, however, being suspicious of his actions, returns to the library, and stops him from killing himself.

When he has become sane again, he asks her what right she has to interfere with him. She tells him the story of her life as an object lesson. Her husband, having lost all his first earnings in a mining proposition, committed suicide. Then her baby, which she was obliged to support, died. Feeling helpless and alone, she is about to kill herself when she is called back to earth by the pitiful wailing of a baby. Investigating, she enters the next room in the boarding house in which she lives, and finds the baby's mother has died of want. She then finds that there is something to live for, takes the baby and works for it. Not knowing anything else to do, she secures a position in his household as parlor maid and earned enough money to place the baby in a home to be cared for.

The man, after hearing this tale, is ashamed of himself. On asking her what mining company her husband lost his money, which was the cause of his death, he learns it is the company which belonged to his father and which had supported him in luxury all these years. With a new resolve to make up to her for the perfidy of his father, and for her interest in making a man of him, he resolves to work hard and help to give a future to the baby she has intended to bring up.

BEAUTY.

DAD AND THE GIRLS (Oct. 20).—Frank Madden is in love with Grace Paxton, a stenographer. Mr. Madden, Sr., objects to the engagement. Mr. Madden, Sr., has an eye for beauty and is quite friendly with his good-looking stenographer. One day, while he is especially friendly, his wife, an austere unbending woman, comes into the office. She takes upon herself to discharge the good-looking stenographer and hires a homely one. She calls up an employment office and next day the choice of his wife puts in an appearance. She

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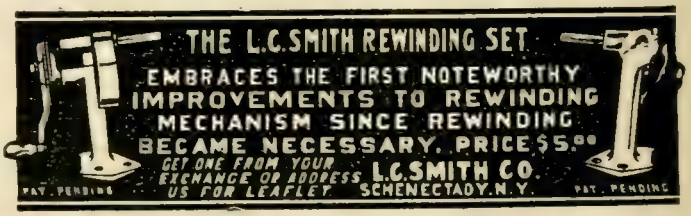
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can lay no claims to even good looks. Obeying the orders of his wife, Madden, Sr., hires her much against his own wishes. Later on he finds an excuse to dismiss her. Frank then has Grace apply for the position. Madden, Sr., has never met Grace and he is at once taken by her beauty and she is engaged as his private stenographer. He becomes very attentive. Frank is jealous. Looks through the keyhole and sees his father's gallantry. He telephones his mother. She comes to the office. Frank and his mother enter just in time to see Mr. Madden, Sr., kissing Grace. His wife looks dumfounded. Madden, Sr., likewise. Frank steps up to his father and says, "I'll save you." Then turning to his mother and drawing Grace forward, tells her that Grace is his promised wife and that Madden, Sr., was only congratulating her. Father goes to protest but Frank warns him. Mother takes Grace in her arms. Father finally gives consent.

MUTUAL WEEKLY.

MUTUAL WEEKLY, NO. 94 (Oct. 15).—Latest Pictures from the Seat of War.—Fortifications at Antwerp; The French Dirigible "Fleurus"; German Prisoners of War; Ruins in Malines; The Effective Work Done by German Shells; French and English Soldiers Are Good Comrades; Bathing Machines Are Used as Homes for Refugees of War; Belgian Soldiers Join the Allies at Ostend; Canadian Troops Leave Quebec for the Continent; The Mutual Weekly's sea-going tug is on the spot when the converted cruiser "Caronia," stationed off Sandy Hook, searches an out-going ship and captures a German recruit.

H. R. H.—The Duke of Connaught and royal guests unveil memorial to the Late King Edward in Phillips Square, Montreal, Canada.

N. Y. City's nautical training ship 'Newport' Graduates, 1914 class.

Kentucky State Medical Association attends centennial celebration at Covington, Ky.

Fastest hydroplanes in the world compete for valuable prizes at Buffalo, N. Y.

San Francisco entertains 5000 "kiddies" in Golden Gate Park.

Two terrific fireworks explosions destroy property and many lives.

Capt. Chas. H. Thompson finds a mastodon tooth at Miami, Fla.

AMERICAN.

IN THE OPEN (Oct. 21).—In a covered wagon, drawn by a pair of scrawny horses, Sancho Mendez makes camp on the edge of a settler's homestead. Ben Carroll, the homesteader, riding that way to fetch the doctor for his sickly mother, finds Mendez abusing Conchita, his step-daughter. He defends the girl, knocks the Mexican bully down and takes her to his mother, warning Mendez not to molest her there. Carroll then continues on his errand.

Mrs. Carrol shows her visitor a box of old keepsakes and jewelry, and Mendez, who is lurking near, forces his way into the house, seizing the jewelry and compelling Conchita to return with him to the wagon. He is preparing to make a hasty departure when the girl catches sight of Carroll and the doctor approaching. Mendez threatens her with death if she makes an outcry, and she is obliged to get into the wagon and be driven away. In her desperation she sets fire to the wagon cover. As the flames leap up, Carroll and the doctor put spurs to their horses and gallop to the rescue. Mendez is disarmed and the jewelry recovered. He is given over to the sheriff. Carroll takes Conchita home with him again, realizing now that he loves her.

THE FINAL IMPULSE (Oct. 23).—Jack, the foreman's assistant, loves Marian, the foreman's daughter. She has become infatuated, however, with Woodley, a stranger recently arrived in the camp though he does not return her sentiment and seems to care for no one except little Helen, the blacksmith's child. One day a girl appears and demands to see Woodley. She has been deserted by him, and now, in an attempt to kill him in revenge, she is shot. The posse, led by Jack, pursues the stranger, who is at last cornered at one end of the trestle on the electric construction railroad. He starts an electric engine over the rails just as Jack and the men are crossing, so that they are in imminent danger of being swept to the rocks below. At this moment, Helen, the blacksmith's child who has been hiding in the work train, cries out. The stranger sees her going to her death. Woodley stops the engine, and saves the child—but at the cost of his own life.

SIR GALAHAD OF TWILIGHT (Two Parts—Oct. 26).—In a cabin high on Twilight Mountain lives old Louis Dorchet and his daughter Clotilde. Their only friend is big honest Jacques Lennaux, the trapper, who has watched Clotilde grow from childhood to womanhood and has come to love her. One day near a deserted camp Clotilde finds a picture. It is a copy of Watt's "Sir Galahad." She takes it home with her, but neither Jacques nor her father can tell her who the beautiful youth is. She pins it to the wall of the cabin. Near the Dorchet cabin is a high rock which Clotilde has named the place where the sun sets, and she makes a daily pilgrimage there to bid the sun "good-bye." Dorchet falls ill and on his bed calls Jacques to him. "Jacques, my friend, marry my little Clotilde that you may care for her." After the marriage the old man dies.

Several months later Jacques leaves Clotilde alone while he goes to the settlement to sell his furs. Two strangers come to Twilight, camping out. Dick Kenton and his friend Jim Martin. Clotilde sees Dick standing beside his horse as it drinks, and his pose is the pose of the man in the picture. He rides off without seeing her. The next day Jim meets her and attempts to kiss her. Dick rescues her and Jim slinks off. Dick and Clotilde become friends. She shows him the picture and he tells her that it is Galahad. She wants to know who that is and he takes from his pocket a copy of Sir Thomas Mallory's "Le Morte D'Arthur." "And when she saw Sir Galahad ride, she said God be with the best knight in the world." Clotilde clasps her hands, "That's you, you," she cries. He gives her the book. When he returns to his camp Jim has gone, leaving a note to the effect that should he stay they would surely come to blows over the "alluring Dryad." Jim makes him way to the settlement.

Jacques at the settlement has come upon Pedro, a half-breed, unmercifully beating his pony and has promptly given Pedro a sound thrashing in consequence. Jacques then enters the "hotel." Jim appears on the scene. In the bar he tells of Dick's conquest back on Twilight, a highly-colored account. Jacques fells him to the floor and strides out. He starts back home in his canoe. Jim bribes the willing Pedro to kill Jacques. Pedro makes a short cut on his horse and conceals himself at the spot on the stream where he knows Jacques will land. He springs upon Jacques.

Dick and Clotilde have come to love each other, though they have not voiced their love. Dick finds Jacques unconscious. He starts to assist him when the name on the handle of Jacques' hunting knife tells him who the man is that he is befriending. He starts to go away but his better nature asserts itself and he takes Jacques home. Clotilde tells Jacques when he recovers that he owes his life to Dick. Jacques broods over his wrong. He feels that the two young people love each other and, though his code of honor will not let him kill the man who saved his life, he determines to kill Clotilde rather than let her dishonor herself. Dick and Clotilde meet, he makes love to her but she tells him that to her he is Galahad and not to spoil her belief in him. She writes him a note later and slips out of the cabin with it. Jacques follows, his hand on his knife. She leaves the note in the crotch of a fallen tree and Jacques reads it: "Leave Twilight. You and I must never see each other again, for I love you, but I will never desert Jacques, dear, good Jacques, who would die for me."

The note and the words "Who would die for me," have a strange effect on Jacques. He decides what he will do. He leaves a note on Clotilde's pillow: "My little Clotilde, I go to the place where the sun sets. I have a fancy to sleep beneath the stars. Should you wake and miss me, you will find me there. Jacques."

At dawn the next morning, Dick, who is leaving Twilight, feeling it the honorable thing to do, comes upon Jacques lying at the foot of the great rock. He is still alive. Dick is horrified. Jacques begs "Be good to my little Clotilde" and he promises. Clotilde finds them there. Jacques lies like a gentleman he is, and says that he accidentally fell. He dies in her arms. Dick takes the sobbing girl to his breast.

SWEET AND LOW (Oct. 28).—Bryan Kyam, an old man, finds his way to a bench in a city park. He sits there thinking, sad and lonely. A little child, playing in the park, comes to him and, laying her little hand on his, looks up in his face, asking him what makes him so sad. He is startled and, looking up, beholds the little child before him. He starts as though to grab the child to him when he remembers that he has never seen this little one before. The touch of a baby hand brings back fond memories to his mind and with the child beside him he recalls pictures of the past.

The sweetest thing to him was the picture of the young mother over her babe, singing "Sweet and Low." They were all so happy in the little cottage, but Bryan, not satisfied, wished to give them more. He left for the West to the land of gold. There in that rough country he labored hard and always there come to him the words of "Sweet and Low." He was successful, but all too late. He received word that his wife had died. Broken hearted, he hurried home to find his baby, but she has been taken by a family and he is unable to locate them. He scours the country for the little one, but finally gives it up as hopeless. Through all the years he has been alone, happy only with the memories of the little mother. Finishing his story he sits, face in hands. The little child beside him climbs up and, putting her arms about his neck tries to comfort him and says, "'Sweet and Low, sweet and low,' Father will come to thee soon,' why that is what my mother sings."

Taking him by the hands she begs him to come with her. He goes with her to her home across the street, and upon the porch, where, looking through the large French windows, he sees a young mother with her babe, and hears the old, old song "Sweet and Low." He is overcome and falls to the floor. The young mother hearing the confusion on the porch rushes to the window and helps the old man in. She seats him in a large chair. He looks at her, takes her hand and searches her face for that which he has been looking for all these years. He has found his little girl at last.

ROYAL.

A BLACK HAND (Oct. 17).—Howard Melross, believing that his wife is untrue to him, wishes to die. He lacks the nerve to pull the trigger, so he tries to bribe the butler to do it. The butler, however, takes to his heels. And the maid, when called upon, also runs away. Melrose visits a Black Hand den, and upon the payment of a liberal sum of money, they agree to kill him before the last day of the month. Returning home, he finds that he has entirely misjudged his wife—so he changes his mind about dying. But, as he has paid the Black Hand to end his life, for the balance of the month he is kept busy dodging their repeated attempts to fulfill the contract.

HAROLD'S TOUPEE (Oct. 24).—Harold observes that his friend, Teddy, captivates all the girls. Teddy has a luxuriant head of hair, but Harold is afflicted with baldness. He reads up the hair advertisements, and then buys a bottle of every kind of hair restorer the druggist has in stock. But one of the tonics has an unspeakable odor which drives the hotel clerk and the pretty girls at the inn to Harold's room to "shoot that skunk." Harold escapes unseen, and determines to buy a toupee. The toupee, however, leads him a dance. It gets caught in a curtain over his head in a fashionable restaurant, and when he laughs, off it comes. The wind blows it down the street. A scamp runs off with it in Harold's hat and feeds it to a Nanny goat. It comes off when he goes in swimming. In short, every time Harold is anxious to make a special hit, the toupee cuts up some caper. Finally, however, he engaged in a delightful flirtation with a young lady of the right sort. This time he loses his toupee in a brook, but the mishap ends with winning him the girl.

THANHOUSER.

LEFT IN THE TRAIN (Oct. 18).—May Pollard defies her parents and elopes. After her husband's death she writes her father, begging him for the sake of her child, to forgive her. The old man is obdurate, however, despite the pleading of his wife. About this time, twin girls, distant cousins of May's, go to visit her parents. They notice a sad-eyed woman with a baby on the train. She gets off at a station called Grantwood, to send a telegram, missing the train, and the twins decide to adopt the baby. They manage to smuggle it off the cars in their lunchbasket. But when they reach Mr. and Mrs. Pollard's, the baby makes its presence known, and Mrs. Pollard telegraphs Grantwood station, where she relieves the distracted mother, telling her to come at once for the child. May veils herself heavily and comes, much to disappointment of the twins. Meanwhile, the grand father has lost his heart to the baby, and when, despite her disguise, he discovers the mother's identity, he forgives his daughter. Finding that the baby belongs in the family, the twins are partly reconciled to giving it up.

OLD JACKSON'S GIRL (Two Parts—Oct. 20).—Jim Jackson is suspected by the ranchers of the surrounding country of being a horse thief, but they are unable to secure evidence against him. His very pretty daughter, Beth, is much attracted to Bob Davis, a young "nester," but when he shows that he is interested in Ruth Camby, the daughter of a wealthy ranchman, her admiration cools. Camby tries to discourage the newcomer, and Davis finds when he opposes her father, refusing to dispose of his property to him, that Camby's daughter has no longer any use for him. He is reluctant, however, to renew his attentions to Beth, as she is crude, with very little education. Jackson is caught on Camby's land, and in the fight which ensues, Camby is killed. Jackson, vindictive toward Davis, manages to saddle him with the appearance of having committed the crime, and Camby's cowboys take the law into their hands. Beth overhears the plot and rides to Davis' cabin in time to warn him. When their ammunition is nearly exhausted, she, unknown to him, disguises herself in a suit of his clothes, and, running from the house, leaps on his horse and rides off down the trail, the posse in hot pursuit. She is wounded. But, meanwhile, her father has been captured by the sheriff. Fatally hurt, he clears Davis of the crime. And the young man then realizes that Beth is worth a dozen Ruth Cambys.

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PASTE THESE ADDRESSES WITH TELEPHONE NUMBERS IN YOUR HAT — YOU WILL NEED THEM

MR. CINDERELLA (Oct. 25).—Jimmy was called Mr. Cinderella because his life was just as unhappy as that of the poor little girl in the fairy tale. He lived with his step-mother and two bulky step-brothers whom the mother believed to be all that was fine and glorious in the world. The step-brothers did everything that they could to make Jimmy's daily lot miserable, and so worked upon their mother that when the country fair came round, he was made to stay home and chop wood, while they went to the fair and enjoyed themselves. Now Jimmy had a fairy god-father, a jovial old gentleman, who was always wandering along, smoking a cigar, and looking sharply at all the little boys he met. He pitied Jimmy, so he changed his ragged clothes into a brilliant uniform, and told a cigar to turn into an automobile, and Jimmy went off to the fair in great shape. There he met the Queen of the Popcorn Trust—and the rest of the story—well, it turns out just the way you would want it to.

MAJESTIC.

A MOTHER'S INFLUENCE (Oct. 27).—The son falls in love with his millionaire father's stenographer, against the parental wishes. To get rid of her influence over Wallace, Burton, Sr., discharges Madge. But the young man follows her and they are married. By so doing he separates himself from his father altogether. Some time later, while he is working as a mechanic, his wife is badly hurt in an accident, and he is told that she will be a cripple unless an expensive operation can be performed at once. Desperate, he determines to burglarize his father's house in order to get the needed money. While he is ransacking the library, two burglars break into the house. Wallace recalls his mother's words, "Thou shalt not steal!" and he attacks the thieves. The noise arouses the father, who reaches the scene in time to see the burglars put to flight by his son. When he learns the truth, a reconciliation follows. The operation on Madge is performed the next day.

PRINCESS.

THE TOUCH OF A LITTLE HAND (Oct. 16). The old pawnbroker's one passion in life is the accumulation of money. His clerk, Harry, is in love with Ruth, a factory girl, and when she becomes injured in an accident, the doctor advises a very expensive operation immediately. Ruth's widowed mother takes a necklace, which she has had for many years, to the pawnbroker's shop, hoping thus to secure the money for the operation. But it is discovered that her husband, a worthless man, had long ago sold the real jewels and substituted paste stones in their place. Harry, in despair at the prospect of his sweetheart's danger, makes the necessary loan upon the worthless security. When his employer discovers his act, the young clerk is arrested and imprisoned. His friends plead with the pawnbroker, but to no avail. At last, Ruth's little sister wakens in the tight-fisted old man a sympathetic chord. He pardons his clerk and brings health and happiness to the girl whom Harry loves.

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FEATURE FILM STORIES

ECLECTIC.

MAX'S FEET ARE PINCHED.—Poor Max! Invited to dine at the house of the girl whom he greatly admires, and on whom he desires to make an eminently good impression, he foolishly wears a newly-purchased pair of pumps, which, in his vanity, he has taken a size too small. Arriving at the lady's house he finds it almost impossible to smile and keep up his share of the merry talk and badinage. While at the dinner table he seizes the opportunity to shake off the shoe which pinches most and thus obtains relief from the torture. But a mischievous poodle finds the discarded shoe and then well, poor Max!

PICTURESQUE FRANCE—THE VALLEY OF JONTE (on Same Reel As Foregoing).—Charming views of a portion of France not much frequented by American travelers.

DOUBLES BRING TROUBLES.—The Hon. John F. Morton, candidate for a political office, has a twin brother James, who is his living image. James, who has been on a long journey, returns to his brother's house by cab from the railroad station and finds, to his surprise, that he lacks money to pay the cabman. Cabby straightway drives his fare to a bridge over a river and throws him in, bag and baggage. The bedraggled James retires to a wood, and, taking off his clothes, spreads them out to dry. While he is enjoying a nap a tramp seizes the opportunity to steal the clothes, leaving his own ragged garments in exchange. James then has to walk back to his brother's house clad only in a raincoat.

Finding no one home he enters the house by the back door and proceeds to clad himself in a suit of his brother's, which fits him perfectly. Thus resembling his brother more than ever, he straightway proceeds to get the Hon. John "in dutch," by getting mixed up in various altercations. The Hon. John's reputation has become, in a few short hours, very bad when the truth comes out before a police judge.

PRAIRIE DOGS (On Same Reel As Foregoing).—Intimate and interesting views of the quaint and attractive little animals of the western plains.

COLONEL HEEZA LIAR IN THE WILDERNESS.—In this offering the Colonel goes through some more of the startling experiences which have made him famous. Being left without a cook he captures a female chimpanzee which proves to be a very excellent substitute for the dark-hued cannibal lady who previously had presided over his kitchen. Miss Chimpanzee not only is an excellent cook but a talented musician as well. Unfortunately for the Colonel a gorilla comes a wooing her from the forest and the Colonel gets into an altercation with him. The gorilla is a fine fighter but the Colonel is a real white hope and puts his antagonist down and out for the count.

STRANGE ANIMALS (South America—On Same Reel as Foregoing).—Beautifully colored pictures of various remarkable animals little known to the majority of persons, among them the paca and armadillo.

WHEN HONOR CALLS (Four Parts).—Haskell Brown takes up the promotion of the "Golden Nugget" Mining Company, and staking his honor on the proposition advises all his friends to buy stock in it. One of them, Robert Truesdell, a wealthy manufacturer, not only invests heavily himself but recommends the purchase of the stock to his workmen. A flood of orders for the stock is the consequent result.

No sooner is the company successfully launched than Brown gives a reception to his friends who have invested in it. At the reception are Truesdell and George Thurston, the latter being the fiance of Marietta, Brown's daughter. At the height of the merriment Brown receives a cable from the manager of the mine to the effect that the mine shows a two million dollar deficit. Overwhelmed he retires to his room and kills himself. The next day Brown's house is mobbed by the angry workingmen who have lost their all. Truesdell stands by Marietta in her distress and promises to pay every cent the men have invested. Thurston deserts Marietta now penniless, and Truesdell takes the forlorn girl under his wing and later marries her.

Five years later the Truesdells are happy in their little home with the daughter that has been born to them. By dint of hard labor Truesdell has paid back every cent to the persons who invested in the defunct mine at his advice. Like a serpent there re-enters into their Eden Thurston, now returned from the far east. Seeing Marietta's beauty his old infatuation returns and he treacherously revives the old love in the girl's heart. She confesses this to her husband, and obtains a separation from him. Finding out too late the fickle nature of Thurston, and the broken hearts he has caused, she visits upon him a terrible vengeance which she expiates by a term in prison. To her, sick and hopeless, comes Truesdell and in his arms she finds forgiveness.

WORLD FILM CORP.

A GENTLEMAN FROM MISSISSIPPI (Brady—Five Parts).—William H. Langdon has been elected senator from Mississippi, and reaches the National capital with the experience in big politics that might be expected of a man who has lived his life on a plantation 40 miles from a railroad. With him are his two fair daughters, Carolina and Hope. He has scarcely reached his hotel when he hires "Bud" Haines, a newspaper man, as his secretary.

Charles Norton, representative from Mississippi, James Stevens, senior Senator, and Horatio Peabody, senator from Pennsylvania, are interested in a scheme to have a naval station located at Altacola, Miss., and they need the assistance of the new senator. They have purchased all the land in the neighborhood and plan to dispose of it to the government at their own price after the bill is put through. In order to insure his support Norton induces Langdon's son to invest $30,000 in Altacola and also puts in the fortune left the Senator's daughter by her mother. He is the girl's accepted suitor, by the way. Haines, in the meantime, has been a thorn in the side of the crooks, but by reporting to each that the other has played false and invested money in the land project, they bring about an estrangment between him and Langdon, which is set right by Hope Langdon telling Haines, with whom she is in love, of the plot. Langdon and Haines find they have been duped and the man from Mississippi decides to balk the thieves, even if it ruins his family. The story comes to a right ending by Langdon stepping into the Senate to make his maiden speech, denouncing the intended fraud, and declaring that he and the conspirators bought up the land to save the national treasury from being looted after having discovered a conspiracy in another quarter to commit the holdup. Before this important event he has compelled the two rascally senators to come to his way of thinking through fear of exposure. Congressman Norton is sent on his way in disgrace. Haines, again secretary, is engaged to wed Hope.

BROADWAY STAR FEATURES.

413 (Three Parts).—Baron Barcellos meets an unscrupulous nobleman, engaged in smuggling diamonds, meets Elaine, the daughter of Mr. Hall, a wealthy diamond merchant, on board an ocean liner, returning from Europe. Among the other passengers is Tina, an adventuress, who is infatuated with the Baron. A wireless message warns the smuggler that he is being watched, but he contrives to get the gems by the customs. His person and baggage are searched by Raymond Davis, a wealthy club man, secretly connected with the secret service. On leaving the dock, Barcellos meets the Halls. After accepting an invitation to call later, hurries away to a rendezvous where he meets 413, head of an American smuggling band, and receives pay for his diamonds.

Meantime Raymond Davis, a sweetheart of Elaine's sees her home, proposes and is accepted. She telephones the news to her father at his office just as the Baron arrives to ask permission of Mr. Hall to court Elaine. Hall tells him of her engagement to Davis and asks the Baron to dinner that night to congratulate them. The Baron accepts and, on leaving, calls up Tina, and outlines a plan to detain Davis from dinner and put him in wrong with his sweetheart. Tina enters into the plot and contrives to get Davis to carry her into a restaurant where she locks the door, tears open her dress, musses up Davis and calls for help. They are arrested and brought to the police station. A reporter gets the story, Davis is released on proving his connection with the secret service, but an account of his arrest and the cause is published in the papers. Elaine, seeing it, breaks the engagement. Davis suspects the Baron and determines to follow her. Elaine visits her father's office just as the Baron accuses Hall of being 413 and Davis, arriving at this juncture, the Baron sees his chance and forces Hall to acknowledge the engagement of Elaine and himself.

Elaine, suspicious, determines to have an interview with Tina and visits the prison where she is held. Telling Tina of the Baron's infatuation, Elaine gets her to tell the address of the den and that the leader of the band is known as 413. Calling up secret service headquarters, she places her information with the sub-chief. He, with an aide, accompanies her to the den. Breaking in the door, they find Davis, 413 and the Baron, who is about to shoot Davis. Throwing himself in front of her lover, she is saved from being shot by 413, who knocks the Baron down and escapes, driving off in a waiting automobile. Elaine, Davis and the sub-chief follow in another machine and are gaining on 413 when he abandons his auto, steals a train at a station and is off. The pur-

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suers arrive at the station. Davis instructs the station agent to wire ahead to signal tower and have the train ditched. This is done and the sub-chief follows in an engine and Elaine and Davis in their machine. As the train, being driven by 413 at sixty miles an hour, reaches a bend near the signal tower, it shoots off into space and is wrecked after a drop of fifty feet down an embankment. They pull the body from the wreck, and find the smuggler chief was none other than Mr. Hall, Elaine's father, known as 413.

THE WIN(K)SOME WIDOW (Four Parts).—Business had been bad with "The Winsome Widow" musical comedy company and Cutey. The press agent was worrying how to keep the ghost walking when he read in the daily paper of the coming to New York of Miss Cissy FitzGerald, musical comedy star, with a famous wink. He contrived to meet Cissy before she landed. Persuaded her to join the company and changed the name to "The Win(k)some Widow" musical comedy company. Things are now considerable brighter, but Cissy's wink, which is world famous, plays havoc not only with the public, but with members of the company, including Cutey, Hughie, her manager, and Tosco, her orchestra leader, to say nothing of Gotrocks, a millionaire, and Jack, a wealthy club man. The show started on a prosperous run, Cissy tires of hotel life and rents a house. She invites her admirers for a house warming and they arrive, each bringing some animal as a pet, including a tame bear and a monkey.

Each admirer proposes and presents Cissy with a ring and some kind of animal. The next day she receives a 'phone call from her five admirers and suggests a quiet little supper after the show. Her husband, arriving before she can warn her expected guests, she is compelled to hide them. As they try to make their escape, their sudden appearances keep Cissy's heart on the jump, until Gotrocks, hiding in the fireplace, gets an idea from the soot on his face—sneaks a lambrequin from the mantel, wraps it around his head and is presented to Cissy's husband as her Hindoo servant. The other four get an idea from Gotrock's costume and appear in turn. Hughie as "her aunt from the country," Tosca as a chef, Jack as a maid of all work and Cutey, who is hiding in the piano, as a piano tuner. Tosca, as the chef, is ordered to cook a special dish for the husband. His efforts to make good causes the stove to pour forth a dense volume of smoke. Neighbors, thinking there is a fire, call the fire department who flood the house with water, giving Cissy's admirers opportunity to escape. Husband and wife are now left alone with the exception of the various pets, who are peacefully floating about with the real maid.

MASTERPIECE FILMS.

THE HOOSIER SCHOOLMASTER (Five Parts).—The story is laid in 1831 in rural Indiana then the western frontier of the United States. Ralph Hartsook drifts into Flat Creek District and before he leaves he demonstrates that "l'arnin'" is a keener edged tool than "lickin.." Before the arrival of the schoolmaster in Flat Creek, Hannah Thompson, a girl educated beyond her surroundings, sensitive and of a retiring disposition, had been bound out as a servant in the Means household. She he omes a drudge and a slave because she is not made of the stuff necessary to combat the brutality of the Means. Under the soiled clothes of the bound girl Ralph sees the "Queen rose of the rosebud garden of girls." Strong as her aversion is to education, Mrs. Means does not object to taking it into the family and she plans that Ralph marry her daughter. Where Ignorance errs Vanity is wise. She detests Ralph as a schoolmaster, but would boast of him as a son-in-law. The situation of Sis Means, egged on by her mother, playing for the favor of Ralph, and Ralph—his heart burning up for love of the bound girl—doing his best to maintain peace with the Means—gives rise to a sequence of the richest comedy.

From the day of his arrival the schoolmaster is looked upon as the natural enemy of the Flat Creek people. Bud Means is the champion schoolmaster-hater. He is six feet two inches tall and has "licked" every unfortunate schoolmaster who has ventured into the district.

Although rumors of the past and threats for the future bear him down, Ralph decides to stay and organize his "Church of the Licks."

When his pupils fail in their attempt to drive the schoolmaster out of the district the patriarchs undertake the job under the leadership of Pete Jones, a politician with influence in the community. The responsibility of a grave crime is fastened upon Ralph. Crowds gather and public sentiment runs high. Bud Means joined the "Church of the Best Licks" at the last moment and Pete Jones, by an unexpected turn of events, at his trial is branded as the guilty party. Shocky, Hannah's brother, is remembered in the end.

I. S. P. CO.

THE LONG ARM OF THE LAW (Four Parts).—"Bat" Henry, representing himself as the manager of the insurance company which indemnifies Mrs. George Warren against the loss of her famous jewels, is permitted in her presence to reappraise the jewels. Three men, flashing detectives' shields, brush by the startled servant. Grappling with Henry, they congratulate Mr. and Mrs. Warren upon their having been delivered from a clever crook. Prevailing upon them to allow the "detectives" to take the jewels with them to Police Headquarters pending their investigation of the theory that Warren's servants are leagued with the rogue, they drag Henry away. Safe in an automobile the four men laugh and exultantly examine the pearls so cleverly stolen. Cecil Douglas, an eccentric man of adventure, wagers $10,000 with a wealthy member of the club that he will produce the pearls within one week from midnight. Fellow members in the University Club draw up the agreement.

"Bat" Henry and a woman accomplice reading a newspaper learn that Countess Le May, famed for her precious stones, has bought a home in the suburbs. In another part of the paper they read an advertisement for a private secretary wanted by the same Countess Le May. Henry, applying for the job, is asked to write his name and address. The "Countess" enters the next room with the slip of paper. There, Douglass, who had engaged her for the part, compares the writing with that on the card presented to Mrs. Warren. It corresponds. But Henry, spying from within, had scented danger and when Douglass rushes in, the room is empty. After a stern chase, Douglass corners Henry and the woman. Covering both with his revolver, he demands the pearls. The woman presses the button. The section of floor under Douglass tilts forward and into a pit's depths he drops.

Setting fire to the flooring, Douglass is rescued by firemen. Using an aeroplane, he overtakes the fugitives' automobile. Attempting to enter their retreat he saws a circular hole through the door. But the crooks have heard the noise. Over the hand they slip a noose and strap it fast. Three shots from Douglass's revolver pierce the strap, setting him free. Over hill and dale again begins the pursuit. Exhausted, the woman sinks. But she hasn't got the pearls and Douglass throwing her aside runs doggedly on. Henry, close pressed, jumps into a barrel and rolls down a steep hill into the water. Douglass dives after him, subdues him and drags him and the satchel containing the pearls to the shore. A policeman takes the bedraggled crook in charge and Douglass hastens to the club, arriving just in time to win his wager.

WARNER'S FEATURES, INC.

THE ARROW'S TONGUE (Miller Bros. 101 Ranch—Two Parts).—The bright spring sun glittered on the silvery hair of an old man as he slowly plodded along in the wake of his plow. Suddenly his plow struck an obstacle. He stopped to remove it. It was a human skull. Brushing aside the surrounding soil he brought to light other human bones. Imbedded in them was an Indian arrow head. Memories of a half century back were awakened and the hands of time reversed. From out of the past came the hordes of ruthless redskins and the never ending stream of homeseekers from the East. And in his reverie was reenacted the legend of the "Arrow's Tongue." Here is the legend.

The fame of Sacashu the daughter of the Dacotah's, had spread far beyond the confines of her own nation. The Indian maiden had pledged her love to Wa-hu-ha.

But on an evil day her happiness was turned into despair. For a jug of rum her father Chief Black Horse, tore her from the arms of Wa-hu-ha and sold her to a cruel and heartless whiskey runner. Fifteen years elapsed. Sacahsu had led a hard life. A son has been born to her. He was now fourteen years of age.

At this time the old Chief Black Horse died and the silent, grim visaged Wa-hu-ha was elected head of his people. He led his braves to take revenge on the white race. Wa-hu-ha determined that the man who had stolen his betrothed should be his first sacrifice. He approached the cabin, and with a fiendish yell his braves burst into it. The whiskey runner fell a victim to the tomahawk. Sacashu grasped a gun to continue the battle when she recognized Wa-hu-ha. He clasped her to his breast.

The half-breed boy who was in the attic where the whiskey was stored hearing the struggles below, in his fright accidentally smashed a jug of whiskey. The yellow fluid trickled down between the chinks in the boards of the ceiling. A drop fell down upon the hand of Wa-hu-ha it was whiskey. He darted up the ladder followed by the rest. The Indians abandoned themselves to a drunken orgie. The boy crawled through the roof window and leaping from it, jumped upon his father's white pony and started off. Quick as a flash an arrow from Wa-hu-ha's bow flew through the air, struck the boy and buried its tip deep in his back. On dashed the frenzied steel, his dying rider clinging desperately—the fatal arrow waving its warning.

Wa-hu-ha, his savage nature thoroughly aroused by rum, set the cabin on fire and carried Sacashu away. She, thinking her boy still in the burning cabin pleaded with the chief to save him, but he was deaf to her appeal. The Indians in their blood lust attacked with fury a wagon train.

Sacashu, escaping from the Indians, seized a war club, mounted a horse and returned to her old home, now in ashes. Believing that her boy had perished in the flames, she swore vengeance on her former lover. Mounting the top of the hill, overlooking the circle of death surrounding the settlers, she sighted Wa-hu-ha. She crept stealthly up behind him, and with a stunning blow she wreaked a mother's vengeance. Sacashu then darted for the ranks of the white men for protection. Mistaking her for an enemy they shot her.

On the top of a knoll a government scout saw a flying boy mounted on a white horse and knew too well what it meant. Turning about he galloped to the fort. The troops were called to arms and dashed across the plain to the scene of the battle. The settlers fought with the fury of despair, but the savages were steadily circling closer. The white men were preparing to die when over the crest of a little hill the Stars and Stripes appeared. The battle raged between the soldiers and the Indians. The Redskins leaving the prairie strewn with their dead, retreated precipitately.

But far away the white horse sped onward, the dying boy and the fateful arrow spreading with silent eloquence their dread message. At last the rider fell lifeless to the ground. The Arrow's Tongue had spoken, as it spoke fifty years later to the old farmer whose plow turned it up with the whitened bones of Sacashu's son.

THE PRICE OF CRIME (Albuquerque—Three Parts).—Dorothea Vale found it hard to choose between two suitors—Jack Conway and Jack Livingston. She finally accepted Conway, and they made their home with his sweet old mother. For a time they lived happily. Conway became a trusted bank cashier and grew prosperous. Then he began to go the pace, and neglected his faithful wife for women of the world. Dorothea soon learned of her husband's escapades. She tried to win him back from his ruinous course, but without avail. So she devoted herself to his aged mother.

At last the inevitable happened. Conway was found short in his accounts by the bank examiner. He rushed to his home, hurriedly packed his grip, and while he delayed for a moment for his mother's caresses the detectives, who had followed him to the house, placed him under arrest. He was tried and sentenced to a long term in prison.

Dorothea kept the mother in ignorance of the true fate of her son, saying that he had gone on a journey in the interest of the bank and would not return for a long time. The bank seized everything of value which Conway had possessed and left his wife and mother in straitened circumstances; but the wife, on the verge of poverty, labored.

Conway at last managed to escape from prison and jumped on a train headed westward. After a long journey he leaped off the train, was hurt ,and picked up by a band of outlaws. When they satisfied themselves that he was not a spy they made him one of their number.

In the meantime his mother suffered a paralytic shock, and as a result lost her eyesight. The doctor advised a quick change of climate, and Dorothea decided to take the old lady up into the rugged hills of Colorado. It so happened that the train in which they traveled had a large shipment of gold aboard. The outlaw chief secured knowledge of this shipment and arranged to hold up the train.

The troupe of train robbers, including Conway, hid behind a little bluff, and the bandit chief's sister on horseback rode out to meet the train. Then she leaped from her saddle, caught the ladder of a box car next the engine, climbed to the top and made her way to the tender. Revolver in hand, she compelled the engineer to stop the train at the exact spot where her band was in hiding. The outlaws quickly surrounded the train and ordered the passengers out. Conway, being at the other end of the train, did not discover his wife and mother. The strong box was taken from the express car.

As they were galloping in haste back to their rendezvous they encountered a posse under command of Sheriff Buck Connors, who had been notified of the intended train robbery. Jack Conway was riding at the head of the flying outlaws. Suddenly his horse stumbled and fell. A dozen other horses fell over him. Conway was captured with many more of the outlaws. Lying in a blanket slung between two horses, he was taken toward the nearest town. On the way they passed the train, still at the scene of the hold-up. The blind mother, sitting in the grass with Dorothea, recognized in the cries of the wounded man her son's voice.

She called to him; he heard her, and asked to be taken to her. She folded him in her arms. He looked up into her unseeing eyes and breathed his last. The excitement of the meet-

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ing caused the old mother to suffer another stroke. She was removed to a little shanty close by, where she passed away, never knowing that her son had paid with his life the price of crime. Dorothea, pale and worn, looked out upon the mountain tops and wept.

HUNTED DOWN (U. S. Film Corp.—Three Parts).—The little Arizona town of Sagamon Center was just vibrating with excitement. It was election day. The main interest of the day was focused on the contest for the office of sheriff. Jack Davis and Tom Boyle were the two rival candidates. When the vote was counted Jack Davis was found the winner. Boyle was a bad loser. He determined to "get even," and the best way that occurred to him was to steal Jack's girl, Grace Stanford. The new sheriff hastened to his sweetheart to tell her of his victory. He was astounded when he found that she was about to elope with his defeated opponent. There was a struggle. Jack disarmed his treacherous enemy. Then, facing the girl, made her choose between them. She repented her foolish act, and, throwing herself into the arms of her finance, begged Boyle to go away forever. Jack forgave the fickle girl and they were married.

A year later, while the sheriff was at his wife's sick bed, a courier brought him word that Boyle and a band of lawless followers had raided the town. Reluctantly he left the sickroom and arrested his man. Taking Boyle to the Mexican border, Jack set him free. Returning he found his wife dead and a newborn daughter to claim his love.

Eighteen years passed. Sagamon Center had grown to be quite a town, but Jack Davis was still the sheriff. His daughter, Doris, had grown up to be the picture of her dead mother and was the pride of her father's heart. At this time Tom Boyle, still nursing his vow of revenge, returned to Sagamon Center under another name. Few of the younger generation had heard of him, and his former associates did not recognize him. Closely he observed the sheriff, with a view of finding how he could wreak his belated vengeance most effectively.

It was not long before he discovered he could strike his man the most telling blow through the beautiful Doris. He accordingly laid siege to Doris, and worked with fiendish fervor behind the unsuspecting father's back to get the girl completely under his influence. He succeeded. Then, a few months later, when she begged him to marry her, he spurned her. His revenge was accomplished. Confronted with the full realization of her plight, she saw but one way out—self-destruction.

Her father received a picture of a man who was wanted by the authorities of a neighboring county for murder. With the portrait he went home to await the assembling of his posse for the search. The face on the photograph was strangely familiar, yet he could not place it. He entered the house just as his daughter was about to shoot herself. He snatched the pistol from her hands. Her gaze fell upon the picture. She drew back with staring eyes. "That—that is the man," she cried. Davis forced the truth from her. Then he started after Boyle.

Far out among the rocks of Coyote Gulch he at last spied his man. The guilty wretch fled, with the outraged father like a human bloodhound following his trail relentlessly. Davis slowly gained upon him, and finally the fugitive found himself on the edge of a beetling cliff. His escape was shut off, he turned upon his pursuer, and with fiendish desperation fought for his life, using the big rocks for a shield. From boulder to boulder Davis crept closer to his quarry. Finally, as Boyle peered from behind a rock, Davis gave him his death wound.

Jack hastened to his side. Life was ebbing away. With the veil of eternity slowly enveloping him he repented of his misdeeds and pleaded that he be taken to Doris before it was too late. The sheriff carried the dying man to the village in a race with death to save his daughter's honor. Arrived there, a minister was quickly found, and with his last breath Tom Boyle made his atonement.

IN THE DUKE'S POWER (Roma—Three Parts).—For a crime of which he was falsely accused Peter Neillson was condemned to life imprisonment. The fight against poverty was too much for his poor wife. On her deathbed she implored an old friend, Antonio, to take her infant daughter, Marie, and bring her up. For twenty long years the convict plotted to burst his dungeon bars, to fly to his child and devote the remnant of his life to her. The moment at last arrived. He escaped and again entered the world.

With all speed he sought Antonio, only to be told that his daughter had run away years ago with a stranger. Antonio, however, introduced as his own daughter a young woman whose name was also Marie, and who was engaged to a worthy young man. The outcast looked with envious eyes upon the happy Antonio.

After vainly seeking employment, he at last applied at the castle of the young and dissolute Duke of Belnord. To him Peter confided all—his past, his escape and his present condition—and begged for a chance to redeem himself. The duke saw his opportunity. He had been attracted by Marie's beauty and longed to possess her. He accordingly took the convict into his confidence, and offered employment and safety in return for the trapping of Marie, Peter agreed to the Duke's terms.

A few days later he proceeded to carry out his part of the bargain. He told Marie that her fiance had been injured and taken to the castle, thus luring the unsuspecting girl into the Duke's power. When Peter left the castle he met Antonio, who had missed Marie and was anxious about her. The moment of Peter's revenge had come. "Your daughter," he said, "was not better than mine. She has suffered the same fate." He knew what Peter meant.

"What have you done?" cried Antonio. "I loved Marie too much to give her up. I lied to you. She is your daughter!"

Peter turned and dashed off toward the castle. He gained admittance, and asked for the duke. In frenzy, he explained his relationship to the girl, and demanded that she be liberated. The duke, with a shrug, ordered his lackeys to throw the convict out.

Returning to the castle, he climbed the wall by means of jutting rocks and reached the parapet. He heard cries for help coming from the window of a room far below. Securing a coil of rope he lowered himself down the side of the castle. He reached the window. Through the bars he beheld his child unconscious in the duke's power.

The latter rushed to the window and attacked the rescuer with a knife. Peter lost his hold of the rope and fell backward, but he had looped the rope around his foot and was saved. A moment he hung head downward. Then slowly he regained his hold and climbed back to the window. He aroused the girl from her stupor. "I am your father, Marie!" he cried. "Come away! Hurry!"

They hastened to the window. Marie, when she beheld the great distance to the ground, shrank back in fear. Her father forced her through the bars, and together they made their way down to safety.

When the duke returned and found the girl had gone, he resolved to deliver her convict father back to the law, and with a party of retainers started from the castle in quest of his man.

In the meantime Peter had taken the girl to Antonio's house. Then, receiving word of the duke's intention to betray him, he fled. At the edge of a high precipice he found himself in a trap. Looking back he saw his enemy approaching. Before he could escape Belnord was upon him.

There, with the abyss yawning beside them, they fought. Suddenly, with a harrowing cry, the duke fell backward. As he fell he clutched Peter, and together they went over the precipice.

Antonio, Marie and her lover, who had seen the struggle from a distance, rushed to where the men fell. The Duke of Belnord lay motionless in death. Peter was gasping pitifully for breath when Marie knelt beside him. With a last effort the dying man placed Marie's hand in her lover's.

THE DRIFT (Marion Leonard Players—Three Parts).—John Evans and Thomas Barnes were both employed by the banking house of H. M. Cruze & Co. They also occupied an apartment together. Barnes received a tip to play C. & S. stock for a rise. But instead of rising it fell, and he was notified by his broker to send five hundred dollars the next morning to cover the margin or be wiped out. He had no money of his own left, and waiting until every one had left the office, Barnes opened the safe and took out five hundred dollars.

Going home late he met Evans, who had been at a card party at the home of Marion Harley, a society leader. Evans said he lost all his money and asked for a loan so that he might return and retrieve his losses. Barnes gave his pal two hundred dollars, cautioning him to return it without fail. Evans hastened back to the house of Marion. The game was still in progress, and he plunged into it again. His luck continued against him, and his hostess won the money he had borrowed from his friend. Empty-handed he went home and told Barnes. The latter in frenzy deplored the loss and confessed that he had stolen it from the firm.

Evans returned to Marion and begged her to give him back the money. She refused. Then he told her that he had taken it from the firm himself and faced jail unless he returned it. The woman was about to return it when her mother warned her not to allow her sympathy to get the best of her reason. He left in despair. In the meanwhile Barnes had received a peremptory note from a creditor stating that unless the money due was paid by 10 o'clock the following morning the law would be resorted to. This was the last straw. Barnes took what was left of the five hundred dollars and fled.

Evans, returning late to the apartment after his unsatisfactory interview with Marion, found a burglar at work. There was a fierce fight, which ended in Evans knocking the thief senseless. He then started to call the police, but opening the door fell back before an inrushing volume of smoke. He tried to bring the prostrate burglar back to consciousness, but the advancing flames made him seek his own safety. As it was, he was only rescued by the firemen in the nick of time and taken to the hospital unconscious from smoke.

In the ruins the police found a charred body. It was unrecognizable, but the official conclusion was that Barnes had perished in the flames.

The next morning the banker discovered that the sum of five hundred dollars was missing from the safe. He notified the police, and an investigation was started. Marion, reading of the theft in the newspapers, sent word to the banker that Evans had confessed to her that he had stolen the money. He was arrested and convicted solely upon the testimony of Marion, in spite of his declaration that Barnes had taken the money. Barnes, hiding in a little summer resort, read the accounts of the fire, the finding of the charred body supposed to be himself, and the conviction of his friend for his crime. He felt that he was perfectly safe.

In the city the social season had ended, and Marion went to spend the summer with an aunt who lived in a little seaside village. It so happened that it was the same town in which Barnes was staying, who had assumed the name of Lewis, and Marion met, loved and married. Then they returned to the city to live. One day the two met the banker, who greeted Marion; Tom turned his face to escape recognition. When Marion remarked about this strange action, he declared that he did not know the banker.

From that time on Tom felt like a hunted man. One day Marion suddenly entered his room. He was absorbed in a newspaper clipping. When he saw her he sprang back in alarm. In answer to his wife's inquiries as to what the paper was, he answered that it was nothing of interest and tossed it into the open grate.

He abruptly left the room. She snatched the clipping out of the fireplace. It was an account of the supposed death of Barnes and the conviction of Evans, with a picture of a man who strongly resembled her husband. Marion took a photograph of her husband to the banker, who at once identified it as Tom Barnes. Marion recalled Evans' statement at his trial—that Barnes had stolen the money. Determined to do her duty as she saw it, Marion delivered up her husband to the law. Out he was led to pay the penalty of the life into which he had drifted.

THE BLAZING SEA (Danmark—Three Parts).—The Custom House at San Guilo was in a state of great excitement. It has received this message from headquarters:

"Just discovered that dynamite is being smuggled into the country through your district. Be on your guard. A reward of $1,000 is offered for the arrest of the smugglers."

The chief summoned a young secret service detective and placed the case in his hands. The detective went to the village and secured employment as a bartender in the inn as the first step toward obtaining a clue. Among the frequent visitors at the inn were Caspar and his pretty sister, Bess, who kept the San Guilo lighthouse, which stood a mile out at sea on a dangerous reef. Tom and Bess quickly became interested in each other, but he did not allow his growing love to interfere with his duties. He observed that his employer, the innkeeper, and the two people from the lighthouse often held long and serious conversations in low voice.

One day through his telescope the detective saw Caspar, Bess and the innkeeper transferring boxes from the lighthouse to a small boat. They then sailed across the bay to the Old Cape windmill. Tom approached the mill from another direction, and succeeded in verifying his suspicions. They were the smugglers.

A few minutes after he returned to the inn the trio entered. They did not remain long, however, but soon set out in Caspar's boat for the lighthouse. A little later Tom followed in a rowboat. Reaching the lighthouse, he peered into the window and saw the smugglers talking over their plans. He made a complete tour of inspection and had reached the top of the lighthouse when he beheld Bess standing at his side. She looked at him reproachfully. The detective was so engrossed in the presence of the woman he loved that he did not hear the two smugglers stealing up behind him. Before he could intervene they seized Bess and placed her on their craft. They set the detective's boat adrift, and with the girl as their prisoner sailed for the old windmill on the shore, leaving the secret service man marooned in the lighthouse. They intended to return and reckon with him later.

Left alone Tom began a search of the lighthouse. He found the cellar filled with smuggled dynamite. The next moment there came a shattering report, and in a short while clouds of smoke were pouring in upon him. Lightning had struck the big lighthouse and set it on fire. He turned to free himself, but the drap-door had sprung shut and he was imprisoned.

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In the meanwhile the smugglers in their boat raced for the shore before the storm. Harshly accusing Bess of being a traitor, her brother locked her in the windmill and then hastened to the inn.

The storm raged fiercely. Bess looked out of the windmill and saw the lighthouse across the sea enveloped in a mass of flames and smoke. She stood appalled. She knew it would not take long for the flames to reach the dynamite. She determined to escape and go to Tom's rescue. She climbed up the rickety old ladder to the top of the mill, then crawled out on one of the fans. Slowly it turned under her weight, and when it reached the lowest point she dropped to freedom. As she sped for the shore the terrific wind caught the fans of the windmill and started them revolving at a rapid rate. This caused such great friction that the woodwork began to burn.

As she rowed through the rough water great flames leaped up from the burning lighthouse. Crowds of villagers gazed in fright upon the spectacular scene. The detective was almost overcome when Bess rescued him. When they were about half way to shore the flames reached the dynamite. The air was split with the report of a deafening explosion.

The smugglers, in the meantime, saw the windmill burning and rushed to rescue Bess and remove the dynamite. They found the girl gone. Seizing a box of dynamite Caspar tossed it outside. The explosion that resulted blew the door shut and piled a mass of rocks against it. The smugglers were trapped in the burning windmill.

Bess and her lover reached the shore in safety and were met by the shore police. Led by Tom, they hastened to the windmill. The imprisoned men were rescued, only to fall into the arms of the officers of the law

GENERAL FILM COMPANY.

GARRISON'S FINISH (Selig—Three Parts).—Billy Garrison, a successful young jockey, rides the favorite "Sis" in the Louisville derby. He does not ride with his customary vigor and dash. He feels "doped" and entirely out of condition and as a consequence "Sis," instead of winning the race, trails in last under the wire. At the stables he is accused of throwing the race, but denies it, stating that something was the matter with the horse and himself. He can only conjecture that the drinking water had been "doped" before the race. George Waterbury, owner of "Sis," rages over the loss of the race, which costs him a pot of money. In his anger he threatens to thrash Garrison, but Jim Drake, an honest, successful horseman and a good friend of Garrison, prevents Waterbury from carrying out his intentions. Drake does not believe Garrison to be guilty of throwing the race.

Garrison starts for the city heart-broken over the accusation. At the railroad station he interferes with a ruffian who is forcing his unwelcome attentions upon Sue Desha, daughter of a well known horseman, and thereby wins her favor, but their acquaintance is merely casual and neither expects to see the other again. Garrison enters a cafe, and there learns that the police are searching for him on the charge of poisoning the running horse, "Sis." Jim Drake enters the cafe, learns of his predicament, offers him money with which to leave the country and declares his friendship. Garrison refuses to go away and says he is determined to face the accusation.

Drake leaves the cafe and then Garrison overhears two men at an opposite table repeating in a loud voice the charges that Garrison had thrown the race. The little jockey becomes infuriated and knocks one of them down, but the other man strikes Garrison on the head with an empty wine bottle, knocking him to the floor senseless and bleeding. Garrison is taken to a hospital, unidentified and delirious. He remains in the hospital for several weeks and when his wounds have healed he recovers his physical strength, but his mind is a blank. He wanders about aimlessly until, while in swimming one day, an unscrupulous lawyer determines to profit by the similarity of a birthmark on the jockey's arm. A reward has been offered for information as to the whereabouts of a young man bearing a similar birthmark. Snark, the lawyer, determines to profit by what he thinks to be a coincidence, and in his weakened mental condition Garrison falls a victim to the wiles of Snarks and agrees to enter into the deception, so that Snarks will receive the reward.

Garrison is received into the family of Major Calvert as the missing nephew, William Dagget. Sue Desha visits the Calvert home, recognizes Billy, and they fall in love. But Billy's conscience bothers him and he decides to go away.

On his way back to the city the train is wrecked and he again receives a wound on the head. The shock of the railroad wreck has relieved a brain lesion, so that a piece of the skull which had been pressing upon the brain cells is released and the hospital surgeons remove it. Billy Garrison finds himself weak and emaciated, while the happy months spent by him in the beautiful home of Major Calvert are a blank. Jim Drake, his old-time friend, traces Garrison to the hospital and finds him there. He is overjoyed to find the young jockey recovering his health and arranges with him to ride the favorite "Speedway," of which he is owner, at the coming Carter Handicap. Strengthened by the knowledge that his friends are still loyal and heartened by the prospects of again entering into the racing game, Billy recovers rapidly and in a short time is able to leave the hospital.

In the meantime Wm. Dagget, a brother-in-law of Major Calvert, sends him word that his son, Billy, who disappeared some time ago, has been riding as a jockey under the name of Billy Garrison. The Major again makes every effort to discover the missing young man, but finds no trace of him up to the day of the great race.

Colonel Desha, the father of Sue, finds himself in financial straits—his ill luck at the race track and his continued confidence in his own stable having cost him many thousands of dollars, so that his entry carries his entire fortune. If his entry loses, the Colonel will be a broken man, while his daughter, Sue, must forego her pleasant life of social enjoyment. On the day of the race, honest old Jim Drake accidentally discovers the financial crisis which threatens to wreck the life of his friend, Colonel Desha. Drake is not too well supplied with this world's goods, but he has a heart as big as a hay stack and he plans to aid the Colonel in his distress. There is only one way to accomplish this. He withdraws "Speedway" from the entries and by this scratching of the favorite, the field is left open for a probable conquest by the thoroughbred entry from the stable of Colonel Desha. Drake realizes that there is no jockey the equal of Billy Garrison, so when he withdraws "Speedway" from the Carter Handicap, Garrison is released and instructed to ride the Desha entry.

Around the track they go, and in this most exciting finish, Billy pushes his mount to the front and triumphantly wins the race and purse for the Colonel. There is great excitement. Sue recognizes Billy as the young man in whose care she had entrusted her heart, but Billy, unconscious of what has passed during the period of his mental aberration, does not recognize her, although he is instinctively drawn to her. Jim Drake informs Major Calvert that Billy Garrison is his long lost nephew. The crooked stable man who doped "Sis" and Garrison and caused all the trouble confesses; explanations are made all around and everybody is happy. Billy Garrison has won life's handicap.

MARAH THE PYTHONESS (Lubin—Three Parts).—Marah Deane is known as "The Pythoness" because a tame Pythoness is her constant companion. She has many suitors, and finally chooses a rich man named John Sewell. Becoming ambitious to have a portrait painted, in which she shall appear fondling her serpent pet, Sewell writes to a friend of his, Jules Lestrange, a young artist, offering him the commission. Jules lives with his mother in comfortable quarters adjoining his studio, and living in his family is Marie Dalton, formerly his model, but now companion for his mother (Prudence) and also his promised wife. Sewell's letter brings great joy into the Lestrange family. Marah, the Pythoness, is deeply struck with this poetical young man and he at once becomes enraptured with her. The sittings for the picture are many, and these are often interrupted by communions with each other, until after a time, the artist neglects his mother and his fiancee, being seldom seen at home except to sleep. But his mother and fiancee have a firm friend in Dr. Rowell, a noted physician, who during the widowhood of Prudence, has come every day with a bouquet of flowers and an offer of marriage, only to be refused, because she is still true to the memory of her husband. The doctor has the entree to the house and entertainments given by the Pythoness Marah, and expresses the opinion that he can induce Jules to overcome his evident love for her, and awaken him to the fact that he has neglected those who are nearer and dearer to him. His efforts, however, are unsuccessful, and he is compelled to return to the artist's now unhappy home and report that the poor boy has really succumbed to the wiles of the temptress.

The picture is finished and exhibited at a reception. The success of the artist seems to draw Marah closer to him, much to the rage and consternation of Sewell, who resolves to break the tie between them. A similar vow is made by the Doctor, who enlists in his services, one Jeanne Druce, a butterfly in Marah's Bohemian circles, and she, taking Jules to a remote place in the reception room, tells him that he must cease all hope of ever winning Marah, since she will marry Jack Sewell and is only flirting. In an interview with Marah, Jules is told that it is only him she loves, and that she does not intend to marry Sewell. This interview is heard by the jealous Sewell, and while Marah is bidding her guests farewell for the night, he meets his artist rival in Marah's den, and draws his pistol to shoot him. Jules is unarmed and it is decided to flip a coin to see who will win the loaded pistol. Jules loses the toss, Sewell deliberately aims at him and fires. Marah comes into the room, and while horrified at the plight of her lover, decides that the episode must not become known. It being discovered that Jules is probably not fatally wounded, he is taken at dead of night to Sewell's yacht, and Sewell, Marah and a Doctor sail away with him to save his life. He lingers between life and death for several weeks, and in the meantime the mystery of his disappearance has caused his mother to fall desperately ill, and her life is despaired of. Many letters from Marie and Dr. Rowell have been written to Jules, but have been intercepted and destroyed. On recovery from his long siege of illness, Jules finds himself less in love with Marah, and full of remorse for his treatment of his family.

One day while sunning himself on the deck of the yacht, he sees in the personal columns of a newspaper this notice:

> PYTHONESS—Why are all letters to Artist unanswered? Tell him mother is dying.

Suddenly the truth flashes upon him, and he insists upon going ashore, which he does, accompanied by Marah, who refuses to be left alone, her object being to thwart his plans. At the same time Doctor Rowell enlists the services of the police in trying to find Jules for the suffering mother has passed away, and Jules comes ashore on the day of her funeral.

Marah succeeds in convincing the police that she knows nothing of the whereabouts of Jules, and sends for Sewell, who repulses her and leaves her with no companion but her oriental servants and her pet serpent. Jules arrives at home just as Dr. Rowell and Marie are returning from the funeral of his mother, and is crushed by the awful news. After a sleepless night, he rises early, goes to a drawer in his neglected studio and, taking from it his pistol, is about to kill himself, when Marie appears and convinces him that he has something to live for after all.

On the same morning Marah's fatihful servant Hassan goes to awaken her and finds her dead with the fatal folds of the Python about her neck.

THE SONG OF THE SOUL (George Kleine—Three Parts).—Ruth Benton, accompanist for the musical director of a big theater, is the sole support of her invalid grandmother, who is suddenly taken ill. The girl is forced to be with the aged sufferer constantly, and as the result of this enforced neglect of her duties at the theater, loses her position. The cutting off of her income just at the time when her grandmother's condition makes necessary the purchase of expensive medicines, nearly drives her to despair. She is forced to pawn the family jewels in order to meet the situation.

Then Ruth meets Robert Sheldon, a poor but promising musician, and the two young people fall in love. One night, while the invalid slumbers in an adjoining room, Bob composes a love song by the light of the moon. When he submits his composition to the manager of the local opera company, it is recognized as a work of great possibilities, and a public performance is promised. Ruth accompanies Bob when he goes to hear his song sung by one of the leading opera stars of the day, and is happy to share his triumph. When they return home they find Ruth's grandmother dead in her chair by the side of the grate fire.

After several years of happy married life, Bob and Ruth become prosperous and well known in the most exclusive social circles. He thoroughly enjoys the distinction of being considered a social lion, but Ruth prefers the quiet of their own home. Gradually they begin to drift apart, until at last Bob shamefully neglects his wife. One night while making merry with a party of gay companions, he is seriously injured in an auto accident. The doctor orders him to be taken to the seashore. Ruth accompanies him, and away from the lure of the city's gay life, finds him the same ardent lover that he was of old.

Her happiness is complete until the appearance of Kathryn Windell, an adventuress, who uses all her practiced powers of fascination to win the love of the young composer. Ruth recognizes her inability to hold her husband's heart. He is daily more and more in the company of the beautiful Kathryn, and at last, in an unguarded moment, openly makes love to her upon the beach. From the hotel balcony Ruth is sweeping the beach with her field glasses. Just as Bob folds Kitty in his arms, she turns her glasses on the pair. Then, hopeless and desperate, she seeks forgetfulness in the warm water of the Southern Sea.

THE GOLDEN BEETLE (George Kleine—Four Parts).—A band of European renegades, calling themselves the "Golden Beetle Clan," infest the province of Alinangoor in British India.

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One day their leader, Raymond, is informed by Singhar, one of the band's Hindoo spies, that an Englishman by the name of Norton, by whom Singhar has been engaged as body servant, is scouring the country in search of George Surrey, son of a wealth Englishman, who has disappeared some time before. Both the elder Surrey and the lad's sweetheart, Nellie, are nearly frantic over the absence of any word from him, and the father has offered a cash reward of $100,000 for the return of his son. Norton, so Singhar reports to Raymond, recently shot an eagle which carries, tied to its foot, a desperate appeal written in blood upon a piece of cloth. The note reads: "I am held a prisoner in the Temple of Kali and facing death. Come quick," and is signed "George Surrey."

Raymond immediately understands the importance of this bit of information. To make the acquaintance of Norton; to discover the prison in which George Surrey is held by the fanatical worshippers of the Hindoo goddess; to rescue him, to take him back to England and secure $100,000 reward—that is the program. Singhar introduces Raymond to Norton as a guide who will lead them to the ruined temple. This he does, but as soon as it is definitely established that George is indeed a prisoner in the ancient structure, Norton is attacked and overpowered by the members of the clan, buried alive waist-deep in the desert sand and left a prey to the ferocious beasts and birds of the region.

After he has left Norton to his fate and rescued Surrey from the hands of the fanatics, Raymond notices that the young fellow almost exactly resembles one of the most reckless of his own followers—a chap by the name of Lang. He immediately conceives a plan even more daring than the first—to hold George a prisoner in his command and go to England with Lang and present him as the son of the wealthy Mr. Surrey. In this way he hopes to gain possession, not only of $100,000 but the entire inheritance of the heir to the Surrey millions. So George once more finds himself a prisoner, this time in the hands of the famous "Golden Beetles." Raymond and Lang arrive in England. The elder Surrey and even the beautiful Nellie are deceived by the remarkable resemblance of Lang to the long-lost son and fiance.

In the meantime, Norton is discovered and rescued by some native hunters, just as he is about to be attacked in his defenseless position by a number of vultures. After a time he learns what has happened to Surrey and succeeds in rescuing him. They are pursued by clansmen, and after a long running fight elude their enemies and reach the coast, where they take to the sea in an open boat. A storm comes up and they are cast upon the rocky coast of a barren island inhabited only by ferocious wild beasts. Many times their lives are threatened by lions, but by husbanding their ammunition, they are able to fight them off until a sail is sighted and they are rescued from the island by the boat crew of a liner bound for England. Arriving in the mother country they are again set upon by the agents of the clan, but after a series of adventures succeed in reaching Surrey's home just in time to prevent the marriage of Nellie to Lang, whom she believes to be George. After a sharp battle between the "Golden Beetles" and the police, the renegades are captured and brought to justice.

THE HOUSE NEXT DOOR (Five Parts—Lubin).—The story opens at the home of Sir John Cotswolt, who, with his wife and two children, Cecil and Ulrica keep up a fair appearance of rather poor aristocracy. In the park the children play with Adrian and Esther Jacobson, children of Isaac Jacobson, a humble but honest Jewish chairmaker. The Christian parents chide their children for playing with "Jewish brats." Sir John's affairs are in bad condition and his attorney informs him that he is likely to become bankrupt. A patent lawyer notifies the chairmaker that a machine Jacobson has invented had been granted a patent. Fifteen years pass, the children have grown to maturity and the chairmaker, now wealthy, lives in a mansion next door to Sir John Cotswolt. The children not forgetting their old playmates renew acquaintance and fall in love all around. Cecil Cotswolt is ardently wooing Esther Jacobson and Adrian Jacobson is paying sweet court to the gorgeous Urlica Cotswolt. Then comes the clash of race and religions and both of the fathers open deadly opposition to the love affairs of their children, who still meet clandestinely. The fight is a long and hard one, but the lovers are still true to their troth. Cecil Cotswolt develops a wonderful voice and though the family are in straitened circumstances, Ulrica, his sister, draws upon a personal inheritance and sends her brother to Italy for tuition, this much against the wishes of the old baronet, who declares that his son shall never become a player or as he calls it a mountebank. Cecil and Esther part with vows of eternal constancy. Sir John then proposes to select a husband for his daughter and introduces a young aristocrat named Trevor, but Urlica has no use for the insipid dandy and is very clever in letting him see it.

Two years later, Cecil has returned and is to make his debut at the Grand Opera House in the role of Faust. Both families are agog at the event and all attend the performance except the irascible old Sir John. The performance scored the most pronounced success known for years. The players were showered with bouquets, hats and handkerchiefs were waved in the air, the entire audience were upon their feet and even the Cotswolt's and Jacobson's shook hearty hands from adjoining boxes. Cecil's triumph did not appease the old man and the next day when the drawing room was packed with flowers Sir John to vent his temper kicked the bouquets all over the place. And still the war of the parents went on, and the young lovers could only live and hope. The next blow to Sir John was the fact that Isaac Jacobson was Knighted in recompense for his many good and charitable deeds. It was noticed that the foundation of the Cotswolt Mansion was becoming weak and was sinking into a sewer. As the houses adjoined, Sir Isaac employed the builders to make repairs. The digging and noise of the workmen caused Sir John much annoyance and he hurled many maledictions at his neighbor. During the progress of the repairs, one night, a dancing party was given in Sir Isaac's house. The merriment was at its height when a fearful crash was heard. The guests rushed out and saw the House Next Door collapsing, everybody ran to the rescue and Jacobson entered the falling building and himself brought out Sir John Cotswolt. The old man was taken into the Jacobson house and put to bed, he was seriously but not mortally injured. Both families are gathered around the bed and Cotswolt grasped the hand of his Jewish neighbor and there the promise was given that united the Jews and Christians in one family.

WHEN LIONS ESCAPE (Columbus—Three Parts—Oct. 26).—When Edward Strong, a successful stockbroker, led home as his bride a lion tamer, all his friends predicted that she would ruin his life. The most gloomy prophecies were uttered as to how his wife would bring hordes of Bohemian friends to his home, and that he would be in the divorce court within a year. But unfortunately for these gloomy prophets their forebodings did not come true. The father of Margaret, the wife, was a Polish count who had been expelled for political reasons, and having lost all his estates he took up circus work as he was a magnificent rider. From a child Margaret was brought up among the animals, and as she grew older she became a lion-tamer.

When she married Strong she was glad to leave behind her circus life. Still she had a fondness for her lions and kept them, and once every year she used to give a private entertainment to which all her friends were invited. On one of these occasions two explorers, who had just returned from Central Africa, were introduced. Tuthill, one of the explorers, was interested in the exhibition of Margaret's power, but warned her that if at any time she herself felt afraid her command over the lions would end.

A game of baccarat was then suggested by Charles Brandon, the other explorer. Strong took a hand, and it was remarkable to notice the way Brandon always won. After losing five thousand dollars in five minutes Strong thought he had better stop. He retired, and, standing by the glass door, took out a cigarette. As he was about to light it he noticed a movement on the part of Brandon that aroused his suspicion, and he watched the glass. A minute or two later the game finished and Brandon come out. Strong spoke to him and asked him for a light. As he lifted up his arm Strong saw a card concealed up his cuff and seized his little finger, and, holding him thus, extracted the cards. Brandon was mad with rage but powerless, and Strong merely smiled contemptuously at him. Then he told him he would not show him up if he signed a paper agreeing to lose the five thousand dollars at cards that evening "which I have obtained by cheating." With inward curses Brandon signed the note.

Just as they were repairing to the card room they heard a noise, and Tuthill was brought out fainting. He had had a sunstroke and had been warned against excitement, but the chances of the cards were too much for him and brought on a stroke. A doctor present told them that the patient must be left alone, and there must be no disturbing noise. Brandon was enraged at having been found a cheat. Even though Strong did not show him up he knew that people would become suspicious. It was in this frame of mind that Brandon heard the doctor's report, and thought over this remark of the doctor's about the effect a suggestion would have upon Tuthill's mind. He thought to himself that if he could make him the instrument of his vengeance upon Strong there would be no chance for suspicion. It would be put down as the result of his illness, and anything he might do would be unpunished. With this idea in his mind he went to Tuthill's bedroom. The sufferer was lying in a delirious state on the bed, and Brandon whispered in his ear the suggestion that he should bind Strong when he come to see him and loose the lions. At first the last relics of intelligence struggled against the idea, but Brandon's strong will soon conquered these. Then he hid to see his plot carried out.

Strong sent all the guests and servants into a large smoking room built at the end of the garden, so as to give Tuthill absolute silence. Then he went to give Tuthill the medicine the doctor ordered for him. He entered the room and prepared the medicine and while he was doing so Tuthill wrenched the electric light cable from the table lamp. Then he only drank part of the medicine and asked his host to put more water with it. As he turned to do so, Tuthill sprang upon him and tied his hands behind his back with the cord. While Strong was trying to break this the madman dashed into the corridor and seized a bundle of rope kept in case of fire and then returned and bound Strong to the bed.

The madman went down to the lions' cage and loosed them. Strong made desperate efforts to free himself, succeeding to break loose from the bed to which he was tied, and to squirm towards the door. A moment afterwards the lithe creatures came pawing at the door. Strong got his shoulder against it and pushed for dear life. Under the lions' pressure the door came ajar, but they soon tired for the time and moved on to the neighboring room, in which was Margaret's little girl. The child had not fallen asleep and was sitting up in bed playing with her toys when the lions entered.

Margaret was waiting in the smoking room for her husband's return. When he did not come she got anxious and rang him up. She got no answer and determined to go and see what was happening. When she entered the hall she heard her husband's cries and her child's. For a moment she hesitated between husband and child, but the mother instinct prevailed. For a moment she was able to drive away the lions and picking up the child she fled to the telephone. But this very moment of flight weakened her hold over the animals and they began to follow her. As the guests were wondering where their host and hostess were, the telephone rang, and they learned that the lions had broken loose. They seized pistols and hastened to the house where they could hear the roaring of the lions. When Tuthill loosened the lions he wandered through the house until he fell asleep.

When the guests broke into the house the lions were getting ferociuos but fled before their pistols, and Margaret and the child were rescued just as her nerves were giving way. Next they went to the room where her husband was imprisoned and loosened him. While this was happening Tuthill began to come to, and dimly remembered what had happened. Slowly the dreadful reality of what he had done came over him. As Strong heard the plot against him his rage against Brandon knew no bounds and he understood how the other had been used as a mere tool. They set out to hunt for Brandon to bring him to justice. They found him lying facing the white ceiling with a look of fear in his sightless eyes that banished all hatred. A mightier hand than theirs had inflicted punishment.

THE POWER OF THE PRESS (Biograph K. & E., Special—Four Parts).—An innocent man, serving a sentence of five years in prison through the perjured testimony of the real criminal, Steve Carson, foreman of a shipyard, strikes up a warm friendship with his cell mate, Harold Norwood, a defaulting paying teller. No less strange than their friendship is the befriending of Steve's wife, Annie, by Julia Seymour, prima donna, who is Norwood's wife. As a reward of good behavior, the men are released on Christmas morning. Annie is bewildered by the receipt of a bank book which shows that large deposits of gold have been made in her name and that of her sister, Mary, by their uncle, George Hosford, who, dying in Alaska, has entrusted the book to Joe Hawes, a fellow prospector. Hawes, coming to New York, has met Turner Morgan, Steve's predecessor as foreman of the shipyard, who bears Carson a lasting grudge and has fastened upon him the crime for which he was imprisoned. Morgan has tried to get the money, failed and lost the book. Anstey, a cub reporter on a daily paper, gets wind of the case and by clever work discovers the truth. In his big story, through "the power of the press," Steve is vindicated, and Morgan's infamy bared to the world after his counterfeiting den is raided by the police.

PARAMOUNT.

WILDFLOWER (Four Parts—Famous Players).—Letty Roberts, a pretty and unsophisticated child of Nature, dreams and frolics her time away on a little farm on the edge of the woods, far from the city. One day a stranger comes, Arnold Boyd, a wealthy man who has chosen the seclusion of the forest as a rest from wearisome society duties. He meets Letty, and is delighted with her daintiness and fragile beauty, and at once makes friends with the shy

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little creature of the woods. He thinks of her only as an interesting child, however, and when visited by his scapegrace brother, Gerald, who is by his own confession "a constant worshipper at the shrine of woman," Arnold views with alarm and discomfort Gerald's flirtatious attitude toward little Letty. Gerald hails Arnold's nickname of "Wildflower" as appropriate to Letty, and begins an ardent courtship of the child-woman, whose innocence and ignorance lead her to mistake the dross for gold. After a tempestuous wooing, Letty is swept off her feet by the impetuous Gerald, and elopes with him. Arnold learns of the elopement, and immediately pursues the pair, reaching them just after the wedding ceremony has been concluded. After a struggle with his brother, Arnold knocks Gerald down, and by means of train and auto spirits Letty away from her new-made husband, despite her desperate efforts to escape, all of which he thwarts. Arnold takes Letty to the old Fifth avenue mansion of the Boyds in New York, and introduces her there to the members of the household as *his* wife, telling Letty this course is necessary to protect her reputation, but not fully explaining why. Even Letty's parents, who know of the elopement, do not know which of the Boyds she has married.

Overborne by Arnold's arguments and masterful manner, Letty reluctantly consents to remain in the Boyd home for a time, as Arnold's "wife in name only," till such time as Gerald should come to claim her, which she is sure will be soon. The situations which follow swiftly illustrate in turn Letty's ignorance of the world, her natural innocence, her unfamiliarity with the customs and manners of society, her hot temper, and finally, her generosity and sympathy. The strange secret that Arnold is guarding from her is at last revealed, and there is a mighty readjustment of relations. The stern, elder brother, who had at first only sought to save a woman's reputation, and guard his own family honor, now comes to dream only of love. There is a tremendous renunciation on Letty's part, that at first almost crushes the delicate girl, but becomes less terrible as she realizes the noble nature of the man who has guarded her. At the crisis of the drama her own strength and character is the determining force; the wild flower of the woods becomes as a flaming bush, before which both men bow in awe of an innocence as defensive as the strongest armor. As Letty grows to know Arnold better she finds that the older brother is not the cruel master she had thought him, but the finer man of the two, and at last the drooping little Wildflower revives and blooms happily in the garden of Arnold's faithful love.

BURNING DAYLIGHT (Five Parts—Bosworth). Elam Harnish, one of the most daring prospectors in pioneer Alaska, had never rode his "hunch" to the tune of eleven millions before he pulled out for "the States" to sit in the big game in San Francisco. Accompanied by his faithful Indian servant, Kama, he waved good-bye to his friends in Dawson and started out with his dog-teams across the snows to civilization. Only one was missing from the group that cheered his departure. This was Nell, a dance-hall girl, to whom he had never given anything but friendship, but who had loved him so devotedly that she could not endure to have him go out of her life. Of her tragic end he knew nothing till a later day, when his enemies attempted to use the story to his undoing.

Sailing into the beautiful harbor of San Francisco, we see him gazing eagerly ahead, keen for adventure, with a sparkling determination to win out as completely in the game as played in the financial centers of the country as in the grim battle with Nature in the mountains. Breezily sure of himself, he is easy prey for the group of scheming financiers which use him for their tool, and he comes very near to losing all the money wrested from the grim years in Alaska. Only his daring and his contempt for his own life save him, but the experience was a valuable one, and he learns to meet his competitors in the money market on their own ground.

The city's worship of wealth, to which he insensibly becomes a convert, makes him cruel and grasping. The ease of city life makes him soft and pleasure-loving. In the "big game" he comes to believe that Fate has dealt him three cards—battle, revenge and cocktails. These he plays ruthlessly.

Meantime, without his knowledge, and even more emphatically without his wish, Fate has been dealing a fourth card, Love. At first his stenographer, beautiful Dede Mason, meant no more to him than any of the employees in his suite of offices, though he found himself deferring to her more and more. One Sunday he met her on a country road among the hills across the harbor, and caught the cool, appraising glance with which she measured him and his group of flashy, noisy friends. She was riding her thoroughbred, Fiesta, and passed quickly but quite suddenly he realized what she had come to be to him. With characteristic energy he devotes himself to winning her with irresistible earnestness and devotion. But she is not easily won, and with the unique test that Love imposes on him, this drama comes to a close.

GREAT NORTHERN FILM CO.

AFTER THIRTY YEARS (Three Parts).—Tom Black, as a result of his lawless youth, is serving a life-term in prison. During his long confinement he has learned how terrible was his dissipation in his early days and has repented for the crime he committed. In his sleep he reviews all the events which led to his downfall: his excessive drinking; outbursts of temper; the loss of his position; his acceptance of a friend's proposition to commit robbery; his murderer of the woman in charge of a jewelry shop; his capture, trial and conviction, and his mother's death as the outcome. These recollections cause him to cry out in his sleep many a night so that guards rush to his cell to quiet him. He is a model prisoner and is well liked by all the attendants.

At the services in chapel he listens eagerly to every word the chaplain utters in the hope that his promise of salvation applies to him. He attracts the attention of the chaplain, who visits Tom in his cell. After a heart-to-heart talk with the chaplain Tom falls on his knees in prayer. The chaplain is so affected by Tom's case that he secures his pardon. Tom is dumbfounded, but upon realizing that he is free once more is overjoyed. He is paid the money earned while in prison and departs.

Everything looks strange to him in the streets after his thirty years' imprisonment. On account of his old-fashioned clothes and his hunted expression, people are suspicious of him and avoid him. He visits his mother's grave in the cemetery. Then he seeks his only living relative, his sister, who at first fails to recognize him, and when she does, she makes it plain that he is not welcome at her home. He is allowed to partake of a meager meal only after giving up what little money he has. His sister, her husband and a friend of theirs neglect him so palpably during the meal that he is glad to leave their house and get away from them. Heartbroken and discouraged, he returns to the prison and begs to be taken back, but is refused, and it seems to him that he is not wanted anywhere. He goes out into the country where all is quiet and peaceful and lying on the ground, falls asleep. In his dreams he sees his mother holding out her arms to him. He never wakes from this sleep, for exposure to the night air in his weakened condition proves fatal.

SYNDICATE FILM CORP.

THE MILLION DOLLAR MYSTERY (Episode 17—Reels 33 and 34).—After their desperate ruse to get Florence incarcerated in a pest house had failed, Braine and his fellow conspirators determine on a new plan, which gives promise of effectually removing Norton from interference with their getting the missing million. Braine's hatred of the reporter is intense. He has been the marplot, who again has defeated their schemes. With him out of the way, the conspirators feel that their evil doings will be easy accomplished.

In pursuance of this plan the Countess, who has received a note from Florence, accepting an invitation from her to visit a florist's to purchase some rare exotic plants for the garden of the Hargreaves, cleverly forges a note to Norton. Later, while Florence is with her at the florist' a messenger hands Norton the following:

"Darling Jim:

"I am going to a tea at Mrs. General Aspinwall's, No. 49 Juniper street. Will you meet me there at four o'clock and bring me home? I'm especially anxious to see you as there are lots of things I want to talk to you about. So don't fail me and be sure and come.

"Lovingly,

"Flo."

Having seen Florence the evening before, Norton is surprised to receive the note, as she had said nothing about this engagement, but suspects nothing. Telephoning the Hargreave home he learns that Florence is out for the afternoon and this makes him certain that everything is all right. When Florence returns, after bidding good-bye to the Countess, she learns that Norton has telephoned to say he will meet her in response to her note. She becomes frantic with the realization that he must be in danger. A hurried inquiry at his office, where she learns that he has gone for the day, confirms this. She bursts into tears.

Meanwhile much has been happening. A suspicious-looking individual loitering about the Hargreave grounds attracts old Jones' attention. He follows the man, when he leaves. Trailing him to a small house in a remote district, to the butler's great astonishment he sees Norton enter the house by the front door soon after the other has entered by the back. Realizing the reporter is walking blindly into a trap, Jones, after a minute's wait, walks to the back door where he gives the signal, which he had seen the conspirator give. He is admitted by the Countess Olga, her features concealed by a heavy veil. On recognizing him, struggles to prevent his entrance. There is a sound of breaking glass, and shrieked imprecations in the room beyond. Jones, realizing that Norton is battling for his life, brushes the Countess aside and rushes toward the sounds of strife.

When Norton entered the house he was received by Braine, disguised as a venerable military man, who told him Florence had stepped out with his daughter. While they waited her return, would Mr. Morton partake of an old soldier's hospitality? The reporter assented. Yet there was something about the glass of wine which the servant offered him, which made him pause ere taking it. Instead, he poised it in the air before him while his white-haired host offered a toast. A curious thing happened. Norton saw in the depths of the goblet, as in a mirror, the figure of a man—the same that old Jones had trailed—whose upraised hand brandished a heavy blackjack. Norton, quick of action, dashed the wine over his shoulder into his attacker's face. At once a desperate struggle began. One of the conspirators threw open a trap door in the floor of the room, which opened into an iron walled vault in the cellar. Toward this Braine and his confederates fought to force Norton.

At the instant when their efforts were successful, old Jones burst into the room. Rushing at Braine and the servant, the other thug having been knocked out by a blow of Norton's before they were aware of his presence, Jones tumbled them both through the trap into which they had just forced the reporter. Seizing a heavy tablecloth he lowered it to Norton, who had put both Braine and the other man out of action. The reporter soon was dragged back through the trap door into the room. There was a brief struggle with the third crook, who, recovering, attacked them with a knife, but he was subdued, and Norton and Jones, thinking they had the gang all safe, went for the police.

But they had forgotten the Countess Olga. Before the two reach the police station, she has opened the secret door leading to the vault and freed her comrades. When the police arrive they find that the birds have flown.

SAWYER.

THE ENVOY EXTRAORDINARY (Five Parts).—The Countess of Northstone, wife of the Prime Minister of a great power, gives a lawn party at her country home. Among her guests is an ambassador whose government is suspected of plotting a war against the country to which he is accredited. The prime Minister asks his wife to obtain as much information as she can from the ambassador, who is in love with her. She plays with him and, as he is fully convinced that he has conquered her, his secretary brings him a note. Lady Sibil plays with him pretending the note is from a woman. To vindicate himself he shows her the letter—"Meet me at the Carlton Club tonight. Important information," the note is signed, von Hatzfeldt. The Countess knows this man as the leader of a party called "The Brotherhood," which was formed for anarchistic purposes.

Leaving the Ambassador she at once seeks Captain Balfour, secretary to the Prime Minister and asks him to play the spy "In the Interests of Your Country." He goes to the club and obtains positive proof that the Ambassador has been bought with the crime money of the "Brotherhood" represented by Baron von Hatzfeldt. The Foreign Ambassadors are received by the Prime Minister that evening at his official residence. While the reception is in progress a note arrives from the continent, "Declaration of war is imminent unless stragetic diplomacy is used. Send special envoy with full power to act at once." Salston, who is the representative on the continent of the Great Power, is in fact its Ambassador. That night at the reception Baron von Hatzfeldt is confronted with the proofs of his treachery and the Countess exposes him to the people and tells what he was ten years before. We see him as a leader of a detachment of soldiers invading a peaceful country and shooting down unarmed and defenceless peasants, and also see him murdering the brother of the countess as he lies asleep in his bed. At the end of the story the wife of the Baron enters, and sorrow for her makes the Prime Minister relax his decision of punishment and he permits them to go with the understanding that they leave the country at once. This they agree to do. Balfour is to be sent as an Envoy Extraordinary to the foreign power and is to use his best efforts to avert the threatened declaration of war. As he is leaving his apartments he is attacked by the Baron and the Ambassador, assisted by their hirelings. They think he has information about him as to the purport of his mission and attempt to rob him. Fortunately his instructions are verbal, so they accomplish nothing. In revenge they place him on a steamer and put to sea, intending to rid themselves of him at the first chance. He

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is disabled but gradually his reason and strength return and when attacked by the crew he gives a good account of himself. He is overpowered at last and made to walk the plank into the sea. Thinking Balfour is dead they return to port, but blindfolded and with hands and feet tied, he manages to reach the shore and is revived by some fishermen. He again starts on his mission.

A wonderful scene in the palace of the Emperor is shown; the Emperor is surrounded by his chief officers and civilian advisers and announces amid great enthusiasm that war against the world is declared. Fighting his way to the Emperor the Envoy Extraordinary reaches the council room as the Emperor is signing the document. Seizing it he tears it to pieces and in the scene which ensues he convinces the Emperor and his advisers that it is better not to fight. To this they readily agree when shown the reason. Balfour returns to his own country and, as both the Baron and the Ambassador demand "satisfaction," they get it, but in a way that can hardly be called pleasing to them. The Baron is beaten at the game he himself invites. In the duel with the Ambassador, it is very evident that the Ambassador will hardly serve his country again. Balfour receives the thanks of his country and all ends as wars should end, with satisfaction and peace on all sides.

DOC (Four Parts).—As the result of an accident due to the carelessness of Bill Travers, the engineer of the Blue Top Quarries, two of the workmen are seriously injured by the falling of a hoist. The engineer, who was under the influence of liquor at the time, is discharged by Mr. Eastman, the owner of the quarries. In revenge Bill and his pal steal Mr. Eastman's baby boy. Bill's pal is shot by Mr. Eastman as he is making off and is seriously wounded.

Mrs. Eastman is overcome by the shock of the loss of the baby, and Mr. Eastman sends for "Doc," as he is popularly known by everyone in the village. "Doc" is a young surgeon who has made a name for himself among the residents of the town. He has a hard time financially and when he received a call from the owner of Blue Top he feels that he has at last an opportunity to make good and possibly a chance to secure the berth of doctor at the quarries. After attending Mrs. Eastman he is curtly dismissed by Mr. Eastman and his hopes for a lucrative position are dashed to the ground. His sweetheart, Betty, bids him be brave, saying that his turn will surely come. In the meantime Mr. Eastman has had the sheriff's posse out hunting for the lost child but to no avail.

Bill's pal suffers tremendously from the wound and Bill makes the journey from the mountain cabin to the village on a mule. He persuades "Doc" to return with him to attend to his injured friend. He insists on blindfolding "Doc" so that "Doc" cannot reveal the location of the cabin. "Doc," through Betty, suspects that Bill may have the stolen child hidden in the cabin and on his second trip to the cabin his suspicions prove correct. He tells Mr Eastman who foolishly advises the sheriff, who lays a trap for Bill. Bill is captured but refuses to lead the men to the cabin, with the result that Mrs. Eastman is prostrated with sorrow. "Doc" finally decides to trust to Betty's horse, which he has ridden to the cabin on the occasions of his visits. The horse, which has been fed each time at the cabin, leads the way and the baby is found and restored to his mother's arms. "Doc" is rewarded by the coveted berth at the quarries and is enabled to marry his heart's desire.

WAR IN EUROPE (Four Parts) Servian Campaign.—Belgrade hears war declaration, July 28—H.M. King Peter and Royal Family attend Cathedral services to pray for victory—Servians in war camp—Bosnian volunteers join Servian Army—King Peter received by staff officers at the front, Aug. 4. Heliograph signalling during first battle—Servians entrenched near river Drina, repulse Austrians—Austrian shells bursting over Servian trenches—In midst of the great battle, dead and wounded on every side, the Austrians surrounded by Servian artillery and annihilated—Red Cross Field Hospitals in their work of mercy.

MONTENIGRIN CAMPAIGN.—King Nicholas joins his troops, leading them to aid of his ally, King Peter of Servia Montenigrins in camp. Attacking fort within Servian lines, previously captured by Austrians.—King Nicholas personally supervises care of wounded.

FRENCH NAVAL SCENE French Man o' War in Adriatic Sea. Clearing for action. Bombardment of Cataro, Austria—Austrian transport totally destroyed by French cruiser and beached.

RUSSIAN CAMPAIGN.—Russian mobilization scenes—Supply trains on way to front. Testing military aeroplanes purchased from Greece. German aeroplanes over Russian position—Scouting party—Capture of railroad and bridge by Russians from Germans. Under German Artillery fire—An infantry assault.

TURKISH MOBILIZATION. Constantinople harbor Mobilization order published Sultan Mohammed V. visits war office—Turkish recruits drilling Turkish war camps Army corps to frontier.

GREEK MOBILIZATION Greece hears of Turkish mobilization—King Constantine orders preparations for war. Blessing the Regimental standards. Thousands of recruits at first call—Artillery leaves for the front. King Constantine poses for camera with his military staff. Mounting field guns.

BRITISH NAVAL REVIEW.—Following the review by H.I.M. King George V. of the greatest battleship fleet ever assembled, they were ordered to remain in Porthmouth harbor, and were put on a war footing at once. The men of war shown in this excellent film are all in active service at the present moment. Britain's fighting strength lies in her navy, which is shown to perfection in these pictures.

ALCO.

THE NIGHTINGALE (All Star—Five Parts). —Franti, an organ grinder of the poor districts of New York, has a daughter, Isola, who sings to his street piano's accompaniment. Andrea, a worthless son, and a member of the notorious "Red Galvin Gang," is a great burden on his father and sister. Nathan Marden, a wealthy banker, is attracted by the wonderful voice of Isola, the street singer, as is also his son, Charles Marden. Andrea, the worthless son, upon refusal of his continual demand for money, is over-heard complaining by the gang, who send his father a black hand letter, threatening destruction if their demands are refused.

Charles Marden, not being able to forget the wonderful voice and attractive appearance of the street singer, solicits his friend, David Mantz, a vocal instructor, to help him find the unknown artist. Mantz locates Isola and offers her vocal training, but her father will not listen to it, and she reluctantly declines. Franti, refusing the demands of the black handers, is killed by a bomb, and Isola and Andrea left alone divide their meagre inheritance. After her father's death, Isola goes to Mantz and accepts his offer, not knowing that Charles Marden is interested, and is later on sent to Paris to continue her studies with Jean De Resni. The story of her entrance to the Paris opera stage, the longed-for opportunity and her success and popularity are cleverly told on the screen.

Charles Marden is present the night of Isola's debut. Enthusiastic over her success, he arranges a dinner party in celebration, and afterward, having partaken a bit too freely, he forces his attentions on Isola, and finally brutally tells her that she owe him everything for her success. Brokenhearted on learning this, she moves, leaving no trace. Meanwhile an offer has been received for her for the Metro Opera of New York Every nook and corner of Paris are searched and she is finally located in poverty, singing at a cabaret entertainment.

She returns to America, and at her debut at the Metro Opera House, Charles Marden endeavors to see her, and meets with refusal. His efforts later on are successful, and love shows the way to a happy marriage.

Nathan Marden, the father, refuses his permission, but with the coming of Nathan Marden, the second, the happy grandfather forgives. In the meanwhile, the worthless brother, Andrea, goes from bad to worse, and having located Isola by chance, demands money. Later urged by Red Galvin, the gangster, they plot to rob the home of Nathan Marden, Sr., who is killed in the robbery.

Galvin is arrested, but Andrea, although wounded, makes his escape. He sends for his sister; and she while searching for a bandage, discovers a scarf pin, which connects Andrea with the robbery Charles Marden suspects the frequent absence of his wife while nursing her brother, and traces her to Andrea's room where, misunderstanding the situation he denounces her He takes their son and leaves home, vowing never to return. Later, he reads of the death of Andrea Franti, and learns that he is Isola's brother, whereupon their love returns to build for future happiness.

THE RAGGED EARL (Five Parts—Popular Plays and Players Oct. 12) Gerald Fitzgerald, Earl of Kildare, whose estates are down-at-heel and out-at-elbows, owing to the improvidence of his ancestors, is known as "the ragged earl." Though creditors press and bailiffs threaten, he meets his problems with a laugh, trusting to a kind providence and his solicitors in Dublin to provide for his future. It had been the plan of Gerald's father that he marry a wealthy cousin, but the young Earl had always thought of marriage as a necessary evil in the life of every man to be put off as long as possible. He heartily disapproved of a marriage prearranged. Bills have been piling up, however, and when he calls upon his solicitors for a remittance, he is surprised to receive a letter from them, enclosing the sum of twenty-three pounds, which is all that remains of the quarterly rent collection from the estate. In the letter, his solicitors respectfully suggest that it would be well for him to consider an early marriage with his cousin, in accordance with his father's wishes. Though he dislikes the idea, Gerald is forced to admit that it is the only means of saving the ancestral estates. At the nearby castle live Sir Henry Hardcastle, his mother, Mrs. Fitzmaurice, and her stepdaughters, Kathleen and Una. Sir Henry is also in financial difficulties, and aided by his mother, is endeavoring to persuade Kathleen to marry Lord Wildbrook, a wealthy old roue, who is willing to pay Sir Henry handsomely for his influence with the girl. Kathleen is heartbroken at the prospect, and after a stormy scene with her step-brother, disguises herself as a boy, and runs away, taking Una with her. In the morning Sir Henry discovers their flight, and sends one of his retainers, Ralph Forrestor, after them. Ralph overtakes them, and is about to force them to return, when Gerald, who has heard Kathleen's screams, appears.

He drives Ralph off, and takes the two girls to Kilkare Castle, never suspecting that Kathleen is other than she appears—a very handsome boy. At the Castle Kathleen's manner arouses the suspicions of Sarah McHugh, the motherly old woman who had been Gerald's nurse, and who still thinks him a mere boy, in need of her protection and advice. She discovers Kathleen's true sex, but, greatly attracted by the girl, promises to keep it a secret from Gerald. The Ragged Earl has decided to contract the marriage with his cousin and writes a letter to his aunt, requesting permission to call upon them in Dublin. This letter falls into the hands of Ralph, who has been sent by Wildbrook and Sir Henry to kidnap the girls, with promises of a large reward if he succeeded. Ralph manages to reach Kathleen and shows her the letter. Gerald has already awakened her love, and when she sees this evidence of his intention to marry, she agrees to return with Ralph. That night she steals from the castle, with the sleeping Una in her arms, and returns to her step-brother's house. When Gerald learns of their departure, he makes a formal call upon Sir Henry, enquiring for "Edward," the name under which Kathleen has posed as a boy, but is told that "there is no such person as Edward in the castle" He is forced to accept this as the truth, and, believing that Kathleen has gone elsewhere, he returns to Kilkea. There he tells Sarah of his failure, and she, suspecting the truth, goes to Hardcastle's, where she sees Kathleen. She tells Gerald that the boy is there, and he dashes off with Larry and Patrick, two of his retainers, to rescue "Edward" When he arrives, he scales the balcony to the great hall of the castle, where he finds Kathleen in her true person. When he realizes that the "beautiful boy" is really an even more beautiful girl, he is determined to rescue her. He succeeds in abducting Wildbrook, and in getting Kathleen out of the castle in the care of Larry and Patrick, but his own escape is cut off by Ralph Forrestor and Sir Henry. In the fight which follows, Gerald is disarmed. He is at the mercy of Sir Henry's blade when he sees a suit of ancient armor supported by a huge two-handed sword He overturns tables and chairs in Sir Henry's path, reaches the armor and secures the sword Fighting off his opponents, he manages to cut his way through the great window and escape Gerald's retainers and peasants have been aroused by Sarah, and have come to his assistance. A fierce battle is in progress between his men and the Hardcastle retainers. The clubs of Gerald's forces are no match for the Hardcastle swords, however, and his men are slowly beaten off. Kathleen is recaptured by Sir Henry, and is taken to the castle. Gerald escapes and is returning to Kilkea, discouraged, when he overtakes Wildbrook who is fleeing in terror He conceives a plan and in a secluded spot he forces Wildbrook to change clothes with him. Then he returns to Sir Henry's castle. He learns that Kathleen has been taken to a neighboring church, and that a servant has been sent to find Wildbrook, in order that the marriage may take place at once Believing Gerald to be the old Lord, the servant tells him to hurry to the church. He reaches the chapel, and manages to disclose his real identity to Kathleen and the priest. Kathleen of course agrees to the marriage, much to the surprise of Sir Henry. As the party leaves the church, Lord Wildbrook, dressed in Gerald's clothes, stumbles in. In the darkness he is mistaken for Gerald, and is nearly killed by Ralph before he can make himself known. When his identity is learned, Gerald is made a prisoner, but is saved by Mrs. Fitzmaurice, who arrives, declaring that he has fairly won Kathleen. She gives her blessing to the Earl and Countess of Kildare.

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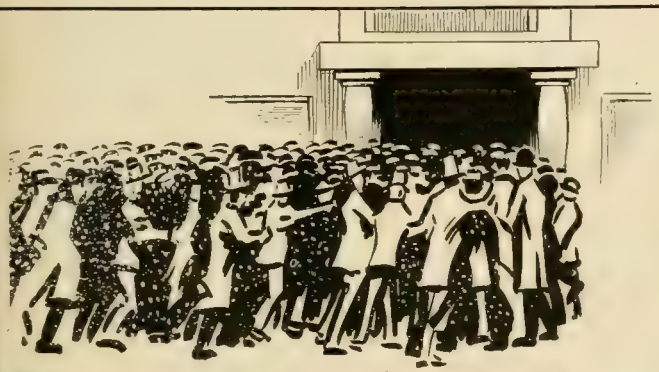

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LICENSED RELEASE DATES

RELEASE DAYS.

Monday—Biograph, Edison, Essanay, Kalem, Lubin, Pathe, Selig, Vitagraph.

Tuesday—Biograph, Edison, Essanay, Kalem, Lubin, Columbus, Selig, Vitagraph.

Wednesday—Edison, Essanay, Kalem, Lubin, Selig, Pathe, Vitagraph.

Thursday—Biograph, Essanay, Lubin, Selig, Vitagraph.

Friday—Biograph, Edison, Essanay, Kalem, Selig, Lubin, Vitagraph.

Saturday—Biograph, Edison, Essanay, Kalem, Lubin, Selig, Vitagraph.

BIOGRAPH.

Oct. 10—His Mother's Home (Drama).....
Oct. 12—The Guiding Fate (Drama).....
Oct. 13—The Iron Master (Special—Two Parts—Drama) .....
Oct. 15—The First Law (Drama).....
Oct. 16—Peg o' the Wild-Wood (Drama).....
Oct. 17—Meeting Mr. Jones (Comedy).....
—Our Home-Made Army (Comedy)....
Oct. 19—Their Soldier Boy (Drama).....
Oct. 20—Martin Chuzzlewit (Special—Two Parts—Drama) .....
Oct. 22—They Called It "Baby" (Comedy)....
—His Loving Spouse (Comedy).....
Oct. 23—A Woman's Folly (Drama).....
Oct. 24 The Broken Rose (Drama).....

COLUMBUS.

Oct. 6—What Would You Do? (Comedy)....
Oct. 8—The New Apprentice (Comedy).....
—Kissing Germ (Comedy).....
Oct. 13—Why Skunkville Went Dry (Comedy).
Oct. 20—Love Charm (Comedy).....
Oct. 27—Mulligan's Ghost (Comedy).....

EDISON.

Oct. 10—A Fragment of Ash (Drama).....
Oct. 12—Buster Brown's Education (Comedy)..
George Washington Jones (Comedy)....
Oct. 13—The Letter That Never Came Out (Drama) .....
Oct. 14—Andy and the Redskins (Eleventh of the Andy Series)—(Comedy).....
Oct. 16—On the Isle of Sarne (Special—Two Parts—Comedy-Drama) .....
Oct. 17—The Case of the Vanished Bonds (Dr.)
Oct. 19—The Adventure of the Smuggled Diamonds (Tenth of the "Octavius, Amateur Detective" series)—(Drama)
Oct. 20—The Man in the Dark (Drama).....
Oct. 21—Two's Company (Comedy).....
Oct. 23—Bootle's Baby (Special—Two Parts—Drama) .....
Oct. 24—Buster Brown's Uncle (Comedy).....
—A Question of Clothes (Comedy).....
Oct. 26—Wood B. Wedd and the Microbes (Eleventh of the Wood B. Wedd Series—Comedy) .....
Oct. 27—The Mystery of the Sealed Art Gallery (Twelfth of the Chronicles of Cleek Series—Drama) .....
Oct. 28—The Lost Melody (Drama).....
Oct 30—The Midnight Ride of Paul Revere (Special—Two Parts—Drama).....
Oct. 31—The Hand of Iron (Drama).....

ESSANAY.

Oct. 10—Broncho Billy and the Greaser (Drama)
Oct. 12—Sweedie Learns to Swim (Comedy)...
Oct. 13—Through Eyes of Love (Drama).....
Oct. 14—The Fable of "The Author and the Dear Public and the Plate of Mush" —(Comedy) .....
Oct. 15—Snakeville's Peacemaker (Comedy)....
Oct. 16—The Other Man (Special—Two Parts—Drama) .....
Oct. 17—Broncho Billy Rewarded (Drama)....
Oct. 19—She Landed a Big One (Comedy)....
Oct. 20—Mother o' Dreams (Drama).....
Oct. 21—The Fable of "The Long Range Lover and the Lallypalooze" (Comedy)....
Oct. 22—Slippery Slim, the Mortgage and Sophie (Comedy).....
Oct. 23—The Private Officer (Special Two Parts Drama) .....
Oct. 24—Broncho Billy—Favorite (Drama)....
Oct. 26—Rivalry and War (Comedy).....
Oct. 27—An Unplanned Elopement (Drama)...
Oct. 28—The Fable of "The People's Choice Who Answered the Call of Duty and Took Seltzer" (Comedy).....
Oct. 29—Snakeville and the Corset Demonstrator (Comedy).....
Oct. 30—Whatsoever a Woman Soweth (Special Two Parts—Drama).....
Oct. 31—Broncho Billy's Mother (Drama).....

KALEM.

Oct. 10—Fate's Midnight Hour (Drama).....
Oct. 12—The Girl and the Stowaway (Special—Two Parts—Comedy) .....
Oct. 13—Percy Pimpernickel—Soubrette (Com.)
Oct. 14—Seed and the Harvest (Special—Two Parts—Drama) .....
Oct. 16—Si's Wonderful Mineral Spring (Com.)
Oct. 17—From Peril to Peril (Drama).....
Oct. 19—The Mad Mountaineer (Special—Two Parts—Drama) .....
—Hesanut Buys an Auto (Comedy).....
Oct. 20—A Wise Rube (Comedy-Drama).....
Oct. 21—The False Guardian (Special—Two Parts—Drama) .....
Oct. 23—Micky Flynh's Escapade (Comedy)...
Oct. 24—The Demon of the Rails (Drama)....
Oct. 26—The Lynbrook Tragedy (Special—Two Parts—Drama) .....
Oct. 27—The No-Account Count (Comedy).....
Oct. 28—The Menace of Fate (Special—Two Parts—Drama) .....
Oct. 30—Ham and the Villain Factory (Comedy) .....
Oct. 31—The Vengeance of Winona (Drama)..

GEORGE KLEINE.

Sept. 1—The Voice of Innocence (Cines' Special—Two Parts—Drama).....
Sept. 8—The Eyes of Genius (Cines' Special—Two Parts—Drama).....
Sept. 15—When Youth Meets Youth (Cines' Special—Two Parts—Drama).....
Sept. 22—The Master Force (Cines—Special—Two Parts—Drama) .....
Sept. 29—A Shot From Ambush (Cines—Special—Two Parts—Drama) .....
Oct. 6—The Wrecked Special (Cines—Special—Two Parts—Drama) .....
Oct. 13—On the Battle Line (Cines—Special—Two Parts—Drama) .....

LUBIN.

Oct. 10—When the Ham Turned (Comedy).....
Oct. 12—The Beloved Adventurer, No. 5—The Girl from the West (Drama).....
Oct. 13—Swami Sam (Comedy).....
—Neighborly Neighbors (Comedy).....
Oct. 14—The Bond of Womanhood (Special—Two Parts—Drama) .....
Oct. 15—The Impostor (Special—Two Parts—Drama) .....
Oct. 16—The Long Lane (Drama).....
Oct. 17—The Smuggler's Daughter (Comedy)..
Oct. 19—The Beloved Adventurer, No. 6—The Golden Hope (Drama).....
Oct. 20—Such a Mess (Comedy).....
—Only Skin Deep (Comedy).....
Oct. 21—The Hopeless Game (Special—Two Parts—Drama) .....
Oct. 22—Her Mother Was a Lady (Special—Two Parts—Drama) .....
Oct. 23—The Girl in the Tenement (Drama)..
Oct. 24—The Crooks (Comedy).....
Oct. 26—The Beloved Adventurer No. 7—The Hold Up (Drama).....
Oct. 27—Love and Title (Comedy).....
—She Married For Love (Comedy).....
Oct. 28—The Mountain Law (Special—Two Parts—Drama) .....
Oct. 29 The Wolf's Daughter (Special—Two Parts—Drama) .....
Oct. 30—Thumb Prints and Diamonds (Drama).
Oct. 31—The Soubrette and the Simp (Comedy).
—An Interrupted Nap (Comedy).....

PATHE.

Aug. 10—Typical Russian Dances (Dancing)...
—A Rousing Reception (Comedy).....
Aug. 11—The Art of the Furrier (Vocational)..
—Iron and Steel Industry (Bombay) (Educational) .....
Aug.12—Pathe's Weekly, No. 49 (News).....
Aug. 17—Dakar, the Principal Port of Senegal, French West Africa (Travel)..
—Military Trained Dogs, Belgium (Mil.)
Aug. 18—Cairo, the Capital of Egypt (Travel)..
—Uriage and Vicinity (Scenic).....
Aug. 19—Pathe's Weekly, No. 50, 1914 (News).
Aug. 24—Pathe's Daily News, No. 53, 1914 (News) .....
Aug. 24—Edible Fishes of the English Channel (Ocean) .....
Aug. 25—Rapids and Falls at Trondjen (Travel)
—Picturesque France, Lower Brittany (Travel) .....
—From Havre to Buc by Hydro-Aeroplane (Color-Travel) .....
Aug. 26—Pathe's Daily News, No. 54, 1914 (News) .....

SELIG.

Oct. 10—Her Victory Eternal (Drama).....
Oct. 12—The Dream Girl (Special—Two Parts—Drama) .....
Oct. 12—Hearst-Selig News Pictorial No. 65 (News) .....
Oct. 13—The Mexican (Drama).....
Oct. 14—The Mysterious Beauty (Comedy).....
Oct. 15—Hearst-Selig News Pictorial No. 66 (News) .....
Oct. 16—The Man-Hater (Comedy) .....
Oct. 17—The Woman of It (Drama).....
Oct. 19—The Blue Flame (Special—Two Parts—Drama) .....
Oct. 19—Hearst-Selig News Pictorial No. 67 (News) .....
Oct. 20—Jimmy Hayes and Muriel (Drama)...
Oct. 21—The Rajah's Vacation (Comedy).....
Oct. 22—Hearst-Selig News Pictorial, No. 68 (News) .....
Oct. 23—A Tonsorial Leopard Tamer (Comedy)
Oct. 24—The Tragedy That Lived (Drama)...
Oct. 26—Playing With Fire (Special—Two Parts—Drama) .....
Oct. 26—Hearst-Selig News Pictorial No. 69 (News) .....
Oct. 27—Why the Sheriff is a Bachelor (Drama)
Oct. 28—The Wasp (Drama).....
Oct. 29—Hearst-Selig News Pictorial No. 10 (News) .....
Oct. 30—The Great Impeeryul Sirkus (Comedy).
Oct. 31—At the Transfer Corner (Comedy)....

VITAGRAPH.

Oct. 10—The Rose and the Thorn (Special—Two Parts—Drama) .....
Oct. 12—Midst Woodland Shadows (Drama)...
Oct. 13—Mareea, the Foster Mother (Special—Two Parts—Drama) .....
Oct. 14—The Peacemaker (Comedy).....
Oct. 15—His Dominant Passion (Drama).....
Oct. 16—Fatty's Sweetheart (Comedy).....
Oct. 17—The Girl in the Case (Special—Two Parts—Drama) .....
Oct. 19—His Wedded Wife (Drama).....
Oct. 20—Anne of the Mines (Special—Two Parts—Drama) .....
Oct. 21—Under False Colors (Comedy).....
Oct. 22—The Mill of Life (Drama).....
Oct. 23—A Costume Piece (Comedy).....
Oct. 24—Goodbye Summer (Special—Two Parts—Drama) .....
Oct. 26—The Cave Dwellers (Comedy).....
Oct. 27—The Butterfiy (Special—Two Parts—Drama) .....
Oct. 28—William Henry Jones' Courtship (Comedy) .....
Oct. 28—William Henry Jones' Courtship (Comedy) .....
Oct. 29—Kidding the Boss (Comedy).....
Oct. 30—Bunny Backslides (Comedy).....
Oct. 31—Within an Ace (Special—Two Parts—Drama) .....

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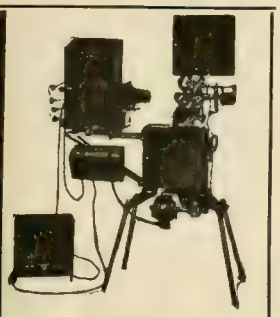
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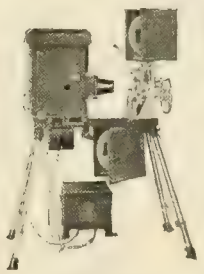
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INDEPENDENT RELEASE DATES

AMERICAN.
Oct. 14—Down by the Sea (Drama).....
Oct. 19—In the Daylight (Two Parts—Drama)
Oct. 21—In the Open (Drama).....
Oct. 23—The Final Impulse (Drama).....
Oct. 26 Sir Galahad of Twilight (Two Parts—(Drama) .....
Oct. 28—Sweet and Low (Drama).....
Nov. 2—The Ruin of Manley (Two Parts —(Drama) .....

BEAUTY.
Oct. 6—Nieda (Drama) .....
Oct. 13—Winsome Winnie (Comedy-Drama)...
Oct. 20—Dad and the Girls (Comedy).....
Oct. 27—A Rude Awakening (Comedy).....

"101" BISON.
Oct. 10—The Phantom Light (Two Parts—Drama) .....
Oct. 17—Monsieur Bluebeard (Two Parts—Dr.)
Oct. 24 My Lady Raffles in "The Mysterious Hand" (Three Parts Drama).....
Oct. 31 A Red Skin Reckoning (Two Parts—Indian Drama) .....

BRONCHO.
Oct. 21—Shorty and Sherlock Holmes (Two Parts—Drama) .....
Oct. 28—The Golden Goose (Two Parts—Dr.)..
Nov. 4—The Desperado (Two Parts—Drama)
Nov. 11—Destiny's Night (Two Parts—Drama)
Nov. 18—Shorty Falls Into a Title (Two Parts —Drama) .....

CRYSTAL.
Oct. 13—Oh You Gypsy Girl (Comedy).....
—Some Collectors (Comedy).....
Oct. 20—Vivian's Transformation (Comedy)...
Oct. 27—Persistent Lovers (Comedy).....

DOMINO.
Oct. 29—Eric the Red's Wooing (Two Parts—Drama) .....
Nov. 5—In Old Italy (Two Parts—Drama)....
Nov. 12—The Friend (Two Parts—Drama)....
Nov. 19—Nipped (Two Parts—Drama).....
Nov. 26—The Mills of the Gods (Two Parts—Drama) .....
Dec. 3—The Vigil (Two Parts—Drama).....

ECLAIR.
Oct. 18—The Quarrel (Western Drama).....
Oct. 21—The Violinist (Two Parts—Society Drama) .....
Oct 25—Smallpox on the Circle U (Western Comedy) .....
Oct. 28—The Mystery of Grayson Hall (Two Parts—Detective Drama).....
Nov. 1—The Strike at Coaldale (Drama).....

FRONTIER.
Oct. 18—In the Hollow of an Oak (Drama)....
Oct. 24—The Scarecrow's Secret (Drama).....
Oct. 31—The Blacksmith's Daughter (Drama)..

GOLD SEAL.
Oct. 13—Trey o' Hearts, Episode No. 11, "The Painted Hills" (Two Parts—Drama)
Oct. 20—The Trey o' Hearts, Episode No. 12, "The Mirage" (Two Parts—Drama)
Oct. 27—The Trey o' Hearts, Episode 13 (The Jaws of Death) (Two Parts—Dr.).

IMP.
Oct. 19—Country Innocence (Two Parts—Modern Drama) .....
Oct. 22—Universal Boy in "The Gates of Liberty" (Drama) .....
Oct. 26—Mary's Patients (Comedy).....
—(An Educational Picture on the Same Reel) .....
Oct. 29—In Self Defense (Two Parts—Modern Drama) .....

JOKER.
Oct. 17—Across the Court (Comedy).....
Oct. 21—The Countless Count (Comedy).....
Oct. 24—(No Release This Week).....
Oct. 28—Mr. Noads Adless Day (Comedy)....
Oct. 31—When Their Wives Joined the Force (Comedy) .....

KAY BEE.
Oct. 16—The Word of His People (Two Parts—Drama) .....
Oct. 23—The Spark Eternal (Two Parts—Drama)
Oct. 30—The Worth of a Life (Two Parts—Dr.)
Nov. 6—The Game of Life (Two Parts—Dr.).
Nov. 13—In the Clutches of the Gangsters (Two Parts—Drama) .....

KEYSTONE.
Oct. 15—High Spots on Broadway (Comedy)..
Oct. 17—Zipp, the Dodger (Comedy).....
Oct. 19—Dash, Love and Splash (Comedy)....
—Santa Catalina Islands (Scenic).....
Oct. 22—The Love of Thief (Comedy).....
Oct. 24—Stout Heart but Weak Knees (Com.)..
Oct. 26 Shot in the Excitement (Comedy)...
Oct. 26 Dough and Dynamite (Two Parts—Comedy) .....

KOMIC.
Oct. 11—Bill Spoils a Vacation (No. 8) (Comedy) .....
Oct. 18—Dizzy Joe's Career (Comedy).....
Oct. 25—Bill Joins the W. W. W.'s, No. 9 (Comedy) .....
Nov. 1—Casey's Vendetta (Comedy).....

L-KO.
Oct. 25—Love and Surgery (Two Parts—Com.)
Nov. 1—Partners in Crime (Comedy).....

MAJESTIC.
Oct. 16—Back to the Kitchen (Comedy-Drama)
Oct. 18—For Her Father's Sins (Two Parts—Drama) .....
Oct. 20—Environment (Drama).....
Oct. 25—A Flight for a Fortune (Two Parts—Drama) .....
Oct. 27—A Mother's Influence (Drama).....
Nov. 1—Paid with Interest (Two Parts—Dr.).
Nov. 3—False Pride (Drama).....

NESTOR.
Oct. 14—No Release This Week.....
Oct. 16—The Way of Life (Drama).....
Oct. 20—The Nihilists (Drama).....
Oct. 23—Cupid Pulls a Tooth (Comedy).....
Mt. St. Bernard, Switzerland (Scenic)
Oct. 27—The Wall of Flame (Western Drama).
Oct. 30—When Bess Got in Wrong (Comedy)..

POWERS.
Oct 9—The Mayor's Manicure (Comedy-Drama)
Oct 16—The Padrone's Ward (Two Parts—Western Drama) .....
Oct. 23—Suspended Sentence (Juvenile Comedy Drama) .....
Oct. 30—The Senator's Lady (Drama).....

PRINCESS.
Oct. 9—The One Who Cared (Drama).....
Oct. 16—The Touch of a Little Hand (Drama).
Oct. 23—The Face at the Window (Drama)...
Oct. 30—The Dead Line (Comedy).....

RELIANCE.
Oct. 19—Our Mutual Girl, No. 40 (Topical)..
Oct. 21—Out of the Deputy's Hands (Drama)..
Oct. 24—The Blotted Page (Two Parts—Dr.)..
Oct. 26—Our Mutual Girl, No. 41 (Topical)...
Oct 30—The Availing Prayer (Drama).....
Oct. 31—The Wrong Prescription (Two Parts—Drama) .....
Nov. 2—Our Mutual Girl, No. 42 (Topical)....
Nov. 4 The Miner's Peril (Comedy).....
Nov. 7—A Woman Scorned (Two Parts—Dr.).
Nov 9 Our Mutual Girl, No. 43 (Topical)...
Nov. 14—The Floating Call (Two Parts—Dr.)..

REX.
Oct. 15—Her Life's Story (Drama).....
Oct 18—Kid Regan's Hands (Two Parts—Dr.).
Oct 22—Olaf Erickson—Boss (Two Parts—Dr.)
Oct. 25—The Decision (Drama).....
Oct 29—White Roses (Drama).....
Nov. 1—The Vagabond (Two Parts—Drama).

ROYAL.
Oct. 17—The Black Hand (Comedy).....
Oct. 24—Harold's Toupee (Comedy).....
Oct. 31—Phil's Vacation (Comedy).....
Nov. 7 Max's Money (Comedy).....
Nov. 14—A Fortune in Pants (Comedy).....

STERLING.
Oct. 15—Heinie's Outing (Comedy).....
Oct. 19—Carmen's Wash Day (Juvenile Com.).
Oct. 22—Secret Service Snitz (Comedy).....
Oct. 26—Snookee's Day off (Comedy).....
Oct. 29—A Race for a Bride (Comedy).....

THANHOUSER.
Oct. 18—Left in the Train (Comedy-Drama)...
Oct. 20—Old Jackson's Girl (Two Parts—Dr.).
Oct. 25—Mr. Cinderella (Drama).....
Oct. 27—A Madonna of the Poor (Two Parts—Drama) .....
Nov. 1—Shep's Race with Death (Drama)....
Nov. 3—The Turning of the Road (Two Parts—Drama) .....

UNIVERSAL IKE.
Sept. 29—The Shack Next Door (Comedy)....
Oct. 6—The Neglected Wife (Comedy).....
Oct. 13—Mary Green's Husband (Comedy).....
—An Educational Subject on the Same Reel .....

VICTOR.
Oct. 12—His Father's Son (Two Parts—Drama)
Oct. 16—The Funny Mr. Dingkem (Comedy)..
Oct. 19—Rice Industry in U. S. (Educational).
Oct. 23—The Bride of Marble Head (Two Parts—Drama) .....
Oct. 26 The Last o' Killikrankie (Two Parts—Comedy Drama) .....
Oct. 30—The Witch Girl (Two Parts—Drama).

FEATURES.

ALCO FILM CORP.
Oct. 5—The Nightingale (All Star—Five Parts—Drama) .....
Oct. 12—The Ragged Earl (Popular Plays and Players—Drama) .....
Oct. 26—Michael Strogoff (Popular Plays & Players—Five Parts—Drama) .....

ALLIANCE FILMS CORP.
Oct. 12—The Key to Yesterday (Favorite Players—Five Parts—Drama) .....
Oct. 19—The Path Forbidden (Excelsior—Five Parts—Drama) .....
Oct 26—At the Old Cross Roads (Select Feature—Five Parts—Drama) .....

APEX.
Oct.—Called to the Front; or Europe at War (Three Parts—Drama) .....
Oct. The Aviator Spy (Three Parts Dr.).....

BOX OFFICE ATTRACTION CO.
Oct.—Life's Shop Window (Drama).....
Oct.—The Criminal Code (Four Parts—Dr.)...

CELEBRATED PLAYERS FILM CO.
Oct. 1—Sealed Orders (Seven Parts—Drama)

COSMOFOTOFILM CO.
Oct. England Expects (Two Parts—Dr.).....

COSMOS FEATURE FILM CORP.
Oct. 15—Lena Rivers (Drama) .....

ECLECTIC.
Oct.—A Prince of India (Four Parts—Dr.)....
Oct.—In Soak (Comedy).....
Oct.—Max Has the Boxing Fever (Comedy)...
—Picturesque Lake Dhal (British-India) (Scenic) .....
Oct.—The Ticket-of-Leave Man (Three Parts—Drama) .....
Oct. The Ring of the Air (Three Parts Dr)..
Oct.—The Count That Took the Count (Comedy)
Oct. The Warning (Three Parts—Drama)....
Oct.—The Broken Promise (Four Parts—Dr.)..
Oct.—Miss Cindrella (Comedy).....

FOREIGN FILM CORP.
Oct -Back to the Waves (Four Parts—Drama)

GEORGE KLEINE.
Oct.—The Naked Truth (Five Parts—Dr.).....
Oct. The Golden Beetle (Four Parts—Dr.)....

HEPWORTH-AMERICAN.
Oct.—Price on His Head (Two Parts—Dr.)...
Oct. The Girl Who Lived in Straight Street (Two Parts—Drama) .....
Oct. Ghosts (Comedy) .....

I. S. P. CO.
Oct The Long Arm of the Law (Four Parts—Drama) .....

K. & S. FEATURE FILM CO.
Oct. A Mother's Heart (Four Parts—Dr.)....
Oct A Woman Who Did (Four Parts Dr.)..

PARAMOUNT PROGRAM.
Oct 1 Pursuit of Phantom (Bosworth—Dr.).
Oct. 5 Marta of the Lowlands (Famous Players—Drama) .....
Oct. 8—The Typhoon (Thos. H. Ince—Drama)
Oct. 12—Where the Trail Divides (Lasky—Drama) .....
Oct. 15—Wildflower (Famous Players—Drama)
Oct. 19—The Hypocrite (Bosworth—Drama)...
Oct. 22—What's His Name? (Lasky).....
Oct. 26—County Chairman (Famous Players—Comedy Drama).....
Oct. 29—His Last Dollar (Famous Players)..

PLAYGOERS FILM CO.
Oct.—The Great Diamond Robbery (Six Parts—Drama) .....

SAWYER.
Oct.—Thirty Minutes in Melodrama (Two Parts—Comedy) .....
Oct.—The Factory Magdalen (Four Parts—Drama) .....
Oct.—The Volunteer Parson (Four Parts—Drama) .....
Oct.—The Detective Queen (Four Parts—Drama)
Oct. The King of the Bowery (Four Parts—Drama) .....

S. L. WARNER FILM CO.
Oct.—Termonde in Ruins (Six Parts—Topical).

THE MASTERPIECE FILM MFG. CO.
Oct. 22—The Hoosier Schoolmaster (Five Parts Drama) .....

WARNER'S FEATURES.
Oct.—Hunted Down (Drama) .....
Oct.—In the Duke's Power (Drama).....
Oct.—The Blazing Sea (Three Parts—Dr).....
Oct.—The Adventures of Kitty Cobb (Four Parts Drama) .....
Oct.—False Pride Has a Fall (Three Parts—Comedy Drama) .....

WHITMAN FEATURES CO.
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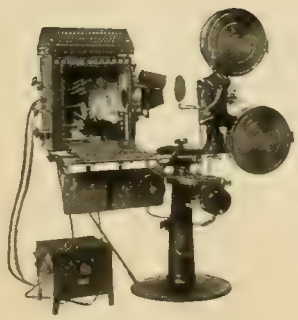

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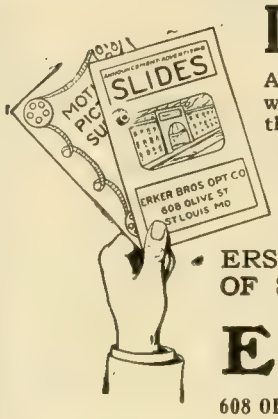

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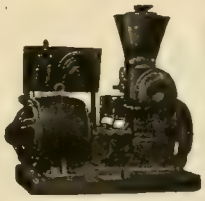

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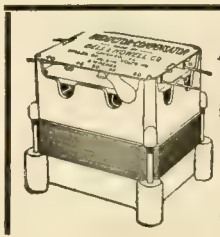

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We have eclipsed all records so far with our up-to-date war pictures. We take the lead—all others follow.
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SELIG CURRENT RELEASES FOR WEEK OF OCTOBER 26-31.

PLAYING WITH FIRE

Released October 26 **TWO REELS**

A vivid and impressive Selig drama, depicting the ter rible consequences of a thoughtless flirtation. A remarkable photoplay. Featuring THOMAS SANTSCHI and BESSIE EYTON.

Hearst-Selig News Pictorial

No. 69

RELEASED OCTOBER 26—ONE REEL.

Illustrating scenes on the bloody European battlefields. All are authentic and you can show them first.

Why the Sheriff is a Bachelor

RELEASED OCTOBER 27—ONE REEL.

A typical Selig Western drama in which intrepid TOM MIX plays the part of the self-sacrificing hero. His duty comes before love and he suffers the consequences.

THE WASP

RELEASED OCTOBER 28—ONE REEL.

Another of the delightfully thrilling Selig "Blue Flame" series detective picture-plays. Of course, the Secret Service Operatives win the battle against the criminals.

Hearst-Selig News Pictorial

No. 70

RELEASED OCTOBER 29—ONE REEL.

More war pictures taken by the HEARST-SELIG camera men with the various warring armies in Europe. You can have them before your competitors if you demand them at your Exchange.

The Grate Impeeryul Sirkus

RELEASED OCTOBER 30—ONE REEL.

A particularly entrancing Selig comedy, telling the story of a runaway elephant that volunteered to help the children in putting on an amateur circus.

At The Transfer Corner

RELEASED OCTOBER 31—ONE REEL.

Full of fun and complicated conditions arising out of the love affairs of a young couple, and the attempts of their parents to break off the match. Genuine comedy.

THE STORY OF THE BLOOD-RED ROSE

Written by JAMES OLIVER CURWOOD. **TO BE RELEASED ABOUT NOVEMBER 14**

It's another big SELIG three-reel Diamond "S" Special.
Book it in advance at your Exchange
One of the most beautiful and romantic stories ever pictured.
KATHLYN WILLIAMS has written a novelette from this picture. Your local newspaper can obtain the plates from the Western Newspaper Union.

Have You Booked "GARRISON'S FINISH," Released October 15?

Brilliant Four-color Poster for All SELIG releases
HERALDS Are Ready for All SELIG Multiple Reel Releases
All SELIG Pictures Released Through GENERAL FILM CO. } Ask Your Exchange

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of

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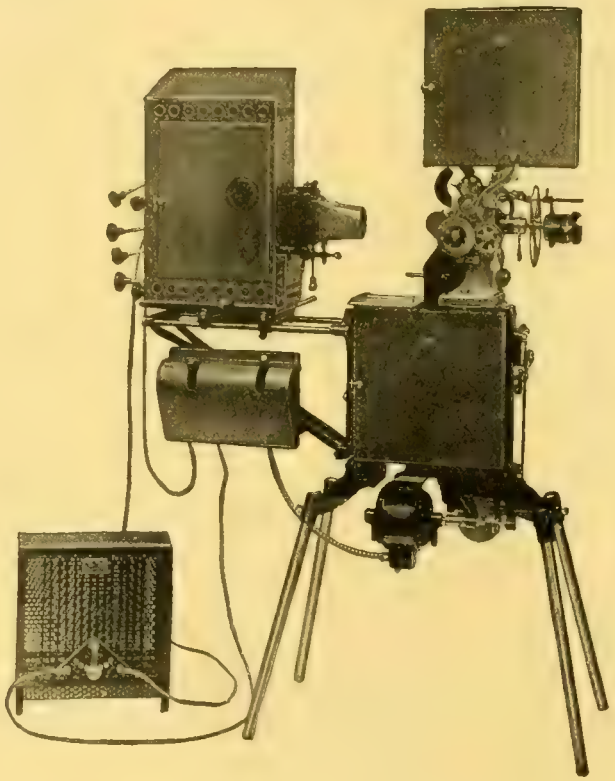

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NICHOLAS POWER COMPANY

NINETY GOLD STREET NEW YORK CITY

Vol. 22, No. 5 October 31, 1914 Price 10 Cents

H E HOFFMAN

MOVING PICTURE WORLD

THE FILM INDEX

EXHIBITORS' GUIDE

Scene from "The Everlasting Triangle" (Edison).

Post Office Box 226
Madison Square Station

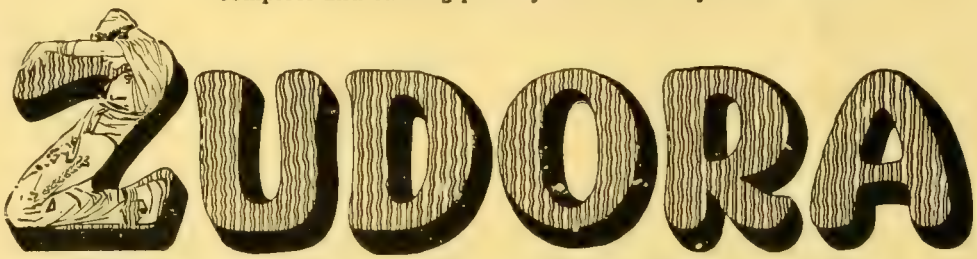
NEW YORK

17 Madison Avenue
Telephone Madison Square 3510

A New Thanhouser Production To Follow The Million Dollar Mystery—

—a newer, greater serial story by Harold MacGrath, to be run in more than 500 leading newspapers.

—a more startling, more sensational photoplay by Daniel Carson Goodman, consisting of 20 episodes—each a complete and baffling portrayal of Hindu mysticism and science.



Thanhouser's Greatest Photoplay

November 23rd is the date set for the first release of this new Thanhouser masterpiece. A two-reel episode will be released each week.

In the cast are 1000 American people including the favorites: Marguerite Snow, Harry Benham and James Cruze. 3000 scenes are necessary.

EXHIBITORS: **This is positively the most wonderful attraction ever offered. It is an independent release and may be obtained regardless of the regular program being used. But quick action is necessary if you wish to secure this feature. Get in touch at once with the Thanhouser-Syndicate representative at any Mutual Exchange in America. Or write to**

Thanhouser Syndicate Corporation
71 West 23rd Street, New York City

Produced by
Thanhouser Film Corporation
New Rochelle, N. Y.
Producers of The Million Dollar Mystery

JESSE L. LASKY

PARAMOUNT PICTURES
PRESENTS
MAX FIGMAN
IN GEO. BARR McCUTCHEON'S
INTIMATE ROMANCE OF STAGE LIFE
"WHAT'S HIS NAME"
5 ACTS 300 SCENES
NO MORE WILL THEY SAY WHO IS HE, AND BE ANSWERED, THAT'S "WHAT'S HIS NAME"
NOW PLAYING

JESSE L. LASKY FEATURE PLAY CO.

LONG ACRE THEATRE W. 48TH STREET, N.Y.C.

JESSE L. LASKY, PRESIDENT
SAMUEL GOLDFISH, TREAS. & GEN'L MANAGER
CECIL B. DEMILLE, DIRECTOR GENERAL

Phenomenal Growth

St. Louis!

—Forty-eight out of 99 theatres in the city of St. Louis are using that Universal program. Just think what a terrific percentage this is when you stop to consider all the other film manufacturers which are represented by exchanges in this district!
—In the uptown district there are eight big houses the finest in all America, even finer than the Strand of New York and THE UNIVERSAL IS BEING SHOWN IN SIX OF THE EIGHT!
—Isn't it beginning to dawn upon you that THE UNIVERSAL MUST HAVE THE CLASS OR IT COULD NEVER ATTRACT SUCH A MASS OF BUSINESS?

Competitors are cutting prices right and left to avoid losing customers to the Universal. But the Universal is getting full price from everyone and is relying solely on QUALITY to hold its tremendous share of the business!

Use the brains God gave you!

Portland!

—There are 61 moving picture houses in the city of Portland, Ore.
—The Universal exchange is serving 21 of these with full service; seven with a seventy-five per cent service; and four with fifty per cent of their service.
—Statistics ordinarily are dry things but every exhibitor who knows how the Oregon field is covered by representatives of film concerns will gasp when he grasps the meaning of these figures. The Universal is so far ahead that it hasn't even a close second!

Competitors are cutting prices right and left to avoid losing customers to the Universal. But the Universal is getting full price from everyone and is relying solely on QUALITY to hold its tremendous share of the business!

Use the brains God gave you!

Universal Film Manu

Carl Laemmle

"LARGEST FILM MANUFACTURIN

1600 Broadwa

of the UNIVERSAL

New Orleans!

—There are 74 active moving picture theatres in New Orleans and the Universal has the honor of serving 31 REGULAR WEEKLY CUSTOMERS.
—This does not include six other houses which are getting a commercial Universal service. It is also interesting to note that 41 of the 74 theatres in New Orleans are booked for "The Trey O'Hearts."
—Moreover our southern friends, like our northern ones, are so overjoyed with the quality of that Universal program that all efforts on the part of competitors to pry them loose have failed miserably!

Competitors are cutting prices right and left to avoid losing customers to the Universal. But the Universal is getting full price from everyone and is relying solely on QUALITY to hold its tremendous share of the business!

Use the brains God gave you!

Detroit!

—There are 120 active theatres in Detroit. Of this number 52 are using Universal service. Over 43 per cent of the whole business is Universal. And the manager of the Detroit Universal exchange writes very modestly that he considers this "a fair showing."
—This does not include the theatres that are booking our serials nor does it include theatres which WANT THE UNIVERSAL PROGRAM BUT CAN'T GET IT BECAUSE THEY ARE LOCATED TOO CLOSE TO HOUSES WHICH WE ARE NOW SUPPLYING.
—Gentlemen, there's no use fighting against such facts as these. If you can possibly get the Universal service, grab it NOW! It is so far the best that there's no room for argument about it!

Competitors are cutting prices right and left to avoid losing customers to the Universal. But the Universal is getting full price from everyone and is relying solely on QUALITY to hold its tremendous share of the business!

Use the brains God gave you!

facturing Company

President

ONCERN IN THE UNIVERSE"

New York City

"THE MASTER KEY"

Not the *CHEAPEST* Serial

"THE MASTER KEY" is the most massive, the MOST EXPENSIVE serial ever made. Naturally, **it isn't the cheapest.** You will have to pay extra money for it, but you won't mind because (a) we didn't mind paying tremendous extra amounts on the production cost of every reel and (b) that extra expenditure has resulted in a picture that will get you EXTRA PROFITS. **And you don't mind paying for extra profits!** So cheerfully pay whatever figure your exchange man must ask because of **"MASTER KEY'S"** immense production cost, and be thankful that it's not the cheapest serial BUT THE GREATEST!

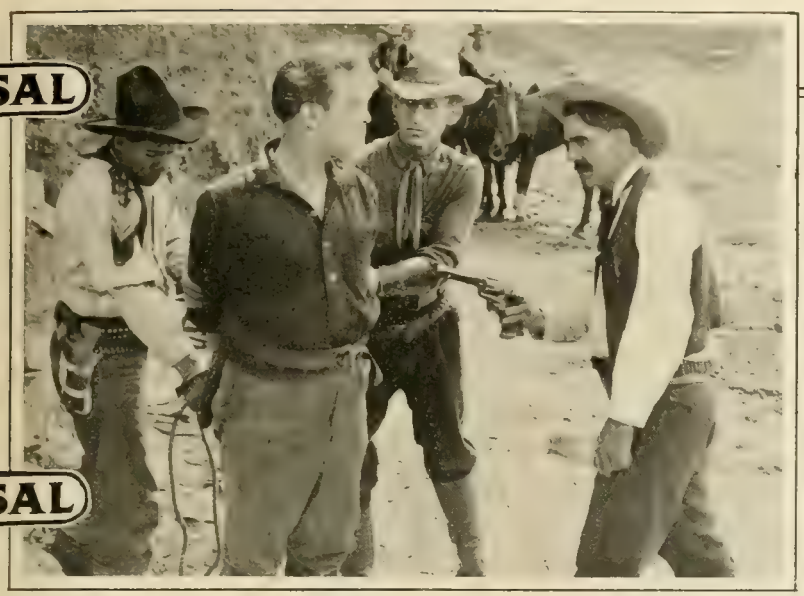
Greatest, because John Fleming Wilson (its author) turned in a story that **he frankly thought we couldn't produce as a film.** Mr. Wilson honestly didn't think that we would undertake to put "THE MASTER KEY'S" feats, thrills and realism into an actual motion picture, where all those elements would have to be "acted out"—genuinely portrayed, thrill for thrill, stunt for stunt! When we **did undertake** to find the directors and actors who could

UNIVERSAL FILM

"LARGEST FILM MANUFACTURING

1600 BROADWAY, NEW YORK

"THE MASTER KEY"



"THE MASTER KEY"

But the *GREATEST!*

do such a play, AUTHOR WILSON WAS THE MOST SURPRISED MAN IN THE WORLD. And when with the "first print" of Reel One, we proved to him that we had visualized his thrill-masterpiece, Mr. Wilson was so fascinated that we had to run that reel for him again and again!

The wonderful acting of Robert Leonard and Ella Hall completely captivated Author Wilson. He said that he found in them **the exact** types of hero and heroine he tried to describe in "THE MASTER KEY." He said that we had reproduced his entire weird theme WITH MORE REALISM THAN HIS WRITTEN STORY DID. Since there is a difference between writing of a thing AND PRODUCING IT IN ACTUAL MOTION PICTURES you will appreciate with Mr. Wilson, Universal's feat! "THE MASTER KEY" appears in fifteen weekly numbers. The leading newspaper of America prints the story. "THE MASTER KEY" starts when "TREY O' HEARTS" stops—SOON. See the nearest Universal exchange TO-DAY.

ELLA HALL

MANUFACTURING CO.

CONCERN IN THE UNIVERSE"

CARL LAEMMLE, President

"THE MASTER KEY"

ANNETTE KELLERMAN

"THE PERFECT WOMAN," AND COMPANY OF ONE THOUSAND PLAYERS IN

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THE SEVEN PART AMERICAN MASTERWORK. DIRECT FROM RECORD BREAKING RUNS IN THE COUNTRY'S FOREMOST METROPOLITAN THEATERS. THE MOST UNIQUE, FANTASTIC, AND ALL ABSORBING MOTOGRAPHIC SPECTACLE EVER EVOLVED.

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He placed the "Adventures of Kathlyn" in newspapers throughout the country.

His latest great successes are "Lucille Love" and the "Trey O' Hearts."

For two years he was syndicate manager of the Chicago Tribune and also its Sunday Editor. Then, he made newspaper stars of Lillian Russell and Laura Jean Libby; he syndicated the political-writings of Finley Peter Dunne and Sam Blythe; he secured national audiences for Jim Corbett and "Mr. Dooley." To cut a long list short, the greater number of important new features in American journalism have been nationalized by A. P. Robyn.

He is now retained by the A. P. Robyn Syndicate to specialize as an aid to Motion Picture Producers.

The newspapers know he has no use for dead ones. He has kept their respect for his endorsements by giving them service.

If you have an important idea for a feature, confer with him about exploiting it. If you have a "big" film and want big audiences, let his company cooperate with your publicity department.

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Presents

DAVID HIGGINS

In his original role in the famous racing play

"HIS LAST DOLLAR"

By David Higgins and Baldwin G. Cooke.

In Four Reels
Released
October 29th

An elaborate and spectacular film version
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36 FAMOUS FEATURES A YEAR

PICTURES

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THE UNWELCOME MRS. HATCH	HENRIETTA CROSMAN
SUCH A LITTLE QUEEN	MARY PICKFORD
MARTA OF THE LOWLANDS	MME. BERTHA KALICH
WILDFLOWER	MARGUERITE CLARK
THE COUNTY CHAIRMAN	MACLYN ARBUCKLE

These productions have been recorded in the annals of the industry as distinctive film achievements.

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The noted play of theatrical life by Margaret Mayo
Released October 26th

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The famous racing play, with the star in his original role
Released October 29th

THE MAN FROM MEXICO — JOHN BARRYMORE
H. A. Du Souchet's famous comedy
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THE STRAIGHT ROAD — GLADYS HANSON
The master-work of the distinguished dramatist, CLYDE FITCH
Released November 12th

ARISTOCRACY — TYRONE POWER
The dramatic success of two decades, by BRONSON HOWARD
Released November 26th

MRS. BLACK IS BACK — MAY IRWIN
The distinguished comedienne's foremost comedy success, by GEORGE V. HOBART
Released November 30th

THE STEPSISTER — MARY PICKFORD
A genuine and delightful surprise—a Pickford classic
Released December 21st

THE CRUCIBLE — MARGUERITE CLARK
The powerful and world-famous story by MARK LEE LUTHER
Released December 28th

THE MILLION — EDWARD ABELES
Second Famous Players-Savage production
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The dramatic triumph of the last theatrical season, with its original star.
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ESSANAY
Six – A

G. M. ANDERSON

Three Big Laughs

Three Big Thrills

MARGUERITE CLAYTON

Released Monday, November 2

"The Laundress"

(With Sweedie)

Sweedie's sweetheart fails to appreciate her until he believes her to be dead.

Released Tuesday, November 3

"Fires of Fate"

How a thrilling rescue from a burning building united two lives of sorrow. Adapted from The Munsey Magazines.

Released Wednesday, November 4

THE FABLE OF

"How Uncle Brewster Was Too Shifty for the Tempter"

By GEORGE ADE

Those "gol-durn" city chaps couldn't put anything over on Uncle Brewster.

Released Thursday, November 5

"Slippery Slim and the Impersonator"

Slippery Slim devises a clever scheme to win Sophie from Mustang Pete.

Released Friday, November 6

"His Dearest Foes"

(In Two Acts)

A thrilling drama of army life in India. Adapted from The Munsey Magazines.

Released Saturday, November 7

"Broncho Billy's Mission"

(Reg. in U. S. Patent Office)

A Western drama featuring G. M. ANDERSON

FRANCIS X. BUSHMAN

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IS PRESENTED IN

"THE TELL-TALE HAND"

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Author of "What Happened to Mary" and "Who Will Marry Mary?"

This three-reel photoplay is full of thrilling and dramatic incidents. It is a soul-stirring play that touches the depths of human emotions. It is the third of the ESSANAY complete PRIZE MYSTERY dramas produced in conjunction with the Ladies' World. The complete story will appear in the magazine for December, with the exception of one paragraph. Big prizes are offered by the magazine for this lost paragraph. It can be found only in the ESSANAY FILM. 5,000,000 readers will look for it to solve the mystery.

Released November 19 through the feature department of the General Film Company

---

"IN THE GLARE OF THE LIGHTS"

AND

"THE PLUM TREE"

Featuring FRANCIS X. BUSHMAN The man who was voted the world's most popular photoplayer.

These first two of the Essanay complete prize mystery dramas are filling theatres everywhere. Millions are being thrilled by these tremendous dramas.

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(IN FOUR ACTS)

is "packing 'em in" all over the country. It is called "one wonderful picture." Featuring FRANCIS X. BUSHMAN.

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The climax of romantic Colonial dramas. Critics call it "one of the best photoplays ever produced."

"The Good-for-Nothing"

(IN FOUR ACTS)

features G. M. ANDERSON, the most picturesque of all photoplay stars. The drama is one of gripping intensity.

"Ambushed"

(IN THREE ACTS)

Another of those ESSANAY successes abounding in mystery and adventure which delight any audience.

Manufacturing Co.

tional Bank Building. Branch Offices in London, Paris, Berlin, Barcelona.

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ADAM KESSEL, Jr., President

ALFRED SUTRO'S PLAY OF MODERN SOCIETY

"The Walls of Jericho"

Picturized from the James K. Hackett success produced at the Hackett Theatre, New York.

The story is a modernization and a practical application of the biblical story, "When the priests blew with their trumpets, the walls of Jericho fell down flat." This masterpiece of dramatic literature is a powerful screen vehicle for

EDMUND BREESE

Lately starred on Broadway in "The Master Mind" and remembered as the original John Ryder in "The Lion and the Mouse."

In "The Walls of Jericho," as Jack Frobisher, the rich Australian sheep raiser who marries a noblewoman, he cries, tearing down the walls obscuring his wife's heart and soul: "I've been poor, foolish Jack, who didn't play cards, or waltz. But the first fop who came along, the first smirking dandy, who could whisper and ogle and tell you a tit-bit of scandal, he was amusing and pleasant. He thought it right that you should lose hundreds at cards and spend a fortune on dress. Your brother seduces a girl—you are indignant with me because I befriend her. The people around you—the poor, the helpless, the sick—to these you give never a thought. You are a peer's daughter, sent into the world to enjoy yourself, have a good time with Dallases round to fiirt with. It's been pleasure, pleasure, pleasure from morning till night, from one year's end to another. Well, I say to Hell with all this! You are my wife, not my mistress. I want a mate and a partner. We'll leave this rotten life. We'll go back to Nature, and start things over again."

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CONSTITUTE

Paramount Pictures

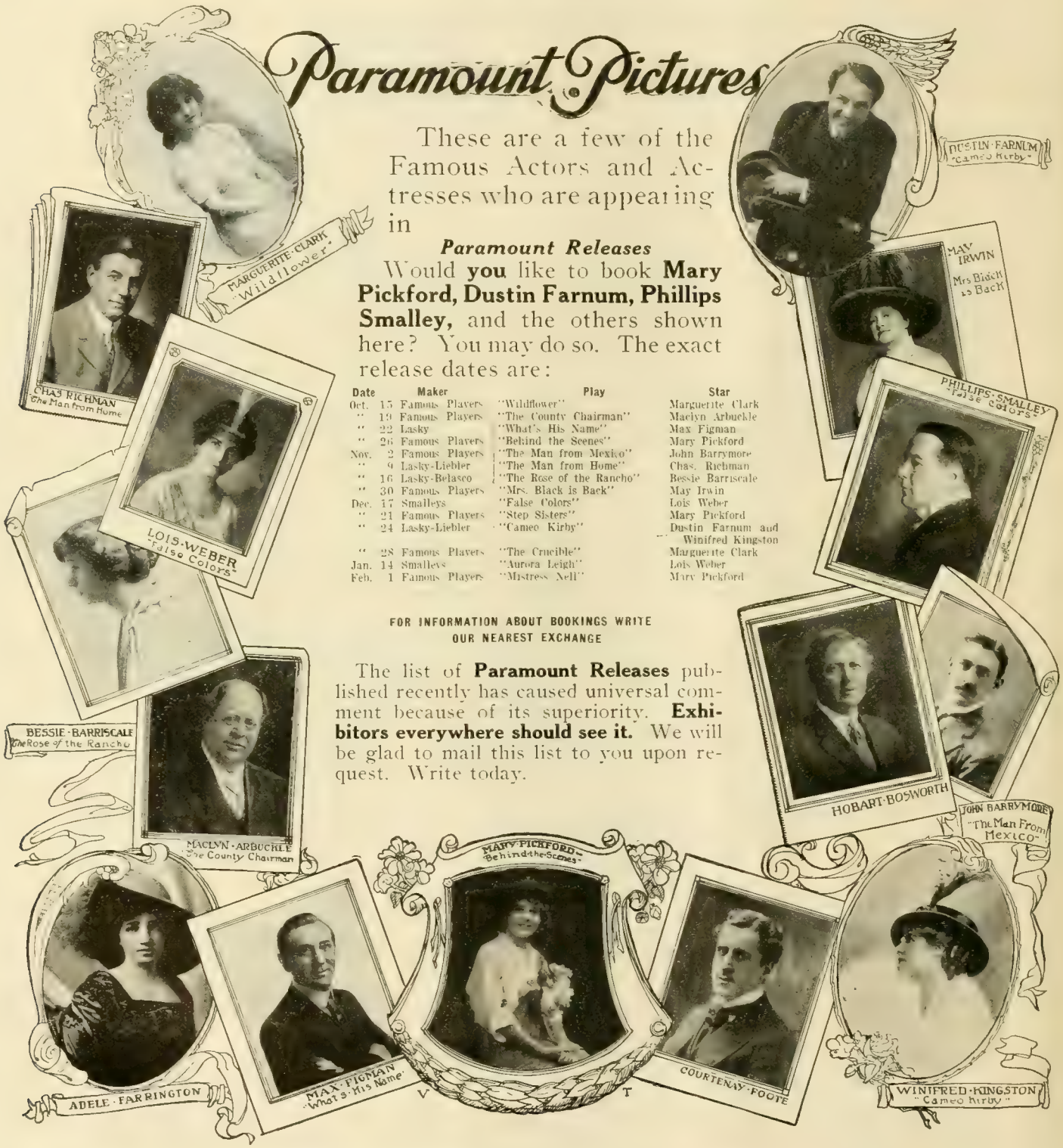
These are a few of the Famous Actors and Actresses who are appearing in

Paramount Releases

Would **you** like to book **Mary Pickford, Dustin Farnum, Phillips Smalley,** and the others shown here? You may do so. The exact release dates are:

Date	Maker	Play	Star
Oct. 15	Famous Players	"Wildflower"	Marguerite Clark
" 19	Famous Players	"The County Chairman"	Maclyn Arbuckle
" 22	Lasky	"What's His Name"	Max Figman
" 26	Famous Players	"Behind the Scenes"	Mary Pickford
Nov. 2	Famous Players	"The Man from Mexico"	John Barrymore
" 9	Lasky-Liebler	"The Man from Home"	Chas. Richman
" 16	Lasky-Belasco	"The Rose of the Rancho"	Bessie Barriscale
" 30	Famous Players	"Mrs. Black is Back"	May Irwin
Dec. 17	Smalleys	"False Colors"	Lois Weber
" 21	Famous Players	"Step Sisters"	Mary Pickford
" 24	Lasky-Liebler	"Cameo Kirby"	Dustin Farnum and Winifred Kingston
" 28	Famous Players	"The Crucible"	Marguerite Clark
Jan. 14	Smalleys	"Aurora Leigh"	Lois Weber
Feb. 1	Famous Players	"Mistress Nell"	Mary Pickford

FOR INFORMATION ABOUT BOOKINGS WRITE OUR NEAREST EXCHANGE

The list of **Paramount Releases** published recently has caused universal comment because of its superiority. **Exhibitors everywhere should see it.** We will be glad to mail this list to you upon request. Write today.

MARGUERITE CLARK "Wildflower"
CHAS. RICHMAN "The Man from Home"
LOIS WEBER "False Colors"
BESSIE BARRISCALE "The Rose of the Rancho"
MACLYN ARBUCKLE "The County Chairman"
ADELE FARRINGTON
MAX FIGMAN "What's His Name"
MARY PICKFORD "Behind the Scenes"
COURTENAY FOOTE
DUSTIN FARNUM "Cameo Kirby"
MAY IRWIN "Mrs. Black is Back"
PHILLIPS SMALLEY "False Colors"
HOBART BOSWORTH
JOHN BARRYMORE "The Man From Mexico"
WINIFRED KINGSTON "Cameo Kirby"

Paramount Pictures Corporation

110 W. Fortieth St.
New York

PICTURE PLAYHOUSE FILM Co. (INC.)

ADVANCE ALL STAR FEATURE RELEASES

November 2nd	THE KING AND COUNTRY	6 parts
November 10th	THE LAST DANCE	5 parts
November 18th	THE WILD ROSE	4 parts
November 26th	THE BLACK ENVELOPE	4 parts
December 2nd	CONVICT 555	5 parts
December 10th	PARTNERS	4 parts
December 17th	REDOUT U 13	5 parts

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Under Suspicion
Mexican Mine Fraud
Chimney-Sweeps
Oath of a Viking
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The Film Detective
The Desperado of Panama
The Mystery of the Poison Pool
Lure of the Yukon
Lupin
A Venetian Night

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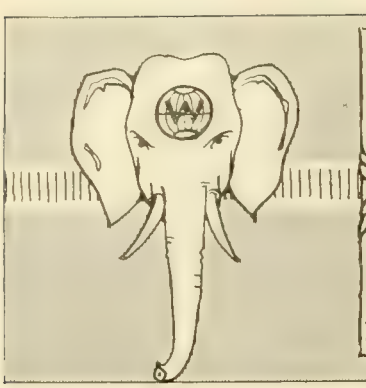

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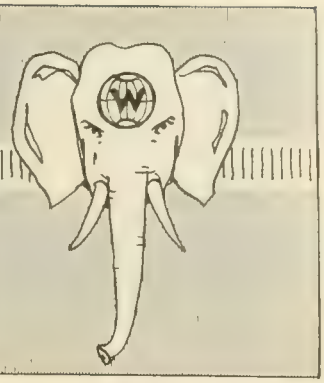

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(The Index for this Issue will be found on page 710.)

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Facts and Comments

THE weekly change in the big motion picture theaters has, on the whole, proven quite successful. There is one thing that should never be forgotten by the manager of a theater with large seating capacity and a weekly change. Weak pictures hurt him and his theater much more than the theater with a daily change. The public which is used to the daily change makes an allowance for an occasional lapse in quality. It does not expect half a dozen masterpieces every day. It is quite different with the public which patronizes the big motion picture theater and has accustomed itself to a weekly change. Here quality is expected once a week and any failure even if it comes but once in three months is hotly resented. Weak pictures immediately alienate such an audience. There is logic in this. Where but fifty-two changes are needed in a year the excuse for weak pictures is much less than in the case of the man who changes every day in the year. Nor are the weak pictures always to be blamed on the manager who is often at a loss where to get his next strong picture. More than ever we need quality films.

NEWSPAPERS in New York and other cities report that "moving picture concerns have offered from eighty thousand to a hundred thousand dollars" to a woman who is under indictment for a notorious capital crime. This vast sum of money is to be presented to the woman if she will "pose as the central figure of the murder when it is put on the reel." A certain portion of the press persists in this howling dervish style of journalism whenever motion pictures get into the news. With a full appreciation of the able fiction writers now purveying the "war news" to a bewildered world this piece of prevarication is entitled to high rank in the literature of Ananias, Baron Munchausen, Sindbad the Sailor, etc. We should like to have a talk with the inventor. He might turn out to be a first class scenario writer for fairy tales.

* * *

AS WE gaze about us we see very respectable sums of money invested in new producing efforts. We of course wish all these enterprises success and long life. We earnestly hope that quality will not be neglected in this astounding increase of quantity. A mere increase of quantity might in the present state of methods of distribution prove embarrassing to the producers and we fear not really profitable to anybody. The tendency in the last twelve months or more has been toward overproduction. Exhibitors with fine houses and a first-class clientele are at their wit's end to sustain quality in their program. They are confronted with a mass of new material which reflects little artistic quality, in fact little of anything except the enthusiasm of the producer and his financial supporters. Optimism is a good thing, but there is such a phenomenon as an excess of optimism.

* * *

SLOWLY but surely it seems to dawn upon the warring powers in Europe that the kinematograph as a truthful recorder of events is entitled to respect. Some of the obstacles placed in the path of the camera man have seemingly been removed and the possession of even a motion picture camera is no longer deemed a capital offense. Not only will public opinion be influenced by the kinematograph far more than by the printed page but the writing of the history of the war will be made much easier by the indisputable evidence of the camera.

* * *

WE wonder how many patrons of the average motion picture theater realize that the exhibitor himself is the best and most effective censor of the films they see. He ought to be the only censor because he is the person most interested in having a clean show. Moreover, he is the one man who knows the peculiarities of his audience. Many things which might be deemed perfectly proper in one theater will be wholly unacceptable in other theaters. It all depends on the neighborhood. This is especially true of war-films, of which there is a great abundance just now. No man can exist long as an exhibitor without learning the art of gauging the tastes and demands of his audience. Hence it is pretty safe to entrust the exhibitor with the right of altering and amending wherever in his judgment such processes are called for.

* * *

IN spite of temporary setbacks, the educational film is distinctly advancing. We notice that the number of churches and schools looking for motion pictures of an educational nature is constantly increasing. On the religious side we see that the various denominations begin to specialize in pictures suitable for entertainment, education and propaganda. This is a healthy sign, because it foreshadows the introduction of system into the making and selecting of educational films. System is what the educational film needs most.

The War Tax and the League

[By W. Stephen Bush.]

THERE is every likelihood that the war tax measure will be in the hands of the President before this article reaches the reader. As finally agreed upon by the special sub-committee of the finance committee of the Senate, the portion of the text relating to taxes on theaters reads as follows:

"Proprietors of theaters, museums and concert halls, where a charge for admission is made, having a seating capacity of not more than 250, shall pay $25; having a seating capacity of more than 250 and not exceeding 500, shall pay $50; having a seating capacity exceeding 500 and not exceeding 800, shall pay $75; having a seating capacity of more than 800, shall pay $100."

The tax on motion picture theaters seems to have been proposed at the very last moment and there was but little time for the opponents of such a tax to make their influence felt. It must be said in common justice to the league, its members and its officials, that they acted with commendable promptitude once the danger of a tax was realized. The president of the league was on the ground at the earliest possible moment fortified with solid arguments and the support of leading members in the Senate which he had power to secure. He, and others likewise interested in their opposition to the proposed war tax on theaters, found a somewhat strong sentiment in favor of a very substantial tax, not only upon theaters, but also upon producers of motion pictures. Fortunately the chairman of the sub-committee had been addressed both by letter and in person by prominent men of his home state who recently engaged in the exhibition of motion pictures. The president of the league made it very plain to the Senators with whom he came in contact that the league was a powerful body represented in every state and strongly opposed to this tax. It had been proposed originally to levy a fixed tax of $100 on every moving picture theater regardless of seating capacity. This tax was eventually changed into a graduated tax as set forth above.

One of the most interesting and significant phrases of the struggle against the imposition of this tax was the prevailing opinion that the manufacturers of motion pictures ought to be taxed. It was even proposed by some prominent men both in the House and in the Senate to exempt the exhibitor and to put the tax on the manufacturer. It is greatly to the credit of the league and its representatives at Washington that they opposed such a tax. They pointed out to the statesmen advocating it that a tax of this character would eventually have to be borne by the exhibitor.

It is believed in many quarters that a minimum tax of $10 for theaters of less than one thousand seats and a maximum tax of $100 for theaters of more than one thousand seats might have been secured if more time had been given to the organized exhibitors to make themselves heard. The taxing act specifically provides that chautauquas and lecture lyceums shall be exempt from taxation under this act. This shows that Congress was inclined to heed an appeal for the educational influence of motion pictures.

As it is, the prompt and timely action of the league has saved many thousands of dollars to the exhibitors all over the country. It has thus proved its title to the confidence of exhibitors and this confidence ought to result in a substantial support of the aims and purposes of the league. Had there been such a national bureau of information as the president of the league is planning and wishing for, the warning from Washington would have come to headquarters in plenty of time to allow of a long, vigorous and successful opposition to this tax. The watching of legislation affecting moving pictures, whether at Washington or at any of the state capitols ought to be one of the objects of such a bureau of information. It is an object which could easily be secured and would be of the utmost value to the cause of the exhibitor.

The Moving Picture World earnestly hopes that the next six months will show a very substantial growth of power and membership in the National League of Exhibitors. While on this subject it is well to point out that the exhibitor, except in rare cases, has no community of interest with theatrical managers. It is believed, not without reason, that the theatrical managers gained a good deal for their cause by assuming to represent motion picture interests. The motion picture interests gained nothing in this transaction. One cannot read the text of the bill without feeling that a sharp distinction should have been maintained before the National Legislature, between theaters and motion picture houses. It will be noted that the tax is imposed on: "Proprietors of theaters, museums and concert halls." We know, of course, from the declaration of the committee that they mean to include motion picture theaters in this provision. Such would not have been the case if the distinction between the motion picture house and the regular theater had been more sharply emphasized. In a subsequent paragraph of the measure, a tax of only $10 is imposed on "proprietors or agents of all other public exhibitions or shows for money not enumerated in the provisions of the section." If one reads these two paragraphs: First, the provision of a graduated tax for "proprietors of theaters, museums and concert halls" and then the section to the effect "Proprietors or agents of all other public exhibitions or shows for money not enumerated in this section shall pay $10," one is tempted to claim that the motion picture theater is to come under the latter section.

To sum up: The League has won a great victory for the exhibitors of the country at a time when the organization was not at its strongest, having been much weakened by internal strife. Had the League been as strong as it should be and as in the future, no doubt it will be, it would have been in a position to make it plain to the legislators that its interests and the interests of theatrical managers were not identical in this case. Let this be a lesson for the future. The exhibition of motion pictures has grown to be a calling large enough and important enough to have distinct interests of its own.

In the consideration of any problem affecting exhibitors of motion pictures none but motion picture men should be put on guard. What strength and power the organization possesses today and will possess in the future ought to be exercised for exhibitors and for exhibitors only. The new president of the league is in thorough accord with this policy. The league is now rapidly reviving all through the country and when it has attained its full measure of strength it will know how to assert the exhibitor's point of view. The position of the regular theater before the law is one thing and the position of the motion picture theater is quite another. It is easy to conceive a situation where the interests of the two are not only separate and distinct but even conflicting.

We sincerely believe that the exhibitors of motion pictures are far closer to the public than the managers of any other amusement enterprise and are therefore much more likely to receive the consideration due to them.

Where Are We Now?

By Louis Reeves Harrison.

THERE is no art in moving pictures," says one of our magazine writers. I am tempted to give his name, but my purpose might be misunderstood. He is a very clever writer—but it is quite customary for men to pronounce judgment on a subject that they have not closely investigated and do not wholly comprehend. From another writer, who who is known all over the world, known and respected for sincerity of purpose, I heard a comment to which I could reply in person. "I have always detested moving pictures," remarked the fearlessly candid one. "Suppose," I answered, "one were to judge your own art by a few examples. That they may be of poor quality does not argue against the art itself, it being one of expression. It depends entirely upon what is expressed and how it is treated."

We must be generous to the millions who do not care for moving pictures, for right in our midst, among producers, playwrights and critics, there may be found a lack of clear vision as to what moving pictures should be. I was impressed from the beginning, like many others, that the range of subjects that could be entertainingly and profitably visualized on the screen was practically without limit. Look at the field! Phases of war that no pen could picture. Problems of sociology, business and government. Questions of science, religion and philosophy. History, travel and description; sports, recreations and outdoor life; expositions of character, narratives of place, historical romances; tales of adventure, of mystery, of crime, and all the wide range of other arts may be visualized with pleasure for the people and profit for the business men, because the picturing goes straight to the mind and heart without intervention of words.

So vague are general impressions on this subject, even among highly intelligent people, that I have iterated and reiterated for years that moving pictures should be considered as a language, especially as a means of communication between author and public. They do not constitute a language in ordinary acceptance of that term, but to grasp their full significance one might as well so designate them. Language is a power of expressing thought, and so are moving pictures. Consider them as a medium, through which we convey ideas entertaining or instructive or both. With that obstacle to clear comprehension of the purpose of moving pictures once out of the way, all those now using them or abusing them could be more easily informed as to what stage of development they have reached. The main question seems to be what we are doing with this language and how are we doing it.

Progress in the scientific department has reached a point with well established concerns where quality is almost taken for granted. Reviewers who tell us that "the photography is good" might think it worthy of comment that the words of this article are spelled correctly. That is stretching it a little, but the carefully edited film of today presents few scientific errors deserving special notice. As to the artistic treatment of a screen portrayal, that is quite another matter, but the main purpose of criticism is not to pick out minor flaws in a production. There are too many serious shortcomings in the treatment of the new art for us to dwell on trivialities. As to the principal fault, it was keenly noted by the son of a great stage dramatist. "They lack soul," he said of a line of five-reel photodramas. "They give us the physical structure without the vital principle." That seems to be where we "are" in an enormous number of instances.

Among the many stories visualized on the screen, there now and then appears one which holds the audience tense and arouses profound emotion. Not only is the physical structure in that play but the spirit as well. It seems to me that evidence of soul in structure is of high importance, yet we rarely hear its presence or absence remarked. What a comment—that of the dramatist's son! "They give us the physical structure without the vital principle." If our producers would only see with that clear vision, rather than occupy themselves so exclusively with form and scientific treatment, they might stimulate an advance in our development that would crowd picture exhibitions to overflowing. The first thing that a capable adapter of novels or stage plays for screen presentation considers is, "What is the spirit and significance of this story?" In handling a character—"What is there in the soul of this person that bears heavily on the outcome of the plot?" Not the action, but the motive that brings about that action is the essential.

It is sometimes amusing to look at the passing crowd in a strange city, but we do not know why people are doing this or that and care almost as little. The movement of people in a "play of action" may be mildly interesting, but it becomes of vital interest when we are brought into sympathetic relation with them through skilful characterization. Every author knows that he must build up a personality in his principals before he can expect to make hearts throb with emotion when an intense moment arrives. Yet producers still cut out the vitality of performers and present them as little more than manikins. Their legs and arms and bodies move in accord with the requirements of a situation, but the audience senses only a mild interest in such movements. Movements should convey meaning and have motive that quickens appreciation of the subject matter.

So it happens that many intelligent people fail to grasp the significance of this new art. They see a few meaningless examples and go away completely disgusted. They will change their minds in the course of time, but, meanwhile, it is up to us to consider our own deficiencies, to discuss them frankly, and to remedy them as best we may. Our trouble is a tendency to concentrate upon physical structure. We can continue to do that and yet open up the lens, or broaden our scope so as to take in the vital principle as well. It is not so much a question of this kind of play or that kind of play, this dimension or that dimension, this method of construction or that method, for audiences enjoy a variety of form and treatment. Does the play make us feel? Is its body throbbing with warm blood? Is it animated by purpose, motive, or ideas? Has it depth of thought or intensity of feeling, if it is above farce comedy?

Farce comedy is all right when it is really funny, and it deserves a place in the general assortment, but it has the effect of candy as an exclusive diet. It is not included in these comments for obvious reasons—it is a law unto itself. Farce, however, is tremendously benefited by deft touches of humorous characterization. It is the human touch that breaks through the shell of the pessimist. We are inclined to laugh at our own weakness when exhibited by some other fellow, so to attempt farce without a spark of the essential vitality is about as perilous as trying to tango in a row boat. We seem to have arrived at a perfection of structure in serious plays which warrants our giving all moving pictures a definite reason for being. When we do—when the gods work their miracles—the charm of this new art may be universally recognized and as universally loved.

A Motion Picture Triumph

The Story of a Motion Picture Entertainment in the Throne Room of the Vatican—The Late Pontiff Pius X., Great Dignitaries of the Church and the Sisters of the Pope Made Up the Audience—How a Clever Young American Obtained Motion Pictures of the Pope and of the Vatican.

By W. Stephen Bush.

DID you know that within the last few months of his life the late Pontiff Pius X. was the chief spectator at a motion picture entertainment? And where do you suppose the stage was set or rather "the screen was stretched"? Even in the Vatican, in the historic Papal throne-room. It was the first time that the whirr of the conquering machine was heard in such exclusive precincts. To sweep away your doubts we print the pictures of the room, taken just before the Pope entered. We give you a facsimile of the program, beautifully engrossed by hand and held by the Pope all during the entertainment. The sisters of the Pope were part of the distinguished audience. How did the Pope like the pictures? He clapped his hands, cried "Bravo," and congratulated the young Californian who had so successfully made himself Special Exhibitor to the Papal Court. Before I tell the rest of the story I have to turn the spotlight on the aforesaid Californian He is James Slevin, well known through his former connections with Pathe and the American-Eclair.

James Slevin.

The Story of Slevin.

Perhaps you have an idea that they made a specialty at the Vatican of inviting cameramen and operators to come and help themselves and that the Pope is interrupting private audiences to pose for the screen. Well, you would not be alone in holding this optimistic but hopelessly wrong idea. The approaches to the Vatican are figuratively strewn with the wrecked hopes of ambitious kinematographers. These latter have come from every part of the inhabited globe, always bringing with them strong letters of recommendation from bishops and archbishops attesting that they were faithful sons of the Church and good cameramen. It was finally found necessary to draw up a stereotyped form of polite refusal. Nor was the refusal always polite. It is said that one firm, well known both here and abroad, offered a very large sum of money for the privilege of enjoying just for a few days the freedom of the camera in and about the Vatican. The offer was declined and when the persistent emissaries of the firm began to camp on the trail of cardinals they were threatened with severe ecclesiastical penalties.

Slevin, too, laid siege to the Vatican. In fact he maintained the siege for something like two years, withdrawing occasionally for reinforcements. It was the most diplomatic, the most patient and the most scientific siege in the long history of sieges. It took him but little time to penetrate the first line of defenses. Slevin has skill and a winning way. After weeks of waiting he succeeded in obtaining the privilege of an audience with Cardinal Merry del Val, who was Secretary of State under Pius X. The stipulation was that the audience was to last not longer than a minute at the most. This space of time would scarcely allow of any statement of details, and Slevin was really groaning under a load of details. It looked as if the audience would consist of a polite inquiry after Slevin's health and under favorable conditions, possibly, a passing reference to the state of the weather.

Cardinal Merry del Val Helps.

I cannot characterize Slevin better than by setting down the fact that the interview exceeded the scheduled limit by just about an hour. Other interviews followed, and before long Rome saw the stalwart, handsome young American riding about Rome with the Papal Secretary of State, chatting and laughing in typical American fashion. The Cardinal, whose mother was a native of Belfast and who speaks English with absolute perfection, evidently enjoyed the society of the young "forestiero." Never a word did Slevin say in these enjoyable days of any plan to film either the Vatican or the Pope. He arranged motion picture shows for the benefit of the poor children of Rome, in whom Cardinal Merry del Val takes such a kindly and charitable interest. He met a lot of influential people who took an immediate liking to the young man. Slevin has just turned thirty and looks a good deal less than that. To ordinary observers Slevin must have seemed just a pleasant idler with a hobby for photographic work. Everybody was willing to encourage him. The fact of the matter was that Slevin was burning large quantities of midnight oil. Many a day when he was supposed to dabble and to dally he was gazing about in the solitude of the Colosseum or the Forum working on his speech to the Cardinal. He wanted the Cardinal to help him in getting into the Vatican with his projection machine and to secure the Pope for an audience. The opportune moment for the appeal came. Slevin must have seemed inspired as he lauded the motion picture to the Cardinal, for the latter granted all Slevin asked and practically volunteered to become master of ceremonies at the entertainments which, as I reported before, took place in the throne-room of the Vatican.

The Appeal to His Holiness.

Here then the threads of my story meet again. The Pope was delighted with the picture. In a fatherly way he laid his hands on Slevin's head and said something complimentary about "those fine Americans." Right here Slevin made the speech of his life.

The Late Pope, Pius X.

"I have shown your Holiness the four corners of the earth," cried the young Demosthenes from the Far West. "I have spoken to your Holiness in a language that seems a second Miracle of the Pentecost. Three hundred million of your flock ardently desire to see you. You cannot leave

this small dominion which remains of St. Peter's patrimony, but I can bring your image, true to life, to all the members of your great flock. I am emboldened to request, I feel almost as if I had the right to demand that your Holiness allow me to work this Miracle of the Pentecost." A lot more just as good followed.

It was a pretty speech, a very pretty speech. The Pope must have liked it as well as he liked the entertainment, because the very next day he sent his picture with an auto-

Papal Throne Room, Vatican, Showing the Picture Screen.

graph to Slevin and a few days later Slevin was made a "commendatore" of the Order of St. Gregory, which gave him the right to wear one gorgeous decoration on his breast and another one around his neck, not to mention the sword and the uniform. It was likewise intimated to him that there was "very little chance for the present" to film either the Vatican or the Pope. It looked like an orderly retreat at best. Slevin, however, is a poor retreater. He stayed on. He took motion pictures of the Cardinal and his boys and also other motion pictures of pagan Rome and Christian Rome, etc., etc. Then he withdrew. Note the difference between withdrawing and retreating. In the meantime others came and renewed applications for kinematographic privi-

The Late Pope Pius X and His Suite.

leges in the Vatican, whereupon the authorities ordered a second edition of the polite refusals. A little time elapsed—just enough to allow Slevin to get back to America and strengthen his lines of communication—and one fine day Slevin reappeared in the Eternal City.

Victory Came at Last.

A sympathetic friend pretty high in the councils of the Vatican asked him whether he had any hopes of accomplishing his object and, without waiting for an answer, urged him to abandon them and think of them only in connection with the snows of last winter. Slevin returned the cordial shake of the hand and stammered his gratitude for the advice. Just about two weeks afterwards he took his first picture of a Papal audience in the Court of Saint Damascus and then came his meetings with the Pope in the gardens of the Vatican and the Pope's consent that he use the camera upon condition that no posing would be expected and that only a few pictures would be taken. The thought of letting the millions of the faithful see the head of the church had worked on the will of the pontiff; he saw the possibilities of the second Miracle of the Pentecost and hence these motion pictures, whose value as an historic record can scarcely be exaggerated. The pictures of the Pope are but a few; of the scenes of the Vatican and of ceremonies in the Vatican there are more. As no artificial light could be used some of these scenes are not entirely satisfactory. The pictures of the lobbies, of the gardens and gates of the Vatican, the scenes in the Court of Saint Damascus, of the Swiss Guard and the Noble Guard are good. The pictures show not only the architectural and historic beauties of the great shrine of Saint Peter's, but give a most interesting and delightful glimpse of the life around the ancient fane. The pictures of ancient Rome and of the great churches of Rome are fair.

1. Farfalle ed insetti.
2. Cadute del Niagara.
3. Congresso Eucaristico in Malta.
4. Sviluppo dei fiori
5. Lavori del canale di Panama.
6. Arrivo del re d'Inghilterra a Bombay.
7. Processione degli elefanti a Calcutta
8. Venezia.
9. Rivista del re d'Inghilterra ed imperatore di Germania.
10. Tramonti di sole in Egitto

Translation of program of motion picture entertainment in Vatican:

1. Butterflies and Grubs.
2. The Falls of Niagara.
3. The Eucharistic Congress at Malta.
4. Buds and Flowers.
5. Work on the Panama Canal.
6. Arrival of the King of England at Bombay.
7. Procession of Elephants at Calcutta.
8. Venice.
9. Review held by the King of England and the Emperor of Germany.
10. Sunset in Egypt.

NEW THEATER ORDINANCE FOR TARENTUM.

Acting upon a suggestion of President Denny, the ordinance committee of Tarentum, Pa., Council will shortly prepare a new ordinance governing theaters, etc. The present ordinance is considered lax in many respects, especially as regards the safety of patrons. The ordinance will be drafted and presented to the council at the next regular session.

GOVERNMENT USING PICTURE MACHINES.

That the practical value of the motion picture is thoroughly appreciated by the various departments of the United States Government has been amply proved by the use made of it in many ways. No departments make more extensive use of the screen, however, than do those of the Army and Navy. In those two departments alone, there have been installed over sixty Powers Cameragraph motion picture projection machines. They have been placed at West Point and at Annapolis, in the principal army posts throughout the country, and on a number of battleships, where they are used not only for entertainment purposes, but for instruction in military and naval tactics. Among the most recent of these installations have been machines on the battleships Utah and Montana.

Conferees Agree on War Tax

Report to Be Submitted to Both Houses Will Increase the Imposition on Theaters Over the Senate Schedule.

THE conferees of the House of Representatives and the Senate on the war tax measure came to an agreement Wednesday night. Under it the sum assessed on theater owners is increased over the schedule as it passed the Senate. Instead of a minimum of 300 seats it now reads 250, and a theater of this size will pay $25; up to 500 (instead of 600, as previously), the tax is $50; from 500 to 800 (instead of 1,000) it is $75, and all houses having a seating capacity of more than 800 pay the full tax of $100.

The increase in the tax over the sum reported by the Senate is a distinct disappointment to those who have been working for a lowering of the amount imposed on the amusement industry. To Fulton Brylawski, vice-president for the District of Columbia of the Motion Picture Exhibitors' League of America, goes the credit for the suggestion of a tax lower than the $100 flat reported in the original House bill. The amendment adopted by the Senate was practically that submitted by Mr. Brylawski. Also in the fight was President Pearce of the National League, who worked among the members of Congress and sent telegrams to the representatives of the League in many states urging pressure on the Congressmen.

The United Managers' Protective Association, of this city, an organization but recently formed, entered the fray. Ligon Johnson, the general counsel of the association, sent to every exhibitor in the country circulars urging the necessity of getting in touch with Congressmen. All owners of legitimate theaters were importuned to do likewise. Through Mr. Johnson's initiative the trades unions affected by the bill took strong action. There were the International Alliance of Theatrical Stage Employes and the Federation of Musicians among others. The president of the former organization not only in person wrote to every Congressman, but circularized the two thousand local branches of his organization asking co-operation.

At the present writing there is every reason to believe that the measure as it affects motion picture theaters will receive the signature of the President in the form indicated in the opening paragraph.

PITTSBURGH MEN WRITE TO PRESIDENT.

The Moving Picture Protective Association of Pittsburgh held a meeting in the Olympic Theater, at which the secretary was notified to send communications protesting against the proposed war tax. Letters were forwarded to President Wilson, Senators Oliver and Penrose and Joseph H. Thompson, attorney. This was sent to President Wilson:

"At a mass meeting of the Moving Picture Protective Association, held at the Olympic Theater, this city, recently, the members instructed me to write and ask that the national tax of $100 be not imposed on the moving picture shows, as they now pay $120 to $150 per year local license, and $26 per year state tax.

"This is the poor man's show, and if we are compelled to pay this additional tax we will then, in turn, be compelled to charge a larger admission fee, and after a bad summer's business it will be the means of closing up many small houses.

"Kindly advise Representative Underwood of this fact, and just remember you are taking the laboring man's little pleasure away from him by closing up the nickelodeon or five-cent show.

"There are about 2,500 moving picture shows in the State of Pennsylvania alone, and they want to know the position our President and Senators are taking in regard to their shows, which will be announced on their screens.

"Awaiting your kind reply,we beg to remain,

"Yours very respectfully,

"THE MOVING PICTURE PROTECTIVE ASSN.,

"A. J. HANNA, Secretary."

SUGGESTIONS ON THE PROPOSED TAX OF $100 ON THEATERS.

If you include moving picture shows as theaters it will invoke a considerable hardship on about 60 per cent. of the picture show houses. Take for instance, a little show with 180 to 300 seats, right in Pittsburgh, the majority of which operate from 7 to 10.30 p. m., and earn a living only—a tax or payment of $100 would put them out of business.

We believe your committee does not understand the small show proposition. Now if you were to tax theaters of 900 seats or over $100, and from 500 to 900 seats, $50; and all others $10 to $25, proportionately, it would mean a fair adjustment to the small theater, whose earnings are not over $25 to $40 per week. We believe you gentlemen should consider this matter. Any information you desire, please write us.

Yours very truly,

"THE MOVING PICTURE PROTECTIVE ASSN.,

CINCINNATI CONDEMNS WAR TAX.

At a rather interesting special meeting of the Cincinnati branch of the Motion Picture Exhibitors' League, held at the Sinton Hotel with Fred L. Emmert presiding, several important matters were taken up and passed on. The organization expressed strong disapproval of the proposal to tax motion picture houses for the benefit of the Federal Government, while the proposed home rule amendment to the Ohio Constitution providing for the regulation of the liquor traffic at the option of the several cities and towns of the State was indorsed.

Swanson and Engle Sell Universal Stock

Entire Holdings Pass to a Buyer Acting in the Interests of the Company—Everybody Satisfied.

WILLIAM H. SWANSON and Joseph Engle have disposed of their holdings in the Universal Film Manufacturing Company. The ostensible purchaser is Otto Schwartz, who has been described as a New Orleans and Chicago banker. There is substantial reason for the belief, however, that the name represents a broker right here in New York. The sum involved is said to approximate three-quarters of a million dollars. The number of shares of voting power transferred represents about 25 per cent. of the total.

There has been much speculation as to the identity of the party or parties for whose benefit the purchase was made. It can be said, on what seems to be ample authority, that the stock was bought in the interests of the Universal Film Manufacturing Company. It may be added, too, that the litigation which circled about the control of the company in months past is in a fair way to be discontinued, that the Universal will continue under the direction of the same officers as now guide its affairs, that definite plans for expansion will surely be executed, and that altogether there is a spirit of complete harmony prevailing among the stockholders of the company.

When P. A. Powers was asked as to the significance of the recent transfer of Universal stock he said that he thought any statement regarding the Universal company should come from the president or the secretary of the concern. Robert H. Cochrane, the secretary of the Universal, is out of town attending the funeral of his mother. In his absence President Laemmle absolutely refused to say a word in regard to the subject.

World Film-Liebler Alliance

Big Film Corporation Secures Right to Produce Four Important Stage Successes of Recent Years.

An alliance between the World Film Corporation and Liebler & Co. for the purpose of producing certain big successes controlled by the last named concern was one of the big announcements of the week of October 19. The arrangement made provides for the release to the World Film Corporation by the Liebler Company, for photoplay production, of Paul Armstrong's "Alias Jimmy Valentine," "The Renegade" and "The Deep Purple" and Pierre Loki's "A Daughter of Heaven." The Armstrong plays are already being filmed at the World Film plant in Fort Lee and preparations for the picturing of "A Daughter of Heaven" are rapidly being completed.

"Alias Jimmy Valentine" and "The Deep Purple" are particularly well known by theatergoers and great things are expected of the photoplays which are to be made from them. "A Daughter of Heaven" is the big Oriental spectacle which was recently produced by the Liebler Company at the Century theater, New York City, with Viola Allen in the stellar role.

It is announced that all of the productions named will be made upon a most pretentious scale and that the casts will include many of the players who appeared in the several New York companies who had so much to do with making the offerings such big successes.

Lewis J. Selznick's Idea

General Manager of the World Film Corporation Says a Good Picture Is More Valuable on a Second Run Than on a First.

LEWIS J. SELZNICK has been in the film business two years. That's not a long time, as the film business these days goes. It's not exactly a short time, either, from some points of view. It is a short time, however, in which to accomplish the things Mr. Selznick has accomplished. The present executive head of the World Film Corporation has moved fast in the months he has been general manager of that progressive organization. His latest coup—at least, it is the latest at the hour of writing—was to secure the productions of the Dyreda Art Film Corporation. Dyreda, as is well known, is a composite expression of all that is represented in a trade way by Frank L. Dyer, former president of the General Film Company; J. Searle Dawley, foremost producer; J. Parker Read, Jr., successful independent manufacturer. Mr. Selznick naturally feels that his company has been complimented by its latest acquisition. Mr. Dyer goes so far as to say—and he goes a distance when he says anything for publication—that he is pleased himself.

"Our first Dyreda release will be 'One of Millions,'" said Mr. Selznick. "It is a four-part war story, and it will go out November 16. It will be followed by another subject of strong war flavor, 'In the Name of the Prince of Peace.' When Mr. Dyer came in to see me I suggested to him my belief that in fifteen minutes I could convince him we had the goods. It took me thirty as a matter of fact, but at the end of that time he said, 'You have got me.' In the Peerless Studio we consider we have a structure that is the equal of any in the country. We are having remarkable success with the Robert Warwick pictures, and believe we have one of the greatest male moving picture stars in the country. And as to Clara Kimball Young, it is not necessary for me to speak. Everybody who knows pictures knows her pre-eminence on the screen.

"Vivian Martin will be seen for the first time in pictures in 'The Wishing Ring,' which we are releasing November 9. You know she has been leading woman with Lew Field in 'The High Cost of Loving.' I predict that she is going to make one of the big hits. She has a most charming personality; she is dainty, she is beautiful, and best of all, she can act."

"What is this story about the World Film hooking up with Hamburger out in Chicago?" the World man inquired.

"Why," replied Mr. Selznick, "Alfred Hamburger controls a large exchange in Chicago as well as fifteen theaters. My men had refused to do business with Mr. Hamburger, claiming that if we sold to him the exhibitors would take offense on account of his being an exchange man. I sent a representative out there to look over the ground and he brought back a report sustaining our Chicago office. Then it was that I concluded to go there myself. I talked with Mr. Hamburger and with exhibitors, and found it was simply a matter of jealousy on the part of some of the latter. I had no trouble in convincing Mr. Hamburger that our pictures were more valuable on a second run than on the first. It is a fact, and it is not sufficiently understood by the trade at large. A good picture on its first run advertises itself in a community. That publicity is a distinct asset to the exhibitor who shows the subject subsequently, even though his house be just across the street from the first man. Well, Mr. Hamburger signed a contract which means from him to us a minimum payment of $1,500 a week. Yes, we feel pretty good over the transaction.

"Just now we are releasing one feature a week, with an occasional special, such, for instance, as 'The Seats of the Mighty' and 'America.' We are getting ready to release two subjects a week, each of four or five reels, and each month a big production, running from seven to nine reels. These latter, after playing the big circuits, will be cut down to six reels, for showing in the smaller houses. So you think this looks as if the World Film still believes in the feature picture as a going institution, as a lasting one—that the public is not tired of it? It does. Why, only last July I met a prominent officer of a large program corporation and he volunteered the suggestion that my proposition was an absolute joke, that the feature was declining, declining fast. He was wrong.

"I contend that the feature always will be good, the same as a special act in vaudeville. Yes, I have got so much faith in my ideas that arrangements are being made practically to double our releases. Furthermore, you may say this: It was hard for me to convince the film world that I had the right idea of the situation, but I had no trouble in convincing such banking houses as Edward B. Smith & Co. and Huyn, Edey & Co. of New York City and George A. Huyn & Sons of Philadelphia that we had a good business proposition. The exhibition of well-produced popular plays interpreted by good stars means box office receipts for the theater owner. These place the exhibitor in a position to give the public a two-dollar ticket for 10 cents. Our aim is not to put out a lot of pictures, but to place our money on big stuff that will return big rentals.

Lewis J. Selznick.

"We are working out a scheme of co-operation with the exhibitor which gives promise of good results all around. We are placing our brains at the disposal of the showman. If a man wants to do business with us naturally we are curious as to his capacity to fulfill his contracts. We look over his house, size it up, as it were. If his lobby display does not look right we give him the benefit of our experience. We furnish him with booklets describing his theater and also describing our pictures. We induce him to circularize his public. We play up the exhibitor's business. We desire to contribute what forces we can to put him in the position of being able to pay $50 a day for a subject. My belief is that the time is coming when pictures will play a solid week. Of course, a few theaters do now, but there will be more, regardless of the fact that they may be community houses.

"In carrying out my ideas as to artistic paper we have engaged W. N. Wilson, a magazine illustrator. You can see from the drawings I have here what is being done by the World Film. I think you will agree with me the work is not only novel and unusual in the film business, but that it is as attractive as it is artistic. Mr. Wilson is keeping away from old lines and is developing new ones. His designs and creations are bound to be popular. As in our art and publishing departments, so it is in other branches of the work of this company. We are getting away from the old ways, as I said; we are trying to do business not in the orthodox film way, but as other men in other lines do business. It is my intention to give preference at all times to the men that don't know all about the film business. These are the men that can be taught what we want done, and will not try to teach us.

"It is the intention of the World Film Corporation to put into effect about the end of November a profit-sharing plan, which will include all employes from the office boy up. I have been working on the scheme for some time now, and I hope soon to be able to announce the details of the idea."

Flamingo Company Organizes

Announces Its Officers and Forms Alliance With Sawyer, Inc., Chartered Theaters Corporation and Stock Exchange House.

ANNOUNCEMENT of formal organization and election of officers and its plan of operation is made by the Flamingo Film Company. The first meeting of the stockholders and directors was held last week and the election resulted as follows: President, Frederick Upham Adams; vice-president and general manager, H. A. Hallett; treasurer, F. H. Tinker; secretary, A. H. Sawyer; directors, Gilbert Elliott, Charles E. Fay, A. H. Sawyer, F. H. Tinker, H. A. Hallett and Frederick Upham Adams.

With this information comes the announcement that the company is an alliance in which Sawyer, Inc., the Chartered Theaters Corporation and the stock exchange house of Gilbert Elliott & Company are interested, the purpose being the production and distribution of high-class feature comedies in two and three reels. It is also stated that the first releases will be the three winning comedies awarded prizes in the scenario contest recently concluded by the Chartered Theaters Corporation and the Morning Telegraph. The company has also taken over the right and title to all the comedies resulting from that contest.

Speaking of the plans of the Flamingo Company, Secretary Sawyer gave the Motion Picture World this outline: "Believing that there is an insistent demand for a higher standard of motion picture comedies than single-reel farces and burlesque productions, the Flamingo Film Company will seek to satisfy it to the utmost. I do not wish to be understood as expressing by disapproval of so-called 'slap stick' farce, nor for extravaganza or burlesque. I entertain for these classes of production great regard and it would be foolish to say they are unpopular, for they are not. Each has its place in motion picture production and are of value in giving variety to the program of the exhibitors.

"It appears to us that there is a very high place not yet attained for comedies of two, three and even five reels, but which we shall aim to reach. It is an admitted fact that the drama for the screen has advanced to a higher artistic plane than has the film comedy. The effort to present great big themes with all the wealth of scenic effects possible to the camera, to depict startling situations and to make the impossible a reality, have, in a great measure tended to the neglect of photodramas in which the comedy element predominates.

"The first three Flamingo releases will be the admirable comedies written by Mr. McCardell, Miss Sterne and Miss Wells. We believe they will create a profound impression throughout the entire world. There is not a dull moment or a strained situation, in either of the three comedies. They fairly bubble over with amusing situations and each possesses a plot, skillfully woven around interesting personages which will hold the interest and attention of any and every audience. Our plans contemplate at least one multiple comedy each week. In time we expect to give variety to the Flamingo program by interpolating at regular intervals single-reel comedies."

Production will begin next week and it is learned from other sources that Fred Mace, whose reputation as a producer of comedies is well known, will be in charge of the work, assisted by P. C. Hartigan, who was until recently with Pathe.

Sawyer, Inc., will have the distribution of the Flamingo product and the new company's offices will be in the Mecca Building, 48th street and Broadway, New York, on the same floor with the Sawyer concern.

Manufacturers' Association Progresses

Interesting Meeting Held at Hotel Wellington, New York, Tuesday Evening, Oct. 20—Much Enthusiasm Expressed.

PURSUANT to a call issued by the organization committee of the proposed asssociation of manufacturers of motion pictures and accessories there was an interesting meeting of interested persons at the Hotel Wellington on Tuesday evening, October 20. F. J. Rembusch, of Indianapolis, Ind., chairman of the organization committee appointed at Dayton, Ohio, was present and called the meeting to order. Remarks on the movement were made by Joseph Farnham, Tom Moore and Carl Anderson. What was said by these speakers was in the way of explanation touching upon the origin of the proposed organization and what was expected to be accomplished.

Remarks were made by Jesse L. Lasky, Adolph Zukor, Samuel Goldfish, Arthur James, Will Smith, of Nicholas Power Company, and others, in substance to the effect that the plan to hold motion picture trade expositions under the auspices and the direction of the manufacturers themselves was preferable to any other method.

A proposition to proceed with an election of directors and officers of the organization was objected to upon the ground that there should be a more representative meeting of manufacturers, also that the question of membership in the proposed organization had not been definitely settled. It was also pointed out that the committee on organization had not prepared anything tangible to present to the trade.

It was finally decided that Chairman Rembusch should appoint a committe to further canvass the situation and that it be prepared to report in four weeks. The committee appointed consists of Joseph Farnham, W. A. Johnson, Ernest Glanzberg, T. G. Wiley, Will Smith and A. H. Byrd.

Box Office to Release Seventeen Reels

Will Institute Program in Which a Feature Each Week Will Be a Broadway Star in Broadway Play.

THE Box Office Attractions Company is about to institute a program of seventeen reels a week. The brands and the number of reels to be released under each every seven days are the Balboa, of two or three reels; White Star, three reels; Nemo, three reels; Fox Features, four reels; Wonderful Plays and Players, four or five reels. This latter brand will represent the work of Mr. Fox's own organization. The first release of this company, which is designed to produce Broadway stars in Broadway plays, will be "The Walls of Jericho," Alfred Sutro's play of modern society. In this production there will be featured Edmund Breese, the creator of John Burkett Ryder, in "The Lion and the Mouse."

Mr. Fox has opened fourteen exchanges in different parts of the country. He owns and controls twenty-two theaters in New York State and New England. Many of these are noted for their size and elaborateness. It is his intention to put out such pictures as will please the clientele of his own houses, which he considers the best. At work on his subjects are such directors as Frank Powell, lately with Pathe; J. Gordon Edwards, formerly managing producer at the Academy of Music; Edgar Lewis, who directed "The Littlest Rebel"; Lloyd B. Carlton, long time with Lubin, and the director of many of the larger productions of that studio, and George De Carleton.

Mr. Fox has the control of the rights of "A Fool There Was," Porter Emerson Browne's story; "The Idler," by C. Haddon Chambers, the adaptation for which has been made by Roy McCardell; and Israel Zangwill's "Children of the Ghetto," in which Wilton Lackaye will play Reb Schmudl, which character he played in the original production.

NEW MINNEAPOLIS MUTUAL OFFICE.

The Mutual Film Corporation, of Minneapolis, Minn., has secured new offices at 22 North Sixth street, a brand new one-story building in the heart of the business district. The offices are splendidly fitted and furnished and are said to be the finest in the business. Fireproof vault and a fireproof inspection room are features; rest rooms for the employees and a special projection room for the convenience of customers are not to be overlooked. The floor space contains about 4,200 square feet and there is a basement for storage purposes of similar area. Benjamin N. Judell is manager.

CINES COMPANY ANNOUNCES WINNERS IN SCENARIO CONTEST.

The Chines Company of Rome, Italy, announces that Maurice Magre, of Paris, won first prize in the international scenario contest which closed recently. The title of the winning script, which carried with it a cash prize of $5,000, was "The Treasure of Rampsinite." The second prize was captured by Messrs. A. Jondola and J. Diotallevi with "Leonardo Da Vinci." The third, fourth and fifth prizes were awarded as follows: "The Black Christ," by Louis Fest, third prize; "The Sale of Truth," by J. Coste, fourth prize, and "The Nightingale," by L. Montecchi, fifth prize. A number of other scenarios received awards of $100, while a larger quantity were paid for at regular rates.

JESSE L. LASKY GOES TO COAST.

Jesse L. Lasky left New York on Friday for a flying trip to the Pacific Coast studios of his company.

Brenon to Produce for Tiffany

His First Picture Will Be "The Heart of Maryland," with Mrs. Leslie Carter in the Stellar Role.

HERBERT BRENON, whose resignation from the producing forces of the Universal Film Manufacturing Company was announced in The Moving Picture World last week, is to be the head of the production department of the Tiffany Film Corporation. Mr. Brenon's first picture in his new field will be "The Heart of Maryland," with Mrs. Leslie Carter in the leading role of the play in which her name is so closely and intimately associated. The company will leave New York City on Sunday for Los Angeles, where the picture will be made. As leading man, Mr. Brenon has secured William Shay, who has done notable screen work in the last three years. It is of interest to note that for ten years he played in support of Mrs. Leslie Carter. The fact that her former associate is to play the leading male role opposite her is a matter of congratulation to the star actress.

Herbert Brenon.

Mr. Brenon in outlining his new work said he had left his former associates with many regrets, but that he felt his greater opportunities lay in the way of feature production, and his future work would lie in that direction. It was not yet determined whether the company would locate in the West or the East. The settlement of the question would depend to a great extent on the ability to secure in the West the co-operation of the stars they had in mind for featuring. Should it develop that the East presented advantages in this respect a studio would be obtained here. There is a strong possibility that the company may remain in the West for a second production.

Mr. Brenon said that as he had a marked financial interest in the Tiffany company he will now realize what it means to have one eye on the box office. He expressed his belief, however, that artistry counts nowhere more strongly or rather is reflected nowhere more strongly than in the box office. He said that ample capital had been provided for the making of pictures that would hold down Broadway for runs, and that it was his intention to make that sort of productions. It may be worth noting that his "Neptune's Daughter," in which Miss Kellermann was starred, holds a remarkable record for continuous run in a single theater that of Alfred Hamburger's Fine Arts theater, in Chicago, where the picture has now been showing nearly six months.

"I am happy in my new association," said Mr. Brenon on Wednesday. "I have two strong partners, one an amusement man of wide connections, the other a film man of many years' experience. It's a triple alliance I like. I realize it will be a new experience to spend my own money or at least that in which I have so direct an interest. You will forgive me for being full of enthusiasm over my first picture. I went to Baltimore the other day to see 'The Heart of Maryland' on the stage once more. Surely it is a motion picture as it lays.

"I believe at present there is a great demand for popular plays adapted for the screen, but I also believe the day is not far distant when we are going to have the great original stories on the screen and written by men and women as eminent as those now writing for the stage. It is my conviction that the writers of these big stories are going to be compensated not on the flat basis prevailing today, but on a royalty arrangement whereby the author will share in the profits to which he is so certainly entitled. For the present we must move with the tide. All we can do is to try to get better stars and better plays."

Mr. Brenon was the director of one of the first three-reel subjects to be made in America—"Leah the Forsaken." Among his notable productions were "Absinthe" and "Ivanhoe," both four-reel subjects in which King Baggot was starred.

Charles Pathe in New York

Famous French Motion Picture Manufacturer Will Remain for Some Time to Study American Conditions—No Intention to Sell.

ON Sunday, Oct. 18, the American liner New York arrived and among its passengers was Charles Pathe, head of the firm of Pathe Freres, who has come to America to study trade conditions in its relation to the business of his company. He will make an indefinite stay. This is an opportunity that Mr. Pathe has long hoped for and is made possible by the European war, which has put an end, almost, to motion picture operations on the Continent. Finding that his time was not required at the home office Mr. Pathe decided that he could employ it to advantage at the American Pathe plant.

Regarding the rumored sale of the American plant to William Fox, Mr. Pathe emphatically denied that such transfer had been made and more, that it had not even been contemplated or suggested. He believes that the rumor gained credence through the fact that William Fox had leased a portion of the studio room for the production of some of his pictures.

Pushing Fight Against Censorship

Mutual Film Corporation Petitions United States Supreme Court to Advance Its Case Against Ohio.

THE Mutual Film Corporation has filed a brief in which it petitions the Supreme Court of the United States to advance its case against the Industrial Commission of Ohio et al and take it out of its regular order on the docket on account of the special and peculiar circumstances which exist in connection therewith. This case comes to the Supreme Court on an appeal. The case is brought to test the constitutionality, both under the constitution of the United States and of the State of Ohio, of an act passed by the General Assembly of Ohio on April 16, 1913, which created a board of censors of motion picture films.

The brief states that it is of greatest importance, not simply to persons who are engaged in the manufacture, distribution and exhibition of motion picture films, but also to the millions of people in the United States who go daily to see exhibitions, that the question as to whether any government authority can constitutionally impose a censorship of motion picture films should be settled once and for all by the decision of the Supreme Court. It is further stated that similar laws have been passed and are the subject of litigation in Kansas, Pennsylvania and Illinois, and that the Congress of the United States and the legislatures of many states are considering the enactment of similar laws.

UNIVERSAL BOOSTING "BUY A BALE."

Carl Laemmle, president of the Universal Film Manufacturing Company, is devoting the energies of his organization to helping the cotton raisers of the South in the emergency that has arisen due to the European war. On all releases of the Universal there is an introductory strip of about thirty feet of film showing the weighing of a bale of cotton. With this goes a title urging upon all the necessity to "Buy a Bale of Cotton." Mr. Laemmle is enthusiastic in his desire to aid the cotton raisers. Speaking to a visitor in his office the other day, to whom he had just shown on the screen one of the "Buy a Bale" scenes, the Universal's president said:

"Just estimate, if you can, how much money it would take to buy the equivalent in advertising the Universal is giving to the cotton men. Suppose, for instance, the Universal subjects are shown in six thousand theaters a day and that the average daily attendance at these houses is one thousand. That means six million persons who have put in front of them every day not one reminder but three or four or five to buy a bale of cotton. Why, that means forty-two million a week. It is an illustration of the power of the motion picture. If we are advertising the cotton men we are glad of the chance. It is publicity that can't be bought, yet it is without price."

DAVID HORSLEY GOING WEST.

David Horsley has made arrangements to leave New York for Los Angeles during the first week in November, and will, if present plans prevail, remain on the Coast to take active charge of his California producing companies until the first of next May. Mrs. Horsley and the new Horsley baby (he hasn't been named yet), and Master Stanley Horsley will accompany the Bayonne film magnate in his Western sojourn.

CHICAGO LETTER

BY JAS. S. McQUADE

Unscrupulous Stock Promoting Schemes.

THE crafty promoter of things that are dark to the uninitiated is still at work in the moving picture field. Colonel Sellers at his best could not have outdone some of these glib tongued fellows, who write and talk to their intended victims of the millions that are in the moving picture business, as if they were writing or talking of mere dollars.

A cunning feature of the methods pursued by some of the latest of these promoters lies in the fact that they seek men for employment who are prominent in the world of letters, or who have been holding a position of prominence with some of the oldest film manufacturing firms. These names are used to conjure with in the literature sent out to prospective stock purchasers, as the following circular letter, recently sent out by the United Photo-Plays Co. of this city, will show:

We have under contract, Mr. Harry McRae Webster, the man who made the Essanay Company what it is today. It is estimated that, due to Mr. Webster's efforts, the Essanay Company made approximately Two Million Dollars net last year. We are negotiating with several different people for a producing site, and anticipate that we will be producing our own photoplays by January 1, 1915.

Dr. Geo. A. Dorsey, Curator of Anthropology of the Field Museum, accompanied by Chas. Kaufman, expert camera man, and William Menke, world authority on color photography, sailed from San Francisco on the 29th of August for the far east. They carried with them a complete outfit and supplies for one year. Their first picture was taken on board the boat between San Francisco and Honolulu. They were fortunate in being able to film a ship romance. They have been in Japan for the past thirty days and have taken many pictures of wonderful interest, including the complete capture of sperm whales. You will note by the enclosed cablegram they have already developed one mile of fine film. This will be returned to Chicago at the earliest possible moment.

You must know the value, from a money-making standpoint, of films of this character. We will have the advertising value of Dr. Dorsey's name (a man of international reputation) in connection with these films. It is estimated that the six reels taken by Paul Rainey in Africa have netted to date nearly Two Million Dollars. We anticipate that the United Photo-Play Far East expedition will return to us from one hundred to three hundred reels of exceptional and most wonderful pictures. The comparison is obvious. We should make at least Eight Million Dollars net. You may think these figures are too high; but when you realize that the income from the motion picture houses in the United States total something over Four Hundred Million Dollars per annum, we believe that you will readily see that enormous profits are not only possible; but probable.

Our producing plant, as established under the direction of Mr. Webster, should pay alone dividends from twenty-five to fifty per cent. on the entire capitalization of this company. Combine these profits with the profits of the pictures taken by by the United Photo-Plays Far East expedition, and the profits derived from a chain of photo-play houses extending across the continent, and you will arrive at a very fair estimate of the dividends that this company will pay to its stockholders.

Let us reiterate to you that this is your Last Opportunity to become a factor in the third largest business in the world and to derive for yourself a portion of the large profits which we are making and will make.

Among our prominent stockholders in Chicago we might mention Mr. Pratt, Treasurer of the C. & E. I. Railroad; Mr. Thorne, Vice-Pres. of the Montgomery Ward Mail Order House; Mr. Rawson, Financial Secretary to Mr. Spoor; Mr Collins, Manager of the Postal Telegraph Company, and a long list of others. These people have purchased their stock only after a very careful and exhaustive investigation. They bought their stock because they considered this a most unusual opportunity for investment in a going concern.

Note well the ease with which big money is made in the business. Mr. Harry McRae Webster, for example, who recently resigned his position as producer with Essanay, was instrumental in making $2,000,000 in profits for that company in 1913! Not only so, but it is claimed that he made Essanay, in order that the intended victims may hasten to unloose their purse strings. In all justice to Mr. Webster, whom I have known for some time, it must be stated here that, on his own admission, made to me personally, he was ignorant of the fact that such literature was being issued. He lays no claim to the making of the Essanay Film Manufacturing Co., nor to that fabulous $2,000,000.

How well these fellows are posted on the earnings of films! Two million dollars of profits for the Rainey pictures! And how glibly they roll out $8,000,000 net profits for the reels turned out by the United Photo-Play Far East expedition! How craftily they insert that $400,000,000 as the yearly income from moving picture houses in the United States; for are they not going to establish a chain of houses across the continent?

But they are not only crafty, but deliberately misleading in other particulars. Among the prominent stockholders in Chicago whom they mention is Mr. Rawson, financial secretary to Mr. Spoor—mark you, Mr. Spoor; no initials are given. Now it happens that the Mr. Spoor referred to is J. A. Spoor, president of the Chicago Terminal Co. and a big Chicago capitalist, who is closely allied with J. Pierpont Morgan & Co.. The intention was to make the reader believe that the Mr. Spoor referred to was Geo. K. Spoor, president of Essanay, and that his financial secretary thought so well of the scheme that he became a stockholder.

In the list of officers and directors of United Photo-Plays Co., another attempt to deceive the reader is made in the case of Herbert L. Harris, vice-president, who, it is explained, is sales manager of the Essenkay Company, Chicago. Notice how nearly alike are Essenkay and Essanay. Mr. Harris at one time was general salesmanager of the S. & K. Tire Filler Co., which has been defunct for some time.

A trade paper may expose concerns of this kind; but, unfortunately, it does not reach the misguided men and women who buy the stock of such enterprises. Until the big dailies take up the matter the evil will continue.

"Your Girl and Mine" Scores Big Success.

All the Chicago papers devoted considerable space to the first presentation of "Your Girl and Mine," which was given in the Auditorium, Wednesday afternoon, Oct. 14. The occasion was an important one in the history of equal suffrage, and the spacious theater was well filled by spectators interested in votes for women. Intelligent applause greeted the many strong and telling points of the big photomelodrama, my review of which will appear in the next issue.

Miss Kitty Kelly, in the Tribune, wrote the following paragraphs in a lengthy article on the subject and its presentation: "The accomplishment is exceedingly creditable, both propagandically and pictorially, though of the former quality I cannot speak so assuredly as of the latter. I take it, however, from the waves of enthusiasm that greeted each well phrased argument that it carried home the force expected from it.

"It is a series of dramatic pictures of real life, based on actual laws of the country. The purpose is to show the effect of these laws upon women and children. How effective the production was in this respect was learned from remarks of suffragists as the play progressed.

"'When were these laws allowed—in the dark ages? How long ago was it that a husband was permitted to deed away his children?'

"These questions were asked when paragraphs of the statutes or state constitutions were thrown on the screen. The symbolic figure of 'Votes for Women' appeared to show how these statutes might be remedied at every crisis.

"Some of the other defects in laws, as displayed in the suffrage film, were the lack of fire escape protection by greedy landlords; the inability of a wife to control her property; the power of a husband to have control of his children, and the right of a father to collect his children's earnings through the child labor law."

A Tempest in a Teapot.

The A. B. O. Feature Film Company is concerned in a scandal in the state, over which Governor Dunne is much exercised just now. The A. B. O. Company, it is stated, gets its name from the initial letters in the names of Warden Allen, of the state penitentiary, Wm. S. Bastar, promoter of the concern, and D. J. O'Connor, private secretary to Gov. Dunne's confidential adviser, Mr. O'Connell.

Warden Edward Allen is charged with owning twenty-five shares in the A. B. O. Company, which advertised that a film showing the convicts in the penitentiary was obtained by official sanction and produced under the personal direction of Warden Allen. Governor Dunne asserts that the first he heard of the matter was when Mr. Allen wrote him regarding the granting of permission to the A. B. O. Company to film the convicts. The Governor replied that he was unalterably opposed to it unless the prisoners themselves consented. Warden Allen then wrote that the inmates had taken a vote on the matter, which decided in favor of having the pictures taken.

Warden Allen denies that he owns any of the stock of the A. B. O., while O'Connor has given out that, after the pictures were taken, Mr. Bastar said that he was going to organize a $10,000 corporation, but that no money was put up; also that Mr. Bastar had given twenty-five shares to him, and the same number to Warden Allen. Mr. Bastar denies that he gave any stock to Mr. Allen.

S. W. Ford, temporarily in charge of the A. B. O. offices at 17 North La Salle street, accuses a reported who posed as a prospective buyer of state rights of the picture of quoting him wrongly, with regard to the meaning of A. B. O.

The pictures were taken several months ago. Politics, no doubt, is back of the charges.

The Pike's Peak Film Company Formed.

Colorado Springs can boast of a moving picture company all its own, according to the Colorado Springs Gazette. It is known as the Pike's Peak Film Company, is incorporated for $150,000, and practically all the stock is controlled by local capital.

The company is already at work in the studio at 610 North Cascade avenue. The Warner's Features will include the output, as the Pike's Peak Film Company has contracted to produce, as a starter, one three-reel feature and two single-reel subjects every month.

Otis B. Thayer, at one time with the Selig forces, is managing director. At present the acting company numbers eight people. Miss Josephine West, the leading woman, is from Danville, Ky., and has been engaged in photoplay acting for several years. She is regarded as one of the best riders in the profession and western plays are to her liking.

Edward F. Cobb, the leading man, is also a motion picture actor of experience. He and Miss West have appeared in the same productions in various parts of the United States during the last four years.

Major Funkhouser Rouses Ire of Leading Suffragists.

Major Funkhouser, head of Chicago's censor board, took a slash at one of the scenes in the big suffrage picture, "Your Girl and Mine," just before it was presented at the Auditorium Wednesday, Oct. 14, thereby rousing the ire of the ladies concerned in the production. Mrs. Medill McCormick, chairwoman of the congressional committee of the National American Woman Suffrage Association, who has been the leading factor in the production of the subject, criticised the action of the Major as follows:

"Censorship as an institution is medieval and undemocratic. As Major Funkhouser has exercised his power in this particular case, it is preposterous and officious in him to have cut the film. The scene which he has assumed to censure was a representation of one of the most convincing and realistic fights which I have ever seen staged. It showed a woman struggling with a man in the interest of her right. It was a splendid piece of acting, too—none of your stage claptrap about it."

Chicago Film Brevities.

Ashton Stevens, in the Chicago Examiner, paid the following tribute to John Bunny in Funnyland: "He is not as funny as Weber or Field in that ancient game, but he is Bunny, and the children love him, and their parents love their children. Indeed, Mr. Bunny-off-the-screen did so well yesterday and last night that the manager, Lew Weiswell, told me that his next picture star for the legitimate would be Annette Kellerman in all the tricks she has played on sea and shore."

* * *

Arthur Rosenbach, sales manager for the Excelsior Feature Film Co., Inc., New York City, was in the city last week and visited the World office. Mr. Rosenbach reported that he had closed a contract for the Alliance program with the Celebrated Players Film Co., to handle the state of Illinois.

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Samuel S. Hutchinson, president of the American Film Manufacturing Co., and John F. Freuler, secretary of that company, left for New York City Thursday, Oct. 15th and will be gone for a week or more.

* * *

Phil H. Solomon, who has been engaged for some time past in building up a brokerage business in feature films (of certain Independent makes), in Chicago, is now devoting special attention to high class film productions of American and European make. He states that his efforts are meeting with encouraging results. His office is at 167 W. Washington street.

* * *

Francis X. Bushman, according to a recent report, is a very lucky man. It is said that he has been left a fortune of $25,000 in a very unusual way. The story goes that the widow of one Marshall Bushman, of Death Valley, called at the Essanay plant recently to see Essanays' popular actor. She stated that her husband, who died a short time ago, had seen a moving picture show in which Mr. Bushman was featured. He immediately declared that the actor was his cousin, whom he had not seen since childhood, and then bequeathed him part of the fortune he had made in mining. Mr. Bushman could not succeed in remembering that he had such a cousin, but he said that he was willing to take the money on a chance. Mrs. Marshall Bushman, it is said, has gone to Mr. Bushman's home in Norfolk, Va., to trace the relationship.

* * *

W. C. Quimby, of the W. C. Quimby enterprises, Zanesville, O., called at the World office one day last week. The Quimby enterprises at present include the Quimby Theater in Zanesville, which seats 700 people, and the Jefferson in Fort Wayne, which seats 1,250, besides several smaller houses in Ohio towns. Mr. Quimby reported that business was very good in his chain of theaters. He is at present working on the formation of a circuit of moving picture houses stretching from Pittsburgh to Chicago. The intermediate towns on the circuit will be East Liverpool, O., Steubenville, O., Zanesville, O., Newark, O., Mansfield, O., Lima, O., Fort Wayne, Ind., and LaFayette, Ind. The houses on this circuit will all have a capacity of 700 or over. Mr. Quimby informed me that George Kleine's great feature, "Julius Caesar," will be presented in the Jefferson Theater, Fort Wayne, Oct. 28 and 29. This will be the first American presentation of this great classic.

* * *

Colonel Leroy T. Stewart, superintendent of delivery of the Chicago postoffice, and several Washington postal officials visited the Essanay plant recently to study the method of making moving pictures, in order to perfect the national government's photographic system. The Washington officials plan to take moving pictures at the Chicago postoffice, showing the process which a letter goes through from the time it is dropped in the box until it is delivered. The pictures will be displayed at the Panama-Pacific Exposition.

* * *

The Shakespeare Theater, at 940 East 43d street, this city, had its safe blown open one day last week, and $550 extracted from it. The robbers escaped.

* * *

A cablegram from Paris gives the information that a Belgian officer tells of seeing a moving picture camera man kneeling on the battlefield, calmly turning the handle of the machine while shells and bullets were flying all around. He was in full view of the German army, the members of which evidently had selected him for a target. Amid the rain of death he completed his film uninjured.

Binder Gives Details

Explains at Length Some of the Plans of the National Board of Censorship—Will Go After Ohio Law.

In a letter complimenting the Moving Picture World for its co-operation in the nation-wide campaign now being prosecuted against all forms of official and legalized censorship of motion pictures, J. W. Binder, director of publicity and finance of the National Board of Censorship, takes occasion to give further details of the campaign, not touched upon in previous articles. He says:

Let me, on behalf of the National Board of Censorship, thank you for giving so liberally of your space in support of the nation-wide campaign against all forms of official or legalized censorship which the Board is undertaking from a principle enunciated more than a year ago, when the Board placed itself on record as opposed to legalized consorship.

The story in your current issue, while it covers the general idea, leaves some of the details obscure. I am sure you will allow me to trespass further upon your space to set this out.

Briefly, the objects sought to be accomplished by the extension of the Board's activities are a wider and more efficient social service working through local unsalaried committees in fifty centres of population. These committees are to be selected from the same classes of organizations and societies as compose the parent body and are to be appointed by the executives of the different cities in which they will work. They are supplied with the weekly bulletin issued by the Board, and when they find pictures advertised for exhibition not listed on the same as having been passed by the Board, they investigate and report to the New York headquarters, and through the local authorities secure such action on each picture as the case seems to warrant.

In addition to this, the Board has adopted a new seal of approval. A campaign of advertising and publicity will be begun to teach the public at large what is represented by this seal; who compose the Board; how it works; what are its standards of criticism; and any other matters of interest so that when a theater-goer in Bangor, Maine, or Los Angeles, California, sees the Board's seal on a motion picture, he knows at once that the picture is a clean, high-grade production, which has had to stand the test of the Board's standards, intelligently and honestly applied. The seal bearing the signature of the Chairman of the Board, its unauthorized use becomes a forgery, and the public is this further protected.

In the campaign against legal or official censorship the mightiest power in the world will be invoked public opinion. To create this, the 23,000 newspapers in the United States will be used as well as the magazines and the trade press. In this work, the membership of the local committees will be a power, both in preparing articles showing the fallacies of official censorship, and its un-American principle, but in having the same published in their respective communities.

Of course, to do all this, and at the same time to carry on the work of censorship of pictures—an ever-going task will require money. On the principle that everyone in the motion picture industry, as well as those interested in social service, is vitally interested in the campaign, contributions have been solicited from every one touching these factors. From the response so far had, it is evident that the Board will be as heartily and liberally supported in this as it has always been in its previous work.

Doings at Los Angeles

THE Oz film factory has started a wild animal farm, Woozy, the studio cat, having presented the players with a bunch of playsome kittens. Jane Urban, late of the Orpheum time, is the latest addition to the stock company, and is playing Nephthys in "The Last Egyptian," which is now under production. The property man had to build tall palm trees for the India desert backgrounds.

* * *

Miss Jane Bernoudy, who is with the Universal players, and who has been seen both in the old country and at home in her clever roping exhibitions, has just returned from a successful trip to Pendleton, Ore., where she won the World's championship as woman roper and fancy rider. She won the same prize last year at the annual roundup.

* * *

H. Pathe Lehrman, who was arrested for speeding and held in jail one night, bail being refused, appealed his case, and has been set free until trial. He is working again, doing a comedy with a tire factory as the setting. He now drives his machine at a surprisingly moderate speed.

* * *

Douglas Gerrard of "Shannon of the Sixth" fame has left the Kalem for good, and is now awaiting another engagement in this city.

* * *

The "Trey o' Hearts" company, with George Larkin, Cleo Madison and Director Lucas, are in camp in San Gabriel canyon, doing the fourteenth installment of this series. They will be gone for two weeks.

* * *

Bear Valley, ever beautiful, and always a mecca for directors, is seeing a big production this week, a company of two dozen players from Inceville having gone there to stage a new and elaborate story of the north woods from the machine of Mr. Ince. Walter Edwards directs and Frank Borzage leads.

* * *

So enamored have Mary H. O'Connor, scenario writer, and her sister Loyola become with the film colony here that they have sold their ranch in the Santa Cruz mountains and become permanent residents in the Southern city, purchasing a home in the residential district.

* * *

Walter Stradling, cameraman for Pathe Lehrman, ran his automobile into the rear of his boss' machine, wrecking the gasoline tank. He thought Pathe was going ahead, but he stopped and the collision resulted. Stradling has a little ranch of his own in Santa Monica."

* * *

A letter dated October 7 says: "Just a little news for you. I was married to Olga Prinzlau Clark last night in Los Angeles, who is scenario editor for the Exhibitors' Films Company, at the old Majestic studio. She has written 51 stories and sold 48." The writer was genial Hal Clements, known around here as one of the best directors in the business. He states further: "I am arranging at present to make a big educational picture out of civilization. Something new and different." Clements is on his honeymoon. He has been directing lately for the United States, and prior to that for three years was with Kalem.

* * *

A deal was put through this week whereby Mr. Tally, who already has a fleet of houses, took over the new Symphony Theater, C. H. DuBois being the former owner. Mr. Tally will exhibit Paramount pictures.

* * *

"Matilda's Battle with Cupid" is being produced by George P. Hamilton at the Albuquerque studio. Dot Farley wrote the story, which is said to be a hummer.

* * *

Otis Turner is almost to be called the dean of toastmasters as well as the dean of directors, for this week he was the honored one at the weekly dinner at the Photoplayers, and his entertainment was supreme. A large number of players was present and a jolly time was had by all.

* * *

California is the fourth state in line of registration of motor vehicles, and many western owners are moving picture people. Business Manager Fred Kely, of the Lasky forces, has joined with a roadster. This company has a regular stable of cars, and many of the players also own machines. They are using 136 people in "The Rose of the Rancho" at the Lasky ranch and the people are transported daily by an army of machines. A chef is employed to feed the actors at noon, and some big scenes are being made.

Marshal Neilan is building a big fence in front of his studio stage, and intends making a beautiful garden in the front, instead of the barren yard. He is putting on a comedy picture with some new stunts in it.

* * *

Sterling brand has a new leading woman in Bobby Gould, formerly of the Oz company. She is playing in "Snooky's Day Off" with Gus Erdman, a former vaudeville man, who has recently joined the company.

* * *

Alvarez Taylor, directing at the Balboa, has just completed "Tricks of Fate," a two reel drama featuring Neva Gerber. Billy Beckway, cameraman, has invented a device for double exposing, and some surprises are in store for the picture-goer.

* * *

Frank Montgomery is producing "The Witch of the Sierras," a typical western mountain story written especially for him in which Mona Darkfeather is featured. He will continue to do western stuff for twelve weeks or more.

* * *

Frank M. Wiltermood, scenario editor for Balboa, who put up for the writers a novel method where rejection is necessary, has done something for the good of the business. When one sends him a story, if sent back, it brings with a comprehensive criticism, comparison to released subjects similar, and an envelope of hints, information, and a few ideas on technique.

* * *

Reginald Barker, directing "The Italian," has departed with his company for San Francisco to get some scenes for that picture. Clara Williams and other New York players accompanied him.

* * *

Myrtle Gonzalez, leading woman of Western Vitagraph, was seen this week in the role of an artist's model. The artist, desperate and tired of life, destroys his sculptured figures, but hesitates at "Inspiration," a beautiful woman portrayed by Miss Gonzalez, and as he gazes into the face, with his mallet poised in the air ready to break the figure, it gradually changes into real life, the girl steps out and takes him back to the days of old when he was the greatest artist in Paris. The girl then fades back into the inanimate statue and the artist's whole life is changed. He turns and becomes a success again. Margaret Gibson is his sweetheart in the film, and her part is a good one. A real artist was engaged to make the statue, and Miss Gonzalez was the model. Some good photography adds to the effect of this picture, which was written by Mary H. O'Connor.

* * *

After three years of work on the coast, Al Christie, the producer of Nestor Universal comedies, has decided to take a real honest to goodness vacation and soon leaves for the east. Recently he suffered a nervous breakdown, and since that time has been handicapped in his work. He will be gone for at least a month.

* * *

Preparations are being made by many studios here for the coming winter season, rains and foggy weather. Property storing spaces, scene shops and various work places are being roofed, and made ready for wet weather. At present the autumn is in full sway, sunny skies, cool nights, and good picture days.

CLARKE IRVINE.

Harry La Pearl and Company of Clowns in a Horsley Comedy.

"California Convention"

Third Annual Convention of the League in San Francisco Is Well Attended—Will Have a State Organizer.

THE third annual convention of California State Branch No. 12 of the Motion Picture Exhibitors' League of America, originally scheduled to meet at Sacramento, was held at San Francisco October 6, 7, 8 and 9. Among the important measures acted upon at the convention were the propositions of placing a State organizer in the field to solicit membership, the publication of a bulletin for the benefit of country members, the admission of exchange and supply men to associate membership, and the securing, if possible, of the selection of San Francisco as the meeting place for the National organization in 1915.

Tuesday, October 6.

The gathering was called to order at 2 o'clock p. m. by President Charles Goddard, of Sacramento. Mayor Rolph was ably represented by his secretary, Edward Rainey. Mr. Rainey spoke of the very cordial relations that existed between the exhibitors and the city authorities and took occasion to thank theater owners for the splendid part they had taken in the rebulding of the city and for the valuable assistance that has been rendered from time to time in carrying out improvement projects. President Charles Goddard thanked the San Francisco local League for its hospitality. The business session commenced by the naming of the following committees: Auditing—A. M. Bowles, W. Krahn and H. C. Schmidt; credentials—L. Marks, William Englehart and C. E. Hart; resolutions—J. G. Piratsky, C. C. Kauffman and W. S. Smith.

President Goddard then delivered his annual address. Among other things he said:

It is only a short time ago when the exhibitor was pressed on the one side by the film exchange and on the other by adverse comment and legislation. The former told the exhibitor what his program must be, and he was not given any choice of selection. If the program tendered to him by his exchange did not suit him, well, that was too bad, but he could not get any other. And on the other hand, well-meaning people, and some of them speaking to their followers from different pulpits, believed motion picture houses to be a place of amusement that should be suppressed, and whenever any allusion to the motion picture business appeared in the daily papers it was always in an uncomplimentary way or else as a joke. City and State governments believed that the motion picture business should be regulated like the liquor business and the dope business, and all kinds of ordinances and acts were introduced against our business interest and intended to limit our sphere of usefulness, if not to put us out of business altogether. These were the things which caused the formation of this League, and what good work has been accomplished by us in the short period of our official life you must all concede when you look back at the hardships of the past and the troubles and annoyances which you have had to face. We are by no means out of the woods, we still have a great many obstacles confronting us, and must have the united strength of our profession to place the motion picture exhibiting industry in the place where it belongs, and to keep it there. It is to be regretted that quite a number of exhibitors of this State have as yet not joined our ranks, and I recommend that a committee on organization be formed at this convention whose duty it shall be to organize this State in a thorough manner and until all outsiders are in the protective fold of this League.

This is an age of consolidation, and even in our field of activity it is becoming apparent. Quite a few individual exhibitors of a few years ago have consolidated their investments and created the large motion picture theater, theaters that represent investments close on to a million dollars each, and, while these palaces have done a great deal toward the uplifting of our profession, still we must not forget the small motion picture house on the outskirts of large cities, in the suburbs, or in the country towns, and I desire to direct the attention of this convention toward measures which will tend to protect them and give their owners an opportunity to earn their livelihood. After all, however, it is competition which stimulates trade, and the small man is needed just as much as the big one, because were it not for the former it would be but a question of time when a great monopoly would control strings of theaters, and the quality and service would suffer. During my administration I have found, among other things, that the purchasing of lithographs is a very heavy burden upon the small exhibitor, and, inasmuch as these lithographs are intended to and do advertise, not the exhibitor, but the product of the manufacturer and the property of the exchange, it seems to me that these lithographs should be furnished by the manufacturer or the exchange, as the case may be, free of charge to the exhibitor, and I suggest that this convention take some steps leading in this direction.

I desire to call the attention of this convention to the fact that the Legislature of this State will meet at the commencement of the coming year, and as the feeling of prejudice against our craft does still survive in some quarters, I believe it to be prudent that this League keep a watchful eye on matters which may be brought before this Legislature, and which may have a bearing upon the motion picture exhibiting business, and I recommend that a committee be created and entrusted with these powers and duties.

The next convention of our National League may be held in the City of San Francisco. Of course, this has not yet been definitely decided upon, but we have grounds of hope. It would be a great opportunity for us to show our Eastern brothers what California can do, and there is no doubt that this meeting would prove a great help, not only to our State League, but to our locals as well. The housing and entertainment of such a convention, and it will be a large one, is a great task and it will require a great deal of labor and tact in order that we may discharge our duties as hosts with credit I do not consider that this would be a San Francisco affair. The whole of California would be interested in this meeting, and I, therefore, recommend that a general committee be appointed to handle the coming convention of our National League, if it will meet in this city or elsewhere in California, and that this committee have power to appoint as sub-committees such members of our State League as they may deem necessary.

The financial problem is just as important in the conduct of the business of this League as it is in your individual businesses. No business and no organization can be kept alive unless sufficient money is on hand for that purpose and enough is coming in from time to time to cover its needs.

I regret to state that a great many of our members have not met their obligations to this League in the same prompt manner in which they meet their private and other business obligations. We have done a great deal of good in the past and a great deal more remains yet to be done, and remember that in union there is strength, and that which one or two others cannot accomplish, may be done by united efforts. I call to your attention that even at this very moment our National government is endeavoring to impose on the motion picture theater this so-called war tax varying from $40 a year upward, and the officers of this League have taken upon themselves to send on numberless wires to their Senators in Washington, and to ask them to give their aid in defeating this measure.

And so it is in other matters. Things will come up continuously which require action, and unless you all stick together and enable this League to live, it is a question of time when your failure will be deeply regretted by you all. Our income now would be sufficient to pay our current expenses if all dues were promptly paid, but unfortunately this is not the case. A great many are in arrears and a great many more exhibitors have not joined hands with us. Gentlemen, your dues must be paid punctually and you should provide sufficient income to a little more than defray our running expenses, because something unforeseen, where money may be required, may come up at any unexpected moment.

Scene at California Convention Banquet.

Secretary W. A. Cory reported on the action that had been taken on the war tax proposition and read copies of telegrams that had been sent to the National League, members of the State League and to Washington. The answers to some of these were also read.

H. L. Beach, of Berkeley, president of the Oakland Local, spoke at length on the need of a bulletin to keep both city and country exhibitors in touch with the work that was being accomplished. W. B. Martin, of Modesto, followed. A committee was appointed to investigate the proposition and to report on Thursday morning—H. L. Beach of Berkeley; W. B. Martin, of Modesto, and J. Ray Williams, of Sacramento.

W. A. Cory discussed organization work and moved that a committee be appointed to report on plans for increasing the membership and that another be named to devise ways and means to finance the organization. Leo Kauffman, of San Francisco; H. C. Schmidt, of Palo Alto, and L. E. Lund, of San Diego, were named as a committee on organization, and M. E. Cory, of San Francisco; W. H. Hilts, of San Diego, and L. H. Marks, of Sacramento, as a finance committee.

Secretary Cory then read communications from exhibitors asking that matters pertaining to express charges be taken up at the meeting and proposed a committee of five country exhibitors be appointed to take up questions of particular interest to out-of-town members. The idea was approved and a committee composed of W. H. Rapp, Watsonville, chairman; A. M. Bowles, Livermore; Nick Turner, Chico; O. J. L. Byers, Angels Camp, and S. J. Greenwood, Tulare, was named by the Chair. The personnel of this committee was changed later, owing to the fact that several could not serve, and O. J. L. Byers was made chairman, with C. W. Douglas, of Merced, and H. D. Hubbard, of Calistoga, as members of the committee.

A communication from the Merchants' and Manufacturers' Association urging the passage of resolutions against the adoption of the universal eight-hour law was read and ordered placed on file.

The resignation of Charles Rothchild as National vice-president from California was presented and accepted, he no longer being an exhibitor. He was made an honorary member of the League by acclamation.

G. B. Sargent, of the Lyric Theater, San Rafael, took up the condition of reels and stated that some exhibitors were suffering through the carelessness of others. He thought that some system of inspection of machines would be of value. This matter was discussed at length but no definite action was taken on it.

Wednesday, October 7.

M. L. Beach, chairman of the bulletin committee, reported that the proposition was one worthy of attention and recommended that it be published as soon as the finances of the organization would permit.

Judge A. P. Tugwell, of Los Angeles, expressed his happiness at the action of the Los Angeles exhibitors in again affiliating with the State League. He said there were now 10 moving picture houses in his city, with such frequent changes in ownership being made that even weekly visits to these amusement places failed to keep one in touch with these as fast as they occurred. The efforts that had been made by the Police Department in Los Angeles to secure the passage of an ordinance segregating the men from the women in moving picture houses had been successfully combatted by united action, and a proposition to unionize the operators had also been killed. He told of the work done at Sacramento in the last Legislature and how the Exhibitors' League had found in Governor Johnson a true friend.

Secretary W. A. Cory read his annual report. An early adjournment was made in order that all might prepare themselves for the steamer trip on the Bay in the afternoon.

Thursday, October 8.

M. R. Lund, of San Diego, gave an interesting talk on organization. This was followed by the report of the Committee on Organization, which was presented by Leo Kauffman. The report stated that in order to secure new memberships it would be necessary to send an organizer into the field to personally interview exhibitors and explain the advantages of belonging to the League. It recommended that the position of State Organizer be established at once, that sufficient money be raised to guarantee the expense of the organizer for one month, and that the initiation fee be reduced to $5, this amount to go to the organizer. It was also recommended that the organizer be guaranteed $6 a day for the first month.

Judge Tugwell heartily indorsed the idea. He promised to work hard in Los Angeles and stated that he believed that he could secure sixty members there. He declared that measures of utmost importance to the moving picture business would be introduced into the next legislature, several by members from Southern California. One of these is to be a state censorship board along the most drastic lines. It will provide that all exhibitors must secure a state license before they will be allowed to conduct a house, the board to have full power to act on the granting of these. He stated that another Sunday closing bill would be introduced, as well as one to prohibit the attendance of minors under sixteen years of age. To combat this adverse legislation the speaker pleaded for a strong organization.

The report was accepted, and within a few minutes a fund of almost $250 was raised.

The first order of business after noon was the election of officers. H. C. Schmidt, of Palo Alto, nominated H. L. Beach, of Berkeley, for State president, the nomination being seconded by M. E. Cory. The nominations were closed and Mr. Beach was unanimously elected State president. Judge Tugwell was unanimously chosen vice-president. The other officers are: W. H. Hilts, of San Diego, national vice-president; W. A. Cory, secretary; C. L. Mehrten, of Berkeley, treasurer, and H. C. Schmidt, of Palo Alto, sergeant-at-arms.

A number of exchange men were present, and President Goddard called upon several for short talks. J. C. Graham, of the Universal Film Manufacturing Company, gave an instructive talk on organization. He declared that it was extremely vital that the men who handle the public be organized. Morris L. Markowitz, manager of the California Film Exchange, Inc.; Frank L. Hudson, manager of the Coast interests of the Eclectic Film Exchange, and J. W. Allen, district manager for Warner's Features, also made short addresses.

The chair was then turned over to the newly elected president, and the report of the country committee was rendered by O. J. L. Byers. The proposition of issuing a bulletin was heartily indorsed in the report.

Friday, October 9.

The first topic under discussion was that of inviting the National League to meet in San Francisco in 1915. M. E. Cory spoke on the possibilities of securing the convention and a general discussion then took place. Members of the State organization told of the desires of many of the leading exhibitors and manufacturers in the country to meet here next year. In connection with the Exposition there will be one of the greatest displays of moving picture supplies ever made and manufacturers will not be willing to duplicate the display in some other city. The leading men in the industry plan to come to San Francisco, convention or no convention, and will be glad to have the two events combined. It is believed that by holding the convention on the Coast exhibitors in the entire West can be organized and that the National League will be greatly strengthened. Every reference to holding the gathering here in 1915 aroused tumultuous applause and it was unanimously resolved that every effort be made toward this end. A committee of three, consisting of Charles Rothchild, I. Oppenheimer and M. E. Cory was appointed to secure definite data in regard to hotel rates, convention halls and every detail of value to intending visitors. The Mayor of the city sent word that the magnificent new auditorium on the Civic Center site, with a seating capacity of more than 12,000 in the main hall, and with several smaller halls, would be turned over to the National League if it would come here during the Exposition year. A hotel association has been formed, comprising nine-tenths of the hotels of the city, and a set schedule of rates has been decided upon that compares favorably with those now in force.

The matter of selecting a meeting place for the State League in 1915 was then discussed and Judge Tugwell proposed that it be held in San Francisco. He said: "My constituents at home instructed me to work for the selection of San Francisco. They all want to come here in 1915, the whole of Southern California, studio men, actors, actresses, directors, exhibitors, exchange men and all. They expect this trip to be the event of their lives and they all believe that it is as good as settled that the National League will also meet here next year. There is just one logical place in the whole State for the California convention and that is San Francisco, and there is one logical place for the National meeting, and that is San Francisco, also."

San Francisco was unanimously selected as the place for the 1915 convention.

M. E. Cory then offered a resolution against State censorship and this was adopted. W. A. Cory moved that exchange and supply men be admitted to associate member-

ship of the State League, an idea that met with several favorable responses, and was adopted. Following a vote of thanks to Charles Goddard for his faithful services during the past year, the convention adjourned without a day.

On Friday evening a sumptuous banquet was given at the Hotel Sutter, this attracting an assemblage of 150, in spite of the fact that many country members had been compelled to leave for home. A moving picture machine was set up and pictures taken on the boat trip were shown, as well as views of the two previous meetings. Speech-making was also indulged in, the speakers being cleverly introduced by Toastmaster W. A. Cory.

Convention Leaders.

About 150 registered at convention hall, more than eighty of these being from out of town.

O. J. L. Byers, of Angels Camp, enjoys the distinction of being the only exhibitor in Calaveras County, and he conducts but one house. He did not miss a meeting during the convention.

J. G. Piratsky, of Watsonville, endeared himself to the convention delegates by sending a box of luscious apples from his own ranch.

The twenty-four sheet poster installed in the hall by the Box Office Attractions Company was generally admired, as were the illuminated lobby displays of the World Film Corporation.

Other exchanges having displays in the hall were the Universal, the Mutual, the Progressive, the Golden Gate, the Syndicate Film Corporation, and the Nat A. Magner Company. The Wisconsin Seating Company also had a display.

The following firms contributed financially to make the convention the success it was: Box Office Attractions, George Breck, California Film Exchange, Davis Brothers, Eclectic Film Co., General Film Co., Golden Gate Film Exchange, Independent Film Exchange, Kiewert Company, Nat Magner Company, George Metcalfe, National Screen Advertising Company, Pacific Gas and Electric Company, Pacific Mutual Film Corporation, Walter Preddy, Progressive Motion Picture Company, Syndicate Film Corporation, Union Film and Supply Company, Warner's Features, Al Williams and World Film Corporation.

The motion pictures taken during the convention were taken by the Sunset Motion Picture Co., M. E. Cory, manager.

Many of the country exhibitors attended the performances at the Tivoli Theater as guests of the Turner & Dahnken Circuit, and inspected that magnificent photoplay house.

British Notes.

THE London office of the "Flying A" company, under the direction of W. C. Scott, is engineering a praiseworthy scheme in connection with a Belgian historical film they have secured. The production, entitled "Thanksgiving Day in Belgian Waters," is illustrative of an ancient religious custom repeated annually in that country. The photography is the work of a Fellow of the Royal Geographical Society, H. M. Lomas, and by a special contract with him the American company is to devote all profits upon the sale of the film to the Belgian Relief Fund. Apart from this public-spirited action the film is intrinsically attractive and of historical value.

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That the camera can depart from the truth in some of its records as well as can human beings is proverbial, but a story in this connection, really too good to miss, comes from a war correspondent at the time stationed in Antwerp. When the German army entered Brussels, he says, it was received by no means cordially. The nature of the welcome did not correspond with the warmth of the welcome, alleged in the commander's dispatch to Berlin, but apparently this could soon be rectified. Forthwith the resourceful commander ordered the Teutonic population of the city to station themselves in the windows of buildings fronting on the Place de la Palais and to cheer long and loud when the invaders again marched past. It seems to have all been very carefully rehearsed and the troops paraded around and around the square with the immaculate bearing born of the true actor. Across the road was a moving picture operator with a camera. Next day films of the "magnificent welcome to Brussels" of the Kaiser's troops were returned to Berlin and perhaps by this time are on the way to New York to aid in popularizing the German cause.

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George Stevenson arrived here a few days ago to assume control of the publicity department of the Universal Company's London office, a position recently vacated by H. Z. Levine.

The most recent war specials of Pathe Freres are worthy of special notice and will command attention and patronage wherever exhibited. The destruction of Termonde, the disastrous effect of shell-fire at Malines, showing the ruined cathedral and the blown-up bridges over the River Scheldt, are depicted in a graphic manner. These are the most satisfactory war pictures that have yet been issued. Herbert Pauline, of Antarctic fame, has also been engaged securing moving pictures of the German advance into Belgium, and some of his efforts have yielded very fine results.

* * *

The effect of the stopping of chemical imports into this country from Germany is already being felt, but more severely in the photographic than in the motographic profession. Sodium hyposulphite before the war was 4 cents a pound. Now some dealers are asking half a dollar for this quantity. Bromide, amidol, hydrochinone, metol and pyrogallic acid are the chief developing agents for which we have been dependent upon Germany for the bulk of our supply. But this order is promised an early change, for with commendable hustling Messrs. Johnson & Sons, of Finsbury, have opened a special factory and plant for the manufacture of amidol, and all in less than six weeks. Amidol used for films gives a slightly blue image and is admirable for films that need subsequent coloring. The British-made product retails here at a fraction under half a dollar an ounce. Metol and hydrochinone are being manufactured in England under the direction of T. Thorne Baker, and are retailed by the White Band Manufacturing Company, South Croydon.

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A valiant attempt to obtain the licensing authorities' permission to open exhibitions on the Sabbath has been made throughout the country during the past fortnight by the different branches of the Kinematograph Exhibitors' Association. In every case the proceeds of such exhibitions were to be contributed to the National Relief Fund, and consequently the more businesslike authorities have taken advantage of the offer; but the majority firmly opposed the innovation. A most perplexing legal position is precipitated by these contrary rulings, one which sooner or later will be thrashed out in Parliament. Evidently there is no prescribed judicial verdict one way or another, for while exhibitors have often been convicted for Sunday opening a charge preferred at Croyden last week against an exhibitor for opening his doors on the Sabbath failed significantly.

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Maxim Gorky, poet and patriot of Russia, has joined the ranks of the Czar's army. A few days before the outbreak of the war a representative of a leading American manufacturing company approached the author and offered him a most liberal fee to write a few scenarios. Although Gorky is open in his admiration of the utility and value of moving pictures, the enterprising producer was not successful in his endeavors.

OZ OPENS NEW YORK OFFICE.

The Oz Film Manufacturing Company has just opened a New York office at 220 West Forty-second street, in charge of Frank J. Baum, as special representative.

This places the company in the centre of the film releasing business in this country.

COLOSSUS FILM CO. HANDLES SAWYER PRODUCT.

Sawyer, Inc., have turned over their New York Zone Exchange to the Colossus Film Co., of 110 West 40th Street. This move was decided upon to relieve the congestion of business at their main office, where the affairs of the local exchange took up time that should be given by the executive staff to affairs of far greater importance. All Sawyer features may now be booked through them for greater New York and the suburbs.

"IRELAND A NATION" GOING STRONG.

Walter Macnamara, producer of the five-part Irish historical drama "Ireland a Nation," reports that this week eight shows are doing a good business. The Forty-fourth Street theater in New York is filled at all performances. Wednesday evening there were present Macnamaras from all over the State of New York—some one said it seemed as if all of them must have been on hand. Friday night the entire orchestra was taken by the Gaelic societies of Manhattan. Other cities in which "Ireland a Nation" is this week being shown are Brooklyn, Boston, Philadelphia, St. Louis, Buffalo, Pittsburgh, and New Rochelle. It is expected next week five more shows will be put out.

Pearce Urges Amalgamation

Attends Installation of New York Association Officers and Emphasises the Dayton Resolution.

A MEETING of the Executive Committee of the I. M. P. A. of New York was held last Friday, October 16th, at the headquarters of the organization, on the second floor of the Hotel Marlborough at Broadway and Thirty-sixth street. There was a full attendance of the committee and the rooms were crowded to capacity by friends of the new officers who were to be installed. The installation was taken charge of by James Denton, of New Jersey, who performed his task with satisfaction to everybody. Each one of the new officers made a few remarks on assuming office, all of which were well received.

After the routine of the meeting had been disposed of Samuel Trigger, the former president, called upon Marion S. Pearce, the national president of the Exhibitors' League of America, for an address. Mr. Pearce had come up from Baltimore, despite pressing personal business, to be present at the installation of officers and to urge upon all New York exhibitors the necessity of getting together under the language of the Dayton resolutions.

"The whole country," said Mr. Pearce, who was listened to with the closest attention, "seems to be waiting for action in New York. I travel about the country a great deal in League matters, and it seems as if the attention of League members was focussed upon New York. When these conciliatory resolutions were adopted at Dayton I thought that everything would be clear sailing. I did not concern myself much about conditions and hoped that everything would develop in natural order. There are times when it seems best to let things go their course, and when interference would not improve matters. The case of New York seems to require different treatment. Patience is about exhausted. I am not finding fault with anybody; you did not want to break down the doors, you wanted them opened. Well, I want to urge harmony upon all of you. Proceed in the way the Dayton resolutions point out and as far as lies in my power I will aid you in every effort toward achieving harmony. I stand ready to present your applications to the league officials in this state."

A burst of applause followed these remarks of President Pearce. Ex-President Trigger thanked Mr. Pearce for his address and said harmony was in the air. He predicted the speedy success of the movement for amalgamation. Upon motion the whole question of amalgamation was laid over until early next month, the exact time for the meeting to be announced later.

PEARCE TALKS TO JERSEY EXHIBITORS.

On Thursday morning, October 15, a meeting of the Bergen County (N. J.) exhibitors was held at the Susquehanna Hotel, Hackensack, N. J. There was a good attendance when the meeting was called to order at 10.30 o'clock and those present were agreeably surprised and pleased to receive a visit from President Pearce of the National Exhibitors' League. Great interest was shown in the efforts that had been made by President Pearce in securing a reduction of the proposed war tax on picture houses and the opinion was freely expressed that even greater concessions might have been secured had the exhibitors been properly organized.

Consquently President Pearce found the Bergen County exhibitors keen for a thorough organization of the trade in New Jersey as a matter of protection as well as for the advancement of the business generally. It is quite likely that steps will be taken to get the State in line.

Frank A. Garbutt in New York

Frank A. Garbutt, of Los Angeles, Treasurer of Bosworth, Inc., Is in New York.

The third annual reception and ball of the Screen Club will be held in the Gold Room of the Hotel Astor on Thanksgiving Eve, November 25. The time and the place were definitely decided on at the final meeting of the outgoing board of governors on Wednesday evening. Tickets will be $5, which will include lady, and will be on sale at the clubhouse or by members. President Baggot named as a committee to have charge of the function Frank Powell, Jule Burnstein, Herbert Brenon, Joseph Farnham, Jacob H. Gerhardt, William Barry and George Blaisdell.

Screen Club Will Dance at the Astor.

The clubhouse will be open on the big evening to the wives and sweethearts of the members. It was determined to print no souvenir program carrying any advertising. The sale of boxes will be under the direction of Jule Burnstein.

"The Fiends of Hell"

Apex Four-Reel Detective Story—English Sleuth with Occult Powers Is Pitted Against Chinese Craft.

Reviewed by Hanford C. Judson.

THE English detective, Rex Omar, has such wonderful occult powers that he would be absolutely irresistible against any ordinary opponents; but in this case he is pitted against a secret society of Chinese adventurers. The object of these Orientals is to get control, by any means whatever, of all new inventions—their ultimate object is to control the world.

As the story opens, these Chinamen have learned of two new discoveries by Englishmen. The most important of these is a new metal, stronger than steel and so light that an airship made of it will float. The other is a new kind of electric current. The two most astute members of the club are sent to England to get control of these. We see them arrive at the hotel. They are richly dressed in the habiliments of the higher class in China. We may say at this point that there is apparently nothing cheap in the staging of this picture from first to last. It is full of astonishing and unexpected twists and makes ample use of such things as hypnotic telepathy, drugged newspapers and the like. A clock with swords for hands is also found among the contrivances for creating thrills. The Chinamen, when they catch the detective, fasten him in it in such a way that he has to listen to it ticking the minutes off to his death as the hands creep around toward his throat. Moreover the tale starts with an excellent, dramatic situation. The story is not closely woven and the very fact that the detective has such tremendous powers makes it a bit one-sided. Yet it is so filled with marvels and thrills that it holds attention, excites a good measure of suspense and can safely be relied upon as an offering of entertainment. The acting is of good quality throughout.

There is much in stories of this kind that must slip by in any word description of them. But an account of the high parts can give a clear notion of the picture's quality by indicating its drift. When the two Chinamen arrive at their hotel, the detective notices them. When they are calling on the electrical inventor, he happens in and overhears them talking together alone. He gets the pass-word of their society and learns that they intend to kill the inventor who has refused to sell his discovery. He takes a Chinese disguise, and, after leaving his Hindoo assistant in a hypnotic trance before a mirror, enters the club rooms. He is discovered and the clock is brought out; his head is placed in it and the hands started on their trip around to his throat. He sends a message to the girl, which we see as a picture on the mirror, and she sends the police, who arrive in time. This would, of course, have broken up the gang in real life; but it still has power and the story continues.

One of the gang gets the combination of the safe of the inventor of the new metal and they steal his airship model, leaving a drugged newspaper. The inventor's valet gets this and lies a corpse on the floor. The inventor finds that his model is gone; but as the model is of no use without him the gang puts a second paper and he too is drugged and carried out. The detective, investigating, finds the paper and knows how to make an antidote that will counteract the drug's effects. These scenes give a chance to bring in pictures of work in scientific laboratories that almost always make good in pictures—a laboratory is a place of wonder to the average spectator. With the antidote, the detective revives all the victims. The Chinamen revive the inventor; but he plays a trick on them and they fear that he is not coming out of his stupor. They call a man whom they think a doctor—the detective in disguise. He tells them that they have to use a high-voltage electric current and gets them all to a lighting station. He manages to get his revolver out and nonchalantly holds them all calmly, killing one or two who try to get him, while he makes all the lights in the neighborhood flicker in Morse a call for help. The police look up with wonder to the blinking lamps above them till somebody sends in a phone message that help is wanted at the power station. This time all the fiends are arrested and the ending comes.

MESSRS. STINEMAN AND FARR INCORPORATE.

Stineman and Farr, of San Diego, Cal., who have for the past year made industrial and educational subjects and also done topical film work, have filed articles of incorporation of the Maya Film Company. The company takes over the motion picture business of the two men. The intention of the Maya company is to continue the same line of work and also to produce a line of fillers or split reels from Mexico. Also something spectacular for 1915.

The Art of Exhibition

Rothapfel on Motion Picture Music—Its Objects and Its Possibilities—"Playing the Pictures"—A Budget of Good Suggestions for the Small as Well as the Big Theater.

By W. Stephen Bush.

ONE great lesson is being brought home to me by my weekly talks with Rothapfel on the art of exhibition. Exhibiting motion pictures is essentially a new profession and no previous training in any other branch in the business of amusing and entertaining the public will count for very much in the make-up of the successful exhibitor. The man who will hereafter win fame and distinction through his ability to present motion pictures must be something of a musician, something of a specialist in projection, something of an expert in the selection of programs, something of a leader and pioneer, something of an appraiser in all matters of taste, and all these abilities must be fused and blended in just the right proportion.

I know, through the pleasure of personal acquaintanceship, that there are more such exhibitors today than ever before, and when I point to Rothapfel as the best type I surely do not mean to imply that there are no others. All this leads up, naturally, to the subject of this interview, to-wit: Music and the motion picture. The Strand music has become famous, and it is well therefore to listen to the man responsible for this music.

"A book might be written on this subject of unending interest," said Rothapfel as he sat in his office and after he had thoroughly secured himself against the possibility of interruption.

"Yes, music is just as important as the screen is. I pay more attention and give more time to music than to any other accessory in my whole entertainment. The atmosphere of a theater depends in no small measure upon the character of the music. I look to the music to create the feeling of enthusiasm and sympathy in my audience. Music disposes them to accept my performance in the proper spirit. The main object of music, however, is to interpret the story on the screen. Before going any further, let me say that only in certain cases, which I will explain later, do we indulge in what is known as 'playing the pictures.'

"'Playing the pictures' is still the bane of many otherwise intelligently conducted theaters. I have heard managers say time and again how proud they were of their music, that their leader knew how to 'play the pictures.' 'Playing the pictures, is a relic of the crudest stage in the development of motion picture exhibition. We all know what it means: Little 'hurries' for galloping horses, a little pathos for a touching scene, etc. At times I would observe flashes of real intelligence where the music would really begin to interpret the picture, but, as a rule, it was merely an accident and my hopes were disappointed by hearing the reversion to the regular style of 'playing the pictures.'

He Says He is No Musician.

"As I am not a musician and afraid of being misunderstood, I will just confine myself to saying that each big picture—the feature of the program, if you will—must be interpreted musically by a general theme which characterizes the nature of the film play. To select this theme it is, of course, necessary to study the entire picture. Let me give an example. In the play of 'Such a Little Queen,' in which Mary Pickford takes the leading part, a little waltz from 'Sari' appealed to me. It had a note of pathos alternating with brilliancy and I thought it typical of the character of the queen. If the selection of the theme is a happy one and the theme is capable of being counter-pointed to suit the varying emotions of the play, the effect upon the audience is undeniable. I had the original waltz played as the little queen was coming down the stairs, and it interpreted in a flash the characteristics of the leading character. I caught the atmosphere of the play and variations of the theme accompanied all the telling scenes greatly to the delight of the audience.

"I can give no hard and fast rules for the selection of such a theme. A little knowledge of musical repertoire is needed, of course, and one really cannot have too much of this. A musical memory, too, is very essential and in my case, at least, is a most useful substitute for profound technical knowledge. Now, after having chosen a general theme for my big feature, I feel at liberty to introduce incidental music which has no relation to the general theme. Such incidental music may be a march, a few bars of a popular or patriotic song, etc. This incidental music must fit episodes and situations that are not directly and intimately connected with the main character or the strict dramatic action of the photoplay.

Symphonies in Pictures.

"Some day I hope great symphonies will be illustrated with motion pictures and then we will have one of the phases of the true relation between the motion picture and music. When we hear music we see pictures. Why should we not be able to reverse this process? The theme must have a climax, that is to say, after accentuating and interpreting the play on the screen, the music must rise to a grand finale and bring out every note of pathos in the picture. This, of course, is very important. If the climax is either overdone or underdone, the effect of the theme is lost and the effort in vain. Rare judgment must be used and one's whole soul and thought must be at their best. So much for music with features.

"I think that the playing of an overture before any picture is shown on the screen is a proper way to begin the entertainment. The overture puts the audience in the proper mood. I know of no better preparation for the audience. The topical review we generally start with a march and carry it along until the first sub-title appears and then we make the music correspond to the picture.

"This, you will say, is 'playing the pictures.' Yes, quite so. But here, 'playing the pictures' is entirely proper and I know of no other way to illustrate a topical review to advantage. In showing a baseball scene, it is entirely proper to give some snappy, popular music and let the impact of ball and bat be plainly heard in the orchestra. If the thing is done properly it rings absolutely true and never fails to please the audience."

Picking Music for Dangerous and Doubtful Spots.

By this time it was clear to me that Mr. Rothapfel was analyzing the parts of his own program for the current week and I suggested that we go in the theater and sit down among the audience to listen and learn. I had not seen the show and I was very anxious to find out what music he had chosen for the pictures of the smoking ruins and the charred walls of the Belgian villages that had been struck by the furious God of War. Surely, it seems difficult to find music suitable to such pictures. Indeed, any music with such scenes, most at first thought seem altogether incongruous. The screen showed nothing but dull desolation, oppressive in its sameness. Imagine my surprise when I heard the orchestra playing a prelude by the Russian composer Rochmaninov, which, in an almost inspired manner, illustrated and interpreted in harmonized sound the horrors of war. It was terrible, pathetic, gripping. The music supplied what the picture failed to show: The terror-stricken men, the agonized women and children, the tramp of the pitiless conqueror. The effect of the music upon the audience was startling. As the last scene passed away, I heard a brief collective sigh go up and then a swift, short, strong burst of applause.

"Scenic pictures," continued Rothapfel, "offer fine opportunities and occasionally raise such a picture to the importance of the biggest item on the program. Much, for instance, can be made of a pastoral scene. It is delightful to hear the tinkling of a bell in the distance or the fall of water or the roaring of the surf, etc. Only good music will do here, nothing trashy. The music for such pictures should never be too loud. In showing Swiss, Neapolitan, Venetian scenes or landscapes of a similar character, an aria sung behind the scenes never fails to captivate the audience. For pictures showing animal life, pathos and humor should be the dominant notes, played daintily. For scientific pictures a faint monotone, something entirely neutral, is to be preferred and where the subject touches the purely scientific, perhaps an entire stop in the music might be recommended. Comedy should be played to action, a one-step or some light air, good comic opera and musical interpolations get many a laugh when put in a good place. Here the music, of course, can aim at nothing higher than accentuating the comedy situation."

Music for the Exhibitor with a Small Equipment.

"In our enthusiasm for your present musical achievements," said I, "let us not forget the exhibitor who lacks your splendid equipment."

"You forget," replied Rothapfel, with one of his characteristic smiles, "that no man ever started with a more limited equipment than your humble servant. My entire musical outfit consisted of a piano. Of course, I had no experience and no training, but my ideals were the same then and even in my humble and dingy surroundings I tried to make music the big feature of my program. I was so anxious about the music that I spent a good deal of time explaining things to my pianist and I was very much worried as to whether she would carry out my ideas. To make assurance doubly sure, I rigged up an electric switchboard with six colors which she always had in sight and which I operated from the booth

where I turned the crank. Oh, yes; I was operating my own machine. We got along very well after awhile. In one sense the man who has no other music than a piano has a much easier time than the conductor of a big orchestra, for he has nothing but his instrument to control.

"Where the exhibitor is able to afford more than a piano, I think a violin might be added first and then an organ; a pipe organ, however small. With these three instruments it is possible to play almost anything. In the Hotel Astor these three instruments, night after night, render a program so varied and beautiful that you would never think that the musical outfit producing it consisted of but these three elements. I would not add anything more to these three instruments until I were able to have an orchestra of ten pieces, as follows: Piano, organ, first violin, second violin, viola, 'cello, bass, clarinet, flute, drum. If I were to enlarge this orchestra I would add two French horns, another trumpet, another clarinet and more strings to meet the added increase of tone.

The Study of Motion Picture Music Still in Its Infancy.

"The failure of exhibitors to make the most of the musical end of their program has resulted in the closing of many a house that might otherwise have proven a success. Even now our study of this subject is far from thorough and our knowledge far from complete. I only know that I personally have restored the success and popularity of many a motion picture theater, merely by specializing in motion picture music.

"The men who render music to embellish and strengthen the picture must not only be well-trained musicians, but they must have some special qualification. I prefer young men and women who can be more easily moulded and in whom the fire of enthusiasm burns most brightly. Every motion picture musician must have the knack of improvisation, the ability to instantly adapt himself to any class of music. Men or women who are mechanically perfect but otherwise ordinary will not make good material for a first-class motion picture orchestra. I look for a spark of originality in everyone of my musicians, and where I see a man or woman who does things just a little different I try to encourage them all I know how. I consider the character or rather the temperament of my musicians and find that men who have traits of good nature, who are loyal and in love with their work, are the most valuable. The kind of musicians I want to keep away from is the man who tries to subordinate the pictures to the music. After all, the pictures must always remain the groundwork of our entertainment, and it just jars me when I hear an orchestra hammer away all through a picture with but small regard for the action on the screen. When a musician begins to think that the people come mainly to hear the music and that the pictures are but an incident, he has outlived his usefulness with me.

"I repeat that managers cannot evade their responsibility for the share which music must play in every motion picture entertainment. They must control and inspire the leader. The manager should have some idea as to the qualifications of the musicians and realize that one good musician is worth more than five mediocre men. Every orchestra leader should have on his finger-tips the airs of all nations, the bugle calls of all countries and know plenty of good "hurries," mysterioso, etc. In selecting themes it is well to keep away from the hackneyed stuff which everybody uses. There is a perfect wealth of excerpts from operas and overtures that have never been used and will be found suitable for all kinds of occasions.

Music and the Daily Change Man.

"Of course, when a man changes every day he really cannot do the music full justice unless he has a wonderful organization. If he has the right training and a competent staff and if he will make it a point to have his pictures ready for rehearsal early in the morning he may surprise himself at what he can do. Practice of this sort is invaluable to an exhibitor. We have had emergency cases in the Strand where our whole musical program had to be changed on a few hours notice, but nothing is impossible if you have the energy and proper assistance."

Rothapfel Often Leads the Orchestra Himself.

Rothapfel himself takes up the little piece of wood called baton and takes the place of the leader. Watching him at such moments from the wings it is easy to get the right perspective of his passionate love and study of music. In his hands the baton indeed becomes a magic wand. His orchestra realizes the intimate touch between himself and them and this is a great advantage. It infuses into them a spirit of cooperation and responsibility.

Visitors to the Strand have often been struck by the quiet behavior of the musicians. One scarcely realizes that they are there. They come and disappear almost noiselessly. In many orchestras, even in big theaters, the musicians seem to be anxious to impress the public with the fact that they take none but the most perfunctory interest in their work, that they do not pretend to be artistes but merely mechanics whose chief interest centers in watching the movement of the clock. This feeling of contemptuous indifference toward their own art manifests itself in such men by loud talk, and by ill-repressed laughter suggestive of late hours in a barroom. Such an orchestra, whether at play or at rest, will never send any magnetic currents into the audience and will simply kill all atmosphere. In the management of Rothapfel's orchestra none of these evils appear and he takes care that the spell which music winds about the human heart is never broken at the Strand.

NEWS NOTES FROM ALL OVER.

The Board of Education of Louisville, Ky., has indorsed the plans of the Parent-Teachers' League, which is to provide motion picture entertainments for school children. The league will appoint a committee to select suitable subjects.

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Grand Rapids, Mich., has declined to issue a license for a picture show on a block on which already there is a similar enterprise.

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Jack London's "John Barleycorn," produced by Bosworth, is to be shown throughout Michigan in the campaign being made in that state by the prohibitionists.

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The Pike's Peak Motion Picture Company is beginning operations in Colorado Springs. Otis B. Thayer, formerly with Selig, is general manager of the new concern. J. F. Underwood is office manager, and J. A. Jeancon is scenario editor. It is announced that the company will produce legitimate melodrama with a western atmosphere. "We have the best natural stage in the world for this purpose," said Mr. Thayer recently. "The amount of sunshine in the Pike's Peak region gives us an advantage. I think the day of the crude western play, made up principally of cowboys, horses and guns is waning, and we want a higher class drama with a western setting such as this region can furnish. We expect to work right through the winter."

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The Grand Avenue Presbyterian Church of St. Louis, Mo., will be converted into a picture theater, according to the terms of a five-year lease just executed. The structure, with its 144-foot lot, has been purchased by Louis Cella for $144,000, who has leased it to a group of men who are preparing to form a corporation to operate it as a theater. In place of the pews 800 opera chairs will be installed. A new entrance will be made and exits added.

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The recent decision of Mayor John A. Denison of Springfield, Mass., to open the picture theaters on Sundays has been approved by the citizens of the city in the most hearty fashion. It is believed the attendance at the houses on the first Sunday of October will settle the question beyond doubt. It was a warm night, but the theaters were crowded.

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The annual report of the commissioners of state police of Connecticut sets forth the improved conditions among the picture theaters of the state. During the year there have been 490 inspections made of plans, buildings, premises and booths. There have been 250 buildings and booths approved for motion picture exhibitions. There have been 177 operators examined and 152 licenses granted. Also 356 operators' licenses have been renewed for 1914-15. The fees for the new licenses granted have amounted to $456, and those for renewals have amounted to $366.50. Fees for inspections of plans and buildings have amounted to $2,041.70. In all, this branch of the service has put $2,864.20 in the state treasury.

"HUB" TAYLOR BUYS THEATER.

Herbert L. (Hub) Taylor, who, in his seven years' experience in the motion picture business was connected respectively with Miles Bros., Motion Picture Distributing and Sales Company, Film Supply Company of America and the Exclusive Supply Corporation, has purchased, with a partner, the Savoy Theater in Mt. Vernon, N. Y.

This is a 1,500-seat theater and formerly housed the Proctor amusement enterprises. Mr. Taylor has installed the Paramount program, filling in with selections from the Universal program.

Among the Picture Theaters

GRAND THEATER, DULUTH, MINN.

Big Crowds Continually Poured Into New Moving Picture and Vaudeville House on Opening Day.

DULUTH, MINN., has another beautiful moving picture and vaudeville house added to its category of excellent theaters. The appellation of the new structure is the Grand, and it was built by the New Grand Theater Company, Inc., Grand Theater building, Duluth, Minn. The company is composed of M. S. Cook, president; Julius Cook, vice-president, and B. J. Cook, secretary and treasurer. The house is under the management of Frank Phelps, who has been in the show business for the past nineteen years. He comes to the Grand theater from the Shuberts' employ. Mr. Phelps has managed a number of leading theaters and attractions all over the country and was only recently manager of the Princess theater in Chicago. He also held the position of general traveling representative for the Shuberts when it was Mr. Phelps' duty to travel from one theater to another and adjust the managements. The experience gained by Mr. Phelps' long connection with the theatrical business undoubtedly fits him for the position of manager of the Grand Theater. This beautiful edifice was opened in the latter part of August, and housed 7,200 persons on the opening day.

Frank Phelps.

Grand Theater, Duluth, Minn.

Everyone left their seats after seeing the show perfectly satisfied that if the entertainment given at the Grand is to be kept up to its opening day standard that the money invested in the structure will be quickly earned.

The big electric sign and bright lights in front of the entrance serves as an excellent reminder to the public that the new house was now "light." The theater front is an attraction in itself. It is constructed of tapestry brick in Flemish bond, trimmed in semi-glazed terra cotta.

Other attractive features of the entrance are the arched mahogany doorways, art glass windows and a big canopy of steel and glass.

The average "first nighter" who was jostled around for a while in the crowd waiting to get inside on the opening day on gaining admission to the theater was probably first attracted by its excellent ventilation and its comfortable seats. The interior of the theater is beautiful and at the same time conforms with the latest ideas of fireproof construction.

PALACE THEATER, MUSCATINE, IA.

THE Palace Theater, Muscatine, Ia., was opened February 4. The building and appointments cost $35,000, and the ground $10,000. It is built on a site 50 by 100 feet, the design of the structure being made by Edward M. Henle, the owner, only the blueprints being furnished by an architect. Mr. Henle superintended the construction himself, and acted as chief contractor throughout its erection. Everything used in the construction was ordered and purchased by Mr. Henle.

The theater has an alley on both sides and at the back, and is located on a main street, which gives it access all around for exits in case of fire or panic. There are seven

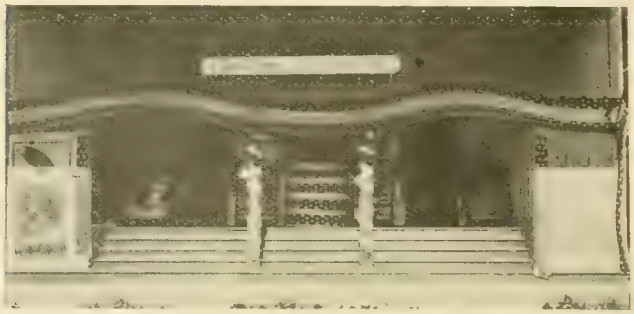
Palace Theater, Muscatine, Ia.

ground exits, which lessen the probability for accidents to occur from fire or otherwise. The Palace was pronounced by the state building department and the city fire warden as one of the safest theaters in Iowa in case of fire. The house has a seating capacity of 800, the ground floor seating 660 persons and 140 in the gallery and loges.

The front is built of pressed brick and stucco, and is quite attractive, as the accompanying illustration will show. The lobby and interior decorations, which are thoroughly modern, are the work of the Decorators Supply Co., of Chicago. Traveling men who frequent the Palace bear witness that the pictures shown there are among the best projected. Three or four reels of pictures are shown at five and ten cents, the latter price being charged for feature progams.

PALACE THEATER, AMITY, ORE.

THE accompanying illustration shows the Palace Theater, Amity, Ore., decorated in celebration of the Fourth of July. H. Schaeffer, the owner and manager, says that when his town, which has a population of 500—mind you, 500, and a picture theater thriving in it—does not celebrate on the Day of Independence, the inhabitants usually go to some neighboring town or city which does expend a few dollars on pyrotechnical displays. In order to obviate such an occurrence, as it would be detrimental to his business, Mr. Schaeffer "got busy," in the vernacular of the pavement, and decorated his house to meet the occasion and put on a splendid show consisting of pictures suitable for such a glorious day. The resultant effect was that the Palace Theater did an extraordinary amount of business. We have published many times before in this paper accounts of picture theaters making a profitable income in small towns, if properly managed, but to have a moving picture theater



Palace Theater, Amity, Ore.

which can accommodate a little over 150 persons doing a good business for six nights in every week in a town with ouly 500 population is not only highly commendable, but it would seem to eclipse all other accounts of picture theaters existing in small towns. Mr. Schaeffer has been in the picture business for only two years, and all of his investments have been profitable. Judging from the photograph that we have received of Mr. Schaeffer, which lack of space does not permit us to use, he is a comparatively young man, and undoubtedly still in his twenties. Music is furnished by a player-piano, and the pictures are projected by an Edison machine. A Fort Wayne Compensarc is a part of the splendid equipment in the operating room. Mr. Schaeffer gives two shows each night. Each show consists of four reels, and the entertainment is changed three times a week. Mr. Schaeffer says that he finds much valuable information in the Moving Picture World and eagerly awaits each issue.

CLEVELAND STANDARD BEAUTIFUL.

Attesting the beauty of Cleveland's new playhouse, the Standard, Prospect avenue and East Eighth street, the accompanying photograph presents a distinct view of the interior. The seating capacity and arrangement of the Standard are the source of complimentary remarks. It is the largest exclusive motion picture theater in the downtown district. Joseph Grossman is manager of the house.

LITTLE ROCK'S NEW $100,000 THEATER.

LITTLE ROCK, Ark., can now boast of a first-class moving picture theater. This new house is the Palace Theater, under the management of S. A. Arnold. It was opened on the first of June, and the daily receipts are balancing by great amounts the large expenditure involved in the erection of this beautiful picture place—for, indeed, it may be placed in that category, judging from the accompanying illustration of the interior. In the words of Mr. Arnold, "It is the finest picture theater in the United States, outside of the Strand in New York City." The Palace has a seating capacity of 1,200, and is furnished with all modern conveniences. The dimensions of the structure are 50 by 150

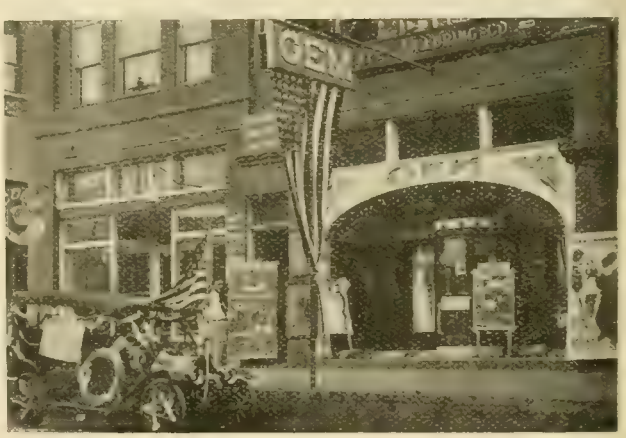
Interior View of Palace Theater, Little Rock, Ark.

feet, and it was built at a cost of $100,000. There is a spacious and neatly furnished resting room for women, and a comfortable smoking room for men. There are sanitary drinking fountains in convenient places throughout the auditorium, and the indirect lighting system is used. Thirty-two large exits have been provided for.

As can be seen from the accompanying illustration, the large pipe organ is in two sections, one section on each side of the stage. Each section is then divided into three parts with the pipes of that part of the organ placed in beautiful arches, giving a most imposing effect. The exterior of the house is just as beautiful as the interior.

NEW THEATER INCORPORATION.

The Empire Amusement Company has been incorporated under the laws of the state of Kentucky to build and operate picture houses and to buy and rent state right pictures. The Empire Company is a five-thousand-dollar concern, and is now operating the Empire Theater at Hazard, Ky. The other picture house which the company is building is at Whitesburg and will be opened in a few weeks. The incorporators are: T. L. Johnson, J. G. Kinner and Robert Cooksey. Vaudeville forms part of the entertainment at the Hazard Theater and probably will be used in the house at Whitesburg.



Gem Theater, Palestine, Tex.

NEW MISSION THEATER, SEATTLE, WASH.

THE accompanying pictures herewith show the Mission Theater, of Seattle, Wash., one of the prettiest theaters on the Pacific Coast. The Mission Theater represents an investment of over $80,000 on the part of local business men, which shows the faith of these men in the continued growth of Seattle, and the motion picture business. While this theater is not the largest, it is one of the most completely equipped and one of the most attractively furnished photoplay house of its kind. The interior and the exterior of the theater are both carried out along the lines of the old California Missions, there being a stucco front and a red-tiled roof. The lobby and the front of the stage are

Mission Theater, Seattle, Wash.

decorated with southern California scenes. Above the panels on the side-walls ivy-leaves are worked out in stencil. The building is absolutely fireproof, the only wood being used is the beaming, and the paneling of the interior finish.

The seating capacity is 900, and includes seven large loges in front of the balcony. The loges are fitted with upholstered and armed wicker chairs. The orchestra and the balcony chairs are of the Marlborough style with deep barrel backs, same being furnished by the Andrews Co. Everything about the theater is in Mission style, inside and out. There are 5,000 electric lights in the dome over the front, and around the edges of the markee. Inside there is a subdued effect from lights showing through grill work, on the boxes along

Interior View of Mission Theater, Seattle, Wash.

the side walls, and through the beautiful decorated leaded glass in the ceiling. The lighting is the most unique yet attempted in Seattle.

The main foyer, aisles, loges, and balcony foyer are covered with mission brown carpets and draperies. The proscenium arch is hung with a brown velour curtain in mission design with a center medallion of the theater's crest. The heating is electric with cold air drawn in through the dome over electric coils and out through the stage. For ventilation the fresh air is drawn in through one of the domes and forced down into the theater by fans; then drawn out under the stage.

On the second floor is the women's rest room and it is neatly furnished with white enamel furniture, brown carpets and draperies to match the interior of the theater. Needless to say the men's smoking room is just as handsome. F. J. McCurdy, who is manager of the Mission, is known throughout the Northwest, and has expressed himself as being more than satisfied with results since the opening. The operating room (which is considered the best in Seattle) was designed by Jay Harrington, an operator of long experience. The equipment consists of two motor-driven Simplex machines, stereopticon and spot-light. It also has hot and cold water, house and city 'phone, and plenty of ventilation.

GLADWIN PARK THEATER, DETROIT, MICH.

WHEN the promoters of the Gladwin Park Theater, situated at Jefferson avenue and Gladwin avenue, adjoining the Water Works Park, Detroit, announced their intention to build a theater that would seat 900 persons they were actually "laughed at" by many of their friends, who were "positive" that the house would never be a paying proposition in that section of the city and further contending that "there were too many picture houses in Detroit anyway." Nevertheless, the promoters decided to proceed with the plans and if necessary to take all of the stock themselves. The company was incorporated for approximately $50,000 and practically none of the stock was offered for sale to outside parties. Those who did buy were people who lived in the immediate vicinity of the theater. Fortunately, one of the men behind the project was an architect, and several others engineers and contractors, so that they knew exactly the kind of a theater that should be built, and contracts were let accordingly. There wasn't a day during the construction of the house that these men did not look over the work and personally see that everything was being done exactly as planned. The building was completed in record time and was opened the past summer.

The frontage of the Gladwin Park Theater is 91 feet on

Gladwin Park Theater, Detroit, Mich.

Jefferson avenue, running back 136 feet. It is of brick and cement construction. The front is unusually well lighted, there being a total of 332 electric lights used in the sign and general decoration. The house seats 900. There are 16 boxes on the sides which have a total seating capacity of 122. There is a small store on each side of the theater entrance and also four offices above the box office, facing the front which are rented out. The prices of admission are 10 and 15 cents. Performances are given three times daily, one matinee and two at night. A special matinee for children is given each Saturday and the price reduced to five cents. The program is changed every day. In addition to the motion pictures there is a soloist who renders several selections at the commencement of each show.

The house is attractively decorated, there being 19 large panel paintings of foreign scenes. It has the washed air system for cooling and ventilating. The patrons go in the front way, but never come out that way; instead they make their exit through the sides, there being three exits on each side. By this arrangement, those who are waiting for the second show are not jostled by patrons leaving the theater after the first show; in fact, they do not even see one another. The result is that the house is emptied and filled very quickly.

The throw from the operator's booth to the picture screen is 106 feet, being one of the longest in the city. The house itself is peculiar in shape, being that of a megaphone—wide at the rear and narrow at the front. From every seat in the house there is an excellent view. The music is provided by a Wurlitzer organ. Frank Langlois is the house manager. Business is so good that upon the capitalization of $50,000, the management expects to pay from 24 to 36 per cent. dividends per year.

Advertising for Exhibitors

Conducted by EPES WINTHROP SARGENT

Our Asiatic Commissioner.

ONCE we said a whole lot of nice things about our Around-the-World Commissioner, but we've shown just one photograph from him thus far, and the second is not such a lot better. This is it.

Cut Deleted by Censors.

He admits himself that he has seen better pictures, and he promises to do better next time, but what are you going to do with a man out in China who is doing his best. Of course it is Homer Croy. We are not starting to throw any rocks at one of the nicest chaps that ever drew the breath of life, but it was announced that he was going around the world for Leslie's to write the aforesaid world up in humorous fashion, and by the time he got to China and his stuff started to run, all Europe got into a wrangle, and Croy can't look in anywhere. Mind you, we do not charge Croy with having anything to do with it; frankly we do not believe that he did, but the moment they heard of it—well, read the evening extra.

Will some people with money please note that time seems to be ripe in the Occident. In a recent personal letter Mr. Croy is as enthusiastic and in the letter that covers his copy this time he writes: "I don't know why some of the overcrowded exhibitors in America don't tear out here and open a house. There are barrels in it—HOGSHEADS. China is just where the United States was twelve years ago."

Now this is not precisely what the Consular Reports say, but we have a lot of faith in Croy as an observer; a greater faith than we have in a consular service that cannot bring, in all cases, a trained judgment in show facts, and yet even they say that money is to be made with stuff costing ten dollars a reel.

Before we ask you to read what Croy has written, we'll remark he is headed for British India, where he hopes he can make better photographs. Here is what he writes:

> It has been a constant surprise to me how modern and up to date the moving picture theaters are in China. I had supposed that they were alleyways with seats, but instead of that they are electric lighted and fanned.
>
> The Chinese are wild about motion pictures. They just can't get enough of them. They'll spend their last cent to go. But the programs are quite different from what they are back home. A Chinaman doesn't want to drop in, see a few feet and go out again; he makes a ceremony of going to pictures; he goes at seven and stays until midnight. A Chinese is as patient as a phlegmatic pyramid, so he wants to stay until the last flicker. If the show stops before half past eleven he feels that he isn't getting his money's worth. For that reason they have long programs in China. A house rarely runs under seven reels, and many of them put on ten. The admission is thirty cents. (Mex?)
>
> There are two kinds of picture theaters in China: the ones the whites go to, and the ones for the natives. The Europeans are wild about moving pictures, too. There isn't much in the way of entertainment in China, so the Americans and English people here flock to a picture show as if it were the Manhattan Opera. They go in evening clothes and have a wine supper afterward. The whites have to pay seventy-five good hard cents to go to a picture theater in China.
>
> The China exhibitors go at their advertising in quite a different way from what we do in the United States. They post up small signs with a great deal of reading on them instead of using large billboards as we do and only a few flaring words. This is because the Chinese, being so patient, will stop to read an ad, no difference how long it is. An American would only glance at the headline, but a Chinese will go close up to the wall and painstakingly read it to the end.
>
> All the theaters have advertising on their programs. Sometimes, I must say, it is pretty hard to find the program in the congestion of advertising.
>
> The French films have been having their own way out here until just recently, but now American films are getting a double hand grip. They all want cowboy films. Just the announcement that a cowboy film is to be shown will fill the theater.
>
> The nicest picture theater I have seen since I left America was one in Hongkong the Victoria. It is superior to a whole lot of so-called classy ones in America. It has a full orchestra. This theater is patronized by the whites and the better-to-do Chinese.
>
> The average theater run by Chinese and for Chinese is surprisingly good. There are thirteen motion picture theaters in Canton alone, and with that the field in China is only touched. Every exhibitor in China has a smile and a Packard.

But before you pack and buy a ticket, remember there are few China towns. The interior does not yet want the stuff at all. Mr. Croy is a close observer, but he sees a little bit into the future and he forgets tell you to go slowly. He is telling NOW what all will be telling a couple of years from now, but if you go now, be prepared to do a little missionary work. The great fact remains that all of interior China is rapidly opening up. Mr. Croy is the first man "of ours" to see this and pass the word. Keep an eye on things, but do not go unless you are prepared to be a missionary and spend money in missionary work against the time you get the return.

This Program Sells.

The Program, of San Antonio, Texas, appears to be a publication that is sold at the various houses, to judge from the back page advertisement, though there is neither editorial heading nor price mark. It may be that the advertisement is merely to give the publication a fictitious value, but no letter of explanation accompanies the paper and we can only guess. The sheet carries program and film stories for three theaters and a distinctly vicious question box. It is probable that the answers are faked, but even at that, or perhaps because of that, they should have been done better. One advises a supposed sufferer from tuberculosis to apply to some quack for a nostrum that will cure, another states that the address of a physician has been sent to the inquirer, and so on. It is nastily cheap. The combination program for several houses is a good thing, but the tone of the sheet should be kept clean. The aim of the program seems to be to get enough matter to fill sixteen pages. Something better than that is needed as an aim.

We Agree.

William E. Furber, pressman for the American Feature Film Company of Boston, sends in some stuff from the Imperial theater, St. Johns, N. B., that one of their men brought back with him. He thinks it is too good to be kept just for their own house organ, which circulates only in their New England territory It is the work of Walter H. Golding, and we agree with Mr. Furber that he could make good in a larger field.

One of the pieces is the opening program, the front lettered in black on a banner outlined in crimson and gold; a rich and tasteful effect because the use of color has been held down. Evidently the expense of this rather costly issue was taken up by the advertisements of the various persons who were engaged in the building of the house. The advertisements, however, do not intrude on the text. There is a full page cut of the theater on the second page, facing a salutatory. Follows a vignette of the old Lyceum, which formerly occupied the site with a historical sketch, and facing this are five photographs of the Imperial in various stages of completion. The program follows, the Lieutenant Governor being the patron, and the proceeds being divided between the Catholic and Protestant orphanages.

Later there was issued a folder alphabetically arranged of all of those present. This is an oddity that might be imitated.

Advertising The Trey o' Hearts, was run in the St. John's Globe, the house issuing a folder showing the front page of the paper with a half-tone of the theater set into the page, is an odd and effective arrangement. Inside a page is given that attraction and a page and a half to a list of underlined features. It is clean cut work; the sort of work that counts. We hope that Mr. Golding will put us on the list direct.

War Slides.

Mr. Furber, in his house organ, Film Facts, makes a useful suggestion. Here it is:

> I wonder how many theaters are taking advantage of the present war by throwing slides on their curtains at convenient intervals telling the progress of the fighting up to the minute. This wouldn't be so difficult in cities of any size where the local newspaper has an A. P. A. wire. And if there doesn't happen to be one in your city you can telephone to the largest city in your vicinity and get enough information to fill twenty slides, all of which may prove a bigger attraction if advertised than anything you could secure. It's the alert manager who utilizes all these little stunts for getting patronage who gets the business and a fat salary. All others still draw a janitor's envelope.

Says It's Free.

H. A. Chenoweth, of the Shawmut theater, Boston, sends in a new stunt in the shape of an envelope of the kind known as "pay" envelopes, the cheap manila sort that are large enough to contain folded bills. In this case the envelope is printed up in this fashion:

FREE ?

Information

DON'T OPEN
CONTENTS TOO PLEASING

The enclosure is a herald for a coming attraction. Curiosity is strong in most make-ups, and the envelopes will all be opened, but in addition to the herald there should have been a card or slip that could

be taken in at a single glance. Some, feeling themselves fooled, will not closely read the herald, though it is largely pictorial, but they *will* read a single striking statement. While the word "free" should be as large as possible, the "information" should be in very small type—what is known as four-point box-head Gothic.

The same question mark and another are all that are to be seen at first in another advertisement except the words "Should a woman tell?" A small red heart-shaped seal fastens the folder together. As this is unwound, it reveals in order five boxes each asking a question suggested by the play of that title. The sheet is 22 inches long by 7¾ inches wide, printed on one side and folded the long way. This is then folded over on itself seven times, making eight divisions. It is better calculated to hold the interest than a herald, and after you have read the questions, you turn the sheet and read the straight announcement.

Mr. Chenoweth would do well to change printers. A man who will set a job like this either lacks a proper variety of type faces or is

PARAMOUNT PRODUCTIONS
COMING
MON. TUE. WED.
OCT. - 12 - 13 - 14
"THE LOST PARADISE"
5 PARTS FEATURING
EMINENT STAR
H. B. WARNER
Thur-Fri-Sat - Oct. 15 - 16 - 17
"AN ODYSSEY OF THE NORTH"
A JACK LONDON MASTERPIECE

wanting in intelligence. The same fault shows in other matter sent in, though perhaps Mr. Chenoweth contributes to the fault by trying to get too much into a given space.

A Weekly Ticket.

J. W. Bowser, of the Pastime theater, Tuscumbia, Ala., sends in a weekly ticket which can be used in different ways. The tickets consist of a stub and four coupons, covering the days from Monday to Friday inclusive, the Monday coupon being, of course, on the end of the ticket and the Friday admission on the stub. The stub carries the name of the house and the wording, "Special weekly school (or adult) ticket. Not good after (a line for the date to be written or stamped in). Each date strip good for that day only." The coupons read:

Pastime theater.
Good only for Monday.
Not good if detached.

Each coupon gives a different day, of course, and different colors mark the school and adult tickets.

Sold at a slight reduction, say five admissions for the price of four, it brings money to the house early and offsets weather conditions. They may also be given as prizes by teachers or stores, can be used to particular advantage where a series will be presented entire within a week, and can be made to work in many other ways. Lots of times a man or woman will come if they already have a ticket where they would not otherwise.

Mr. Bowser adds that the printer would like to know what he can do to improve the tickets. We do not see that any improvement is needed. Stock, display, choice of type and perforation are all up to the mark. The stock is seven inches by two, heavy colored card, each coupon being seven-eighths of an inch.

Why, Here's Williams!

Bertram D. Williams has shown up at last, making his debut from the Picto theater, Athens, Tenn. Right away he got busy and sent well printed invitations to the betrothal of Lottie May Briscoe to Albert Sidney Johnson. These were sent to a reception of the Browning circle, each being addressed to one of the ladies present and made something of a sensation. It was an advertisement for Lubin's "Kiss Me Good Night." Being a printing expert, Williams had the invitation set in Gothic and not in Old English. That invitation stunt is a good idea for one time.

Just as a suggestion; Williams seems to have picked up some ready stamped initial paper. It is not expensive and gives all the eclat of a special embossing.

Reserving Seats.

The Princess theater, Henderson, N. C., is reserving seats without extra charge when features are presented. As the house has a uniform number of seats in each row, it was an easy matter to make a diagram of the house by using rule. Facing the diagram is this announcement:

> We have been asked why we could not reserve seats. This can be carried out very satisfactorily. On the opposite page is a diagram of the arrangement of seats. Seventeen rows of eleven seats each. These rows are numbered from 1 to 17. Make your selection, call 'Phone No. 110 (Henderson Book Company) or No. 451 (Princess), state in what row you wish to sit and we will reserve these for you until either 7:30 or 9 o'clock, at which time each performance begins. Each show will last about one and a half hours. The admission for "A Good Little Devil" is 25 cents for adults, 15 cents for children.

Where there is a varying number of seats, it is possible to produce a plan cheaply with rule and figures alone, something like this, a double aisle house being used as the example:

```
1 .....S  C  9.....  .....18  C  19.. .....26
1.....7   B  10.....  .....17  B  18.....24
1.....6   A  7.....  .....16  A  17.....22
```

Any printer can get this up. If there is a newspaper office with a stereotyping plant in town, the type can be sent over and a matrix made from which any number of cuts may be cast. We are coming to the reserved seat idea and it would be as well to accustom patrons to the idea quickly.

The Right Idea.

The cross page cut shows the lower floor of the Orpheum theater, Gardner, Mass., with an appeal to the kiddies. The letter from F. D. Stanton, the resident manager, explains the idea.

> The enclosed photograph shows only our main floor. Don't you call it a pretty good flashlight? Of course you know that we used the old stunt of advertising the fact that the children are to have their pictures taken and then announce that the pictures are to be given out free the following Saturday.
>
> The advantage of using a good photo like the enclosed instead of the usual cheap photo is that many adults will buy them and another is that the good one will be taken care of instead of being thrown away in disappointment.

There is a lot of thought back of the suggestion that a good photograph will be retained where the botch will be thrown away and at no time do the house any real good. The photograph sent is well printed on double weight paper that requires no mounting. Probably the cost of the prints was not much greater than the cost of an inferior job, and for the slight extra cost is had a real advertisement and one that will be retained in hundreds of homes. Mr. Stanton also sends a hanger for The Trey o' Hearts that plays up the features in capital shape. One kicker reads:

> If you were a girl and
> hated a man, what motive could
> make you try to kill your sister
> on his account?

The following matter explains that the only way to discover the answer is to see the play. Another line reads:

> We would send free tickets and a taxi for you rather than have any of our friends miss this stupendous drama.

If they feel that way about it, the reader is apt to argue that the story must be really worth while and hustle to get in on chapter one.

Kiddies at Orpheum Theater, Gardner, Mass.

THE PHOTOPLAYWRIGHT

Conducted by EPES WINTHROP SARGENT

Vocation and Avocation.

THIS is not very different from other letters constantly received, but it states matters more clearly. The writer asks:

> I have several scripts which some editors have pronounced good, and yet I do not seem able to find a sale for them. Is there such a slump in the present demand that if a promising playwright has another means of livelihood he had better take advantage of it?

Now there are two sides of the answer to this. The most important one is this: There is not now and has never yet been a sufficient demand for photoplay scripts from the general market to warrant any writer in seeking to gain a livelihood from photoplays alone unless he has what virtually amounts to a contract. Until the writer has *for some time* gained from photoplay writing an income in excess of that accruing from his daily employment, it is an error to throw aside the vocation for the avocation. This has been the case, and always will be the case, in photoplay as it is in fiction. There are comparatively few persons who derive a satisfactory income from writing fiction stories alone. There are fewer who can accomplish the same result in photoplay, because the market is smaller. And the more experienced the writer, the less apt he is to trust to one medium alone.

Let us consider the photoplay market, a moment. It is, first of all, useless to reckon with the feature film companies. Most of their work is done in the studio or by writers who are told precisely what to write. They are not in the general market, for their needs are few and peculiar.

This leaves perhaps 90 to 125 subjects a week released on program. Of the Licensed releases, there are four companies largely served by staff writers, though practically all will purchase from the outside if good stuff presents itself.

Universal trusts largely to the scheme of hiring directors who write their own productions. The market here is very small.

Most of the Mutual companies are in the market, though some of them make but few purchases from outsiders. It is a liberal estimate to say that thirty to forty scripts are purchased from the outside each week. There are a hundred or more writers who regularly produce purchasable stuff. Many of them must take turns. When writers work up to a certain standard they are either put on staff or what virtually amounts to a staff position. Until that time they cannot command a steady income.

It is foolish, then, for any writer, to abandon a steady income for a precarious one. Just as a matter of fact few regular writers not actually on salary (in opposition to staff writers who are paid by the script) have not some work that brings them a regular income.

One brilliant writer gives a couple of hours a day to an advertising agency looking over their material and giving a final revise. Another is in the Railway Mail Service. William Lord Wright runs a daily paper and does special work. Roy McCardell has only lately given up all but his "Jarr" and syndicate stuff with the New York World, and at that he still has a dozen irons in the fire. One man is a printer, another a physician, a third a dentist. All, in spite of their staff position, do other and more certain work. The same holds good in a more general sense in fiction work. Not more than two per cent. of the writers look to fiction alone for their incomes. They know the uncertainties of the work and they are well assured of a permanent success before they cut loose from their other work. E. W. Matlack probably makes more money from scripts than he does from train dispatching, but he knows the latter job will last year after year.

Now to get to the second point, the selling: An editor may pronounce a script to be good and yet not buy it because it does not suit him. A second editor may find another point of objection, and so it goes until a good script has been the rounds unpurchased. It is still a good script, but not an available one. At this moment the market is somewhat contracted because of the foolish war scare, but at best the author is at the mercy of fewer than fifty persons. He must suit one or more of them or make no sale. It is still a precarious business. Editors are but human and have their likes and dislikes. The good script is apt to land eventually, but it must be a really good script and not merely one the author likes and one editor says is good. The business is and always will be a survival of the fittest, and it is up to each writer to make himself one of the fittest, and not only that one but one of the leaders. What was good a year ago is moderately poor now, and what was considered good four years ago would be regarded as hopeless now. The business progresses, and while it is growing bigger and broader, it is also growing more exacting. One must keep up with the procession.

Until you can be certain of making at least $3,000 a year, because that was what you made last year, stick to the little old job that pays off regularly and make photoplay, or fiction or dramatic writing your avocation. You'll eat more regularly and have a greater peace of mind. If a man who earns between $8,000 and $10,000 a year with various forms of fiction and photoplay can still cling to cigar advertising, you do not have to feel that you must cut loose the first time you make five or six sales in one month.

That Telegraph Contest.

Roy L. McCardell won the first prize in the Morning Telegraph prize comedy script contest. Miss Elaine Sterne, who won the first in the Vitagraph contest, was second and Miss Caroline B. Wells (not the Fluffy Ruffles lady) was third. A second McCardell script was "in the money," but in fairness it was decided to accept the script at the third prize price and allot the third to Miss Wells. The winners have been paid and the other matters will be adjusted promptly. The contest was decided in less than a month from the time of its closing. All three winners are practical and experienced writers. Mr. McCardell, the same week the contest was announced, also won the weekly award from Puck for the best contribution for that week.

From the Prize Winner.

It seems to be fashionable to print the remarks of the prize winner when a contest is ended. We neglected to get Miss Sterne's impressions on the Sun-Vitagraph contest, but a recent letter from Roy L. McCardell, winner of first prize in the Telegraph-Chartered Theaters contest is more interesting than a formal article would be. In congratulating Mr. McCardell on his new honor we added that we had seen none of his recent scripts and that a couple of staff men had declared that he had no technique at all. In reply he writes:

> I am afraid that the one or two who say my scripts are bad may be right. Of course I'll let you read or look over any of my home copies, but I would rather you took twenty minutes out of the first Sunday you spent with us, so I could have your opinion on some half dozen one and two-reelers sold. I have none unsold that I would now try to sell. As a matter of fact, I have very little if any "technique." I simply try to describe a story to be told in pantomime by actors before the camera—try to describe it as I see it in my mind's eye, so the director and actors can see it, and after they have seen and depicted it, that the audience seeing it on the screen will follow the story with such interest that, despite the fact it is in dumb show, they will subconsciously think they are seeing and THINK they are *hearing* real people saying and doing real and interesting things. That's all and the only way I know how to write a pictureplay.
>
> Your department helps me, has always helped me. It has helped every writer who makes his salt at selling scenarios. I do not think it harms the boobs; they would be wasting their foolish time at something else. My definition of a boob is the silly folk who want all the rewards without taking the pains to grow some brains first. The first foundation of any measure of reward in photoplay writing is years of reading and mind developing. All the technical instruction in the world will not supply the lack of those two things. At that, there are only about half a dozen M. P. companies on the level about buying mss. But better days are coming. I do not want to write a long letter, but have much to tell you when I see you, regarding the gentle art of photoplaywriting—it's rewards and it disappointments.
>
> Another good friend and instructor of mine is Commodore J. Stuart Blackton, who has done very much for me. He sometimes writes me several pages of constructive criticism. You bet he knows. He thinks and works. He not only writes himself but he is always on the job and he sees the efforts of himself and others in the studio and the result on the screen. I am proud of the fact that my work has been good enough to interest the real workers, the real takers and makers of pictures like Blackton. I realize THEY KNOW and am guided by them.
>
> I have been most fortunate in my instructors. My first teacher was Wallace McCutcheon, than whom there was none better in his day. Bitzer and Walter Marvin on the camera, Long, now of Kalem, but then the technical man of Biograph, later on Edwin Porter, of Edison and Rex and Famous Players and Blackton!
>
> Besides all this, I study the pictures all I can. Kalem has some wonderful camera effects, and there is no gainsaying the great genius of David Griffith. His "The Avenging Conscience" and "Judith of Berthula" were masterpieces. And yet I know a supposedly noted scenario writer who boasted to me he "didn't need to go to see anybody's picture," and utterly refused to go to see "Cabiria" or any of Griffith's work! Can you beat it? But I see his finish. He is a man touted as one of the best ever! But he is NOT, and he is going back while you look at him. After he talked that way to me I looked him up in the M. P. World Film Reviews, for the past year. If his employers ever read it over they would blink a little. Well, I tried not to write you a long letter, but here it is again!

We disagree with Mr. McCardell on his proposition that there are so few companies really buying scripts, but we are with him on the definition of the boob, in fact it is the best definition of the genus that we have yet seen—the man who wants reward without work.

Just in passing, Mr. McCardell has resigned his long connection with the editorial staff of the New York World and in the future will supply them only with his Mr. and Mrs. Jarr feature and his syndicate stuff The relief from the routine work of the Metropolitan section will give him time for his more important activities, but like all old timers he has clung to the harness long after the necessity was past.

Chicago Open.

The former coroner of the Inquest Circle in Chicago writes that he is going to conduct his organization independent of the parent body. There is an opening in Chicago for an Inquest Circle if any experienced writer wishes to qualify.

Have You

Have you yet written stories about
Buy a bale of cotton,
Be neutral,
The baseball championship,
The football hero,
The war?
If you haven't don't!

Swelling Up.

Everyone has read the fable of the frog that tried to swell up to the size of the ox, but many who know the story fail to realize that they have been burst open by the same trouble. Probably it will do no good to set the storm signals, but it's a grave mistake to get all puffed up over a first acceptance. One stingy little check has sounded the knell of many who might have progressed to success had they held in, but they had sold a script, they argued that they knew it all, they stopped studying—and they died.

The time to work hardest is after the first acceptance. Let it be an encouragement instead of a detriment. Realize that some fortunate accident and not your own great merit may have guided the acceptance and in time, if you keep on working, you will write scripts that are purchased because they are wholly good and not because they possess merely the germ of a good idea. Only the other day one of the Circle Coroners sent in a letter from a recent member resigning her membership. She had sold a script and so no longer needed any help. And that same day a man who has written some of the real dramatic successes of the past few years told us it was getting harder and harder for him to keep up with the procession and give his scripts the more refined touches that the best producers now demand.

One of these two was wrong. Which one?

Getting Back at Miss Brown.

For the benefit of others who have tried or who may wish to try the scheme of writing plays seen on the screen and then studying these, the man who originally found success by this method replies to recent comment. It might be explained that his vocation is one calling for a highly developed memory, and this training enabled him to practically reproduce from memory what he saw the night before. This is one of the essentials of the system, for, as he points out, it is necessary that the student should feel the appeal of the play, should realize the effect it has upon him and his fellows in an audience to the end that the story may be studied intelligently. The system has placed him among the leaders. It may not work as well with others. He writes:

> I note in the current issue of the Moving Picture World that Miss Brown takes a dainty little rap at my idea of rewriting the best of the stories I saw for purposes of study. Of course, your remarks parried the rap so far as I was concerned but I believe that the idea is misunderstood and I want to make it more clear for the benefit of those who might want to use it.
>
> To begin with, I want to disclaim that the idea is a cure-all for every case of photoplay failure. It is nothing of the kind. It was devised by me to suit my own peculiar needs. I already had imagination—I could build a plot around a brick-bat. I had a little versatility (inventiveness) and a small pinch of hard sense. Yet I couldn't connect. I wondered how the successful men did it and I devised this scheme to find out.
>
> Let me put the idea in a way that will make its value a little more vivid. Untie your imagination, come with me and let us take a glance at Mr. Mud's morning mail. He has eighteen letters. Each letter is from a successful photoplaywright. Each writer offers to loan Mr. Mud his best script for study purposes. (Now you know why I said to untie your imagination).
>
> Would Mr. Mud be tickled. Oh, no; Mr. Mud would take it quite calmly. He would merely throw five or six fits and let out a few hundred whoops of joy that would make the "Rickety-rax" of a football squad sound like a great silence. It would not excite Mr. Mud a bit.
>
> Well, that is just what I proposed that the idea should do for me. I wanted those eighteen scripts for study. Of course, the busy writers would have been delighted to have loaned me carbons of scripts, would probably have put special delivery stamps on their envelopes; but I hadn't the nerve to ask for them. How much better it was to go to the screen and get them myself.
>
> Of course, it meant work to do this rewriting. But I had been looking old man Failure in the eye so long that the old reprobate had begun to wink at me. What was a little work compared to the constant companionship and growing familiarity of this miserable old wretch?
>
> The method is simple. You simply go to the shows and enjoy the pictures as well as any of those little savages up in the gallery. At your first opportunity, you choose the story that you have liked best and begin to rewrite it. When you have finished, you have a script that you *know* is acceptable. If you merely wrote a similar story as Miss Brown advises, you would be sure of nothing.
>
> The script is finished and the *study* of it is now in order. No set rules for study can be given because no two persons will approach the script with the same needs. Each student must study it to obtain the things he individually needs. Gradually, as script after script is studied, the untellable things of the writing game begin to take form in the student's mind. His own original work will take on more strength and dignity, his development will stick more closely to a given thread of continuity, his mastery of situation will be more apparent. In a word, his work will become professional in tone.
>
> But I do not think much of the short-hand stunt. Aside from the difficulty of making reliable notes in a dark room, the writing will distract the attention of the student from the pure enjoyment of the pictures and he will find when he comes to study the script, that he has no vivid recollections of deep sympathies and thrills or of hearty laughs to guide him in his judgment of the material he has gathered. Personally, I see no substitute for the memory in this work. Believe me, it is not nearly so difficult as it looks from the road. You may safely take this little memory secret as authoritative. Your memory will do just what you *force* it to do—no more—and, once started, its cumulative power is amazing. I feel perfectly safe in saying that *any* normal person can, at the first attempt, rewrite a one-reeler from memory with sufficient accuracy for all practical purposes. By the time he has done his fifth script he can reproduce a two-reeler satisfactorily.
>
> The *chief* drawback of this work is not the memory work involved. It is the immense amount of seemingly profitless labor that one must perform. I would not hide for a minute, the fact that it means a lot of work. Especially I would warn off those who would only dabble in it. The dabbler will only lose his time and labor. As in advertising, the returns are to be obtained only by the cumulative results of hammering persistence. Only those who are as desperate as I was will be willing to go the whole route for it is no gentle snap. But if even one struggler can use it to find success, I shall feel amply repaid for pounding out this letter.

All There.

Mrs. Bertie Moyer sends in a script written by her little daughter. She left a sheet of paper in the machine and when she came back she found this:

Jimmie Happy at First.

1. Store—Jimmie Eegs mama to by firework—mama buys them
2. Back yard—Jimmie lites them.
3. Grave yard—Jimmies mama and papa put flours on Jimmies grave.
4. Heaven Jimmie in heaven wishing he was at home with mama and papa.

The End of jimmie.

The continuity is somewhat abrupt, but the small lady certainly got it all in and she started with the start and carried it home to the finish. This is something to laugh at, but there's a lesson in it, too.

Sensing Plots.

Learn to sense your plot; to know what the plot is, where it commences and where it ends. "Blank is all right," explained a director lately, "but sometimes he stops his script about the time the story starts and sometimes he writes about what happened the next day." In other words the author knew that there must be a story somewhere around the idea he had, but he did not know precisely what the plot was. He has not yet cultivated the plot sense. Sometimes he starts too soon and sometimes too late. A plot is not a life history, but merely some part of a life story. There is danger of lapping over into the next series of events or of getting back of the story that is to be told. Sometimes the story is started with such elaboration that when things really begin to happen they must be crowded into too small a space. Sometimes not enough of the story is taken up to run the length and the action is run well past the climax. Find out what a plot is. Learn to recognize it at sight and then you'll know when and where to start and when to stop.

How Many?

"How many others would stick to a thing four years, without remuneration, to have four or five accepted?" is the way L. H. Van Patten ends his comment, and frankly we wonder, too. We worked more than four years without a fiction sale, but the percentage of "stickers" in photoplay writers is small indeed. Mr. Van Patten adds:

> You might say to some of the growling photoplaywrights that continually bawl about their hard luck, that they ought to come out here to this country where people don't lay down on a job, if they don't "tear the world wide open" the first time they start to do something. I myself wrote nothing but masterpieces (?) for a year with the usual result, but the last two years I have been working them up, and haven't sent out any. It isn't very profitable yet, but I am sure of one thing, some of the editors like me better for it. I expect to plot and write for about a year yet, without sending out anything, and then out of about a hundred or so, I will probably send out a dozen that I consider good, and will try to be harsh in judging, too.

INQUIRIES.

Questions concerning photoplay writing addressed to this department will be replied to by mail if a fully addressed and stamped envelope accompanies the letter, which should be addressed to this department. Questions should be stated clearly and should be typewritten or written with pen and ink. Under no circumstances will full manuscripts or synopses be criticized, whether or not a fee is sent therefor.

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IT is an established rule of this department that no apparatus or other goods will be endorsed or recommended editorially until the excellence of such articles have been demonstrated to its editor.

Important Notice.

Owing to the mass of matter awaiting publication it is impossible to reply through the department in less than two to three weeks. In order to give prompt service, those sending 4 cents, stamps (less than actual cost), will receive carbon copy of the department reply by mail without delay. Special replies by mail on matters which cannot be replied to in the department, one dollar.

The first seventy-four questions are now ready and printed in neat booklet form. They may be obtained by remitting 25 cents, money, or stamps, to the editor. Every live, progressive operator should get a copy. You may be surprised at the number of questions you cannot answer without a lot of study.

Question No. 56.

Best answer will be published, and the names of others sending in replies of excellence will appear in the Roll of Honor. Permission to use the contributor's name must accompany each answer, otherwise only the name of the city will be used. Theater managers looking for high class men will do well to watch the Roll of Honor.

What purpose does insulation accomplish? Tell us exactly what insulation really does. "Confines the current to the wires" is not sufficient. Explain why the current needs confining, and exactly what would take place if it were not confined. It is the fundamental idea I am after. Suppose the negative side of a circuit carrying 10,000 *volts (or any other voltage for that matter) to be thoroughly and completely insulated, could you stand on the wet ground and pick up the positive wire with your bare hands without danger? Explain your answer.*

Roll of Honor.

The Roll of Honor on Question 50 consists of Joseph H. M. Smith, Fort Worth, Texas; A. C. Stewart, Waitsburg, Washington; L. C. LaGrow, Albany, New York, and Montreal, Canada; John Solar, Watertown, New York; M. W. Larmour, Waco, Texas; C. A. Webster, Carterville, Missouri; J. Erwin Roberts, Nashville, Tennessee, Minneapolis, Minn., and Cleveland, Ohio.

I have selected the reply of L. C. LaGrow, supplemented by portions of replies by others for publication.

Answer to Question No. 50.

By L. C. LAGROW, Albany, N. Y.

The Question:

Suppose you count the strands of your asbestos-covered lamp leads and find there are 246 of them, each measuring 10/1000 of an inch in diameter. What would you conclude? What number wire would it be? What number wire is usually used for strands in asbestos-covered lamp leads? Give the rule for figuring size of wire necessary for three-wire circuits.

The Answer:

I would conclude that my employer was being defrauded two ways, and I was being fooled. The lamp leads would probably have been installed as No. 6, and I would, no doubt, have been using it as such. But the area of a No. 6 wire is 26244 c. m., whereas the lead in question would have an area of only 24600 c. m., which I would have found by squaring the diameter of the strands, and multiplying that result by the number of strands. The fraudulent wire would be 1644 circular mills short of a No. 6, for which size it would undoubtedly have been sold, since it would be 8216 circular mills greater than a No. 8. My employer therefore paid for copper he did not get, and, moreover, is paying for current which is being dissipated in heat by reason of the increased resistance caused by the wire not being up to size, and I, the operator, would probably be wondering why I could not bring my light up to the efficiency the amperage I am supposed to be using ought to produce. As to what number wire it would be, why it would not be any number, unless we call it a fraudulent No. 6

No. 30 wire is usually used for the strands of asbestos-covered lamp leads. As to figuring the size of wire necessary for three-wire circuits, why the three-wire circuit is in effect two two-wire systems coupled together, and, due to the fact that the effect is that the lamps, motors, etc., run in series on 220 volts, we can figure the amperage as being only half that of a two-wire system carrying the same wattage load. Another way of putting it is that, all incandescent lights, motors, etc., being in series with each other, and since wattage divided by voltage equals amperage, we have to provide transportation facilities for amperage equal to wattage divided by 220. It therefore follows that wires of one-fourth the c. m. area necessary to carry the same load on the two-wire system would be sufficient.

[All of which is correct as far as it goes, but Brother LaGrow did not go quite far enough. A. C. Stewart in dealing with this phase of the matter says -Ed.]:

In figuring wire sizes for three-wire circuits of 110-220 volts, proceed the same as for two-wire 110-volt circuit carrying an equal load, and then divide the circular mills by 4, which will give the necessary size for the two outside wires. If it be an outdoor circuit the middle or neutral wire may be only half as large, but if the circuit be indoors or inside then the National Code requires that the middle wire shall be the same size as either outside wires.

Brother Larmour has also dealt very fully with this phase of the matter, and several correspondents seem to have an idea that the neutral wire might be considerably smaller than the two outside wires, particularly if it be an outdoor circuit, whereas Brother Larmour wound up by saying: "However, the best arrangements, though costing more to install, is to make the neutral wire twice the size of one of the outside wires, so that in case of emergency the circuit can be used as a two-wire system by connecting the two outside wires together, and using the neutral wire as the other wire of a two-wire system." I cannot agree with Brother Larmour in this. I think the scheme would be costly and of no particular value. The method given by Brother Larmour for finding the necessary size of the outside wires is correct, and for various reasons the neutral should be the same size, though it is quite true that under any ordinary conditions it could not possibly be called upon to carry much more than one-half the load. However, supposing something happened to one of the outside wires. If the neutral wire was half the size of the outside wires then you could only use one side of the circuit, but if the neutral was of equal size with the outside wire then considerable additional load could be connected temporarily to the side which was working. The point intended to be brought out, however, was: Do you know how to figure the size of wires for the three-wire system so that in case you are employed as an operator and told to superintend the construction and wiring of the operating room you will be able to determine for yourself whether or not the three-wire operating room feeders are large enough to carry the load without a heavy drop in voltage or excessive heating. Brother LaGrow said that all lamps, motors, etc., would work in series. This is not strictly correct since the load is seldom or never exactly balanced.

A Lens Protector.

J. K. Seay, Norfolk, Virginia, has what seems to be a feasible scheme for protecting the back end of the lens of Powers Six machines from being splattered with oil. He made a tin tube, long enough to reach from the back side of the aperture plate to the end of the lens tube and telescope over the tube a sufficient distance to hold it in place; or, at least that is how I understand the sketch he sent in. The scheme, providing it will work out in practice, looks to me like a good one. It would not be necessary to have the tube extend right up against the aperture plate. As a matter of fact, with all due respect to my good friends the Nicholas Power Company, I believe they could very easily attach an oil protector which would prevent oil splattering on the lens, as it often does. Of course, oil splattering is primarily the fault of the operator, who slops oil all over everything, instead of just putting one drop on the bearing. I must again take occasion to say to operators that *there is not a bearing on a motion picture machine which is not amply lubricated by one drop of oil.* One drop of oil will do just as much good in the way of lubrication as a pint would, and anything more than that simply runs, or flies off, and makes a dirty mess. I went into an operating room not so very long ago, and while I was there the operator oiled his machine. If it had not been for the resultant damage it would have been funny. He had a squirt can that must have held a pint, and he would stick the snout of it into a little oil hole that could not possibly be made to hold more than one drop, and then came the deluge. Of course, it is not hard to guess what happened to the film that went through that machine, and with a projector in which the back end of the lens tube in unprotected most likely the definition of the picture on the screen would range from poor to worse, due to oil on the lens. Did I say anything to this particular man? I did *not.* What's the use talking to a man who has no more sense than that.

A Stunt.

M. E. Carner, Willits, California, orders a Handbook and says:

> I have a stunt which works to perfection, and will be valuable to the operator who is unable to see the top of his picture. It is simple and consists of two mirrors placed so that the lower one reflects the picture up into the top one, so located that the operator can see it without interfering with his direct view.

I should suppose the scheme of Brother Carner's could be worked out into a pretty good proposition by making an auxiliary opening near the floor of the operating room, locating a mirror therein, and directly above it place a ground glass to receive the reflected image. I do not know, but it strikes me this ought to work pretty good. Of course, the two mirrors would give results; there is no question about that.

A Whale of a Lot.

L. F. Guimond, of the Monticello Amusement Company, Monticello, New York, writes very entertainingly as follows:

If you ever get another inquiry from a fathead manager who is not willing to take the word of the department in the matter of home-made aluminum screens you are at liberty to advise him that, in addition to your own opinion, which ought to have some weight, he is at liberty to write to me, and I'll send him a sample of a home-made screen, the same being the result of consultations with painters, operators, managers and near-managers. It surely is a work of art. We dampened and stretched the muslin and painted on enough aluminum paint to please even our 16 to 1 friend, at present signed up with the Chautauqua circuit. Net result just exactly what you opined: i.e., nit, not, no, minus, nothing doing; *plus* the cost of the experiment, which amounted to quite some. We now have what we want; a regular screen, covered with Brightasday Emulsion, which same I can recommend as the best thing we have seen at a figure to fit the pocket book of the small exhibitor. You wanted to know the result of our experiment, and I have taken my typewriter in my arms to acknowledge the fact that Ole Abe was correct when he said: "It's better not to know so much, than to know so much that isn't so." Never again!

And now about that matter of yellow edges and blue centers with the meniscus-bi-convex lenses. We most emphatically *did* move the lamp house, and we moved it all over a ten-acre lot, too, and spaced the lenses from 1/16 of an inch apart to [illegible] capacity of the holder. Results as before mentioned with the home-made screen wonder. Now, I hate to tell you what we have finally succeeded in getting in getting good results with, for it seems ridiculous, but we found we got the best light with the meniscus set in the Preddey mount and the plano in front—just a plain, little, old fashioned plano. Ask me not why. I dunno. But that is what we are using, and we are getting away with it, too.

And now please pass it along to Mr. Sargent that we are very wroth over something he said about us. Although the half-tone cut might give that impression, we really are not an "old church or armory," but a brand new honest-to-goodness theater, erected just about fourteen months ago, at a total cost, with everything ready to open the doors, of about $35,000, and this is going some in a town of approximately 2,000. The land happens to be "ourn," and an eighteen-room residence adjoins. We just dropped the theater right down into the front yard, as we had a two hundred and twenty foot frontage, and set it back from the street for purely artistic reasons. We are well advertised, and every one in the surrounding country knows what and where "Behind the Cobble Wall" indicates. The stage has a clearance of forty feet to the grids, and we can stage anything from "The Whip" to "Uncle Tom's Cabin" and throw in the dogs and ice with the latter. Our front elevation is still unfinished, but you can rest assured that when we get our final coat of panelled stucco we will look more like a theater and less like a glorified barn.

Our record with your advertisers is quite some. Everything purchased originated from reading advertisements in the Moving Picture World, is as follows: Laemmle, Meniscus bi-convex lenses, six sets; Laemmle, Brightasday; Kliene, carbons and catalogue of accessories; Preddey mount; carbon economizers; these are things we *bought*, and I am now in correspondence with the Canfield Engine Company, Charles A. Strelinger, Gundlach-Manhattan Optical Company, J. H. Genter Company, and other of your advertisers. If all your subscribers are equally curious your advertisers must get a whale of a lot of results from the use of the Moving Picture Worl[illegible] pages.

Now that is what I call a whale of a good letter. It comes from a man who is willing to admit it when he makes a blunder, and, by admitting it warn others against doing the same thing. As to the lens proposition, suppose you try the plano next to the arc with the bi-convex in front. I am a bit inclined to believe that it is possible that the plano next to the arc with the bi-convex in front will deliver as good or maybe even better results than the meniscus-bi-convex. I by no means know that this is true, mind you, but I "have suspicions." I do not see any reason why the meniscus lens should have any considerable advantage when used in conjunction with a plano. In fact, it seems to me as though it ought to work out just the other way. The proof of the pudding, though, is in the eating, and if you are getting good results with that combination I suppose it is up to me to shut up; but first please try the bi-convex in place of the plano.

The comment of Brother Epes Winthrop, to which Friend Guimond takes exception, appears on page 1767, September 26th issue, but after reading the same, and the paragraph just above it, why you certainly realize that it is up to me to keep quiet and let you and Sargent fight it out. Sargent has spiked my guns—darn 'im. But at the head of the aforesaid article Sargent says something (Oh, yes, I am willing to admit that Sargent does really say something once in a while), which I have got to elaborate on a little. The article is headed: "Can It Be?" and Epes remarks in his prelude: "Here is a man in a town all by himself, and still he writes he is trying to give his patrons the very best. Probably that is why he IS left in possession of the town. There is no use in trying to break in on a house like that."

Neither Epes Winthrop Sargent nor anyone else ever made a truer statement. But the average exhibitor seems to be utterly, totally and completely unable to grasp so simple an idea. A man gets a field all to himself, perhaps a section in a city, perhaps a small town. Now if he had competition he would lie awake nights trying to figure out ways to improve his show, and get business away from the "other fellow," but if he has no competition any lying awake nights he does is because the days aren't long enough for him to dope out all the possible ways to reduce expenses, and usually they are reduced below the point where it is possible to put on a really good show, or below the point where it is possible to put on even a decent show. The people put up with a rotten performance and patronize his house—yes, because there is nowhere else to go, but by and by some wise guy sizes things up, and Mr. Squeeze-a-Nickel wakes up to find he has opposition. He then possibly gets busy improving his show, but it is probably too late. The way to keep a field to yourself is to put on a show that a prospective competitor either could not equal, or at least improve upon, and *not wait to do this until the dividing of patronage makes it impossible*.

He Breaks In.

A. M. Malley, Empress theater, Edmonton, Alberta, Canada, writes:

At last I have decided to break into the circle with a question. If the current comes over the positive wire, and, after crossing the arc, leaves by the negative, the top carbon being positive and the lower negative, what is the explanation of the following? At our other house they have a focused image of the carbons on the walls of the operating room, and the image appears reversed, with a bluish flame, which spreads, or seems to spread *from* the end of the lower carbon, and strikes the crater on the upper carbon, where it covers a considerable area. This seems to be contradictory of the accepted idea of the way electricity travels, i. e., from positive to negative. Can you furnish any enlightenment on this point. Under separate cover I am sending you photograph of the Empress theater operating

room. The size of the room is 11 feet by 10 feet 6 inches, with a [illegible] foot 6 inch ceiling. We use d. c. taken through a 7 k. w. motor generator, with a. c. auxiliary for emergency. The machines are two Powers Six A. We have a good size work bench. The size of the picture is 16 feet, with a 95-foot throw. Operators A. M. Malley and J. P. Fowler. The Empress is a beautiful theater, seating 800. It boasts what is a rarity in these parts, viz.: a pipe organ. In closing I wish all kinds of success to the projection department.

With regard to your question, my brother, nobody knows exactly what does take place, and for your benefit let me say that some eminent electricians claim that nothing at all passes along or through the wires in either direction, but that electric current is simply a "state," or that it is a "molecular bombardment." You are at liberty to make as much as you can out of that, Friend Malley. Other equally eminent electricians claim that an intangible something actually passes along or over the wires, and I may say that the editor belongs to this latter breed. Among the holders of the latter view the universal opinion has been that the action is from positive to negative, but of late quite some few have changed their view in this respect, and now claim that the action is from negative to positive, which seems to me to spell plain common sense after examining the action of an arc lamp. But this is a discussion that is largely a waste of printer's ink, because even the Wizard of Orange himself does not know what takes place, how it takes place, or why it takes place. Nor does it matter. Troubling our brains about questions of this kind is like trying to find the North [illegible]ole. What good is the darned thing after it *is* "discovered?" and how are you going to prove you really have "discovered" it.

Stillwater Child Operators.

George C. Johnston, St. Paul, Minnesota, contributes the following:

I was recently in Stillwater, Minn., and visited several motion picture houses. Stillwater has a population of about 35,000; has one legitimate theater and three "movies." The first house I entered had a gold fibre screen and a 1911 motiograph. A Keystone two-reel picture was running, which I noted had a dark sepia tint. I went into the operating room and there found a mere child standing upon a cracker box and operating the machine. He informed me he had seen his thirteenth summer. The reason for the dark tint in the picture was apparent. The condensers were so dirty and brown that the light quality was ruined, and the arc was pulled back in

the lamp house so far that there was nothing but a blur at the aperture. There was considerable travel ghost and I asked the operator (? ? ?) if he had ever set his shutter. He looked at the *dowser* a time or two, wiggled it, and replied that, so far as he knew no adjustment could be made. I gave it up for a bad job right then and there. At the next theater a youngster in knickerbockers was running a Powers equipment. This young genius had been playing checkers with the combinations in his projection lenses. "Tonight," said he, "my picture is better than it has been for months. What do you think of it?" I did not enlighten his budding mind in this respect, as I did not want to bust his feelings all to pieces. I am writing this, Brother Richardson, in the hope that you will lend your assistance in helping to wake up Stillwater theater managers. There are a number of good operators here in St. Paul who could be filling these jobs, and who are at present without employment. In the name of the art of projection please speak loudly and distinctly with regard to this sort of practice. And right here let me say that I think a great deal of Brother Preddey's mount, and I wish him all the success in the world. It has done royal service in my case, and I believe it will in the case of others.

Brother Johnston, I have spoken "loudly and distinctly" so many times with regard to this particular piece of idiocy that it seems almost puerile to repeat. However, I would suggest that if Stillwater has a population of 35,000, and the conditions are as named, it would be a mighty good scheme for some real live St. Paul manager to go over there, put on a show with real projection, and put the employers of babes out of business, and if what Friend Johnston says is true they ought, not only in the interest of the people of Stillwater but in the interest of the motion picture fraternity as a whole, to be put out of business. It seems almost incredible that in this advanced day when here in New York City moving picture theaters are being filled, night and matinee, seven days a week, at twenty-five, fifty cents and even one dollar a seat, managers still cling to the six-years-behind-the-times brand of projection, which makes a travesty and farce out of the most beautiful and magnificent productions. It would not be any earthly good to "roast" these "managers." If they have no more enterprise, or any higher conception of the possibilities of the business than to place the projection in their theaters (?) in charge of little boys, why there is only one remedy, and that is *real competition*. There are many men looking for good openings. In view of what has been set forth I would recommend that some of them investigate Stillwater. They would have the field to themselves if they put on real projection, for competition of the kind described amounts, to all intents and purposes, to nothing.

Best They Have Ever Done.

E. F. Breeze, president The Breeze Amusement Company, Flemingsburg, Kentucky, arises to make the following remarks:

> Enclosed find check for one of the Handbooks. We have the first edition and literally could not get along without it and the Moving Picture World. We have installed a 9 horse-power, 100 ampere, 60-volt Fairbank-Morse light plant, and we have found it to be the best thing we ever did since we first entered the business. Our current now costs us about $2 a week, whereas before it ran from $12 to $15. We use kerosene costing 8½ cents per gallon. We run from 7 to 9:30 P. M. every night, with a Saturday matinee. We get a dandy light at the arc, using ⅝ cored carbons, but do you think this is right? The condensers are 6½ and 7½. Our water tank is on the outside of the building. Do you think the water would freeze this winter? It is made of galvanized iron. The picture is 10½ feet with a 60 foot throw.

Well, I do not know how cold it gets down there, though if the tank is a small one it probably would freeze, though probably not solid, however, if the pipe runs up outside the building that certainly would freeze, and probably burst. Five-eighth carbons above is all right, but since your current is d. c. I would use ½-inch solid below, but if you prefer cored carbons below then use half inch or 7-16, preferably the latter, if you can get them. I think on the whole, however, you will find ⅝ cored above and half inch solid below will give the best results. Coming back to the tank matter, you had better use your own judgment there; you know your climate better than I do.

It is to Laugh.

A few days ago I dropped in to have a chat with Mr. Brown, chief examiner of the New York Board, and while there, the examinations being over for the day, myself, friend Brown and the other two examiners spent perhaps an hour in conversation, talking over various things in connection with examinations. In the course of that time I was shown the record of one of the examinations held that afternoon, it being *the third time the man in question had been up for examination,* he claiming that he had been operating in a suburban town for six months. He tried to gauge a No. 6 wire by using the holes in the gauge, and thus pronounced it a No. 9 with a capacity of 35 amperes. He was shown a piece of wire having no rubber in its insulation and said he would use it in the conduit. He said that an economizer consisted of four coils enclosed in a laminated case; that the rheostat did not affect the voltage; called an adjustable rheostat a fixed rheostat; said he could not use a rheostat on a. c. (at a former examination had replied that if a rheostat was connected to a. c. "it would blow up"); was shown a link fuse and told to place it in position. Placed the fuse across from the binding post on one side to the binding post on the other side, thus forming a short circuit. He called the revolving outside shutter of a Powers Six the "fly wheel," and that was the only part of the machine he could name. And yet this man has been up three times for examination and claimed to have been operating for six months. It is to laugh.

The Meniscus-Bi-Convex Matter.

On page 703, August 1st issue, I gave my recommendation to the meniscus-bi-convex condenser lens proposition, and said that I believed that it was very much superior to the plano-convex. Since that time I have been a little nervous, because one or two have written discouragingly after using the meniscus-bi-convex, and a large optical house, in whose judgment I have great confidence, wrote saying they did not believe there was any appreciable advantage in the use of these lenses.

Now this is an exceedingly important matter, and while I by no means feel pleased to be compelled to set my judgment up against the house in question, still I am obliged to do so, at least to the extent of saying that I believe in this instance I am nearer right than they are. So important is this mattter that I am going to quote a couple of letters just received, in full, or practically in full.

C. J. Shonka, proprietor New Hopkins Theatre, Hopkins, Minn., writes, under date of September 19th.: "There seems to be a diversity of opinion as to the merits of the meniscus-bi-convex condensing lens proposition, and the discussion furnishes food for speculation as to the real merits of these lenses. As proprietor of the Hopkins Theatre, and likewise an operator with six years of experience, who has also paid the penalty of unnumbered broken condensers, I feel fully justified in saying this much: two years ago last January my atttention was called to the new combination of condensing lenses which was just being brought into the market. I was induced to make a trial of these lenses, using a 7½ meniscus and an 8½ bi-convex, projecting a 16-foot picture at 110 feet. The result was a revelation, and frankly I was amazed. I had been using 40 amperes, but have since reduced to 32, and the most surprising part is that the pair of condensing lenses I purchased two years ago last January is still in commission, after being subjected to all manner of heat, cold and draughts, and, moreover they have remained perfect, with the exception of a slight discoloration in the nature of a light straw color. I, myself, am thoroughly satisfied that if exhibitors or operators who are interested in bettering their light would exercise care and ingenuity, and use mechanical judgment in adjusting the condensing lenses in the mount they would soon learn just what to do to get the beautiful clear white light I have."

Also under date of September 19th, John Guthrie, manager Majestic Theatre, Grove City, Pa., writes: "In current issue of the department I notice an adverse criticism on the meniscus-bi-convex condensing lenses and am moved thereby to write you of an experiment I made with a pair of these lenses. Lately I installed a pair of them in one of my machines, and thought I saw some improvement in the brilliancy of the picture as against that of the other machine, but I was not sure how much this amounted to, as I found it very hard to compare on account of not being able to see the same film projected by both machines, side by side, at one and the same time. I used two Powers projectors of the same type, equipped with a pair of Gundlach projection lenses which are identical. Both lamps take current from the same generator, through rheostats which are exactly alike, or, at least, supposed to be so, and which have been in service the same length of time, and while I did not use an ammeter on this test I feel safe in saying that both lamps received the same amount of current. To determine the mattter of brilliancy I masked the right half of the aperture plate on one machine and the left half on the other, using a piece of tin for the purpose, and made sure that each machine was illuminating just half the curtain. I could then see quite a difference in the light on the curtain, and the difference was in favor of the meniscus lenses, and this was so marked that I have since made the experiment once or twice, going over everything carefully to be sure that the meniscus lens machine did not have better conditions in some way than the other. Just how much the difference amounts to I could not say definitely, but both my operator and myself agreed that it looked to be at least 20 or 25 per cent, and the plano lenses in the other machine were not the old-fashioned, cheap, dirty kind, but a couple of good lenses. From these experiments, and from watching the pictures, I feel perfectly safe in saying that better results are to be obtained by the use of meniscus-bi-convex lenses, and the only adverse comment I would have to make would be that the pair I have had in use the longest time show a slight discoloration, or, in other words, a very slight straw tint, but I do not believe this is enough to seriously injure results, and I am sure they had a severe test in my machine, if heat and strong light have anything to do with it. I would very much like to hear of other operators who have two machines in their rooms making this test and the results."

In addition to the foregoing the Laemmle Film Service of Minneapolis has forwarded me some original letters, portions of which I shall quote, since they are not copies but letters written on the letter heads of the parties named and signed by them.

R. Helbach & Son, proprietors of the Theatorium, Ardmore, Okla., under date of September 15th, writes to the Laemmle Film Service, saying: "Enclosed find check for $6.60 for some more condensers. We don't see how we ever got along without them. We only purchased a pair to try them out and were so much surprised at the good results that we would not be without them now for anything."

W. G. Woods, general sales agent, with John H. Elbert, San Francisco, California, in whose judgment I have more confidence than in any other one operator in the country, bar none, under date of September 19th, writes as follows: "The meniscus-bi-convex condensers received from you some time ago have been given a thorough try out at one of the best houses in this city, and we (Mr. Woods writes as general sales agent of John D. Elbert, Ed.) take the liberty of saying they are all to the good. Tried in comparison with the average commercial condensers selling from fifty cents to a dollar, they show a wonderful advantage as to the *quality* of the picture as well as the quantity of light. When tried against the highest grade of B. & L. they still show improvement, inasmuch as the spot seems to be whiter to the edges, thus enabling a smaller spot to be carried, and, therefore the utilization of more of the light. We have demonstrated these lenses before the union here and the comment has been favorable." Mr. Woods then goes on to say that they, John D. Elbert, cannot handle the lenses in San Francisco, as they have never handled any general supplies, except specialties made by them, but that both Mr. Elbert and himself will do all they can at any time to further the interest of this or any other thing which will be of benefit to projection.

It will be noted, in this connection, that Mr. Woods remarks upon the improved quality of the picture, meaning, of course, the improvement in sharpness or definition, and *this is what I have contended all along*, viz., that *the advantage of these lenses lies fully as much in the reduction of spherical aberration*, and possibly to some extent, chromatic aberration as well, *as in the improvement of the light itself*. This matter is not settled, and I believe, moreover, that the dealers in these lenses ought, by all means, to immediately proceed to very carefully, by means of experiments, or otherwise, determine exactly what combination of these lenses are best suited to use with the various objectives, and in this connection I would respectfully suggest that they call into consultation W. S. James, Camden, N. J.; L. C. La Grow, 3 Park Avenue, Idlewild, Watervleit, N. Y., and John Griffiths, Pastime Theatre, Ansonia, Conn., or, at least, one of them. I would also very much like to hear the results of experiments such as was suggested by Friend Guthrie, of Grove City. But *the operator who is using these lenses should carefully experiment and find the proper distance their lenses should be apart, and the proper distance of the condensers from the film*. We have a lot to learn about this meniscus-bi-convex combination, but I am more and more becoming convinced that it is the thing. The only doubt I have enters by reason of the optical difficulties encountered in the use of the meniscus lens, in which curvature of the convex side must be enough greater to make up for the convex. It is barely possible that the plano-convex-bi-convex combination might be better than the meniscus; this also ought to be experimented with.

Small Town Circuit.

J. A. Landgren, Aurora, Colorado, orders a Handbook and asks my opinion of the following:

> Another party and myself, neither one of us versed in the art of projection, have been investigating the matter of buying an Animatograph projection machine, and after both of us studying your Handbook and operating a machine for a time, to start out on the road, playing small towns having electric current, intending to put up a good show. Our ultimate intention will be to either get a permanent location, or, make a circuit of three to six small towns playing each one or twice a week. What do you think of the idea, and can you recommend the machine named for the purpose?

I cannot recommend either the scheme or the machine, that is to say, I cannot recommend the Animatograph for regular theatrical work, since it is not designed for that kind of service. This thing of "playing small towns" looks mighty alluring and feasible, but let me tell you that unless you are an experienced showman you are more than likely to get your fingers scorched, and scorched pretty badly, too. The stumbling block in this proposition is the expense account. A few experienced showmen have succeeded on this kind of proposition, but the dollars they have grubbed out of it have been mighty well earned. I do not know of anything you could take up that would require more good, hard work, both mental and physical, for each dollar received than the stunt you name. Please understand me that I don't say you would fail, but I do say that the chances are four to one against your success, and even if you succeed you will not buy any gasoline launches or benzine buggies on the surplus accumulated. You wanted my opinion and you have it. If it is not pleasant to the taste, that, my dear Mr. Landgren, is not my fault. I am merely telling you *cold facts*, as you will discover if you follow the scheme out.

Standard Machine Parts Obtainable.

For the benefit of users of American Standard Machines: The American Standard Motion Picture Machine Company has been re-organized, with M. D. Kopple as president. The office of the company is now at 110 West 40th Street, New York City, where repair parts for American Standard machines may be obtained. Later the company will, no doubt, make proper announcement of its future plans in the department. This information will be quite a relief to users of Standard machines.

What He Must Know.

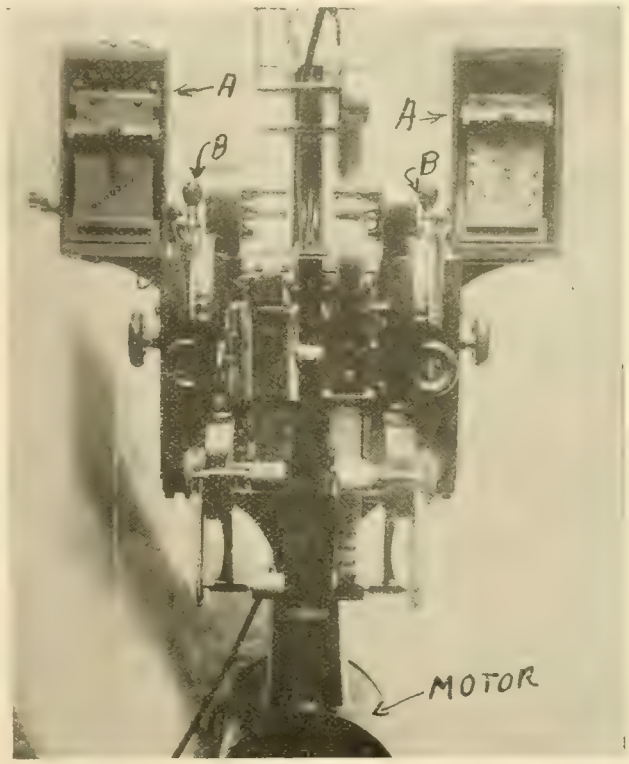
Champaign, Illinois, says:

> In one of your comments, August 11th, you mention the fact that in order to join the I. A. T. S. E. one must be an operator. Please mention requirements of examination, number of questions, subjects, etc. What make of eye glasses can be obtained to shield the eyes from the bright spot while operating?

You would have to satisfy the examining committee of the union that you are a practical, competent operator. I could not tell you what questions they would ask, nor the subjects they would cover, but you would have to be well posted on electrical action, that much is sure. There are several makes of eye glasses on the market designed for purposes of this kind, but I do not remember the names or addresses of the manufacturers. Many operators fix a piece of bottle greeen glass (a light shade of green) in a little frame atttached to the gate of the machine, so that it comes on the right hand side of the spot, and thus protects the eyes of the operator. It is, I think, a most excellent plan. But don't get too dark a shade of green. If you cannot purchase the same I will get you a piece and forward the same for 50 cents, half of which sum would be for tne glass itself, and the rest for the trouble of sending a messenger for it. The address of the Pittsburg Local is, Joseph Dean, 1419 Pennsylvania ave., and the Chicago Local is Hal Johnston, 403 Dexter Bldg.

New Film Printer.

The Duplex Company, located at 316 75th Street, Brooklyn, New York, have placed on the market a Duplex Step Film Printer. The writer has examined this machine and it has been a pleasure to look at an article which is so mechanically excellent. To begin with, the basic idea of the Duplex Printer is to save labor by enabling one attendant to print two positives at one and the same time. As will be seen by the illustration, the Duplex is, in effect, two printers in one frame, the aperture plates being located less than six inches apart. This machine contains many unique, and, it seems to me, many valuable features, not the least of which is the adjustable shutter lever BB, which moves up and down on a graduated quadrant having ten notches. The shutter of the printer which revolves between the lamp and the aperture plate has one light opening, but this opening is adjustable, the minimum being approximately one-quarter of an inch, and the maximum one-half the shutter, or, in other words, the maximum opening is 50%. When either of levers AA are moved upwards the light is diminished, since



the moving of the lever in that direction operates to diminish the shutter opening. The change may be made and the light adjusted to any desired value while the machine is in motion. The light may be automatically reduced or increased by means of a perforated card placed in one of the two receptacles A-A for instance: If scene No. 1 of the film required a certain light value the first space of the card is punched at a given spot, and if scene No. 2 requires a different light value the next card space is punched accordingly, and so on for a possible twenty-one scenes. The card thus prepared is then placed in receptacle provided and as the film is run the light is changed automatically to match the density of the film. These cards are permanent and are filed away alphabetically for future prints. Another valuable feature of the machine lies in the tension. During the time the films move down over the aperture there is no tension at all, the same being automatically and entirely released. This not only obviates any possibilities of stretching the film, but also removes the possibilities of generating static, which is the mortal enemy of the film printer, as well as the cameraman. The machine is driven by motor, the same being housed in the frame below the mechanism. The printer throughout is a substantial piece of machinery, and is built with mechanical precision which, it seems to me, ought to procure high class results.

The Duplex Machine Company informs me they are after *quality* instead of quantity, and this is precisely what the moving picture industry today stands in need of.

There are many other features included in this printer, all of which are excellent. The familiar claw-type intermittent, known to operators as the "finger feed," is built very heavily for such a piece of mechanism. The machine is guaranteed against every possible fault for one year, and will, I think, give thoroughly satisfactory service. Its installation requires but the insertion of an electric socket. It may be placed in any part of a dark room, and requires but twenty-six inches of floor space.

I am glad to be justified in saying these kind things about this machine. I am compelled to do so much criticising that it is a relief to be able to praise. The Duplex machine is not cheap, but it looks mighty good to me.

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Comments on the Films

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THE LETTER THAT NEVER CAME OUT (Edison), Oct. 13.—A picture drama written by W. T. Nichols. Jealousy is the theme of the plot, on the part of a woman who has a husband, whom she married for spite, and through which act she causes a great deal of trouble for herself and friends. There is very little interest for the casual observer in this offering, although it is well directed and acted. The redeeming qualities shown in this visualization come in the last scenes. It will please in most respects.

PERCY PIMPERNICKEL—SOUBRETTE (Kalem), Oct. 13.—A John E. Brennan farce, written by E. R. Coffin and directed by Albert W. Hale. The plot is laid in the year 1950, when woman rules the universe. The idea is original and produces many laughs, from the fact that the sexes are reversed. Otherwise this comedy would be a very tame one, but as it is presented it is a very laughable number.

THROUGH EYES OF LOVE (Essanay), Oct. 13.—This is a reversal in plot and theme. Usually the country girl flees or elopes to the city, but in this offering the city girl flees to the country, to escape leading a society life. There are many pleasant episodes prevailing, and taken all in all it is very satisfying. J. A. Roach is the author and Richard C. Travers directs and plays the leading part. Beverly Bayne and Rapley Holmes are the other principals. Can recommend this offering.

THE MEXICAN (Selig), Oct. 13.—A western drama in which Tom Mix plays the title role and also directs. It is written by Lynn F. Reynolds. A noble act in this picture might be termed a courageous revenge. A little child, almost a baby, cleverly played by Lillian Wade, is one of the leading characters. There is much that is intensely interesting in the development of the picture, and it is all well done. A happy ending is the result of the Mexican's efforts.

SWAMI SAM (Lubin), Oct. 13.—A farcical comedy picture by E. W. Sargent, produced by J. A. Murphy, which involves a rube police force, a fake fortune teller and a colored laundress, many lively complications occur, which are greeted with hilarious laughter. On the same reel with "Neighborly Neighbors."

NEIGHBORLY NEIGHBORS (Lubin), Oct. 13.—On the same reel with "Swami Sam." Many laughable scenes are engrafted in this farce, which while improbable might be possible. The characters are all well rendered. After many tribulations there is a jolly ending.

ANDY AND THE REDSKINS (Edison), Oct. 14.—The eleventh in the adventure of Andy, by Mark Swan. This is of about the same calibre as the previous productions of this series, the redeeming feature of which is some fair scenes in a wild west show, with the Indians dressed in chocolate colored tights (an innovation). This release is evidently produced to make children laugh.

THE FABLE OF THE AUTHOR AND THE DEAR PUBLIC AND THE PLATE OF MUSH (Essanay), Oct. 14.—Credit is due to George Ade for producing another laugh maker, this time involving a would-be author, who realizes that popularity is only "skin deep" and not what it is cracked up to be. Lester Cuneo and Harry Dunkinson combine to demonstrate the comedy. The author's reputation finally drives him to the woods. This is a great laugh producer.

THE MYSTERIOUS BEAUTY (Selig), Oct. 14.—One of Will M. Hough's farce-comedies. This is rather more of an amusing and interesting nature than a boisterous laugh producer. It contains more pretentious scenes than the usual farce-comedy and the acting of William Scott, Elsie Greeson and John Lancaster is well done. It is a good illustration of the old saw, "Love is Blind."

THE PEACEMAKER (Vitagraph), Oct. 14.—A comedy picture which does not contain a great deal of forcefulness, but which, nevertheless, is very interesting, from the fact that it is well played in a natural sort of a way by Van Dyke Brooke, "The Peacemaker," Antonio Moreno, Norma Talmadge, Garry McGarry and Constance Talmadge. There is much beautiful garden scenery shown which has been splendidly photographed. This is a fine, pleasing release.

THE FIRST LAW (Biograph), Oct. 15.—A picture drama with the scenes, for the most part, located in the woods, and the characters, with one or two exceptions, involved, are the inhabitants thereof. There is much good photography in evidence. The love element is fairly convincing and there are one or two intense scenes. The actors do full justice to their parts.

SNAKEVILLE'S PEACEMAKER (Essanay), Oct. 15.—A Slippery Slim comedy, written and produced by G. M. Anderson. Although this is a rough western picture it contains many laughs from the way Mustang Pete puts it over on Slim, and the way Slim tries to get square. Absurdities are involved in the plot, but the general action throughout gains many laughs. A bevy of pretty girls cut a figure. It is liked by the audience.

HEARST-SELIG NEWS PICTORIAL NEWS, NO. 66 (Selig), Oct. 15.—Very interesting topical happenings are shown in this educational, as follows: The duties of boys on the school ship Newport; foreign war scenes; Paris turned into a grazing ground for animals to be slaughtered for fresh meat; battlefield of Senlis after the fighting has ceased; French engineers on their way to Compaigne with truck loads of pontoons, bridge materials, also provision and supply wagons; wounded from Compaigne and crippled cavalry horses on the way to rear; season's fads and fashions; "Safety First" teachers meeting at Chicago, also R. C. Richards, the propagator of same; train orders are shown of many lines bearing the "Safety First" labels, which have been adopted; also interiors of machine shops, with safety signs posted in conspicuous places; even children are taught to say "Good-bye, Papa, 'Safety First.'"

HIS DOMINANT PASSION (Vitagraph), Oct. 15.—There are many things in this picturepiay that are subject to an open question as to whether they should be placed on the screen, but perhaps a moral is to be conveyed; this we leave to the spectators to draw their own conclusions. J. O. Curwood is the author and William Humphrey, Leah Baird and J. H. Frank have the leading parts. There is a rather thrilling fire scene. The convincing quality seems lacking in this release.

PEG O' THE WILD-WOOD (Biograph), Oct. 16.—A photo drama wherein the scenes are located, as the caption would suggest—that is, the majority of them, in the woods. There is intensity in the situations and the characters are indigenous to the environment. Irene Howley, Vivian Prescott, L. Hart, Jos. McDermott and Ivan Chrystie give good renditions in their various roles. The photography is excellent. An interesting release.

SI'S WONDERFUL MINERAL SPRING (Kalem), Oct. 16.—A comedy visualization, written and directed by Marshal Neilan, in which Ruth Roland and Lloyd V. Hamilton are featured. The situations and complications are quite laughable. F. Fralick deserves mention for his portrayal of a rube. The exterior photography is exceptional. A good comedy release.

THE LONG LANE (Lubin), Oct. 16.—A picture drama by Will M. Ritchey and produced by Paul Powell. The story is laid in a mountain district. The plot involves the characters in scenes of love, jealousy, treachery and attempted murder. The development of the plot crowds closely on the old story of "Enoch Arden," but deviates into a different ending. While it is adequately acted there is a lack of convincing quality pertaining, however, it is up to the ordinary offering.

THE MAN-HATER (Selig), Oct. 16.—A farce comedy by James Oliver Curwood. This comedy is a sort of compromise between the legitimate and the rough and tumble brand. It is filled with absurd complications and impossibilities, but it fulfils the requirements for which it is written and receives from the audience hilarious laughter.

FATTY'S SWEETHEART (Vitagraph), Oct. 16.—This is a Ralph Ince comedy, produced by himself and in which he plays a prominent part. Hughie Mack plays Fatty the lover, and his sweetheart is Lucille Lee. There are real laughable situations in spots, but much of the comedy is forced and fails to hit the mark properly. There is a flavor of burlesque melodrama pertaining, which assist Fatty, who after enduring many indignities, to win out.

THE CASE OF THE VANISHED BONDS (Edison), Oct. 17.—Adapted from "Below the Dead Line," by Scott Campbell. A rather interesting story in detail in which detectives take the prominent parts and, by the way, there is not a female in the cast. The whole story concentrates on the recovery of some lost bonds. Some good scenes are shown in a building under construction. Not a very forceful offering, but is well acted.

MEETING MR. JONES (Biograph), Oct. 17.—What otherwise might have been constructed, out of the same material a good comedy is ruined by absurdities and horseplay, in this production. It is on the same reel with "Our Home-made Army."

OUR HOME-MADE ARMY (Biograph), Oct. 17.—On the same reel with "Meeting Mr. Jones." In this farcical offering an absurd attempt is made to burlesque a military drama. Outrageous costuming, make-up and overacting ruins the desired effect.

BRONCHO BILLY REWARDED (Essanay), Oct. 17.—Broncho Billy exhibits himself in a much different sort of a character in this picture, than he has heretofore assumed; that of a good-for-nothing saloon hanger-on and porter. By a clever ruse he captures a desperate bandit, who has cleaned out the town, thus winning $500 reward, besides outdoing the sheriff and his posse. A very good release.

FROM PERIL TO PERIL (Kalem), Oct. 17.—A picture drama featuring Helen Holmes, ably supported by Charles Wells and a good cast. There are a great many thrilling scenes in which Miss Holmes does some strenuous work, climaxing the whole by making a perilous leap from a jack-knife bridge, in pursuit of two burglars. There is exceptional photography in this offering and it can be classed as a thriller.

THE SMUGGLER'S DAUGHTER (Lubin), Oct. 17.—A boisterous burlesque on a marine melodrama, written by E. W. Sargent, and directed by J. T. Hevener. This picture is quite humorous in conception and besides contains all the serious elements of a melodrama—produced in a burlesque manner. The valuable import that is being smuggled is "Limburger cheese." There is much strenuous work done by the actors, and great care has been taken in the selections of the scenes to bring out the points.

THE WOMAN OF IT (Selig), Oct. 17.—A psychological picture drama written by Colin Campbell, in which is visualized a vision of the primitive. This is an unusual picture. A woman, her sweetheart and a rough boatman are together on the seashore, she falls asleep and dreams, the remaining scenes of the film portray them as shipwrecked on a desert island, where they drift back, in time, to the primitive. The scenes are beautifully photographed. There is splendid acting by Kathlyn Williams, Wheeler Oakman and Chas. Clary.

HIS WEDDED WIFE (Vitagraph), Oct. 19.—An out-of-the-rut picture play, written by E. R. Carpenter, that has been made by William Humphrey. While there is much improbability engrafted in this visualization, it is, nevertheless, interesting and has been well worked up by the director. The happenings are so uncommon that they create a great amount of conjecture as to the ultimate termination. Leah Baird does excellent work in the leading role, and is ably supported by a star cast. This release is exceptional for a one-reeler.

HEARST-SELIG NEWS PICTORIAL, No. 67 (Selig), Oct. 19.—Topical scenes are shown as follows: Suffragettes in autos, starting on campaign tour; Fire Prevention Day parade in Chicago, on the anniversary of Chicago fire; scenes at the World's champion baseball series—immense crowds outside gates of Shibe Park—scenes of the critical plays on the diamond—portraits of players and managers; Edison's first visit to the navy—on board the New York, also on submarine C-4; exhibits by society belles of chic cotton gowns, in the interest of "Buy a Bale of Cotton," etc.

HESANUT BUYS AN AUTO (Kalem), Oct. 19.—An animated comedy cartoon. On the same reel with "The Mad Mountaineer." It is about as funny as its predecessors.

SHE LANDED A BIG ONE (Essanay), Oct. 19.—Many of the "Sweedie" comedies, in the past, have been meritorious and created in the aggregate a great amount of laughter, but this one seems to have struck the toboggan as a laugh producer, as far as reasonableness is concerned.

THE ADVENTURE OF THE SMUGGLED DIAMONDS (Edison), Oct. 19.—This is the tenth of the "Octavius Amateur Detective Series," picturized from a story in the Pictorial Review. It contains many scenes on board ship and also in the Custom House, on this side of the water. Octavius, as usual, wins out by accident. It is all very plausible and takes well with the audience.

A SOLDIER BOY (Biograph), Oct. 19.—A very pretty domestic picture, which opens in a small city, many of the scenes taking place in the home of a widow and her son, who upon the declaration of war enlists to serve his country. There are many affecting scenes between the mother, his sweetheart and himself. There is more of emotion than strength in this offering. It is splendidly acted by Chas. West, Mr. Butler, Claire McDowell and Kate Bruce in the leading roles.

Licensed Specials

THE IRON MASTER (Biograph), Oct. 13.—A two-reel production picturized from the famous drama by Georges Ohnet, in which is depicted the contrast between the aristocrat and the tradesman; a chasm which is emphasized in this picture. It entails a marriage between the two extremes, and later developments reveal to the wife the true nobleness of her husband, though he be a bourgeois. George Morgan, in the title role, is efficient, and Viola Smith, Louise Vale, Wm. Jefferson, Franklin Ritchie and Vivian Prescott impress in their various characters. This is a most worthy presentation.

MAREEA, THE FOSTER MOTHER (Vitagraph), Oct. 13.—A two-part picture play. The theme of his plot is somewhat paradoxical and wholesomeness has not been considered as a leading feature, by the author and producer. As Mareea, a half-breed, Anne Schaefer deserves the highest praise for her strong emotional work. There are many intense scenes, especially one in a disreputable dance hall in the dock district. Self-sacrifice and devotion are shown in a vivid contrast with selfishness and ingratitude in this picture. Finely produced and it contains a moral.

SEED AND THE HARVEST (Kalem), Oct. 14.—A two-act modern picture drama, which is portrayed by a strong cast, including Alice Hollister, Robert Walker, Harry Millarde and Helen Lindroth. There occurs a series of incidents in this offering which are very convincing and good for parents to see. The acting, with one or two exceptions, is well done and the photography is of a good quality. Raymond C. Hill is the author and Robert G. Vignola the director.

THE BOND OF WOMANHOOD (Lubin), Oct. 14.—This two-part picture drama has been well written and contains many scenes which appeal to the spectators sympathetically, and demonstrates how good women can be made to suffer through selfish and intemperate husbands. The author, Shannon Fife, has produced a visualization of extremes, which Joseph Smiley has presented with telling action, in appropriate backgrounds. Justina Huff, an aristocrat, and Lilie Leslie, a rough fisher-woman, do justice to the diversified roles as the suffering wives, and the other characters are splendidly handled. A picture that will grace any program.

THE IMPOSTER (Lubin), Oct. 15.—A two-act picture play written by Emmet Campbell Hall and directed by L. B. Carleton. A finely acted production, which contains many beautiful exterior and artistically arranged interior scenes. There is little in this picture to criticise as regards direction, acting and photography. Suspense is created by a clever trick turned in the last scene, which is more than usually commendable.

ON THE ISLE OF SARNE (Edison), Oct. 16.—This two-part picture play has been reviewed at length, by Louis Reeves Harrison, in the Moving Picture World, and can be found on page 1753, issue of Sept. 26, 1914.

THE OTHER MAN (Essanay), Oct. 16.—A two-part photoplay written by Maibelle Heikes Justice. While the plot of this pictured story contains much intensity, the theme embodies the same idea as those inculcated in the modern problem plays and includes in its cast the "everlasting triangle" not a very wholesome one. The redeeming feature is the faithfulness displayed by the old butler, rendered by Mr. Thomas Commerford, who, with the assistance of a little child, saves the mother from disgracing herself and ruining the future life of her baby. Fairly interesting, with an ending of anguish, that leaves in the mind of the spectator a feeling of pity for human weaknesses.

THE GIRL IN THE CASE (Vitagraph), Oct. 17.—A special feature photoplay in two parts, written by William B. Courtney and produced by Robert Gailord and Maurice Costello, both of whom have leading roles. A number of happenings in this release are possible in a picture, only, and several inconsistencies are perceptible. While the acting and photography are exceptional, there is a lack of conviction pertaining, evidently, through inadvertence. Estelle Madro, as the stenographer, displays sincerity in her work.

THE BLUE FLAME (Selig), Oct. 19.—A two-reel melodramatic picture. The story of this plot concerns the loss by theft of a fortune in diamonds. The first section of the picture illustrates how a gang of crooks systemize a plot to obtain them, and the second reel shows how a detective and his assistants foil and bring the gang to justice. It is a strong, thrilling release, finely acted and photographed.

THE MAD MOUNTAINEER (Kalem), Oct. 19.—A two-act drama featuring Irene Boyle and Tom Moore, who also directs the picture. This plot has been used before in other pictures but in a different manner. There is the usual theme of love. The photography is worthy of mention, and the acting is also adequate. Some thrilling and intense scenes occur which hold the interest.

Independent

THE HIGH SPOTS ON BROADWAY (Keystone), Oct. 15.—A farmer and his wife come to a city hotel. The man strikes up a flirtation and his wife goes on a rampage. The humor is rough and not very successful in most of the scenes; though it will bring a few laughs. The final scenes occur on a passenger bus.

THE WAY OF LIFE (Nestor), Oct. 16.—A crook story with Eddie Lyons, Victoria Forde, Stella Adams and others in the cast. The company usually plays comedy, but in this dramatic number they carry off honors of a different sort. Good photography helps this well-constructed story. The close is effective. A good release.

BACK TO THE KITCHEN (Majestic), Oct. 16.—Ranch farce that is sure to make a reasonable amount of laughter. It has excellent farce characters who are not less funny because they have been in pictures before. Dorothy Gish plays the juvenile lead; but she is not of so much account as "Baldy" Belmont, the chef and foreign nobleman; and the best character in it is the cook who wants to get married and who sees to it that she has the minister at the end of the chase of the chef who is running away to escape her.

THE TOUCH OF A LITTLE HAND (Princess), Oct. 16.—A story of simple elements in which Riley Chamberlain gives a good impersonation of a pawnbroker. The little child appeals to him in behalf of the imprisoned clerk who accepted imitation jewels to help the family out. The photography is good and the release quite pleasing.

THE BLACK HAND (Royal), Oct. 17.—A story written by Edgar Allan Wolf, in which an unhappy family man employs the black hand organization to kill him at a certain signal. The situations are farcical and quite amusing toward the last when the numerous signals begin working. This is fairly strong.

LEFT IN THE TRAIN (Thanhouser), Oct. 18.—A photoplay from a short story by Evelyn Van Buren, which makes a simple, direct appeal. The twins find a baby left on the train accidentally by its mother and take it home. The child's mother turns out to be the cast-off daughter of the household. The reconciliation is effective and the whole offering pleasing.

OUR MUTUAL GIRL, Series No. 40 (Reliance), Oct. 19.—Margaret and her aunt in this number inspect New York City from the Flatiron building roof. The girl also inspects new styles in gowns. The plot is advanced a trifle, Baby Lily's father showing up and the mystery of the missing heirloom disposed of. A number of average interest.

DAD AND THE GIRLS (Beauty), Oct. 20.—Business-office farce with much that is amusing in it. Dad's wife doesn't like pretty stenogs., and Dad doesn't want Son to marry one no matter how pretty she is. Son schemes and Dad, in a trap, has to give his consent. For Ma catches Dad flirting with a pretty girl and Son claims that she is his fiancee, so Dad has to acquiesce. It is a fair offering.

ENVIRONMENT (Majestic), Oct. 20.—A picture put on by William Christie Cabanne in which there is perhaps as vigorously directed a thief-chase as we remember seeing. It is a character study, too; but the chase, which begins when the ne'er-do-well who has helped to rob the village bank, repents and decides to put back the money, is the picture's big thing. He has to chase his one-time pal about the village and on to a running freight train. It is a good entertainer.

IN THE OPEN (American), Oct. 21.—Ill-treated Mexican gypsy girl is rescued from her brutal stepfather by American cowboy, who takes her to his mother's cabin. The villainous old man comes to the cabin while the cowboy is away and recaptures the girl. She sets fire to the covering of their wagon in order to attract attention of the cowboy whom she sees passing in the distance. The acting of the love story is not convincing at all times, but the picture has some very pretty scenes.

OUT OF THE DEPUTY'S HANDS (Reliance), Oct. 21.—A picture directed by Arthur Maclay with a story that is fresh enough to interest. Its climax is after an explosion in a mine, and at this point it has some blood streaked faces far from being "pretty." Such things as these are not carried to our senses with any pleasant-to-experience thrill as many real horrors are. In a work of art—perhaps on account of convention solely—they give a sense of disgust. The acting is worthy and the picture has many excellent scenes.

THE LOVE THIEF (Keystone), Oct. 22. Rivalry in a park over a girl leads to a general row. Chester Conklin steals some hot dogs from the traveling vender and brings the lady some flowers. The subsequent pictures include a chase over roof tops and a lot of rapid-fire action, some of which is quite amusing.

SECRET SERVICE SNITZ (Sterling), Oct. 22.—Ford Sterling here appears as sheriff in a moonshiners' district. He gets on trail of the gang and takes a ride in a barrel over some cliffs. This runs along in about the same style as former productions, none of the action being particularly new.

SUSPENDED SENTENCE (Powers), Oct. 23.—Quite a pleasing number of juvenile sort. Edna Maison and Joe King appear as the parents of a bad little boy. He is scolded and sent to bed for his mischief. Later the mother dreams she and her husband are arrested and tried before their son as a judge. The children's court of justice was interesting and the production as a whole is amusing.

THE FINAL IMPULSE (American), Oct. 23.—Taken among the scenes of some big mining operation, it tells the story of a man whose impulses are very bad; but who finally gives his life to stop some destructive work that he himself has just started. The story lacks punch, perhaps mostly because it is not absolutely clear. Did the sight of the child change him? Were the men who were running to arrest him for shooting the woman he had wronged in danger from the car he sent back along the track they were following? He dies to stop this car, but some may not even see that clearly.

STOUT HEART BUT WEAK KNEES (Keystone), Oct. 24.—This runs along rather quietly for the first half reel and then pulls a number of surprising happenings, such as a bed falling through the floor into the room below. The latter part is quite laughable and makes good eccentric comedy.

SNOOKEE'S DAY OFF (Sterling), Oct. 26.—This number deals with a married man who does some snooping around bath houses on a beach. The scenes are vulgar and suggestive and the number has little to commend in it except the good photography.

SHOT IN THE EXCITEMENT (Keystone), Oct. 26.—Eccentric rube characters appear in this diverting number. The humor is all of the slapstick sort, varied by amusing tricks and antics. The photography is good and the close especially amusing for this type of film.

THE WALL OF FLAME (Nestor), Oct. 27.—A story of the forest ranger service. The discharged ranger pays unwelcome attentions to another man's wife. They have a hand-to-hand fight and the disgruntled fellow sets fire to woods near the cabin while there is a general forest fire raging. The woman is rescued with difficulty. Murdock MacQuarrie and Agnes Vernon are in the cast. The forest fire is a genuine one and furnishes the background for a good story.

THE PERSISTENT LOVERS (Crystal), Oct. 27.—An eccentric comedy number dealing with Mr. Opp's peculiar inheritance. Most of the scenes are taken at Coney Island, and the chief interest is in watching the witching waves, loop the loop and other resort concessions in operation. The story itself is not very strong.

MR. NOAD'S ADLESS DAY (Joker), Oct. 28.—This is an enjoyable comedy number with a new idea in it. What would happen if nobody advertised anything for sale? The picture shows how it affected Mr. Noad when the devil appeared before him and granted his wish to stop publicity. An original idea, nicely handled.

WHITE ROSES (Rex), Oct. 29.—An allegorical type of story, in which Ella Hall plays an innocent young girl, pursued by a young man with evil intentions. Harry Carter appears as Evil Thought, dressed as Satan. Double exposure photography is used, as he is invisible to the other characters. The white roses brought by the boy after the death of his sweetheart's sister, signified the awakening of conscience. A thoughtful, well-pictured production, with a touch of pathos in it.

WHEN BESS GOT IN WRONG (Nestor), Oct. 30.—Bess Merredyth, Lee Moran and Stella Adams are the principals in this amusing comedy offering. The young man tires of his sweetheart's flirtations with others and arranges with his friends to let her go home alone. There is just enough human nature in this to make it more than ordinarily amusing. The photography is good and the production a pleasing one for light comedy of the best type.

THE BLACKSMITH'S DAUGHTER (Frontier), Oct. 31.—A western number in which the hero gets up a little flirtation with the blacksmith's daughter by pretending to be sick. Later his discomfited rivals hold him up, but the girl comes to the rescue. The photography is only fair in this and it is of only about average merit.

PARTNERS IN CRIME (L—K. O.), Nov. 1.—An eccentric offering with Billy Ritchie playing the light-fingered tramp. There is considerable jumping, running and shooting in this, but the humor does not come up very strongly except in occasional places.

THE STRIKE AT COALDALE (Eclair), Nov. 1.—A strike story with Stanley Walpole and Mildred Bright as the girl. When the striker's refuse to take the president's daughter to the hospital on a special the hero boards an engine and conveys her there. He wins the demands of the men, the girl's hand and a promotion. This is well-photographed and moves along in a brisk, entertaining manner. It makes a good offering.

A TASTE OF HIGH LIFE (Warner's), October.—Farce, with the well-known Irish laborer who becomes a millionaire by the mistake of an attorney and then has to give up his high life. It was made and acted for the laughs rather than to amuse as a whole or convince. This story made really convincing would surely be a smashing success. There is some fair clown work in it and it is very likely to entertain and make the majority laugh.

THE MAD LOVERS (Warner's), October.—One of the Klark Komics. The lovers, Crashem and Smashem, are cowardly and dad doesn't approve of them as sons-in-law. They get up a fake fight to make themselves seem brave, and laughable doings result. It is acceptably acted and makes a very fair, even good, offering.

NOISY NEIGHBORS (Warner's), October.—A lively and exciting farce made by the "Starlight" studio. It has its vulgarities most of these farces with rough doings have—but it is very likely to prove a big laugh maker with the average audience.

REUBIN'S BUSY DAY (Warner's), October.—A quite amusing farce that is brisk and astonishing and has more than a touch of Keystone quality in it. It is sure to give acceptable entertainments and holds nothing objectionable. A good number to book. Reubin is a country constable and his patron, the village squire, is father of the picture's heroine, who wants to marry a man with an automobile. Neither Reubin or the father like this man. And so very funny doings are the outcome.

THE IMPOSTORS (Warner's), October.—One of those light farces which audiences will watch while it is on the screen, but won't be able to tell anything about it next day; because there is nothing very true or very funny in it. There are some good scenes. As a whole rather weak, but fair.

A MODERN SAMPSON (Warner's), October.—Rather clownish, jay-rube farce with country store constable and the like in it. This also seems to be rather cheaply written and acted. The man who, losing his election bet, can't shave till his party is again in power is the best thing in it.

THE VEGETARIANS (Warner's), October.—There is an old time (six years ago) flavor in this farce that, we feel sure, will not be counted as commendable by the majority of present day patrons. We have heard pictures of this kind called cheap; but we have also been in audiences where they passed very well indeed.

THE BANDIT OF DEVIL'S GAP (Warner's), October.—Made by the "St. Louis" studio, this wild west offering deals with circumstantial evidence in a very unconvincing way. The story has fair commercial value and doesn't drag. There are several interesting close-up views and some good acting in it. As a whole only fair.

NEARLY AN ARTIST (Warner's), October.—Comedy with a good situation that isn't very fresh. It has been written well; but the players, attempting to be clowning, often fail to make the laugh, which is all that clown work is for. Trying to be clowns they sometimes spoil the humanity of the story and the result at times make it seem cheap.

Independent Specials

THE REVENUE OFFICER'S DEPUTY (Reliance), Oct. 17.—A two-reeler, by F. A. Kelsey, bringing back in a fresh way an old acquaintance the man who grows brave when it comes to the scratch and he must win or lose the girl. It will surely interest; because the acting is natural and full of character and its exciting situations have been directed with vigor. Exhibitors will feel satisfied with this offering—it will go well.

FOR HER FATHER'S SINS (Majestic), Oct. 18.—A two-reel picture directed by John B. O'Brien and dealing with the hard lot of women working for small salaries. A big department store is the background of much of the action, and the story's heroine remains virtuous, but starves. The daughter of the store's owner gives her blood—a transfusion operation—to save the life of the poor girl, so suffering for the sins of her father. This makes the old man repent. There is a love story in it that is acceptable, but not wholly fresh. It is well acted. Billie West is the poor girl and Blanche Sweet the rich man's daughter. Wallace Reid is the poor girl's brother and Al Tilson the rich store proprietor.

DAYLIGHT (American), Oct. 19.—A two-reel number, written by Marc Edmund Jones, which runs in an entertaining and generally pleasing way. It is the story of a young musical genius whose eyesight is threatened by the strain of late hours. He goes to the country, where he meets the girl. Ed Coxen and Winifred Greenwood play the lovers and handle the parts in a consistent, appealing way. On his return to the city the hero's eyesight begins failing; he hastens back to the girl to see her once more before he completely loses his sight. The remainder of the story is equally good—his successful composition and subsequent fame, the disovery of glasses which restore his vision by an ultra ray, and then the final return of the couple to the hills. The photography is pleasing throughout.

OLD JACKSON'S GIRL (Thanhouser), Oct. 20.—A two-reel number, written by Philip Lonergan, with David Thompson and Mayre Hall in the cast. The story is an ordinary western one, the strongest features being the excellent photography, pleasing scenery and a good general atmosphere of the plains country. The hero is falsely accused of a crime committed by the girl's father. He and the girl take refuge in a cabin, which they defend from the pursuing cowboys. The girl dresses in male attire and leads the cowboys on a false chase. Later the hero is captured and she contrives to save him.

THE MYSTERIOUS HAND (Bison), Oct. 24.—Another three-reel number of the "My Lady Raffles" series, complete in itself. Grace Cunard and Francis Ford again demonstrate their ability to get up an atmosphere of mystery. They present a crook story which carries the observer from one improbable situation to another, yet it is all done in so entertaining a manner that it proves very pleasing. Grace Cunard appears in the first reel as a slavey. She saves the crooks from the detective and later joins the gang. Her subsequent activities are startling and enjoyable. Her escape from the detective was ingeniously presented. An entertaining combination of sensation and legerdemain, all well photographed.

DOUGH AND DYNAMITE (Keystone), Oct. 26.—Two reels of pure nonsense, some of which is very laughable indeed. Chas. Chaplin appears as a waiter in a French restaurant and bakery. He has a terrible time breaking dishes and getting the dough over the floor. The bakers go on a strike and at the last the whole place is blown up by dynamite. This is well-pictured and very successful for this form of humor.

THE LASS OF KILLKRANKIE (Victor), Oct. 26.—A Scotch story of

a light comedy turn, featuring Elsie Albert as a lass with many lovers. The Scotch costumes furnish the principal atmosphere. The girl's father and mother each have favorite suitors for her hand, but she prefers Tammy, a country youth, who suddenly blossoms out as a soldier and wins over all rivals. The plot is engaging and contains a number of amusing incidents, but is not overly strong. It makes a pleasing change from the average run of comedies and is well photographed.

THE JAWS OF DEATH (Gold Seal), Oct. 27.—No. 13 of the "Trey o' Hearts" series. This is well pictured and contains some entertaining action. The first reel does not get up much excitement, but there is a strong melodramatic situation in the second, where Rose and her friends are locked in the chamber of the mine. Incoming water threatens to drown them, but an explosion occurs which releases the water, and the water in turn puts out the fire. The girl also has a narrow escape from death on the swinging suspension bridge which broke while she was crossing.

THE MYSTERY OF GRAYSON HALL (Eclair), Oct. 28.—A two-reel detective story. The crime itself is shown before the audience and consists of placing poison on the leaves of a book. The chief interest is in the work of the detective in rounding up the guilty nephew. He impersonates the murdered man a number of times, haunting him in a way that finally brings a confession of guilt. This is quite an unusual crime story, though it has no great suspense about it. Fred J. Hearn plays the double role of uncle and detective. Lindsley J. Hall gave a good account of himself as the guilty nephew. Though obvious, this has a strong psychological interest.

THE GOLDEN GOOSE (Broncho), Oct. 28.—A two-reel offering, by Ince and Clifford, which will undoubtedly have very general appeal. It introduces very pleasingly the golden goose of the fairy stories, this time a real goose colored by the heroine for the benefit of the little girl, Ruth. The heroine falls in love with the child's brother and later the gravel in the goose's crop leads him to discover a gold mine. He then saves her father's bank and they are happily married. A novel plot, with an interesting blend of fact and fancy. An unusually appealing story.

IN SELF-DEFENSE (Imp), Oct. 29.—A finely presented two-reel story is complicated by the interference of Tom during the hero's Henley, Wm. E. Shay and Violet Mersereau play the leads. The love story is complicated by the interference of Tom during the hero's absence. The girl's brother comes to her rescue, and during a struggle in the lake drowns Tom to save his own life. Hobart Henley did some particularly good acting in the part of the brother. The after scenes, when Billy returns and does some detective work on the case, are full of interest. The whole production is absorbing and well photographed. A good offering.

ERIC THE RED'S WOOING (Dominio), Oct. 29.—A two-reel story of the hardy Norsemen in which romance is given free swing and some unusual effects are achieved. The costuming is carefully looked after and the scenes along the rugged coasts suggest the northern fjords. Eric is a strapping Norseman who seizes the king's daughter, Hilma, and conveys her to his island retreat until the king restores him to favor. By this time the princess is in love with him and they are wed. This is new and different and full of interest.

THE WORTH OF A LIFE (Kaybee), Oct. 30.—A two-reel production by Ince and Sullivan, showing how the early influences on a medical graduate return later in life. The young doctor rises to the top of his profession and saves the husband of the woman he has always loved, in spite of her desire and his own that the man should die. Later he wins her anyway. This is splendidly photographed and particularly well acted. The plot is somewhat obvious, but has a new turn at the last. It makes altogether quite a strong offering.

THE WITCH GIRL (Victor), Oct. 30.—A two-reel number featuring Mary Fuller as a wild creature of the woods. There are some half-fairy touches in this story and this imaginative quality helps the interest very much. The girl lives with her brother and the old granny. She is discovered in the woods by a young doctor who takes her to his home with evil intentions. The girl escapes, but the doctor dreams of her and later goes and seeks her hand in marriage. This makes a good offering of the pretty, idyllic type and is pleasingly presented.

A REDSKIN RECKONING (Bison), Oct. 31.—A two-reel Indian story in which two braves are rivals for the hand of the chief's daughter. Some bandits rob a stage coach, kill the chief to get him out of the way, and thus precipitate trouble. The story itself is not much out of the ordinary and is, in fact, a trifle vague in places. The strongest feature of the production are the fine mountain backgrounds and other scenic views. These are well pictured and selected with an eye to natural beauty.

THE VAGABOND (Rex), Nov. 1.—A two-reel number, written by Ruth Ann Baldwin. Herbert Rawlinson plays the double role of a young man named Tom, who impetuously leaves home, and that of a youth named Chas. Ross. When Tom dies the latter takes his place and comes back to the waiting family. The general theme of this picture has been used very often before and this story does not get hold of the emotions very strongly. At the same time the cast is a good one and the photography and settings attractive. While only fairly convincing in certain scenes it tells a well-rounded story.

TERRISS NOT WITH GIBRALTAR CO.

Various rumors and reports have been circulated that Tom Terriss was to leave the World Film Corporation and make features for other interests. Those rumors have been set at rest and consigned to oblivion by the information borne in the following note from Mr. Terriss to the World Film Corporation:

"I would like to contradict the statement that has been issued of late in the various trade papers, etc., that I am allied with The Gibraltar Films, Inc. Will you please take notice of this and oblige."

B. A. Rolfe

Well-Known Vaudeville Magnate Joins Ranks of Motion Picture Producers and Will Release Through Alco.

AN optimistic and very earnest entrant into the moving picture ranks is the well-known vaudeville magnate, B. A. Rolfe, who signalized his entry into the new field by a filmed version of "Rip Van Winkle," in which Thomas Jefferson played the titular part.

A representative of The Moving Picture World who saw Mr. Rolfe in the offices of the Alco Company found him to be a man in the early prime of life, well used to success, with ability plainly stamped upon his very appearance. He said that his productions will be marketed by the Alco Company, having closed a satisfactory contract with that corporation.

B. A. Rolfe.

"I expect to release 'Rip Van Winkle' on the 9th of November," continued Mr. Rolfe. "Other prominent artists who will appear in my productions are Mabel Taliaferro and E. J. Conley. E. J. Conley has made a great hit in George Ade's sketch, 'Marse Covington.' We will have Conley in a five-reel production, in which some genuine American humor of Ade's variety will be the chief merits. Another production we intend to release in the near future will be a rendition in motion pictures of the play 'Satan Sanderson,' which had such big vogue at the time. While I have been actively engaged in the amusement business for the last ten or twelve years, having at one time been a partner of Jesse L. Lasky, I realize that the motion picture art is new to me. The motion picture appeals to me now after much study of the subject as the most wonderful of all entertainments and the one with the biggest future. The field for the utilization of motion pictures as a means of entertainment is absolutely without limit. It is truly inexhaustible. From the showman's point of view the motion picture has advantages which no other form of entertainment offers. The legitimate attraction requires endless attention at practically every performance. No two performances are ever perfectly alike. Once, however, the performance is on the film it can never vary. No leading lady can embarrass me with an attack of headache or a suspicion of laryngitis just a few moments before the curtain rises. I intend to devote myself entirely to the bigger sort of productions, which it seems to me are what the public demands to-day. The ordinary picture I confess seems to be losing its appeal. Now I have talked enough; I want to prove what I can do by my next release. I am quite willing to abide by the judgment of the public and the exhibitor."

ROSKAM IN AUTO ACCIDENT.

The President of the Life Photo Film Corporation Has Lucky Escape.

IT seems that fate and good fortune have been following Edward M. Roskam, president of the Life Photo Film Corporation, in everything that he has undertaken or is interested in.

While driving along the Palisades with the superintendent of the laboratory, Charles Hirliman, his automobile became unmanageable and skidded, sending the two-thousand-pound machine over a ten-foot embankment. Luckily, the machine did not turn turtle, and Mr. Hirliman, with his wonderful presence of mind, shut off the motor, stopping the machine ten feet from the edge of the Palisades. Although the machine is a total wreck, neither Mr. Roskam nor Mr. Hirliman received any injuries.

Mr. Roskam says he now owes his life, as well as the wonderful laboratory work the Life Photo Film Corporation and the Commercial Motion Pictures Company are obtaining, to Charlie.

Eclectic Shows 'Em.

General Manager Kane Says the Exhibitor Is "From Missouri," and Don't Like to Buy a "Pig in a Poke."

"IT is getting harder every day to sell a pig in a poke in the film exchange business. Theater managers more and more are refusing to take a picture because it was made by so and so or appears in this or that program. They are exercising the right of selection and demanding to be shown."

Such was the comment of Arthur S. Kane, general manager of branches of the Eclectic Film Company. Mr. Kane's views are interesting because he is known as one of the best posted men of the industry.

Arthur S. Kane.

"In its infancy as an exchange organization, and it is quite a sturdy youngster now, the Eclectic took the position that the exhibitor 'is from Missouri.' Consequently the twenty-two branch offices were equipped with projection rooms. Anybody can see at any time the film he is being asked to book. This policy has proved a decided hit and is doing a great deal to do away with 'sight unseen" trading between exchange and exhibitor which has hampered the theaters in their search for quality. Customers at first scarcely could believe that any renter was anxious to screen his goods for them. Now they regard it as their one best bet in program building. We feel proud to have been the first to adopt a policy the country over which bids fair to become a necessity everywhere. In doing this we merely have been living up to our name—Eclectic vide W. Stephen Bush on page 1345 of The Moving Picture World of Sept. 5, 1914: "* * * an eclectic program * * * a program chosen absolutely on a basis of merit and quality. The public are tired of the same old time-table kind of 'releases,' they long for a medley of the best and will go in search for it prepared to pay a good deal more than the price of a nickel.

"So will the theater go in search for the best, prepared to pay a great deal more for pictures than for merely reels of film. 'Selecting according to judgment, from different sources,' is the dictionary for eclectic. We reserve to ourselves the right of selection, securing our pictures from a great many producing organizations. We believe the exhibitor has the same privilege and must exercise his right of 'selecting, according to judgment, from different sources,' to achieve quality."

The Eclectic exchange organization, built up by Mr. Kane in the past seven months, has been the talk of the business. Many of the best-known and most successful managers in the country are found in the Eclectic ranks. As assistant in the head office is J. J. Rotchford, while E. Auger, district manager for the East and South, also has his headquarters in New York. District Manager W. R. Scates directs the branches in the Middle West from Chicago. The twenty-two offices operating are in charge of these widely-known managers:

Atlanta, 61 Walton street, G. R. Allison; Dallas, 202 Andrews Building, J. S. Phillips; Chicago, 5 South Wabash avenue, Jno. Hardin; Minneapolis, 109 Kasota Building, Wm. C. Preller; New York, 115 East 23d street, J. Burnstein; Boston, 3 Tremont Row, F. H. Vine; Los Angeles, 114 E. 7th street, B. E. Loper; St. Louis, 3210 Locust street, E. W. Dustin; San Francisco, 67 Turk street, Frank L. Hudson; Syracuse, 214 East Fayette street, A. N. Webster; Pittsburgh, 715 Liberty avenue, A. W. Goff; Cincinnati, 217 East 5th street, S. P. Hetteberg; Cleveland, 622 Prospect avenue, S. E., H. C. Holah; Portland, 392 Burnside street, W. T. Norton; Philadelphia, 1235 Vine street, R. Etris; New Orleans, 910 Gravier street, J. A. Nicoll; Washington, 7th and E streets, N. W., C. L. Worthington; Kansas City, 928 Main street, C. S. Edwards; Denver, 16th and Larimer streets, J. B. Parker; Omaha, 1312 Farnam street, E. R. Pearson; Seattle, 810 Third avenue, C. M. Simmons; Salt Lake City, 68 So. Main street, S. Bernfield.

"The Temptations of Satan"

Melodrama Cast in the Form of Morality Play Is Successful as Novelty—Five-Reel by Herbert Blache, Warners Features.

Reviewed by Hanford C. Judson.

THE real villain of every true melodrama has always been Satan. To make a melodrama with his sulphurous highness as the actual hero is only calling a spade a spade. But no successful melodrama ever had just "everygirl" for its heroine, or "everyboy" for hero. Yet every girl and boy goes to see him or herself in melodramas. Herbert Blache has these three as the leading characters in his picture, "Satan's Temptations," and we think he has succeeded in getting a higher degree of melodramatic power by thus frankly admitting that his heroine and hero are as individual as every boy and girl and no more so.

Scene from "Temptations of Satan" (Warners).

That he has got an interesting atmosphere of the morality play around his picture we are sure. It is a happily contrived novelty and besides it gives a chance for some new and wholly delightful scenes—among these, perhaps, the best is when Satan rehearses his cast of helpers (semi-theatrical, cabaret characters and the like) before sending them up to the Metropolis to snare and ruin the pretty Everygirl who has a voice and is ambitious. Then Satan, having got the show started, becomes human and follows to see the fun and take part as the double villain. He fits in perfectly. Then the atmosphere of the morality brings out distinctly some of the qualities that are inherent in the melodrama. Melodramas are nothing if not moral. This picture will suggest to thoughtful spectators the seed from which melodramas grew—and, if the mind wants to dwell on it, it will start one on many an interesting cogitation.

The picture has a new taste, yet, aside from its tincture of the formal morality, it is the old melodrama struggle, wholesomely portrayed, of the boy to rescue his sweetheart who, at first, almost becomes a white slave and later, as poor working girl, has to be rescued from foreman and then from owner and then from a sweatshop fire. It is a carefully written and produced picture. There is naturalness and life in its scenes and it entertains. The staging and the photography also are worthy. Everygirl is played by Binnie Burns. Jos. Lovering has the role of Everyboy. Satan is acted by James O'Neil and this competent cast is well supported. It is an offering that we feel very safe in commending highly as an artistically made melodrama that will please both simple and sophisticated minds though it be for different reasons. For if some see humor in it that is hidden from others no fair minded spectator will feel like ridiculing it on any grounds whatever.

"His Trysting Place"

A Two-Reel Keystone That Is a Scream from Beginning to End.

Reviewed by Louis Reeves Harrison.

CAST:
Charles Chaplin
Mabel Normand
Max Swain
Phyllis Allen

WHO they are cast for is lost in the shuffle. And it really does not make the slightest difference. We begin to laugh within a few seconds after the farce begins and we keep it up until there is really need of tragedy relief. Critics get the frozen face from trying to discover merit where it is most successfully hidden. In the average screen portrayal, they are eternally anxious to find something really praiseworthy that they may not have to compromise with their own consciences, and this is a sad business in

Scene from "His Trysting Place" (Keystone).

other respects. The average picture has about the same effect on me as an after-dinner speech—both are usually inadequate expressions of a desire to make an impression—but I began to snicker as soon as Chaplin started his antics in Scene 1, Act 1, and the two reels slipped away before I realized it, though I will find it no easy matter to tell you what I was laughing at. Who cares?

Productions of obvious merit need no publicity. They

Scene from "His Trysting Place" (Keystone).

take care of themselves whatever critics, either favorable or carping, may say. Their commercial value lies in their inherent apposition of good structure, better treatment, and the best of acting. The comic spirit is entirely too deep and subtle for me to define. It defies analysis. The human aspect is certainly dominant. It is funniest when it is rich in defects of character. The incongruity of Chaplin's portrayals, his extreme seriousness, his sober attention to trivialities, his constant errors and as constant resentment of what happens to him, all this has to be seen to be enjoyed. He merely sits down in the kitchen to read the war news, while Mabel tries to tend baby on the kitchen table and make bread at the same time. He leans back and puts one foot on the stove, upsetting the boiling kettle, when a flame leaps up and burns his leg, then trouble begins. There is no end of it. One aggravating triviality leads to another, until we are plunged into the complications of a well-devised screen story.

There might as well be no end to it. No fatigue results from two reels—no fatigue for the spectator. Chaplin must be an acrobat to stand the strain. Mabel helps materially in all the amusing scenes that follow, and she exhibits the endurance of a trained athlete in her strenuous role. "Max" was never funnier than Chaplin, and no attractive comedienne I recall could survive the activities of smiling Mabel and still smile. Great team!

While learned gentlemen are discussing Oedipus and attempting to explain the extremely simple plot of Shakespeare's "Comedy of Errors," the reduplication of a coincidence, we are having more than one veritable "Comedy of Errors" in real life, before our very eyes, so why go so far a-field? The Keystone comedies are delightfully realistic. They are of today. They are not revived skeletons in tawdry costumes. They depict weaknesses which any mixed audience is quick to recognize and enjoy. What they are about is of minor consequence. They start us laughing and keep us laughing, with no other purpose than that of chasing away dull care, and their chief charm seems to lie in their utter unaffectedness. They do not strain for effects nor pretend to be funny, but to all appearances, simply happen to be amusing phases of every-day life.

The Leading Woman's Skeleton

During the production of a big five-reel feature at the Yonkers studio of the Dyreda Art Film Corporation it was necessary for Miss Laura Sawyer, leading woman of this company, to carry a skeleton in several of the scenes, with the result that she and the skeleton became tangled up on a

Laura Sawyer with the Skeleton.

number of occasions, as "he" would invariably try to tango, while Miss Sawyer was trying the hesitation.

This caused several rehearsals and created a great deal of amusement for the large gallery of spectators who had gathered on the front lawn of the studio grounds where this scene was made.

NEW UNIVERSAL BOOKING DEPARTMENT.

The ever increasing demand from leading theaters of the country, which play the most prominent Broadway successes, for Annette Kellerman in the seven-part photoplay masterpiece "Neptune's Daughter," has encouraged the Universal Film Manufacturing Company to establish a special booking department for the purpose of handling this increased volume of business. Past arrangements with the United Booking Offices or any other agencies have been terminated. All inquiries for this attraction from unsold territory should be made direct to the Universal Booking Offices, 1600 Broadway, New York City.

Little Mary Gets Loving Cup

Thirteen Thousand Australian Admirers Send Tokens of Affection—Film Recording Presentation to Be Sent to Sydney.

THERE was a pretty scene enacted at the studio of the Famous Players on Tuesday evening at 6 o'clock when Miss Mary Pickford was presented with a loving cup and album from her admirers in Sydney, Australia. Miss Pickford was working in "The Step-Sister" when Daniel

Presentation of Cup to Mary Pickford.

Frohman walked into the range of the camera and stopped proceedings. Miss Pickford, garbed in the robes of a queen, descended from her throne to inquire the cause of the interruption. Mr. Frohman beckoned to Millarde Johnson, of the Australasian Films, Ltd., of Sydney, Australia, standing at the side, to enter the improvised throne room. Mr. Johnson, accompanied by Mrs. Johnson and Miss Duffy, advanced in front of the camera. Mr. Frohman explained to Miss Pickford that Mr. Johnson had brought to her a message from the picture patrons of the far-off city. Mr. Johnson then presented to the popular actress a silver loving cup, explaining that as its inscription indicated it was generally a token of the affection in which Miss Pickford is held by her fellow-townsmen and specifically in honor of her work in "Tess of the Storm Country," in which she had particularly endeared herself to Australians. With the cup was a great album. Mrs. Johnson then presented to Miss Pickford a handsome bouquet of orchids.

The actress made a fitting reply. She was getting along very nicely when suddenly her voice broke, she turned her head and covered her face.

The proceedings had been very carefully rehearsed. Mr. Zukor had been slated for a part in the ceremony, but at the last moment dropped out. He said he feared the presence of too many might detract from the illusion of spontaneity. James Kirkwood, who was directing the picture, took charge of the rehearsal. A large number of players, arrayed in court costumes, were grouped about. The setting was of unusual elaborateness, extending back probably seventy-five feet. When everything seemed satisfactory the lights were thrown on, the camera was turned. It may have been acting at first, but Mr. Frohman entered into the spirit of the occasion, apparently forgetting the fact that the film was recording the scene. Mr. Johnson, too, was thoroughly in earnest. He was executing a commission from his neighbors many thousand miles away. His praise was hearty, his manner sincere; it could not help reaching the heart of the little woman he was addressing. It was the natural thing she should forget she was taking part in a ceremony the record of which was to be carried over land and sea to her friends at the other side of the earth. There was art in the beginning of her response, but it was life at the finish.

The loving cup represented the contributions of 13,651½ Australian pennies. The signatures in the album were of the many contributors. The great volume was bound in the finest of leather. On the cover in raised letters was the inscription "The Roll to Honor Our Little Mary Pickford—a Tribute from Australia." On the initial page were the signatures of the Lord Mayor and the Town Clerk, attested by the municipal seal, said to be the first time it had been used in other than a city document. The idea of the presentation originated with the management and patrons of the Crystal Theater, Sydney, and was heartily seconded by their patrons. In the recording of the ceremony 230 feet of film were used.

Mrs. Laemmle Released By Germans

President Carl Laemmle has received a telegram from Rotterdam which informs him that Maurice Fleckles has succeeded in obtaining the release of Mrs. Laemmle, Mrs. Fleckles and the two Laemmle children, Julius and Rosabelle, who have been detained in Germany since the beginning of hostilities. This greatly relieves the tension, inasmuch as nothing had been heard from them for over a month. The party sailed from Rotterdam the 15th of October and will arrive in New York the 24th on the Holland-American liner "Rotterdam."

Mr. Fleckles left the offices of the Universal nearly a month ago, well supplied with American gold, his mission being to find the Laemmle party, who were in Flieden, the birthplace of Mrs. Laemmle. During his absence no communication reached the anxious relatives on this side, save for the cablegram spoken of herein.

Mr. Fleckles has entirely lived up to all expectations as it was predicted by those who knew the man's character, that he would leave no obstacle unmounted in finding the missing party and bringing them safely out of the stricken territory. Before he sailed, he expressed perfect confidence in the success of his mission, and laughed away the fears generally expressed that he would not be able to bring the ladies through the German lines.

He carried with him a passport signed by the American Secretary of State and Haniel Von Haimshausen, Charge d'Affaires in Washington, as well as personal letters of introduction from Hon. William Jennings Bryan to the American Diplomatic and Consular Officers of the United States and Europe.

EDITH TALIAFERRO WITH LASKY.

COMING on the heels of the announcement that the Jesse L. Lasky Feature Play Company secured Marguerite Clark to appear in the Lasky-Liebler production of "Merely Mary Ann," General Manager Samuel Goldfish, of that concern, announces that arrangements were consummated this week, whereby another prominent actress of the younger generation, Miss Edith Taliaferro, the junior of the famous Taliaferro sisters, is to appear in several Lasky productions.

Edith Taliaferro.

Miss Taliaferro, one of the most successful of the new school of acting, has appeared successful in productions of James H. Stoddard, Olga Nethersole, Sothern and Marlowe, played the part of "Meine" with the elder Thomas Jefferson in "Rip Van Winkle," was in the original company of "Shore Acres," appeared in a prominent role in "Marta of the Lowlands," succeeded Mabel Taliaferro in the role of "Polly" in Frederick Thompson's production of "Polly of the Circus" and for the past three seasons appeared in the leading role in "Rebecca of Sunnybrook Farm," co-starred with her sister in Rita Johnson Young's play, "Young Wisdom," which enjoyed a long run at the Criterion Theater, here.

Just what play Miss Taliaferro will appear in for the Lasky Feature Play Company, has not been announced, but she leaves for Los Angeles next Monday, and will begin work immediately, under the direction of Cecil B. De Mille and Wilfred Buckland.

"The Private Officer"

A Fine Essanay Subject in Two Reels that Will Delight and Mystify Photoplay Lovers.

Reviewed by James S. McQuade.

I CAN promise photoplay lovers a delightful and mystifying treat in "The Private Officer," a two-reel subject by Essanay which treats of a man's loyalty and devotion to a woman who had discarded him in a moment of pique for a less worthy suitor. The mystery does not lie in the story, but in the filming of it; and while this is by no means the first instance where two characters are impersonated by the same actor at the same time, so far as the screen reveals it, I cannot recall another like case where the plan has been carried out so happily and convincingly, the result being

Scene from "The Private Officer" (Essanay).

made so by the appearance of many other people on the screen contemporaneously with the two characters impersonated by the same man.

Readers will be pleased to learn that the man who appears in two roles at the same time, and who succeeds in confronting himself by himself, in the person of his rival, is Francis X. Bushman; and that the girl in the case is that other popular Essanay favorite, Miss Beverly Bayne.

The story lays no claim to greatness, but it is quite satisfying in that it reveals the triumph of a man over his natural inclinations for revenge on his successful rival, because he

Scene from "The Private Officer" (Essanay).

wishes to spare the woman, who has wrongfully dismissed him as a suitor, the pangs of humiliation. We witness a real football match during the story's unwinding, in which Mr. Bushman is seen as the victorious captain of the army team. The grandstand is crowded with enthusiastic onlookers and the rival teams are spurred on to greater efforts by their supporters. This scene was taken on the field of the Northwestern University while a match game was in progress, the Essanay producer cleverly availing himself of actual realism for his production. Another instance of the happy utilization of the real thing for these films is the drilling scene showing army life at Fort Barton. This scene was taken at Fort Sheridan, nearby Chicago, the men being real soldiers drilled by an officer who is just outside the field of the camera, while in the pictures it would appear that Lieut. Frothingham (Francis X. Bushman) is giving the orders.

Exhibitors will no doubt be asked by many of their patrons how it is that Mr. Bushman, as Harry Lampton, and Mr. Bushman, as Lieut. Frothingham, can appear at the same time on the screen, the men being bitter rivals and enemies. It will be noticed in viewing the films that Lampton and Frothingham never appear together on the left side of the screen nor on the right side; but that one is on the right and the other on the left side of the screen when they appear on the screen contemporaneously. The camera man has taken the pictures with only one-half his lens exposed at such times. The scenes on the right-hand side of the screen were taken when the left half of the camera lens was covered by a disc; the scenes on the left were taken when the right half of the lens was covered by a disc. This, of course, means that the camera man, after making the scenes appearing on the right of the screen had to wind his negative film and begin again and take the scenes shown on the left. It is obvious that careful measurements and precautions had to be taken so as to have the scenes on the right and left fit in action, etc., when the entire width of the film is projected on the screen.

Mr. Bushman's acting in these films is in every way worthy, and Miss Beverly Bayne as Muriel, the rich and beautiful heiress, is both fascinating and effective. Thomas Commerford assumes true military and dignified bearing in the part of Colonel Porter, the commander of the regiment to which Lieut. Frothingham and Private Lampton have been assigned. Lester Cuneo fits well in the role of Captain Osborne.

The release date is Friday, October 23.

William D. Taylor

WILLIAM D. TAYLOR was born in Ireland and was educated at Clifton College, England, where he excelled in hurdles and rowing. His ambition was to go into the army and he was duly examined but failed in the eyesight test and had to abandon the idea. Instead he went to France and Germany to study languages and finally came to America and ranched in Southwest Kansas. Returning to England he met Charles Hawtrey, the famous actor and although not quite nineteen joined his company and played in "The Private Secretary."

William D. Taylor.

After playing with a number of traveling companies in the old country William Taylor again crossed the pond and joined Fanny Davenport, playing juveniles and understudying the leading roles at the same time. He stayed with this fine actress for three years and only left her when she died. He played every kind of character with her including leads and transacted much of her business for her which included a yearly journey to Europe for the purchase of properties and costumes. His last legitimate engagement was with Harry Corson Clarke in Honolulu, Hawaii.

William Taylor had the mining fever at one time and was in Telluride, Colorado, and then at Dawson where he made money at first and then lost it in further ventures.

Mr. Taylor started his motion picture career with the "Kay Bee" forces at Santa Monica and then joined the Vitagraph where he did some important work including the name part in "Captain Alvarez," which made such a sensation on Broadway. He is at present with the Balboa Company.

"The Spirit of the Conqueror"

A Five-Reel Phoenix Offering Idealistic Solution of the Labor Problem—Sawyer Release.

Reviewed by the Rev. E. Boudinot Stockton, S.T.B.

THE original title of this picture was "Shades, or the Napoleon of Labor," the idea underlying the story being that by means of reincarnation the spirit of Napoleon comes to earth again and uses his great genius to bring about a peaceable solution to the difficulties between capital and labor. The story is simply and directly told along broad lines that take for granted the overcoming of the difficulties involved in the practical working out of the details and the allegorical portions have been most beautifully handled.

Lincoln, Grant. Lee, Benjamin Franklin and Washington

Scene from "The Spirit of the Conqueror" (Sawyer).

meet in paradise the master of reincarnation and an angel who has just returned from the world, whither he has been sent to investigate the difficulties between capital and labor. After listening to the report of their messenger, these great leaders of men decide that what is needed today is some genius of organization who can lead labor to a universal victory over capital which will bring about a lasting adjustment of all iniquitous relations. The master of reincarnation suggests that one of them go back to earth and be that leader,

Scene from "The Spirit of the Conqueror" (Sawyer).

but they all shrink from the task and finally Washington declares that there is only one genius capable of handling the situation, namely, Napoleon; the difficulty, however, being that the great emperor and war genius may not be willing to turn his talents into the paths of peace. Lincoln volunteers to persuade him, and with the master of reincarnation crosses the Styx to hell, where Napoleon is dwelling disconsolately, and by his arguments fulfills his mission. The master of reincarnations takes the shade of Napoleon to earth and places it in the body of the new-born son of Peter Morgan, the capitalist king. The son grows up, studies social economics, takes issue with his father on the labor question, organizes a universal strike which he engineers to a peaceful victory at the cost of his own life, and the mission of Napoleon's spirit on earth being done it returns to the world of shades and is welcomed into paradise by the great souls that had caused his return to earth.

Of course, a story like this is bound to be more or less unreal, but it has been worked up in an intensely interesting manner, and it is certain to be popular wherever it is shown.

Captain Leslie T. Peacocke

Former Scenario Editor of the Universal Now Preparing Picture Plays for the World Film Corporation.

WORKING quietly on a seven reel feature which bids fair to surpass his "Neptune's Daughter," and at the same time preparing the scenario for the screen version of Wilton Lackaye's feature, "The Pit," and the screen version of "As Ye Sow," in which Alice Brady will star, Captain Leslie T. Peacocke, one of the best known scenario writers, has been too busy to inform his friends that he had joined the staff of the World Film Corporation, and had been at work for weeks before they learned of his change of position. Now that he has finished his work on "The Pit," and "As Ye Sow," and is hard at it again making a photoplay for Clara Kimball Young, from Henry Kitchell Webster's story of "The Butterfly," he feels that he could take a few moments to come to the city and tell us of his plans.

Capt. Leslie T. Peacocke.

Captain Peacocke informs us that the seven reel feature upon which he spent so much time and has worked so secretly, is to be an absolute novelty and that 100 of the most beautiful women in the world will take part in the picture. The delicate work of selecting the respective beauties is now being done at the Peerless Studio, of the World Film Corporation, at Fort Lee, N. J., and all the nations are sure to be represented in the choice of the 100 beauties. Further information on this the captain refuses to give out, but one may be sure that the man who has written several hundred successful photoplays and who has been a standby of every organization that he has been associated with, may be expected to deliver the goods when he announces that there will be 100 beautiful women in this feature.

So much has been written about the Captain that he is as well known as many of the players who have appeared in his photoplays, but it's not amiss at this time to mention the fact that the Captain is of English birth. He served in India as an officer in the 88th regiment. He became interested in literature when he worked as a correspondent for the Irish Times, while in his native land. There is hardly a successful magazine published in either America, England, Canada, or the Orient, that has not published one of the captain's stories. For several years Captain Peacocke was the feature writer for the Los Angeles Times, which has a reputation second to none in this country, as a unique newspaper. A. H. Woods has several of the Captain's three act plays in his possession and he is also the author of various vaudeville sketches which has been staged in the past three years. "Lady Pat," one of the Captain's stories, which was published in the Smart Set, was presented before the Viceroy of India last year by Captain Peacocke's sister (Lady Gardner) and Captain Philip Scott, son of the late Clement Scott, the noted English Dramatic critic.

NEW YORK ASSOCIATION BALL DATE.

Adolph Weiss, chairman of the ball committee of the New York City Exhibitors' Association, calls attention to the fact that an announcement of the date of that function in the Moving Picture World was incorrectly printed. Mr. Weiss says that the correct date is December 7th. The affair will be held at the new Grand Central Palace.

"The County Chairman"

Maclyn Arbuckle Does Good Work in Famous Players' Five-Part Adaptation of George Ade's Comedy-Drama.

Reviewed by George Blaisdell.

IN the Famous Players' five-part adaptation of "The County Chairman," George Ade's well-known comedy, Maclyn Arbuckle is seen in the characterization in which he is so familiar to playgoers—that of the title role. Mr. Arbuckle as the rural politician hews close to the line of life. By his work he does much to offset the absence of the snappy dialogue of the master humorist who created the play. He shows us that the country politician obtains results much after the fashion of the urban ruler; it is only a difference of degree. Jim Hackler's best arguments are the cigars which he distributes with a lavish hand; and we see, also, there is a difference in degrees in the smokes, too. The good ones are stored in the inside of the ample waistcoat; the others are "rank outsiders," indeed.

Scene from "The County Chairman" (Famous Players).

The whole story is of a rural community. The atmosphere is well established and maintained. There is a background of romance in the love of the young candidate for the daughter of Rigby, his opponent for the district attorneyship, and also in the fact that Rigby away back in Civil War days had, through unfair means, robbed Hackler of his sweetheart. Hackler takes a savage joy in the man-

Scene from "The County Chairman" (Famous Players).

agement of the campaign of Wheeler, who is also his friend as well as partner. If he succeeds he not only gets his associate into office over the head of the man he "hates clean through;" but through his uncovering of rascality on the part of Rigby he also insures the union of his friend and Lucy. So there is drama in "The County Chairman" as well as comedy.

The period of the action is about 1880. Many factors point to this time, not the least of which is the old-time "ordinary" bicycle, with its big and little wheel. On the lighter side there are many contributing characters. Willis P. Sweatnam, from the original cast, is Sassafras Livingston, a colored man, who, among other things, likes chickens and cigars; Wellington Playter is Whittaker, selling windmills and falling in love; Helen Aubrey is Mrs. Rigby, who figures more on the serious side of the story. There are shouting throngs and fearfully arrayed bands of "music," and all the clatter and clutter of election time. The illusion of the country band was made more marked in the showing at the Strand by the pronounced discords of the brasses in the orchestra.

The best part of the picture is in the last two reels. The comedy here merges more into the drama, and there is perceptible quickening of the interest, an acceleration of the action that once or twice has shown a tendency to droop. The situation in Hackler's office, as he confronts Rigby with the proofs of his defalcation of the funds of little Chick, and then reviews the villainy of Rigby in the army days when the latter, taking advantage of his place as orderly sergeant, had withheld the letters passing between Hackler and his sweetheart, are strong. So, too, is the final scene, where Hackler kisses the hand of Mrs. Rigby, intimating—and just intimating—to the sweetheart of his youth that the old flame still burns.

Harold Lockwood and Daisy Robinson, as Wheeler and Lucy Rigby respectively, acceptably interpret the leading younger roles. William Lloyd finely typifies Elias Rigby, the unscrupulous candidate. It is Mr. Arbuckle, however, who is the center of interest all the way.

Margarita Fischer

MARGARITA FISCHER was born in the Missouri Valley, Iowa, and her family moved West to Salem, Oregon, while she was a baby. When she was eight years old a manager persuaded her father to let the child take a part in "The Celebrated Case," which he did unwillingly, but her talent and charm were so notable that he decided to let Margarita adopt the stage as a profession. After a series of child parts Mr. Fischer formed a company, featuring Miss Fischer, and himself assumed the management and from that day to this she has always been a popular favorite and never idle. The company toured for seven years, Margarita playing the leads and her elder sister, known as Mary Scott, taking the character parts.

Margarita Fischer.

At the age of fourteen Margarita, who up to that time had been known as Babe Fischer, put her foot down and insisted upon being known as Margarita as she was taking parts in long trains; in fact, their repertoire covered every conceivable style and variety of play, the finest education a young actress ever had. One day she would be Mary Magdalene and the following night romp through Topsy in "Uncle Tom's Cabin." Then her father died and Margarita took the fortunes of her family into her own small hands and secured an engagement to play leads with Walter Sanford in San Francisco. After a period of stock she and Harry Pollard toured the country with a vaudeville sketch entitled "When Hearts Were Trumps." She also took leads with T. Daniel Frawley and played with Grace George at the Grand Opera House, Chicago. Following this she was starred by Joseph M. Patterson in "By Products."

Margarita Fischer then started with Harry Pollard in their association with the motion pictures and accepted an engagement with the Selig Polyscope Company, where they remained for nine months. Then they went to Arizona with the American and left to join the Imp company at a big salary, then came West with the Imp and when the company became an integral part of the Universal, Miss Fischer played under the Nestor and then the Rex brands. This led to the flattering offer from the American and their alliance with the Mutual program under the new brand known as the "Beauty."

"The Old Fogey"

Dramatic Three-Reel Pathe Offering Catches Circus People with the Paint Off—Will Hold Strongly.

Reviewed by Hanford C. Judson.

WE have had circus pictures. This is distinct—at once vigorous and different from the others. It isn't one of the old ones revamped. The interesting character of the story is not the "old fogey," but the woman. The fogey is a bookkeeper, and in his youth he had loved a girl, but lost her to a circus hero. He wouldn't have gone to a circus again, but his employer's little daughter wanted someone to take her to see a circus. He is startled to find his old sweetheart there.

The poor old fogey has really sentimental dreams of what "might have been." Contrasting with these are the scenes giving a pretty truthful idea of circus love and the sordidness of "sawdust" life. This is brought out in clear, round

Scene from "The Old Fogey" (Pathe).

terms; it is not left shadowy, and the picture in doing this becomes deeply interesting. The chief way the circus's state of grace, or lack of it, is made clear to us is through the character of the woman whose willingness to fleece the old fogey for her unscrupulous circus lover leads up to a tensely melodramatic climax, for she finds him with the other woman and immediately sees into his duplicity.

Scene from "The Old Fogey" (Pathe).

It is a very satisfactory and ably acted scene. The background is the office car of the circus train. It has desk, safe and closet. The circus man is there with the other woman, who hides when the first woman comes bringing ten thousand dollars. She had just coaxed it out of her old flame, the fogey. The old fogey who had "borrowed" it from his employer for her for a day so that she can "clear off a mortgage and so get a fair price for the farm" finds that her story is all a lie and follows. He sees the money there in the circus man's hand, but the woman tells him that he is dreaming and that she never borrowed a cent from him. The old man leaves, and the hidden woman comes from the closet. There could hardly be a better, melodramatic disillusioning of one who had sold herself for evil and found that it is ashes and nothing but ashes. And the way she acts is convincing absolutely.

The woman is played by Nell Craig, who gets her character over to the spectators with melodramatic power. She will be liked in the end for her sorrows in spite of the evil she had done. Sam Coit has the role of the old fogey and furnishes what was needed. The other characters also are well and clearly presented and support the leaders strongly. A real circus furnishes the backgrounds and there is nothing in it that seems awkward, unnatural or cheap. We believe it a very good melodramatic offering.

Dorothy Kelly.

DOROTHY (DOT) KELLY, one of the popular members of the Vitagraph Stock Company, has been the most extensive individual buyer of milk for personal use, the past thirty days, of any person in Greater New York, and all because a friend told her an external and internal application of milk would insure her a lasting peach-blown complexion and increase her avoirdupois. Not that Dot wished particularly to become fleshy, but more to add just a few pounds to her weight, she followed the advice of her friend. Morning, noon and evening and just before retiring, Dot drank a full quart of milk, but she began to get thin and applications on her face began to harden her skin and make her face look leathery. She changed her brand, but to no purpose. She tried milk from various creameries and of every grade obtainable, but kept getting thinner. She purchased a cow, but even the freshest of fresh milk did not produce any change, but for the worst. In desperation, Dot consulted a doctor, who, after a careful diagnosis, informed her there was a trace of acid in her blood that revolted at milk diet and to stop using it altogether. The dispensers of milk have now lost a good customer, and Dot, who is her jolly self once more, is going to let Dame Nature take care of her complexion and her weight.

Miss Dorothy Kelly.

PITTSBURGH MEN CONDEMN LEGAL CENSORSHIP.

The Motion Picture Exhibitors' Association, of Pittsburgh, Pa., held its regular semi-monthly meeting on October 12. President John R. Goble was in the chair. The organization is in a flourishing condition. Three new members were enrolled. Many matters connected with the picture industry were discussed and resolutions were adopted condemning the proposed Pennsylvania building code, as well as all forms of legal censorship as follows:

"Resolved, that every member of this association shall interview, either by letter or verbally, his respective representative of the district in which he is located, and to use every effort for the defeat of the present suggested state building code governing motion picture theaters, when the same is brought before the legislative body for consideration. The code, we believe, is too stringent and would incur great expense, and from past and present conditions in motion picture theaters is unnecessary. It will be the means of eliminating the poor man's entertainment, in our opinion, in suburbs of large cities and in towns of small population. Also to use influence against any and all kinds of legal censorship of motion picture films, which in the opinion of a great many of our best citizens, and we believe to be a fact, is un-American; and

"It is further resolved, that a copy of these resolutions be sent to the Moving Picture World, for immediate publication, asking the co-operation of every exhibitor, whether a member of the association or not."

"The Everlasting Triangle"

An Edison One-Reel, by Charles M. Seay, Presenting the "Eternal Triangle" from a New Point of View.

Reviewed by Louis Reeves Harrison.

CAST:

Santley, of the West.....Frank McGlynn
Kate, the woman .....Mabel Trunnelle
Philbin, of the East.....Robert Kegerreis

MR. SEAY has already shown that he can write a play as well as direct one, and the director of "The Everlasting Triangle," Mr. John H. Collins, has qualified, beyond a shadow of doubt, for his work. The result is a complete and artistic visualization, though it must be admitted that the cast has much to do with this adequate

Scene from "The Everlasting Triangle" (Edison).

presentation of a time-honored problem. Mr. Frank McGlynn as "Santley" performs his role with delightful consistency—he is the exact type—and both Mabel Trunnelle and Robert Kegerreis respond to the requirements of their parts with intelligence. The story is only what it pretends to be, the rivalry of two men for a woman they both love—its chief merits lie in admirable construction on the part of Mr. Seay and nice handling by Mr. Collins.

The story starts with the attentions of a supposed "Easterner" to the woman, and shifts rapidly to the sailor-like courtship of the "Westerner." He carries things by storm

Scene from "The Everlasting Triangle" (Edison).

and has the girl married to him before his rival can get in an argument edgeways. The latter is compelled to return home because of a bar-room brawl, but he leaves a dangerous connecting thread behind. He tells the young lady of his choice, now married, "In six months you will be like a bird of Paradise, with broken wings and faded feathers." He offers to save her from the life she has chosen if she ever wearies of it and returns East to bide his time.

Life with the western gentleman becomes one of extreme loneliness for the young wife when he carries her off to a secluded shack in the hills, remote from civilization, where he is prospecting. She pines during long weary hours and finally writes for the Easterner to come and take her away. He arrives from the East in a flash, and they run away, riding two horses for this purpose. Neither seems to have a very clear idea of the road to their destination, for they wander into the desert. They are trailed by the vindictive husband and caught as they are quietly sleeping on the sand. He covers both with his revolver, after disarming his rival and destroys two of the horses. He then proposes a game of cards to settle who shall have the remaining horse. The woman wins.

Like a sensible creature, she rides away and leaves the two males to fight it out. The Westerner now makes a perilous proposition. They are to cut cards to see which shall die the lingering death. He wins, and the rival crawls away to a death of agony. The dishonored husband waits until this is accomplished, and then consigns his soul to his Maker and goes the short way with a pistol shot. What becomes of the cause of it all is not revealed, but there is nothing to prevent us from hoping that she mended her ways.

Miss Betty Harte

BETTY HARTE, leading woman of the Victory Company, has just returned from Bermuda after a six months' sojourn at that place, where, under the capable direction of James Gordon, several pictures were made.

Miss Harte was born in Philadelphia, Pa., and while a child played a number of child characters at amateur theatrical entertainments in and about that city. She created such a favorable impression that when a little older she was offered and accepted a position in a Los Angeles, Cal., stock company where she remained for several years.

Miss Betty Harte.

While making a visit to the Selig studios at Los Angeles, Miss Harte was induced to pose for a picture, and the work so fascinated her that she severed her connections with the legitimate stage and has been in the pictures ever since, and with marked success. She remained with the Selig Company for over three years and during that time was leading woman for Hobart Bosworth for two years. Miss Harte, while playing with Mr. Bosworth, appeared in several of the famous Selig animal pictures and had some very thrilling experiences, and on one occasion a large puma cat escaped from his chain and had Miss Harte not retained her presence of mind she would have undoubtedly been literally torn to pieces.

Miss Harte is an experienced horsewoman, swims, and, in fact, is athletic in every sense of the word. She is very versatile and, while with Selig, played the boy in their well-known picturization of "The Spy," with Bosworth. She has written a number of her own pictures and always finds a ready market for her scenarios. "The Token of Gratitude," "The Bridge of Sighs," "Their Only Son," "The Spy," "The Little Stowaway," "The Island Wildflower" are a few of the pictures she has written.

After leaving the Selig Company, Miss Harte joined the Edison Company on the Coast at their Long Beach studio and later came to the Famous Players Company and worked under the direction of J. Searle Dawley in a number of his pictures.

Becoming associated with the Victory Company, Miss Harte has played the female leads in all their pictures, and her work in "The Mystery of the Poison Pool," which was shown at the New York Theater, has created considerable favorable comment.

"Perils of Pauline"

Villain Feeds Deadly Germs to Pauline to Make Her Want to Keep Under Water—Lake Is Near By.

Reviewed by Hanford C. Judson.

THIS is the sixteenth of the "Perils of Pauline" series and is another self-contained melodrama two reels long. We have a new kind of peril introduced. The villainous guardian has found that a scientist has in his laboratory any number of germs. One kind is particularly dangerous; it causes a new disease of which one sympton is an uncontrollable desire to submerge oneself in water. The germs are sprinkled over candy in a box at Pauline's hand. She eats of them and the rest are thrown away where the dog licking them over, also gets some of the virus. It gives quite a punch to the story, furnishing an example of the havoc the germs cause. The dog takes to the water and we see him going down in the lake for the last time.

Scene from "The Perils of Pauline" (Eclectic).

Pauline, after eating of the candy, motors off with Eleanor to the camp in the Adirondacks. The guardian and the gypsy follow. On the way they look up a derelict doctor and arrange to have him come when Pauline gets sick so that she won't have any chance of getting well. She begins to want water as soon as she reaches the camp—not only to drink it, but to splash it over herself. The villains have cut the wire and no doctor can be called up. But the guardian offers to look for one and finds the all-ready-procured evil doctor "passing." This doctor wants to operate for appendicitis. Harry "smells a rat" and puts everybody down in the cellar while he gets the great professor from whose laboratory the germs came. While he is gone, Pauline makes for the lake and the gypsy accomplice sets the prisoners free. Harry coming back and finding how things stand, dashes away on a motorcycle to the lake; down a steep hill at speed and swims out just in time to make a rescue. The acting of this cast—Pearl White, Paul Panzar, Crane Wilbur, Clifford Bruce and the others, including Eleanor Woodruff—surely need not be dwelt upon at length. Everyone knows that it is excellent. The offering makes good entertainment mostly because the author, Charles Goddard, knows the Popular Plays and Players were "Michael Strogoff" and and staging.

CARLETON GOES TO FOX.

Lloyd B. Carleton, formerly in the employ of the Lubin Manufacturing Company, has joined the Box Office Attraction Company, and is now actively engaged in the producing of "The Walls of Jericho." The play features Edmund Breese, the Broadway star, in the leading role. While in the employ of the Lubin Company, Mr. Carleton produced a number of the Lubin features. Two which he made for the Popular Plays and Players were "Michael Strogoff" and Andrew Mack in "The Ragged Earl," which are now being released on the Alco program.

Carleton's two-reel Lubin pictures gained quite a good bit of popularity. His close study of the motion picture business from an artistic standpoint has been a valuable asset to him. He is very enthusiastic over his latest production, and is of the opinion that it will be the best of all the picturizations of legitimate plays he has yet attempted. Supporting Edmund Breese in this production are a number of well-known players who deserted the legitimate to appear in "The Walls of Jericho."

"An Old Timer"

Will S. Rising, Dean of M. P. Actors and Producers, in Past Performances.

"YOUNG BILL" was the first actor and singer of prominence to enter the field of the silent drama. He has successively run the scale as actor, scenario editor, director and lecturer, bringing with him the knowledge gleaned by long study and experience in Italy, Paris, London and the United States in opera (grand and comic), comedy and drama. He sang in the first phonographs exhibited personally by Thomas A. Edison, appeared in the first Edison motion picture and later in Edison talking pictures, quite an Edison record.

Will S. Rising.

When reminiscent he recalls the early days of the silent drama when with Ed Porter (Edison), the actors carried their own costumes trudging through the snows of Jersey and Connecticut, making their changes in weather-beaten barns with the cows, sheep, chickens and owls looking on in wild, wide-eyed wonderment. He tells of the Vitagraph studio on the roof of the Nassau street building, when "Pop" (Willie) Rock would cuss at the steam blowing across the camera from Nicholas Powers' factory and Messrs. Smith and Blackton would pipe all hands on deck and hustle "Pop" to the poop-deck.

Also relates how Bill Steiner and Bill Paley took pictures on Proctor's roof, returning the scenery to the stage for the matinees; when Jules Brierlatour was agent for Lumiere. Rising rented camera and camera man for exclusive privilege of taking the Coney Island carnival. They returned with a thousand feet of blank films and an out-of-focus parade. The camera man, then a novice, is now an expert. Rising was with the Cameraphone and with "Bert" Whitman and Geo. Emerson formed the Actophone Co., with men like Ed Porter, Gene Sawyer, Gene Barimore, Johnny Mitchell, Drew Morton, Sidney Golden and Will Rising as directors. The affairs of the Actophone Company were never settled and are still in the courts.

Will Rising produced the first feature in America following the Passion Play. This was "Pocahontas and Colonial Virginia," which he wrote and produced for the Jamestown Exposition. Later he wrote and superintended the production of "Hands Across the Sea," the first American-Eclair release—a four-reel subject. Certainly a good record and not a "flour-flush."

KLEINE SUBJECT FEATURING FRANCESCA BERTINI.

"The Woman Who Dared," featuring Francesca Bertini, is the title of a new five-part subject to be booked through the various Kleine branch offices next month. Miss Francesca Bertini, well known to American picture fans, plays the lead in a story which fairly sparkles with dramatic situations and daring exploits. Important war plans having been stolen by a foreign spy from the count's office, the count is thrown into prison. His wife (Miss Bertini) then starts a fight for his freedom as daring and original as it is unique. Posing as a circus rider, she visits the haunts of the spy, entices him into a flirtation and then, in an unusually powerful situation, forces the papers from his hand. An exciting race between a railway locomotive and a flying automobile makes a striking climax. The story moves rapidly from the start of the first reel and never falters for a moment. "The Woman Who Dared" is a vehicle well suited to Miss Bertini's temperament and abilities and is unquestionably her best work.

"Trapped by the Camera"

Again the Mystery Deepens—True Feature Company Offers a New and Entertaining Detective Story in Four Parts.

Reviewed by Hanford C. Judson.

THE greatest detective in the world is the hero of this picture-play of mystery—the motion picture camera. We have heard William J. Burns call it so. He said it was the detective of the future. The human hero is Stewart Webb, one of those high-class detectives with all the truly romantic brain-power, keenness of sight and humor—Burns has humor, too—that the world demands of such. He is called upon and efficiently solves, though not at once or without preliminary failure, a mystery that in the beginning seems but a touch of nerves in an elderly professor.

Scene from "Trapped by Camera" (True).

This gives the spectator a chance to guess his way into the mystery and a bit later gives him the pleasure of finding that he didn't guess right. The plot thickens and he is now willing to watch the detective do the guessing.

Only adventurous people go out and hunt experiences that are full of suspense. Every one likes to sit in a theater and see the thing put on a screen. If one found that there was a secret panel in the house he has been living in and found that by pushing a button a cylinder of stone and concrete revolved and brought a niche to the fore just big enough to stand in, to stand in that niche and push the button and revolve with the cylinder to that unknown other side would

Scene from "Trapped by Camera" (True).

be an adventure. In a house where mysterious things had been happening, some would not dare to push the button, unless some one else stood in the niche. When the detective pushes such a button is one of the best moments in the picture. It is amply convincing and effective. The picture has other good things. It is well written and between its exciting points it has action skillfully contrived to suggest that something exciting is right at hand, so it engages our attention and keeps it.

In the beginning of the story, a professor finds that his desk is tampered with in the night. Nothing is stolen, but it makes him nervous, because it happens so often and he complains to the police. They come, but fail to get any definite clues, so the professor calls on Webb. Webb looking over the premises, notices a captain entering and is told that he is a friend and that his apartments are on the floor above. It soon transpires that the nights when the desk of the professor is tampered with are only those on which the captain brings home important papers to work on at night. Webb decides to watch. Next morning he is found securely bound and helpless. He doesn't know what has done it. After thinking, he proposes to set up a motion camera with electric attachment to snap any intruder who approaches the desk. The professor, the captain and he sit up and wait. The camera flashes; they rush in; but the room is already empty and the only clue is a false key to the locker of the captain's room up stairs. The wall sounds a bit hollow. A carpenter finds some peculiar wires embedded in the wall and these, short-circuited, reveal the unknown panel and the revolving cylinder. It leads through a romantic series of galleries to an outlet in the well. The camera when its film his been developed shows just a snatch of the intruder, merely enough to suggest to the detective the next step. He captures the man, puts him in the cylinder and then entering the room where the professor is entertaining the police chief and the captain, he pushes the button and reveals the cuprit handcuffed.

The picture has very few weak places; but such pictures need to keep the spectator wondering and would be strengthened by the cutting of a few feet near the end. If it showed us the detective coming from the barber shop with the culprit and then the scenes following were skipped until we saw the detective coming once more from the well. we wouldn't know what had happened. Then when he pushed the button and the culprit appeared with the hand-cuffs on, it would solve our wonder.

The picture is well acted, and the staging and camera work are both commendable. Some of the staging is particularly praiseworthy—that bit showing the four rooms and the galleries between. for instance. It makes a good feature offering.

Utah League Active

Exhibitors' Organization Extends Its Influence to Adjacent States.

PURSUANT to a special call, eighteen members of the Utah State Exhibitors' League met at the Semloh hotel, Salt Lake City, Wednesday, October 7, and canvassed preliminary details looking to the enlargement of scope and the taking into the organization all of the intermountain states not yet organized. The proposed new undertaking is to be named The Inter-Mountain States Exhibitors' League and will include the motion picture men of Utah, Idaho, Nevada and Wyoming.

Steps were taken in the direction of appointing a traveling representative to work up the proposition with the object in view of acquiring the necessary strength with which to become affiliated with the national organization.

An educational committee also was appointed which included the following: Charles Kent, chairman, E. Mehesey, A. J. Davis, Salt Lake; John T. Horne, Logan; E. G. Epperson, Provo, and E. C. Purrington, American Fork. Among other things this committee is expected to get busy on the threatened censorship, Sunday closing and other propositions that are destined to come up before the next legislature.

The grievance committee at the meeting discussed the free coupon situation in Salt Lake indulged in by three of the leading houses, together with two vaudeville theaters and the stock house whereby, it was declared, 20,000 passes were distributed each week by the process of clipping coupons from the newspapers.

The officers of the Utah State Exhibitors' League which was organized June 24, 1913, are: James S. Barlow, Murray, president; Clifton Pierce, Springville, first vice-president; E. J. Rhoades, Eureka, second vice-president; A. L. Stalling, Provo, treasurer; George M. Blackburn, Salt Lake, secretary.

A meeting is to be called of the exhibitors of the four inter-mountain states at an early date to organize and elect officers, when the existing state league will go out of existence.

"The Jungle Master"

Wild Animals Aplenty Give Thrills to 101 Bison Two-Reeler Telling African Jungle Love-Story.

Reviewed by Hanford C. Judson.

WILD animals in pictures have been more than amply justified from a commercial viewpoint. And they may be justified artistically, too, as at this picture's climax where an enraged lioness, deprived of her cubs, gives a decided punch to the story. The picture is "The Jungle Master," and was produced by Henry McRae from a script by H. G. Stafford from a story by Rex de Roselli, and it fairly teems with wild animals—elephants, lions, leopards, jackalls, wild boars, monkeys and chimpanzees, and snakes. The love-story actually depends on some of these and all of them give a feeling of actuality to the background. And, although the incidents that bring them into the action are

Scene from "The Jungle Master" (101 Bison).

only now and then actually necessary to it, these incidents are always interesting and often thrilling.

The story is of love and insane jealousy. Its heroine (Marie Walcamp) is the daughter of a circus man (Rex de Roselli), in Africa to get animals. Marie's lover, Clifford (William Clifford) is with her father and they are stopping with Paul (Val Paul), an Anglo-African animal catcher. Paul grows jealous of Clifford and the story grows from

Scene from "The Jungle Master" (101 Bison).

this. The "jungle master" is Roselli. An interpolated story recounts how he came to find that he was possessor of almost mystic powers over wild creatures and the denouement of the story gives him a chance to use it to save his daughter from the claws of a lioness whose cub she had taken. Paul, in his jealousy, had set the beast loose with malice prepense.

The photography is clear and the incidents follow each other with great rapidity—so that one astonishing animal scene comes upon another until we feel that the forest is full of wild life, the stronger preying on the weaker, and full of danger, too, for anyone straying unguardedly among the trees or the cane breaks. It is an offering that is quite sure to go well and will be tremendously thrilling in places where adequate sound-effects can imitate the jungle cries.

"Zudora" With Marguerite Snow

"ZUDORA," another absorbingly interesting serial, is to be produced by the Thanhouser Film Corporation as successor to "The Million Dollar Mystery." Daniel Carson Goodman is the author of the new serial which will be released in two reel episodes, each of which will be a story complete in itself. Harold MacGrath, who novelized "Kathlyn," and "The Million Dollar Mystery," will write the newspaper version of "Zudora." All the newspapers throughout the country now running the "Mystery" story have taken unto themselves the new serial. Mr. Goodman through "The Escape," "The Battle of the Sexes," and "The Avenging Conscience," all Broadway successes, has a definite value to the exhibitor booking "Zudora." He is admitted to be the photoplay author-genius of Broadway.

Miss Marguerite Snow.

In "Zudora" will be more scenes than in all the plays of the Bard of Avon, a distinction in itself. The title of the first episode gives an idea of the mystic theme on which "Zudora" is predicated. "The Mystic Message of the Spotted Collar," is the title of the first release. A cast of three principals will run through the twenty episodes—they to be supported by one thousand people, a construction never before attempted in photoplay production or for that matter, on the speaking stage.

Marguerite Snow, whose Countess Olga, in "The Million Dollar Mystery," has cemented her in the hearts of a nation's motion picture fans, will play Zudora. She is wonderfully fitted for the role, which will give her admirers the opportunity to see this remarkable young woman at her best, the role demanding the complete gamut of emotions and a more definite histrionic ability than is the usual requirement. James Cruze, the reporter-hero in "The Million Dollar Mystery," will play Hassam Ali, a weird oriental character around whose mysticism revolves much of the story. Harry Benham whose work as a Thanhouser leading man is well known will play John Storm, the young lover of Zudora. This newest of serials will be presented by the Thanhouser Syndicate Corporation.

HEARST-SELIG WAR SCENES.

Announcement is made by the Hearst-Selig News pictorial that it will shortly release as a part of its regular news reel, first and exclusive pictures showing the ruins of the Belgian City of Louvain, burned by the German army after, it is alleged, non-combatants had fired upon and "sniped" the victorious troops of the Kaiser. Various stories have been told of the destruction of Louvain, which act arouses the protest of the civilized world, and was only exceeded by that indignation expressed in every quarter of the globe by the alleged unwarranted destruction of the Cathedral of Notre Dame at Rheims.

Some 650 feet, showing the blackened ruins of Louvain have been received in the United States by the Hearst-Selig News Pictorial, and within a few days will be shown upon the screen in all parts of the country.

In view of the siege of Antwerp, and the imminent fall of that city, 450 feet of negative received by the Hearst-Selig News Pictorial, showing scenes around Antwerp and Malines, the Belgian army preparing to resist the siege, and the flight of the non-combatant populace, should make a particularly interesting feature. These pictures will shortly be released in the Hearst-Selig News Pictorial.

"The Riddle of the Green Umbrella"

A New Madelyn Mack Story in Which the Girl Detective, Played by Alice Joyce, Unravels a Murder Mystery of a College Town.

Reviewed by Hanford C. Judson.

ALL the newest appliances of use to detectives have a place in this up-to-date tale of mystery, which is woven around a professor's green umbrella. This is true so far, at least, that the girl detective uses a vocophone, a detectophone and a recordophone, the latter a new invention of her own. We see these instruments and how they are used. The story is very fair and has been carefully put on with a personal cast by a skillful director. Its object is to show us certain things transpiring, to make us wonder how they came about, and then to give the explanation, which it aims to make different from what we guessed. In sufficient measure, it reaches this object.

The opening scenes introduce to us Professor Helmar (James

Scene from "The Riddle of the Green Umbrella" (Kalem).

Ross) of a large university, and his pretty daughter Dorothy (Marguerite Courtot). Then we meet Professor Reynolds (Jere Austin) whose specialty is chemistry and an expert on all kinds of deadly poisons. This man is in love with Dorothy; but she favors Professor Lloyd (Guy Coombs) and Reynolds is jealous. The girl's father has a curious umbrella with a handle made from an old Borgia weapon—a spring in it releases a needle which was poisoned and, in the old days, caused sudden death. There is an evening party, and Dorothy shows this curio to the professors.

We find out that Professor Reynolds is in debt to the university funds in his possession to the extent of ten thousand dollars. He is accused of peculation by both Dorothy's father and by Professor Lloyd. In revenge he determines to do away with both. He dresses up as a tramp and takes a portion of the world's most deadly poison. Professor Helmar walks into a barber shop and, leaving his green umbrella in the rack, is getting shaved. The barber discovers that he is dead. How did he die? Reynolds did it, we suspect, but how? The world thinks that the green umbrella is the cause; but quickly Reynolds acts to forestall the supposition. He gets hold of the account books showing his embezzlement and changes them to make Lloyd seem the guilty one. He brings the police to Lloyd's rooms and a bottle of the deadly poison is found there. Circumstantial evidence of a crime and an ample motive are thus established and Lloyd is arrested.

To go back a bit in the story, it has been shown that Dorothy has a dear friend, Madelyn Mack (Alice Joyce), the girl detective. She brings Dorothy to the police station to give witness and there Lloyd is brought in so Madelyn finds how much Dorothy loves him. Also she is far from satisfied with the evidence and suspects Reynolds. Getting a job as house-maid in the apartment where he lives, she finds enough evidence to convince her that she is on the right track. She installs the vocophone and other apparatus in the fireplace of his room and carries the wires up the chimney, bringing the ends to a room adjoining.

The vocophone permits her not only to hear what is said in his room; but to speak through it. She thus makes Reynolds hear ghostly accusations and it nearly drives him mad. Then she confronts him in his room. He admits that he did the murder and tells her that he is going to take away her mind with a poison. She has stationed two police officers outside and they arrive in time to find that she, by throwing the poison back into Reynold's eyes, has killed him. His confession is safe on the cylinder of the detectophone, which has recorded every word he has uttered, and so Lloyd, the prisoner, is permitted to go free, and Dorothy and he are happy. Miss Mack tells the police how the crime happened.

The story has its somewhat illogical incidents as most of these detective stories—we might almost say everyone of them—have; but the object of this kind of production is accomplished if the spectator is held in suspense. This the picture does in acceptable degree, and it can be counted a safe offering.

C. R: Seelye

C. R. SEELYE has just been appointed to the position of director of sales with the World Film Corporation. Mr. Seelye is an expert sales manager and organizer, who has done brilliant work handling the advertising service department with the South Bend Watch Company, and later R. H. Ingersoll & Bro., whose product is known as "the watch that made the dollar famous." More recently Mr. Seelye organized in the brief period of six months a new sales force and policy for the New Era Manufacturing Company, which up to the time he took charge of the sales department, had been losing money. His methods turned the scale, and within a few months the company was on the high road to success.

C. R. Seelye.

While superintendent of sales of the South Bend Watch Company, Mr. Seelye wrote a sales manual that schooled the selling force to present a standard selling talk which was pronounced to be the best of its kind by Sheldon, the famous sales expert. He helped plan and execute the sales campaign for the South Bend organization, which has been pronounced one of the best examples of manufacturer and dealer co-operation in America. What his plans are for the World Film Corporation, Mr. Seelye is not yet ready to say, but his slogan in the commercial field has been, that advertising must go hand in hand with selling, further, the service that the retailer gets from the manufacturer is the only foundation upon which a prosperous business can be built.

After looking over the moving picture field, Mr. Seelye has come to the conclusion that the same policy holds true in that field, and for the World Film Corporation class "A" feature films he plans to work out a selling system that will be in keeping with the quality of the features marketed by that company.

MISS PICKFORD TO BE SEEN IN "ESMERALDA."

For some time past the Famous Players' Company has been receiving requests from exhibitors and the public to star Mary Pickford in a film version of the celebrated play "Esmeralda." In order to comply with these numerous petitions and at an enormous cost the company has now secured this favorite drama by Frances Hodgson Burnett and William H. Gillette, in which Miss Pickford will be presented within the next few months.

Miss Pickford's famed mastery of the art of blending comedy and pathos will have full sway in the role of "Esmeralda," the little country girl who suddenly becomes an heiress and is torn away from home and farmer-lover by an ambitious and mercenary mother. "Esmeralda" is one of the most notable successes that ever came from the pen of its author, and its charm and appeal should be continued and even increased in the motion picture production.

"When Broadway Was a Trail"

"Holds With Steady Interest" Is the Sure Phrase for the Latest World Film Five-Reel Offering.

Reviewed by Hanford C. Judson.

GOOD pictures of olden times in America are wanted by present day American audiences, and we feel quite sure that "When Broadway Was a Trail," telling as it does a love story which a Puritan maid of old Danvers (Salem) is the heroine, and the hero a son of Governor Minuet of New Amsterdam, will be counted one of the best of its kind. There are five reels of it, and it surely isn't an inch too long, nor is there in it a scene that isn't interesting. The story is too good and too well told to be hampered by its shortcomings, so with these we don't need linger. Every-

Scene from "When Broadway Was a Trail" (World).

one will see them; but then Everyone will be so entertained by the tale that he won't stop to do so. It is a delightful offering.

The best thing about the picture is the simple, straightforward way in which it tells its story, unless one counts as best the wholesome, pleasing quality of its romance. It is wholly in the realm of romance with no invidious underthrusts, political or religious, to mar its beauty. The next best thing about it is the careful composition of its big scenes—perhaps at times they approach paintings in their

Scene from "When Broadway Was a Trail" (World).

effect and so lose something of vivacity and spontaneity, but they are well done and beautiful. The acting, especially of the leading characters, is also pleasing. Barbara Tennant takes the part of Priscilla Elliott, the Puritan maid, and A. O. C. Lund, himself the author of the story, plays Henry Minuet, son of the Dutch governor. They are excellently well supported, too, and the scenes—they adhere a bit too much to theatrical convention in one or two places—are, as a whole, filled with grace and truthful human nature. The photography, without being absolutely perfect, is amply effective, and once or twice it reaches artistic beauties, as in the cave picture near the close with the big camp fire going. The expedient of throwing in at start and close of the pictures momentary glimpses of Broadway as it is to-day gives a weird punch to it that people will like—the effect on one's nerves is quite indescribable.

The plot brings the two young people together by making it necessary for the Governor of New Amsterdam to send a party to New England to buy corn. Indians attack and keep the Dutchmen from presenting themselves, Henry alone escaping, reaches the town as a refugee and dare not tell who he is. Priscilla is in trouble with her people, because she, an orphan, will not marry a son of a very forthputting matron, one Mistress Hibbens. The two lovers have plenty of adventures before they manage to get away from peril. It is a desirable feature offering.

"Lena Rivers"

Old-Time Story Done in Five Parts by the Cosmos Feature Film Corporation.

Reviewed by W. Stephen Bush.

THOSE in search of good old-fashioned melodrama with a good admixture of coarse, bucolic, but not unwholesome humor, will find just this sort of thing in "Lena Rivers." The titular part is taken by Buelah Poynter. The part is a very thankful one and, though the distinguished actress is no longer in the first flush of youth, she acquitted herself on the whole with credit.

Like most melodramas, "Lena Rivers" is full of crudities and absurdities, but audiences who delight in melodrama are not the kind who incline to subject the rainbow to chemical analysis, hence we envy them for their simple-minded happiness.

The play is not without dramatic strength and at some

Scene from "Lena Rivers" (Cosmos).

points the interest was well worked up and well sustained. At other points the filmed version of the old play was altogether too diffuse and suffered from padding. A little cutting would strengthen the play and make the climaxes more telling and effective.

The outdoor settings were selected with commendable taste, but some of the interiors were somewhat below high standards. The photography was generally good. The acting was ordinary.

NEW HORSLEY STUDIO IN LOS ANGELES.

David Horsley has completed arrangements and placed contracts for the erection of a motion picture studio in Los Angeles, Cal. Ground was broken on Oct. 22, and the work, which is in charge of Wm. Horsley, will be carried on by night and day shifts, in an effort to have the main floors and lighting arrangements completed before the arrival of the three companies which Mr. Horsley will send out from the Centaur studios on the first of November.

Plans for the new coast studio have been ready for several weeks, but Mr. Horsley has had his eye on a location right in the heart of Los Angeles, which the owners for a long time refused to sell for motion picture purposes, and it was not until Friday, Oct. 16, that the transaction was finally closed. The Los Angeles studio will not be quite as capacious as the Bayonne plant, but will be a model producing establishment.

OBSERVATIONS

BY OUR MAN ABOUT TOWN.

SOME photoplay actors were teasing each other over their apparent lack of popularity with the public, as shown by the votes in a contest now being conducted by a leading newspaper, and the exchanges of half-hearted ridicule finally developed into a unanimous expression of serious thoughts regarding such contests which would indicate that competitions of that character are gradually losing their grip. In answer to a query as to why the contests were being criticised some of the players stated that it was because they are being usurped by individuals for personal advantage not contemplated by the promoters and bona fide contestants.

* * *

Upon being pressed for a definite statement, one of the players said "upon assurances that my name will not be used I will give you some truths which I am confident a large majority of the profession will recognize. I also want it understood that anything I may say must not be taken as a reflection either upon the publications that conduct such contests, or the bona fide contestants who figure in them. It is presumed that in such matters public sentiment prevails. By public sentiment I mean the opinion of that part of the public which patronizes motion picture shows and has become acquainted, through the screen, with relative merits of the several players. It is the opinion of many that a large—very large—proportion of the votes cast in the contests do not come from this source. I am one of the oldest performers in the photoplay business, so far as service is concerned, and I know that I am a favorite in many quarters; but my conscience would not permit me to aspire to the distinction of being the most popular player in the business. Some may say I am afraid of a test; others may charge me with pique, because my friends have not entered me in the contest of their own volition. It is immaterial to me which of these thoughts may prevail. The sole object of my statement is to endeavor to point out the evils that have developed in such contests

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"All will agree that the main object of such competitions is to determine, so far as possible, who is the most popular bona fide photoplay actor or actress. It must also be conceded that players qualified for such contests are only those who are stock, or regular, performers. I claim that emergency people—those commonly known as 'extras'—are not qualified contestants and should not be matched against bona fide players in such competitions.

* * *

"When we wish to find the most popular photoplayer our first thought is in the direction of those who play leads and next important parts. We do not seek them in the offices that supply 'supers,' or in the ranks of the waiting 'extras' at studios. If a beauty contest was before the public I would waive the objection. I frankly admit that in such a competition there would be many prize-winners in the class I claim should be barred from the present contests."

* * *

When asked if he knew of his own knowledge of any one figuring in any of the present contests who is not a regular performer the player emphatically replied that he did. "I know of at least one who is an 'extra' of the most ordinary character, and yet that person's name appears prominently in one of the lists of most popular photoplayer contestants. I know the party well. I know that the party's chief field of employment is among the occasional groups that form attendants in scenes of social gatherings, theater audiences, mobs, etc., and at no time has the party been entrusted with a more serious, or distinct, part than an ordinary house servant—and a very ordinary one at that. Is it right that such people should be permitted to compete with professionals who owe what distinction they may have acquired upon the screen to merit born of many years of ardous effort and labor. The real players have a right to expect that some degree of dignity should be maintained in such contests."

* * *

When asked for suggestions whereby the competitions may be regulated so that unqualified contestants can be barred the player said one suggestion would suffice. Promoters of the contests should give notice that only regular players are eligible. As each entry is made the contestant should be required to furnish data showing qualification. During the contest the credentials could be investigated and any failing in confirmation should be taken as sufficient reason for dropping the contestants from the lists.

* * *

The player was reminded that should his objections prevail some honest and deserving individuals who have not been fortunate enough to secure recognition as regular players might be deprived of an opportunity of a life-time. Prominent positions at the close of the contests might place them in some sphere that might otherwise remain beyond their reach.

* * *

"That is a very charitable view to take of the matter," said the player, "and is a very proper one if such contests are to be regarded as an agency through which obscure players are to be boosted into prominence. But by what method of reasoning can such methods be endorsed with justice to the players who have really become popular with the amusement public? Unless such contests are regulated as I have suggested, I fear the real players will eventually decline to enter, and protest against any effort on behalf of their friends to make their names prominent in them. One of the most popular players on the screen who studiously avoids anything tending to make him appear 'up stage,' told me the other night he considered unrestricted contests a reflection upon the professional dignity of regular players. The results of such contests will neither make nor break the reputation of a regular player, but it is quite humiliating to find himself beaten in a contest by an ordinary 'extra' who wins—not by bona fide votes contributed by the public—but through the good fortune of having the support of an influential and liberal circle of friends. In such instances the spirit of fairness is wiped out. Public opinion is not expressed as the promoters of the contests and the public expect.

* * *

"I expressed my views plainly to a friend of one of the contestants whom I place in the unqualified class," said the player, "and he retorted that he could see no harm in 'extras' competing, particularly as there evidently was not the remotest chance of the party I referred to winning the contest. I could not agree with him and pointed out that the table of votes I had in mind showed that the party I had reference to was almost two thousand votes ahead of one of the most widely-known and popular players in this country. His reply was that it was the privilege of the player to get busy and roll up his score. For answer I could only say that I believed the player evidently considered it beneath his professional dignity to enter into such a competition. and I am quite positive that I correctly reflected the sentiment of that player.

* * *

"In all such contests," continued the player making the statement, "there should be the same spirit of honesty and fairness that is displayed in all straightforward public contests. People without the merit expected should not be permitted to crowd in upon the lists and divert the contest from its legitimate channels. There is every indication that recently some obscure people with ample personal backing have entered such contests for the sole purpose of getting their names as prominently as possible in the voting lists with the hope that the attention of producing companies may be attracted and some profitable engagement may result. In other words, a certain class of people are endeavoring to make such contests agencies for employment. This is objectionable for the reason that such people are not what the contests make them appear before the public. They are really building up a reputation on false pretense. This is the most serious aspect of the affair.

"I am at all times ready and willing to help any deserving player of merit, whether the player be a regular or so-called 'extra.' I know there are many of the latter who class in ability with some of the most prominent people on the screen, but I am unalterably opposed to that class of people who never have been, and never will be, recognized as bona fide performers and who are continually crowding into places where they do not belong and have neither the good taste nor intelligence to respect the rights and feelings of their superiors. There is no limit to their boldness and they will at any and all times violate the privacy of those above them in their mad and fruitless efforts to gain unwarranted recognition. I hope contest promoters will prepare themselves against such people in the future. Let the 'extras' have a contest of their own and not butt into places where they do not belong."

Manufacturers' Advance Notes

"THE STRIKE AT COALDALE" (Eclair).

A railroad drama well done is always of great human interest, and "The Strike at Coaldale," a one-reel Eclair production, released Sunday, November 1st, is no exception to this rule.

The picture features Stanley Walpole and Mildred Bright

Scene from "The Strike at Coaldale" (Eclair).

and centers about a young engineer and the president of his railroad. Through a wonderful piece of bravery in driving a train across a burning trestle, the engineer wins the strike for the men and the hand of his employer's daughter. The film shows perfect direction and the strike is most realistic. A railroad trestle was actually burned for the making of this picture and cost the Eclair Company many hundreds of dollars.

"READY MONEY" (Lasky).

"Ready Money," the third Lasky picture, in which Edward Abeles makes his appearance, is to be the next release of that company through the Paramount Program, and the first showing of this production will also be the first scenes

Scene from "Ready Money" (Lasky).

taken at the new Lasky reservation at the mouth of Wilson's Canyon, four miles beyond San Fernando, California. The new Lasky locale possesses all sorts of scenery, mountain peaks, valleys, streams, canyons, wooded hills, abandoned mines, ore dumps, coal tipples, crude miners' huts, an Indian camp of thirty-five tepees, a shallow lake, a small rivulet which runs for fifty feet and comes from a rocky nook and then, as though ashamed, disappears into a cavernous opening in the hillside, a mansion of old Colonial times and a sandy stretch of plain, are all on the new ranch, comprising four hundred acres, and extending over the San Fernando hills several miles is another thousand-acre stretch which the Lasky people have leased from the United States Government.

The mining scenes in "Ready Money" were made by Oscar Apefel on this latter stretch of ground, and the Lasky players were housed in one of the huge residential buildings containing twenty-four rooms and ample commissary connections.

"THE TURN OF THE TIDE" (Imp).

Just one of those simple, intensely human dramas with a real, true-to-life hero, a genuine villain and a heroine who will remind you of some girl you knew back home in the old days. The story was written and produced with no other purpose than just to please and entertain you. That it will succeed the doing this cannot be doubted. For one thing, King Baggot, the big and handsome "King of Hearts," does the role of the hero. And he does it with just that touch of manly strength which no other actor seems quite able to show. Arline Pretty, in the part of the heroine, is as pretty and refreshing as one could wish. Frank Smith plays the

Scene from "The Turn of the Tide" (Imp.).

old father, a masterful character study. Geo. Lessey is the director.

It is a tale of the sea-coast and of fisher-people. You are the unobserved spectator. The atmosphere is of the kind which carries you away in the bonds of illusion. You see this fisher-boy, in his manly, honest way, win the heart of the "girl." Their romance is your romance. And when the boy is temporarily separated from the girl, as the result of another's villainy, you sympathize and feel that it is you who is being made to suffer. That is the way this drama has of getting to your heart-strings. When the big scene arrives—when our hero returns, the successful man, in time to rescue his old sweetheart from a pounding sea—the thrill which accompanies the spectacular feat is wholly yours to enjoy. Don't miss "The Turn of the Tide." The play is in two parts, and will be released as under the Imp brand, November 2d.

MAYOR MITCHELL SEES VITAGRAPH PICTURE.

At the Vitagraph theater, Broadway and 44th street, New York, Mayor Mitchell and a party of New York officials attended an exhibition Monday evening, Oct. 19, of the Vitagraph feature "The Locked Door." This picture was taken in collaboration with the New York Fire Department and is calculated to exert a strong educational influence upon the public in the matter of fire prevention. Mayor Mitchel and his associates were enthusiastic over the subject.

"THE WOLF'S DAUGHTER" (Lubin).

A very pathetic story which tells of the crooked operations of a mining stock broker, whose daughter is in love with one of his victims, a nephew of the Catholic bishop of the town. Many dramatic situations are pictured in the drama, the final one being the get-away of the swindler with $50,000 of the investors' money. The escape, however, is foiled by the daughter who restores the money to the people who have been robbed. The girl, feeling her disgrace and the loss of the man of her heart, finds peace in the convent as a nun. The atmosphere of the drama is typically Western. The

Scene from "The Wolf's Daughter" (Lubin).

scenes were taken in lower California by the director of the Lubin Los Angeles studio. An excellent cast has been selected, including Velma Whitman and L. C. Shumway, who are the leading players of Captain Melville's stock company.

Erker Brothers Optical Co.

Growth of Well-Known St. Louis Moving Picture Supply Business.

One of the oldest and largest motion picture supply houses in the country is the Erker Bros. Optical Company, of St. Louis. Not only does its stock consist of a large supply of Edison, Powers, Motiograph and Simplex machines, and all the separate machine parts, but also contains absolutely every article, large or small, that is needed in the motion picture theater, with the exception of film.

Many years ago when the exhibitor's paraphernalia consisted of an oil lantern and a few slides, Erkers' had a small space devoted to the display and sale of this line of goods. As the business advanced it grew up with the business, until now it has three floors of its up-to-date fireproof building devoted to the projection department.

The entire fifth floor is devoted to the making of slides. A skilled force of artists and photographers is kept busy turning out the regular daily orders and preparing copy for new stock designs.

If our readers ever get a chance to visit St. Louis they should not pass up the opportunity to make a visit to the up-to-the-minute supply house.

Its catalogues are issued from time to time and are worth-while lists for the office shelf of busy exhibitors.

United Theaters Company's Big Merger.

Louisville $100,000 Combine to Buy and Build Big Picture Houses—Incorporators Well Known in Louisville.

WHAT is said to be a step toward consolidation of numerous moving picture theaters is the organization in Louisville of the United Theaters Company, a hundred-thousand-dollar concern for which articles of incorporation have been prepared and will be filed shortly. A chain of theaters in Louisville and Jeffersonville is the immediate aim of the company, the Majestic, Casino and Orpheum houses being among those figuring in the merger. Incorporators of the new company will be Louis J. Dittmar, of the Majestic; Judge Allen Kinney, of the Princess Amusement Company, which operates the Casino and Orpheum houses, and W. B. Thomas, law partner of Judge Kinney. The same men are also interested in the Star Theater, which may be added to the combination. Of the capital stock $25,000 will be preferred and $75,000 common. The company will, it is said, acquire another theater in Louisville and will erect a house for pictures in Jeffersonville. It is further proposed to increase the capitalization to $500,000 when options on picture theaters in the state are available, although names of towns to be selected have not been made public. Where suitable theaters cannot be procured new ones will be erected, according to the promoters. The organization of the United Theaters Company is considered the first step in a general amalgamation of picture theaters in Kentucky, something well-posted managers declare is bound to come true eventually.

L. J. Dittmar, president of the Majestic Amusement Company, Louisville, has been considering opening a new theater at Third and Avery streets in that city, and one of the local architects has been making sketches for him. With the newer and larger idea of the United Theaters Company, however, it is hard to say whether the old plans will be carried out or not. Plans for remodeling a part of the Arcadia building at Fourth and Broadway for a motion picture house to seat 1,500 persons have been postponed for the time being.

ZOE THEATER IN HOUSTON, TEX., OPENS.

The Zoe Theater, in Houston, Tex., owned by John E. Davis, opened its doors to the public on Oct. 10, at five o'clock, with a World Film Corporation release, "America," which was made from the great spectacle shown on the immense stage of the New York Hippodrome, which was one of the greatest successes ever seen there. Among those who made speeches on this occasion were Mayor Ben Campbell, Rev. W. S. Jacobs, Rabbi W. Wilner and C. J. Kirk. The Zoe is to show all the World Film Corporation releases.

New Vitagraph Studio, Under Construction.

BENNED FILM COMPANY TO HANDLE FEATURES.

The Benned Film Company has opened offices at 110 West Fortieth street for the distribution of feature pictures in Greater New York. The firm is composed of Benjamin Weinberg and Edward Printz, the latter of whom is a New York exhibitor. The first release of the Benned will be a four-reel subject, "A Woman Who Did." This will be followed by "The Serpent of the Slums," three reels.

CONSTANCE CRAWLEY IN "THAIS."

Sawyer, Inc., has during the week closed contracts with Loftus Features, of Los Angeles, by which it will market all that company's products in the future. The new company features Constance Crawley and Arthur Maude. From the three pictures turned over to Sawyer it is evident that great attention is paid to detail, and that the director is a master in using outdoor settings. The company supporting Miss Crawley and Mr. Maude is adequate, and the costuming exceptionally fine.

The first of the Loftus Features will be released on Nov. 16, in a four-reel production from the opera "Thais." The Alexandrian charmer is played, of course, by Miss Crawley, while Mr. Maude is the priest whose ardent faith regenerates her, while at the same time he loses his own heart in love. The scenes depicting the Alexandrian revels are played with rare discretion, and while indicating the almost Bacchanalian

Scene from "Thais" (Sawyer).

splendor of the period there is no possibility of offensiveness in the films.

"The Fatal Night" is also in four reels, telling the story of St. Bartholomew's Eve, when Paris was drenched with the blood of the Huguenots. But from the doings of that night came a great happiness to at least one man and one woman—and that is the story that the pictures tell.

"The Virgin of the Rocks" is the third feature of the series, which will have early release through the Sawyer Film Mart.

LILIE LESLIE IN "MARAH."

To see a beautiful woman in the coils of an eight-foot python is something to shudder at, but this situation is pictured in a photoplay just released by the Lubin Company and entitled "Marah, the Pythoness.'" The story is woven around a woman who possesses the monster and appears to

Scene from "Marah" (Lubin).

have charmed it into an affectionate docility. Miss Lilie Leslie, a Lubin leading lady, played the role apparently without fear and demonstrated a nerve that is rather unusual. As photography is perfectly truthful the picture will be a surprise and create a wonder as to what daring feat Miss Leslie will next accomplish.

JOHN BARRYMORE IN "MAN FROM MEXICO."

John Barrymore, irresistible, inimitable, who made his first appearance in motion pictures a few months ago, when he was starred in the Famous Players' comedy production, "An American Citizen," returns to the screen in a second Famous Players-Paramount release, H. A. Du Souchet's comedy triumph, "The Man from Mexico."

As was evidenced in his former film characterization, John Barrymore's greatest talent lies in the depiction of humorous dilemmas and farcical difficulties, and "The Man from Mexico" is crowded with this element of comedy. The situations are just the kind that afford the star ample and unlimited opportunities for the display of his droll mannerisms and delightful, mirth-provoking pranks.

"The Man from Mexico" has been recorded in theatrical history as one of the greatest comedies of the past two decades. The humorous incidents occur so rapidly that there

Scene from "The Man from Mexico" (Famous Players).

is scarcely a pause of laughter throughout the entire production. In the film version the plot is greatly amplified, and many laughable situations that were only referred to in the original production are incorporated in the film, with the result that the motion picture adaptation surpasses the stage version in humor and appeal. The production, which is in five parts, will be released on the Paramount program November 2d.

MISS CLARK IN A LASKY PICTURE.

By arrangement entered into between Samuel Goldfish, general manager of the Jesse L. Lasky Feature Play Company, and Adolph Zukor, of the Famous Players Film Company, dainty Marguerite Clark, best remembered from her recent dignified triumphs at the Little Theater, will appear in the Lasky production of the Liebler Company's famous dramatic success, "Merely Mary Ann."

Miss Clark is under contract with the Famous Players Film Company and appears with the Jesse L. Lasky Feature Play Company in its forthcoming production through the courtesy of Mr. Zukor. Miss Clark, long considered the ideal ingenue type of purely American actress, while one of the youngest stars on the stage, boasts of a long line of successes.

NO VITAGRAPH PROPOSITION TO MRS. CARMAN.

Brooklyn, N. Y., Oct. 19, 1914.

Editor Moving Picture World,
New York City.

Dear Sir: In the New York Evening World, Friday, October 16, there appeared an article about Mrs. Edwin Carman and a statement from Dr. Edwin Carman that his wife had been offered a proposition from the Vitagraph Company to pose in a six-reel feature introducing the murder scene.

The Vitagraph Company wishes to state that it has never made any such proposition to anyone, and states most emphatically that it does not believe in such portrayals, and never has, nor ever will, desecrate the art of motion pictures to the level of morbid sensationalism.

Yours very truly,
THE VITAGRAPH COMPANY OF AMERICA.

Notes of the Trade

THE unique feature of a man standing face to face with himself and the two distinctly separate and yet identical characters carrying on a conversation can be seen in "The Private Officer," a photoplay released by the Essanay Company on October 23.

* * *

A corps of experienced miners, drillers and fire-control men were utilized by Director Frederick Sullivan when taking the explosion scene in "Zudora," Thanhouser's new serial. The title role played by Miss Marguerite Snow (Countess Olga of "The Million Dollar Mystery") gains name from a mine owned by Zudora's father and in which he meets his death, the result of a premature blasting charge. It was because of the great danger in taking this scene that trained fire-control men were employed.

* * *

Accompanied by a truck-load of paraphernalia and the physician who always goes with them on their trips from the studio grounds, the Gold Seal Company, under the direction of Wilfred Lucas, has left for San Gabriel Canyon in the heart of the Sierras, where are to be staged the greater part of the scenes in the fourteenth installment of "Trey o' Hearts" series.

* * *

A private exhibition of "Salomy Jane," the Alco release from the studio of the California Motion Picture Corporation, was given in the releasing corporation's projection room last week. Many prominent film men expressed admiration as the scenes of the Bret Harte romance were spread before them. Particularly were the directors of the California organization pleased, for the projection meant the end of two years' work in California.

* * *

Francis X. Bushman, Essanay's leading man, has been left a fortune of $25,000. The widow of Marshall Bushman, of Death Valley, called at the Essanay plant to see the actor. She said her husband, just before his death, recently, had seen a moving picture show in which Bushman was starring. He declared the actor was his cousin whom he had not seen since childhood. Mrs. Marshall Bushman has gone to the actor's home in Norfolk, Va., to trace the relationship.

* * *

The reviewers are sighing quite some sighs of relief. They have found the projection room de luxe, situated and lying no farther from Broadway than No. 126 West 46th street, where the Kinetophote has just introduced a goodly number of them to about forty or more luxurious willow chairs in which to lounge while viewing Kinetophote features. There seems to be a general spirit of acclaim that such is so.

* * *

Great activity is in evidence at the Eastern scenario offices of the Universal. Several competent men and women have been taken on and the books of many of the celebrated writers of present-day fiction are being carefully gone over, it being Editor George Hall's plan to choose some of the best to be adapted to motion pictures.

* * *

Popular Plays and Players, Inc., which releases through Alco, has begun work on the release which is to follow "Michael Strogoff." Its nature is not yet announced.

* * *

Jay Hunt has contributed an admirable piece of character acting in "The Mills of the Gods," a new Ince production treating of peasant life in Holland. Mr. Hunt portrays the part of an old Dutch miser, whose wife dies by reason of his narrow theories about money. Others in the cast are Margaret Thompson and J. Barney Sherry.

* * *

Within the next two weeks, the Jesse L. Lasky Feature Play Company will release the third of the Edward Abeles photoplays with the famous comedian in roles aptly suited to his peculiar comedy abilities, when James Montgomery's highly interesting play, "Ready Money," is seen on the screen November 5. "Ready Money," although a purely American play, enjoyed success in seven different languages at one time.

* * *

Lionel Barrymore, who is starring in a coming production of the Kinetophote, "The Span of Life," says that playing in "The Span" is a rather novel experience, in that he remembers being taken to see the stage production of the piece at either the Twenty-third Street Theater or the Fourteenth Street Theater when he was in short pants. How long ago that was, deponent saith not.

* * *

The Oz Film Manufacturing Company recently gave a private exhibition of "His Majesty, the Scarecrow of Oz," in the auditorium of the Los Angeles Athletic Club. Over thirty-five hundred people attended and enjoyed every foot of the photo extravaganza. The opinion seems to be that in this second picture the Oz Company has turned out a picture far superior to the "Patchwork Girl of Oz," which is at present playing with such tremendous success throughout the country.

* * *

Margaret Thompson, ingenue at Inceville, has won the plaudits of her associates by her splendid work in "Rumpelstiltskin," an elaborate four-part fairy story that has just been produced under the direction of Raymond B. West. Miss Thompson appears as the good fairy and her interpretation of the role is declared to be unequalled.

* * *

Harry Edwards has just finished a split-reel comedy in which the only characters are two cats, a rat and a kitten. The title of the picture is "The Tale of a Kitten" and it took just six thousand five hundred feet of film for Mr. Edwards to catch the requisite number of scenes to make up six hundred feet of finished product.

* * *

A novel scene in "The City of Darkness," Thomas H. Ince's virile drama of crime, politics and love, is that depicting the death chamber in a state's prison. The setting has been so arranged as to give a comprehensive idea of the equipment of the grewsome room and nothing has been left undone to present every detail. Even the electric chair is shown with all its deadly apparatus.

* * *

Mr. Charles Hayden has recently joined the forces of the Oz Film Manufacturing Company at their studios at Hollywood. Mr. Hayden was with Brady in the original of "A Stranger in a Strange Land" and played a great many of Brady's attractions. He was also with Frohman in stock for a number of years and the last five years he has been with Edison and others. He played the "cook" in the "Sea Wolf."

* * *

Richard Travers, one of the leading men in "Whatsoever a Woman Soweth," is an all-round athlete and tennis star, and is planning a tennis tournament for the Essanay company. Travers has challenged all comers to battle with rackets for the championship of the Essanay company. He has won several medals in tournaments and hopes to capture the factory championship.

* * *

Little Maury and Loel Stewart, of the "Five Stewarts," formerly of the Biograph, are the trade-mark of the Royal Film Company and will be seen in the trails of each Royal picture.

* * *

Al. Lichtman, vice-president and general manager of the Alco Film Corporation, and Robert T. Kane, president of the allied Atsco, are making a tour of inspection of the organization's Eastern and Western exchanges. Mr. Kane began his inspection in Minneapolis. He reports that he found a steady demand for the Alco releases and for the radium gold fibre screen. He will visit in turn all of the corporation's Western exchanges, while Mr. Lichtman visits the Eastern organizations, returning to New York at frequent intervals.

* * *

An attractive feature of "The Mills of the Gods"—an unusual Ince production, soon to be released by the New York Motion Picture Corporation—is a genuine Dutch wind-mill. The mill was constructed expressly for the purpose of making it one of the realistic factors in the story and is an exact reproduction of the historic mills in old Holland.

* * *

Nat I. Brown has just returned from a Southern trip in the interests of the Alco Film Corporation. He travelled through North and South Carolina, Tennessee, Louisiana, Mississippi, Georgia, Alabama and Florida, and was gone three weeks. He reports bright prospects for the new releasing corporation. He was particularly pleased to note the satisfaction of the Pearce houses throughout the South with the Alco.

* * *

"In the Glare of the Lights," the Essanay drama of the steel mill, recently released, combines spectacular settings with powerful acting. Francis X. Bushman, as the steel worker, displays his talents with exceptional ability in this three-reel special production, in scenes taken under great difficulties in the glare of the South Chicago steel mills.

* * *

Don Meaney and wife last week arrived at the Universal West Coast studios in Hollywood, California, where Mr. Meaney has gone to take over the handling of Universal City publicity and anything else that may be desired. Mr. Meaney is well known as a publicity writer, and held a similar position with the Essanay at Chicago.

* * *

Annette Kellermann, who is making the longest run in the world for a photoplay star, will continue displaying at the Fine Arts Theater her amphibian graces and prowess in "Neptune's Daughter." She is now entering her twenty-third week and will soon conclude her engagement to make way for the regular dramatic season at the Fine Arts.

* * *

Refusing to leave any word as to her whereabouts, or telephone number, and with a muttered something about "a beach, fresh milk to drink, daily dips in the briny deep, long walks and hours of long, undisturbed sleep," Ruth Ann Baldwin, one of the Universal's talented force of scenario writers, has left the West Coast studios for her vacation.

* * *

Mothers' day at the Empress Theater, Spokane, Wash., brought 315 mothers with babes in their arms, to see the World Film Corporation photoplay, "Mother." Manager Sam Cohn admitted all mothers free, who came with their babies. Pandemonium reigned in the theater when the 315 little cherubs broke forth into gurgling, cooing, squalling, laughing, and they kept it up all that afternoon. In the lobby 49 baby carriages, go-carts and perambulators were lined up waiting their infantile occupants.

* * *

Dustin Farnum, who has played the leading role in two Lasky productions, "The Squaw Man" and "The Virginian," left New York for Hollywood, Cal., this week, where he will again become active at the Lasky studios in the film version of the Liebler Company's stage success, "Cameo Kirby," in which Mr. Farnum played during its legitimate popularity.

* * *

Howard Estabrook has been engaged to play the lead of "Travers Gladwin," in George Kleine's film version of the famous Cohan & Harris success, "Officer 666." He will be ably supported by a cast which includes Della Connor, Ada Alvil, Lois Burnett, Sidney Seaward, Dan Moyles and Ino Kushi.

* * *

J. Frank Burke is afforded an excellent chance to depict a calloused-hearted father in "The Hateful God," a new Ince production. Mr. Burke is given the splendid support of Enid Markey.

The court-room scene in "Zudora," Thanhouser's new serial, by Daniel Carson Goodman, was taken in the historic building which now serves New Rochelle as a city hall. Some of the most famous orators of a bygone day have declaimed within those musty old walls. Director Frederick Sullivan has carried on to the screen that attitude of mingled awe and expectancy, which is typical of a court-room throng.

* * *

Margaret Thompson, leading woman at Inceville, is to be seen to advantage in "The Mills of the Gods," a strong story of peasant life in Holland that will be released by Thomas H. Ince's New York Motion Picture Corporation. Miss Thompson handles the part of a sweet little maid of the dikes with a commingling of humor and pathos that is not commonly seen.

* * *

"European Armies in Action," the four-part Kleine war film, was held up as an example to emulate in the subtitling of similar pictures, by the mayor and chief of police of Seattle, Wash., last week. Fairness and impartiality in presenting the various armies as they appear in the Kleine picture, had much to do with altering the chief's intention to bar all war pictures in Seattle.

* * *

"Keystone Mabel" Normand, the renowned Keystone comedian, has been spending her vacation in New York and, needless to say, she is having the time of her young life. Being well-known in New York, previous to her going to the Coast where she has been for two and a half years, all her old friends have been waiting for this vacation and she has been wined and dined incessantly.

* * *

The screen engagement of Ethel Barrymore at the Ziegfield in Augustus Thomas' original photoplay, "The Nightingale," has been extended for another week because of the encouraging growth in patronage, demonstrating that Ethel Barrymore as a "movie" star has lost none of her brilliancy with the necessary loss of her voice.

* * *

Syd Chaplin, the great English comedian and brother of Charles Chaplin (the funny drunk), of Keystone fame, has signed up with the Keystone Company and left New York for the Los Angeles studios on Friday. Mr. Chaplin is sure to be a great success with the Keystone Company, as he has been star comedian and producer for Fred Karno, of London, for the past eight years.

* * *

Eugenie Besserer is to be seen in "Her Victory Eternal," another special Selig drama written for her by William E. Wing, with attention to an emotional role especially fitting to the remarkable Selig actress. The story attempts to probe the depth of mother-love and is marked with dramatic incident and thrilling suspense.

* * *

George J. Beihoff, manager of the Philadelphia branch of the World Film Corporation, is creating much excitement in Philadelphia by showing in his offices on Vine street, telegrams from the various exhibitors in his territory who have played "America," and ask for it for second and third runs.

* * *

Harold MacGrath, the noted author, who wrote "Adventures of Kathlyn," has written Miss Williams, expressing the hope that he may have the opportunity of preparing another screen story for her in the near future. His request for a photograph of the notable Selig leading woman accompanied the complimentary epistle.

* * *

Tommy Flynn, the late Selig comedian who is now with the Royal brand on the Mutual program, is scoring one of the biggest triumphs of his very successful career. Tommy is capable of handling most any comedy role, being an expert character impersonator and makeup artist.

* * *

The senior classes in the Toronto high schools were the guests of the Toronto Star when the World Film Corporation's photoplay, Tom Terriss, in "The Chimes," was on view at the Strand Theater, in that city.

* * *

Albert A. Silber, editor of the Times Union, Jacksonville, Fla., was a recent visitor at the Peerless studio of the World Film Corporation, at Fort Lee. Mr. Silber plans an extensive article on the activities at that studio.

* * *

Director Thomas Santschi is busy adding another single-reel animal picture to the nifty heap of such offerings already prepared by the Selig Polyscope Company, for regular release through the General Film Co.

* * *

"The Other Man," a photoplay in two parts, written by Mabelle Heikes Justice, and released by the Essanay Film Co., October 16, featuring Francis X. Bushman, is her film dramatization of her own serial story by the same name, which appeared in the Cosmopolitan Magazine. The serial has also been adapted in one act for the stage, as the story lent itself admirably for all purposes. Miss Justice is now in New York, at the Gerard.

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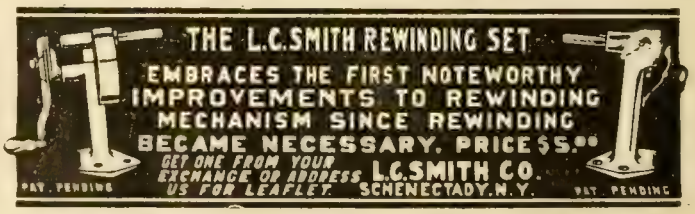
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Exhibitors News

Interesting Information Concerning Moving Picture Men Gathered By Moving Picture World Correspondents Everywhere.

WASHINGTON, D. C.

THE coming of cooler weather has done much to speed up the sale of tickets in the motion picture houses of Washington and on Saturday night, October 17, the exhibitors experienced the largest box office receipts seen in months. It would have been a hard matter to find a house that had not had them standing clear out to the curb at some time or other during the evening, and as a result the World correspondent was everywhere greeted with the smile that wouldn't come off, and was invited in to see the mob. Having had a first-hand knowledge of the "standing-room-only" view of the show, he very wisely declined.

In the announcement that some of the exchanges will no longer be able to obtain ten-cents-a-foot reels, and that exhibitors will have to see about increasing their prices for admission, there is much food for reflection. The exhibitors of Washington, without a doubt, are giving far too much for five cents. "There is a man in this town," said an enterprising exhibitor, "who is givin~ up to ei~ht reels for five cents and is jollying himself into believing that he is making money just because he happens to own the ground and the theater in which he is exhibiting, and his capacity is less than 400. Such a man as this is really a menace to the good conduct of the business as a whole—he needs a little education in the art of making money. There is no one house in town that ever will be able to corral all of the moving picture fans at any stated period, and the sooner that some of the exhibitors become convinced of this fact, and give the other fellows a little more opportunity of getting in the nickels, the better off all of us will be. The man who gives four reels for five cents, keeps his shows and his house clean, and does not try to keep his audience penned up in his theater all evening while he tries to keep his competitors from getting any of their patronage, will not only ~ain the confidence of his patrons, but will rise in the esteem of his fellow-exhibitors. I am in favor of the setting of ten cents as a standard of admission all through the city. With increased expenses all along the line, this is bound to come."

Harry Crandall is meeting marked success with his matinees for women shoppers, and not only that, but he is getting a good share of the male patronage. He has refurnished his theater so as to make it a most attractive place for the ladies to use as a sort of resting place after a round of the downtown department stores. The aisles have been carpeted and portieres have been hung near the doorways; the ushers are in evening dress, and added to all of this comes the announcement that this will be the first theater in Washington to house a Bartola electrical orchestra of one of the largest designs. This instrument is designed to produce the effect of a sixteen-piece orchestra, and can be used for solo purposes or as a pipe organ, and the various pieces separately or in groups. He has also secured the services of an expert organist for its operation and is in hopes of being able to give a demonstration of the new acquisition to the actors and actresses who will visit Washington to participate in the ball on October 31. The instrument will weigh two tons and it is expected that it will prove to be a great attraction.

J. E. Osmet, of the Fairfax theater, Culpepper, Va., was a visitor in Washington last week.

Mrs. A. C. Graul has opened the Niagara on Seventh street, Northwest, and has changed the name of the Senate theater, at 322 Pennsylvania avenue, Southeast, to the I. X. L. theater.

A large sign on the fence around the Central Park airdome on Ninth street, Northwest, states that the land it occupies is for sale by the Washington Loan and Trust Company.

Earl E. Reese has accepted the position of road man with the Electric Film Exchange and will hereafter cover the State of Virginia for that concern.

Finishing touches are being given to Penn Gardens, an amusement park soon to be opened by E. K. Fox, at the corner of Twenty-first and Eye streets, Northwest, at the intersection of Pennsylvania avenue. The gardens are to include an open-air picture park, with a seating capacity approximating 1,600 persons, and an inclosed house with a seating capacity of about 500. The gardens will have a frontage on Eye street of 124 feet and 157 feet on Twenty-first street. The inclosed auditorium measures 40 feet by 123 feet, while the airdome will be 104 feet wide and 117 feet long. The decoration of the exterior will be very elaborate and has been given a pebble-dash finish. Within the park, space has been provided for refreshment and other concessions.

C. L. LINZ.

PITTSBURGH.

MR. LEVINSON of the World Film Corporation lately engaged Max Stern to act in the capacity of road man. For a number of years Mr. Stern has been connected with the American Booking Offices of New York and Pittsburgh.

H. S. Chambers has assumed the management of the Luna theater at Mount Union, Pa., and has remodeled and improved the place in many ways.

Sites Brothers of Petersburg, W. Va., are contemplating building a moving picture theater in that town.

Edward L. Smith, manager of the Avenue theater, 4711 Liberty avenue, Pittsburgh, Pa., has had his theater repainted, refinished and decorated.

Emmert & Liddell, managers of the Grand theater, Wilkinsbur~ Pa., will shortly begin work on the remodeling and decorating of this house.

Former manager of the Atsco, F. P. Bloomfield, has started in business for himself under the name of "Ptsco," the Pittsburgh Theater Supply Company, in the Hartley building, 405 Fourth avenue, Pittsburgh, Pa.

W. J. Bernardi, a bookkeeper for the Weiland's film exchange for the past year, has resigned and taken charge of the Royal theater, Southside, Pittsburgh, Pa. This house has a capacity of 300 and is a money-maker.

Fred Moshell recently purchased the Lyric theater, 1211 Carson street, Pittsburgh, Pa., from George E. Laird. Earl D. Griffith was formerly manager of this house but is now on the road with "Joliet Prison." This house is being remodeled.

Mr. Potter of the Columbia theater, Erie, Pa., reports business in and about this town in about as healthy condition as it has been at any period in the last six months.

Clarence W. Beatty opened the Garden theater on the North Side, Pittsburgh, Pa., Monday night, October 12. This is considered the most up-to-date and elaborate theater in this section. It has a seating capacity of 750 on the main floor and room for 250 more seats.

Former manager of the Bijou Dream in East Liberty, Pittsburgh, Pa., Aaron Mintz, has bought the Evaline theater, Evaline street and Penn avenue, from Page Brothers. This house has a capacity of 300 and is up-to-date in every way.

The Grit Film Company will move to 212 Fourth avenue, Pittsburgh, Pa., shortly. E. A. Wheeler is the manager.

G. E. Newton, of the Columbia theater, Warren, Pa., will soon install a Seeburg Motion Picture Photoplayer in this house.

The new house in Butler, Pa., to be known as the Lyric Playhouse, is rapidly nearing completion and will likely be ready for opening some time in October. Carle Carleton is the manager of this house, which will have a capacity of 800.

Victor Shaffer recently purchased the interest of his former partner, Mr. Remensnyder, and is now sole owner of the Winner theater, East Ohio street, North Side, Pittsburgh, Pa.

The Lyric theater, Homestead, Pa., has been remodeled and improved and now has a seating capacity of 410 and standing room for 160. J. R. Bryce is the manager.

Fred Turner, manager of the Dome, 5133 Butler street, Pittsburgh, Pa., has improved the appearance of this house by painting and decorating lately.

Thomas Gilbert Pitman, Jr., aged 51 years, died at the residence of his sister, Mrs. William H. French, 34 Waldorf street, North Side, Pittsburgh, Pa., Monday, October 5. Pneumonia was the cause of his death. Mr. Pitman was a graduate from Yale. He retired from the United States Postal Service several years ago and opened the Royal theater, at East street, North Side, Pittsburgh, Pa., where he has made a big success as a motion picture exhibitor. The Motion Picture Exhibitors' Association expressed their sorrow by sending a large floral design to the deceased.

Moving pictures of the human heart will soon be shown at the University of Pittsburgh through the medium of the electro-cardiagraph, which has been obtained by Dr. James D. Heard, professor of medicine. With Dr. Heard in Europe recently was Dr. A. P. D'Zmura, the recently appointed Mellon research fellow, who was sent abroad by the university for instruction in the use of the instrument. The principle upon which the usefulness of the new instrument depends is that electric currents are generated during the contraction of a muscle and are thrown upon a moving photographic plate. The instrument also is of value in studying the physiology of the heart and the effects of various forms of treatment.

MANLEY.

SAN FRANCISCO.

THE Alco Film Corporation of California has been incorporated here with a capital of $15,000 by Sol Lesser, H. G. Meyer, E. Salomon, J. Samuels and O. Samuels.

A. B. Medina, manager of the Bakersfield Opera House, Bakersfield, was a recent visitor here on business.

The White theater at Fresno will be formally opened on October 30, under the direction of Robert Barton. The theater has a seating capacity of 1,400, with one balcony. It is equipped with thirteen exits and has no basement, thus lessening the fire risk. The heating and ventilating system is one of the features of the new playhouse.

A. A. Richards, manager of the Modesto theater at Modesto, has purchased a $10,000 Wurlitzer pipe organ to be installed at an early date in this house.

The Empire theater was opened at Elmhurst on October 17.

The Broadway theater at Chico is being remodeled and a ventilating system installed. The house has a seating capacity of 650.

The Majestic theater at Richmond is being remodeled by J. R. Kaiser, formerly in the hotel business at Boise, Idaho. Mr. Kaiser and his family of thirteen children are now at Richmond.

The Colonial theater opened at Eureka on October 2, the attraction being "The Conspiracy."

Floyd Manuel has leased the Colusa Opera House at Colusa, and this will be opened some time during October.

The Unique theater at Taft, which has been closed for several months, has been reopened, after extensive remodeling work, and is now known as the Star.

J. W. Jesperson and A. C. Dippo of Alameda have asked that the partnership with Mrs. M. Murphy be dissolved and an accounting made to wind up the affairs of the moving picture house in which they are interested.

CHURCH.

NEBRASKA.

WHEN a petition was circulated in St. Paul asking that the Star theater be prohibited from operating its moving picture show on Sunday, the argument was advanced that it kept the people from church. The editor of the Republican ridicules this idea. He says that if that theory is going to govern it would be advisable at once to pass a law prohibiting owners of automobiles from driving their cars on Sunday. Furthermore, he believes that those who patronize Sunday picture shows would not attend church, even if the theater was not operated.

Mrs. Harry Hood, formerly of Monmouth, Ill., is preparing to open a moving picture show in Omaha.

W. R. McFarland is erecting a one-story store and theater building, 60x79, at 2918-24 Sherman avenue, in Omaha. It will cost about $8,500.

The Radia theater at Kearney is now in charge of Albert Grosh.

The Lyric theater at Hartington has been sold to N. B. Mueting of Bloomfield, who has taken possession of the house.

Secretary W. R. Meller, of the Nebraska State Board of Agriculture, is using moving pictures to advertise the state fair and state university. The films cover the unique farm tractor demonstrations, the Better Babies show and modern methods of poultry raising.

The Gay theater at Crete is now under the same management as the Bon Ton theater, Z. E. Reasoner having disposed of his interest and moved to Beaconville, Iowa, where he has opened a garage.

Will Clark and Charles Rogers of De Witt have purchased moving picture equipment and will operate a picture show in the opera house at that place.

The Rex theater has been opened in the Dean Building at Minden by F. O. Grass of Juniata.

Charles Demick has opened a moving picture show at Homer.

Art Johnson's moving picture show at Stromsburg has been closed, it is reported.

The Lyric theater at Grand Island, which was operated by F. D. Greene, has been closed.

Gilbert & Hatke plan to have the new Beatrice theater at Beatrice open about the first of November.

MIDWEST SPECIAL SERVICE

ILLINOIS.

ANOTHER city has accepted the standard set by the Chicago Board of Censorship. As the result of a movement by the Aurora Juvenile Protective Association the Windy City rejections and cut-outs will stand there. The managers of the houses have agreed to show only pictures which got by in Chicago. Those who consented are P. D. Alleman, Grand; W. B. Barford, Aurora; John Berscheidt, Bee; Harry Hargrave, Orpheum; W. H. Marple, Palace, and Palm; Frank Thielen and Jules Ruben, Fox and Star. The willingness of the men to agree to censorship leads the Beacon News to remark: "The city is fortunate in having men of this sort in charge of these theaters."

Manager Ross Denny has closed the Dreamland Airdome at Roodhouse and has moved his picture show to Dreamland theater.

The Ardmore Theater Company of Chicago has filed notice with the Secretary of State at Springfield of the dissolution of the corporation.

Manager Harry Redmon of the Lyric theater at East St. Louis, back from a trip to New York City, surprised his patrons with the announcement of the K. & E. and other big features and the added novelty of a daily change.

The Nickelette at Peru had a "Big Week" when four and five reels were shown for five cents.

The moving picture theater at Forest City was used for a number of sessions of the Mason County Farmers' Institute and the lectures on agricultural subjects were illustrated with films.

Herman Andrews has made preparations for the erection of a new theater building at Dundee on the site of the buildings which were destroyed by fire a year ago.

Upon a verbal complaint by Fire Chief W. H. Roughton that conditions in the new theater being constructed on Main street in Urbana by Gus T. Freeman were unsafe the city council checked building operations. Objections were made to a sloping floor below the alley level and two exits opening into an areaway.

O. J. and A. F. Shallberg expect to have their new moving picture house at 1508 Fifteenth street in Moline ready for opening before Thanksgiving. It will be one story, 40x 1015, and of brick.

William Joachim has sold his opera house at Smithfield to Mrs. Charles Jones. Roy Jones who recently went to Smithfield from Newark, Ohio, will conduct a picture show in the opera house and a garage in another building which was purchased by Mrs. Jones.

Sheesley & Riley is the name of the firm now operating the Dreamland theater at Farmington. D. E. Sheesley of Canton has purchased the interest of Lloyd Anderson. With Mr. Sheesley will be associated his sister, Mrs. J. E. Riley. During the summer the house will be operated only on Thursday and Saturday nights.

Manager Chance has resumed the winter schedule for the Lyric theater at Farmington and the house will be operated every week night. The serial, "The Million Dollar Mystery," has been booked.

A special farmers' matinee on Monday was the unusual plan of the Globe theater at Sullivan. Saturday is the favorite day for the rural residents but the Globe had local pictures of the Homecoming and Horse show as a magnet.

The Evanston theater at Evanston has been leased to A. H. Gundling who, pending the consummation of other plans, announced a policy of high class feature pictures at ten and twenty cents. It is understood he has secured the house for three years from the Evanston Amusement Company at $8,000 a year.

The Aurora theater at Aurora which is now showing Paramount pictures exclusively, is using a special art border for its ads. The motto. "Safety, comfort, cleanliness, courtesy our watchwords," is used as a sort of seal.

S. T. Herman made arrangements with a photographer to take "moving snapshots" in Tuscola each week, the pictures to be shown on the screen. Herman, who managed the Airdome last summer, has leased the Ford garage building for a moving picture theater.

The management of the opera house and the Casino theater at Flora co-operated with the Woman's Club, the superintendent of schools, and the Illinois State Pure Food Commission in a two-day session at which slides and moving pictures relating to the sanitary food problem were shown.

The Reliable Incubator and Brooder Company of Quincy had an industrial moving picture company make films of poultry raising methods at its factory. The work was done under the direction of Judge Hale, a prominent Middle West poultry authority. The films will be shown at the poultry show in Quincy Thanksgiving Day. After that they will be used in connection with illustrated lectures throughout the country.

The T. R. Film Company of Chicago has been incorporated with a capital stock of $35,000 to manufacture and deal in films. The incorporators are J. Frederick Reev, M. M. Foehringer and James T. Trainor.

The Evanston theater at Evanston was given over for three days for the Police Pension Fund Entertainment.

John Bushell and James Taylor of Elkhart, who conducted an airdome picture show at that place last summer, have been arranging to operate a show in the town hall at that place twice a week this winter.

George S. Schugmann of Kankakee has leased the Cortelyou building at Abingdon and will remodel it for use as a moving picture theater.

The Bijou theater on Sheridan Road at Waukegan has been closed.

Howard H. Arthur has filed suit in the La Salle County Circuit Court at Ottawa against M. H. Duncan, former proprietor of Dreamland, a moving picture theater in Streator, asking $500 damages. Arthur declares that he was commissioned by Duncan to find a buyer for the theater at $1,000 within thirty days from April 10, 1914. He further declares that if the sale was made for more than $1,000, he (Arthur) was to receive the difference. The sale was made for $1,500, Arthur continues, and Duncan refused to pay him the $500.

The Varsity theater at Havana has just finished conducting a popularity contest in which a piano was awarded to Miss Josephine McGrew.

The Grand theater at Morris held a grand opening beginning the serial "Lucille Love." The house has been remodeled, and 175 seats added. A stage has been fitted up in case vaudeville is desired. A new mirror screen is soon to be installed.

The Barber Asphalt Paving Company in cooperation with the Commercial Club of Amboy gave a free moving picture show on the hard road question at the Opera House at Amboy.

Moving picture shows in Clayton have been suspended owing to an epidemic of scarlet fever.

Three reels of moving pictures and numbers by local musical talent were given at a benefit in the opera house at Batavia for the local lodge Knights of Pythias.

Roscoe Cochran, an insurance man of Carmi, has purchased the Maine Theatorium at that place from the Hurleys and has assumed charge. Noah Weigant will assist him in the management of the house. There will be no radical departure from the policies of the former owners who gave early run service and featured the best serials. The new proprietor marked his advent by inviting suggestions from the public. Oliver Hurley, who has been in charge of the house, will probably locate in Owensboro, Ky., where he contemplates opening a theater. The Hurleys have a number of houses in the South and Owensboro is more convenient to the string than Carmi.

H. V. Dumbeck has awarded the contract for the construction of a fireproof theater on First avenue, between Eighth and Ninth streets, in East Moline. It will be of Davenport vitrified tile faced with white and green enamel. It will be an exclusive picture house.

Paul Wyatt has sold the Crystal moving picture theater at Rantoul to Frank Holmgren, who has had several years' experience as an operator. Wyatt has gone to Colorado.

Many downstate moving picture theater managers are helping the Chicago Herald in its plan to send a Christmas ship to the children in Europe. The Colonial, Empire and Majestic in Rock Island are among those that have agreed to run slides calling attention to the good work.

The floral parade, the tots' parade, the crowning of the Homecoming Queen and all the events at the Elks' big festival in Kewanee were filmed. Manager Chris Taylor of Dreamland theater had a cameraman down from Chicago for the event and got some good pictures.

The Gem and the Savoy theaters in Quincy were used by the Adams County Anti-Tuberculosis Society for the presentation of the film, "The Price of Human Lives."

Protection of the exhibitors in Quincy seems assured by the statement of a member of the Boulevard and Park Commission of that city who announces that there will be no free moving pictures in the public parks next summer. In addition to competing with the local picture houses, the plan would detract from a series of concerts given by the meritorious Fifth Infantry Band. Oscar Dane of St. Louis is engaged in promoting these free moving picture shows in parks in Illinois towns.

Fair week attractions and other shows at the Bijou theater at Carrollton were not allowed to interfere with the run of "The Million Dollar Mystery." It was shown on Thursday nights at the Bijou and also at the Bijou motion picture house, next door.

A number of merchants in Rushville have taken over the Majestic theater for a series of twelve Saturday matinee performances. Tickets are given with each twenty-five cent purchase.

H. E. Krauth, who recently took over the Park theater in Oak Park, showed the films of the football game between Ottawa and Oak Park high school teams. The players and the coaches were his guests at the performance. Krauth is village trustee at Oak Park.

The Moore Feature Films Company of Chicago has filed notice with the Secretary of State at Springfield of its dissolution.

The Yale theater at Carbondale began the run of "The Trey o' Hearts" with a Wednesday matinee. Any woman or girl named Judith or Rose, the characters as played by Miss Cleo Madison, were admitted free.

The Grand theater at Moline claims to be the only house in the city showing licensed pictures exclusively.

The Lyric theater at Lincoln finds that it pays to tell the exact time required to run a feature. Many persons are able to see a show that runs an hour and thirty minutes when other engagements would prevent a trip to see a film that runs two hours.

Burr Swan of Pittsfield had a cameraman in that town for the big Fall Festival and celebration. He did this in his capacity as manager of the K. P. Opera House picture show and as editor and proprietor of the Pike County Republican. He will preserve the films. He planned a 500-foot reel and got off easy by letting it run nearly a thousand. As usual he took the whole town into his confidence. "What does it cost to take a moving picture? Well, Bernadine, every foot of moving picture that flashes across the screen costs not less than twenty cents, provided the cameraman doesn't have any bad luck at all. Which is to say that the cameraman will receive between $15 and $20 for every minute that he turns the crank. * * * Yep, it does come high but who wouldn't give a measly $150 for a five hundred foot picture of a big bunch of the finest people under the shining sun. The old man would, and he's going to have a moving picture of the Big Free Fall Festival and Home Coming all for his very own, just to keep, like a plush album of old-fashioned photos that rests on the center table in the parlor." The Bon Feature Company did the work.

MIDWEST SPECIAL SERVICE.

KANSAS.

FRED SAVAGE, manager of the De Luxe and Iris theaters at Hutchinson, Kan., has found it doesn't pay to fight the Sunday closing order; but instead has found that it is very profitable to co-operate with it. Mr. Savage let it be known that he believed it was right to close on Sunday, and the newspapers spread the fact broadcast, the result being that all the ministers in the city were applauding his action. Now Mr. Savage says that the people come from Wednesday night prayer meeting to attend his show, and he has secured practically all the church members as permanent patrons.

The Mystic theater, recently finished in Pittsburg, Kan., will open October 15. The theater is modern in every respect and seats about 1,400. The interior decorations are very fine, and the lobby is one of the finest in the state. It will be managed by the Ryan Brothers.

Walter Bell, a cameraman, has recently returned to Kansas City after spending a very successful season with the Kansas Motion Picture Company. During the summer he has taken over 35,000 feet of film, and he shows some very interesting letters given him by merchants who were well pleased with his work. He expects to spend the winter in Kansas City, and it is possible that he may connect himself with one of the exchanges here.

Jack Brainard, former president of the Kansas Exhibitor's League, has accepted a position as the Kansas representative for the Mutual Film Co. There can be but little question that Mr. Brainard will make a success, because he is acquainted intimately with practically every exhibitor in the state.

T. M. Magruder has sold the Star theater at Yates Center, Kan., and has purchased the Gem theater in Perry, Okla. Mr. Magruder will move with his family to Perry in a short time.

J. C. Woolf, manager of the Warner's Features, Inc., extended an invitation to all of the Kansas City, Kan., exhibitors to attend an exhibition of "The Adventures of Kitty Cobb," which he gave in the Bonaventure theater October 14.

Fred Savage, who operates two shows in Hutchinson, Kan., has sold his theater in Great Bend to Mr. Broadbeck of Kinsley, Kan.

The people of Chapman, Kan., have become interested in a series of pictures shown by the Novelty theater, dealing with the various industries of the United States. The last picture was one which dealt with the manufacture of clothing, and was very popular. The management on these occasions admit children under 17 free.

Wm. Meyn, manager of the Phototorium theater in Kansas City, Kan., has recently returned from Europe, and has many interesting stories "on tap." He says that when he first left Berlin every thing was quiet, and the people were all peaceful, but when he got to London there were dispatches up that said that the people of Berlin were in rebellion. He said this was absolutely false.

BROWN.

CINCINNATI

ONE of the most daring aviators in that hazardous business, judging from flights made over and around Cincinnati last week, is Arthur Smith, a 20-year-old youngster who is working under the instruction of Harry Atwood. Smith on one occasion made sixteen consecutive loops over the city, which is said to be a world's record for that particular form of breakneck foolhardiness. One of the most spectacular flights which he made was immediately over the business section of the city, when he circled several times around the towering Union Central building, passing very close to those on the observation gallery of the skyscraper; and on this occasion some extremely unusual and interesting moving pictures were taken, which were shown shortly after by Mr. Atwood, in connection with a lecture given by him at the Automobile Show. The pictures were really remarkable, showing the various evolutions of the aviator in detail, and enabling Mr. Atwood to explain fully to a big audience the technique of the dangerous loop.

Another picture of more than ordinary interest shown at the Cincinnati Automobile Show, which drew heavily last week, in spite of the widespread talk of business depression, was the three-reel industrial and civic film which has been prepared under the direction of the Chamber of Commerce, showing views of leading industrial concerns around the city, as well as of points of beauty and interest. It bears the significant title of "Beautiful, Busy Cincinnati," and prints of it are among those which are to be shown in South America, to give the inhabitants of that part of the world a graphic idea of the things seen and done in the United States.

Cincinnati houses are now generally running a slide requesting women to remove their hats, "in compliance with the state law," as it specifically sets forth. The law is a new one, and has not been generally invoked, but the failure of a large proportion of women patrons of the theaters to remove their hats resulted in a general determination here and elsewhere to see that it was complied with. In a number of instances belligerent women who objected to removing their hats had to be forcibly assured that the law really required it; but they are now obeying with something like good grace, much to the relief of the "mere men" in photoplay audiences. The Lubin has for some time run a slide about to this effect: "On account of the length of the performance, we feel justified in asking ladies to remove their hats," which is a reasonable and courteous way to put it, as the house runs only big attractions, from five to seven reels.

Manager Hetteberg, of the Electic Film Company's Cincinnati office, had a distinguished visitor last week in the person of W. R. Scates, district manager for the company. He was formerly manager of the General Film Company's Chicago and Boston offices, and is well known among exhibitors here and elsewhere. He spent several days with Manager Hetteberg going over the general situation.

The Cincy, one of the several prosperous houses in the vicinity of Peebles' Corner, one of the busiest suburban points in Cincinnati, has passed to the exclusive control of L. P. Stamm, following the dissolution of the partnership heretofore existing between Mr. Stamm and W. Palmer, who have operated the house for some time.

A new and apparently effective member of the selling force of the World Film Company's office in Cincinnati is Henry P. Rhinock, brother of Joseph Rhinock, formerly of Covington, Ky., once a Kentucky Congressman and largely interested in the Latonia race track, but now one of the leading spirits in the Shubert Company, of which he is secretary. Henry P. Rhinock came to Cincinnati from New York last week to join the World force, and has already closed a number of important contracts with exhibitors for the use of Shubert-Brady service. CASEY.

MISSOURI.

THE Standard Amusement Company has placed A. W. Durrin as manager of the Twelfth Street theater, one of Kansas City's most beautiful theaters. Mr. Durrin is well known to the exhibitors of Missouri, and especially to those of Kansas City, as he has been connected with the Kansas City Star for several years, in amusement advertising department. He takes the place of Joe Gilday, who has been appointed booker for the Standard Amusement Company, and of the Lappe-Tighe Amusement Company.

William R. Karsteter, representing the Alco program, was in Kansas City recently booking the Alco features. He says that the New Grand Central Theater Company at St. Louis, which is handling the Alco program for Missouri, expects to open a branch office in Kansas City.

R. E. Boland, manager of the Blache Features in Kansas City, Mo., has recently returned from an extensive trip through the state of Oklahoma. He states that in spite of the bad condition of business in the state that he was very successful in his bookings, and altogether had a very profitable trip.

N. H. Spitzer, recently appointed manager for the World Film Corporation's office in Kansas City, states that the office never has done as much business as it has done in the last two weeks. Another room will be added to the present offices in a short time.

G. E. Akers, representative for the Box Office Attractions, recently returned from a trip through Iowa, where he reports business very good. During his trip he appointed D. C. Burgum of Des Moines as representative of that city and Phil Goldstone as representative for Omaha, Neb.

A new moving picture theater is being constructed at Albany, Mo. The house when completed will cost about $20,000, and will be one of the finest theaters in that section of the state. It will seat about 700 and is equipped with a balcony.

The McClure brothers have purchased the Comique theater at Jamesport, Mo. It was opened October 12 with a Mutual program.

The new Hippodrome at Springfield, Mo., will open October 18. The theater is owned by E. E. Parnell, operating under the name of the Hippodrome Amusement Company. It is probably the largest theater in the state outside of Kansas City and St. Louis, and will seat about 22,000. It will show pictures and put on an occasional road show.

A. D. Flinton, president of the Kansas City Features Company, which is handling the Paramount service for this territory, says that the success of that service has been far greater than was expected and that the company is adding new accounts every day.

Jack Truitt, manager of theaters in Moberly, Mexico, Hannibal and Columbia, Mo., was in Kansas City recently for the purpose of making arrangements to take over houses in Springfield and in Jefferson City. He and his partner also intend to rebuild the theater at Moberly which burned down recently.

Warner Greer will open the new opera house at Pleasanton, Mo., with moving pictures. He has just returned from Kansas City, where he has purchased all of his equipment.

J. S. Alexander, manager of the Maze, one of Kansas City's finest theaters, has given up regular service and is now running features exclusively. He states that this has been far more profitable to him and he expects to continue the practice. BROWN.

KENTUCKY.

WEATHER conditions in Louisville for the past week or ten days have been excellent and the local photoplay houses have been drawing good crowds. Several high grade features have been exhibited and the public is very much interested in several large serial productions which have been running for some weeks. The "Million Dollar Mystery" has drawn well from the start in the various houses in which it is shown and, strange to say, the crowds have gained instead of diminished. It is to be expected that persons who have missed one or two shows would stay away thereafter, but the reverse is working out. People who have kept up with the play and the newspaper story tell their friends, and houses which at first were drawing a mediocre attendance are now selling standing room only.

W. L. LeCompte, manager of the Owl Feature Film Company, Louisville, was in Chicago for a few days recently. Mr. LeCompte has been out of the city a considerable part of his time of late buying films and equipment. Business with the concern is excellent and trade from out in the state is coming in well.

The National theater in Louisville, which was taken over a few months ago by the Keith Circuit, opened its house last week after postponing the opening for a full week. The acoustics have been improved and are now said to be perfect, and it is now possible to hear from any seat in the house, in spite of the size of the structure. Keystone comedies are being run every week as a part of the regular bill.

J. I. Schnitzer, general manager of the Central Film Service Company's Indianapolis office, was in Louisville last week looking over conditions.

The new Cherokee theater, Louisville, which has been under course of construction for several months, is about completed and will be opened shortly. This theater is located on the Bardstown road in a very good residential neighborhood and considerable difficulty was experienced in getting a building permit as the neighbors were opposed to it operating on Sunday or showing any vaudeville turns. The theater is elaborately built and is one of the finest suburban theaters in the South. The house will open with the Universal program.

The Parkland theater, Louisville, which was built and first operated by a stock company, of which Ex-Governor Thatcher, of Panama, was head, has been leased to E. G. Floyd, who has made arrangements to run the house on Sunday. As a six day a week proposition the theater was not successful.

The S. & P. Film Supply Company of Louisville has purchased a bale of cotton which will be displayed in the Green street window in an effort to help the "Buy-a-Bale" movement in Louisville. The cotton market situation is having very little effect on local theaters or on motion picture houses in the South, but it is playing the Dickens with a number of the large legitimate houses of the South.

E. O. McGaugil, who operates a motion picture house at Mt. Eden, Ky., was in the city recently purchasing supplies for his house. Among other exhibitors to visit the city were P. H. Glenn of LaFollette, Tenn.; J. P. Masters, manager of the Crescent Amusement Company's new house at Bowling Green, Ky., and Mr. Faith of Elizabeth, Ind.

Dr. Herndon, of Pineville, Ky., who operates a picture show for the Straight Creek Coal Company at Straight Creek, near Pineville, Ky., was in Louisville recently looking for supplies and film service. This theater is one of a number which have been started in the past few months by large coal and lumber concerns operating in isolated districts.

It is reported that a new motion picture house is to be established shortly at Shelby and Rupp streets, Louisville. No definite information can be secured on the matter at this time.

The Knickerbocker Theater Company was recently incorporated in Louisville. The capital stock of the company is listed at $5,000, and the incorporators are C. W. Barnes, C. R. Smith and J. L. Duncan.

"Army Life," a film recently made by the promoters of the Bluegrass Moving Picture Company, before that concern was incorporated, is being booked with success by the S. & P. Film Supply Company of Louisville throughout the state. This picture is one showing the First Kentucky Regiment in camp at Fort Nelson, Ky., and is a local interest affair. Comedy and Western pictures are in strong demand and it is hard to keep a supply of popular films on hand. Charley Pressy, one of the officers of the company, has just returned from a trip through the West. He purchased a quantity of films in some of the larger cities. Business in the grain-growing districts of Kentucky, Indiana and other nearby states has been excellent, he reports.

Preferred stock to the amount of $90,000 was issued recently by the National Theater Company, Louisville, to cover improvements in the theater building which is now the Keith house, and for other obligations. The amended articles have been filed and the stock issued. This stock was authorized under the original articles, but had never been issued, it is stated. The amended articles were signed by David King, president; Joseph Selligman and Fred Levy. The new stock is divided into 9,000 shares of the par value of $10 each.

Nothing further has been done on the project of opening a new house on Second street, near Burnett avenue, Louisville, which the Broadway Amusement Company had up. This house was to seat 1,200 persons and was in the center of a very fine residential district. It is understood that considerable objection was raised by the residents of the neighborhood to putting in the picture theater and that the plans have been dropped. J. D. CRAIN, JR.

PHILADELPHIA.

THE status of motion picture players will probably be one of the puzzling features to be taken up by the next Pennsylvania legislature which meets in January and which will consider the workmen's compensation act defeated last year. By a resolution adopted at the last session the constitution of the state has been so changed as to permit the passage of such a law.

A Powers 5 and a Powers 6 A projector are on display in the window of Louis M. Swaab, 1327 Vine street, and show the various movements in action. The exhibition is attracting considerable attention from exhibitors.

The Coliseum at 5917 Market street is closed for several weeks pending interior alterations. Work will also be done on the outside, but most attention will be devoted to the interior which will represent the highest art in interior decorating.

The Eastern Booking Exchange has issued complimentary tickets to exhibitors to view "Ireland, a Nation," shown all week at the Chestnut Street Opera House.

William Goetz, manager of the Fulton theatre, North Bergen, Pa., lost a valuable diamond pin recently, but had it returned in a peculiar way. A brakeman found it and took it to a local jeweler to have it appraised. The jeweler recognized it as having been sold to Mr. Goetz, and returned it to him.

The Blue Bird, North Philadelphia's newest theater, located at Broad street and Susquehanna avenue, has been completed. The initial offering was the "Man of the Hour." The first show was given on October 16.

CONGDON.

(Continued on page 672.)

Calendar of Licensed Releases

Current Releases

MONDAY, OCTOBER 26, 1914.

BIOGRAPH—The Squashville School (Comedy).
—The Villain's Uncle (Comedy).
EDISON—Wood B. Wedd and the Microbes (Eleventh of the "Wood B. Wedd" Series—Comedy).
ESSANAY—Rivalry and War (Comedy).
KALEM—The Lynbrook Tragedy (Special—Two parts—Drama).
LUBIN—The Beloved Adventurer Series, No. 7, "The Hold Up" (Drama).
PATHE—Pathe's Daily News, No. 71, 1914 (News).
SELIG—Playing With Fire (Special—Two parts—Drama).
—Hearst-Selig News Pictorial No. 69 (News).
VITAGRAPH—The Cave Dwellers (Comedy).

TUESDAY, OCTOBER 27, 1914.

BIOGRAPH—The Ticket-of-Leave Man (Special—Two parts—Drama).
COLUMBUS—Mulligan's Ghost (Comedy).
EDISON—The Mystery of the Sealed Art Gallery (Twelfth of the "Chronicles of Cleek" Series—Drama).
ESSANAY—An Unplanned Elopement (Drama).
KALEM—The No-Account Count (Comedy).
LUBIN—Love and Title (Comedy).
—She Married For Love (Comedy).
SELIG—Why the Sheriff is a Bachelor (Comedy).
VITAGRAPH—The Butterfly (Special—Two parts—Drama).

WEDNESDAY, OCTOBER 28, 1914.

EDISON—The Lost Melody (Drama).
ESSANAY—The Fable of "The People's Choice Who Answered the Call of Duty and Took Seltzer" (Comedy).
KALEM—The Menace of Fate (Special—Two parts—Drama).
LUBIN—The Mountain Law (Special—Two parts—Drama).
PATHE—Pathe's Daily News, No. 72, 1914 (News).
SELIG—The Wasp (Drama).
VITAGRAPH—William Henry Jones' Courtship (Comedy).

THURSDAY, OCTOBER 29, 1914.

BIOGRAPH—The Wife's Stratagem (Drama).
ESSANAY—Snakeville and the Corset Demonstrator (Comedy).
LUBIN—The Wolf's Daughter (Special—Two parts—Drama).
SELIG—Hearst-Selig News Pictorial No. 70 (News).
VITAGRAPH—Kidding the Boss (Comedy).

FRIDAY, OCTOBER 30, 1914.

BIOGRAPH—The Tides of Sorrow (Drama).
EDISON—The Midnight Ride of Paul Revere (Special—Two parts—Drama).
ESSANAY—Whatsoever a Woman Soweth (Special—Two parts—Drama).
KALEM—Ham and the Villain Factory (Comedy).
LUBIN—Thumb Prints and Diamonds (Drama).
SELIG—The Great Impeeryul Sirkus (Comedy).
VITAGRAPH—Bunny Backslides (Comedy).

SATURDAY, OCTOBER 31, 1914.

BIOGRAPH—Hearts of Gold (Drama).
EDISON—The Hand of Iron (Drama).
ESSANAY—Broncho Billy's Mother (Drama).
KALEM—The Vengeance of Winona (Drama).
LUBIN—The Subrette and the Simp (Comedy).
—An Interrupted Nap (Comedy).
SELIG—At the Transfer Corner (Comedy-Drama).
VITAGRAPH—Within An Ace (Special—Two parts—Drama).

Advance Releases

MONDAY, NOVEMBER 2, 1914.

BIOGRAPH—All for Business (Dr.).
EDISON—The New Partner (Drama).
ESSANAY—The Laundress (Comedy).
KALEM—His Inspiration (Special —Two parts—Drama).
LUBIN—The Beloved Adventurer, Series No. 8, "A Partner to Providence" (Drama).
PATHE—Pathe's Daily News, No. 73, 1914 (News).
SELIG—Rosemary, That's for Remembrance (Special—Two parts—Drama).
—Doc Yak's Cats (Comedy).
—Hearst-Selig News Pictorial, No. 71 (News).
VITAGRAPH—The Mystery of Brayton Court (Drama).

TUESDAY, NOVEMBER 3, 1914.

BIOGRAPH—Masks and Faces (Special—Two parts—Dr).
COLUMBUS—A Twisted Affair (Comedy).
EDISON—Shorty (Drama).
ESSANAY—Fires of Fate (Drama).
KALEM—Lizzie, The Life Saver (Comedy).
LUBIN—A Boomerang Swindle (Comedy).
SELIG—The Telltale Knife (Western—Drama).
VITAGRAPH—On the Stroke of Five (Special—Two parts—Drama).

WEDNESDAY, NOVEMBER 4, 1914.

EDISON—Jenks and the Janitor (Comedy).
—Buster Brown Picks Out the Costumes (Comedy).
ESSANAY—The Fable of "How Uncle Brewster Was Too Shifty for the Tempter" (Comedy).
KALEM—The Prison Stain (Special—Two parts—Drama).
LUBIN—The Sorceress (Special—Two parts—Drama).
PATHE—Pathe's Daily News, No. 74, 1914 (News).
SELIG—"C D" (Drama).
VITAGRAPH—The Evolution of Percival (Comedy).

THURSDAY, NOVEMBER 5, 1914.

BIOGRAPH—Butterflies and Orange Blossoms (Com.-Dr.).
ESSANAY—Slippery Slim and the Impersonator (Comedy).
LUBIN—The Stolen Yacht (Special—Two parts—Drama).
SELIG—Hearst-Selig News Pictorial, No. 72 (News).
VITAGRAPH—The Choice (Drama).

FRIDAY, NOVEMBER 6, 1914.

BIOGRAPH—A Regular Rip (Comedy).
—Getting the Sack (Comedy).
EDISON—The Pines of Lorey (Special—Two parts—Drama).
ESSANAY—His Dearest Foes (Special—Two parts—Drama).
KALEM—The Indian Suffragettes (Comedy).
LUBIN—Love Triumphs (Drama).
SELIG—No Wedding Bells for Her (Comedy).
VITAGRAPH—Thanks for the Lobster (Comedy).

SATURDAY, NOVEMBER 7, 1914.

BIOGRAPH—The Dole of Destiny (Drama).
EDISON—Getting the Ball Game (Comedy).
ESSANAY—Broncho Billy's Mission (Drama).
KALEM—The Man in the Vault (Drama).
LUBIN—Kidnapping the Kid (Comedy).
—The Honor of the Force (Comedy).
SELIG—The Losing Fight (Drama).
VITAGRAPH—In the Land of Arcadia (Special—Two parts—Drama).

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Calendar of Quality Releases

A PROGRAM OF QUALITY

For Your

PROGRAM HEADLINERS

BIOGRAPH -- KLAW & ERLANGER

Three Reel Productions

For Each Tuesday

THE TWO REEL BIOGRAPH

For Each

Monday, Thursday, Friday, Saturday

A ONE REEL BIOGRAPH

BIOGRAPH QUALITY

Calendar of Independent Releases

Mutual Film Corporation

SUNDAY, OCTOBER 25, 1914.

KOMIC—Bill Joins the W. W. W.s, No. 9 (Comedy).
MAJESTIC—A Fight for a Fortune (Two parts—Drama).
THANHOUSER—Mr. Cinderella (Drama).

MONDAY, OCTOBER 26, 1914.

AMERICAN—Sir Galahad of the Twilight (Two parts—Drama).
KEYSTONE—Shot in the Excitement (Comedy).
—Dough and Dynamite (Two parts—Comedy).
RELIANCE—Our Mutual Girl, No. 41 (Topical).

TUESDAY, OCTOBER 27, 1914.

BEAUTY—A Rude Awakening (Comedy).
MAJESTIC—A Mother's Influence (Drama).
THANHOUSER—A Madonna of the Poor (Two parts—Drama).

WEDNESDAY, OCTOBER 28, 1914.

AMERICAN—Sweet and Low (Drama).
BRONCHO—The Golden Goose (Two Parts—Drama).
RELIANCE—Sheriff for an Hour (Western Drama).

THURSDAY, OCTOBER 29, 1914.

DOMINO—Eric the Red's Wooing (Two parts—Drama).
KEYSTONE—Gentlemen of Nerve (Comedy).
MUTUAL—Mutual Weekly, No. 96 (News).

FRIDAY, OCTOBER 30, 1914.

KAY-BEE—The Worth of a Life (Two Parts—Drama).
PRINCESS—The Dead Line (Comedy).
RELIANCE—The Availing Prayer (Drama).

SATURDAY, OCTOBER 31, 1914.

KEYSTONE—Cursed by His Beauty (Comedy).
RELIANCE—The Wrong Prescription (Two parts—Dr.).
ROYAL—Phil's Vacation (Comedy).

SUNDAY, NOVEMBER 1, 1914.

KOMIC—Casey's Vendetta (Comedy).
MAJESTIC—Paid With Interest (Two parts—Drama).
THANHOUSER—Shep's Race With Death (Drama).

MONDAY, NOVEMBER 2, 1914.

AMERICAN—The Ruin of Manley (Two parts—Drama).
KEYSTONE—Lover's Post Office (Comedy).
RELIANCE—Our Mutual Girl, No. 42 (Topical).

TUESDAY, NOVEMBER 3, 1914.

BEAUTY—The Tightwad (Comedy).
MAJESTIC—False Pride (Drama).
THANHOUSER—The Turning of the Road (Two parts—Drama).

WEDNESDAY, NOVEMBER 4, 1914.

AMERICAN—When the Road Parts (Drama).
BRONCHO—The Desperado (Two parts—Western—Dr.).
RELIANCE—The Miner's Peril (Western—Drama).

THURSDAY, NOVEMBER 5, 1914.

DOMINO—In Old Italy (Two parts—Drama).
KEYSTONE—(Title Not Yet Announced).
MUTUAL—Mutual Weekly, No. 97 (News).

FRIDAY, NOVEMBER 6, 1914.

KAY-BEE—In the Clutches of the Gangsters (Two parts—Drama).
PRINCESS—When Vice Shatters (Comedy—Drama).
THANHOUSER—The Chasm (Drama).

SATURDAY, NOVEMBER 7, 1914.

KEYSTONE—(Title Not Yet Announced).
RELIANCE—A Woman Scorned (Two parts—Drama).
ROYAL—Max's Money (Comedy).

Universal Film Mfg. Co.

SUNDAY, OCTOBER 25, 1914.

ECLAIR—Smallpox on the Circle U (Western Comedy).
L-KO—Love and Surgery (Two Parts—Comedy).
REX—The Decision (Drama).

MONDAY, OCTOBER 26, 1914.

IMP—Mary's Patients (Comedy).
—An Educational Picture on the Same Reel.
STERLING—Snookee's Day Off (Comedy).
VICTOR—The Lass O' Killikrankie (Two parts—Comedy-Drama).

TUESDAY, OCTOBER 27, 1914.

CRYSTAL—Persistent Lovers (Comedy).
GOLD SEAL—The Trey o' Hearts, Episode 13, "The Jaws of Death" (Two parts—Drama).
NESTOR—The Wall of Flame (Western—Drama).

WEDNESDAY, OCTOBER 28, 1914.

ANIMATED WEEKLY—Number 138 (News).
ECLAIR—The Strike at Coaldale (Two parts—Drama).
JOKER—Mr. Noad's Adless Day (Comedy).

THURSDAY, OCTOBER 29, 1914.

IMP—In Self Defense (Two parts—Modern—Drama).
REX—White Roses (Drama).
STERLING—A Race For a Bride (Comedy).

FRIDAY, OCTOBER 30, 1914.

NESTOR—When Bess Got In Wrong (Comedy).
POWERS—The Senator's Lady (Drama).
VICTOR—The Witch Girl (Two parts—Drama).

SATURDAY, OCTOBER 31, 1914.

FRONTIER—The Blacksmith's Daughter (Comedy).
"101" BISON—A Red Skin Reckoning (Two parts—Drama).
JOKER—When Their Wives Joined the Force (Comedy).

SUNDAY, NOVEMBER 1, 1914.

ECLAIR—The Mystery of Grayson Hall (Two parts—Dr.).
L-KO—Partners in Crime (Comedy).
REX—The Vagabond (Two parts—Drama).

MONDAY, NOVEMBER 2, 1914.

IMP—The Turn of the Tide (Two parts—Drama).
STERLING—The Wall Between (Juvenile-Comedy).
VICTOR—His Big Chance (Drama).

TUESDAY, NOVEMBER 3, 1914.

CRYSTAL—They Didn't Know (Comedy).
GOLD SEAL—The Trey O' Hearts, Episode 14 (Title Not Yet Announced) (Two parts—Drama).
NESTOR—The Star Gazer (Drama).

WEDNESDAY, NOVEMBER 4, 1914.

ANIMATED WEEKLY—Number 139 (News).
ECLAIR—The Return (Two parts—Western—Drama).
JOKER—The Hoodoo (Comedy).
—An Educational Subject on this Reel.

THURSDAY, NOVEMBER 5, 1914.

IMP—The Universal Boy in "The Mystery of the New York Docks" (Drama).
REX—Let Us Have Peace (Two parts—Comedy—Drama).
STERLING—Dot's Chaperone (Comedy).

FRIDAY, NOVEMBER 6, 1914.

NESTOR—Those Were the Happy Days—(Two parts—Comedy).
POWERS—Nan of the Hills (Western—Drama).
VICTOR—Tale of a Lonesome Dog (Comedy—Drama).

SATURDAY, NOVEMBER 7, 1914.

FRONTIER—The Girl from Texas (Western—Drama).
"101" BISON—The Jungle Master (Two parts—Drama).
JOKER—Two Pals and a Gal (Comedy).

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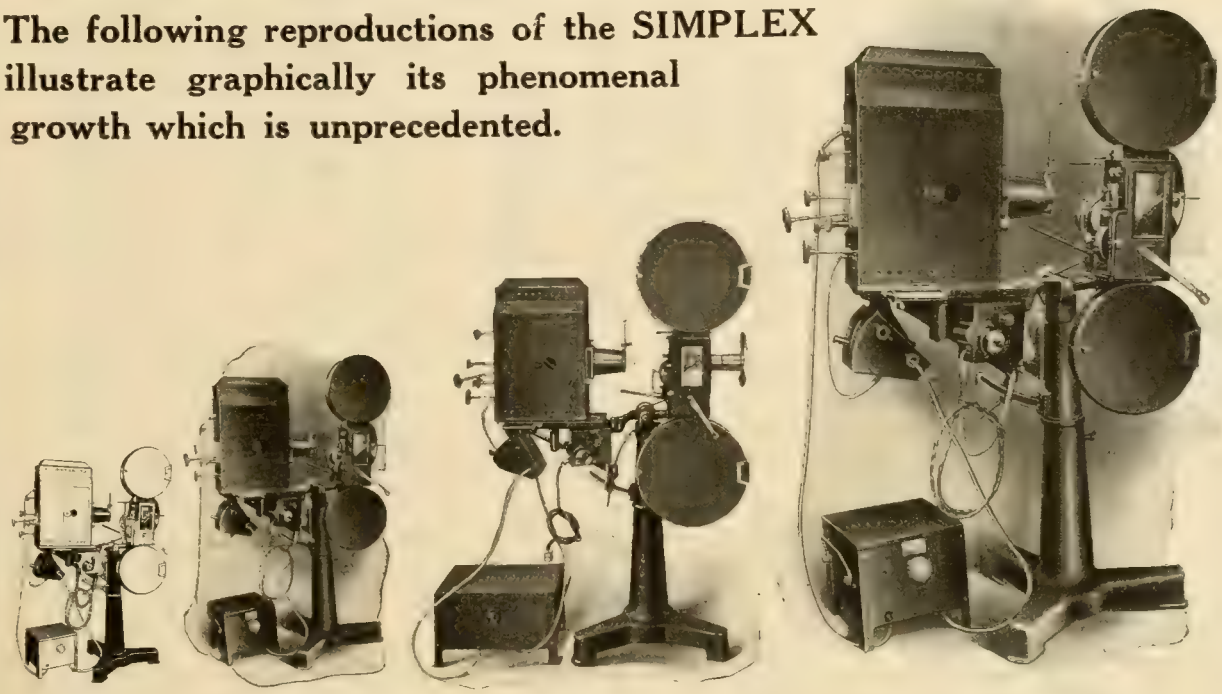

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597 Washington St.

DENVER
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SEATTLE
213 Orpheum Theatre Bldg.

LOS ANGELES
701 Majestic Theatre Bldg.

CORRESPONDENCE.

(Continued from page 665.)

SOUTH AND SOUTHWEST

MANAGER FLYNN has opened the new Iris theater at Douglas, Ariz.

The Rebuilt Bijou Dream theater, St. Charles street, near Canal, in New Orleans, La., will be ready for business about the middle of November, according to J. E. Pearce, general manager of Josiah Pearce & Sons, which company is reconstructing the house. The architect's design is for one of the most pretentious houses in the South. The front on St. Charles street will have four handsome marble columns. Inside there will be a mahogany wainscoting eleven feet high, fancy stone on the walls and ceiling and an arch effect to add to the general attractiveness. The capacity of the house will be doubled by the improvements.

Pearce's theater at Houston, Tex., is going in for all the alliteration possible. Witness the line, "Paramount Pictures Peerlessly Projected."

T. P. McDonald, formerly of Greenville, Tex., has sold his theater at Cooper, Tex.

Beginning October 4 the Folly theater at Oklahoma City, Okla., went over to a new policy of running continuous moving pictures and vaudeville from noon until 11 p. m. Five acts of vaudeville, five reels of pictures and Finley's orchestra make up the programs. The pictures are changed daily.

The Savoy theater at Shawnee, Okla., announced that beginning October 15 it would present two acts of vaudeville in addition to its picture programs.

The Odeon at Shawnee, Okla., publishes a weekly program in the newspapers. Patrons are urged to keep it for reference but in order to enjoy themselves thoroughly are advised to "make every day Odeon Day."

J. S. McIntyre and L. N. Cox, the new proprietors of the Majestic theater at Ardmore, Okla., have proclaimed that they are pleased at the first week's business, and assure the public that the top-notch stuff in motion pictures will be shown on their screen.

MIDWEST SPECIAL SERVICE.

DETROIT.

THE slightest anticipations of Manager Howard Pierce of the Washington as regards business during Mary Pickford week were exceeded. Mr. Pierce knew, of course, from his former experience at the Liberty that Mary Pickford was very popular and that any picture with her name attached to meant a big drawing card. But when he decided to show three Mary Pickford pictures in one week, all of which had previously been shown in Detroit, he did not believe that there would be any astonishing business. However, he was mistaken as the Washington broke all house records for attendance. From the very minute that the theater was opened in the afternoon until the last picture shown at night the Washington held good crowds, and most of the time the house was packed.

The report is current that T. D. Moule, manager of the Liberty, will be transferred to the new Alhambra theater at Woodward and Kenilworth when that house is opened early in November, and that Mr. Irons, now in charge of the Royal, will succeed Mr. Moule at the Liberty. Mr. Moule, previous to his position at the Liberty, was manager of the Columbia, and also managed the Garden theater. He came to Detroit last February from New York, where he was associated with the Kinemacolor company. The Liberty theater is adding thirty seats upstairs. While the Liberty has no balcony, Mr. Moule has had the size of his office, which is one flight up, cut down, and the space used in which to put seats. The partition has been taken out and a railing put across. These seats will sell for 15 cents and will be used only when the downstairs seats are sold. "It will save at least thirty people from standing outside," said Mr. Moule. "If we can fill them four or five times a day, it will amount up to something in the course of a year."

Charles Burton opened a theater at Grand River avenue and the Boulevard October 3. It is absolutely new throughout and a very handsome playhouse. No name has yet been selected. Mr. Burton sometime ago started a contest for names, offering $25 for the best name. It is likely that the house will be called "The Mary Pickford," owing to the popularity of this young lady and the fact that it makes an ideal name for a moving picture theater. Quite a number of people have suggested this name.

The lease of the building in which the Woodward theater is located, on Woodward avenue near the Campus, has been sold to A. M. Barnes, retail merchant, who plans in the course of another year or two to tear down the present structure and erect a new building exclusively for mercantile purposes.

The Woodward theater is throwing a slide on the screen after each show to the effect that the management wants scenarios and that it will pay for them. The scenarios accepted will be used in the production of films which will be made by a Detroit company.

In the bulletin for the week of October 11 issued by the Liberty theater, there is contained the following article, headed with the caption "About Ourselves:" "So many inquiries are made, 'What makes the pictures at the Liberty so clear and steady?' that we believe a word of explanation will be appreciated by our patrons. The greatest reason, of course, is the fact that we use the productions of none but the best producers, whose output is the result of years of study and is in the hands of the most efficient artists that money can secure. Our mechanical equipment, in charge of two professional operators, Messrs. Brunell and Williams, is the best and latest devised for the projection of motion pictures. Our screen or 'picture sheet' is the famous and costly Radium Gold Fibre screen, installed with several ideas of our own and masked with curtains of solid black draperies which exclude any stray rays of outside light, the whole equipment producing what can well be called perfection."

Howard Pierce, manager of the Washington, has been accepted as a member of the Rotary Club. This club is composed of one man from each line of trade. The members meet for a noonday lunch, followed by short discussions, every Wednesday. The club will have permanent quarters in the New Hotel Statler, which will open New Year's Day.

J. H. McCarron, manager of the Family theater, and a baseball fan by nature, is wearing the "broad smile" owing to the victory of the Boston Braves over the Philadelphia Athletics. "Mac" was formerly a Bostonian, and of course, his sympathies during the world's baseball series were with that team. For some weeks past he has been telling his friends that the Braves would lead the National League and would also win the world's pennant, but nobody took him seriously until after they had won the third game from Philadelphia.

Harry Goldberg, sales manager of the Casino Feature Film Company, went to New York October 10, combining business with pleasure. It was a sort of vacation for Harry, who has been working continuously all summer.

A Hillgreene-Lane organ has been installed in the Washington theater. It has twenty-eight stops, chimes and a Voxhumana attachment. It will be in operation by the first of November. The management plans to give half hour recitals prior to the beginning of the afternoon and evening performances.

Since October 1 the union scale for motion picture operators was increased from $17 to $20 in the theaters running double shifts of seven hours to the shift. The scale for assistants is $14 per week.

October 12 the New Empire showed "The Naked Truth." Manager Starr states it broke all house records.

A. J. Gillingham, of the General Film Company, attended the opening of the New Schenley theater in Pittsburgh, October 12. This theater is operated by the Harris Amusement Company.

The Board of Commerce will be permitted to use a motion picture machine in its building for the special entertainment planned for November 3. Deputy State Fire Marshall H. P. Orr issued the permit. At first he refused to do this, saying that it was a violation of the law, which forbids motion picture entertainments on second floors. A special permit on each occasion is necessary. However, the deputy ruled finally that inasmuch as the entertainment on November 3 is for Board of Commerce members only, it is not a public gathering and the use of the moving picture machine is therefore permissible.

Fuller Clafflin has let for the Grand Boulevard Theater Company the general contract on their brick and stone theater on the East Grand boulevard, near Woodward, to the Schmied-Sisman Company.

Detroit's marine mail service, generally conceded to be the most dangerous method of delivering mail in this country, is to be shown to Detroiters on the screens before the end of October. The pictures taken recently are to be shown at the Panama-Pacific Exposition, but citizens of Detroit will have an opportunity of seeing them first. A reel will be sent to Postmaster William J. Nagel this month. Any charitable organization, the Board of Commerce or any other body of men, will be furnished with the reel free of charge. The pictures were shown on the screen of the Liberty theater one night after the house closed its regular performance.

Wilbur W. Langtry, representing the District of Columbia Paper Manufacturing Company, of Washington, D. C., who is on a tour giving an illustrated talk on paper-making, using both slides and films, will be in Detroit in the near future. The purpose of the trip is to give printers and other users of paper a better idea of its manufacture.

An addition costing $1,000 is to be made to the theater of Fred Rumler's at 118 West Warren avenue.

Edward Selden, temporary manager of the Detroit branch of the World Film Corporation, says a big change has come about in the moving picture industry in the past year. "Business men are now interested in the moving picture industry. It isn't so much a case of knowing the technical part of the business as much as it is being a practical business man. The industry is getting down to a business basis and the films are being sold on businesslike principles, the same as other mercantile lines. The weak men are being weeded out and their places being taken by real business men with brains and ability. To get at the truth of this argument, just compare the class of men interested in this business as compared with three or five years ago."

The Board of Health has started a campaign for better ventilation in the moving picture booths and by degrees it is eliminating the "stuff box" type of operating room. SMITH.

INDIANA.

OTTO MOORE, manager of the Grand Central, Indianapolis, has changed his program from three to five reels without any change in the price, which is 5c.

R. O. Allen has bought the Royal theater, one of the Indianapolis downtown houses, from the receiver. The house is only a few steps from Illinois street, one of the city's heaviest traveled streets. Mr. Allen does not believe that he will have any trouble making the house turn a profit.

The American Theater Film Company, in charge of I. Bietman, has opened offices at 418 Saks Building, Indianapolis. The company also has offices in Cleveland and Toledo, Ohio. Mr. Bietman is offering a number of films for which he has found ready booking in Indianapolis.

The Princess theater, Vincennes, Ind., is giving away each Wednesday night a dozen orders for photographs. The premiums are proving very popular and both the theater and photographers are pleased with the arrangement.

Ray Andrews, manager of the Star theater, Muncie, was acquitted of the charge of following his vocation on Sunday. Andrews was arrested for keeping open on Sunday and determined to test the law by a jury trial. The result was a decision by a jury to the effect that a Sunday theater may be a necessity within the meaning of the law owing to the fact that many persons are unable to get out on any other day, and that proper recreation is always allowable. The church forces of the town are carrying the decision up. Meantime the other theaters in Muncie will open.

The Indiana Union, a students' organization, at Indiana University, will start giving moving picture exhibits the last week in October. The occasion will be featured by two barrels of cider and 1,500 doughnuts.

Although six picture theater managers in Anderson, Indiana, announced that they would open on Sunday contrary to police orders, a meeting was called after midnight Saturday and it was decided not to antagonize the police. The police chief has declared a purpose to not only arrest the managers but all the employees if an attempt was made to run on Sunday.

The Kendallville opera house at Kendallville, Indiana, is to be turned into a moving picture house. If this happens the "legitimate" will be practically crowded off the boards in Kendallville.

The Arc theater in Crawfordsville lured quite a good many parents with extravagant sons into their theater by means of a good display advertising campaign on the appearance at the Arc of the American Bankers Association film, by the Vitagraph Company, entitled "The Reward of Thrift." The management is convinced it pays to advertise special features when they have an indorsement like that of the American Bankers Association.

Lee B. McNutt, the Terre Haute, Indiana, film man, has added another production of a sentimental nature to his list. McNutt also has just completed a film of the Terre Haute Fashion Show.

The Indianapolis News gave a Theater Party to children from the Deaf and Dumb Institute and Boys' Club during the showing of the feature film "Cabiria" in Indianapolis.

The Luna theater in Lafayette put on a week of features and advanced the price to 15c. and 25c. The advance in prices had no effect in cutting down the crowds, which were even larger than usual.

The Schelling Music Hall is closed temporarily while decorators put a stucco finish on the interior.

Manager Alcorn, of the Lyric theater, Greensburg, extended an invitation to the children of two schools in the west end of Greensburg to attend the Saturday afternoon matinee free of charge. Next week the children of the east end of the city will be his guests. Manager Alcorn believes that it is good policy to show the children what you have even if you have to do it at an expense. He expects to reap a benefit in future business.

R. L. JENNE.

ST. LOUIS.

A NEW exchange has been opened at 3632 Olive street for the Box Office Attractions Company, with Ralph Pinkham as manager and Lou Bent as assistant manager. Mr. Pinkham was formerly manager for Warner's exchange in the Benoist Building, and though he has been a resident of St. Louis but a short time, he has made many friends in moving picture circles. Mr. Bent has been in the moving picture business for many years. The exchange is located in a new building with well appointed offices and a prosperous outlook.

A very beautiful and unusual electric sign over the new Lindell theater at Grand avenue and Hebert street attracts much attention from the passers-by in that neighborhood. The sign is an old mill wheel composed of many red and other colored bulbs, and the water falling over the wheel is produced by five hundred incandescent lights that wink with a lightning-like rapidity. The sign cost about eight hundred dollars, and the management of the Linden was compelled to sign a contract for two years in order to get it.

The Montgomery theater at 15th street and St. Louis avenue has been treated to a new coat of paint and a general overhauling and refurnishing. Henry Koplar, the manager, is making a success of the place with a mixed program of vaudeville and pictures, and just across the street he also operates the Imperial theater, where an all-picture program can be seen by all picture enthusiasts. Admission prices are 5 and 10 cents.

E. W. Dustin, manager of the Eclectic Film Exchange, reports that Veiled Prophets' week, October 5, was the biggest week for business in the history of the exchange. This was the more remarkable because during that week there were two grand public balls, the Veiled Prophet's Ball, on Tuesday, the night of the parade, and a masked ball on Thursday evening, besides an automobile show at Forest Park Highlands and various carnivals in different parts of the city. GIEBLER.

WISCONSIN.

A SPECIAL appeal to the German residents of Wisconsin is made in some of the programs furnished for schools by the Bureau of Visual Instruction in connection with the University of Wisconsin at Madison. The German department of the university has hundreds of slides showing scenes made famous by the writings of Goethe and Schiller and whole programs can be made up from these. Citizens of Hayward did not come to the aid of the school board in their plan to raise a fund for the purchase of a machine, and it was decided to seek the co-operation of Manager H. E. Ernst of the local moving picture theater. It was decided to secure the films and slides from the university extension bureau, charge a small admission to the townspeople and offer Manager Ernst a rental fee or a per cent. of the receipts. Any funds realized by the school will go toward the eventual purchase of projection apparatus.

P. J. Lutzen has let the construction contracts for his new moving picture theater on Grand avenue in Port Washington.

The Wisconsin State Fair Board is very well pleased with the films made of the 1914 exposition which will be used to advertise the 1915 event. The Milwaukee houses got the first showing of the pictures. Some of the novelties were the parade of the 300 children who participated in a spelling contest and the exhibits of the bees making honey.

The Idle Hour theater at Middleton has opened its winter season.

Oscar Hagen is now operating a moving picture show on Sunday nights at Stephensville.

The Grand Theater at Evansville had a special five-cent Saturday matinee so that school children could see "Robin Hood."

Manager Huber of the Gem theater at Portage abolished the souvenir idea in celebrating his second anniversary in the photoplay field in that city. Instead he lengthened his show to seven well-selected reels and allowed his patrons to see them for only five cents.

A tango balloon was given to every child attending a recent Saturday matinee at the Orpheum theater in Fond du Lac.

Two moving picture houses in Rice Lake have been consolidated. J. R. Gavin has sold the Unique theater to J. F. Effinger of the Lyric, who will operate both.

The Monarch Film Manufacturing Company of Milwaukee had a cameraman at Ripon to photograph the harvest festival, the college and other scenes. The pictures were shown at the Armory theater.

"Pictures that bristle with novelty" is the suggestive line of the Ideal theater at Grand Rapids.

"Frou Frou" was one of the most pretentious productions that the Star theater at Albany had tackled, and a big Saturday night business was anticipated. And then the film went astray! But it was secured for the following Saturday night.

Moving picture shows will be given every Tuesday and Saturday night in the Modern Woodmen of America Hall at Loyal.

The Efison Moving Picture Company has opened a moving picture show in the opera house at Bagley and will give performances every Wednesday night. A. W. Luce, of Buffalo, N. Y., is interested in the company.

A moving picture show has been opened in the Falk building at Sawyer.

Manager Smith, of the Alma Theater at Alma, showed Silas Marner on a Sunday night. The editor of the local paper is with him and declares: "We will gladly endorse all such pictures as shown last Sunday, as we believe the exhibition of good moving pictures is decidedly beneficial to any community."

Arthur Green, a former supervisor in Milwaukee has been making arrangements to erect a $10,000 moving picture theater at Hopkins and Twenty-fourth streets. A building permit also was issued in Milwaukee to A. Peters and others to erect a photoplay house costing about $25,000 at Twenty-seventh and Center streets.

This is the song of the management of the opera house picture show at Athens: "Next to music there is nothing that has as much influence over humanity as pictures; they leave their impressions upon the brain—the intellect—for good or bad. No bad pictures are ever shown at the opera house picture shows, hence their influence on the brain is always for the best. They gladden the heart, they dispel the blues and tend to soften the nature that has a tendency to grow hard from being wrapped up too closely with its own troubles and hardships. If you want to qualify for the Ish-ka-bibble club, see our pictures and become a 'Sunny Jim.' Four reels every Sunday evening, only ten cents."

MIDWEST SPECIAL SERVICE.

IN THE NORTHWEST.

COMMISSIONER OF PUBLIC SAFETY FLEMING of Spokane, Wash., has prepared for the city commission a draft of a new ordinance which will govern the operation of moving picture theaters. It provides that operators must register with the Commission of Public Safety and secure a license before they will be permitted to work. Motor-driven machines will be allowed. All film fires must be reported. It also makes the regulations regarding the physical construction of the theaters a trifle more stringent.

When the Lyric theater at Fort Collins, Colo., played the Vitagraph feature, "My Official Wife," the management offered the money back to any patron who did not think it was the best moving picture ever shown in the city.

Manager R. A. McLean of the Royal and Grand theaters at Virginia, Minn., had the city get into action before a cameraman and the pictures were shown at his houses. The Commercial Club also probably will have a hand in the promotion project and will have the films exhibited in other cities.

The Duluth (Minn.) Ad Men's Club ended its summer vacation by having a special show at the Rex theater in that city. Manager Thomas Furniss projected for them the 1,000 foot reel which the Essanay company made at the convention of the American Association of advertising Clubs in Toronto, Canada, last June.

The Garden of the Gods with Pike's Peak in the background will be the symbol by which will be known all the pictures released by the new Pike's Peak Motion Picture Company of Colorado Springs, Colo. This is the announcement of Director Otis B. Thayer, who has been a busy man. The Hagerman buildings and grounds at 610 Cascade avenue have been fitted up and an outdoor stage erected. J. F. Underwood has been engaged as office manager and J. A. Jeancon of Colorado Springs is scenario editor. One of the first pictures produced was from a script by Jeancon and dealt with the lives of the cliff dwellers. It is the aim of the company to keep away from the trite Western plays of the cowpuncher type. Instead, it will produce legitimate drama with the romantic Western settings.

Manager C. E. Henriot of the Bungalow theater at Tacoma, Wash., surprised his patrons with some good local films, which included some Tacoma kid automobile racers in practice and another with local interest called: "A Trip Though the Canadian Rockies."

There was novelty in the name, at least, when the Odeon theater at Glenwood Springs, Colo., had an Illustrated Booster Week. A man with a moving picture camera took snapshots of prominent people, points of interest and school children. These were shown on the screen. Business men gave away prizes as an advertising stunt to increase the interest and attendance.

Moving picture theaters are figuring in a clean city contest which has been inaugurated by the Utah Development League. The cities are divided into classes according to their population, and sanitation experts act as judges. James H. Wallis, state food and sanitary commissioner of the state of Idaho, who is one of the judges, has reported that he found some unsanitary moving picture theaters in several counties. While he was making the inspection he also made notes regarding some theaters where the projecting apparatus was unnecessarily exposed.

Manager C. J. Woodmansee of the Grand theater at Bemidji, Minn., has installed a new Powers 6-A Cameragraph.

The Village Council at Grove City, Minn., has purchased a projection machine, which it has installed in the village hall, and will give moving picture shows this winter.

The Selby theater at Selby avenue and Chatsworth street in St. Paul, Minn., has been leased by George Granstrum of St. Paul and B. Friedmann of Duluth, Minn. The firm will operate under the name of Friedman and Granstrum.

MIDWEST SPECIAL SERVICE.

MICHIGAN.

STRONG commendation was given the moving picture theaters in St. Joseph and Benton Harbor by Deputy State Fire Marshal, John Hulst. He said: "Your moving picture houses are in such good condition as to be almost perfect." The theatres in Benton Harbor across the river were declared to be in similar shape.

The Delft Theaters Company offered three cash prizes of $25, $15 and $5 for the best Delft design submitted. It is the intention of the corporation to use the design on its new houses at Munising, Marquette and Escanaba. The construction of the Marquette house which is to be exclusively for pictures is rapid. The Munising theater, given over to pictures and vaudeville with an occasional theatrical attraction, will be completed later in the fall.

W. H. Kane has sold the Dreamland Theater at Middleville to Thomas Coup of Detroit who has assumed the management. Kane retires from the photoplay field on account of ill-health.

Reserving the two front rows for children at five cents is a plan of Royden Genesta, the new proprietor and manager of the Princess Theater at Shepherd. Genesta will operate the house in connection with the theater conducted at Alma by his father and will give a four and five reel show for ten cents. He has installed new projection apparatus.

Moving picture houses in the Upper peninsula are being gone over again. The inspection this time is being made by the chief deputy who is following on the heels of his aides and seeing how they do their work. More frequent examinations in that part of Michigan are announced.

J. O. Ellenberger of Sturgis did not remain long in possession of the moving picture theater in Sparata. After two week's ownership he sold it to W. H. Yost of Fernville and will engage in other work at Sturgis.

The use of motion pictures by commercial clubs throughout the United States is expected to increase as the result of a plan originated by E. A. Daley, secretary of the Commercial Club at Marquette. Daley suggested to the editor of Town Development, a paper published in New York City for the secretaries of commercial clubs, that a regular motion picture column be conducted. In this column will be listed the organizations which have films and slides and they will be exchanged back and forth. The films of Marquette will be sent to some club in the east and the beauties of Marquette will be shown on the screen while the Eastern club's reel will be running before the eyes of Marquette residents.

The Houghton Public School and the public library in that city have purchased a moving picture machine which will be used for showing educational films.

Meyer Morton of Chicago was given judgment in the Circuit Court at Muskegon against Joseph Richter, lessee of the building and manager of the Lyric moving picture theater. The suit was brought to recover the seats, fans, machine and other equipment. Judgment for six cents was given against Richter so that he would be assessed the costs of the suit.

MIDWEST SPECIAL SERVICE.

NEGATIVES WANTED

Federated Film Co. Corporation

130 W. 46th St., New York City

LICENSED FILM STORIES

EDISON.

THE NEW PARTNER (Nov. 2).—Elizabeth Marsh had just arrived from Europe when she received a call from Burns and Hyde, accompanied by Farley. They presented a document, connected with the factory a half interest in which she had just inherited, and asked her to sign it. Having no special interest in the matter, she quickly complied, not knowing that she was working into the hands of schemers by signing a petition against any change being made in the existing factory regulations, which compelled the hands to work ten hours. That same night, the committee of three called on the other owner, Philip Barton, and secured his signature to a similar document. Though co-partners, neither of the young people know each other.

That very same night, having learned of the arrival of Miss Marsh, Maggie Murphy decided to make an effort to see the young lady and tell her of the troubles that the factory hands had to contend with. Bravely she made her way to the house, and having gained an interview, she told such an interesting story that Miss Marsh decided to go to the child's home. The conditions of poverty which she found there, and the additional stories she heard, caused her to come to a grave decision. Disguising herself in poor clothes, she applied for employment in her own factory, posing as a cousin of the Murphy family.

In the midst of her first day, visitors were suddenly announced, and there was a wild scramble to get the small children out of sight. Barton decided to inspect his factory, and while he was making the rounds a fire broke out. Thanks to him, the women and children were rescued, he even returning into the burning building to carry out crippled Tim and afterwards to carry out Miss Marsh, who was disguising her real name and identity, under the assumed name of Lizzie Murphy.

After the fire, Barton searched high and low for her, without success. Realizing the genuine ills of the factory workers, Miss Marsh decided to make real changes and started in by giving them a lawn party. As Barton was there, she slipped on the old factory clothes over her dress, and allowed him to discover her. When Hyde and Burns appeared on the scene, however, they were informed that an entirely new plan had been evolved, and that the factory in future would be managed by the partners personally.

SHORTY (Nov. 3).—Not having a proper home to go to, Shorty became a member of Dago Pete's gang of wharf rats, and when the news appeared that a shipment of diamonds was to be made on Captain Arnold's boat, Pete decided to ship his men as the crew and make an effort to steal the gems. Ethel Arnold happened to be with her father when he was shipping the men. Her intercession caused Shorty to be chosen. The girl's attention came as a surprise to the boy and served to awaken his better self.

Pete and some of his gang also managed to get aboard and, choosing well the moment of their attack, they quickly overpowered the captain, and tried to force him to disclose the hiding place of the diamonds. Failing in this effort, Pete had one of the men bring Ethel into the cabin, and, in spite of her effort to prevent him from weakening, Pete's threats of what would happen to her, caused Captain Arnold to disclose the hiding place. All of this was witnessed by Shorty, and Pete's treatment of the girl so enraged him that as soon as the men left the cabin to lower the boats, he crept in from his hiding place, and covered Pete with his own pistol, while Ethel securely fastened his hands behind him.

After releasing Captain Arnold, Shorty went on the deck, and employing a ruse, he got the men to go down one of the hatches. No sooner had the head of the last one disappeared, when he clapped on the hatch cover and securely fastened it. Quickly rowing to the shore, Shorty summoned the police, and the entire gang was arrested. When the sergeant, knowing of Shorty's connection with the gang, insisted on taking him along with the rest of the gang, Captain Arnold and Ethel made it quite plain that henceforth his home was to be with them.

JENKS AND THE JANITOR (Nov. 4).—The trouble all began when Mrs. Jenks went out calling and left Jenks to entertain his sister-in-law with whom he had never been able to get along. It was never possible for them to agree about anything so when Jenks showed her his new suit, the pattern of which was rather pronounced, an argument ensued which ended in Jenks' becoming so dissatisfied with the suit that he decided to dispose of it to the janitor. Mike was delighted at the chance of getting such a swell suit for ten dollars, and the transfer was quickly made. Worn out, Jenks returned to his apartment and decided to take a nap. Arranging the screen so that he would not be disturbed, he dropped off into the realm of Morpheus just as Mike, arrayed in his new purchase, decided to call on Maggie.

The loving pair were in the midst of an amorous discussion when Miss Liza entered the kitchen, and, recognizing the suit, thought it was Jenks. Pandemonium reigned as she chased Mike around the kitchen and out of the house, where she caught him as he tried to escape under a billboard and proceeded to punish him. The noise in the kitchen aroused Jenks, and just as he arrived there to catch the fainting maid in his arms, who should enter but Mrs. Jenks. Jumping at a wrong conclusion, she belabored Jenks with her parasol until Maggie suddenly revived and explained matters. The trio then started out after Miss Liza and Mike, and when the truth dawned on the old lady that she had the wrong man, she fell fainting into the arms of Mrs. Jenks. Mike, at first refused to be placated, but finally the humor of the situation dawned on him and all joined in a hearty laugh.

BUSTER BROWN PICKS OUT THE COSTUMES (Nov. 4).—When Annie and Bridget told Buster and Mary Jane that they were to attend a fancy dress ball given by the Plumbers' Friendship Association, the temptation for mischief was too great to be withstood by Buster and so he offered to secure the costumes. Annie and Bridget agreeing, Buster, Mary Jane and Tige trudged off to the costumer's and proceeded to pick out something that would make their friends the "observed of all observers."

Back they danced to the house to exhibit their prizes to the servants. The two girls were just as happy as children, and proceeded immediately to dress for the ball. As usual in the Brown household, complications now became the order of the day and the arrival of the minister set things going in most approved Buster Brown style. It was Bridget who answered the bell and when the minister caught sight of her portly form all rigged out in the tarletan skirts of a ballet dancer, it was all he could do to keep a straight face. Bridget, however, tried to carry things off with dignity and ushered him into the parlor while she went upstairs to announce his visit to Mrs. Brown.

In the meantime, Buster decided to bring the goat into the house so that he could see the two girls in their ballet costumes. This, of course, brought on more complications, which culminated in the wild stampede of the two servants right through the parlor where Mrs. Brown was trying to explain matters to the minister. The girls were quickly followed by Tige and the goat, with Buster and Mary Jane bringing up the rear, and, in an instant, the Brown household was in a state of uproar bordering upon pandemonium.

THE PINES OF LORY (Special—Two Parts—Nov. 6).—The coastwise steamer "Maid of the North" was about to leave for Montreal when Mr. Townsend, recognizing Patrick Boyd among the passengers, presented him to Elinor Marshall. They were both bound for Patrick's home, where Elinor was to pay a short visit to her school girl friend before proceeding to Montreal to become a nun. Her reception of Patrick was cool as she remembered the cloud under which he left home several years earlier. Patrick, it seemed, had refused to enter the church in accordance with his father's plan, and, in the resulting quarrel, Mr. Boyd succumbed to a sudden stroke of heart failure. As the result of his older brother's accusations, Patrick left his home, an outcast, and was now returning after a severe attack of fever in Africa.

In due time they were landed from the steamer, but owing to the dense fog the young couple found themselves in an entirely strange place. Nothing was left but to hunt for some habitation. That very night, the "Maid of the North" went down with all on board. Their search was soon rewarded but the house turned out to be one of mystery. It was fully provisioned and furnished, but, with the exception of a dog, no sign of life could be found. The mystery was added to when they entered the dining room and noticed the portrait of a beautiful woman affixed to the back of one of the chairs. Further search in the garden brought them to a grave, while beside it was another one, freshly dug, and finally they came upon an old gentleman sitting in the garden, but on addressing him they found, to their horror, that he was dead.

Completely mystified, they buried the mysterious owner in the freshly dug grave, and set about finding some escape from their predicament. In the midst of this effort Patrick's fever returned, and the whole burden was thrown upon Elinor, and little by little she became cognizant of a new sympathy for her fellow exile, which ripened during his convalescence into mutual love.

A rude chart, found in a desk, spurred them on to greater effort, but, in building a raft, Elinor fell into the water and though Patrick quickly sprang after her and brought her to shore, his strength was unequal to the tide, and he was quickly carried out to sea.

In the meantime, the daughter of the mysterious owner (who was, in reality, a banished French nobleman) waited anxiously in France for news of her father. Finally she decided to visit the island, and her arrival there came just at the very moment to save Elinor from madness, through her loneliness. Elinor's story was soon told and the Princess cleared the mystery by telling of her parents' banishment. They were about to leave the island when Patrick, who had been rescued by fishermen, appeared on the scene, and all repaired to the Boyd home, where happiness over Patrick's and Elinor's escape from disaster quickly brought about a reconciliation.

GETTING TO THE BALL GAME (Nov. 7).—Meekley was a real baseball fan, but, in spite of all his efforts to interest his wife, she stolidly refused to become enthusiastic, and furthermore, forbade him to attend the games. His friends joked him about it, and he took it as good naturedly as possible, until one day, three of his friends arrived with the news that they had a box reserved for the game and Meekly decided to disregard his wife's wishes and go anyway.

Making an excuse to his wife, he started for New York and every obstacle imaginable delayed him. First, the engine of his auto gave out, and, to his disgust, Meekly discovered that his supply of gasoline was exhausted. He finally secured a tow into a garage where he replenished his stock and continued his way to the game. Suddenly he had a blowout and it was a case of "get out and get under" with a vengeance, and when the job was finished and he was again on his way, he was suddenly confronted with a sign which showed him that he was on the wrong road.

In the meantime, his three friends were enjoying the game and had given up waiting for him to arrive. At last Meekly arrived, but only in time to see the very last play. Disgusted, he returned home and after a desperate effort to explain matters to his wife, he broke down and confessed the whole thing and was forgiven as he had not really seen the game.

VITAGRAPH.

THE CHOICE (Nov. 5).—The smuggling of opium increasing alarmingly, Captain Banes, of the Revenue Service, details his cleverest man, Ferron, to run down the guilty ones. He goes to the suspected district near a small fishing village and there saves a young girl from drowning, during which he becomes injured. He is carried to her home and there learns her name is Edith McKnight. While he is being nursed back to health, Ferron falls in love with her, proposes and they become engaged. While he is convalescing, he overhears her father and some other men in conversation, and decides he has accidentally stumbled right into the smugglers' nest. Ferron learns that a vessel is due with the smuggled drug aboard, concealed in a catch of fish. On the date of its arrival, he manages to hide himself aboard the boat that goes to meet the steamer, and after some exciting adventures, succeeds in corralling the gang by locking them in a wharf shed. He notifies the police, and while awaiting their arrival, Edith appears. She anxiously inquires if her father is in the shed, and on learning that he is, pleads with Ferron to release McKnight. He gently but firmly refuses, at which she demands that he choose between letting her father go and breaking their engagement. In the midst of a terrific struggle with himself, betwixt love and duty, Captain Banes and his men arrive. Ferron silently points to the shed door. The door is flung open and the smugglers made prisoners. To everyone's surprise, it is learned that Mr. McKnight is a Revenue Officer from another department, who, to obtain evidence, has been masquerading as a smuggler. This clears the situation and Edith makes no protest when Ferron slips the engagement ring back on her finger, while her father looks on with a smile.

THE MYSTERY OF BRAYTON COURT (Nov. 2).—Determined to get possession of Brayton Court, the estate of Stephen Arkwright, Antonio Marco, an Italian scientist, administers a poison to Arkwright, which causes his sudden death without leaving a trace of its action. Arkwright's daughter, Ione, inherits the estate and Marco succeeds in poisoning her in the same way, using a slower-acting drug. Wishing to avoid suspicion, Lynn Darmon, a struggling young doctor, is called in. Ione, without any apparent cause is languid and sickly. The case puzzles Lynn greatly, and when he learns from the nurse, Marion Hill, that she suspects crooked work, he determines to keep his eyes open. He finds a volume in the library on Oriental poisons and immediately connects the poison idea with Nogi, Marco's Indian servant.

Discovering that Marco is trying to get Ione to make a will in his favor, while she is under the influence of the poison, Lynn determines on quick action. With two detectives, he follows the villain to Mussen, a lawyer's, arriving just in time to prevent the property from being turned over to Marco. The detectives rush in, and after a struggle, Marco is arrested. At the trial Nogi kills himself with a poisoned needle, while his partner is sentenced to a long term in prison. Ione, freed from the poison inoculations, soon recovers, and Lynn receives his reward from Ione for all that he has done to solve the mystery of Brayton Court.

ON THE STROKE OF FIVE (Special—Two Parts—Nov. 3).—On his brother Vance's graduation from college, Guy Lansing Reynolds, a lawyer, promises to take him on a trip to Paris. When the time for leaving comes, Guy finds he cannot accompany Vance and, promising to follow shortly, sends the young man on alone. In Paris, Vance falls into the toils of Vera, an adventuress, and follows her to the "Schwarzwald Haus" in the Black Forest. She accepts his attentions and leads him to believe she returns his love. Prince Eugen, an old and wealthy friend of Vera's, arrives at the inn where they are staying. She must have rank and fortune, and returns to Paris with the prince, leaving a note for Vance telling of her intentions and adding that she no longer cares for him. Disillusioned, the young man shoots himself on the very day his brother arrives at the little German town. Guy learns from the innkeeper the story of Vance's death and swears vengeance on the faithless Vera. Following out his plan, he goes to Paris and there makes her acquaintance under an assumed name. She falls in love with him. He is gradually attracted by her, and inclined to relent, but his hate is rekindled by finding a half-burned picture of Vance in the fireplace. He has his friend Norton paint a life-sized portrait of Vance, and then invites Vera to visit him. The sudden sight of the picture—the disclosure of Guy's identity and his denunciations, drive her partly insane. Remorse-stricken, she returns to her apartments and sends Guy a note saying that on the stroke of five she will destroy herself. He rushes to her home to prevent this but arrives only to receive her dying kiss and prayer for forgiveness.

THE EVOLUTION OF PERCIVAL (Nov. 4).—Because of his effeminacy, Percival and Mildred are humiliated wherever they go. After some very distressing incidents in a restaurant, on the boardwalk and on the beach, she becomes thoroughly disgusted, and breaks off the engagement, saying she wants to marry a *real man*. Percival is almost heartbroken and confides his troubles to a friend, who suggests he make a hero of himself by fighting "Young Hickey," a pugilist. "Hickey" advertises that any man lasting three rounds with him will receive one hundred dollars. At the fight club, they see "Hickey" back his opponent up against a curtain, swing at him and the fellow drops like a log. Then Percival is shoved forward as the next "victim." The fighter stops behind the curtain and tells the husky standing there with a big mallet, that another "easy mark" is ready for the slaughter. "Hickey" returns to the ring, the gloves are adjusted, and after some fancy sparring, Hickey backs Percival into the corner in front of the curtain. He starts a vicious swing. Percival ducks and the prize-fighter bumps into the curtain. The man in back does not know it is Hickey, and the big mallet descends with crushing force just as Percival slaps the fellow's face. Hickey goes down and out, to everyone's bewilderment. Percival receives the 100 dollars and suddenly becomes famous, also very tough. Mildred is afraid of him and his new disposition. After securing a full measure of revenge on all his old enemies, he escorts Mildred to the seashore, where he makes ardent love to her. She repulses him and indignantly announces, "The man I love must be a gentleman!" Percival is stunned, and exclaiming "What's the use?" leaps overboard.

THANKS FOR THE LOBSTER (Nov. 6).—During a tango competition at Murphey's Jardin De Danse, Von Blotz, a professor of the terpsichorean art, enters the contest, but the judges and the crowd do not care for his old-style, dreamy waltzing. Consequently, when the prizes are given out, he gets the third—or "booby" prize—entitled, "A Living Likeness." It proves to be a live lobster. He is thrown out of the dancehall, but climbs back up the fire escape and steals the first prize, a silver loving cup, and returns home with both lobster and cup. He starts to cook the crustacean in the loving cup by holding it over the gas jet, but the chandelier and a large area of plaster falls on his head, shaken down by the tangoing going on overhead, underneath and all around. Finally, he goes to bed and dreams that the tenants of the nearby apartments are holding a tango competition, of which he is judge. He is disgusted at the sameness of the dancing, and declares, "He'll show 'em!" He selects a partner and is soon whirling about the room—*upside down*, on the *ceiling!* After performing some startling eccentricities, he winds up by whirling his partner out the window and running down to the street in time to catch her as she falls. He returns triumphantly and declares that in *his* judgment, *he* is the winner. A free-for-all fight starts—just as he wakes up. The bed has collapsed and he is almost suffocated. The neighbors rush in, and after resuscitating Von Blotz, all grab a portion of the lobster and go out shouting "Thanks for the lobster!" Von Blotz shakes his fist after them, then philosophically fills the cup with liquid refreshments, lights the pipe and smiles to himself.

IN THE LAND OF ARCADIA (Special—Two Parts—Nov. 7).—In pursuance of his theory that the ideal manner of raising children is to keep them apart from the world, Professor Landor, a widower with two children—Helene and Achilles, purchases Arcadia Island, in an unfrequented section of the country. There, with the aid of his friend, Professor Reichhart and Norah, a nurse, he rears the children. Helene is his own child but Achilles is a foundling whom the professor has adopted. When the children are grown, the isolation of the island palls upon them, particularly when Norah, who has discovered a small treasure, fills them with a craving to see the wonderful outside world. Aided by her, they build a raft and escape from the island. Nora dies from the shock of their perilous trip to the mainland during a terrible storm, and the two children are left alone in the world. On landing, they run into a party of young society people out picknicking. Marion Warner, the leading spirit of the party, suggests they show the two unsophisticated strangers something of the world and its pleasures. They create much amusement in their new surroundings by their awkwardness and unconventionality. Society takes them up and for a while, the two are in love with the world. They soon tire, however, and when Helene sees Achilles in the arms of Marion, she receives a rude awakening. Longing to be again in quiet Arcadia, she runs away. Achilles frantically follows her, leaving Marion without a thought.

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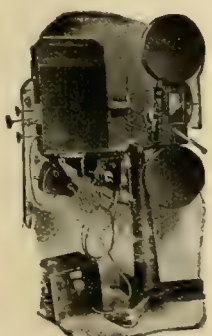

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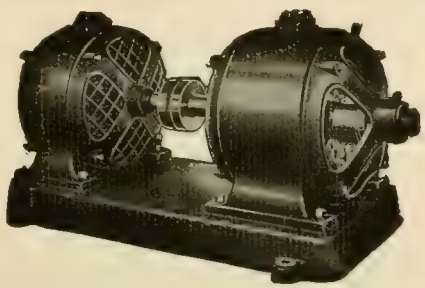

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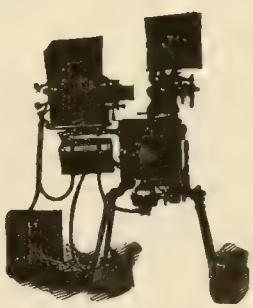

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and seeing her in a boat going towards Arcadia Island, plunges into the water and swims after her. He is nearly drowned, but is found later by Helene, cast up on the beach of the island. She succeeds in restoring him to consciousness, and deciding that in Arcadia only is perfect happiness and contentment to be found, the two hand-in-hand, stroll back to the little cottage where the lonely old professors are anxiously awaiting them.

GEORGE KLEINE.

ON THE BATTLE LINE (Special—Two Parts Oct. 13). Caron refuses to fight a duel with a hotheaded young Londoner and is branded as a coward. His friends desert him and he is cut by the woman he loves. Unable to face their scorn, he leaves for one of the British Colonies in Africa, where he settles near an army post and spends his time hunting big game with the officers stationed on the desert's edge. One day Caron goes hunting with Captain Pemberton, a dashing cavalry officer noted for his reckless courage. They are attacked and surrounded by a band of hostile Arabs and forced to fight for their lives against tremendous odds. A soldier who is with them succeeds in breaking through the encircling line and gallops away for help, leaving the two to fight off their assailants as best they can.

Both men fight like demons, but Pemberton soon falls, mortally wounded. Before dying, however, he unpins a medal from his blouse and hands it to Caron with the words "They gave it to me for bravery under fire; I could not leave it in worthier hands than yours." Soon a troop of cavalry gallops up, routs the Arabs and rescues Caron. Years later Caron returns to London. With him is his foster daughter Marjorie, whom he adopted as a child and who now is a beautiful young woman of seventeen. The girl meets and falls in love with Lieutenant Pemberton, son of the cavalry captain who died fighting shoulder to shoulder with Caron on the battle line. The specter of Caron's "cowardice" of years before is raised by his former associates, but the medal and the story of how it came into his possession dispel the cloud and he finds happiness in the joy of the young couple.

ESSANAY.

THE LAUNDRESS (Nov. 2).—Bessie and the hair dresser have a quarrel, so she writes a note to the tailor, telling him that she will dine with him that evening. Sweedie, the laundress, who is desperately in love with the tailor, hears of the dinner engagement and writes a letter to him, saying that she is going to drown herself in the dye vat. After rigging up a dummy resembling herself, she sticks it head first into the vat. She then leaves, but returns shortly after in a man's attire, telling the tailor she is Sweedie's brother. He weeps and wails, declaring that if Sweedie were only alive he would marry her in a minute. Sweedie then pulls off her disguise and the tailor falls in a dead faint.

FIRES OF FATE (Nov. 3).—Dick fellows is jilted by his sweetheart and is left with a beautifully furnished little apartment. He locks up the flat and moves to a hotel. Months pass and a mysterious girl in the hotel interests him. She is alone and evidently has some great sorrow. Discovering that she is unable to pay her bill, Dick is more interested than ever. One night fire sweeps the hotel. Dick risks his life to rescue her, and learns that she has been deserted by the man she came to marry. Amidst the roar of the flames their sorrows are united in a bond of common love, and they are saved from death only after a terrific struggle several stories above the street. They are married and the little apartment comes into use.

THE FABLE OF "HOW UNCLE BREWSTER WAS TOO SHIFTY FOR THE TEMPTER" (Nov. 4). Aunt Mahaley knew Uncle Brewster was sporty, and when he went to the city to pay off his mortgage she warned him about being too free with his coin. He visited Roger Talbot, holder of the mortgage, who handed him two cigars. Uncle Brewster was dying for a smoke, but he remembered what Aunt Mahaley told him about cutting down expenses, and traded the cigars for a couple of boiled eggs, saving the price of lunch. At a fruit exhibit he filled his carpet bag, saving supper money. Before leaving the hotel he packed away everything in sight, so when he returned to Aunt Mahaley he was minus railroad fare but plus many towels and hotel silverware. Moral: Some people are good because it comes too high to be otherwise.

SLIPPERY SLIM AND THE IMPERSONATOR (Nov. 5).—Mustang Pete slips away with Slippery Slim's diamond ring and goes to Sophie's home, where he asks her to become his wife. She accepts him and he gives her Slim's ring, which Slim had bought for the purpose of presenting it to her himself. Slim is in great despair when he discovers that his ring is missing, and his sorrow is complete when he goes to Sophie's home and finds Mustang holding her on his lap. That night he goes to the theater to forget his troubles. There is a female impersonator in the cast and after the show Slim becomes acquainted with him. He persuades him to pose as a beautiful blonde and make eyes at Mustang. Mustang falls for it, and is having the time of his life, when Slim brings Sophie upon the scene. She throws the ring at Mustang's feet and turns to Slim, whom she accepts as her future husband.

BRONCHO BILLY'S MISSION (Reg. in U. S. Patent Office—Nov. 6). The city girl decides to turn over a new leaf and go west where she can start life anew. Several years later finds her the wife of a minister in a small western town and extremely happy. One day she and her husband find Broncho Billy, an outlaw, lying in the road suffering from a wound. They take him to their home, and while the minister hastens for a doctor, his wife dresses the wound. She steps into an adjoining room, where she is confronted by the man who had been so cruel to her years before. He threatens to expose her if she refuses to give him money. Broncho hears the conversation, and although in a weakened condition, forces the scoundrel to return the money, then escorts him across the boundary at the point of a gun.

HIS DEAREST FOES (Special—Two Parts—Nov. 6).—Lieutenant Gerald Calhoun, son of Colonel Calhoun, commander of an English garrison in India, is a wastrel and gambler. He gets heavily in debt and his mother secretly gives him a valuable sapphire ring to pay it. Gerald takes the ring and puts it up as a stake in a game of bridge with an Indian Rajah, who wagers a diamond pin against it. The lieutenant is losing, becomes desperate and resorts to cheating. He is discovered and denounced in his club by his fellow-officers. His father enters and hears all. He orders his son on a dangerous mission through the native lines, hoping that his possible death or the carrying out of the dangerous mission will save him from complete disgrace.

Gerald, who is a coward, begs his father not to send him. But the Colonel is obdurate. The boy pleads with his mother and she in turn goes to the Colonel and asks him not to send their son to his certain death. He refuses her request. She turns upon him and tells him he hates his son. She declares he has killed her love for him and rushes from the room. That night, when his son was supposed to be on his way, the Colonel finds him stupefied with drink. Long the Colonel stares at his son, the picture of cowardice and vice. He strives to understand how his own flesh and blood should have fallen so low. He writes a letter to his wife bidding her farewell and then starts out on the mission himself.

When Gerald wakes up and finds what his father has done, he is overwhelmed with remorse. His mother sees him, disheveled and trembling from his debauch, and turns on him and denounces him for his cowardice and weakness. They ride out in the morning listening to the call of conscience and praying for the Colonel's safety. They come across the Colonel lying face down in the road where he has fallen after a single-handed fight with the natives. A squad from the garrison arrives in time to rout the natives. Calhoun is carried to his home, where it is found that he will recover. Gerald comes into his father's room, begs forgiveness and lays his sword and uniform on the bed. The Colonel sees the new resolve in his son's eyes and realizes that he has awakened to the call of duty at last. They shake hands and the son departs for Canada, his mother weeping by the Colonel's bedside.

LUBIN.

THE BELOVED ADVENTURER NO. 8—A PARTNER TO PROVIDENCE (Nov. 2).—The train on which Lord Cecil is traveling is wrecked, he being rescued by Jimmy Holt, the cashier of a construction company, who takes him to the home of Elsie, his sweetheart, which is near the scene of the accident. Lord Cecil is not seriously injured, and by the following day is able to be about. Peterson, the general superintendent of the construction company, is in desperate need and determines to rob the safe of the pay-roll funds, intending to cover his crime by a faked robbery of the safe by a couple of tramps. He secures the packet of money, substituting a dummy, an action which Lord Cecil chances to witness, but to which he attaches no significance at the time. Peterson's tools duly blow the safe, but are caught in the act by the sheriff. In the meanwhile Holt uneasy for the safety of the money has removed from the safe the packet which he supposes contains it so that the sheriff declares the safe to have been empty when blown open. Peterson had used the dummy package merely to blind Holt, it having been his plan for the tramps to remove and destroy it. Peterson is jealously jealous of Holt and now changes his scheme, intending not only to cover his own crime but to ruin Holt by fastening it upon him. He charges Holt with having stolen the money before the safe was blown. Holt triumphantly produces the package he has kept safely and explains why he removed it, reminding the sheriff that he

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Newburgh, N. Y.

the sheriff, had warned him that yeggmen were suspected in the region. Peterson scornfully denounces this as a bluff intended to give Holt a chance to escape, and demands that the money be shown to Holt's amazement and horror, the packet when opened consists only of worthless paper. Lord Cecil now remembers seeing Peterson handling the packet, and concludes that Peterson is the thief. He makes the charge, and Peterson by attempting to escape, confesses his guilt. As Elsie throws herself into Holt's arms, however, Peterson's jealousy overwhelms all other emotions, and he attempts to kill the younger man, but is disarmed by Lord Cecil. Shortly after Lord Cecil goes his way, passing forever out of the lives of the young lovers.

A BOOMERANG SWINDLE (Nov. 31.—Barton and Hanscon, two swindlers, to elude the police go to a little country village. At the hotel Barton reads an ad in the local paper of a furnished house and cultivated farm for sale and he plans to swindle the owner (Jouhan Splivens) out of a few hundred dollars. Barton calls on the farmer and pays him a five hundred dollar deposit on the farm. A few days later Hanscon calls and offers Splivens a thousand dollars more. Splivens tells him to call the following day for an answer. Barton returns to pay the balance and Splivens buys back the receipt for a thousand dollars.

Tom Pope, a young lawyer and the fiancee of Frances, the farmer's daughter, overhears the crook boasting of how he swindled the old man. Phoning to Splivens, Tom verifies his fears. Tom then gets a friend and taking him up to his room, which is next to the one occupied by the crooks, Tom gets him to say loud enough for the crooks to hear that the traction company want to buy the land and will pay ten thousand for it. The crooks fall for the plan. Hanscon rushes back to Splivens and buys the farm for six thousand, a gold watch and a diamond stick pin. Splivens is a little over four thousand in. Tom gets the girl and the two crooks go to jail.

THE SORCERESS (Special—Two Parts—Nov 41.—Leonard Rand, a rich art collector, his wife and child live in the suburbs of London. Hester, the wife, has ceased to respect her husband and resents the associations forced upon her of what he is pleased to call Bohemia. One night she receives a blow that causes her to decide to take serious action. The child, Violet, is taken among the riotous guests of painted women and finally given a glass of wine to drink. A stormy interview takes place and the husband tells his wife that if she does not like the atmosphere she is at liberty to go, but he will retain the child. On several occasions Hester has been wont to consult a gypsy seeress, named Carlotta, one of a tribe encamped close by, and in her emergency she goes for advice. The gypsy tells her that the tribe are about to migrate to America and Hester proposes that Carlotta shall take the child with them stipulating that she shall be restored to the mother upon demand. The plan is carried out and the little Violet is taken to America. Hester refuses to disclose the whereabouts of the child to the distracted father and dies suddenly.

Ten years elapse and Violet is brought up by Carlotta under the name of Perdita and a strong affection exists between the two. The Sorceress, as she is called, is eminently successful in America and acquires a fortune, but Frollo, her lover, insists that she shall still continue to live with the tribe. Perdita grows up to be a beautiful girl and Carlo, a fiery young member of the tribe, falls in love with her, but Carlotta is deeply opposed to a union, as she hopes some day she will restore Perdita to her own. One day Perdita while wandering through the woods encounters a hunting party led by Leonard Rand. He is attracted by the wild beauty of the girl and paints such pictures of the glittering existence in his world that the girl becomes inspired and leaves the tribe to go to the gorgeous home of Rand, whom she regards as an elderly man, unselfishly interested in a child, whom he wishes to endow with his wealth, but on finding the true character of Rand she decides to return to Carlotta, only to find herself a close prisoner in the home of the man she has learned to fear. The excitement causes brain fever and her mind becomes almost destroyed. Carlotta discovers Rand and to work her point proceeds to infatuate him. She is successful. With the aid of Frollo they obtain evidence of the fact that Perdita is Rand's lost daughter and Carlotta fulfills the pledge, made to the mother, that the girl would be restored to her own.

THE STOLEN YACHT (Special—Two Parts Nov. 5).—Carroll, cruising in his yacht, finds it necessary to put in at the shipyard of Fulton for some minor repairs and his little daughter, Miriam, meets the shipbuilder's boy, Frank. Childlike affection results and Carroll hurries Miriam away, explaining that she is a little lady and mustn't associate with shipbuilders' sons.

Fifteen years later Frank is in technical college and Miriam in a fashionable university. Frank's chum, invited to the university, brings Frank, and Frank and Miriam meet, fall in love, and plan to marry, ignorant of the fact that they ever met in life before. Carroll consents on condition that they wait until Frank makes good in the world. Carroll and Miriam leave for another cruise. Fulton calls Frank home as Alexander, a rival, is taking away much of his business through crooked work. Carroll again puts in at this harbor for repairs and Alexander bribes the captain so that when Carroll discovers that Miriam's lover is Fulton's son, he is led to promise Alexander the work. But the discovery of Alexander's bribe switches Carroll to Fulton again, when Fulton promises to keep Frank away during the yacht's stay. Frank's hobby is motor boats, and, suspecting further crooked work on the part of Alexander, he uses the boat on some detective work and finds that Alexander has become the victim of some revolutionary agents, who, to smuggle ammunition into their country, plan to steal Carroll's yacht. Carroll refuses to heed Frank's warning, but Miriam rushes down to the boat and is carried away when it is stolen. Frank pursues the conspirators in his motorboat, carrying Fulton and Carroll, and wins Carroll's approval of the match.

LOVE TRIUMPHS (Nov. 6).—Dora Armstrong, a trained nurse is sent by Dr. Wentworth to take care of Mrs. Gordon, an elderly invalid. She meets Mrs. Gordon's son, John, who is a lawyer with an ambition to be District Attorney. John and Dora fall in love, but his selfishness and political ambition come first. For fear that his marriage with a nurse might hurt his political chances he insists that their marriage be a secret one. Dora objects, but John finally wins her over. Later Dora, worrying over her secret and its coming result, tells John that Dr. Wentworth is suspicious of their actions and that they should declare their marriage. John refuses to make announcement and Dora, too proud to tell him her real reason, quarrels with him. She can see but one way out and that is to go away. A letter to Dr. Wentworth tells him that she is going away and he had better send another nurse to Mrs. Gordon at once.

The doctor gets into communication with the Gordons and John and his mother are mystified to find Dora gone. John is especially wrought up and his actions in answering the doctor's questions when he brings another nurse, and his attitude toward the letter the doctor shows him, confirms the learned gentleman's opinion that John knows more than he will tell. Dora goes to a little village where she takes up lodgings with a sympathetic old couple who respect her secret and treat her as one of their own. John's mother dies and all his efforts to locate Dora fail and the duties of his new office slowly undermine his health, and he becomes a changed man.

Meanwhile Dora has given birth to a child which is far from healthy and the old country doctor decides to call in a specialist. The specialist turns out to be Dr. Wentworth who, amazed to at last find Dora, learns the whole truth of her marriage. Incensed, he swears to make John pay for his ill treatment, but Dora begs him to let matters rest as they are. Upon his return, John goes to see him regarding the condition of his health and the old doctor seeing a way to mend the broken thread, compels John to go away for a rest and sends him to the town and house that Dora inhabits. He finds the old couple and while they are arranging for his comfort he sees Dora putting her baby to sleep. He makes his presence known and for a moment Dora hesitates—then, all the pent-up emotion of the lonesome months bursts forth and she sobs out her love and forgiveness in his arms.

KIDNAPPING THE KID (Nov. 7).—Hans and Jake, two curbstone musicians, render a selection outside the back fence and are treated to a bucket of water. They drop their instruments in disgust and wander down the street. Hans finds a copy of a paper telling how kidnappers held a child for ransom and suggests that they kidnap Willie Gold, son of the town's richest man, and make a million dollars. They get a wheelbarrow and coax Willie out for a ride. He is rather a spoiled child and it is not easy to handle him, but they manage after a fashion and all goes well until Willie spies a friend going back to town in an auto. With a very brief good-bye to his new friends he rides home to his nurse who all this time has been spooning with her pet policeman. She finds him playing just as she left him. It is not the same with Hans and Jake, however, but different in the extreme.

THE HONOR OF THE FORCE (Nov. 7).—Losing in the toss, Gyp, the Dip, is selected to get out and steal the day's meal for the Pig Alley Pugs. Nora Malone has just made some pies for Officer Bradley, her sweetheart. She puts them out of the window to cool. Gyp attempts to steal the pies but is detected by Bradley and gets beat up by the officer. Gyp throws a pie, Bradley ducks and the pie hits Nora in the eye. She proceeds to beat up Bradley for letting the pie hit her.

During the argument, Gyp escapes with one pie and returns to the gang. Gyp is about to present the pie to Pietro, the leader, when he

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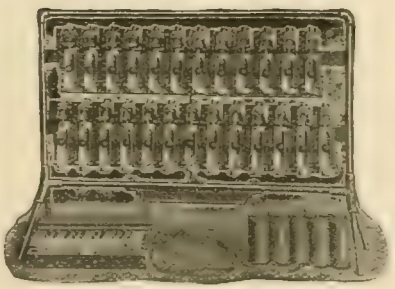

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trips and smashes it in Fattie's face. Angered because they feel that Bradley has done them out of a feast, the gang proceed to clean out the police station. The cops are chased out into the street and the gang take possession of the police station. The chief offers promotion to the cop who can oust the gang. Officer Bradley with the aid of a bottle of chloroform and a sponge, overpowers the toughs and regains possession of the station, for which he is made sergeant, and gets back into the good graces of Nora.

KALEM.

HIS INSPIRATION (Special—Two Parts—Nov. 2).—Although Franz rates his ability as a composer very highly, his wife, Anna, is the real source of his inspiration. A song suggested by Anna brings Franz fame and fortune. Infatuated by Vera, an actress, Franz urges her to elope with him. Because it means publicity, Vera consents. Later, however, she leaves Franz in the lurch. Ashamed to return home, Franz becomes a wanderer. Unable to compose new songs, the man is reduced to beggary.

Anna, sure her husband will return, turns a deaf ear to the pleas of Maynard, a former suitor. While thinking of Franz one morning, the wife, seated at the piano, unconsciously composes a new song. A few streets away, the husband stands in the bread line. Mental telepathy causes the theme played by Anna to be repeated in Franz's mind. The man hastens to his publisher with whom the song finds instant favor. Franz swallows his pride and returns home. There he hears Anna playing the air. Astounded, the husband discovers the source of his inspiration. With head humbly bowed, Franz begs to be forgiven.

LIZZIE, THE LIFE SAVER (Nov. 3).—The feud waged between Ham and his assistant, Bud, waxes stronger, when Ham accidentally swats Wise, the owner of the building, in the face with a mop. Ham and Bud are fired. In revenge, the former chases the latter with blood in his eye. Angered by the swat, Wise discharges his stenographer, Lizzie, when he sees her flirting with Johnny, his nepew. Lizzie later gets a job as a life saver at the beach. All the men at the resort promptly try to drown, much to Johnny's jealousy.

In the meantime Bud gets away from Ham by leaping into a motorboat. In his effort to stop the craft, Ham seizes hold of the mooring line and is dragged all over the bay. Bud beaches the vessel and flees, with Ham close behind. Wise comes to the beach. He falls into the water and is on the verge of drowning when Lizzie and Johnny come to his rescue. His gratitude causes the wealthy uncle to present them with a check for $5,000. As for Bud and Ham, the former enters a sewer outlet to escape from bloodthirtsy Ham. Too large a man to follow, Ham secures a three-pronged gaff and waits for his foe to emerge.

THE PRISON STAIN (Special—Two Parts—Nov. 4).—Kelsey is a trusty in the prison where Jean Darrel is serving her sentence. The two are discharged on the same day. Keeping her past a secret, Jean later becomes the wife of Gregg, a lawyer. Kelsey makes good and is appointed manager of a lumber company. Gregg and Kelsey become friends. Invited to spend the week-end at the lawyer's home, Kelsey is astounded to discover that his hostess is none other than Jean. During the evening, conversation turns into sociological channels. Unaware that Kelsey is an ex-convict, Grebb declares that the prison leaves a stain which can never be removed. It is his opinion that once a crook, always a crook.

That night, Bunts, the butler, steals a large sum of money from Gregg's safe. The man escapes from the house, but his suspicious actions later bring about his arrest. Gregg discovers his loss. A horrible suspicion enters the minds of Jean and Kelsey. A policeman who is summoned, recognizes the two and denounces them as ex-convicts. Gregg is stunned. As he turns upon Jean and Kelsey, his 'phone rings. Answering, he learns that Bunt has confessed his theft under the third degree. Gregg then realizes how unjust his suspicions have been. Placing his arms about the shoulders of his wife and his guest, he informs them that his narrow-minded views have been swept away forever.

THE INDIAN SUFFRAGETTES (Nov. 6).—Dishwater, a maid of the Oompah tribe, returns from the Government school a militant suffragist. At first, the members of her tribe are inclined to combat her views, but, aided by her umbrella, Dishwater clubs the braves into submission.

The terrorized warriors learn that the suffragist is organizing a revolt among the squaws. They are helpless to prevent the feminine uprising which follows. As the result of their demand for equal rights, the squaws succeed in assuming the occupations formerly pursued by the braves, while the latter take care of the papooses and do the housework.

Headed by Dishwater, the squaws leave on a hunting expedition. They meet their Waterloo, however, when they come upon a war party from a rival tribe. The suffragettes' pleas for help are ignored by their own braves until a solemn promise is registered that in the future the women consent to play second fiddle. This done, the Oompah warriors help defeat their foes.

THE MAN IN THE VAULT (Nov. 7).—John Norton, posing as a successful business man, is in reality a master cracksman. The strongest vaults are easily opened by the wonderful electrical tools invented by him. Tom, Norton's son, is his valuable assistant. The boy is sent to Maxdale to obtain information concerning a bank which he and his father plan to loot. Just as he is ready to stage the robbery, Tom rescues Evelyn Van Pult, who is being insulted by a gang of rowdies. The girl is the daughter of the bank president. Tom falls in love with her and is inspired to lead an honest life. Attracted by the young man, Van Pult makes him his secretary.

Enraged by what he thinks is a yellow streak in Tom, Norton resolves to burglarize the bank alone. His electrical tools open the vault on the night that Tom and Evelyn make public their betrothal. Van Pult enters the bank for some documents he had forgotten. Discovering the burglar in the vault he slams the steel door into place, imprisoning Norton in the iron chamber. Tom learns what has occurred. He battles with the problem of either losing his sweetheart or of seeing his father sent to prison. Tom later fells the officer guarding his father, thus aiding the latter to escape. Later, Norton comes to the realization of his son's great sacrifice. Not to be outdone, the father appears before Van Pult and Evelyn and confesses all. Norton's vow to turn over a new leaf, and their love for Tom, decides the banker and his daughter Father and son are forgiven.

THE RIDDLE OF THE GREEN UMBRELLA (Special—Two Parts—Nov. 9).—Helmar, an eccentric old professor, owns a green umbrella, the handle of which was once a portion of a deadly instrument used by the Borgias. Lloyd and Reynolds, two young professors, are rivals for the hand of Dorothy, Helmar's daughter. Reynolds, is discovered to have misappropriated the funds of the college by Helmar and Lloyd. He is ordered to return the money within twenty-four hours. Reynolds has been experimenting with racinus, the deadliest poison known. Merely inhaling it causes death. Helmar enters a barber shop the following day. Reynolds, disguised as a tramp, follows. Later, when the barber finishes shaving Helmar, he discovers the professor is dead.

Madelyn Mack takes charge of the case. She suspects Reynolds. The latter has cleverly fastened the crime upon Lloyd by means of the green umbrella. Aided by a vocaphone and a detectaphone, she secures positive evidence of Reynolds' guilt. Disguised as a chambermaid, Madelyn enters the man's apartment. He captures her, however, and announces his intention of giving her a hypodermic which will deprive her of her memory. The man sneeringly tells the helpless girl that he murdered Helmar by placing racinus in his shaving mug. The professor inhaled the fumes of the drug and perished. Just as Reynolds is about to give Madelyn the memory-depriving drug, the girl, picking up a vial standing on the table, dashes it into his face. It contains racinus. Reynolds crumples up just as detectives, who have overheard his confession, enter.

COLUMBUS.

A TWISTED AFFAIR (Nov. 3).—The Browns and Smiths are neighbors in a suburban town. The Brown family receive a letter from their niece in South Africa saying that she has landed in New York and will arrive for an extended visit on the 4:30 train. As the Browns have never seen their niece she writes that she can be identified by a large black bow on her hat. The Smith family, who live next door, receive word from an employment agency that the new cook, which they have been asked to engage, will arrive on the 4:30 train. When the cook arrives at the station she has a big black bow on her hat. Brown's chauffeur, being guided entirely by the description given him, invites her into the limousine and motors her home under the impression that she is the expected niece.

While this is all taking place, the Smiths' coachman arrives at the station somewhat belated and mistakes the Browns' niece for the Smiths' new cook sent by the employment agency. The cook, on arriving at the home of the Browns, is received and entertained royally, while on the other hand, the real niece is delivered into the kitchen of the Smiths and shown to an attic bedroom. The cook, a typical Biddy, is very fond of her "Grog," and brings much disgrace to the Browns and their guests who have been assembled to greet the niece. While entertaining the Browns' supposed niece, the Browns' maid-of-all-work throws up her job unexpectedly, and to meet this contingency the Browns send to their neighbors, the Smiths, to borrow their cook until the departure of the "niece."

In this way the Browns discover their real niece who was being used as the Smiths' cook. Recognition and explanations quickly follow, the impostor is thrown out and the niece is installed in her rightful position with everybody happy.

THE GENIUS (Biograph K. & E.—Special—Three Parts—October).—One of the sprightliest comedies ever produced on the stage, this delightful play in motion pictures is a swift succession of scenes whose humor will occasion gales of laughter. In order to win the girl he loves, John Spencer must become an artist, and he doesn't care how much it costs. So he arranges to pose as instructor to a group of starving artists. His rival for the girl's hand, Percival Clutterbuck, is a well-known art connoisseur; and when he discovers Jack's "genius" he publishes it to the world. Josephine Van Dusen, the girl Jack loves, thereupon consents to marry him and insists that he announce their engagement. But Jack has fallen genuinely in love with Nell Graham, an artists' model, and now he tells Josephine: "You are my inspiration, and if I were to marry you my inspiration would cease." Nell overhears the conversation, and when Jack tells Josephine the truth—that he cannot paint a stroke and knows nothing about art—she realizes that he is doing it for her sake. Jack's confession, instead of being accepted as the truth, is hailed as one more eccentricity of his genius. So, unable to get rid of his great reputation, he marries Nell and lives happily ever after.

BIOGRAPH.

THE SQUASHVILLE SCHOOL (Oct. 26).—Teacher favors one pupil and is ousted by the Board of Education, whose daughter resents the favoritism. The "board" advertises for a strong woman teacher, and the discharged teacher's sweetheart, disguising himself, gets the position. His conduct of the school is also reported to the "board" and he is disciplined in a novel manner. Finally the "board" is persuaded to reinstate the old teacher, to the great joy of all the scholars except the "board's" daughter.

THE VILLAINOUS UNCLE (Oct. 26).—He resolves to kill the girl for her money, but supernatural happenings in the house frighten him. At last he writes to Mr. Killem: "Please come and kill my niece. Will pay the usual rate." Killem seizes the maid by mistake, and a long chase ensues before he is captured.

THE TICKET-OF-LEAVE MAN (Special—Two Parts—Oct. 27).—Bob Brierly visits London and meets Dalton, a crook, who is in league with a counterfeiter named Moss. Bob befriends May Edwards, a tea-garden singer, and is caught in the meshes of the law by the cunning Dalton, who tricks him into passing a counterfeit twenty-pound note. Bob is sentenced to serve four years in prison. Three years later, discharged on a ticket of leave, he secures a position in Gibson's bill-broking office. Dalton and Moss discover where Bob is working, and plan to get him into their clutches; but with the aid of Hawkshaw, the famous detective, the crooks are rounded up after many thrilling developments.

THE WIFE'S STRATAGEM (Oct. 29).—In ridding himself of the woman whom he has ceased to love, the man does not hesitate to be brutal. A passer-by intervenes, becomes interested in the girl, and later marries her. Years later, chance brings the girl across the path of the man who once treated her so basely.

THE TIDES OF SORROW (Oct. 30).—Captain Ford of the fishing crew is in love with Ruth, daughter of an old fisherman, but the girl has a sweetheart, one Elliot, a dissolute scamp. On the fishing banks, alone with Elliot in a dory, Ford has a struggle with the drunken man and Elliot is drowned. When the ship returns Ford is tried for Elliot's murder and found guilty on circumstantial evidence. Ruth accuses him—"You have killed Elliot because I loved him."

HEARTS OF GOLD (Oct. 31).—When two women love the same man, and there is a reason—perhaps the strongest of reasons—why the one should consider the feelings of the other, what will be her decision?

SELIG.

HEARST-SELIG NEWS PICTORIAL NO 68 (Oct. 22).—This release offers a striking balloon race at Pittsfield, Mass., known as the National Pursuit race and patterned after the famous German races in which their military aviators are trained. Another picture is the Athletic race at Fresno in which a world's record mark is equalled and showing also a cycle car race, one of the first in motion pictures. There is also an Industrial Exposition at Paterson, N. J., in which Gov. Fielder takes part and which is held to boost the idea of "made in America" goods. They have also a fashion section showing some very pretty evening wraps and gowns. Designers all over the country have been commenting on their pictures because of the wonderful correctness of the styles. In the war section the destruction caused by the German guns at Malines is shown in a number of striking pictures of ruins, among which is an old cathedral which was repeatedly struck and severely damaged. There are also scenes at Ostend now threatened by German invasion and a remarkable series of pictures showing an English concentration camp where German prisoners of war are interned. The Germans under the guns of English guardsmen perform the manual labor of the camp.

INDEPENDENT FILM STORIES

A CORRECTION.

A Broncho story entitled "The Golden Goose" was published on page 544 of last week's issue as being released by the Kay Bee company. This is an error which exhibitors and our other readers will please observe in making use of these descriptions.

UNIVERSAL

"101" BISON.

THE MYSTERIOUS HAND NO. 1 (My Lady Raffles)—(Three parts, Oct. 24).—There is a little slavey working in an English boarding house. She accidentally discovers the "swag" of a couple of cooks one day, but dismisses the event from her mind, owing to the kindness which the men have shown her.

Kelly, the detective, locates the two crooks at the boarding house and, to watch them, he secures a room next to theirs in the same house. In making up the detective's bed one morning, the slavey comes across his revolver and handcuffs. She divines that he is there to cause trouble to her friends in the next room. Later, the detective corners the crooks. The little slavey, however, facilitates their escape.

Five years later we find the slavey in a magnificent suite of rooms occupied by herself and the two crooks, whom she befriended. Under their direction she has gained the soubriquet of "My Lady Raffles".

Reading of a fashionable wedding to take place and of the many beautiful wedding presents, "My Lady Raffles" decides to turn them to her own account. She and her friends visit an antique shop, where they select a handsome cedar chest. The proprietor returns from the rear of the shop to find the two men alone. They order the chest sent to the address where the wedding is to take place.

Detective Kelly is invited to the wedding as a guest, but incidentally to guard the many valuable gifts. After the party is over, he alone occupies the room, which is in semi-darkness. He has a premonition that all is not right. All at once the lid of the cedar chest, which is among the gifts, begins to rise slowly. Kelly watches and sees a white hand emerge. This mysterious hand travels about among the gifts selecting the most valuable. Overcoming his surprise, Detective Kelly seizes the hand, which is all he can see in the gloomy room. He draws his revolver. It is accidentally discharged. His captive escapes in the confusion. Kelly, however, has had time to observe that the hand bears a peculiar birthmark between the thumb and first finger. Cudgeling his brain he recalls that the little slavey in the boarding house of five years before had just such a mark.

Outside the house, "My Lady Raffles" makes good her escape in the automobile. Detective Kelly pursues in his machine. As previously arranged, the crooks are met by a car coming in the opposite direction. The girl leaps into the other machine and speeds back toward the scene of the crime, thus eluding the detective, who follows the machine containing the two men. Kelly locates the house occupied by the crooks, and by a ruse, admits himself. "My Lady Raffles", meanwhile, had returned. Detective Kelly proceeds to place her under arrest. She asks permission to put on a skirt, as she is only clad in a little black velvet suit with bloomers. This is granted by Kelly. She steps behind a curtain. A moment later the detective hears a sound of a panel sliding to. He hears a machine outside and rushes to the window. From the speeding car "My Lady Raffles" throws back a kiss to the outwitted detective.

STERLING.

THE WALL BETWEEN (Nov. 2)—The estates of Miss Jones and Mr. Smith are divided by an English brick wall. Mr. Smith's nephew arrives from boarding school. After Mr. Smith has had some words with Miss Jones concerning some chickens which he chased over the wall into her back yard, the nephew carries on desperate flirtations with Mrs. Smith's niece. They start to climb over the wall but are caught by their respective guardians and are warned never to attempt it again. However they find a way to get together. When in the midst of their little flirtation they are caught by the guardians who soften at this picture of childish bliss and decide to be friends.

CARMEN'S WASH DAY (Oct. 19).—Carmen is washing the doll-baby's clothes. Radcliff, a gunman, approaches and teases her; he tries to kiss her. Carmen slaps him in the face with the wet clothes. Radcliff, angry, plans revenge. Carmen goes into the house. Radcliff sneaks up and throws mud at the clean clothes. Carmen returns and finds her day's work spoiled. She begins to cry. Chandler, who has been watching, comes over to console her. He offers to wash the clothes over. Radcliff makes fun of Chandler. A fight commences. Radcliff shoots at Chandler. The bullet misses its mark and crashes through a window, hitting a servant girl. She looks out of the window and observes a man with a gun. Thinking he had fired the shot, she throws a rolling pin at him and knocks him down. The gun is exploded. The bullet hits a painter and knocks him from his ladder. The painter, sore, throws his paint just as the servant girl rushes in. She gets the paint in the face. A fight ensues among the neighbors. The children run off and, later, make up.

JOKER.

THE HOODOO (Nov. 4).—To square himself with his wife for imbibing spirits too freely, Phil buys a necklace. He falls asleep on a park bench before he reaches home. Betty, a nurse maid, sees the necklace on the bench beside him and steals it. She gets tired and falls asleep.

Eddie's sweetheart tells him he must give her some valuable gift before she can marry him. He finds Betty asleep and steals the necklace from her. But before he can get to his sweetheart with it, Ernie steals it from him and while Eddie is looking for the necklace, Ernie meets his girl and wins her love by the valuable present. Eddie butts in on them and tears the necklace from her. Ernie gets it and meets Betty. He tries to give it to her. When her lover appears she recognizes the necklace. Ernie is beaten up. He determines to sell it and finding a man on a bench, offers it to him for $2.00. The man recognizes it is his. A row ensues; the crowd appear in the mix-up. Ernie makes his getaway. He is patting himself on the back over his cleverness when he runs full into the arms of the law.

CRYSTAL.

THEY DIDN'T KNOW (Nov. 3).—Hans and Mike are fascinated by the beautiful actress, Miss Vivian De Gay. They haunt the stage door. Deciding to have some fun at their expense, she accepts an invitation to dine with them. Then she receives a telegram from her husband, who is a rough westerner and the owner of several gold mines, saying that he is on his way home. She leaves them before the meal is over. Her husband arrives. She tells him about Hans and Mike. He joins in the fun and has Vivian write them a letter asking them to call after matinee. Hans and Mike take Vivian to a restaurant to dine. She phones her husband who hurries to the restaurant. While they are enjoying themselves, he, unseen by Hans and Mike, takes his wife's place at the table and places two pistols under their noses. There are some doings when Hans and Mike see the westerner. When the shooting begins Hans and Mike do a marathon that is a riot.

VICTOR.

HIS BIG CHANCE (Nov. 2).—The girl arrives on a steamer from Europe. She finds a "place" as maid with the Cliftons. Matters run smoothly until the butler invites the maid for a stroll. The maid declines. Mr. Clifton is called away. Mrs. Clifton takes advantage of his absence to carry on a flirtation with Trinker, a young fop. There is a bridge party. The maid, for the first time, sees Harsleigh. Thoughts, strange and disquieting, of him fill her mind. It is immediately after the bridge party that she finds her mistress in the arms of young Trinker. Mrs. Clifton pledges the maid to secrecy, promising her the gratification of any wish she may have. The maid, remembering Harsleigh, asks to be taken to Newport as an heiress, Mrs. Clifton is forced to consent.

At Newport the maid is quite a lion among Mrs. Clifton's friends. Harsleigh falls in love with the girl and pushes his suit. While walking one day, the pair are followed by Louise Jones who is is love with Harsleigh. She observes Harsleigh propose and the girl accept.

On their return to the drawing room, Harsleigh announces the engagement, Louise tells him he is making a fool of himself, that he is marrying a maid. When the maid refuses to tell who she is, Harsleigh denounces her as an impostor. At this moment a foreign Chancellor, a tutor and retinue of maids enter and acclaim the maid none other than a Princess of the Royal and the First Lady in Europe.

The Princess leaves with her retinue and returns to the Royal Palace in Europe. Shortly after, she receives a letter from Harsleigh declaring his love for her and begging forgiveness. The Princess destroys the letter and thinks only of what might have been if Harsleigh had not failed when "his big chance" came.

THE TALE OF A LONESOME DOG (Nov. 6).—Lady, the family pet, is left alone while the family is riding. Lady discovers that her master has carelessly left the door of the house unlocked. Realizing her responsibility, she determines to guard the house well. And it was well, for the thieving chauffeur, just before leaving, tipped his pal, a crook, off regarding the unlocked door. He failed to think of Lady, however.

When the crook appeared and commenced to ransack the house, Lady took down the telephone receiver and by barking, aroused the neighborhood. Then she went after the intruder; she pounced upon him and a struggle followed. Neighbors came running toward the house. A policeman was warned. The thief, in the meantime, had about succeeded in breaking away from Lady. As he was climbing out the back window, the policeman captured him.

The family return at this point. Both master and mistress realize what Lady has done. Knowing that Lady has been lonesome, they reward her by purchasing a fine big collie as a mate for her.

NESTOR.

THOSE WERE THE HAPPY DAYS (Two Parts—Nov. 6).—Eddie and the girl are in love. The girl's father objects to Eddie as a son-in-law. An elopement is planned quite the thing under such circumstances and it is carried into effect. The marriage is really performed—but then, father pops up at the wrong moment and spoils it all. He separates the pair, abuses the boy and sends his daughter off to a girl's boarding school.

At this turn in affairs Eddie is somewhat flabagasted. He is at his wits end when an advertisement suggests an idea. The advertisement is for a middle-aged professor at the same boarding school where his lady-love is holding forth. Eddie disguises himself for the part, applies and secures the position.

For a time matters run smoothly. Then the janitor observes, one night, the girls smuggling eatables into their sleeping rooms. Accordingly, he tells the mistress of the school about it. The gallant Eddie overhears, and, having the welfare of the girls at heart, he hastens up to warn them. Unfortunately, he is unable to make his escape from the girl's room before the arrival of the mistress and the janitor. He seeks refuge under the bed. He is discovered and dragged from his hiding place. Then there is a struggle. Eddie and his wife make good their escape and seek refuge in the office.

The girl's father, meanwhile, has called to learn what progress his daughter is making. It is his lot to enter the office about the same time that Eddie and his wife do. There is recognization, surprise, anger. Exciting scenes follow, but youth and love will have its way. Explanations are finally made and the girl's father forgives.

POWERS.

NAN OF THE HILLS (Nov. 6).—Nan Walsh, keeper of a restaurant in a small mining town, is engaged to marry Bob Davis, a young prospector. True to her expectations, Bob makes good and uncovers a vein of rich pay ore. He hastens to tell Nan. She accompanies him back to the scene of his operations. Arriving there they find that the claim has been jumped in their absence and the Law, in person of a constable, is protecting the rights of the claim-jumper.

Despondent over this incident, Bob hits upon a plan to at least reap part of the fruit of his labors. Not wishing to hurt anyone in the operation, he extracts the bullets from the cartridges in his revolver and sallies forth to hold up the wagon upon which the claim-jumper is sending a load of ore for shipment to the railroad.

Unfortunately for Bob, Jim Haswell, sheriff of the county, is riding in the vicinity. Drawing his revolver he tries to take the would-be robber, but fails. He then gathers a posse and sets out to capture Bob. Bob seeks refuge in Nan's restaurant. When all ruses fail to convince the sheriff that Bob is not there, she recalls to him an affair in which she was instrumental in saving his life. Confronted with this page from the past, the sheriff rides away with his posse. Thus, Nan saves her lover from capture and together they watch the former pursuers fade away into the distance.

GOLD SEAL.

THE TREY O' HEARTS (14th Installment. Two Parts, Nov. 3).—Toward the close of the same day whose noon witnessed the affair of the mine, a solitary motorist may be observed slowly approaching the mountain village of Mesquite—in a motorcar drawn by two horses. The solitary motorist is none other than Seneca Trine.

Repairing to the Mountain house, Mr. Trine finds there his two aides—Marrophat and Jimmy. Seneca's gloom is changed to joy when he is informed of Marrophat's brilliant coup of the abandoned mine. Trine has them make him comfortable for the night. In the act of bidding him goodnight, Marrophat, feeling in his pocket for a match, brings forth a Trey O' Hearts. He laughingly displays it and carelessly sails it out of the open window.

In the course of the night, Judith, Rose, Alan and Barcus are to be seen camping by the trailside. Peace has been patched up between the

sisters, though Rose is still suspicious and watchful of Judith's attitude in respect of Alan. Judith, divining this, suspicions by starting up a flirtation with Barcus.

Waking at an early hour, the party sets out for Mesquite, reaching that village while the shadows are still long. As they approach the hotel, Rose utters a cry of terror, and points down to the trey o' hearts. With this warning, Alan calls Barcus and Judith back from the entrance to the hotel; and the discovery of the stalled motorcar waiting round in some conspicuous place confirms their apprehensions. They promptly set about finding some expeditious way out of town. Barcus unearths two motorcycles. The party sets out.

The noise of the motors wakens Seneca Trine. He wheels his chair to the window in time to see Alan and Rose tearing off in a cloud of dust. Marrophat and Jimmy stagger sleepily into Trine's presence. His information drives them out quickly enough, in search of some conveyance in which to pursue. They find nothing until, after sometime, a gentleman of the countryside drives into town in his 80-horsepower racer. This machine, Marrophat proceeds to purchase. Jimmy, meantime, purchases a rifle. In spite of the long lead Alan et al. have gained the racing car is quickly at their heels. After something like an hour of furious racing, Barcus' motorcycle develops trouble and comes to a full stop. This happens when he was perhaps hundred-yard lead of Alan and Rose; to avoid running Barcus and Judith down, Alan steers his cycle too close to the outer edge of the road. It shoots over the edge and down the 90 foot declivity. They roll to the bottom and escape unhurt. Jimmy takes an ineffective shot at Barcus in passing. Judith replies by whipping out her revolver.

Barcus, when he has joined Rose and Alan with Judith at the bottom of the declivity, points out that the accident has occured at the mouth of a canyon, which may afford them a way of escape. They accordingly strike out afoot. Suspecting that they have been tricked, Marrophat and Jimmy halt the racing car until chance favors them with a glimpse of their landscape.

They find a side trail which enables them to overcome in a great measure the lead of the fugitives before rough going compel them to abandon the car and continue the pursuit afoot.

The discovery that they are closely pursued comes to the fugitives simultaneously with the discovery that the canyon ends abruptly in a steep, sheer rocky cliff. Alan finds two lengths of rope. Barcus and Rose are hitched together with one of these and start the ascent. Alan and Judith follow tied to one another. Jimmy's magazine rifle runs out of ammunition. He has no more. His revolver and Marrophat's as usual fail to do any damage. Finding the prospect of the climb little to their taste, they turn back, regain the racing car, and seek another way of overtaking the fugitives.

Barcus and Rose mount without mishap. When Alan is near the top however Judith, below him, loses her foot hold and plunges out over the abyss. Her full weight coming suddenly on the rope, pulls his feet from under him. He falls sprawling and his legs are well out over the ledge, while he grasps in vain for a handhold. Judith appreciating his peril, ships a knife and deliberately severs the rope. She falls about fifty feet and lands on a shelving bank of shale.

Alan relieved of her weight, crawls back on the ledge. For a time he lies there, sick with the vision he has of Judith dashed to death. Rose and Barcus witness the accident from the top. Barcus discovers a hydraulic mining outfit at some distance. There is a man in charge of it. He offers Barcus rope and tackle wherewith to rescue Judith. They return to the cliff.

When Alan recovers, he looks down and sees Judith safe. He effects the rescue—is drawn to safety with Judith in his arms. As the two gain the top of the cliff, Rose, catches sight of Marrophat's car toiling upward. Thus warned, the party runs for the hydraulic mining outfit. The miner swings the hydraulic nozzle directly on the machine. The stream hits the car like a cannon ball, carries it back several feet, and over the edge of the cliff. Exit Marrophat and Jimmy for good.

ECLAIR.

THE VIOLINIST (Two parts—Oct. 21).—Margaret McDonald, reared in cultured surroundings and daughter of a rich man, falls violently in love with the poor violinist, Enrico. When this is discovered by the girl's father, there is a violent scene. He objects to his daughter marrying a porr man and, to make sure of the separation, he forbids the violinist to see his daughter. After several attempts to defeat the old man's plans, Enrico is discouraged and heart-broken. He plans to return to his own country. Before sailing, he writes to Margaret, urging her to marry him at once. They are married secretly, and very soon the violinist sails away to Italy, expecting his wife to follow.

In years that follow, Enrico wins fame and fortune in his native country. However, his struggle has been a lonesome one, for he has received no word from his early sweetheart. His letters have remained unanswered. This, we learn, was due to the girl's father, who had taken care to have all the mail passing between the young couple, intercepted.

It is a black day when Enrico receives a short letter from America, briefly stating that Margaret McDonald had died suddenly. He feels that life is not worth the living, that ambition is not worth the struggle. But with the longing to be at least near the grave of his sweetheart, he returns to America. Once in this country, he searches out his former street musicians and, in time, becomes, with them, a wanderer.

Years pass. Margaret's daughter, Ethel, has grown to charming girlhood. On an afternoon, she hears the strains of her mother's favorite melody, "Miserere", floating to her through the open window. Fascinated by the music she invites the humble violinist into the house. He plays for her and then they talk. Her grandfather enters the room and confronts the musician. However, Enrico's identity is not disclosed. He leaves the house, a new ambition aroused in him. Alone with the grandfather, he promises the old man he will return to claim his daughter, and that when he does return, they shall not be ashamed of him.

Days pass and by constant study and work, the violinist is able to regain his technique. This time he becomes a famous musician in his adopted country, America.

There is a big music recital, to which Ethel and her grandfather are invited. Enrico is present and he charms with his music. The old man presents the girl to Salerno, the famous violinist. She recognizes him as her street musician. Then it is that Enrico discloses his real identity, and as the picture discloses, we find father and daughter folded in each other's arms.

THE RETURN (Two Parts—Nov. 4).—At the opening of the play Tom Henderson is shown as a young ranchman devoted to his widowed mother and deeply in love with Edna Williams, the daughter of a neighboring ranchman. Tom's father had gone to a drunkard's grave. Time comes when young Tom, after a battle, succumbs to the inheritance. He frequents the village saloon and rapidly goes downhill. Jack Warren is also a suitor for Edna's hand and he takes the opportunity to show the girl that Tom is rapidly becoming a drunkard. After a scene one night in the saloon, the young ranchman comes home to find that the girl has broken her engagement and is to become the wife of Jack. This brings Tom to a realization. Not daring to face his former sweetheart, he decides to start life anew in another section of the country. Time passes and Edna becomes the wife of Jack. It is not long, however, before he shows his true character. He kills a man. Deserting his wife and baby, he flees the village and escapes into Mexico.

Meanwhile, Tom is steadfastly following the straight and narrow path. He has become one of the Texas rangers and is respected for his fearlessness and straight living. Time comes when he receives instructions to round up a bunch of smugglers carrying guns into Mexico. He has little trouble discovering their den and a chase follows. It leads him to his home town. He cannot resist the temptation to visit his old sweetheart. For the first time he learns her sad story. While the pair are talking Edna's little girl brings in news of the smugglers. Tom takes advantage of the clue.

The smugglers are cornered. A terrible fight ensues during which Tom is shot by one of the gang. Watching the fight from her doorway, Edna sees her former sweetheart sink down. With a steady aim, she shoots the smuggler as he is about to kill Tom outright. She then rides out to where Tom is bending over the dead man. Lifting the hat from his face, they find that Edna has killed her own husband. The old time romance between the young people is resumed.

(Continued on page 692.)

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The announcement that "Shep"—the Thanhouser dog—is in the cast is sufficient to cause a big demand for the films. Exhibitors know the remarkable acting for which "Shep" is noted. In this drama "Shep" plays a very important part—actually rescuing frightened Madeline Fairbanks from the path of a fast express train. The scene is thrilling. In this cast are Mrs. Whitcove, J. S. Murray, Marie Rainford, Marion and Madeline Fairbanks and "Shep" himself.

Thanhouser Film Corporation
New Rochelle, N. Y.

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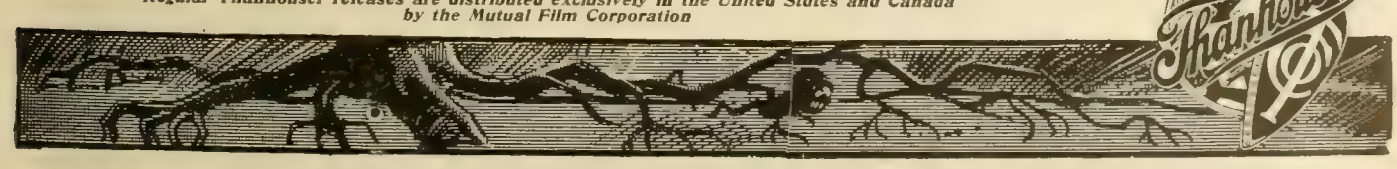

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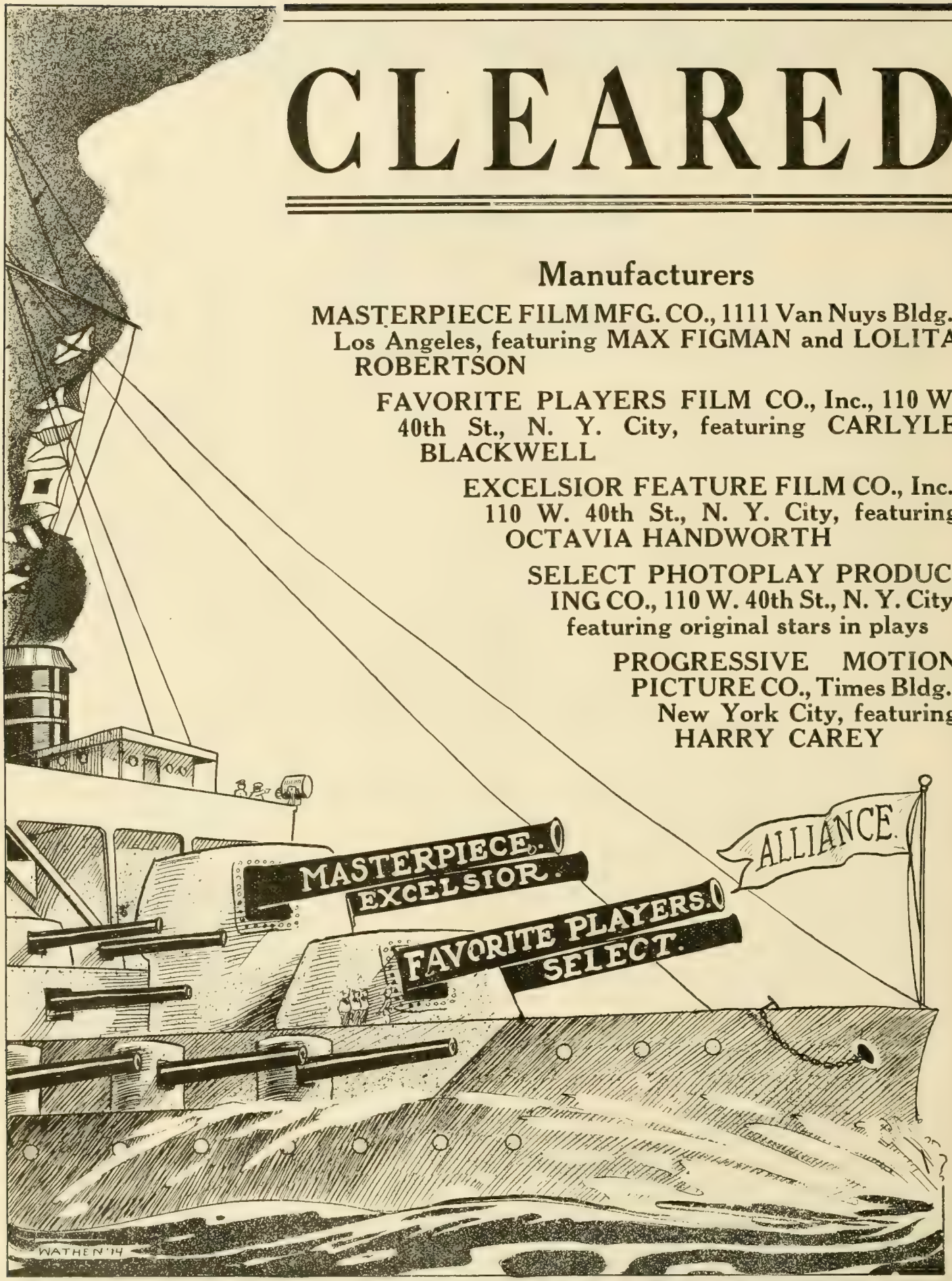

FOR ACTION!!

Releases

"THE KEY TO YESTERDAY"

Released Oct. 12 by Favorite Players Film Co., from book by **Chas Neville Buck,** with **Carlyle Blackwell** in leading role.

"THE PATH FORBIDDEN"

Released Oct. 19 by Excelsior Feature Film Co., from book by **John B. Hymer,** with **Octavia Handworth** playing the dual role of the twin sisters.

"AT THE OLD CROSS ROADS"

Released Oct. 26 by Select Photoplay Producing Co. Arthur C. Aiston's famous play, with **Estha Williams,** the original star, in the leading part.

"McVEAGH OF THE SOUTH SEAS"

Released Nov. 2 by Progressive Motion Picture Co. A story of daring and action, featuring **Harry Carey.**

"THE HOOSIER SCHOOLMASTER"

Released Nov. 9 by Masterpiece Film Mfg. Co. Featuring **Max Figman** and **Lolita Robertson** in **Edward Eggleston's** immortal story.

"THE MAN WHO COULD NOT LOSE"

Released Nov. 16 by Favorite Players Film Co. From book by **Richard Harding Davis,** featuring **Carlyle Blackwell.**

"WHEN FATE LEADS TRUMP"

Released Nov. 23 by Excelsior Feature Film Co. From book by **John B. Hymer,** with **Octavia Handworth** in leading role.

NOTE: The above program is ON FILM and not ON PAPER. All the subjects advertised have actually been produced and are ready for exhibition. Watch for list of subjects completed and in preparation.

Exchanges

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NOTE: As this advertisement goes to press we are concluding negotiations with exchanges for the balance of the territory.

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ALCO BUILDING 218 WEST 42nd STREET NEW YORK

(Continued from page 680)

AT THE CRUCIAL MOMENT (Nov. 8).—Dr. Bronson has a theory for a new operation. Chief among the scoffers is old Dr. Dayton, the father of the young surgeon's fiancee. Bronson has worked so hard that his mind has begun to weaken under the strain. The first evidence of this is detected by his sweetheart who warns her father. At this crisis a man offers himself to young Bronson and a volunteer subject for the experiment, Bronson having promised him a large sum in payment for the service. The applicant, whose child is dying for want of things which money could buy, readily submits to the Doctor's terms. After hearing his daughter's suspicions, old Dr. Dayton hastens to the office where he finds that a man has been prepared for the operation. He warns the attendants to be on the alert for any signs of insanity on the doctor's part. In the meantime, the young wife of the man who has offered to sell his own life that his child might live, discovers her husband's plan and hastens after him. The patient is stretched upon the operating table and an anesthetic administered. The old doctor, the nurse and the attendants, ready at a moment's notice to spring upon the young surgeon, see him approach the operating table, take from his pocket a test tube containing a deadly culture and dash the contents upon his sterilized scalpels. They all spring towards him but the maniac whips a gun from his pocket and holds them at bay. Gun in hand he lays the patient bare for the incision, and just as he raises the murderous scalpel the victim's wife enters the room with a policeman. When the spectator's emotions are straining towards the breaking point, it is discovered that the gruesome deed is only a moving picture thrill!

IMP.

COUNTRY INNOCENCE (Two Parts—Oct. 19).—Jim and Winnie are sweethearts. Jim is a hunter. Neither he nor the girl know the great cities. Wandering through the woods one day, Winnie meets David Graham, a city gentleman. Pursuing the unconventional ways of the woods, Graham enters into conversation with the girl and is soon struck by her innocence and beauty. Winnie, on the other hand, is impressed with Graham's fine manners. We soon find them seeking pleasant tete-a-tetes alone in the woods. Jim discovers this and attempts, in his rough way to interfere. Winnie resents this, much to his astonishment. When Jim presses his point she breaks off her engagement. Later, Graham persuades Winnie to go with him to the city.

A year passes. Winnie returns, broken in spirit, dishonored, and with a child in her arms. Jim takes her in and, out of pity, marries her before she dies, in order to give a name to the child.

Years pass. The child grows to beautiful young womanhood. Dick Carson, trapper, woos and wins her. About this time Jim, the foster father, is blinded, while hunting in the woods, by a gun accident.

We now turn to Graham, who has married in the meantime. With his son Edmund, he leaves the city, to spend the summer at his home in the hills. Edmund's first meeting with Dick is in the hills. Edmund informs Dick that he is trespassing upon the grounds belonging to his father. Dick refuses to listen. Edmund seeks the aid of his father to force the intruder off. It is while he is on this mission that Edmund first meets the girl and, like his father before him, he takes a fancy to her; and Dick, like Jim, instructs Edmund to keep away from the girl. Following this, there is a fight between the two boys. Dick tells the girl that she must refuse to speak to the stranger again. Winnie, like her mother before her, declares that she will do as she pleases.

Fearing for the girl's safety, Dick visits the home of Graham and tells the father of the circumstances. The father laughs. His remark, "Boys will be boys", is the only satisfaction he will give. Dick threatens. Graham, fearing for his own safety, has bear traps set around his home.

Later, we find Winnie, the younger, infatuated with Edmund. With Edmund it is simply a case of passing amusement. With Winnie it seems serious. Edmund tells Winnie of the city, of the streets, which are paved with gold, as it were. Winnie finally consents to accompany Edmund in an elopement.

That night the girl leaves a note for her foster father, telling of her action, and naming the man she is going away with. Dick is present when the old man discovers the note. Dick reads it aloud. The old man asks him to repeat the name again, "Graham"—the old man insists that Dick lead him to the house. Face to face with the older Graham, he informs him that his own son has run away with his daughter, that the eloping couple are brother and sister. He tells the older Graham who he is, and how he came to marry Winnie's mother.

The scene shifts to the buggy carrying the eloping couple. The horse has taken fright—he bolts. There is a wild dash and a terrific smash as horse, buggy and occupants are plunged against a tree. Edmund is seriously injured. Winnie staggers to her feet and returns to Graham's house. There she finds her foster father. She tells him of the accident. Edmund is brought home. The night wears on; the chances for Edmund's recovery grow slim, Graham, who has rushed off to get a doctor, is caught in one of his own bear traps. There he remains through the night. When they find him in the morning his ears are deaf to the news of his own son's death. Both father and son have met punishment in death.

As an epilogue we see Winnie's father taking the girl and Dick to a mound in the hills. There he tells them his own story. The girl is repentant and in the end we see the young pair happily married.

UNIVERSAL BOY IN "THE GATES OF LIBERTY" (Oct. 22).—Word is received by certain New York agents of a foreign government that one Borris Burdett, a political refugee, who has knowledge of important war secrets, is about to arrive in New York with his wife as a steerage passenger. The agents conspire to have Burdett deported as an undesirable citizen so that he might fall again into the hands of their government.

The Universal Boy happens to be visiting Ellis Island when Burdett makes his appearance. Burdett is being examined. Our hero notes the vindictive manner in which the foreign conspirators are laying their chances against him. From the unfortunate man's wife the boy learns the trouble; he learns that if the pair are deported it will mean death for them when they reach the other side, so he plans to help them escape.

Matty leaves the Island and calls up his friend, Judge Leon Sanders; he explains the situation and invokes his aid. The judge accompanies the boy to the Island. They arrive in time to hear the decision by the board that Burdett and his wife should be deported. The judge interferes; he talks with the young foreigner and is much impressed with his apparent education. By showing that there is no documentary evidence against Burdett, and that he would make a desirable citizen, the judge finally has the decision changed.

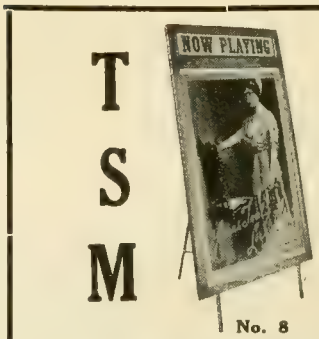
THE TURN OF THE TIDE (Two Parts—Nov. 2).—Tom Walters pays court to Nell, the old fisherman's daughter. Though Tom is honest and of their own people, Nell's father objects to him as a son-in-law. He has hopes of cancelling a note to his old friend, Clem Masters, by marrying his daughter off to him. However, he keeps the fact of his debt to Masters a secret. One day Tom learns of the financial embarrassment of his sweetheart's father. He offers the old man his own savings, but is refused and ordered away. Tom places the matter before the girl. She finally consents to allow him to take the note from its hiding place, under the seat of an old chair and pay it off. By this unselfish act on Tom's part, she hopes to gain her father's consent.

After paying the note Tom returns to find no one home; he places the note, receipted, back in its place, planning to tell her about it later. As he leaves the house, however, the father observes him. Questions are asked. Tom refuses to explain his presence there. In a rage the old man draws a gun on the boy and fires. Tom is wounded in the head; it results in the loss of his memory. He cannot even remember the hiding place of the note.

About this time a man and his daughter arrive from the city. The girl takes a fancy to the boy and plays with his affections. Tom, having forgotten his first sweetheart, believes the butterfly loves him. She encourages this belief, and when she leaves Tom follows her to the city.

Once in the city Tom learns the truth, that it was only a pass time for the girl, that he was only her plaything. All this time the little fishermaid remains true to his memory. Tom turns to business. He works with a might and becomes successful. Then comes the desire to return, to see again the old place by the sea.

On the day of his return there is a terrific storm at sea. The "girl" is out in it; her boat is overturned. The town people look on, afraid to venture out to the rescue. Tom comes on the scene just in the nick of time. He effects a rescue and carries the "girl" in his arms to her father's house. He places her in the old arm chair. The bottom drops out, disclosing the hiding place of the forgotten note, receipted. The discovery causes a return of memory. Tom recognizes the "girl." The old home is saved and the father, realizing what he has done, forgives



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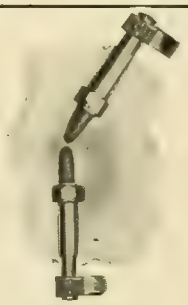

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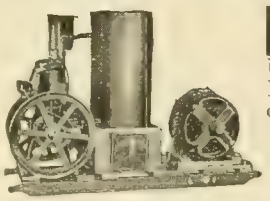

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THE UNIVERSAL BOY IN "THE MYSTERY OF THE NEW YORK DOCKS" (Nov. 5).—Matty goes to the docks to view the ships tied up as a result of the war. Being just a boy, he gets into mischief and is roughly handled by the brutal mate of a foreign steamer. Matty vows to be revenged; picking up a ripe tomato he steals toward the mate, who is now talking to the captain of another ship, an over-dressed swell and a mysterious Hindu. Matty becomes interested in the whispered conversation and forgets to throw the tomato. He hears them make plants to meet at the same place that night at twelve.

Matty is on hand when the meeting takes place. He observes the Hindu leave the steamer with a long bundle. He follows him to a deserted house, climbs the fire-escape and descends the chimney. Matty finds himself in a darkened room; he feels around and touches a bundle on the floor. This bundle turns out to be a beautiful girl. Matty is frightened—escapes from the place to seek aid.

Meantime, the Hindu returns to the room with his companions. He sees the tracks left by the boy and the black finger prints; he starts in terror at the thought that someone has followed him to the place. Accusing his companions of betraying him, he takes the girl and leaves. Matty sees him leave the house. He hurries to the navy yard and secures the aid of an officer and two sailors. They pursue the Hindu, who has taken to a boat. In the chase, the Hindu's boat is upset. The girl, now recovered from her hypnotic trance, screams. The officer dives after her. There is a fight in the water between the officer and the Hindu. In the end the gang is rounded up and the girl rescued.

REX.

OLAF ERICKSON, BOSS (Two Parts—Oct. 22).—A stranger and his daughter arrive in the mountain lumber camp, the destiny of which is in the hands of the boss and bully, Olaf Erickson. Erickson casts covetous eyes upon the fresh young beauty of the stranger's daughter. He is overcome with anger when he finds she is accepting the attention of Al, one of the lumbermen in his employ. He interferes and receives a smart slap in the face. This seems to bring him to see himself and things in a different light. He determines to seek out the girl and offer an apology for his action. He falls in with Al and the girl, who are on their way to the lake for a canoe ride. His apology is accepted, and he is invited to accompany the two. Upon arriving at the lake, however, a man from the camp catches up with them and informs Erickson that there is a man in the camp who wishes to see him. Erickson turns back and finds the newcomer to be a secret service agent seeking a criminal and his daughter, who are believed to be in hiding in the mountains thereabouts.

Erickson recognizes the description as that of the stranger and his daughter. After a struggle with himself he tells the officer he knows of no such persons. Overcome with emotion, he returns to the vicinity of the lake. The secret service man remains in camp chumming with the men. Al and the girl embark in the canoe. In the course of the former's advances, which become repulsive to the girl, the canoe is upset. Instead of remaining and looking after the safety of the girl, Al shows himself the coward he is. Leaving her to her fate, he seeks safety for himself. The girl is saved by the prompt action of Erickson. The secret service agent has, meanwhile, caught sight of the stranger, the criminal in question, and keeps close track of him. The next morning he discovers his quarry attempting to escape from the camp, the latter having become aware of the officer's presence.

Erickson sees the officer sneaking after the stranger and decides to see what is up. He is witness to a gun duel in the woods, in which both men are killed. He carries the body of the stranger, whose daughter he has learned to love, back to camp. The secret service man, now out of the way, Erickson shows the girl the documents concerning herself and her father, left in his hands by the secret service man. This causes her to tell him their story. She also confesses her love for Erickson and the story ends happily.

THE DECISION (Oct. 25).—The man is engaged to Big Sister who really doesn't love him as a properly engaged girl should. To Little Sister, however, he is the ideal lover. Little Sister imagines if she were grown up, he might love her. She goes to town and buys a whole wardrobe of grown-up clothes. The man fails in business and Big Sister casts him aside. He goes away for a long time, but comes back when good fortune has again smiled on him. Big Sister and her father and mother receive him with open arms. Little Sister puts on her grown-up clothes and waits for him in the garden. When he does not come as soon as she hoped for, she breaks her parasol and throws aside her hat. Then he comes and realizes that it is Little Sister whom he really loves. Thus the story ends.

LET US HAVE PEACE (Two Parts—Nov. 5).—The painful situation which develops in this play threatens to disrupt the happiness of two young people, a boy and a girl. It is the old fathers. One is a Frenchman, the other a German. For years they have been friends. Their children love. Then comes the war and the breaking off of old ties.

Alphonse Marteau is the old Frenchman's name. He lives with his daughter, Jeannette, on a ranch. His neighbor, Franz Schmitt, and his son live on an adjoining farm. Both Marteau and Schmitt are veterans of the Franco-German war of 1870. They are friends, and before the opening of the war both favor the match between their children. But with the news of the present European hostilities comes memories of the fighting 40 years before. Marteau cannot resist the temptation to garb himself in his old regimental suit. Schmitt finds him thus. An argument is the result.

Schmitt returns home and orders his son, Max, to put up the German flag on its staff. Schmitt then adorns himself in the German military costume with his iron cross decoration on his breast. Max rebels and rebukes his father for making such a fuss. Time goes on and the breach between the old veterans widens. One day Schmitt is out fishing in the woods; he comes upon his friend Marteau lying in the road injured by a fall from his horse. For the moment Schmitt's feeling is one of compassion. He remembers Marteau only as his old friend. Tieing a scarf, given him by Jeannette, around the wound, Schmitt carries Marteau to his home.

When Marteau recovers consciousness he recognizes the scarf and experiences a feeling of remorse. He sends for Schmitt and his son. A reconciliation follows. Consent is again given for the two young people to renew their courtship. As the picture fades out we see the characters standing before General Grant's tomb in New York, looking at the inscription, a famous expression made by the now dead President, "Let Us Have Peace."

THE LINK THAT BINDS (Two Parts—Nov. 8).—In the prologue of this picture, Fergus McClain is left a widower with a young son. His sorrow is bitter, but he directs all his love and attentions to the little boy.

Follow a lapse of twenty years. The boy Donald has grown to manhood; he is the apple of his father's eye. Returning from college, Donald is taken into his father's office. Here he meets Jessie, his father's stenographer and the daughter of an artisan. The boy is attracted to her and in time Jessie loves the handsome collegian "not wisely but too well."

As time goes on the boy wearies of his conquest; he returns from the girl to bury himself in club amusements. The girl is in a delicate condition; she confides in her father, who appeals to the boy's father to have justice done his daughter. McClain, the elder, agrees with the girl's father that the couple shall marry. Donald, returning from the club, is confronted with his guilt and appealed to. He refuses. His father is puzzled to know what to do. Then it is that the girl's father decides to take the law into his own hands. He waits for the boy as he comes from the house; he shoves a gun against the boy's side and commands him to go along.

Once in the house, with the girl, in her suffering, before him, Donald's feelings undergo a transformation. His fury is changed to sympathy, akin to love, and a desire for forgiveness. He gladly consents to the marriage and the girl's father goes for the minister. In the meantime, the elder McClain has decided to attempt an atonement of his boy's sin by marrying the girl himself. He comes to the house with this purpose in mind. He is surprised and glad to find his boy there, crushed and repentant. The wedding ceremony is performed with the boy folding the girl in his arms, his love revived. A lapse shows the happy family gathered on the lawn at the McClain's home. The nurse advances and places the new arrival in the arms of the father. The baby is the "link that binds."

UNIVERSAL.

ANIMATED WEEKLY 137 (Oct. 21).—WAR AUTOS FOR EUROPE.—400 "Made in America" motor trucks consigned for use in European armies, leaves Brooklyn, N. Y. Sub-Title—Large shipments of horses for England and France boarding steamer at New Orleans, La.

33D DEGREE MASONS.—Officers and members of the Supreme Council for the Southern Jurisdiction of the United States—Washington, D. C. Sub-Title—E. T. Carr, oldest mason in world.

GREAT BRITAIN CALLS AUSTRALIAN TROOPS.—Australian volunteers leave on 12,000-mile journey via Canada to join allied forces at the front—Sydney, Aus.

AUTO RUNS OFF BRIDGE.—Runaway motor truck laden with tomatoes leaps viaduct and lands on water tank Los Angeles, Cal.

AMERICA'S DISCOVERER HONORED.—Enthusiastic sons of Italy parade in honor of Christopher Columbus—New York City, N. Y.

SILK MANUFACTURERS PARADE.—Governor Fielder, of New Jersey, is guest of honor at Second National Silk Exposition—Paterson, N. J.

EAST RIVER TUBES.—Mayor Mitchel starts work on last and most important link in world's greatest subway system—New York City.

WORLD'S BASEBALL CHAMPIONS.—Defeating Philadelphia "Athletics" by 4 straight games, Boston "Braves" accomplish greatest feat in history of baseball—Boston, Mass. Sub-Titles—Heroes of the Series; Evers and Maranville; Hank Gowdy, Giants' Cast-Off; Manager Stallings, the Miracle Man; How Great Crowds of Enthusiastic Fans Saw the World's Series—New York City.

THE BATTLE OF WAESMUNSTER.—Belgians withstand the heavy German bombardment for many hours, but are finally forced to retreat—Waesmunster, Belgium. Sub-Titles—Belgian Round Capped Infantry on Way to Battlefield; Machine Guns; Artillery; Red Cross Brings Up the Rear; Entrenching in Cabbage Field; Placing Artillery; Under Fire; Caring for Wounded German; Belgians Retreat; Ammunition and Kitchen Wagon Captured from Germans; Effect of German Shell Fire.

CARING FOR REFUGEES.—England provides food and shelter for thousands of homeless Belgians.

Cartoons by the world famous caricaturist, Hy. Mayer, of Puck.

MUTUAL FILM CORP.

KOMIC

BILL JOINS THE W. W. W.'S (Ninth of the Bill Series—Oct. 25).—On his way to work, Bill is attracted by a meeting of the W. W. W.'s, and becomes so absorbed that he forgets business. That same day, Bill's boss while motoring with his lady love, neglects to notice the speedometer which has developed about forty-five miles an hour. The result is, he is landed in jail, and unable to secure bail, he phones Bill the combination of the safe. That young man starts to follow instructions but, unfortunately, the combination slips his mind, and he hastily goes and secures a pal who is quite adept at opening safes. He carries to his boss the price of his freedom. But when Hadley learns the character of Bill's accomplice who now shares the secret of the combination, he is not a little perturbed.

DOMINO.

ERIC THE RED'S WOOING (Two Parts—Oct. 29).—Eric, the Red, a brave warrior, on being given the choice of one of King Raud's daughter's serving maidens, chooses the hand of Hilma, the King's daughter. This makes the King and daughter angry and the King takes away from him all his estates and honor. Eric, enraged by this act, decides to get even with him. Hilma and two of the servants are out looking for a lost slave girl. Eric watches his chance and while Hilma is fast asleep and no one about her he carries her away to his hut and there keeps her in captivity. He promises to let her go if she will regain for him his lost estates, which she consents to do. Eric then sends a note to the King saying that he is holding his daughter in bonds, but that if he will restore to him his estates he will release her. The King then starts out with his warriors in search of his daughter. On hearing that the King is coming, Eric and Hilma go down to the sea—Eric hiding in some bushes while Hilma pleads with her father to let Eric have his estates and honor back and tells him that if he will not do this she will return to him. The father is very angry, but finally consents to grant her request and places on Eric a headdress which denotes that he has regained his honor and position.

RELIANCE.

OUR MUTUAL GIRL NO. 41 (Oct. 26).—After the exciting events of the last few days, Margaret was glad to refresh herself with a shopping tour. She and Aunt Abbie motored in to Simcox and bought some beautiful furs, for the tang of golden October was in the air. Then they enjoyed driving down to the new Manhattan Bridge, back over the famous Brooklyn Bridge, and thence home to luncheon. Margaret had promised to join Ralph Hamilton and his sister that afternoon at the Wykagyl Country Club. There she met the idol of thousands of golfers all over the world, the illustrious, witty Alec Smith, who, when he found that Our Mutual Girl never in her life had held a golf club, gallantly offered his services. His Scottish burr, she decided, was adorable, so she gaily accepted. In the course of the afternoon, Margaret really did learn something about golf, but when Ralph Hamilton invited her to play her way back to the club house with him, she mischievously refused. She was in no humor, as yet, to acquiesce readily to that young man's suggestions, and as they sat on the turf, Margaret munching a juicy apple, which he had given her, she offered him never a bite, but compelled Young Hamilton to chew the bitter cud of reflection. On the way back over the links, they came upon a pompous man threatening his caddy with his stick. He explained irefully that the young scoundrel had stolen

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his watch. "I'll give you just ninety seconds to produce it," he was saying to the boy. But just then up came Betty Hamilton, watch in hand. She had picked it up on the knoll where the pompous person had dropped it from his pocket. Then the millionaire (a millionaire he was) showed his real caliber. Handing his card to the caddy, he apologized and said, "My boy, when you want something, come to my office."

Our Mutual Girl went home that night well satisfied with the day's adventures.

SHERIFF FOR AN HOUR (Oct. 28).—Jim Jones, a good-for-nothing, loses his job, and beats his way West, looking for work. He lies to his mother, however, telling her that he has a good position, offered him and must go at once. In the West, he goes from bad to worse, and finally joins a band of horse thieves. In his letters he keeps his mother deceived. He writes her that he is doing well, and that he has just been elected Sheriff of the county. Meanwhile, the real Sheriff has secured evidence against Jim and his pals. Jim is wounded by the posse and while he is lying in the Sheriff's office his mother arrives in town. She has received a small legacy and has come West looking for the son she adores. His last letter, telling of his supposed election as Sheriff, she shows to the real Sheriff who in turn first pins his own badge on the young scoundrel and then admits his mother to see him. The sheriff tells her that her boy was hurt while bravely performing his duty. The mother is made happy, and goes away rejoicing in her son's success.

THE AVAILING PRAYER (Oct. 30).—William Rock, assistant cashier in a business concern, has a sick daughter. The doctor urges that she be taken immediately to another climate, and Rock, unable to get an advance on his pay, is desperate. He has been in the habit of taking the deposits to the bank every Saturday, and then going direct from the bank home. He determines that week to steal the money. On Saturday Rock is followed on the street by a couple of crooks. He goes into a telephone booth to phone his daughter Max and her fiance a young physician that they can start South with the younger sister at once. Taking the money out of the bank satchel, he stuffs it in his inside vest pocket and leaves with the empty bag in his hand. He goes down an alley way to get rid of the satchel, but is assaulted by the gunmen and the bag taken from him. A salesman from Rock's firm sees the attack. He takes the half unconscious cashier back to the office. When the money is found upon his person, the company believes that Rock, knowing that he was shadowed, put it there for safety. In gratitude they loan him the amount for his daughter's use.

THE WRONG PRESCRIPTION (Two Parts—October 31).—Frank Hunter is an interne at the hospital where his fiancee, Irene Norris, is engaged as nurse. A patient with heart failure is received, and Nurse Norris reports to Dr. Hunter that he needs a stimulating prescription. The doctor, in a great hurry unconsciously writes in an overdose of strychnine. Miss Norris corrects the dose, and administers the right amount. The patient's heart fails to respond, however, and he goes into a coma and dies. Dr. Hunter returns on the discovery of his mistake to find the man dead. Nurse Norris is out of the room. Believing himself responsible, he hurriedly gathers together his belongings and quits the hospital, leaving a self-condemnatory note. The nurse reports the death and is cross-questioned by the authorities. She shows her chart and the doctors are convinced that she has corrected the prescription. An autopsy further vindicates her claims.

On leaving the hospital Hunter is mentally wrecked by the thought of his apparently fatal carelessness, and seeks surcease in morphine. One day at a beach resort where he is staying, he rescues a child from drowning. The incident brings him and Nurse Norris together again. She explains the natural cause of the patient's death, and later succeeds in leading the young doctor out of the grip of the drug habit into a new life.

THANHOUSER.

MADONNA OF THE POOR (Two Parts—Oct. 27).—John Allerdyce, artist, accepts a commission to paint religious subjects for a new church. His automobile wrecks a plaster cast in an Italian's shop, and carried away with the beauty of the statue, he learns where the model lives, goes there, and persuades Margherita to pose for him. She is married to Pedro, and they have a child, but the artist knows nothing of her husband. When Allerdyce attempts to make love to her, the Italian girl repells him, and tells Pedro. He, however, being out of work, has only one reply: "You are a little fool not to accept this man's money." Gradually, Margherita comes to realize that she has been virtually sold to the artist. One day, however, in Pedro's presence, secure in his possession of her, Allerdyce tries to kiss her. The man in Pedro is roused by her pleadings. He turns in a rage against the artist, and Margherita goes home with her husband.

SHEP'S RACE WITH DEATH (Nov. 1).—Mrs. Mateland, a typical mother-in-law, makes trouble in the Stearns family. A michievous prank of Madeline, one of the twins, in which Shep, their collie dog, figures, greatly exasperates the grandmother, and eventually causes a breach between Mr. and Mrs. Stearns. The wife and Marion go to live with Mrs. Mateland, and Mr. Stearns and Madeline stay in the old home. Shep, the innocent cause of the disaster, is taken by Marion and her mother. The twins miss one another keenly, but their parents obstinately refuse to be reconciled. Some weeks later, Madeline and her father drive to town. While the child is sitting alone in the carriage, the horse becomes frightened and runs away. He plunges toward a railway track, and, exhausted stops in the path of an approaching express. Madeline faints. But as the train is thundering down upon the carriage and the helpless young girl, horse and buggy are dragged to safety. The rescuer is Shep. Mrs. Mateland's dislike of Madeline melts away. The family is reunited and Shep is the happiest dog of all.

THE TURNING OF THE ROAD (Two Parts—Nov. 3).—Della Fletcher and Bill Kent go to a fashionable hotel at the beach, bent on robbing a wealthy Mrs. Burdett of her famous jewels. Here Della meets the Rev. Edgar Raymond, a young rector, who becomes interested in her, paying her marked attention. Filled with new dreams, and thoroughly ashamed of her past, Della tells Kent that she intends to reform. He reminds her of the gang's motto "Dead men tell no tales"—and threatens that if she withdraws she will have to pay the penalty. She pleads with him, and finally he agrees to let her go, provided she will help pull off the job in hand. The following day, Della succeeds in stealing Mrs. Burdett's gems. To avoid detection, however, she is obliged to take refuge in an adjoining room which chances to be the rector's. She drops the jewelry into an empty satchel of his, and escapes. Raymond returns. He has just time to catch a train which is to take him home to his sick mother. He throws a few things into the satchel and rushes off.

Della and Kent, who is very angry at the scheme being in another's hands, pursue the rector in an automobile. In the city, Della succeeds, by a ruse in gaining entrance to the rector's house. He listens to her story of having been robbed of her purse and invites her to stay there until she can communicate with friends. However, she cannot bring herself to smuggle the gems to Kent. He breaks in, taking the jewels from her by force. Raymond and a doctor enter just in time to rescue Della and to capture the thief. The girl remains as companion to Raymond's invalid mother.

ROYAL.

PHIL'S VACATION (Oct. 31).—Phil, an overworked clerk, is invited to accompany his boss on an auto trip. The car is full, and Phil has to ride on a trunk strapped on in the rear. Before they have gone far, something goes wrong and Phil is told to crawl under the car and mend matters. He strikes a match—and an explosion ensues. Finally the clerk emerges from the dust and the excitement grasping a small pig, the cause of all the trouble. Later, he tramps two miles for gasoline. The can leaks, and by the time he is back, his supply has trickled away. But they get to their destination, where Phil is kept so busy waiting on the party, that he has no time to eat of his own lunch and a dog steals it. On the way home, the harassed clerk is bounced from his perch on the trunk. He starts up the road, meets an Italian fruit vender, buys out his entire outfit, and goes off pushing his wares, singing, "This is the life!"

PRINCESS.

THE FACE AT THE WINDOW (Oct. 23).—Jack Watson, a wealthy young clubman, has the reputation among his friends of being indolent and indifferent. One night he refuses an invitation to the theater and supper afterwards, and taking a taxi, drives into the country. An accident to the machine causes a delay, and Watson is attracted by a fine house nearby. He strolls near, and is looking up at the lighted windows when he sees the face of a beautiful young girl appear for a moment and then withdraw suddenly, as though its owner were dragged back by unseen hands. Watson investigates and finds that the girl is a prisoner, surrounded by the house servants who have bound in the same room, a well-dressed old man, evidently her father, and are threatening to kill the girl if he will not reveal to them where he hides his valuables. One of the men comes out to the garage to enlist the help of the chauffeur. As soon as he is gone, Watson overpowers the chauffeur, and disguising himself in his livery and goggles, goes to the house. The girl and the valuables are entrusted to him. But just as he is on the point of leaving, the chauffeur, who has recovered, phones from the garage, disclosing the deception. A fight ensues. The taxi driver, however, comes to Watson's assistance. They overpower the servants, and Watson wins the friendship of the girl and her father.

MUTUAL.

MUTUAL WEEKLY NO. 95 (Oct. 22).—LATEST PICTURES FROM THE SEAT OF WAR.—Scenes at Meaux and on the banks of the Marne; a wrecked bridge; troops returning to Lierre after fighting at Termonde; the battlefield of Vareddes; Belgian gun-dogs, the soldiers' four-footed friends; Capelle-au-Bois, after the battle.

Prominent society leaders of Washington, D. C., wear and exhibit cotton gowns at National Style Show.

Shaft to Gen. Wadsworth is unveiled at Gettysburg battlefield.

"N. Y. U." students and many prominent educators observe "University Day" at New York City.

Two spectacular conflagrations destroy valuable property. Fashionable Riding School burns at Boston, Mass., causing $100,000 loss. Destruction of Grand Central Station at Houston, Tex., entails loss of $50,000.

"Fire prevention" in Chicago, Ill., is visualized in unique manner by burning frame and brick structures as object lessons.

Mayor Mitchel and his cabinet review first observance of "Fire Prevention Day" in New York City.

Interesting and unique balloon flights are held simultaneously in the east and the west.

The Boston "Braves" wallop the Philadelphia "Athletics" in four consecutive games, winning the 1914 Pennant and the World's Championship.

Clubwomen of Los Angeles, Cal., collect and ship 15,000 "garments of love" with messages of peace to the warring nations of Europe.

BRONCHO.

THE DESPERADO (Two Parts—Nov. 4).—While Jim Lewis, who has a price on his head, and his girl pal, "Tom," are waiting in a hotel in a western town to meet Jim's mother, the sheriff plans his arrest. Under pretense of trying to find out what is doing, Mom Lewis, who has arrived on the scene, blockades the doorway and detains the sheriff. Jim manages to escape, but "Tom" is arrested and put in Jail.

A month later, Jim, who is anxious to find out how the land lies, takes a long chance and secretly returns to his mother's home. He is apprehended by a deputy and trailed. Mom Lewis, knowing that the ranch house is liable to be surrounded and searched, persuades Jim to spend the night in a dugout nearby. The sheriff leaves part of his posse to guard the dugout and returns to the ranch house to search for the fugitive. Mom Lewis is very much unconcerned and allows them to search the house. While they are searching the barn and outbuilding, she makes her way to the dugout. She keeps up a steady firing on the posse all night while Jim attempts to make his escape, but he is wounded, doubles his trail and reaches the house in a roundabout way, where Mom finds him dead.

In the meantime, "Tom" has been making desperate love to her jailer and through him manages to get away, but is broken-hearted when she returns home to find Mom Lewis mourning at the grave of Jim.

KAY BEE.

THE WORTH OF A LIFE (Two Parts—Oct. 30).—John Emerson, a clean-cut, wholesome young man, graduates from medical college and establishes his office in Meadowville, the village of his birth. Ruby Baker, the village belle, becomes Dr. Brown's fiancee. Randolph Stone heading the younger "bear" element in New York, goes to Meadowville for a rest. He meets and falls in love with Ruby; he persuades her that she would not be content to settle down with a country doctor, when he could offer her a place in the world of real men and women. Ruby imagines herself in love with Stone and asks John Emerson to release her. She tells him she feels she should be the mate of a man of high ambition. John is badly broken up over the loss of Ruby. He devotes himself to his work and becomes very successful. He is offered a position as head surgeon in a large New York hospital, which position he accepts. John and Ruby meet accidentally in an art gallery. Ruby is very unhappy, her marriage not being all she expected. Her husband spends his evenings at cafes, telling Ruby he is too big a man to waste them with her.

Stone, whose raids on the market have caused much unfavorable comment, is shot. He is rushed to the St. Gregory Hospital, where Dr. Emerson is surgeon. John operates on him. Ruby comes to the hospital, she is over-wrought. She tells John she doesn't want her husband to live, but after a battle with death, Stone is won back to life, through John's efforts.

After some weeks Stone is ready to resume his place in the Street. Ruby tells him that he owes his life to John Emerson. Stone offers Ruby a check for $100 for John. Ruby indignantly tears the check into pieces. Stone accuses her of being in love with John. Ruby leaves. Stone secures a divorce, and after a year has elapsed Stone sees the announcement of her marriage to John in the papers.

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AMERICAN.

THE RUIN OF MANLEY (Two Parts—Nov. 2).—Both mother and father of Mary, whom Manley loves, agree that Manley is worthless, and Manley himself is aware of this. Manley's sister believes it is because he can take no interest in the type of work which opportunity has given him and regrets that there is no money to be made in pigeons, the one hobby of Manley. When Manley runs away in a desperate effort to make good, he meets Jared Smith, a keen old farmer, who learns of his hobby for pigeons, and is the means of his starting a pigeon farm. His success is immediate. Later, when he looks for a site for a larger farm, he is sold a piece of ground by a rival for the hand of Mary, all unconscious of the fact that the land is threatened whenever the spring floods reach the record breaking point. The pigeon farm grows tremendously and his marriage to Mary is finally approved and planned for. Then the week before the wedding a misunderstanding results in a quarrel and Mary and Hanley break. Shortly following come the tremendous floods, resulting in the complete sweeping away of the farm into the torrent and before the very eye of Manley. Crushed, he is about to give up when he strengthens his upper lip—he made good once and can do so again. And then Mary, having learned of the trick in the sale of the land, hurries to Manley to tell him that she has come, as he now needs her more than ever.

WHEN THE ROAD PARTS (Nov. 4).—Laura, a girl of the tenements, has alowed herself to be dominated by a crook. This man, Joe, comes upon an automobile accident one day in which a young man is injured. The injured man and his girl companion are taken away in the ambulance and after it has gone, Joe finds a letter that has dropped from the young man's pocket. It is addressed to Frank Bell in a nearby country town. Joe opens the letter and reads it. It says: "This will introduce Henry Brice and his sister, Miss Mary Brice. I know that their services will be absolutely satisfactory to you, as both of them are competent and trustworthy." Joe decides that he and Laura can impersonate Henry Brice and his sister and perhaps make something out of the scheme.

Laura and Joe are received by Frank Bell and, upon arriving at his home, are introduced to his father; Joe, as the father's new nurse, and Laura as Frank's secretary. They enter into their new work and manage to please Frank and his father. Joe is constantly on the lookout for the combination of the safe in the library, planning to make a big haul. Frank, as the days go by, becomes interested in Laura and finally asks her to marry him, but Laura, now really in love with him, cannot consent. Joe, aware of Frank's attention to Laura, tries to get her to "string him along." This she refuses to do, but is finally forced by Joe to consent to help, which conversation is overheard by Frank.

That night Joe and Laura are about to rob the safe when Frank comes from behind the curtains and turning up the lights points his gun at Joe and orders the two to leave the house. They go to the gate, where Laura stops and says: "Here is where our roads part," and starts up the road. Joe orders her to come with him. Laura shakes her head and starts off in the other direction. Joe watches after her a while, then shrugs his shoulders and goes on. Frank, on the veranda, has been a witness to this scene and when he sees Laura take the opposite way alone, he realizes that her redemption has been complete. He follows her and brings her home. The next morning Frank brings Laura to his father, seated in his wheelchair on the veranda, and says: "Your nurse was called away last night, father, and after to-day my secretary will be my wife."

BEAUTY.

A RUDE AWAKENING (Oct. 27).—Albert Bolton, who loves his cards and club rooms, leaves his wife with the excuse that he has to work and promises to be home by 10 P. M. Bob Horton, Grant Harley and Harry Maloy impatiently await his arrival, and when he does arrive at the club explains his difficulty in getting away. They start in playing. Ten o'clock arrives and they still play. Time is forgotten. Mary, his wife, has spent the evening reading, and when the hour of ten arrives calls up his office, having suspicions regarding Al. At one o'clock Al glances at the clock. He is slightly ruffled, but the boys tell him he is late anyway and might as well make the best of a night out. Drinks are passed and game continues. Mary, who has determined to await Al's coming, goes to sleep in the chair. At 3 A. M. Al looks at the clock and starts. He insists on going home. They leave unsteadily from many drinks. Mary still sleeps. Al arrives at home to find he had no door key. He sits on the steps and falls asleep and dreams.

Al is ordered around by Mary, who finally hands him a book to read to her. He refuses and takes out a cigar, to her amazement and against her orders starts to smoke. Bob, Grant and Harry enter. Mary leaves the room. They suggest a night out to Al. He calls Mary and tells her he is going. She says to wait as she is going along. Mary exits and a little later, transformed from the prim, severe Mary to a coquettish girl, attired in the latest fashions. She takes the arms of two of the boys and Al follows them, angrily protesting against her going. They go to a cafe, where Mary is the center of attraction. Mary joins in the dancing and Al sits gloomily and looks on. A tango dance results in all claiming Mary. One man claims her and puts his arm around her. This is too much for Al, who rushes up and wants to fight. The three boys take him out and Mary follows waving farewell to the gay crowd. Bob then leads the way to a gambling den and they enter, followed by Al, grumbling. A plain clothes man watches them. In the gambling room Mary plays to Al's disgust and against his wishes, and wins with veteran-like playing. The police raid and they exit through a panel in the wall out a rear door. A policeman sees them and they run. He gives chase. They jump into a standing auto and drive off. When policeman and owner arrive the quintet have disappeared and they sit down to rest. They arrive in front of Bolton's home. Bob, Grant and Harry say good night. As they depart Mary blows them a kiss, which is too much for Al.

Mary awakens from her sleep and looks at the clock. She goes to the door and stumbles over Al. She drags him into the house and shoves him in a chair. She starts to lecture. To Mary's surprise he walks to her in the midst of her lecture and pats her on the shoulder, telling her he is glad she is the prim kind.

MAJESTIC.

PAID WITH INTEREST (Two Parts—Nov. 1).—Mame is a waitress in a cheap eating place. Tom is an electrician's helper. Calling to fix wires, he meets Mame and falls in love with her. She later returns his affection and they plan to marry when he has obtained a raise and becomes a regular electrician himself. A rift comes in their lute, however, by the advent of George, a wealthy broker, whose car breaks down near the restaurant and who comes in to get a cup of coffee. Mame serves him and he becomes enamored of her and she is flattered by his attentions. Gradually her love for Tom wanes and a real affection dawns for the broker.

Tom does not believe his attentions are honorable and believes that only his money has attracted Mame and he plans to ruin the broker. Called to the office building of the broker's office to repair wires, while working on the roof he overhears a conversation from the broker's office to his agents and gets wise to the fact that the broker is to give a message to sell at a certain time; if the agent doesn't get a call at that time he is to buy. At the time appointed, the broker phones to sell, and it is apparent that to buy will ruin him, but Tom, getting wise by his wire on the roof, cuts it, so that the broker's agent cannot get the message, and the broker is wiped out. Tom is delighted, thinking that now Mame and the broker cannot marry, but is astounded to discover that it has made no difference with Mame. Tom then realizes that his jealousy has made it hard for the girl and the man, who is an honorable suitor, and resolves to make it up to them somehow.

The broker starts life over again, marries Mame and they are happy. Tom remains the true pal of both, and though unhappy and in love with George's wife, protects George in every way from himself. George, to gamble, steals his wife's jewels and loses the money for which he pawned them, but Tom reclaims them and returns them, and George promises not to gamble again, but does. The wife says it is all right so long as he loves her and is true to her. One day George is seriously injured and dies. Tom is forced to break the news to George's wife. He finds a watch on George, and plans to take this little memento to the wife and thus soften the blow. When he opens the watch he finds there the photo of another woman and realizes that George is unworthy of his wife and her love for him. To save her illusion, he takes a watch from his own person, removes the photo of George's wife from it, puts it in George's watch and carries it to Mame, who thereafter always believes that George loved her.

FALSE PRIDE (Nov. 3).—Hiram Judson, a proud old man, is living with his grown daughter, Nora, and his twelve-year-old daughter, Ellen. He is possessed of an income from a mine out west, and refuses to allow Nora to work, although the small income barely suffices to pay for their rooms and board in the boarding house kept by Mrs. Casey. Nora wants to work so she can have pretty clothes. Her father proudly tells her he is the support of the family and they must content themselves with what he provides. Nora has a beau, Frank Colton, whom her father doesn't look upon with favor.

Judson receives word that his small income has been swept away. Still proud, he bravely determines he will earn sufficient to take care of his family and starts forth to find work, forbidding Nora to take any work or to help in any way except about the house.

He finds it impossible to raise much money on account of his age. Finally in desperation, at the imminent loss of a roof over their heads, he accepts a job as a porter in an office building. It doesn't pay enough. When her father goes to work, Nora slips out, answers an ad. and gets a job with the firm of lawyers whose letter had announced the cessation of her father's income. This office is in the same building that Judson is now a porter.

To save her father's pride and to keep him from the knowledge of her working, she mails her salary to him, writing on a letter head of the firm, saying a small amount of the income was recoverable, etc. The old man is very proud and happy over it. He is glad that with his little income and his job he will be enabled to support them nicely.

The knowledge that he is able to take care of them without assistance makes him feel better over the bum job he has. Things go along all right until Frank sees the old man one day and tries to prevent his working, telling him he will marry Nora and he can live with them. Judson refuses and forbids him to see Nora any more. He reprimands Nora when she protests, repeating his assertion that *he* is the provider of the family and she must do as he says. Frank wants to tell the old man it is Nora's wages that support him more than his own, but Nora forbids him.

One day Judson finds an error in a letter from the firm in reference to his remittance and calls to see them about it and finds out the truth. His pride wounded, he is angry at first, but finally realizes his daughter's love and care for him, and consents to her marriage, and reconciles himself to letting someone else care for him and his family henceforth.

FEATURE FILM STORIES

GENERAL FILM COMPANY.

THE WEIGHT OF A CROWN (Three Parts—Lubin).—Prince Rupert, the ruler of the kingdom of Darinia, is young and easily influenced by his ministers. One night at the Imperial Opera House he meets Olga, the dancer, and has her brought into his box that he may compliment her. A mutual attraction springs up between them.

Olga's father is the leader of a noted band of revolutionists and makes his daughter take the vow that at any time she may be called upon she will do its bidding. Furious over a new tax imposed in the Prince's name, they plan to do away with him. Each member of the band takes his or her chance and to Olga falls the red dice of death. She promises to be faithful, but her heart is nearly broken at the thought of harm coming to Rupert. Carl, one of the band and Olga's devoted admirer, thinking that she is weak, snatches the dice from her and says that he will kill the Prince in her place. She refuses to permit this. That night she dines with Rupert at his request. He tells her he loves her and she permits him to draw her into his arms. This is her chance. She raises the dagger behind his back and makes ready to plunge it into his throat, but her hand is powerless to strike the blow, and her grip releases on the knife and her hand falls gently upon his shoulder. She confesses the plot and he laughingly breaks the knife in half. She returns to the band and lies, telling them she had no opportunity to reach the Prince.

In the morning she runs away to join Rupert. His ministers horrified at his suggestion that he marry Olga, the dancer, try to dissuade him. He is firm, however, and they are finally forced to permit her becoming his morganatic wife. They go away together and are ideally happy for a time in the country. Then, when war threatens, it becomes necessary for Darinia to form an alliance with the neighboring Kingdom of Marne, through the Prince, and he is recalled to the Palace. He learns that he is expected to marry the Princess of Marne. He protests, but when told emphatically that it is for his country's sake, for his people's welfare, he gives in. He meets Princess Marie and finds her a sweet, charming girl. But his heart is with Olga, and his proposal is a very formal one. He visits Olga to say good-bye. Olga is given a decree of divorce and is promised an income from the state, which she flings back at them.

On the day of Rupert's wedding, Olga's child is born. She returns to her own people and her miserable aspect breaks her father's heart and he dies of grief. Years pass, Olga's son, reared in poverty and among the revolutionists, is a fine boy of five. Rupert's heir is four. Revolution breeds in Darinia and its murmurings reach the palace. Rupert laughs at the idea of being afraid of his own people, and going out upon the balcony he presents his son to the mob. Threats change to cries of "Long Live the Prince."

Warning to Exhibitors

KEYSTONE Films have become so popular that unscrupulous dealers are at work again selling dupes throughout the country. The only genuine KEYSTONE Films are those rented exclusively in the United States and Canada through the Mutual Film Exchanges. This Company will ferret out and prosecute and punish to the extent of the law, all those duping KEYSTONE Films or exhibiting dupes.

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Olga. A the mob, sees the child and the sight of it fans the flame of hatred into new life. A plot is on foot to do away with both the Prince and his son the next day when they appear in public. A spy carries this information back to the palace. Carl and his two comrades bid Olga good-bye and start off. Each is ready if any of the others fail.

The spy and the soldiers enter the house after the men have left and, finding their prey gone, take Olga and her child into custody. A soldier is dressed in the Prince's uniform to attract the fire of the revolutionists whom all know lie in wait. Olga is taken to the palace and brought to a room outside of which is the large balcony. She is told to point out her comrades in the crowd. She laughs and refuses. Her child then is garbed as the little Prince and she is told he must take the consequences. She tries to save him, but it is no use. He is sent on the balcony. She pleads for the Prince and he comes to her. Carl, recognizing Olga's child on the balcony, does not shoot, but the other two men do. The boy is killed and the soldier in the Prince's uniform wounded.

Rupert realizes it is Olga before him and is horror stricken. The dead boy is carried in. Olga, frantic with grief, takes him into her arms. Rupert draws closer to her, trying to offer her some consolation. "Look upon your first born son," she says, and staring at the boy in her arms he knows the truth. Carl swings upon the balcony and makes an attempt upon the Prince's life, but kills Olga instead. She dies in Rupert's arms, and he places his robe about her.

THE WOLF (Six Parts—Lubin).—When Jules Beaubien's father died, the young man found himself heir to the stout old mansion at Montreal and a big fortune which the family had made in the lumber of the great Canadian forests. But on his death bed his father made a confession that twenty years ago he met a squaw of the Ojibway tribe and that a girl child was born. She was now up in the Nipissing country with a French Canadian family that adopted her. Old Beaubien's last words to his son exacted a promise that the boy would find his half sister, educate and care for her and give her a liberal share of the estate. Arriving in the Nipissing country Jules found that the family has moved from the valley, but he was informed that a woodsman, Baptiste Le Grande, could tell him all about the girl, as he was her sweetheart. He loved the girl with all the strength of his rough manhood, but a city man came along and betrayed her. Baptiste tried to tell the story, but his rage would not permit him to be coherent and Father Paul continued. He told Jules that the seducer abandoned the girl and went back to America. Annette, knowing she was disgraced, ran away from her foster parents and wandered to the camps, where the women of the trappers tried to care for her; she became delirious but she never mentioned the man's name. When her child was born she wandered out into a storm and with her babe in her arms laid down in the snow and died and the wolves ate her and the child. Jules and Baptiste joined hands and swore to find this man and kill him. It the Indian summer Jules and Baptiste put up at MacTavish's house. Two other men arrived, Mr. McDonald, a civil engineer, and his assistant, Mr. Huntley, who were surveying for a Canadian railroad. McDonald was a splendid specimen of physical manhood about forty years of age and very entertaining. His ability at his profession has made him rich and with all he was a man of courage and likeable.

MacTavish's daughter, Hilda, did the cooking and housekeeping and it was not surprising that McDonald and Jules soon noticed that each was contesting for the smile of the Scotchman's daughter, and Hilda was not averse to the pleasantries of the good-looking boarders, for her life was far from being a happy one, her mother not being able to stand the irascible MacTavish had run away when Hilda was a child and the father vented his revenge and hatred upon the daughter. Jules loved Hilda while the other man was simply playing for a dishonorable advantage. One day the men admitted their rivalry face to face. Jules was willing to play the game fair, but demanded of McDonald if his intentions were honest. The roue laughed in the other man's face, admitted that he had a wife in America, but boasted of his power over women. In his bravado he told of an affair some years ago with a little half breed girl up in the Nipissing country. It was the story of Annetta, Jules should have killed him on the spot, but one impulse prevented, he was a man of honor, he could not assassinate, he must fight this fiend man to man, and it would be before the day had spent. Then he must also tell Baptiste, who would also want to kill him, which he would if Jules fell in the fight. McDonald, feeling that he was losing ground with Hilda, planned to work her ruin through her father. He told MacTavish that he had a good mother in America that would care for and educate Hilda, and that then he would marry her. The old Scotchman was only too willing to get rid of the girl and demanded of her that she would go with McDonald. Jules had told Hilda of the good love and the bad love. When MacTavish ordered her to go with McDonald she resisted; the old man in his rage would have seized her by the throat and strangled her, but Jules bore him to the floor of the cabin, while Baptiste from outside the window covered McDonald with his Winchester. The fight was desperate and long, but Jules seized Hilda, and with Baptiste and Huntley, who had discovered his master's villainy, the four hastened to the creek and in a canoe which had been furnished with supplies for the trip, made towards the Canadian railway for Montreal. McDonald followed and Jules left the party at a landing to meet him. A desperate duel was fought, in which McDonald was killed and Jules and his party, after burying the body, hastened to his home and happiness.

THE NAKED TRUTH (Five Parts).—In the Latin Quarter of Paris lives Lolette, who is known throughout the artists' colony as the handsomest girl in Paris. In spite of the fact that her services as a model are sought after by the leading painters and sculptors of the city, she poses only for Armand Bouchard, a mediocre painter who befriended her when she was left a penniless orphan several years before. Under Bouchard's humble roof she lives the life of the Parisian studio dweller, happy and contented, the idol of her benefactor.

Pierre Bernier, a close friend of Bouchard's and an artist of unusual promise, has seen a number of his best ideas fail in practice because of his lack of a model in whose make-up both beauty and intelligence were combined in goodly measure, and finally he succeeds in persuading Bouchard to consent to his employing Lolette. During the days when his masterpiece is in the making, a passionate love affair springs up between him and his pretty model. Then marriage quickly follows. When his picture wins the grand prize at the Salon and is sold to a connoisseur for a fancy price, the two establish themselves in a fine house in a fashionable part of the city. Poor Bouchard is soon forgotten.

As his prosperity increases, Pierre becomes more and more ashamed of his wife's humble origin and less and less enthralled by her charms. Later he becomes entangled in a love affair with the Princess Dupont, a dilettante in the realm of art and a woman of great wealth and established social position. Lolette suspects, and when finally she surprises the pair alone during the progress of a ball which the artist is giving in honor of a notable success he has recently achieved, she is certain that she has lost her husband's love.

In desperation she goes to the aged prince, her rival's husband, and begs him to interfere. He refuses, telling the girl that arrangements for a separation between him and his wife are already under way and that he has no further interest in what she does. She then decides to appeal directly to the woman herself. For a moment the Princess' worldly heart is touched and she promises to break with Pierre. Her good resolution, however, is short-lived, and it is not long before Lolette's husband is again enmeshed in the tangled skeins of infatuation and intrigue. Lolette again appeals to the better nature of her rival, this time without the slightest success. Announcing her intention of securing a divorce, she hurries home, and that evening Pierre finds her lying half-dead on the floor, the butt of a revolver claspeu tightly in her hand.

Brought to their senses by Lolette's attempt upon her own life, both Pierre and the princess resolve to end their intimacy, and at the bedside of the wounded woman, both promise her to make amends. The woman keeps her word, but the husband, although making an effort to appear once more devoted to his wife, soon betrays his innate unworthiness. Heartbroken, Lolette sends him away, and when she has sufficiently recovered from her wound to leave her bed, we find her slowly making her way back to the old studio in the Latin Quarter, tenderly led by the faithful Bouchard.

HEARTS AND MASKS (Special—Three Parts).—Galloping Dick, a clever thief, occupies fashionable bachelor apartments. He is invariably accompanied by William, who acts the part of valet and body-servant while in the apartments, and as an expert, faithful and clever accomplice in the robberies committed by Galloping Dick. One evening William sits in the apartment impatiently waiting for the return of Dick, who arrives finally after a successful robbery and turns over to William some rich jewels, which the latter places in a concealed safe built in the wall.

In the meantime, the robbery is discovered and there is a great agitation in the mansion where Mrs. Richwell has learned of her loss. Detective Haggerty is notified of the robbery and arrives on the scene. Mrs. Hyphen-Bonds, one of the wealthy patrons of art has finished a last sitting for Mrs. Hawthorne, the clever and fascinating young miniature painter. She states that she is going to Europe, and therefore will pay for the completed miniature. While so doing, she accidentally drops from her purse an invitation to a masque ball at the Hunt Club. The invitation contains a playing card, the ten of hearts.

Dick Comstock, a young automobile salesman, decides at five o'clock that it is time to leave his place of business. At the Hunt Club all arrangements are being made for the ball. It is to be a pretentious affair and the club rooms are being lavishly decorated.

Detective Haggerty, believing that he is at last upon the trail of Galloping Dick, calls at the apartments which his deductions have designated as a lair of his prey, and obtaining entrance, awaits the return of the thief.

Miss Hawthorne and her uncle go to dinner at the Moquin Cafe, and it so happens that Dick Comstock is shown to a seat at the same table. The waiter brings him a newspaper, and he sees the announcement of the masque ball at the Hunt Club. He decides upon a lark, sends the waiter for a pack of cards and after shuffling and cutting draws the ten of hearts. The three enter into conversation and Miss Hawthorne, after startling her uncle by explaining that she will attend the ball surreptitiously as Mrs. Hyphen-Bonds, goes to a costumer to select something to wear. Within the next half hour, Comstock goes to the same costumer and selects a suitable disguise to wear at the ball.

Galloping Dick enters his apartment and the waiting detective covers the thief and William with his revolver and demands their surrender. They trick him into close quarters, seize and bind him and toss him into the closet. On his person is an invitation to attend the masque ball at the Hunt Club in order to guard the jewels, and enclosed with the letter of explanation and invitation, is a playing card, the ten of hearts. Galloping Dick abstracts this, and decides to seek a new hunting ground at the masque ball that night. William is to accompany him. Galloping Dick goes to the costumer and there meets Dick Comstock. The costumer makes a mistake and places the card properly belonging to the costume of Miss Hawthorne in the package sent to the apartment of Dick Comstock. At the ball that evening he recognizes the blue domino.

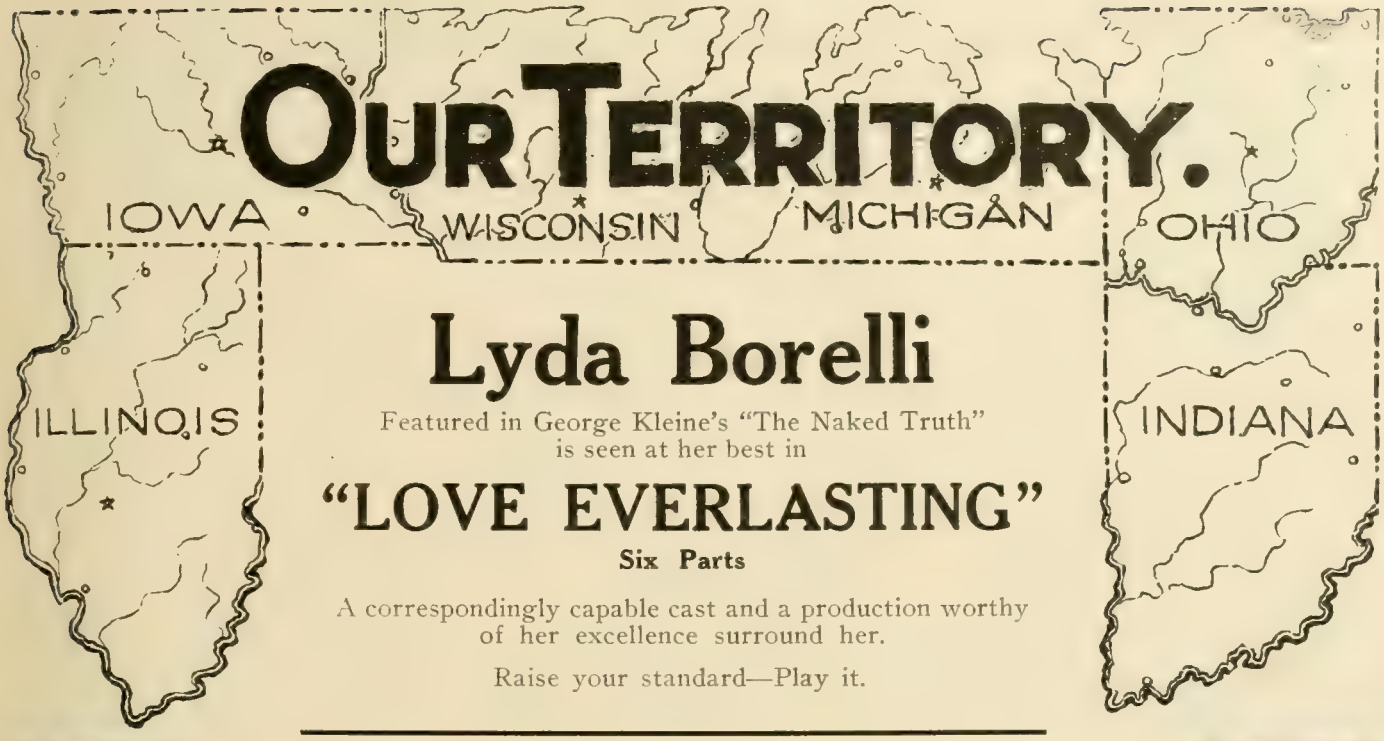
All goes merrily at the ball. Galloping Dick succeeds in cleverly stealing a gorgeous diamond tiara and a rope of exquisite pearls, which he passes to William through the door leading to the cellar. In a few moments there is wild consternation. The women proceed to announce their loss to Teddy Hamilton, the club manager, and he declares to the assembly that there is a thief among them. Bold Galloping Dick, who has pinned the detective badge of Haggerty to his waistcoat, ascends the platform, throws off his disguise, announces that he is Detective Haggerty and ends by saying that every one present shall remain until they shall have been identified. Dick Comstock realizes that there will be an extra ten of hearts to be shown and does not desire to be caught. He confesses to the fascinating Miss Hawthorne that he is an imposter, whereupon she confesses that she also is an imposter. Hand in hand they run from room to room in an endeavor to escape from the house.

Comstock finds the way to the cellar and they hasten into the subterranean darkness, hoping to find an exit leading outside. In the cellar they accidentally encounter William, who draws his revolver and "sticks them up." William compels Comstock to take a pair of wire cutters and remove a wire screen from the window and then makes his escape with the stolen jewels in his possession. The young couple stumble back up the stairs and flounder into the drawing room, where they are immediately pounced upon by the local constabulary, the members of which have been summoned by Hamilton.

Detective Haggerty has at last escaped from the closet and makes all speed to the Hunt Club. Galloping Dick is located in the village inn by Haggerty, who has mobilized the village constabulary, and who enter upon the scene just as Galloping Dick is robbing young Comstock and Miss Hamilton, who have been released upon the recognition of Teddy Hamilton, an old friend. Haggerty arrests Galloping Dick and William, after a sharp encounter with revolvers. Galloping Dick, the gay society buccaneer, is marched away with a broken wrist, while Dick Comstock and Miss Hawthorne rapidly cement their friendship, which immediately assumes the proportion of a love affair.

THE SONG OF THE SOUL (Three Parts).—Ruth Benton, accompaniest for the musical director of a theater, is the sole support of her invalid grandmother, who is suddenly taken ill. The girl is forced to be with the aged sufferer constantly, and as the result of this enforced neglect of her duties at the theater, loses her position. The cutting off of her income just at the time when her grandmother's condition makes necessary the purchase of expensive medicines, nearly drives her to despair. She is forced to pawn the family jewels in order to meet the situation.

Then Ruth meets Robert Sheldon, a poor but promising musician, and the two young people fall in love. One night, while the invalid slumbers in an adjoining room, Bob composes a love song by the light of the moon. When he submits his composition to the manager of the



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local opera company, it is recognized as a work of great possibilities, and a public performance is promised. Ruth accompanies Bob when he goes to hear his song sung by one of the leading opera stars of the day, and is happy to share his triumph. When they return home they find Ruth's grandmother dead.

After several years of happy married life, Bob and Ruth become prosperous and well known in the most exclusive social circles. He thoroughly enjoys the distinction of being considered a social lion, but Ruth prefers the quiet of their own home. Gradually they begin to drift apart until at last Bob shamefully neglects his wife. One night while making merry with a party of gay companions, he is seriously injured in an auto accident. The doctor orders him to be taken to the seashore. Ruth accompanies him, and away from the lure of the city's gay life, finds him the same ardent lover that he was of old.

Her happiness is complete until the appearance of Kathryn Windell, an adventuress, who uses all her practiced powers of fascination to win the love of the young composer. Ruth recognizes her inability to hold her husband's heart. He is daily more and more in the company of the beautiful Kathryn, and at last, in an unguarded moment, openly makes love to her upon the beach. From the hotel balcony Ruth is sweeping the beach with her field glasses. Just as Bob folds Kitty in his arms, she turns her glasses on the pair. Then, hopeless and desperate, she seeks forgetfulnes in the warm waters of the Southern Sea

JUDGE NOT (Four Parts).—Judge Edward Martin, a criminal court magistrate, is found dead on a street corner early one morning, and the investigations of a coroner's jury definitely establish the fact that he was murdered. There is no clue, however, to the identity of the murderer, and the police are unable to discover any. Even the shrewd special detectives assigned to the case are baffled by the mystery. Henry Duval, prosecuting attorney and close friend of the murdered man, resolves to untangle the skein of conflicting evidence and locate the guilty man. In spite of the fact that he has of late suffered intensely from nervous trouble, which includes increasingly frequent periods of mental aberration, he foregoes his vacation and remains in the city to probe the mysterious killing of his friend. He is the more interested because he himself is the last person known to have seen the man alive, as he left the judge on his own doorstep late night of the murder

Duval soon learns that a sentimental friendship existed between the judge and Mrs. Lea Morrel, wife of a prosperous business man. When he learns, too, that Morrel was aware of this acquaintance and had forbidden his wife to meet the judge, he himself immediately suspects the husband's guilt. He places detectives on the watch and soon is in possession of a strong chain of circumstantial evidence which seems to establish beyond all shadow of doubt the fact that Morrel, impelled by jealousy of his wife, was guilty of the deed. An indictment is obtained and Morrel, unable to furnish any alibi, is held for trial without bail. Among Morrel's close personal friends is a physician who has made a special study of nervous diseases and who coincidentally was with the coroner when he examined the body of the murdered man the day following the commission of the crime. He becomes convinced that the killing was done by some one during a period of mental irresponsibility and that the murderer did not know what he was doing at the time. Learning of the prosecuting attorney's mental trouble, and considering the fact that the official was with the judge on the evening of the murder, he sets himself to investigate the case in good earnest. On the day before the trial of Morrel he calls upon Duval and asks permission to question him, a request which is readily granted.

Under the careful examination of the scientist, the truth is gradually brought home to Duval—that he himself is suspected of having dealt the blow that ended the life of his friend. The skilled questioning slowly causes him to remember a number of his own actions, things which he had done without even realizing at the time that he was doing them, until at last a vision suddenly flashes before his eyes; a vision of himself in the act of striking down his companion on that fatal night. The terrible knowledge that he is guilty of the very crime for which he is prosecuting Morrel strikes him like a thunderbolt the blow is too much for his weakened nervous system, and he falls dead at the feet of his inquisitor.

ECLECTIC.

THE PERILS OF PAULINE (Fifteenth Episode—Two Parts).—Determined to possess the Marvin fortune, Owen realizes it will be necessary to remove Harry from his path. This will leave only Pauline to contend with. Owen and Balthazar hatch a new plot. Pauline has purchased a new racing car and entered it in a coming race. Harry is thunderstruck when she announces she intends driving it. Owen gives her every encouragement. Owen and Balthazar engage the services of Ferrari, a low character, to force Harry into a duel. The next day Ferrari encounters Pauline and Harry near the Marvin estate and insults Pauline. Harry knocks him down, which is really the result Ferrari looked for. He gives Harry his card, which is promptly torn in two.

Ferrari mocks him into accepting his challenge.

Receiving a note from Ferrari, Harry explains its import to Pauline, who is pleased at the prospect of witnessing a duel. Harry tells her he has no intention of really fighting, but Pauline points out to him that he should fight the bully. Harry agrees if Pauline will allow him to drive her car instead of doing so herself. Pauline consents, then accompanies Harry to where the duel is to be fought. They find Ferrari and his second, who approaches with the rapiers. Harry choses the sword that extends nearer to him. Ferrari seems pleased with the choice.

The duel begins and Harry takes the offensive, engaging his opponent fiercely, and maintains a furious attack. He disarms his adversary. Ferrari stoops to get his rapier; Harry picks it up, tossing his own sword at Ferrari's feet. Ferrari is stricken with fear for the sword he now holds was poisoned, in the hopes Harry would receive his death wound thereby. At a prearranged signal, Ferrari's henchmen rush in to seize Pauline and Harry. Pauline picks up the poisoned sword and goes to Harry's assistance. They battle against the odds, but finally manage to escape.

Owen is foiled once more, but his resources seem exhaustless. Once more he calls Balthazar to do his nefarious work. This time he hopes to destroy the pair. Knowing Pauline will accompany Harry in the race as his mechanician, Owen and Balthazar induce Ferrari to enter the race and collide with them. Balthazar sprinkles the road with pieces of metal, expecting to cause a blow-out of Harry's tires, which will give Ferrari an opportunity to collide. Fortunately Harry's machine runs off the track, but Ferrari's car, swiftly following, runs into the midst of the metal pieces, puncturing all his tires. With a terrible lurch, the machine turns turtle, pinning Ferrari and his mechanic under the ruins. The crowd rushes to their rescue, but Ferrari has paid for his misdeeds and lies lifeless on the road. Balthazar, pursued by the maddened crowd, makes his escape. Pauline and her lover are spared from the evil scheming of Owen.

THE SECOND DOOR LEFT (Three Parts).—Fritz Wagner receives a letter from his uncle, whom he never met, saying he will receive one million dollars on his uncle's death. He must do one thing first; and that is to arrange the marriage of two cousins, the Misses Mousetail, within a month. This seems hopeless, but Fritz is game

Meanwhile Fritz's uncle, bitten by the germ of love, decides to advertise in a matrimonial paper and is besieged with offers of marriage. Fritz has never seen his two cousins and starts to find them. Calling at their apartment house, he is directed to their rooms on the second floor—left. He goes astray and lands on the third floor. Two chorus girls live at the suite where he inquires and they decide to impersonate the two cousins, after Fritz has explained his mission. He decides the quickest way to accomplish his object is to register the girls at a matrimonial agency and pilots them thither.

Uncle has hit upon the agency plan and hies himself hence. There he is introduced by the proprietress to the chorus girls. The trio vanish, leaving Fritz to settle with the agency.

How Fritz tries to safeguard his two "innocent lambs" amuses every one but himself. While going to visit them he gets stuck in the elevator and is rescued by his real cousins, whom he sees for the first time.

The next day Fritz and a chum see the two girls who helped him out of the elevator and learns their identity and seeks an introduction for himself and chum. They both become greatly enamored of the new acquaintances. The affection proves mutual and terminates in a double marriage. Fritz hastens to the attorney to report his success in having performed the arranging of the marriage of the two cousins There he meets his uncle, who has effected a reconciliation with the chorus girls. He denounces them as fakirs. Calling the two blushing brides and the other swain, he receives the blessing of his uncle.

KING OF THE AIR (Three Parts).—Mme. de Solanges, a wealthy society matron, spends much time and money in speculating on the stock market. Her daughter, Louise, attends a college of medicine. She is engaged to Marc Devernis, son of a banker, who is a member of the Aero Club. Learning of a venture which offers interest on an investment, Mme. de Solanges disposes of her stock to speculate in the new venture. Devernis advises her not to invest in the proposition. She desires to secure large returns and plunges all. The head of the new company absconds with the entire funds. This means ruin for Mme. de Solanges. Louise is forced to give up her studies. She applies to her professor, Dr. Harranger, who secures a position for her as a trained nurse.

The banker informs Mme. de Solanges that the changed circumstances would compel him to break the engagement between her daughter and his son. This only serves to spur Marc's determination to marry Louise. He enters an aviation contest which offers a prize of $50,000 to the winner. Near the finish his aeroplane turns turtle and plunges to the ground. Marc is carried unconscious to the field hospital, where Louise is acting as a nurse. For many days his life is despaired of, but he finally recovers.

Marc's father still withholds his consent to the marriage. Marc receives an offer to join the government aviation corps, which offers a handsome income. He writes Louise, telling her of this. She replies requesting him not to risk his life again, but to act in accordance with his father's wishes and forget her. This letter is found and read by the banker, who is shocked to learn that Marc would again enter such a dangerous occupation. He protests to Marc, who informs him it would be necessary to make a position in life for himself in order to marry the girl. Moved by the affection of the lovers and alarmed at his son, the banker gives his consent to the marriage and offers Marc a position in the bank. Marc is delighted and loses no time in telling Louise of their fortune.

THE TICKET-OF-LEAVE MAN (Three Parts).—Deciding to retire from business, Allen Bancroft's father plans to turn over the business to his son. Flattering as are the prospects, Allan is worried, for he has been leading a fast life and is being hounded by a money lender for repayment of a loan. To get the money he forges a note on his father for 2,000 pounds in the name of his chum Chester Livingstone. The note, having been discounted at a bank, comes to the elder Bancroft. He protests it is a forgery and, as the evidence points to Chester, he is arrested and brought to trial. Allan is seized with brain fever and unable to testify. The innocent man is convicted and sent to the Australian penal colony for five years.

Allan, seeking his health, visits Australia and becomes acquainted with Helen Gerard, daughter of the governor of the colony. While out driving her horse runs away and Helen is rescued, unconscious, by Chester, who is working upon the road. As the gallant rescuer is taken away, Allan, who comes up shortly afterwards, is able to claim credit for the rescue. Having made a good impression, he succeeds in winning the girl's hand. Once again Chester rescues the girl from danger when some convicts attempt to rob her house. As a reward he is given a ticket of leave.

Allan has been recalled to London by business troubles. Being notified of a shipment of gold dust, he sees an opportunity to recoup his losses. He bribed Morson, the mate of the vessel on which the gold is to be shipped, to substitute the gold with fake cases and then scuttle the ship to get the heavy insurance. Morson agrees

Helen plans to go to England and by chance selects the doomed ship for her passage. Chester, learning of her departure, decides to break his ticket of leave and sail by the same boat. By accident he learns of Morson's nefarious project and tries to prevent it, but is too late. The vessel goes down. Chester is able to save Helen and get her to an uninhabited island. Here alone in their solitude he guards her with his solicitude and wins her love.

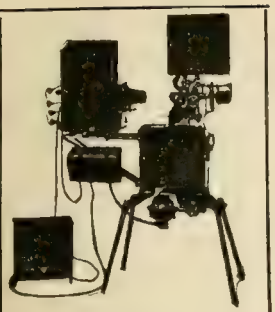
At last they are rescued, Allan's guilt disclosed and justice righted.

COLONEL HEEZA LIAR—NATURALIST (Animated Cartoon Comedy by J. R. Bray).—The Colonel makes several new acquaintances among the wild animals of Africa. Seeing a huge boulder of strange geological formation, our friend attempts to remove a piece for closer inspection. His attempt is unfortunate, as the boulder proves to be an elephant of short temper. All sorts of funny things happen. The Colonel is the ball in an active game of tennis between the elephant and a mountain goat, but as usual he comes out all right.

KATSURA RIVER—PICTURESQUE JAPAN (Ed.).—From the flowery kingdom come these superb views, of a wonderfully beautiful river winding its turbulent way among lofty and rugged mountains. Rapid and rock strewn as it is, we yet see boat after boat guided by expert boatmen shoot the rapids in safety while going at the speed of an express train.

MISS CINDERELLA.—Ben Chambers is invited to a house party by Mrs. Chauncey, who has three daughters. Two of them are on the threshold of old maids and, fearing the attractions of their younger sister, with their mother try to keep her out of the way of Mr. Chambers. She is dressed as a girl of fifteen and confined to her room.

Mr. Chambers arrives, finds himself the recipient of embarrassing attention from the two older sisters. Wearied, he seeks the gardener and learns from him that there is splendid trout fishing nearby. He leaves the party to go fishing. At the same time the young prisoner decides to go a-wading. As Chambres is casting his line the fly hook catches the damsel's tiny shoe. He draws it to him, seeks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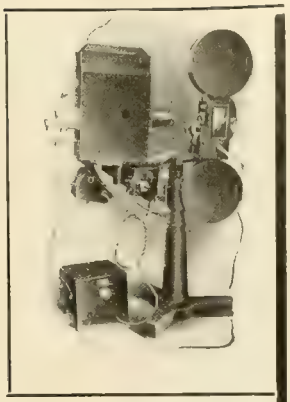

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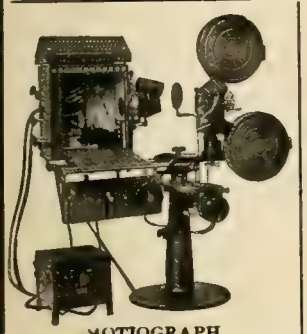
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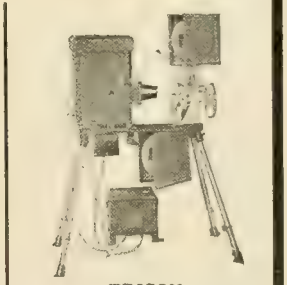
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the owner, but catches a hasty glimpse of her retreating through the woods. The next day he renews his search after first satifying himself that the shoe belongs to no one in the party. He finds the girl and the old story of the fairy prince and Cinderella is re-enacted.

THE WARNING (Three Parts).—In spite of the influences of his father, a minister of the Gospel, Lester Goodrich seeks the companionship of fast friends. He makes constant demands on his parents for money, which he squanders. One night he and his comrades repair to a cafe and Lester becomes helpless with drink. His parents wonder at his failure to return. His mother induces her husband to seek him and bring him home. Following a clue, Lester's father finds him at the cafe about to be ejected for not paying his score. Settling the bill, the father returns home with the erring boy and warns him to give up his tempestuous career.

With his father's warning impressed on his mind, he falls into a heavy slumber, in which he has a vivid dream and sees what his life might become, he continues.

Arising from his bed, he goes into his parent's room. Noting their absence, he takes their money and jewels and joins his friends. They go to a gambling resort, which is raided. Lester escapes and returns to his home. Next day, Sunday, his parents start for church. He promises to join them later. He watches until the collection is deposited in the chapel and steals it. His father and mother discover the robbery and find evidence points to their son. Lester, meeting a girl friend, invites her out. He rows her to a lonely spot in the lake and attempts to embrace her. Endeavoring to evade him, she falls into the water and is drowned. The tragedy is seen by those on shore. One man pursues Lester on a motor cycle. In the struggle, Lester kills his antagonist. Cornered by the pursuers, he attempts to escape by swimming but is caught by the police in a boat. He succeeds in escaping by a ruse, but is arrested at his home.

He is brought to trial for murder, convicted and receives a long sentence. One day, while working with the convicts he and another escape after attempting to kill the guards. Lester returns home for funds to enable him to leave the country. He is heard by his father, who overcomes him after a struggle. Horrified to see the prisoner is his son, the minister decides to take the law in his own hands. Lifting the bound prisoner upon his shoulder, he carries him to the lake, the scene of Lester's crimes. There he compels him to kneel. Raising his hands to the Almighty, the minister asks for strength to fulfill his mission and prays for the soul of the boy. Dashing the tears from his eyes, the father casts his son into the lake. Simultaneously with the fall Lester awakes and finds himself on the floor. Bewildered by his dream, Lester hastens to his parents and tells them of his awful experience, promising he will lead a better life.

THE BROKEN PROMISE (Four Parts).—Inge, an orphan, is employed by a well-to-do fisherman in a small village. As is customary, she is treated as one of the family. Jan, the son of the fisherman, falls in love with her and wins her. His mother has other aspirations for her boy. The girl's lover is approached by his neighbors, who engage in smuggling, and is told he can make money by joining them. He yields and casts his lot with theirs. Inge, seeing them leave in their motor boat to meet a smuggling vessel, requests to be taken along and is granted. The contraband goods are no sooner removed from the vessel to their motor boat than they are pursued by the revenue men. The young fisherman and his companions have barely landed when the revenue cutter overhauls them. The young men escape among the cliffs and are pursued. Meantime, Inge has escaped with the motor boat and signals the smugglers from the water. By her assistance the smugglers escape the revenue men and return.

Jan is informed by his father of the receipt of a letter from the magistrate of the place, calling attention to Jan's engagement to his daughter and that it is only because of the engagement that he has refrained from foreclosing a mortgage on his home. Alarmed by the threat Jan's father takes him to the magistrate's house and plans for a speedy marriage.

Meantime, Inge informs Jan's mother he has promised to marry her, and she is an expectant mother. Infuriated, the old woman turns her out of the house. The poor girl seeks refuge with her aunt. Jan refuses to have anything to do with her, even when the baby is born.

The day of the wedding arrives. Jan is driving his father and mother to the magistrate's house. Inge tries to stop him and listen to one last plea. He refuses and strikes her with his whip. Inge goes to the revenue inspectors and tells them of the cave where the smugglers store their goods, revealing the guilt of Jan. She soon repents this and informs one of Jan's friends that the revenue men are on his trail. Arriving a few minutes before the revenue men at the magistrate's house the friend warns the bridegroom-to-be and the wedding guests see with consternation Jan leave in haste, while the final words of the ceremony are yet to be pronounced.

Inge meets Jan, takes him to a sail boat, and together they escape. Pursued by the revenue cutter, they fail to stop and Jan is shot down. Left without any one at the tiller, the little boat is capsized, and the girl and her betrayer drown in each other's arms.

THE COUNT THAT TOOK THE COUNT.—Henry Newrich reads that the Count de Bloomer has arrived at the hotel De Luxe and it is reported he is in search of an heiress. As he has aspirations for a titled addition to his family, he invites the count to dine with him that day. When young Harry Smith, who is in love with the daughter and she with him, asks Newrich for the girl's hand, the father refuses, saying she must marry into the nobility.

Meantime the count, walking in the park, meets Mike Sullivan under the influence of liquor. He gets into an altercation with Mike and gives him his card. Later while the Irishman is sleeping on a park bench a policeman sees the card sticking in his pocket and, thinking he is the count, takes him to the hotel.

Thus begins a mixup in identity which lasts until Mr. Newrich, thoroughly disgusted with the count, consents to the marriage between his daughter and young Smith.

TRUE FEATURES.

TRAPPED BY CAMERA (Four Parts).—An elderly gentleman, a professor and savant, living in quiet retirement is greatly mystified and annoyed by a nightly visitor, who sits through his study and rummages around his desk. In his growing embarrassment the professor appeals to the police, who make a thorough search of the professor's apartments, but fail to discover even the faintest clue to the solution of the mystery. Thereupon the professor appeals to the master detective to the brilliant and profound Stuart Webb, who can fathom the motives of men and follow the devious paths of the criminal. At first, however, Webb is puzzled as much as the police were. After much thinking he hits upon a novel plan which he hopes will bring good results. He installs a motion picture camera in the professor's haunted chamber and by a most ingenious device arranges the machinery in such a way that the slightest touch of the desk sets off a flashlight and puts the camera into action at the same time. The plan succeeds to this extent: The detective now has a picture of the strange intruder. The latter is revealed by the film as a man with a big beard. Rightly concluding that the man of mystery would want to change his appearance as quickly as possible after being caught by the camera and would therefore go to the first barber shop to effect the change, Webb and his assistant are ready. The mysterious intruder sits down in a chair and when he is lathered and Webb holds the razor poised above his head, Webb's assistant slips the handcuffs on him. Now, the veil of the mystery lifts rapidly. The midnight visitor, it turns out, was not after the professor's desk at all; he was the agent of a foreign government in search of important plans. These plans were in the possession of a famous military engineer, who lived on the floor above the professor. There were secret passages in the old house and in the confusion of the winding steps the thief had mistaken the professor's study for the room of the engineer. The discovery that the whole house was mined, so to speak, with parallel stairs and shafts is brought home to the spectator with unique and startling effect.

WARNER'S FEATURES.

THE ADVENTURES OF KITTY COBB (Four Parts).—Kitty Cobb had longings for the big city which she had never seen. One day Kitty met a young civil engineer, Bob Caldecott, on his way to the fort near her home with secret plans. He took her riding in his auto and entertained her with stories of the great metropolis. Bob finally left her at her gate and drove away. But Kitty was restless afterwards, and started to wander over the fields towards the fort. Suddenly she stopped. Before her were three suspicious-looking characters with cameras. They seemed to be taking photographs of the fortifications. Creeping closer, she overheard their conversation. They were spies. Kitty started to run home, but the spies discovered her and gave chase. She outdistanced them, however, and had just time to telephone the fort when the men entered her home, jerked her away from the 'phone and bound her father, mother and herself to chairs, then they fled.

Bob and the Colonel came to the rescue. Young Caldecott devoted himself to comforting Kitty. The yearning to live in the city grew upon her as a result of Bob's visit, and she importuned her parents to permit her to go and find work. After long urging they at last reluctantly consented.

Her early experiences were not encouraging. She could not get anything to do, and in a short time was down to her last cent. After barely escaping being turned out on the streets of New York for not paying her board, through the efforts of a fellow boarder—a kind-hearted woman—she secured a position as usher in the Globe theater.

One night at the theater a young top presumed to force his attentions upon her. A lovely old lady, richly gowned, overheard his remarks and interfered.

As she was talking to Kitty, who should come up and address her as mother but Bob. Kitty and Bob recognized each other at once, and the result was that Mrs. Caldecott made Kitty her secretary.

One day Count Pulaski, Bob's sister's fiance, was introduced to Kitty. He was none other than the infamous villain whom she had discovered taking pictures of the fortifications. Quick as a flash Kitty saw through the count's strategem. He was there not because he loved Bob's sister—but to steal the secret plans.

Kitty hastened to the room which Bob had converted into a workshop. She barely concealed the precious drawings when the count also entered the room. Seizing her he wrapped a heavy curtain about her head and lowered her out of a window to his waiting accomplices outside.

It was at this time that Ed. Randall, Kitty's country swain, came to New York. As he was passing through a side street on his way to see Kitty he saw an auto stop in front of a squalid tenement. Two men sprang from it, and carried a struggling figure tied in a curtain into the house.

When Ed reached the Caldecott mansion he found the entire household in dismay over the mysterious fate of Kitty. He related what he had seen. Without a moment's wait he and Bob started for the suspected house.

They gained admittance, but were informed that the girl was not there. As they were about to leave in despair, Bob found Kitty's handkerchief.

Hearing a muffled cry, Bob and his companion dashed upstairs and entered a room. Here Kitty was being held by the count and his confederates. There was a terrific exchange of blows. The count and his forces went down. So did Ed. Randall. Bob seized Kitty and started down the stairs. He was attacked by another of the gang. In the struggle both fell over the balustrade and were rendered unconscious.

A woman confederate recaptured Kitty, just as the count and one of his thugs reappeared on the scene. The girl was bound again. Bob was dragged to a small room, where his captors tossed him, still unconscious, on a bed, turned on the gas, and left him to perish.

Ed, overcome in the battle upstairs, soon regained his senses and started down the fire-escape. He heard Kitty trying to beat down a boarded window on the floor below. He battered it in and rescued her. But Kitty would not go without her Bob. The two returned to the house. After a short search Ed found Bob and carried him into the air. But before they could make their escape the count and his followers returned to the attack. Kitty battled her way to the street and obtained the aid of the police. That was the end of Count Pulaski.

There was a great reunion at the Caldecott mansion that evening to celebrate the return of Kitty. And as for Bob—well, Miss Cobb became Mrs. Bob.

FALSE PRIDE HAS A FALL (Three Parts—Albuquerque).—The day that Ellen "graduated" from the little red school house near her father's farm, everybody said she was destined for a great career. So when her teacher suggested that a "finishing school" ought to come next, Ellen proceeded to cajole pa and ma into putting their O. K. on the idea. She won out, and duly started to a fashionable girl's school. Pa went with her. Everybody seemed to know right off that they were from the country. But after a few mishaps they boarded a taxi-cab and were whirled away to the school.

A maid whose smile seemed to become chronic at sight of Pa and Ellen, ushered them into the drawing room. Pa promptly pre-empted a richly upholstered arm-chair and slung his leg over an arm. Ellen annexed the piano with a chortle of joy and hammered out some ragtime. And this was the scene and the sound that greeted the stately principal of the fashionable school when she entered the room.

It failed to make a hit with her. Pa dug down into his jeans and produced a roll of yellowbacks not quite as thick as his arm. Ellen was accepted for the "finishing" process.

Ellen's first evening at the school passed off pleasantly enough, barring such trivialities as upsetting the soup into her lap, bumping into the principal and giving some of the other girls hysterics. But that night Ellen was hazed.

A dozen or more nightgowned beauties arose from their beds after Ellen had gone to sleep, seized her bodily, blindfolded her, carried her to the bathroom and dumped her into a tub of icy water.

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In spite of these experiences, however, Ellen retained her sunny good nature, quickly winning the cordial friendship of all the girls.

Furthermore, Ellen's "finish" proved to be a decided success.

The young ladies of the school boarded a steamer one day on pleasure bent. Ellen was there, of course. That was the beginning of things, for Ellen fell overboard. The young man who rescued her was handsome and rich. They were married, and Ellen found herself installed in a very beautiful home with a very select circle of friends.

Pa and Ma could not attend the wedding, because Pa got laid up showing the boys how to ride a bucking pony. But as soon as he recovered they decided to visit Ellen and make it a surprise. They duly arrived, looking the perfect picture of backwoods rusticity.

"And my first reception to-night!" thought Ellen.

In her new environments Ellen developed a bad case of false pride. Now she shrunk from exhibiting the old folks to her new friends. So she at once decided to get them to bed early, before her guests arrived. Her scheme worked all right until the dancing started. That aroused Pa. Seizing his trusty six-shooter, he and Ma stole downstairs to investigate, clad only in their nighties.

Ellen fortunately discovered them on the stairway and drove them back to their rooms. But Pa and Ma, who were now thoroughly alive to the good time they were missing, decided to go downstairs again and join the merrymakers. So dressing hastily, they presented themselves to the astonished assembly.

They entered with energy into the festivities. Pa seized a society belle.

The guests were thrown into a panic. Ellen after vainly trying to explain fainted from mortification. The guests left with much suppressed laughter. Ellen, reviving, turned upon the old couple, accusing them of disgracing her.

In great grief, Pa and Ma at once packed their grips and were about to leave, when Ellen, having grown calmer, caught a glimpse of their sad and crestfallen faces.

She sank to her knees before them and begged the forgiveness which was freely granted. A year later there were great doings at the old farm house. Ellen was there.

THE HYPNOTIC VIOLINIST (Three Parts—Danmark).—Dr. Crampton, a distinguished eye specialist, and his wife were dining in a fashionable restaurant, where a gypsy orchestra was playing under the leadership of Zigo, the famous hypnotic violinist.

Facing the diners to acknowledge their applause, the musician's deepset eyes fell upon the doctor's wife. Struck by her beauty, a desire to possess her overwhelmed him. He stepped down from the platform and playing his violin wildly, moved slowly among the guests, stopping here and there to take the pieces of money they tossed aside for him.

Suddenly the woman felt a strange sense of uneasiness stealing over her. She turned and found Zigo at her side. His eyes met hers. With a terror-stricken expression upon her face, she involuntarily threw her arms up before her as if to ward off an unseen foe, then fell back into her chair in fear and trembling.

Her husband in alarm sprang to her aid. Turning he beheld Zigo standing at his side. Thinking that the musician was waiting for money the doctor in anger plunged his hand into his pocket, clutched a few coins and threw them on the table, accidently dropping one of his cards. With an exultant smile Zigo eagerly read the address.

The next day as the doctor was about to leave on his professional calls, Zigo walked into his office stating that he feared he was becoming blind. Examining his eyes, the physician dismissed his complaint as trivial, but warned the violinist that his heart was seriously affected. Then leaving instructions to the wife to give the patient a heart stimulant he departed. He fixed his piercing gaze upon her and in low whispers he commanded her to meet him the following morning. All barriers of resistance broken down, she was lured from her child, her husband and her home to become the creature of this demon's psychic power.

Zigo immediately saw that the woman was the instrument through which a fortune might be made. After months of cruel training his victim, while under the hypnotic spell, could, among many other death-defying feats, walk with ease across the tips of sharp-pointed spears and nothing to protect her naked feet.

The hypnotist and his subject made their debut in a leading theater, and scored phenomenal success. For a while they enjoyed the public's undivided favor. Keeping the unfortunate woman immured from the world when not under his eye, he spent his spare moments in dissipation and gambling. He lost in large amounts upon the gaming table the money which his victim earned for him.

But the public was fickle. In one season the novelty of his performance had worn off and Zigo knocked in vain at doors of the city theaters for engagements. His money gone, he was forced to gain a livelihood by traveling in gypsy fashion from town to town exhibiting in fields and barns.

In their travels they reached a suburb of the victim's native city. Her little daughter who, was accompanying Dr. Crampton on his rounds of visits, was left for a moment alone in her father's carriage. Attracted by the lurid posters announcing the appearance of "Mme. Zigo," the little girl with childish curiosity approached them. She instantly recognized the woman of the poster as her mother, and ran to the barn where the performance was taking place. Rushing up to the woman, the child cried: "Mother, please come home with me."

But she was oblivious to all that was not Zigo's will. In the meanwhile the doctor, missing his daughter, traced her to the barn. His wife was walking in mid-air across rows of glittering spears. With a cry of rage, he darted through the startled crowd. Zigo attacked him with desperate fury, but the doctor knocked him senseless. This caused the mesmeric power that controlled the woman to snap, and with a piercing shriek she plunged headlong to the ground.

Freed from her infamous thralldom; broken in health and spirit, she was restored to her husband and child.

Zigo determined to make an attempt to regain mastery over his former victim. In the still hours of the night he stealthily invaded the invalid's retreat. He awakened her. In horror she marshalled all her strength to resist his power. Slowly her consciousness was ebbing away. His conquest was almost complete, when her husband hearing a noise, rushed into the apartment and sprang at the intruder. The hypnotist was about to grapple with him, when shrinking back, he clutched his heart, swayed unsteadily for a second, and fell lifeless at the doctor's feet.

APEX.

CALLED TO THE FRONT (Four Parts).—The story opens with love scenes between Jim Warrington, a young Secret Service man, and his sweetheart, Ruth Denham. To facilitate communication Warrington has a wireless installed at his home, by which he is able to communicate in private code with Ruth. A declaration of war with Germany gives the Secret Service man opportunities for distinguishing himself. He is sent to the Russian Embassy at St. Petersburg with a dispatch, which after an exciting time he delivers safely, and is entrusted with a reply to deliver to the authorities at home. A German spy learns that Warrington is returning with the dispatch, and he is waylaid, and made a prisoner on a German dreadnought. He is searched, but having hidden the important paper in his boot it is not discovered. On board ship Warrington learns that the German fleet is about to invade the British coast, and he determines to find a way to warn the home authorities. He manages to reach the wireless room, overcome the operator, and dispatch a code message to his sweetheart. Ruth at once warns the authorities, and preparations for Britain's defense are hurriedly completed.

Warrington destroys the wireless apparatus and then jumps into the sea through a porthole and makes his escape despite the efforts of the gunners who open fire upon him. He reaches land on a lonely part of the coast, and falls down exhausted. Recovering he creeps toward a spot where big gun firing is going on, and witnesses a fierce battle between the British troops and the German invaders. The struggle is fierce and long, but at length the British troops, assisted by a naval brigade, who arrive by armored train, drive the invaders from British territory. Once more Warrington falls into the hands of the enemy, and is placed in prison, after some remarkable adventures. The prison is bombarded by British guns and falls in ruins. From the debris Warrington crawls to freedom once more, and securing a revolver from the body of a dead soldier, intercepts two of the enemy tapping the telegraph wires. He shoots them at sight, and with their field instrument manages to send a message through to headquarters giving news of the enemy's designs and his location near the firing line. Ruth determines to go on her motorcycle to the rescue of her lover. After an exciting time she reaches Warrington, and together they return to London where Warrington delivers his precious dispatches to the authorities, and is warmly congratulated upon his bravery. He reports the total failure of the invasion, and we leave the lovers to their well-earned peace after their marvelous experiences with the prospect of a happy wedding when all danger is over.

THE FIENDS OF HELL (Four Parts).—A Chinese Secret Society that has sworn to obtain by fair means of foul all important scientific inventions of the world, sends two fellow conspirators, Li Sun Wu and Wing Chang, to London to endeavor to obtain possession of two inventions that they have heard of, viz: a metal stronger than steel and one-tenth its weight (the inventor of which in order to prove its worth has had an airship made of this steel), the other, the true elements of electricity.

On their arrival in London they take a house next door to that occupied by Rex Omar, a scientific and criminal investigator with wonderful occult powers. The following day they call upon Dr. Wincott Lane, the inventor of the true elements of electricity. He shows them over his laboratory, despite the warning of his daughter, who is suspicious of their intentions. Rex Omar, who has also paid the inventor a friendly visit, overhears the conversation of the Chinamen, and decides to attend the meeting of the Secret Society which they have arranged.

Before leaving his house, he mesmerizes his Hindoo medium, Lola, and places her in front of her magic mirror. Arriving at the Chinese Club, he sandbags the doorkeeper, and takes his place until all the members have arrived. He then attends the meeting, but is discovered by Li Sun Wu. The Chinamen decide upon a cruel revenge, and brings forth their torture clock. Rex Omar's head is placed through an aperture in the clock face, the hands of which are swords as keen as razors. The clock is set going and the hands are seen to gradually go round on their fateful and bloody work.

By means of hypnotic telepathy, he sends a message to Lola, who sees all that is going on at the Chinese Club, and she loses no time in informing the police. Nearer and nearer the fatal hands are getting to the victim's neck, but the police arrive in the nick of time, and affect a rescue.

The Chinamen, however, have not given up their object, and now plan to obtain the model of the airship. John Hartsdale, the inventor, is giving the model a trial flight round his laboratory, and with satisfaction packs it away carefully in the safe. He is, however, watched by envious eyes, which prove to be those of a Chinese spy. As soon as Hartsdale leaves the room, the spy enters, and depositing a drugged newspaper on the table exits quickly by the window. Hartsdale's footman enters the room and commences to read the paper, is overcome and falls prostrate on the floor. The inventor hearing the fall rushes in and is himself slightly overcome.

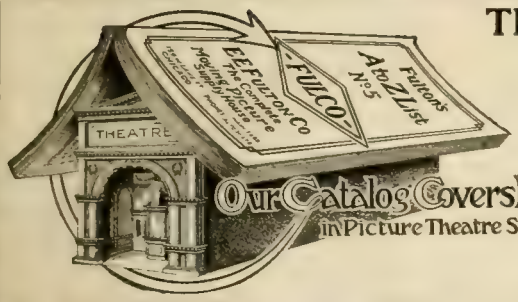
While the victims are lying on the floor, apparently dead, the Chinamen enter and kidnap Hartsdale, and steal his invention. Lola sees what has happened, and Rex Omar, disguised, waits outside Chinese headquarters until one of the gang comes out in search of a doctor whose services are required to bring Hartsdale to his senses. He directs the Chinaman to one, and by a short cut Rex Omar arrives at the doctor's first.

He is allowed to impersonate the doctor and thus gains admittance to the Chinese Club. The doctor prepares to prescribe for his patient, and taking hold of Hartsdale's wrist taps a message in Morse Code to keep quiet as he is a friend. He informs the Chinamen that the only way of restoring the patient is by means of electricity in high voltage for which they must have access to an electric generating station. They are conveyed to the nearest one, and overpowering the assistants, take charge. The doctor is ordered to the switch which floods the whole town with the message that the electric generating station is held up by a gang of Chinese. The news is conveyed to the police, who rescue Rex Omar and Hartsdale at a critical moment, and arrest the Chinamen. Rex Omar discovers the secret of the drugged newspaper, and by injecting a very rare Eastern drug neutralizes the poison and the patients recover.

THE AVIATOR SPY (Three Parts).—The Secretary of State for Foreign Affairs, Sir Edward May, having just completed an important treaty, leaves it with his secretary, Cyril Courtney, to safely deposit in the safe. He is just about to do so when the chief's daughter enters the office and requests him to escort her on one of her many missions of mercy to a poor cottage in the village. As they pass through the park gates they are accosted by Paul Koffman, a foreign spy, who has come over with instructions to obtain possession of the treaty at all costs or at least a copy of it.

Cyril Courtney and Miss May proceed to the cottage of a Mrs. Drake, an invalid, whose only son has on more than one occasion been warned for poaching. After their return Courtney takes the opportunity to propose to May, but is refused. Paul Koffman, with two confederates, consider the best method of securing the treaty or gain an entrance to the house in order to copy it, and a clever but dastardly plan is arranged.

By watching the house for many days they learn that the secretary's daughter daily goes on the river unaccompanied. Their plan is that while Koffman poses on the bank as an artist one of his confederates should purposely row into Miss May's punt, causing a supposed accident. Koffman, who is a very strong swimmer, takes the opportunity of rescuing the girl, whom he lands at the steps leading to the river of her own house, terribly unnerved by her



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experience. The grateful parent invites the rescuer to dinner, which fact Koffman communicates to his companions in crime and an immediate action is decided upon.

A meeting at night is arranged in a lonely part of the woods adjoining the house in an old disused shed and Koffman armed with a very strong drug and hand camera sets out to keep the appointment. Young Drake, whose poaching habits have taken him to the same spot, overhears their plans and carefully watches Koffman start for the house, but in his anxiety to learn more betrays his presence and receives a wound in the head which renders him unconscious. Knowing their conversation has been overheard by Drake, they drag him into the hut, bind him securely on an old table, set fire to the place, make good their escape, leaving their victim at the mercy of the raging fire. Koffman is entertained royally at dinner, where May listens to his many tales of aduventure with admiration; but the expression of Courtney's face betrays his inner feelings of mistrust and dislike to the visitor. She leaves the gentlemen to take coffee alone and Courtney under the excuse of feeling drowsy walks into the grounds.

In deep thought at the disappointment he had received by Miss May's refusal earlier in the day he wanders by the river and across the old bridge, in an aimless manner, when suddenly his attention is attracted by the smoke from the burning hut. With all speed he hastens to the fire, where on bursting the door he discovers Drake unconscious and within an ace of death. Severing the ropes he carries the victim into safety and only has time to hand him to the gamekeepers who have now arrived on the scene when he himself becomes overpowered by the smoke. He soon recovers and directs the wounded man should be lifted tenderly on an improvised stretcher and carried to the house, but their journey is intercepted by the butler who informs them that their master has been taken suddenly ill in a mysterious manner and that all attempts to rouse him from the sleep that he appears to be in has proved fruitless. Leaving the keepers to slowly make their way to the house, he hastens on to the library where he finds Miss May prostrated with grief over the body of her unconscious father, and the visitor vanished. The police are summoned and they learn from Drake, who has sufficiently recovered to tell his story, that the secretary's coffee has been drugged, his keys taken from his pocket, the treaty removed from the safe and been copied by flashlight photography.

During the conversation at dinner Koffman had given his experience while flying, also the address of the Aerodrome where his machine is kent, and the police acting on this clue decide to carefully watch the establishment. In the meantime Koffman and his men are busy developing the film which proves a great success when a telegram arrives informing them that the copy must be delivered within twenty-four hours or it will be useless, and they decide to use the aeroplane to carry out these instructions. Koffman manages to get away just as the police arrive, but his accomplices are captured. Courtney, who is himself an experienced pilot, charters the fastest machine possible, determined to give chase. He loses no time and soon locates his man. A terrible race between the two airships takes place and shots are exchanged in mid-air, which ends in Courtney hitting the petrol tank of Koffman's machine, but the latter again escapes by means of his parachute. Both land in the same field, but Koffman on being chased holds up a motor car which he enters and at the point of his revolver compels the driver to put on all speed. Courtney has been so far successful in bringing his man to earth, but is without means of following the fast disappearing car until he notices a horse grazing in a neighboring field; quickly mounting he gives chase, but each mile increases the distance between them, and the animal cannot stand the strain. Courtney is about to give up the chase when he sees a motorcycle stand outside a country inn. Dismounting the horse, he commandeers the cycle and is well after his man before anyone has realized what has taken place, and setting the engine at full speed, settles down to a more evenly contested chase. As the cycle nears the car shots are frequently exchanged, but without result, and it is evident that the cycle is quickly gaining ground. Koffman by threats compells the driver to put on more speed which, however, proves fatal, as on turning a sharp bend in the road the car mounts the bank and is overturned. Courtney sees what has occurred and slows up. Reaching the spot the sickening sight of two dead bodies meets his gaze. Farm hands render assistance to remove the debris while Courtney with the film, which is still wet, in his possession, returns to his anxious chief. Here he has to give a very full detailed account to Sir Edward and his daughter of his many adventures in order to get possession of the film, but the former's thanks are completely lost to Courtney when Miss May with outstretched hands murmurs, "Forgive me."

SYNDICATE FILM CORP.

THE MILLION DOLLAR MYSTERY (Episode Eighteen—Reels Thirty-five and Thirty-six). The narrow escape of the conspirators after attempting to capture Norton, determine them to solve the secret of the vanished million. A news item in one of the daily papers catches the Countess Olga's eye and she hastens to apprise Braine. It is a notice of a masked ball Princess Parlova is to give. The Countess sees an opportunity for a grand coup. Braine tells her that the Princess was formerly a member of the Black Hundred, long since inactive, but must still be true to her oath if called upon. He gives Olga a mystical ring, identifying her as a member of the secret order. He compels the Princess to accede to any request she may make.

With this ring and a note from Braine, the Countess goes to the Princess Parlova and demands that the Princess write invitations to Norton and Florence and also give her four blank invitations for herself, Braine and two of the gang. The Princess, not daring to refuse, is compelled to grant her demands.

Norton and Florence receive their invitations. While wondering why they received them, the Countess Olga arrives and is promptly told of their good fortune. She suggests they go with her to a costumer's, as original costumes are not always easy to be had. The two accept the courtesies of her car and are soon set down before the shop. Norton chooses a court suit such as was used in the time of Louis XV., and Florence a flounced and ruffled dress of the same period; they return home. Meanwhile Braine, who has been notified they are at the costumer's, arrives and, when they have gone, enters the shop and obtains two suits exactly the same.

At the ball, Florence and Norton, and Braine and the Countess Olga, their respective disguises the duplicates of each other, present themselves to the Princess Parlova. The princess, seated in a sort of sedan chair, receives her guests and gives the signal for the dancing to begin. Later Norton and Florence are approached by two of the masked dancers, one of whom asks Florence for a dance. An instant later she is whirled away on his arm. When the dance is over, Braine, whose garb is identical with Norton's, approaches and asks her to follow him. "I have discovered something important," he mumbles. "Come where we can talk." Suspecting nothing, Florence follows him and she suddenly finds herself again in the power of the conspirators. Braine and the Countess Olga bid the Princess goodnight and calling Florence's car hurry to the Hargreave mansion. There, once the unsuspecting chauffeur has passed around to the back of the house, they retrace their steps to another auto waiting for them outside the grounds. Norton, convinced that something is wrong, hastens to the Hargreave house. After a hurried colloquy with the chauffeur, he and Jones set out for the Princess Parlova's home.

Meanwhile, Florence is in desperate straits. She has been bound tightly and threats have been made to force her to reveal the hiding place of the Hargreave fortune. One of the conspirators shows her a deadly clock-work bomb, which he sets going, and threatens to leave beneath the chair unless she reveals the precious secret. Florence pleads ignorance of its whereabouts.

As Norton and Jones arrive there is a tremendous explosion. The bomb has gone off. In an instant panic seizes the conspirators and the guests. Shrieks of alarm and the dust of the shattered walls fill the house. Norton plunges in search of Florence. He finds her, frees her, and drags her to a window. The flames are nearly upon them as Jones throws him a rope by which he lowers Florence to the ground. That done, he essays to descend himself, but the fire reaches and burns through the rope and he plunges heavily to the ground.

PARAMOUNT.

THE COUNTY CHAIRMAN (Five Parts—Famous Players).—Jim Hackler and Elias Rigby had been boyhood friends, and when together they enlisted in the Civil War, both loved the same girl, who, however, favored Jim. In the army Rigby intercepted the lover's mail, and after the war was ended made the girl his wife, and Jim has been his political enemy ever since. In order to defeat Rigby for prosecuting attorney, Hackler storms the convention of his party, and secures the nomination for Wheeler, without the latter's knowledge. Jim's youthful partner is engaged to Rigby's daughter Lucy, but despite that fact he is forced to make the race by the County Chairman. Wheeler, however, promises the girl he will not make a personal fight against her father, and lives up to that agreement until Rigby publicly assails him at a political meeting. In an outburst of anger Wheeler thereupon mounts the platform and vigorously denounces Rigby. As a result of this action the engagement is broken.

At this juncture Hackler discovers proof that Rigby is a thief, with which he is about to expose and disgrace his enemy when Rigby's wife, toward whom Jim still feels tenderly pleads with him not to publish the facts of her husband's guilt; and Jim's deathless love for the woman conquers his desire for revenge.

Hackler, however, is equal to all emergencies. He so manipulates political wires and so contrives the young man's romantic affairs that, as the smoke of battle clears away, the County Chairman and his political protege emerge triumphant, the former with a gratified vengeance, and the latter with his office and his bride.

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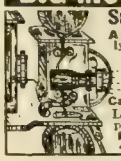

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AT THE RISK OF HER LIFE	"	3 "
THE MAN HIGHER UP	"	3 "
THE OUTLAW'S REMORSE	"	3 "
THE VALLEY OF DEATH	"	3 "
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THE ANGEL OF THE MINE	"	3 "
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Monday—Biograph, Edison, Essanay, Kalem, Lubin, Pathe, Selig, Vitagraph.

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Wednesday—Edison, Essanay, Kalem, Lubin, Selig, Pathe, Vitagraph.

Thursday—Biograph, Essanay, Lubin, Selig, Vitagraph.

Friday—Biograph, Edison, Essanay, Kalem, Selig, Lubin, Vitagraph.

Saturday—Biograph, Edison, Essanay, Kalem, Lubin, Selig, Vitagraph.

BIOGRAPH.

Oct. 17—Meeting Mr. Jones (Comedy).....
—Our Home-Made Army (Comedy)....
Oct. 19—Their Soldier Boy (Drama).....
Oct. 20—Martin Chuzzlewit (Special—Two Parts—Drama) .....
Oct. 22—They Called It "Baby" (Comedy)....
—His Loving Spouse (Comedy).....
Oct. 23—A Woman's Folly (Drama).....
Oct. 24—The Broken Rose (Drama).....
Oct. 26—The Squashville School (Comedy).
—The Villain's Uncle (Comedy).
Oct. 27—The Ticket-of-Leave Man (Special—Two Parts—Drama).
Oct. 29—The Wife's Stratagem (Drama).
Oct. 30—The Tides of Sorrow (Drama).
Oct. 31—Hearts of Gold (Drama).

COLUMBUS.

Oct. 8—The New Apprentice (Comedy).....
—Kissing Germ (Comedy).....
Oct. 13—Why Skunkville Went Dry (Comedy).
Oct. 20—Love Charm (Comedy).....
Oct. 27—Mulligan's Ghost (Comedy).....
Nov. 3—A Twisted Affair (Comedy).

EDISON.

Oct. 17—The Case of the Vanished Bonds (Dr.)
Oct. 19—The Adventure of the Smuggled Diamonds (Tenth of the "Octavius, Amateur Detective" series)—(Drama)
Oct. 20—The Man in the Dark (Drama).....
Oct. 21—Two's Company (Comedy).....
Oct. 23—Bootle's Baby (Special—Two Parts—Drama) .....
Oct. 24—Buster Brown's Uncle (Comedy).....
—A Question of Clothes (Comedy).....
Oct. 26—Wood B. Wedd and the Microbes (Eleventh of the Wood B. Wedd Series—Comedy) .....
Oct. 27—The Mystery of the Sealed Art Gallery (Twelfth of the Chronicles of Cleek Series—Drama) .....
Oct. 28—The Lost Melody (Drama).....
Oct 30—The Midnight Ride of Paul Revere (Special—Two Parts—Drama).....
Oct. 31—The Hand of Iron (Drama).....
Nov. 2—The New Partner (Drama).
Nov. 3—Shorty (Drama).
Nov. 4—Jenks and the Janitor (Comedy).
—Buster Brown Picks Out the Costumes (Comedy).
Nov. 6—The Pines of Lorey (Special—Two Parts—Drama).
Nov. 7—Getting the Ball Game (Comedy).

ESSANAY.

Oct. 17—Broncho Billy Rewarded (Drama)....
Oct. 19—She Landed a Big One (Comedy)....
Oct. 20—Mother o' Dreams (Drama).....
Oct. 21—The Fable of "The Long Range Lover and the Lallypalooze" (Comedy)....
Oct. 22—Slippery Slim, the Mortgage and Sophie (Comedy).....
Oct. 23—The Private Officer (Special—Two Parts—Drama) .....
Oct. 24—Broncho Billy—Favorite (Drama)....
Oct. 26—Rivalry and War (Comedy).....
Oct. 27—An Unplanned Elopement (Drama)...
Oct. 28—The Fable of "The People's Choice Who Answered the Call of Duty and Took Seltzer" (Comedy).....
Oct. 29—Snakeville and the Corset Demonstrator (Comedy).....
Oct. 30—Whatsoever a Woman Soweth (Special Two Parts—Drama).....
Oct 31—Broncho Billy's Mother (Drama).....
Nov. 2—The Laundress (Comedy).
Nov. 3—Fires of Fate (Drama).
Nov. 4—The Fable of How Uncle Brewster was Too Shifty for the Tempter (Comedy).
Nov. 5—Slippery Slim and the Impersonator (Comedy).
Nov. 6—His Dearest Foes (Special Two Parts—Drama)
Nov. 7—Broncho Billy's Mission (Drama).

KALEM.

Oct. 17—From Peril to Peril (Drama).....
Oct. 19—The Mad Mountaineer (Special—Two Parts—Drama) .....
—Hesanut Buys an Auto (Comedy).....
Oct. 20—A Wise Rube (Comedy-Drama).....
Oct. 21—The False Guardian (Special—Two Parts—Drama) .....
Oct. 23—Micky Flynn's Escapade (Comedy)...
Oct. 24—The Demon of the Rails (Drama)....
Oct. 26—The Lynbrook Tragedy (Special—Two Parts—Drama) .....
Oct. 27—The No-Account Count (Comedy).....
Oct. 28—The Menace of Fate (Special—Two Parts—Drama) .....
Oct. 30—Ham and the Villain Factory (Comedy) .....
Oct. 31—The Vengeance of Winona (Drama)..
Nov. 2—His Inspiration (Special—Two Parts—Drama).
Nov. 3—Lizzie, the Life Saver (Comedy).
Nov. 4—The Prison Stain (Special—Two Parts Drama).
Nov. 6—The Indian Suffragettes (Comedy).
Nov. 7—The Man in the Vault (Drama).

LUBIN.

Oct. 17—The Smuggler's Daughter (Comedy)..
Oct. 19—The Beloved Adventurer, No. 6—The Golden Hope (Drama).....
Oct. 20—Such a Mess (Comedy).....
—Only Skin Deep (Comedy).....
Oct. 21—The Hopeless Game (Special—Two Parts—Drama) .....
Oct. 22—Her Mother Was a Lady (Special—Two Parts—Drama) .....
Oct. 23—The Girl in the Tenement (Drama)..
Oct. 24—The Crooks (Comedy).....
Oct. 26—The Beloved Adventurer No. 7—The Hold Up (Drama).....
Oct. 27—Love and Title (Comedy).....
—She Married For Love (Comedy).....
Oct. 28—The Mountain Law (Special—Two Parts—Drama) .....
Oct. 29—The Wolf's Daughter (Special—Two Parts—Drama) .....
Oct. 30—Thumb Prints and Diamonds (Drama).
Oct. 31—The Soubrette and the Simp (Comedy).
—An Interrupted Nap (Comedy).....
Nov. 2—The Beloved Adventurer, Series No. 8.
—A Partner to Providence (Drama).
Nov. 3—A Boomerang Swindle (Comedy).
Nov. 4—The Sorceress (Special—Two Parts—Drama).
Nov. 5—The Stolen Yacht (Special—Two Parts—Drama).
Nov. 6—Love Triumphs (Drama).
Nov. 7—Kidnapping the Kid (Comedy).
—The Honor of the Force (Comedy).

SELIG.

Oct. 17—The Woman of It (Drama).....
Oct. 19—The Blue Flame (Special—Two Parts—Drama) .....
Oct. 19—Hearst-Selig News Pictorial No. 67 (News) .....
Oct. 20—Jimmy Hayes and Muriel (Drama)...
Oct. 21—The Rajah's Vacation (Comedy).....
Oct. 22—Hearst-Selig News Pictorial, No. 68 (News) .....
Oct. 23—A Tonsorial Leopard Tamer (Comedy)
Oct. 24—The Tragedy That Lived (Drama)...
Oct. 26—Playing With Fire (Special—Two Parts—Drama) .....
Oct. 26—Hearst-Selig News Pictorial No. 69 (News) .....
Oct. 27—Why the Sheriff is a Bachelor (Drama)
Oct. 28—The Wasp (Drama).....
Oct. 29—Hearst-Selig News Pictorial No. 10 (News) .....
Oct. 30—The Great Impeeryul Sirkus (Comedy).
Oct. 31—At the Transfer Corner (Comedy)....
Nov. 2—Rosemary, that's for Remembrance (Special—Two Parts—Drama).
—Doc Yak's Cats (Cartoon).
Nov. 2—Hearst-Selig News Pictorial No. 71 (News).
Nov. 3—The Telltale Knife (Western—Drama).
Nov. 4—"C D"—A Civil War Tale (Drama).
Nov. 5—Hearst-Selig News Pictorial, No. 72 (News).
Nov. 6—No Wedding Bells for Her (Comedy).
Nov. 7—The Losing Fight (Drama).

VITAGRAPH.

Oct. 17—The Girl in the Case (Special—Two Parts—Drama) .....
Oct. 19—His Wedded Wife (Drama).....
Oct. 20—Anne of the Mines (Special—Two Parts—Drama) .....
Oct. 21—Under False Colors (Comedy).....
Oct. 22—The Mill of Life (Drama).....
Oct. 23—A Costume Piece (Comedy).....
Oct. 24—Goodbye Summer (Special—Two Parts—Drama) .....
Oct. 26—The Cave Dwellers (Comedy).....
Oct. 27—The Butterfly (Special—Two Parts—Drama) .....
Oct. 28—William Henry Jones' Courtship (Comedy) .....
Oct. 28—William Henry Jones' Courtship (Comedy) .....
Oct. 29—Kidding the Boss (Comedy).....
Oct. 30—Bunny Backslides (Comedy).....
Oct. 31—Within an Ace (Special—Two Parts—Drama) .....
Nov. 2—The Mystery of Brayton Court (Drama).
Nov. 3—On the Stroke of Five (Special—Two Parts—Drama).
Nov. 4—The Evolution of Percival (Comedy).
Nov. 5—The Choice (Drama).
Nov. 6—Thanks for the Lobster (Comedy).
Nov. 7—In the Land of Arcadia (Special—Two Parts—Drama).

MISCELLANEOUS LICENSED FEATURES.

BIOGRAPH.

October—The Wife (Three Parts—Drama).
October—The Wages of Sin (Three Parts—Drama).
October—The Charity Ball (Three Parts—Drama).
October—The Power of the Press (Four Parts—Drama).
October—The Genius (Three Parts—Drama).

BROADWAY STAR FEATURES.

October—413 (Three Parts—Drama).
October—The Win(k)some Widow (Four Parts—Comedy).

COLUMBUS.

Oct. 19—The Red Cross Nurse (Three Parts—Drama).
Oct. 26—When Lions Escape (Three Parts—Drama).

ESSANAY.

Oct. 17—In the Glare of the Lights (Three Parts—Drama).

GEORGE KLEINE.

October—The Naked Truth (Five Parts—Drama).
October—The Golden Beetle (Four Parts—Drama).
October—The Secret Ring (Three Parts—Drama).
October—The Song of the Soul (Three Parts—Drama).
October—Judge Not (Four Parts—Drama).

LUBIN.

October—The Fortune Hunter (Six Parts—Comedy).
October—The House Next Door (Five Parts—Drama).
October—Marah, the Pythoness (Three Parts—Drama).
October—Threads of Destiny (Five Parts—Drama).

SELIG.

Oct. 15—Garrison's Finish (Three Parts—Drama).

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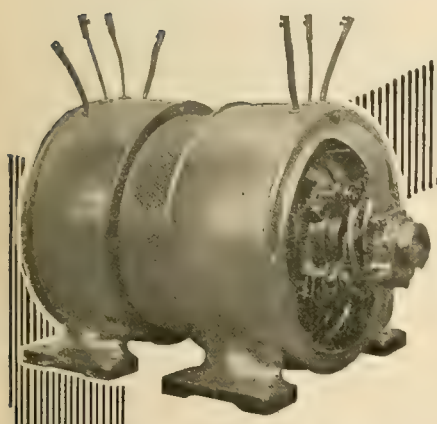

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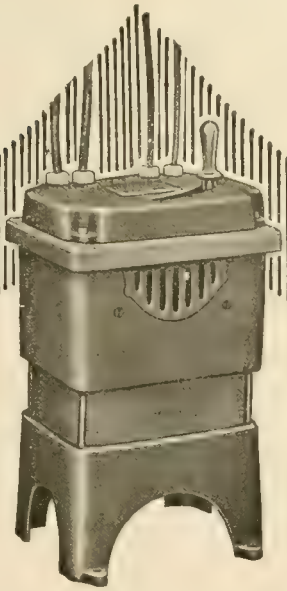

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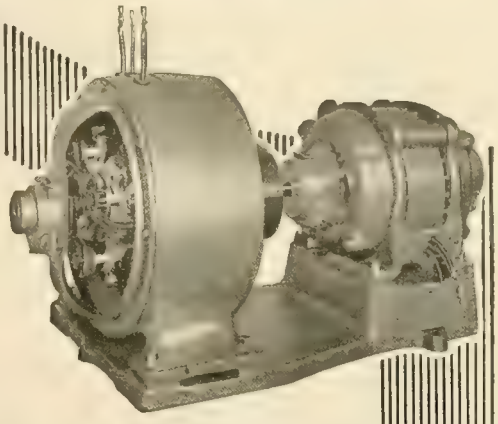

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INDEPENDENT RELEASE DATES

AMERICAN.
Oct. 21—In the Open (Drama).
Oct. 23—The Final Impulse (Drama).
Oct. 26—Sir Galahad of Twilight (Two Parts—(Drama).
Oct. 28—Sweet and Low (Drama).
Nov. 2—The Ruin of Manley (Two Parts—(Drama).
Nov. 4—When the Road Parts (Drama).
BEAUTY.
Oct. 20—Dad and the Girls (Comedy).
Oct. 27—A Rude Awakening (Comedy).
Nov 3—The Tightwad (Comedy).
"101 BISON.
Oct. 17—Monsieur Bluebeard (Two Parts—Dr.).
Oct. 31A Red Skin Reckoning (Two Parts—Indian Drama).
Nov. 7—The Jungle Master (Two Parts - Drama).
BRONCHO.
Nov. 4—The Desperado (Two Parts—Drama).
Nov. 11—Destiny's Night (Two Parts—Drama).
Nov. 18—Shorty Falls Into a Title (Two Parts—Drama).
CRYSTAL.
Oct. 27—Persistent Lovers (Comedy).
Nov. 3—They Didn't Know (Comedy).
DOMINO.
Oct. 29—Eric the Red's Wooing (Two Parts—Drama).
Nov. 5—In Old Italy (Two Parts—Drama).
Nov. 12—The Friend (Two Parts—Drama).
Nov. 19—Nipped (Two Parts—Drama).
Nov. 26—The Mills of the Gods (Two Parts—Drama).
Dec. 3—The Vigil (Two Parts—Drama).
ECLAIR.
Oct. 21—The Violinist (Two Parts—Society Drama).
Oct. 25—Smallpox on the Circle U (Western Comedy).
Nov. 1—The Mystery of Grayson Hall (Two Parts—Detective Drama).
Oct. 28—The Strike at Coaldale (Drama).
Nov. 4—The Return (Two Parts—Western—Drama).
Nov. 8—At the Crucial Moment (Drama).
FRONTIER.
Oct. 24—The Scarecrow's Secret (Drama).
Oct. 31—The Blacksmith's Daughter (Drama).
Nov. 7—The Girl from Texas (Western—Drama).
GOLD SEAL.
Oct. 20—The Trey o' Hearts, Episode No. 12, "The Mirage" (Two Parts—Drama).
Oct. 27—The Trey o' Hearts, Episode 13 (The Jaws of Death) (Two Parts—Dr.).
Nov. 3—The Trey o' Hearts, Episode 14 (Title not yet announced—Two Parts—Drama).
IMP.
Oct. 22—Universal Boy in "The Gates of Liberty" (Drama).
Oct. 26—Mary's Patients (Comedy).—(An Educational Picture on the Same Reel).
Oct. 29—In Self Defense (Two Parts—Modern Drama).
Nov. 2—The Turn of the Tide (Two Parts—Drama).
Nov. 5—The Universal Boy in The Mystery of the New York Docks (Drama).
JOKER.
Oct. 21—The Countless Count (Comedy).
Oct. 24—(No Release This Week).
Oct. 28—Mr. Noads Adless Day (Comedy).
Oct. 31—When Their Wives Joined the Force (Comedy).
Nov. 4—The Hoodoo (Comedy).—An Educational Subject on this Reel.
Nov. 7—Two Pals and a Gal (Comedy).
KAY BEE.
Oct. 23—The Spark Eternal (Two Parts—Drama).
Oct. 30—The Worth of a Life (Two Parts—Dr.).
Nov. 6—In the Clutches of the Gangsters (Two Parts—DDrama).
Nov. 13—The Hateful God (Two Parts—Drama).
KEYSTONE.
Oct. 19—Dash, Love and Splash (Comedy).—Santa Catalina Islands (Scenic).
Oct. 22—The Love of Thief (Comedy).
Oct. 24—Stout Heart but Weak Knees (Com.).
Oct. 26—Shot in the Excitement (Comedy).
Oct. 26—Dough and Dynamite (Two Parts—Comedy).
Oct. 29—Gentlemen of Nerve (Comedy).
Oct. 31—Cursed by His Beauty (Comedy).
Nov. 2—Lover's Post Office (Comedy).
KOMIC.
Oct. 25—Bill Joins the W. W. W.'s, No. 9 (Comedy).
Nov 1—Casey's Vendetta (Comedy).
Nov. 8—Ethel's Roof Party (No. 10 of the "Bill" Series—Comedy).
L-KO.
Nov. 1—Partners in Crime (Comedy).—The Fatal Marriage (Comedy).
MAJESTIC.
Oct. 20—Environment (Drama).
Oct. 25—A Flight for a Fortune (Two Parts—Drama).
Oct. 27—A Mother's Influence (Drama).
Nov. 1—Paid with Interest (Two Parts—Dr.).
Nov. 3—False Pride (Drama).
Nov. 8—The Tear that Burned (Two Parts—Drama).
NESTOR.
Oct. 20—The Nihilists (Drama).
Oct. 23—Cupid Pulls a Tooth (Comedy).—Up to the Minute War Views (Topical)
Oct. 27—The Wall of Flame (Western Drama).
Oct. 30—When Bess Got in Wrong (Comedy).
Nov. 3—The Star Gazer (Drama).
Nov. 6—Those Were the Happy Days (Two Parts—Comedy).
POWERS.
Oct. 23—Suspended Sentence (Juvenile Comedy Drama).
Oct. 30—The Senators' Lady (Drama).
Nov. 6—Man of the Hills (Western—Drama).
PRINCESS.
Oct. 16—The Touch of a Little Hand (Drama).
Oct. 23—The Face at the Window (Drama).
Oct. 30—The Dead Line (Comedy).
Nov. 6—When Vice Shatters (Comedy-Drama).
RELIANCE.
Oct. 21—Out of the Deputy's Hands (Drama).
Oct. 24—The Blotted Page (Two Parts—Dr.).
Oct. 26—Our Mutual Girl, No. 41 (Topical).
Oct. 30—The Availing Prayer (Drama).
Oct. 31—The Wrong Prescription (Two Parts—Drama).
Nov. 2—Our Mutual Girl, No. 42 (Topical).
Nov. 4—The Miner's Peril (Comedy).
Nov. 7—A Woman Scorned (Two Parts—Dr.).
Nov. 9—Our Mutual Girl, No. 43 (Topical).
Nov. 14—The Floating Call (Two Parts—Dr.).
REX.
Oct. 18—Kid Regan's Hands (Two Parts—Dr.).
Oct. 22—Olaf Erickson—Boss (Two Parts—Dr.).
Oct. 25—The Decision (Drama).
Oct. 29—White Roses (Drama).
Nov. 1—The Vagabond (Two Parts—Drama).
Nov. 5—Let Us Have Peace (Two Parts—Comedy-Drama).
Nov. 8—The Link that Binds (Two Parts—Drama).
ROYAL.
Oct. 24—Harold's Toupee (Comedy).
Oct. 31—Phil's Vacation (Comedy).
Nov. 7—Max's Money (Comedy).
Nov. 14—A Fortune in Pants (Comedy).
Nov. 21—Love Finds a Way (Comedy).
STERLING.
Oct. 19—Carmen's Wash Day (Juvenile Com.).
Oct. 22—Secret Service Snitz (Comedy).
Oct. 26—Snookee's Day off (Comedy).
Oct. 29—A Race for a Bride (Comedy).
Nov. 2—The Wall Between (Juvenile—Comedy).
Nov. 5—Dot's Chaperone (Comedy).
THANHOUSER.
Oct. 20—Old Jackson's Girl (Two Parts—Dr.).
Oct. 25—Mr. Cinderella (Drama).
Oct. 27—A Madonna of the Poor (Two Parts—Drama).
Nov. 1—Shep's Race with Death (Drama).
Nov. 3—The urning of the Road (Two Parts—Drama).
Nov. 6—The Chasm (Drama).
Nov. 8—Keeping a Husband (Comedy-Drama).
VICTOR.
Oct. 16—The Funny Mr. Dingkem (Comedy).
Oct. 19—Rice Industry in U. S. (Educational).
Oct. 23—The Bride of Marble Head (Two Parts—Drama).
Oct. 26—The Last o' Killikrankie (Two Parts—Comedy Drama).
Oct. 30—The Witch Girl (Two Parts—Drama).
Nov. 2—His Big Chance (Drama).
Nov. 6—Tale of a Lonesome Dog (Comedy-Drama).

FEATURES.

ALCO FILM CORP.
Oct. 12—The Ragged Earl (Popular Plays and Players—Drama).
Oct. 26—Michael Strogoff (Popular Plays & Players—Five Parts—Drama).
ALLIANCE FILMS CORP.
Oct. 19—The Path Forbidden (Excelsior—Five Parts—Drama).
Oct. 26—At the Old Cross Roads (Select Feature—Five Parts—Drama).
APEX.
Oct.—The Aviator Spy (Three Parts—Dr.).
BOX OFFICE ATTRACTION COO.
Oct.—The Criminal Code (Four Parts—Dr.).
October—The Woman He Wronged (Four Parts—Drama).
CELEBRATED PLAYERS FILM CO.
Oct. 1—Sealed Orders (Seven Parts—Drama).
COSMOFOTOFILM CO.
Oct.—England Expects (Two Parts—Dr.).
COSMOS FEATURE FILM CORP.
Oct. 15—Lena Rivers (Drama).
ECLECTIC.
Oct.—In Soak (Comedy).
Oct.—Max Has the Boxing Fever (Comedy).—Picturesque Lake Dhal (British-India) (Scenic).
Oct.—The Ticket-of-Leave Man (Three Parts—Drama).
Oct.—The Ring of the Air (Three Parts—Dr.).
Oct.—The Count That Took the Count (Comedy).
Oct.—The Warning (Three Parts—Drama).
Oct.—The Broken Promise (Four Parts—Dr.).
Oct.—Miss Cindrella (Comedy).
FOREIGN FILM CORP.
Oct.—Back to the Waves (Four Parts—Drama).
HEPWORTH-AMERICAN.
Oct.—The Girl Who Lived in Straight Street (Two Parts—Drama).
Oct.—Ghosts (Comedy).
I. S. P. CO.
Oct.—The Long Arm o fthe Law (Four Parts—Drama).
K. & S. FEATURE FILM CO.
Oct.—A Mother's Heart (Four Parts—Dr.).
THE KINETOPHOOTE CORP.
October—Markia (Five Parts—Drama).
PARAMOUNT PROGRAM.
Oct. 5—Marta of the Lowlands (Famous Players—Drama).
Oct. 8—The Typhoon (Thos. H. Ince—Drama).
Oct. 12—Where the Trail Divides (Lasky—Drama).
Oct. 15—Wildflower (Famous Players—Drama).
Oct. 19—The Hypocrite (Bosworth—Drama).
Oct. 22—What's His Name? (Lasky).
Oct. 26—County Chairman (Famous Players—Five Parts—Comedy-Drama).
Oct. 29—His Last Dollar (Famous Players).
Oct. 26—Behind the Scenes (Famous Players—Five Parts—Drama).
PLAYGOERS FILM CO.
Oct.—The Great Diamond Robbery (Six Parts—Drama).
SAWYER.
Oct.—The Factory Magdalen (Four Parts—Drama).
Oct.—The Volunteer Parson (Four Parts—Drama).
Oct.—The Detective Queen (Four Parts—Drama).
Oct.—The King of the Bowery (Four Parts—Drama).
October—The Spirit of the Conqueror (Phoenix—Drama).
S. L. WARNER FILM CO.
Oct.—Termonde in Ruins (Topical).
THE MASTERPIECE FILM MFG. CO.
Oct. 22—The Hoosier Schoolmaster (Five Parts—Drama).
THE OZ FILM MFG. CO.
October—His Majesty, the Scarecrow, of Oz (Five Parts).
U. S. FEATURE FILM CO.
October—The Folly of a Life of Crime (Six Parts—Drama).
WARNER'S FEATURES.
Oct.—Hunted Down (U. S. Film Corp.—Drama).
Oct.—In the Duke's Power (Rome—Drama).
Oct.—The Blazing Sea (Danmark—Three Parts—Drama).
Oct.—The Adventures of Kitty Cobb (Four Parts—Drama).
Oct.—False Pride Has a Fall (Three Parts—Comedy-Drama).
October—The Hypnotic Violinist (Three Parts—Drama).
WHITMAN FEATURES CO.
Oct.—Jane Eyre (Four Parts—Drama).
WORLD FILM CORP.
Oct. 5—A Gentleman from Mississippi (Brady—Five Parts—Drama).
Oct. 12—The Man of the Hour (Brady—Five Parts—Drama).
Oct. 19—Special Release, "America" (Shubert—Six Parts—Drama).
Oct. 19—The Mystery of Edwin Drood (Shubert—Five Parts—Drama).
Oct. 26—When Broadway Was a Trail (Shubert—Five Parts—Drama).

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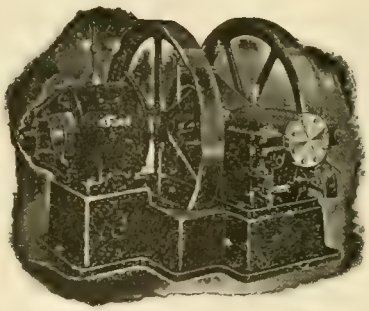

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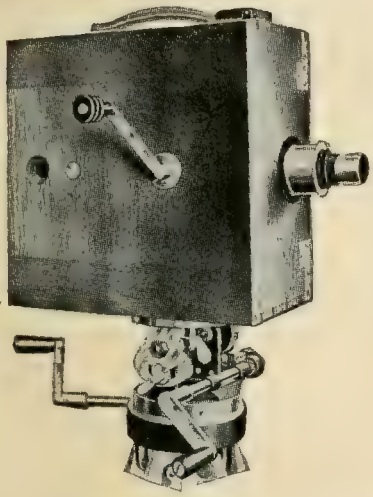

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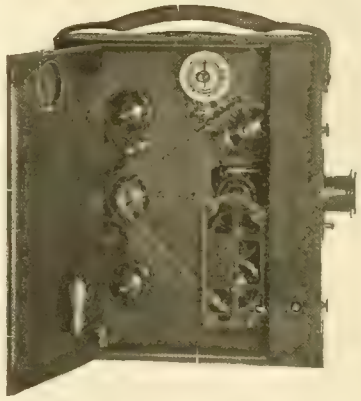

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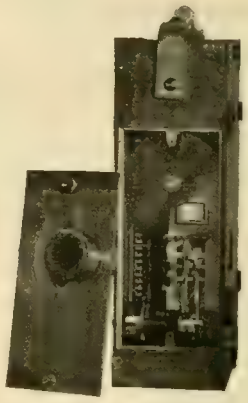

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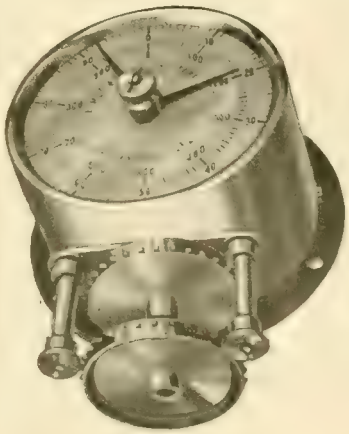

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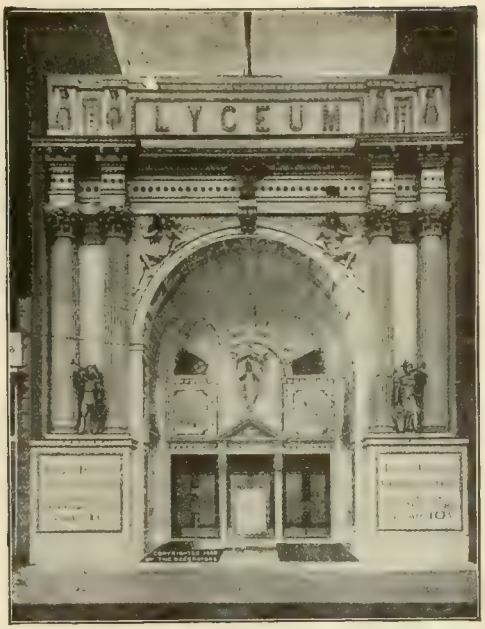

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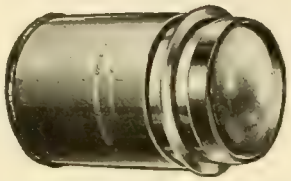

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ENVIRONMENT (1 Reel Majestic). Release date, Tuesday, Oct. 20. A railroad story with a thrill.

A FLIGHT FOR A FORTUNE (2 Reel Majestic). Release date, Sunday, Oct. 25. An exciting melodrama with an unusually thrilling aeroplane stunt. A picture of gripping interest.

BILL JOINS THE W. W. W'S (1 Reel Komic). Release date, Sunday, Oct. 25. This is No. 9 of the famous "Bill" stories by Paul West and is well up to the average of these popular farces.

A MOTHER'S INFLUENCE (1 Reel Majestic). Release date, Tuesday, Oct. 27. An especially well produced heart interest drama.

PAID WITH INTEREST (2 Reel Majestic). Release date, Sunday, Nov. 1. Featuring Mae Marsh and Robert Harron in a fairly good story and picture.

CASEY'S VENDETTA (1 Reel Komic). Release date Sunday, Nov. 1. An average Komic burlesque farce with an original twist.

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Selig Current Releases for Week of November 2-7

ROSEMARY, THAT'S FOR REMEMBRANCE

RELEASED NOVEMBER 2—TWO REELS

A remarkably well produced Selig society drama, containing a dainty love theme which ends in the good old-fashioned way with the lovers re-united.

On same reel SIDNEY SMITH'S latest funnyism, a motion picture cartoon, entitled **"DOC YAK'S CATS."**

Hearst-Selig News Pictorial No. 71

RELEASED NOVEMBER 2—ONE REEL

Showing the very latest big war-news pictures taken by clever camera men on European battle-fields. Ahead of all competitors.

THE TELLTALE KNIFE

RELEASED NOVEMBER 3—ONE REEL

A Selig western drama written and produced by TOM MIX, who also plays the leading cowboy role. Full of life and action.

"C. D." A Civil War Tale

RELEASED NOVEMBER 4—ONE REEL

A vivid and soul-stirring picture, illustrating the adventures of a Government Secret Service operative during the Rebellion.

Hearst-Selig News Pictorial No. 72

RELEASED NOVEMBER 5—ONE REEL

More big war-news pictures from Europe. Also interesting domestic events caught by the camera.

No Wedding Bells for Her

RELEASED NOVEMBER 6—ONE REEL

A laughable Selig comedy-burlesque. Written by W. E. WING, who makes you laugh by showing how the villain was foiled. Full of comic situations.

THE LOSING FIGHT

RELEASED NOVEMBER 7—ONE REEL

Introducing KATHLYN WILLIAMS, CHARLES CLARY, WHEELER OAKMAN and FRANK CLARK, all sterling Selig stars, in a typical Selig drama. COLIN CAMPBELL produced it.

The most skilled and intrepid camera men are marching on European battlefields for the

HEARST-SELIG NEWS PICTORIAL

First in War — First in Peace — First in Popularity

Yes, and first in Box Office receipts

Everybody wants to see the very latest big war-news pictures
We lead the world with this Service. Your patrons want them
NEWEST AND LATEST AUTHENTIC WAR PICTURES
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One of the most beautiful picture-plays ever produced.

Of course, it's a SELIG; an entertaining story with
a sweet and charming love adventure, written by

JAMES OLIVER CURWOOD

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THREE SOUL-STIRRING REELS
(RELEASED NOVEMBER 11)

Don't fail to book this novel and delightful picture. It's a wonderfully fascinating picture story, the very poetry of picture making.

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SUPERIOR

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H. E. HOFFMAN

MOVING PICTURE WORLD

THE FILM INDEX

EXHIBITORS' GUIDE

Scene from "The Master of the House" (Kay-Bee).

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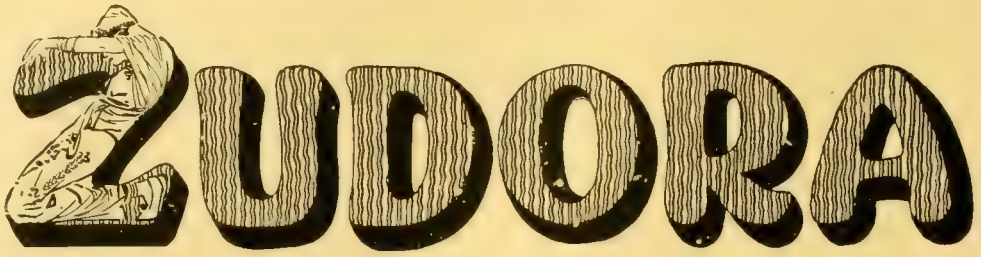

Thanhouser's Greatest Photoplay

This wonderful new serial production has

created a sensation among exhibitors.

Although the first release date is November 23rd, hundreds of bookings have already been made.

ZUDORA will be produced in 20 episodes. A two-reel episode

will be released each week beginning Nov. 23. The photoplay is by Daniel Carson Goodman. The story is by Harold MacGrath. 500 leading newspapers will publish the story. 3000 scenes will be used. The cast of 1000 people includes beautiful Marguerite Snow as ZUDORA, James Cruze as Hassam Ali—the Hindu Mystic—and Harry Benham as the hero.

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This new Thanhouser serial promises to be an extraordinary success. You know

what The Million Dollar Mystery has done for you. Now Thanhouser presents another opportunity. Are you going to get in early—NOW—or are you going to be disappointed? Arrange your bookings for ZUDORA *at once* by applying to the Thanhouser Syndicate Corporation's representative at any Mutual Exchange in America. Or write to

Thanhouser Syndicate Corporation
71 West 23rd Street, New York City

Produced by
Thanhouser Film Corporation, New Rochelle, N. Y.
Producers of The Million Dollar Mystery

203

JESSE L. LASKY

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EDWARD ABELES

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JAMES MONTGOMERY'S INTERNATIONAL SUCCESS

"READY MONEY"

5 ACTS
OF SURPASSING
DRAMATIC ACTION

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DIRECTOR GENERAL

Phenomenal Growth of the UNIVERSAL

Toronto!

The Universal is serving 37 out of the 89 picture houses in Toronto and suburbs. And in Ottawa we have 9 out of 15. Universal quality is sweeping competition aside everywhere!

Des Moines!

We've got over 40 per cent. of the total business in Des Moines! In this city there are 28 theatres and the Universal is serving 11 of them. And the competition is fierce. Think of it!

Dallas!

The manager of the Dallas Universal office reports that we are now serving 10 out of the 24 theatres in Dallas. All competitors, combined, divide the other 14 among themselves!

Kansas City!

In spite of the fact that our Kansas City office was recently burned out, we are serving 43 out of a total of 88 theatres in that city. In addition to this 6 other houses are using a split service!

Cincinnati!

There are 76 theatres in Cincinnati and vicinity and the Universal has won 30 of them! It's time for every thinking exhibitor to use the brains God gave him! This means you!

Cleveland!

There are 137 theatres in Cleveland. Of this number 59 are Universal! This is 43 per cent. of the whole business in this district. This is not an accident. Quality did it and don't you ever forget it!

UNIVERSAL FILM MANUFACTURING CO.

"LARGEST FILM MANUFACTURING CONCERN IN THE UNIVERSE."

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"Terence O'Rourke!"

Look for J. Warren Kerrigan in "Terence O'Rourke, Gentleman Adventurer," Every Other Week

—There was never such an adventurer as the Gentleman Adventurer and there was never a finer series of adventure stories than these with the popular Kerrigan (releasing every other week, from Monday, Nov. 9th on).

—The first adventure, entitled **"His Heart, His Hand, His Sword,"** is a picture of the romantic night life of the Paris that was before the war. **Louis Joseph Vance wrote the story.** We know the statement will astound you, but the whole blessed series is in the regular program—as regular VICTOR two-reelers.

—Down at the bottom of this page you'll find other features and other stars in the "regular program" list that NO OTHER MANUFACTURER COULD AFFORD TO HAVE THERE.

—Now let us talk "Opened Shutters," the **regular** four-reel Gold Seal from the pen of Clara Louise Burnham. Otis Turner, the great director, made it, and had this grand company: Herbert Rawlinson, Anna Little, Betty Schade, William Worthington, Cora Drew and Frank Lloyd. A marvelous story based on **the power of thought.** Posters? **Two** 6-sheets, **two** 3-sheets, **three** 1-sheets! And the 6-sheets make up into a smashing 12-sheet!!

MARY FULLER, ANNA LITTLE, VIOLET MERSEREAU, CLEO MADISON and MARIE WALCAMP

Are some of the famous Universal Stars that you get in that Universal Feature Program for the week of November 9th. Here is the Program: Monday, November 9th, Victor's "Terence O'Rourke, Gentleman Adventurer," J. Warren Kerrigan; No. 1, "His Heart, His Sword, His Hand." Tuesday, November 10th, "Trey O' Hearts," Cleo Madison and George Larkin, Episode 15, "The Last Trump." Wednesday, November 11th, Eclair's "The Yellow Streak," Richard Garrick, 2-reel drama of the prize ring. Thursday, November 12th, Imp's "Peg O' the Wilds," Violet Mersereau, a reel drama of the hills. Friday, November 13th, Victor's "Girl of the People," Mary Fuller, 2-reel story from real life. Saturday, November 14th, 101-Bison's "The Silent Peril," Marie Walcamp, William Clifford, 2-reel mystery drama. Sunday, November 15th, Rex's "Chorus Girl's Thanksgiving," Anna Little and Herbert Rawlinson, 2-reel human interest story.

Can it be true that the "ANIMATED WEEKLY" is scooping every other weekly on ***war views*** *week in and week out* ***and you didn't know it?*** *Use the brains God gave you AND INVESTIGATE!*

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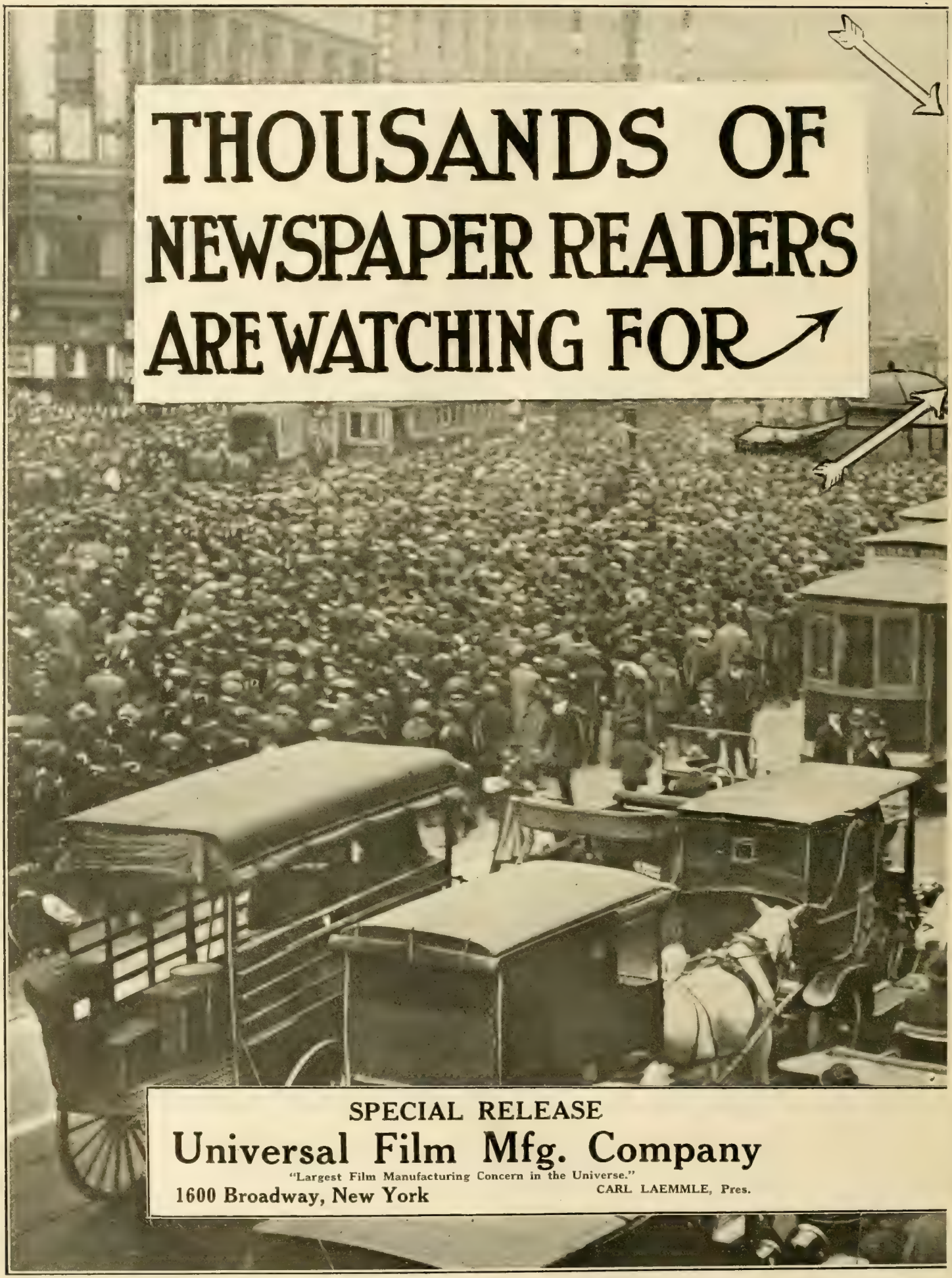

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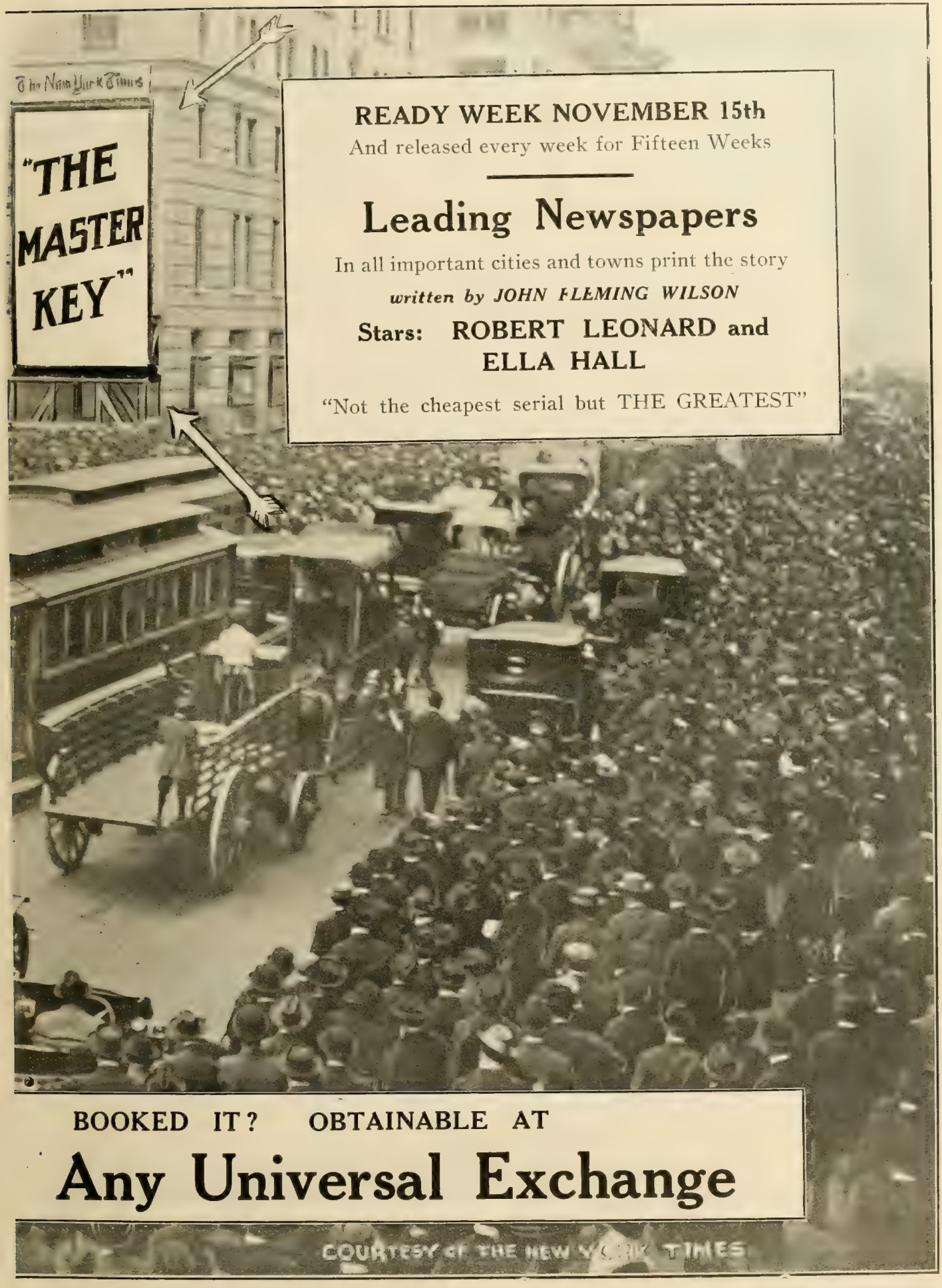
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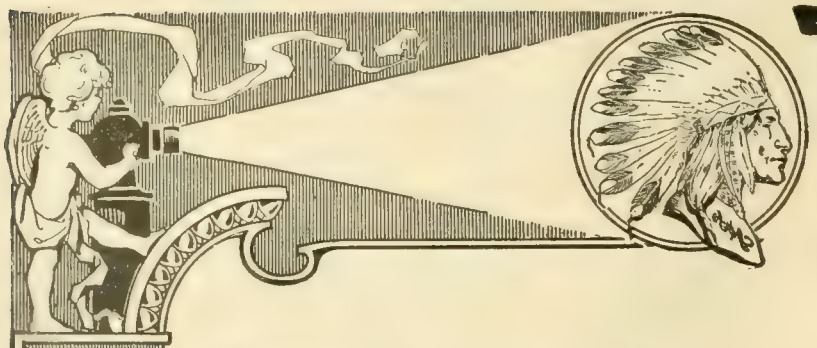


ESSA Six – A

Three Big Laughs!

Released Monday, November 9

"Sweedie the Trouble Maker"

Sweedie conquers the police department in a battle royal.

Released Tuesday, November 10

"Within Three Hundred Pages"

Involves the mystery of the theft of a valuable Oriental necklace. Adapted from The Munsey Magazines.

Released Wednesday, November 11

"Three Boiled Down Fables"

By GEORGE ADE

Three side-splitting comedies in one reel

Three Big Thrills!

Released Thursday, November 12

"Sophie and the Man of Her Choice"

In which Sophie saves the man she loves from the vengeance of his foes by a clever ruse.

Released Friday, November 13

"The Prince Party"

(In Two Acts)

A stirring drama in which a Prince in search of adventure poses as a vagabond.

Released Saturday, November 14

"Broncho Billy's Decision"

(Reg. in U. S. Patent Office)

A thrilling western drama featuring Mr. G. M. ANDERSON

MISS MARGUERITE CLAYTON

First To Standardize Photoplays

MISS BEVERLY BAYNE

"One Wonderful Night"

(IN FOUR ACTS)

Exhibitors from all over the country write that this wonderful picture, featuring Mr. FRANCIS X. BUSHMAN, is packing their theatres.

"The Good-for-Nothing"

(IN FOUR ACTS)

Mr. G. M. ANDERSON, the most picturesque of all photoplay stars, is presented in this drama of gripping intensity.

"Blood Will Tell"

(IN THREE ACTS)

The climax of romantic Colonial dramas. Critics call it "one of the best photoplays ever produced."

"Ambushed"

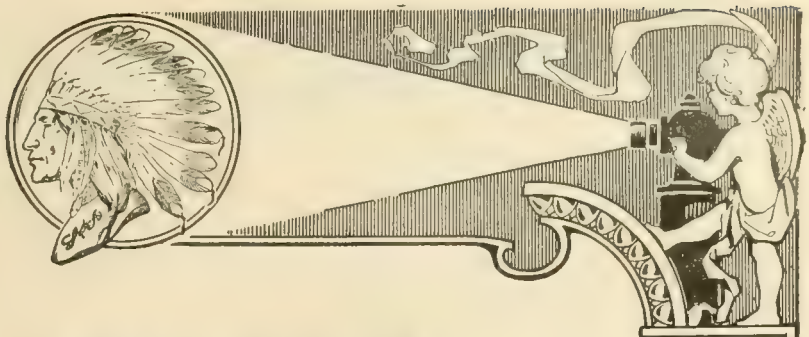
(IN THREE ACTS)

Another of those ESSANAY successes abounding in mystery and adventure which delight all audiences.

Essanay Film

Laboratory and Studios, 1333 Argyle St., Chicago. Downtown Offices 521 First

Essanay -Week



Mr. G. M. ANDERSON

The World Famous Originator of "Broncho Billy," Is Presented in

"THE TELL-TALE HAND"

By FRANK BLIGHTON

Author of "What Happened to Mary?" and "Who Will Mary Marry?"

THIS latest and greatest western drama is the third of Essanay's complete prize mystery plays produced in conjunction with The Ladies' World. The complete story will appear in the magazine for December with the exception of one paragraph. Big prizes are offered by the magazine for the best written lost paragraph. It can be found only in the Essanay film. 5,000,000 readers will look for it to solve the mystery.

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MR. G. M. ANDERSON

Mr. FRANCIS X. BUSHMAN

The man who was voted the world's most popular photoplayer is presented in

MR. FRANCIS X. BUSHMAN

"IN THE GLARE OF THE LIGHTS"

and

"THE PLUM TREE"

THESE first two Essanay complete prize mystery dramas are filling theatres everywhere. Millions are being thrilled by the intensity of these plays, which stir the depths of human emotion.

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JOHN BARRYMORE

in H. A. Du Souchet's famous farce,

"THE MAN FROM MEXICO."

"THE MAN FROM MEXICO"
-the play that made the country laugh.

A comedy of ludicrous dilemmas and laughable misfortunes.
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DANIEL FROHMAN, Managing Director
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36 FAMOUS FEATURES A YEAR

PICTURES

CURRENT RELEASES:

PRODUCTIONS:	ARTISTS:
THE LOST PARADISE	H. B. WARNER
THE UNWELCOME MRS. HATCH	HENRIETTA CROSMAN
SUCH A LITTLE QUEEN	MARY PICKFORD
MARTA OF THE LOWLANDS	MME. BERTHA KALICH
WILDFLOWER	MARGUERITE CLARK
THE COUNTY CHAIRMAN	MACLYN ARBUCKLE
BEHIND THE SCENES	MARY PICKFORD
HIS LAST DOLLAR	DAVID HIGGINS

These releases have already created new traditions in feature productions

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H. A. Du Souchet's famous comedy
Released November 2nd

THE STRAIGHT ROAD — GLADYS HANSON
The master-work of the distinguished dramatist, CLYDE FITCH
Released November 12th

ARISTOCRACY — TYRONE POWER
The dramatic success of two decades, by BRONSON HOWARD
Released November 26th

MRS. BLACK IS BACK — MAY IRWIN
The distinguished comedienne's foremost comedy success, by GEORGE V. HOBART
Released November 30th

THE STEPSISTER — MARY PICKFORD
A genuine and delightful surprise—a Pickford classic
Released December 21st

THE CRUCIBLE — MARGUERITE CLARK
The powerful and world-famous story by MARK LEE LUTHER
Released December 28th

THE MILLION — EDWARD ABELES
Second Famous Players-Savage production
Released December 31st

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The dramatic triumph of the last theatrical season, with its original star.
Released January 7th

SOLD — PAULINE FREDERICK
Henri Bernstein's great human drama—Pauline Frederick's first film appearance.
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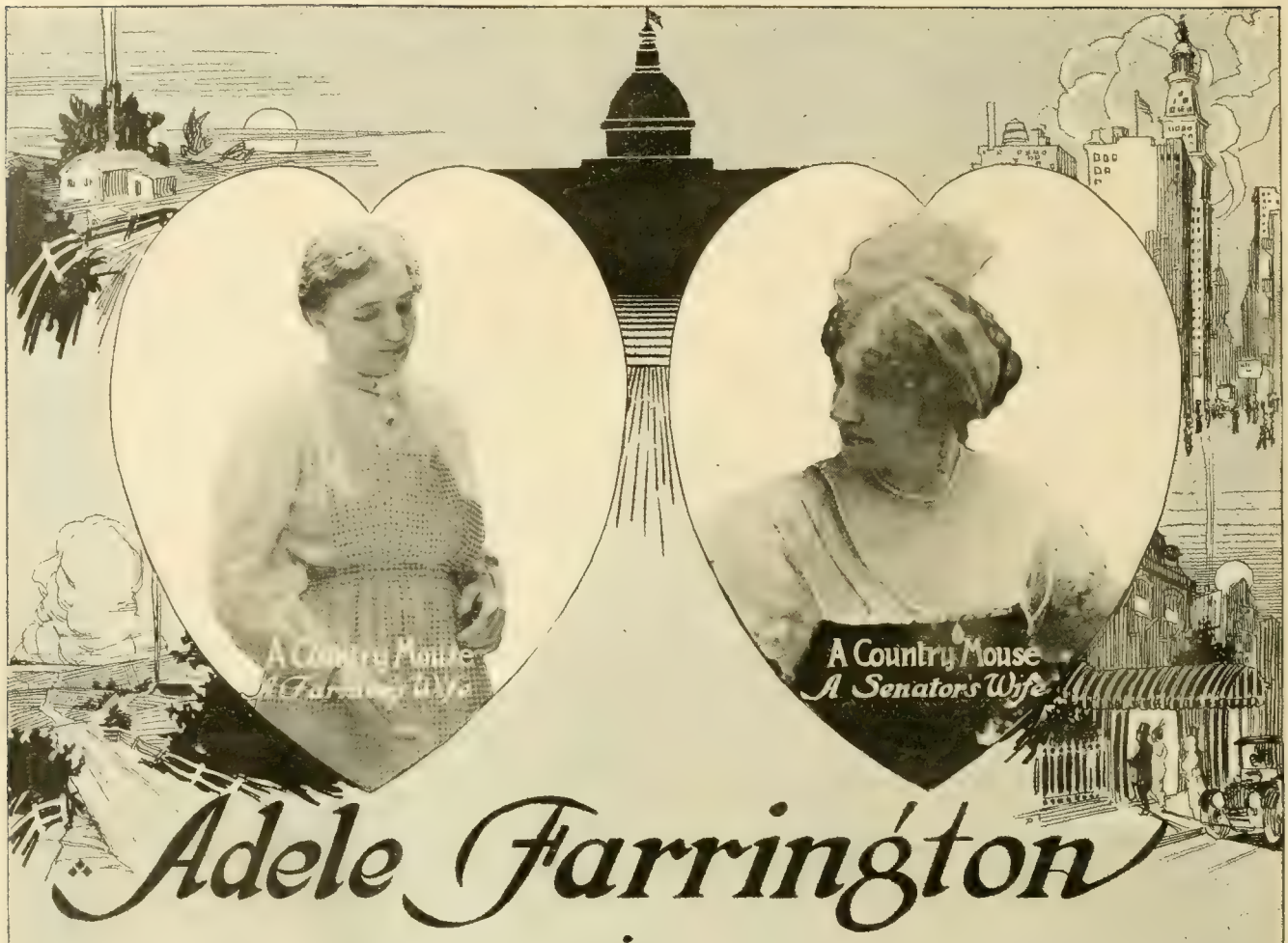

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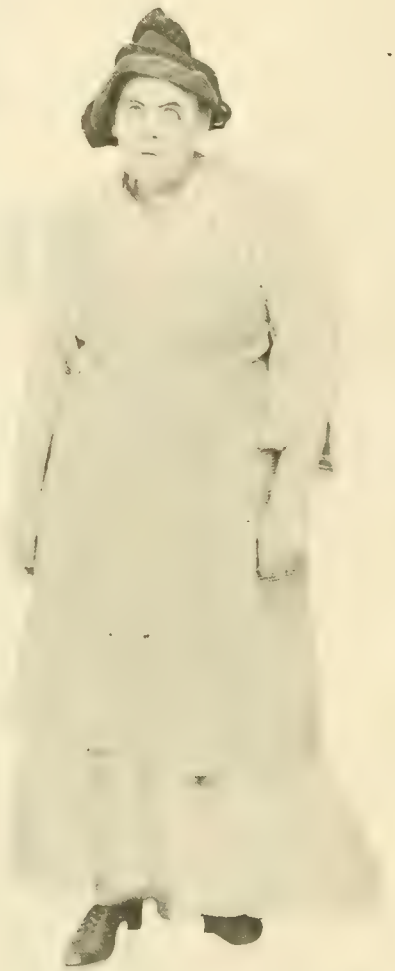

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THE WEEK OF NOVEMBER 1st

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THOS. H. INCE	LEONA HUTTON	WALTER BELASCO	SHORTY HAMILTON
CHARLES RAY	RHEA MITCHELL	JOHN KELLER	W. S. HART
ROY LAIDLAW	MARGARET THOMPSON	JAY HUNT	WALTER EDWARDS
C. N. MORTENSON	FRANK BORZAGE	JEROME STORM	GERTRUDE CLAIRE
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New York Motion Picture Corporation

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Story by Harold MacGrath
Scenario by Lloyd Lonergan

Thanhouser's Million Dollar Motion Picture Production

The Million Dollar Mystery has been a greater drawing-card for exhibitors than any motion picture production ever brought out. *Mark that!* This production positively has played to bigger audiences than have ever attended the movies.

Twenty episodes are now appearing everywhere. The entire story will take 23 episodes. Episode No. 23 will be written from the best solution of the mystery. 300 leading newspapers are running this story.

Exhibitors who are seeking a real attraction—*one that is bound to pack houses*—must make arrangements *at once.* This is an independent release and may be obtained regardless of the regular program being used. Apply to

SYNDICATE FILM CORPORATION

71 West 23rd Street, New York
Room 411, 5 S. Wabash Avenue, Chicago

or Syndicate Film Corporation Representative at any Mutual Exchange in the United States and Canada

The Thanhouser Three-a-Week

Following are the Thanhouser releases for the current week. These releases are distributed exclusively in the United States and Canada by the Mutual Film Corporation.

Tuesday, November 3rd, "The Turning of the Road" (two reels). This is a powerful drama of society life. It portrays the actions of a band of thieves who work among the best society. A member of the band—Della Fletcher — is the character around which the plot revolves. Her stealing of the gems and her ultimate reformation and marriage to a handsome rector form a basis for many tense scenes. She is led by love out of the shadows into the light and the turning of a new road. The cast includes Muriel Ostriche, Frank Woods, John Reinhard, Ethyle Cook, Ernest Ward, Carey Hastings, Arthur Bauer, Perry Horton.

Sunday, November 8th, "Keeping a Husband" (one reel). A decidedly clever drama of home life, showing how a wife's strategy makes it possible for her to retain her husband's love in spite of severe temptations. This photoplay is very capably enacted by Muriel Ostriche, Carey L. Hastings and Ernest C. Ward.

Thanhouser Film Corporation

New Rochelle, N. Y.

Head European Office, Thanhouser Films, Ltd., London, W. C., England

52

THE SECOND MRS. TANQUERAY
Arthur Maude and Constance Crawley
in a powerful film production of
Sir Arthur Wing Pinero's famous drama.
Superb acting and a splendid setting.
Two parts.
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Owl	"	**Willat**	"
Gaiety	"	**Longacre**	"
Luna	"	**Niagara**	"
Frolic	"	**Palisade**	"
"O.K."	"	**Canyon**	"
Pastime	"	**Continental**	"

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SAWYER INC.
FILM MART
1600 BROADWAY-NEW YORK

A-1

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ALL "MADE IN AMERICA"

CECIL SPOONER *in* "NELL *of the* CIRCUS"
Four Reel Drama of Circus and Society. Full of Action and Real Excitement NOV. 9

EDYTH TOTTEN in "A FACTORY MAGDALEN"
Five Reel Photodrama of 500 Thrills. A Certain Money-Getter Everywhere NOV. 16

"THE ENVOY EXTRAORDINARY"
Santa Barbara M. P. Co.
Stirring Tale of Diplomacy, Love and War, in Five Parts. Always a Hit! NOW

"THIRTY MINUTES OF MELODRAMA"
Santa Barbara M. P. Co.
Screamingly Funny Two-Reel Comedy Burlesque on Old-Fashioned Melodrama NOW

"DOC" FROM THE SATURDAY EVENING POST STORY BY ELEANOR GATES. FOUR REELS. NOW

"OATH OF THE SWORD"
Japanese Drama by Jap Actors NOV. 12
An Absolute Novelty, Full of Incident and Action, Set Partly in Japan and Partly On the Pacific Coast. Beautiful Three-Reel Drama—A Real Success

"THE SPIRIT OF THE CONQUEROR"
Phoenix F. Co. 5 Reels
Great Labor Picture—Frank Newburg Playing the Leading Role NOV. 2

"MONA DARKFEATHER SERIES"
Four Excellent Two-Reel Productions (directed by Frank Montgomery) Now Ready NOV. 9

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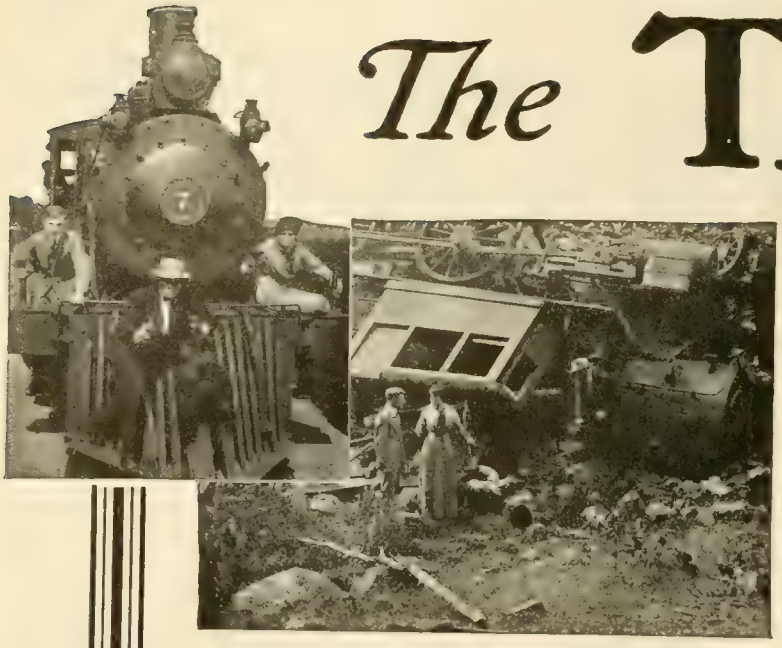

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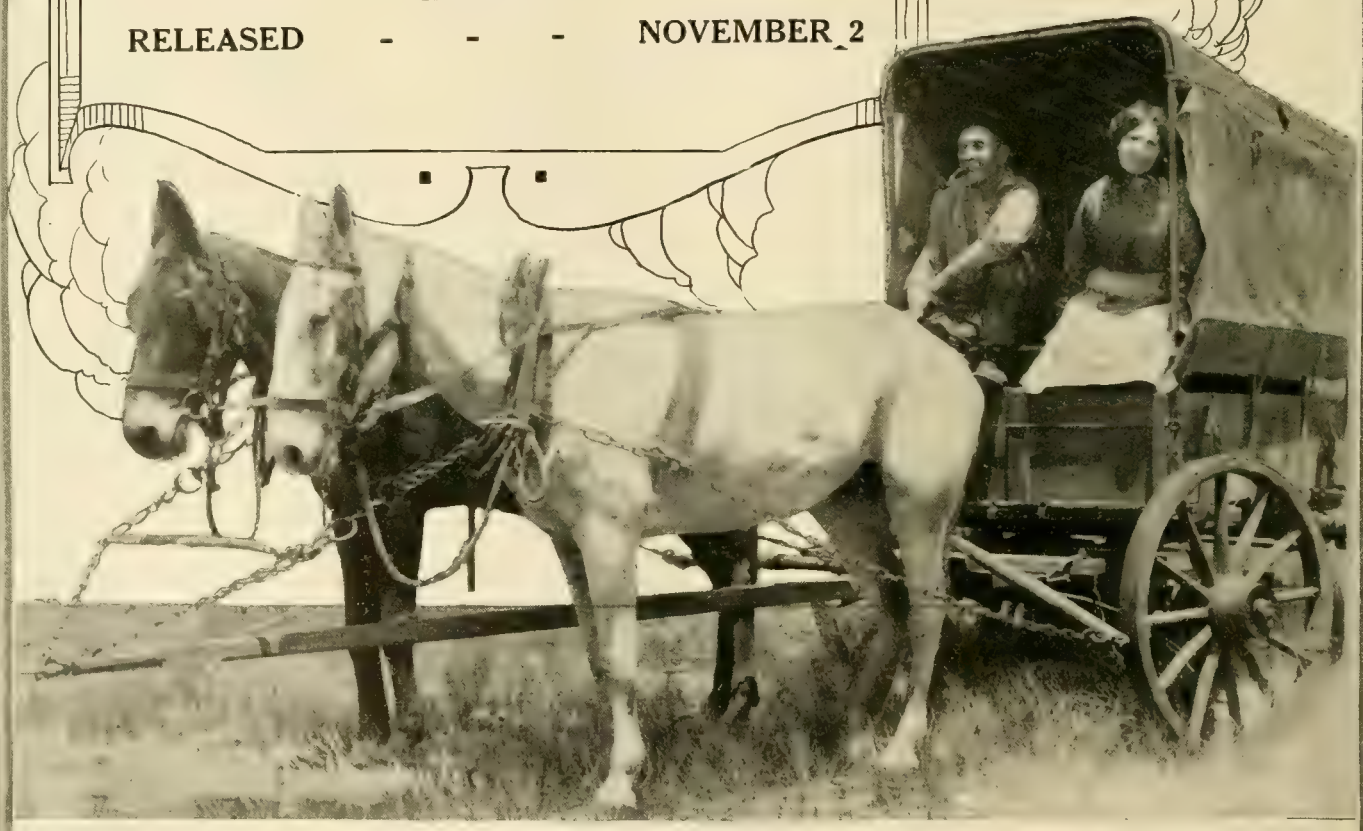

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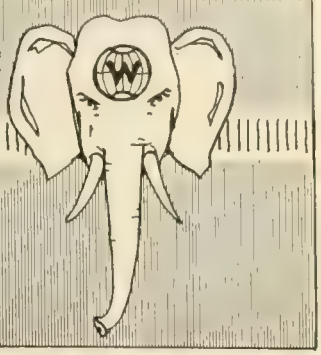

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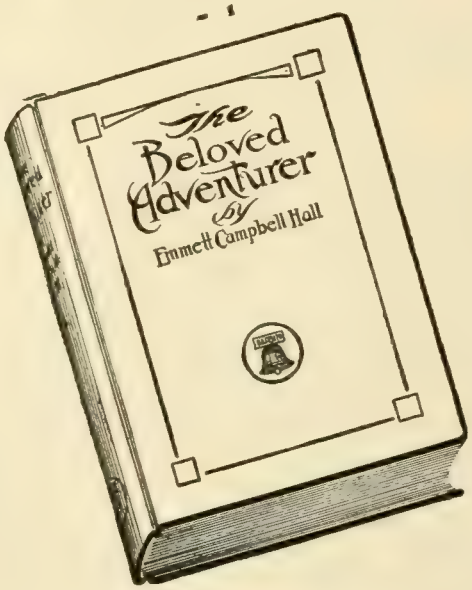

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Drama .....MONDAY, NOVEMBER 2

A mysterious and foreign drug claims its victim. The mystery is solved by a young doctor, and he saves a beautiful girl from its fatal effect. The poisoners are discovered and punished. MAURICE COSTELLO as the Doctor.

"On the Stroke of Five"

Drama in Two Parts.....TUESDAY, NOVEMBER 3

With heartless deliberation, an adventuress trifles with a young man's affections. He destroys himself. She falls desperately in love with his brother and he rejects her. She destroys herself. NAOMI CHILDERS and DARWIN KARR in the leads.

"The Evolution of Percival"

Comedy .....WEDNESDAY, NOVEMBER 4

Ridiculed for his effeminacy, he is transformed into a "rough-neck" by a strange and funny accident. It's a case of damned if you do and damned if you don't. BILLY QUIRK as Percival.

"The Choice"

Drama .....THURSDAY, NOVEMBER 5

As Government Inspector he does his duty and arrests his girl's father. It is discovered her father is also an inspector disguised as a smuggler. He wins the girl and her father's approval. MYRTLE GONZALEZ, ALFRED VOSBURGH, WILLIAM DUNCAN and JACK MOWER.

"Thanks for the Lobster"

Vita-Laugh Comedy .....FRIDAY, NOVEMBER 6

Von Blotz does some queer dancing, up the walls, on the ceiling and out the window. He wins the lobster, and others eat it. WALLIE VAN is a prize winner.

"In the Land of Arcadia"

Idyllic Drama in Two Parts .....SATURDAY, NOVEMBER 7

Two youngsters long for the sights and social gaieties of the world. Making their escape from their isolated home, they reach the goal of their ambitions. They soon tire of the artificialities of life and go back to nature. LILLIAN WALKER, CHARLES KENT, KATE PRICE and ARTHUR COZINE are the cast.

SIX A WEEK

MISS TOMBOY AND FRECKLES
Comedy .....Monday, November 9

THE SENATOR'S BROTHER
Drama in Two Parts.....Tuesday, November 10

IN BRIDAL ATTIRE
Comedy .....Wednesday, November 11

LOLA THE RAT
Drama .....Thursday, November 12

THE ROCKY ROAD OF LOVE
Vita-Laugh Comedy .....Friday, November 13

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Drama .....Saturday, November 14

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Released Tuesday, November 17th

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Her father jailed by a rascally banker, Beatrice Reynolds sets about to secure revenge. She beggars the man and wrecks the life of his son. Then, overwhelmed by remorse, Beatrice sets about to atone for the wrong she has done. A story of tremendous interest.

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(*The Index for this Issue will be found on page* 850.)

Entered at the General Post Office, New York City, as Second Class Matter.

Saturday, November 7, 1914.

Facts and Comments

QUITE a novel use for motion pictures has been found in connection with regular stage productions. The intervals between acts is filled up with motion pictures bridging over the time between the action of the first and the second act, and so on. This makes the whole play seem more continuous and coherent and at the same time does away with the tedium of waiting between the acts. We can see a new field for motion picture work growing up in this direction. Well done such work ought to be of the utmost value to the speaking stage and it certainly will be welcome to the audiences. The first experiment which was tried in New York seems to have been a decided success.

* * *

LIKE every great industry which has made a rapid advance the motion picture has attracted and is attracting capital from inexperienced quarters. While in Europe, and especially in England, this new capital seeks investment in the erection of new motion picture theaters the American investor seems to be drawn toward the producing end of the industry. Great amounts of money are constantly being invested in this most difficult and somewhat precarious branch of the industry, and it happens so often that only the most superficial investigation or no investigation at all precedes such investments. The market, as a consequence, is crowded with a lot of mediocre and often inferior stuff which promoters will tell us "can be easily disposed of because it is just as good as some of the stuff that is being shown at the moving picture theaters." These enthusiasts forget that not a little of the cheap stuff is distributed through a perfect commercial organization, and in the course of a regular service which the exhibitor finds it difficult to do without. The prospects of the new producer, who has nothing to offer but ordinary productions, are decidedly poor. High quality in feature subjects and good comedy are the only things which are in brisk demand and of which we can never get enough.

* * *

SLIPSHOD titles and foolish titles will appear on the screen probably to the end of the chapter, but there are some abuses that ought to disappear because it is easy to remedy them and because they mar the spectators' pleasure. The word "Later" is one of the chief offenders. It is, as a rule, a confession of laziness or incompetency on the part of the title builder. Under no conceivable circumstances can the word "Later" as a subtitle help to explain things. The spectator knows that scene five is later than scene four. If the picture is not plain and logical enough to convey the idea of sequence the title "Later" is, to say the least, superfluous and unprofitable. Let us expurgate the word from the title-builders' dictionary.

* * *

A FRIENDLY reader of THE MOVING PICTURE WORLD writes of a photoplay which he says serves as a cloak for advertising a certain brand of tobacco. He objects to some of the scenes and subtitles, which show and tell about how easy it is to roll a cigarette, etc., etc. We have never heard of such a photoplay and we feel pretty confident that few exhibitors will care to throw it on their screens. We rather think that the divorce of the screen from such abuses has been absolute and will stay that way. Advertising schemes of that character are easily detected and stopped.

* * *

EFFORTS to popularize the motion picture generally by filming local events and persons of local prominence have everywhere proven successful. We cannot think of any better means of dissipating prejudice and driving away ignorance. A friend and reader sends us interesting accounts of this practical and wise use of the motion picture camera in several prominent cities in the South. State fairs and governors are being put on the film and make interesting spectacles for local patriotism. It is quite likely, too, that such films will win political favor and enlist the sympathy and friendly interest of legislators. Such films afford great advertising possibilities for the exhibitor, as an appeal to local pride and enthusiasm is seldom made without good results.

* * *

NOTHING is more repugnant to good taste than a poor imitation. We are moved to hang up this bromide for inspection because of the attempts of various managers to inject, or rather to hammer, classic music into the motion picture entertainments, just because it has proven a success in one notable instance. Wisdom in selection and in determining the size of the musical dose is necessary; attempts at pitchforking are painful. The old Latin proverb is as true as ever: "When two men do the same thing it is not the same thing." Imitation may be a sincere compliment to the originator, but it is mostly unmitigated pain to the audience.

Problem Plays

By Louis Reeves Harrison.

THERE is no blanket classifications for the big picture of five or ten reels to distinguish it from the thousand-foot release, otherwise it would be possible to discriminate among these visualized novels and set apart stories which deal with right and wrong in human conduct. The term "problem play" has in consequence become something of a blanket in itself, and a pretty warm one at times. To get at its true significance we might as well eliminate plays of fantasy, comedy and pure sentimentality as a preliminary, and then take a look at ourselves. We have been continually solving problems, or trying to, during our recent progress, but our advance, far from disposing of these problems, changes our viewpoint and we face new complications. From a habit of discussing faulty political and unsatisfactory social conditions, we have acquired the problem-solving habit.

British dramatists, and some continental ones, were quick to perceive the trend of enlightened thought and the most successful of them are now writing with a moral view, as critics of life, and some of them are convinced that all kinds of theaters will eventually turn to popularizing social, philosophical and religious ideas. There is little doubt that the theaters, big and little, exercise an influence on the formation of character, but to what extent they should be used for purposes of instruction, I leave to those gentlemen who delight in the controversial. We will try to get down to the actual. In doing this we must admit that "advancement" implies a change of ground, being slightly removed from the term "standing still."

If we had reached a perpetual standstill, we could easily turn back and review the past with its truth and its error, and we might formulate a precise set of rules as to our conduct for all time. The trouble is that there are restless individuals in our midst who persist in moving along to greater heights, occasionally glancing back, but marching on with such overwhelming force of example that the others, more or less reluctantly, follow along. It will not do, however, for the pioneers to set a pace too swift. Though they may chafe under restraint, *if* that restraint is exercised by those who are chiefly occupied with making money that they may eat and sleep in safety, and have a respectable number of mourners at the funeral. God, in His infinite wisdom, has given man a source of exhaustless joy in egotism. Each one who satisfies his appetite, know how to button and unbutton and can sleep in a rent-paid box can say, "Look at me—I have lived," proud, though bewildered, that he did it.

These favorites of fortune, to whom is given sustenance, raiment, shelter and a hair mattress, feel that it would be perilous to get away from what is into what-is-possible-yet-might-not-be, hence they move with infinite caution—they are conservative. An oyster is an ultra-conservative. He eats and sleeps where he is and says, "I should worry." Men of great mental vigor are not oysters. They are constantly on the move, and they often exhaust themselves from lack of judgment and self-control, but the most enlightened portions of the human race are progressive, and to that portion nearly all written or pictured criticisms of life are addressed. There is a certain intensity about such minds that projects them forward into discovery, into mechanical invention and into drama that deals with problems still unsolved, hence the problem play.

It is possibly taken for granted that I am now to advocate problem plays, but such is not my purpose, rather to define them and refer to their treatment, for I have certain oyster-like inclinations to contend with at this particular stage of motion-picture production. Better than anything else on the screen, I enjoy a good story that is well told, whether or not it solves a problem, or even offers a problem to be solved. Nor do I object to the problem if the story is a strong one, but I prefer to have it submerged, entirely subordinated to enthralling interest in human character as exhibited in dramatic situations. My personal preference, first for the story, does not, however, blind me. I realize that the ideals of Shaw, Pinero, Klein, Galsworthy, Thomas, and a long string of dramatists who have created plays as of high merit, dealing with modern problems, can easily be on the right track. I cannot, in fact, recall at this moment a single playwright of unqualified success who has not attempted or written problem plays, all more or less influenced by Ibsen.

Ibsen's habit was to start with an idea. Among his notes were found epigrams pointing directly to the plays bracketed after them. For instance, "Freedom consists in securing for the individual the right to free himself—everyone according to his needs" (The Lady from the Sea). On the background of a well-defined idea he built a scenario and from that his big story. He then set his characters in motion, studied their individuality and allowed them to concentrate at the crises by very natural means. It may be thought that his pre-eminence is due to his presentation of sociological problems, but it may just as well be due to his power to delve deep into character, and his intensely human representations. Above all things he told a story. The problem, the characterization, the situation, these were contributary, but it has always seemed to me that stories, themselves, counted most, the fine adjustment of all elements.

For a playwright to start with a problem he has studied in a superficial way seems like building a house on an insecure foundation. The problem play becomes an exponent of error unless founded on a sure knowledge of the truth, the truth as recognized, the truth that carries conviction, and this is one reason I do not advocate it at this stage of motion-picture development, especially if the author attempts to settle his problem. Let the audience do that, and I see no reason why social, political and religious problems should not furnish rich fields for themes. It is difficult, however, to state where else the authors of large screen portrayals are to go for material. There is a problem in nearly every big story of human life, a problem in nearly every phase of life yet awaiting solution, so it would seem that they must play a part in drama that is to be salient and vital.

After all, there is a great deal in the man who makes the drama. That individualities differ must result in variety of authorship, variety of direction, variety of acting. There are photoplaywrights of marked power and decided originality just now entering the field, and they will do some great things when the whole art of production is in good working order. According to Granville Barker, "We must go on breaking new ground, enlarging the boundaries of the new drama, fitting it for every sort of expression. When we deserve it, a new dramatic genius will arise. He will neither break laws nor obey them. He will make laws and there will happily be no questioning." From the new playwrights we look for stories of large human concern which possess the indispensable quality of interesting an intelligent audience.

Exhibitors, Assert Your Rights

By W. Stephen Bush.

THIS seems to be an auspicious moment for the exhibitors in the state of New York to assert and enforce a legal right guaranteed to them by the clear decisions of the courts. I am speaking of the right to show motion pictures on Sunday. It is true that in some parts of the state this right is freely exercised by exhibitors. In the five boroughs comprising the city of New York and in some parts of northern and western New York motion pictures are shown on Sunday without any let or hindrance. There remains, however, a considerable portion of the state in which for some reason or other the exhibitors have hesitated to claim their rights under the law.

I consider this moment auspicious, firstly, because there is no time like the present, and, secondly, because public opinion today regards the motion picture with far greater approval than six years ago, when the first decision in favor of Sunday exhibition was rendered by the courts. We may well resume the agitation for the Sunday entertainment at this time because the experience of the last six years has shown that no harm whatever has resulted from the exhibition of motion pictures on Sunday. On the contrary, we may go one step further and advance the claim that the motion picture entertainment on Sunday has been of some educational value, at least, and has drawn the people away from amusements of much less innocent character. If the great mass of the people have for the last six years visited motion picture houses on Sunday with benefit to themselves and their families, a good reason, it seems to me, has been shown for continuing the practice and for extending it to every part of the state.

In order that the campaign for good and clean pictures on Sunday may be conducted intelligently and with the proper ammunition, I propose to outline somewhat briefly but thoroughly the legal foundation for the exhibitors' right to show motion pictures on Sunday in the state of New York. Nor will this outline be without value to the intelligent agitation for Sunday pictures in other states. The logic and reasoning of the judges as set forth in the recorded opinions in the court reports are invariably considered by the courts and judges of other states as well, and are, indeed, often as controlling in a neighboring state as they are in the original jurisdiction.

There are two distinct lines of defense for the exhibitor whose right to show pictures on Sunday may be questioned by the authorities. Both lines of defense are very strong, and wherever they have been used intelligently they have been found impregnable on the side of the exhibitor. Indeed, very recently the organized exhibitors of Binghamton appealed to the courts to vindicate their right of Sunday opening. A justice of the supreme court immediately granted an injunction restraining the city authorities of Binghamton from interfering with the Sunday exhibition of motion pictures. This happened but a few weeks ago and the same appeal to the courts is open to every exhibitor within the state.

The first decision in favor of Sunday motion pictures was rendered by the late Justice William A. Gaynor, in February, 1908, writing the prevailing opinion of the Appellate Division of the Second Department of the State. In that case, known as the People against Hemleb, the issue was squarely raised whether or not the motion picture entertainment came under the inhibition of Section 265, Penal Code, which forbids "shooting, fishing, sporting, playing, horse racing or other public sports, exercises and shows on Sunday." Justice Gaynor decided that the motion picture exhibition did not come under the specified acts prohibited on Sunday. His decision was the decision of the Appellate Division and is now the law of the state. In the course of his decision Judge Gaynor remarks that no known church or sect except in the British Isles, and not there until recent centuries, ever entertained the Old Testament notion of a still Sabbath, but favored and practised innocent and healthy exercises and amusements after church on Sunday."

This decision of the Appellate Division was followed a short time after it was rendered by Justice Blackmar at the special term of the Kings County Supreme Court. Justice Blackmar follows the language of the original decision and declares, until it is reversed, Judge Gaynor's decision is absolutely controlling in this state. Before Judge Blackmar the question was raised whether the charge of an admission might not alter the situation. Justice Blackmar distinctly says in his decision that the charge of an admission is not material on the issues presented by the question of whether the motion picture entertainment is one of the specified acts which the legislature has forbidden to take place on Sunday. The decision of Judge Blackmar was rendered in connection with the attempt of Mayor McClellan to wipe moving pictures out of existence. It goes into the question of Sunday opening at some length and follows the reasoning of Judge Gaynor's decision. The justice in the court at Binghamton in his brief decision rendered a few weeks ago reiterates the language of Justice Blackmar and declares unequivocally that the courts in their interpretation of the Sunday law as to moving pictures are bound and controlled by the Gaynor decision. It would seem then that this first line of defense is impregnable. Under these decisions with the employment of a competent attorney the Sunday opening ought to be a matter of course, especially now, when, as pointed out before, public opinion has become enthusiastic in its support of the motion picture entertainment.

We have, however, a second line of defense, even if Judge Gaynor's decision should be reversed by a higher court, that is to say, by the Court of Appeals. This second line of defense rests upon a decision by Judge Carr of the Supreme Court of Kings County, who in the case of the People against Finn laid down a rule which is too little known and too little appreciated by the exhibitors of this state. It appears to me of immense value for the Sunday agitation, not only in the state of New York, but everywhere, because its reasoning is preeminently clear and sound. In this decision, rendered at Special Term, a short time before Judge Gaynor's decision, Justice Carr decided that a motion picture entertainment at which pictures were used in illustration of a lecture did not constitute a violation of the Sunday law. He discharged the prisoner, who had been arrested, from custody, writing a very strong opinion in support of the legality of a motion picture entertainment in which the lecture played a prominent part. It appears that in the case decided by him the entertainment consisted of some biblical pictures and a picture showing the lumber industry of California. A brief explanatory lecture was given with each subject. Justice Carr in his opinion says that such an exhibition on Sunday was entirely legal and could not be stopped. It was urged by the prosecution

in this case that a song was rendered in connection with the entertainment and that, as both the lecturer and the singer were standing upon the stage while contributing to the entertainment, the latter must be characterized as a stage entertainment, which was one of the specified acts prohibited on Sunday by legislative enactment. Justice Carr riddles this contention with some show of sarcasm. There is, however, one sentence in his decision which I particularly recommend to the careful consideration of exhibitors everywhere. Here it is: "The showing of motion pictures may or may not constitute a violation of the law. It all depends upon the methods or purposes of the show."

I have pointed out repeatedly in these columns that no man in his senses would ever think of stopping the exhibition of stereopticon slides on Sunday when used in connection with a lecture. It seems perfectly clear that the picture in motion when used in connection with a lecture is no more of a Sabbath breaker than the still picture would be.

It now remains with the exhibitors whether they wish to give Sunday exhibitions or not. It may be that in some communities in this and other states the exhibitor is more afraid of public opinion than of the law. I cannot conceive how a properly selected Sunday program which, both in its contents and in its presentation, pays some regard to the character of the day can be offensive to any person who is not a fanatic and whose opinion is worth having. Motion picture exhibitions on Sunday are quite frequent in the churches.

They Want Our Pictures

Theatre Managers of Central America "Hot Foot" for American Subjects.

EXHIBITORS in the countries down by Panama are hot foot after American films," says Will H. White, who has returned from a long trip through Central America, "and today they are even more anxious to get our pictures on account of the war in Europe." Mr. White says that the showmen down south have been using French and Italian films, but that if American producers would put Spanish sub-titles on their product it would be well received in the south.

Teatro Moderno, San Jose, Costa Rica.

"Cowboy, Indian, and western pictures make quite an impression on the natives, and they never can get enough of these pictures. The cowboy films especially impress the people, for their country is full of good horses, and they naturally like to see pictures with horses in them."

He tells of the music in the theaters, which is one of the features of the show business. Each theater has a full orchestra of its own. Absolutely no rag time is played there, and only the classic tunes are heard by the people who love music so well. These people even have in their cities, municipal bands, which play every day. The musicians are instructed by the best teachers from Europe.

Mr. White states that "One peculiarity of the Central American exhibitor is that he splits the story. If he is showing a two or three-reel picture, he ends his first show in the middle of the story, and charges another admission to see the balance of the picture." CLARK IRVINE.

Teatro Variedades, San Jose, Costa Rica.

SAN FRANCISCO'S TRADE BOARD INCORPORATED.

The Film Exchange Board of Trade of San Francisco has been incorporated and the organization is now holding regular weekly meetings. Officers have been chosen as follows: President, Morris J. Markowitz, manager of the California Film Exchange; vice-president, J. R. Crone, manager of the San Francisco and Los Angeles offices of the Pacific Mutual Film Corporation; secretary-treasurer, O. V. Traggardh, manager of the Union Film and Supply Company. The Board of Directors consists of these officers, with Sol Lesser, of the Golden Gate Film Exchange, Inc., and Tom North, manager of the San Francisco office of George Kleine attractions. Plans are being made to establish offices in the National Bank Building. A remarkable feature of the meetings that have been held to date has been the attendance. There are twenty-one active exchanges in San Francisco, and at no meeting have less than twenty been represented. Plans are now being considered for the formation of a similar body of exchange men at Los Angeles.

Oz Film Manufacturing Co., of Los Angeles, Cal.: Left to Right—Clarence Rundel, Secretary; L. Frank Baum, President; H. M. Waldeman, Treasurer; Louis F. Gottschalk, Vice-President.

Besley Expedition Successful

Captain Returns from Second Visit to Land of Incas With Thousands of Feet of Film.

SEATED at a table in the tearoom of the Waldorf on Tuesday afternoon was a tall, spare man. His age, in spite of the white hair brushed straight back, seemed in the middle forties. Clear, blue eyes looked straight at you out of a face bronzed and lined by contact with the elements. It is a hearty handshake Captain J. Campbell Besley gives you, the kind that makes you feel acquainted in short order. The World man had called on the captain to ask him about his second trip to South America and suggested that he would wait elsewhere the finish of the repast just then placed on the table. "Better still," returned the captain. "Go right up to my apartment. You will find some photographs there that may interest you, as well as cigars and cigarettes."

Sure enough, there were still prints aplenty spread over the table. Many of them were exposed in the Land of the Incas. There were views of men struggling through mountain snows and lowland jungle. About the room were souvenirs of the trans-Andean trip. Captain Besley, it may be recalled, returned last February from a west to east trans-continental journey across South America. He had with his party after exploring the country about Lake Titicaca, traveled on horseback, on foot and by canoe and raft from the headwaters of the Amazon in Peru down to civilization. Hundreds of miles were through country unknown to white men. When the captain arrived in New York last winter he was unable to find any trace of the motion picture films he had exposed in the Land of the Incas and which, prior to his departure on the Amazon trip, he had shipped to New York. There was nothing to it. The pictures he had to have, and there was only one way to get them—and that was to return to South America. Arranging with J. K. Holbrook, of New York, the cameraman who accompanied him on his first trip, to meet him in Buenos Aires, the captain sailed from England last April.

Capt. J. C. Besley.

"Well, Captain," said the World man as the explorer entered his apartment, "did you bring back all your pictures this time?"

"Inded I did," he said. "They had me a bit uneasy, though, coming up the Ambrose Channel on the Metapan when the big Iowan, with 9,000 tons of freight on board, rammed our boat, compelling us to beach to avoid going under water. I brought back sixteen or eighteen thousand feet of film, a lot of it unusual stuff, and I didn't care to have it lost. Not this time, thank you." The Captain was out on deck, just under the bridge, when the collision occurred and has a clear recollection of the many and crowding events.

"About our trip? Why, from Buenos Aires we went up the Parana River to the Iqu Zu Falls. Then through Paraguay and Uruguay we returned to Buenos Aires and took the train to Mendoza, and then with a special snowplough to Punta del Inca, where we remained two or three days. Then with ten Indians we started out through the snow on a trip of adventure. We were anxious to learn conditions as they were in regions the railroad could not penetrate. We were then at 11,000 feet elevation. You know the snow line in the southern part of Chile in July is about 5,000 feet, whereas in Ecuador, up by the equator, it is thirteen or fourteen thousand feet. Every one tried to discourage us, on account of the land slides, but it was fortunate for William Carr, a fellow-countryman of yours, by the way, that we persisted. It was during our seven days' fight with the wind and snow in crossing the divide that we found Carr, unconscious and all but gone, buried in a snowdrift. He had been overcome in the fierce blizzard. I got hold of his tongue, pulled it out, poured brandy down his throat, chafed his hands and feet, and gradually he opened his eyes. He was mighty glad to hear the English language, although almost any would have sounded good. We carried him into Las Cuevas, six miles away. He recovered.

"We went on down the side until we struck Juncal. Here we had a novel slide for 1,500 feet sitting on a stick a la Mother Goose. We got a lift on a handcar that had been sent up to us. You understand the railroad can be used here only six months in the year. We did encounter one landslide on our cross-mountain journey, resulting in the death of one of our dogs. From Los Andes we went to Valparaiso and Santiago, Chile. Then we went to Lake Titicaca. We took a trip to the Island of the Moon, one of the most historical spots in South America. This is a wonderful country, this Titicaca, somewhere about 12,000 feet elevation. The magnificent body of water, containing thousands of square miles, is studded with islands."

In the Land of the Incas Captain Besley took many interesting pictures and unearthed some real treasures. He showed two pre-Inca vases, the ages of which have as yet not been estimated. Several human skulls as well as two mummies, supposed to be forty or fifty centuries old, were brought back by the captain.

It is expected that within a few days the films will be cut down and ready for presentation in one of the New York theaters. "We have got some good stuff," said Captain Besley, "and we think some thrilling bits, too, as well as a mass of most informing and educational matters. We have got pictures of wild beasts and snakes, but try your best you can't get your narrowest escapes on the film. If you knew when danger lurked, if your sun was shining and no trees intervened, and all the thousand and one essentials were in harmony it might be easier to put over the real big stuff. But come over anyway and see what we have to show you. I believe it is the best that has as yet been accomplished in the exploring and adventure line—yes, and educational, too."

Capt. Besley Calling a Halt.

Captain Besley is anxious to get back to his native England. He has plans that will take him as a member of a scouting organization to France or wherever his countrymen may be battling. The Captain has followed his exploring bent previously in Alaska and North and South Africa. There are two places on the map about which he is still curious—Thibet and the desert in Northwestern Australia. "These are hopes," said the Captain, "but of course it all depends on whether or not we are here at the end of the war."

"Your Girl and Mine"

A Powerful Photomelodrama in Eight Reels, by Selig, Specially Produced for Mrs. Medill McCormick and the National American Woman Suffrage Association.

Reviewed by James S. McQuade.

THE near future, I firmly believe, will reveal to those who advocate equal suffrage that moving pictures, as shown in "Your Girl and Mine," will accomplish more for the cause than all that eloquent tongues have done since the movement was started. Mrs. Medill McCormick, chairwoman of the congressional committee of the National American Woman Suffrage Association, whose brain and efforts have made this great feature suffrage subject possible, has said of its purpose: "Realizing that the suffragists, like all other propaganda organizations, spend most of their time in talking to themselves in public, I felt it was necessary to try and originate a means of really reaching the public. There is no opposition to woman's suffrage in this country, because there is no argument of moment against it. The difficulty lies in not being able to reach the actual voters and to have them understand the reasons why women are working to be enfranchised. With this purpose in view I consulted with one of the greatest moving picture men in the country, and together we have worked out and produced one of the largest photoplays yet presented to the public. It is fittingly called 'Your Girl and Mine.' We have put together in this photoplay several of the most startling reasons why we wish to vote, and by weaving a romance around the illustrations we find that we are presenting to the public an interesting and exciting melodrama. In short, this is the 'Uncle Tom's Cabin' of the suffrage movement.

Olive Wyndham.

"Taking Harriet Beecher Stowe's famous work as guide, the author of 'Your Girl and Mine' has been careful to avoid anything that might look like 'just preaching.' The aim, first of all, was to produce a photoplay that would appeal to every man and woman, regardless of whether they knew anything about the suffrage movement or cared anything about it."

It is only necessary to mention the author's name to convince the reader of the powerful appeal made by this pictured story—Gilson Willetts, author of the scenario of "The Adventures of Kathlyn" and of many other notable photoplay subjects. The story and the arguments—the latter being pithily shown in the subtitles—are the work of his individual brain. There has been no collaboration.

In viewing the pictures the spectator is worked up to a high pitch of indignation over the wrongs of Rosalind Fairlie, a wealthy heiress, who has married a spendthrift and a man of loose morals. Just after the honeymoon, we see a creditor, who will not be denied, forcing his way into the Fairlie home and demanding immediate payment of his claim. Ben Austin, the shameless husband of a week or two, induces his young wife to sign a check for the amount by the gentle reminder, "Sorry, my dear, but you must pay my bills or they will seize your property," this being the law of that particular state. During the two years that follow Austin has almost beggared his wife by his demands, and she refuses to meet them. Then he seizes money collected by an agent from tenants and dismisses his wife's protest with the remark, "Under the law your money is also mine." Aunt Jane, Rosalind's sturdy relative, gives him a bit of her mind and he orders her from the Fairlie home on the grounds that "The law is on my side; I am absolute master here and she must leave this house."

On another occasion, when Austin and his boon companions, all intoxicated, make such an uproar in the family dining room, long after midnight, that they awake and terrify Rosalind and her two little daughters, Austin says, after his maudlin companions have been ejected by the butler at the command of his mistress, "The law makes me the ruler of this house. You cannot put me out." Rosalind then takes

Scene from "Your Girl and Mine" (Selig) with Dr. Anna Howard Shaw in Center.

her children to the home of Aunt Jane; but the law orders them "returned to the roof of their father," and her mother love compels her to accompany them.

The climax of the injustice of existing laws in many states is reached when Ben Austin—before he dies from a wound inflicted by a woman whom he has betrayed before his marriage, and since then most grieviously wronged—makes a will bequeathing a fortune (just left him by an uncle) and the guardianship of his children to his unprincipled father. The distracted mother flees with her children to a watering resort, but a court order gives the children into the custody of their legal guardian. Before this order has been put into effect, Rosalind attempts to take the children out of the state; but is arrested on the state line, on the charge of abduction. Bonds are given by Aunt Jane for the appearance of her niece, and a woman lawyer, Eleanor Holbrook, takes charge of the defense.

During this trial the subtitles are veritable bombs, every one of them hitting the bull's eye. Here are a few of them taken from the plea made before jury and judge by Eleanor Holbrook: "My client is charged with the crime of abduction, and the prosecution asks you to send her to the penitentiary because she has attempted to get back the children whom she bore and whom her husband willed away without her consent." "Would you bow in respect to any law giving a wife the legal right to deed away her children, irrespective of her husband's wishes, to be lost to him forever?" "If women had a voice in framing the laws, would there be any law in any statute book in this broad land permitting a father to deed or will away, in spite of the mother's anguish, the children which she bore him?" "If this mother's act was a crime, then all the mothers are potential criminals."

There is a positive, great relief in the mind of the spectator of these scenes when the jury returns a verdict of "Not Guilty," and the judge finds the elder Austin unfit to be the guardian of his grandchildren.

The subsidiary stories of Kate Price, the "other woman," and staunch, kind-hearted Aunt Jane, the good angel of the helpless and downtrodden, contribute great strength to the main narrative and to the righteousness of the struggle for equal suffrage.

The acting, with one minor exception, is very praiseworthy. Miss Katherine Henry, in the part of Kate Price, the "other woman," stands out most prominently. She positively grips our compassion by the natural force of her appeal. Aunt Jane, the ardent suffragist, is delightfully pleasing as presented by Miss Clara Smith. Miss Olive Wyndham happily portrays the aristocratic Rosalind, who sways like a fragile reed in life's storm without the support of good Aunt Jane. The new vigor and courage imparted by a sense of her wrongs and by her enlistment with the suffragist forces, to prevent a repetition in her own or any other's case, are revealed artistically by Miss Wyndham. No better selection could have been made for the part of Eleanor Holbrook, the woman lawyer, than Miss Katherine Kaelred. Her physique, costume and make-up fit the part like a dot, and her manner of saying and doing things in the courtroom scene is superb. She will be the cause of hundreds of thousands of smiles and laughs during the present suffrage campaign. John Charles impersonates Ben Austin, the gentleman villain, with the art of an accomplished actor, and Sydney Booth will be welcomed everywhere as the counterpart of Richard Burbank, Lieut. Governor. Dr. Anna Howard Shaw is seen in the pictures, addressing a meeting. In the allegorical characters of Equal Suffrage and Justice Misses Grace Darmond and Margaret Collier are impressive and effective.

The production was made under the direction of Giles Warren, who can be congratulated on the fine success of his work. It would be well to precede the death of Kate Price in the prison hospital by a subtitle. As it is now, the spectator is likely to miss the meaning of that scene, as I did the first time. The use of allegory, both in the title and action, in the Garden of Infamy scene, is incompatible with the actual scene in which Kate Price is arrested on the charge of robbery. There is no need for the former, as the Price incident is sufficient to convey the moral. The photography is of a high standard and the production includes many fine interiors and exteriors.

To many readers it will be news that Mrs. Medill McCormick is a daughter of the late Senator Mark Hanna, who figured so prominently in national politics during the McKinley regime.

"TICKET OF LEAVE MAN" NOT A WHARTON PICTURE.

In our review of the Pathe subject, "The Ticket of Leave Man," on page 497 of the issue of October 24, it was stated that Theodore Wharton had directed the picture. We are now advised that the director was Henry J. Vernot.

"The Ordeal"

Five-Reel War Drama by the Life Photo Film Corporation
Featuring Anna Laughlin.

Reviewed by the Rev. E. Boudinot Stockton, S. T. B.

THIS picture might easily be styled "a dream that was not all a dream." The story itself is simply the dream of a young man who declines to enlist in the army because of his sweetheart and who has been taken to task by his father, who himself had been in his younger days a gallant soldier. As it is told, however, the narrative is distinctly partisan and an allusion to the present war in Europe. So much so, in fact, that it will probably be barred from exhibition by the authorities all over the country. The contending armies are unmistakably French and German, even to the flags used and every effort has been employed to show off the Germans in a bad light and to glorify the French. The reference to the present political conditions

Scene from "The Ordeal" (Life).

is still further emphasized by a tag picture at the end showing President Wilson haranguing a conference of the present rulers of Europe on the duties and advantages of peace.

According to the story, which is said to be the illustration of a poem some of the very limpy verses of which are given in leaders, a French youth, at the pleadings of his sweetheart, refuses to enlist when the recruiting officers come to his village although all the other young men in the village do. When his father learns of it, he reproves his son and tells him of what he had done in his own youth as a soldier. The boy drops off to sleep that night thinking about what his father has said and dreams. He enlists, with a party of his comrades is cut off from the rest of the army in a battle, is himself wounded and seeks refuge in his own home. The Germans occupy the village and a rival for the hand of the boy's sweetheart betrays the boy into their hands. The rest of the story is taken up with portraying the brutal third degree administered to the boy by the German general because the young fellow will not tell where his comrades are hid, beginning with the uncalled for murder of his father and winding up with the shooting before his eyes of his mother and sister and sweetheart, and his own death.

The acting is mediocre and amateurish and there is a palpable effort to gain meretricious effects by trick work, tinting, etc.

MINNEAPOLIS TRIES CHILDREN'S SHOWS.

The Prescott School in Minneapolis, Minn., has gone into the moving picture business. The teachers have leased the New Arion Theater and will give two shows every Wednesday afternoon, one at 3.30 and one at 4.30. The first show will be free. Thereafter an admission of five cents will be charged. The first program included "Red Riding Hood," "Wild Beasts at Large" and a "Broncho Billy." As evidenced by this selection no effort will be made to limit the subjects to ultra-educational films. The aim will be to appeal to the natural instincts of the children. The opinions of the young patrons will be sought as an aid in making up satisfactory bills. The teachers have written letters to parents of the pupils, the business men, ministers and club members of the district, asking their co-operation.

"What Could She Do?"

A Three-Part Edison Drama by Gertrude Lyon Depicting the Struggle of a Southern Girl Against Unfavorable Environment.

Reviewed by Louis Reeves Harrison.

JOHN H. COLLINS has very attractively shown what may happen to a bright Southern girl when thrown on her own resources. What the story proves may be determined by the fact that the heroine, after an education suited only to a "lady," is remarkably capable where one would think business training and general experience might be most effective. This corresponds to Wilde's statement, "Education is an admirable theory, but it is well to remember from time to time that nothing really worth knowing can be taught."

The southern rose is simply a sweet flower when death and disaster come hand in hand to Colonel Fairfax. The girl is thrust out on the world. "What could she do?" She is not without friends, but she discards their pitying overtures and strikes out on her own account. In that is the keynote of her character: independence, a spirit not to be crushed by force of circumstances however overwhelming they may seem to be, the kind of girl who would carry her head high in adversity. The character is admirably portrayed by Miss McCoy, is one she seems to like, even to the point

Scene from "What Could She Do?" (Edison).

of showing that its greatest peril lies in its extreme expression, that of reckless self-confidence. This portrayal is so good that it makes the play a success.

The title is that of a comedy, and the construction is as unsophisticated as a Sunday School book, but its native simplicity is not distressing. Between such naivete and heavy convention the former is to be preferred. When the southern girl is to be detected, she nearly hands the detective such evidence as he desires, almost thrusts it in his face. When she becomes a detective, she is not called upon to exercise her wits to any extent. She has only to peep through a keyhole and, presto, the guilty one is detected. It is all so easy. It reminds one of those ads to lure the scenario writer which state, "no previous experience necessary." The fine southern girl has little chance to use her mental equipment.

She is active enough physically when invading the den of blackmailers, but they handle her as members of the Edison Company might handle Miss Gertrude McCoy, not as a gang of desperate crooks would handle a woman bent on their destruction, yet wholly in their power. When an empty police wagon responds to the call and policemen are supposed to emerge therefrom, one's imagination is strained to the point of headache.

Probably the most delightful thing about the Edison Company is the Edison Company of ladies and gentlemen shown in large screen visualizations. Going through the cast to pick out exceptional merit, one is confronted with it all along the line in a balance that gives dignity and consistency to the portrayal. The intelligence shown by members results in a harmony of effort which smooths the rough places of construction. The high point of excellence lies in that gathering of fine spirits and their maintenance in good relation, for they are individuals, and as such liable to clash. Miss McCoy as the lead in this story comes in contact with one group after another, yet there are no discords, no jarring notes in the acting. I am paying the performance of Edison people a high compliment when I designate it as "good music," for that is something I care more for than any screen story ever shown.

Russell Bassett

HERE is one of the real veterans of the screen. Russell Bassett has played a long time before the camera. He was on the stage many years before going into pictures, his first theatrical engagement having been at the Old Opera House, Washington street, San Francisco, forty-five years ago. He was in the original Hooley's stock company of Chicago with James O'Neill and William H. Crane. He played with Edwin Booth, Joseph Jefferson in "Rip Van Winkle," E. A. Sothern, Lester Wallack, Maggie Mitchell ,Mrs. John Drew, and Joe K. Emmett among others.

Russell Bassett.

Mr. Bassett is now a member of the Famous Players' stock company. His work as the prime minister in "Such a Little Queen" is notable. It reveals the actor of ability and experience, one who portrays a role combining comedy and drama with equal facility and effectiveness. Then, too, his agility is the admiration as well as the cause for wonder on the part of his many friends. Mr. Bassett had a role in "The Eagle's Mate," an earlier Famous Players release in which Miss Pickford was featured. He has a strong part in "Behind the Scenes." He will also be seen in forthcoming productions of the Famous Players.

Mr. Bassett has played with the Biograph, Edison, Yankee, Pathe, Imp, Reliance and Nestor companies. If he has a specialty it is in comedy roles, although he is at home in heavy, aristocratic or western parts. He can ride, swim—as we saw in "Such a Little Queen"—or row a boat, in fact, he can paddle his own canoe or anyone else's. He is a member of the Photoplayers of Los Angeles. There was some talk, of a jocular sort you may be sure, when he was proposed for honorary membership that he was "too young" to be thus singled out for unusual honors, but the proposition went through. He is always good company, and it is a fortunate man who can get him started on reminiscences of the old days and the old players.

HANNA SUCCEEDS RAPP.

M. A. Rapp, treasurer of the Moving Picture Protective Association, of Pittsburgh, Pa., has resigned that position, and M. A. Hanna, secretary of the organization, has been chosen as his successor.

WARNING.

The attention of exhibitors is called to the arrest in Vancouver, B. C., of a man giving the name of C. A. Allen, who has been representing himself throughout Western Canada as being a representative of the Mutual Film Corporation of New York. As far as can be learned Allen never had any connection with the Mutual or with any of its allied companies. His method has been to obtain money and credit on the strength of his alleged connections with the Mutual Film Corporation. There have been several cases in Vancouver where irresponsible persons have obtained money from merchants, representing that they would advertise them through the motion picture theaters upon payment of a given sum and then taking French leave. Allen was arrested, charged with jumping his board bill at the Hotel Canada after representing himself as being employed by the Mutual, and was remanded to jail for two weeks pending trial.

"The Invisible Power"

A Four-Part Kalem Production Contains a Variety of Inter-

Revised by George Blaisdell.

Revised by George Blaisdell.

THOUGHT transference is the underlying theme in this strong four-part Kalem story. Two masterful wills clash for the control of a young woman susceptible to hypnotic influence. One desires to protect her from again falling under the evil domination of the man who had taken her from her home. "The Invisible Power" brings upon the screen many of the Kalem's best western players. It is a fine cast, selected with a keen eye to the demands of the individual parts and the ability and typical characteristics of the players to meet those demands. At the head is William H. West, who portrays an army surgeon interested in the study of hypnotism and also human nature as it may be found in the border communities, in which his life is cast. Against the surgeon is Lorenzo, a dance hall proprietor, portrayed by Paul C. Hurst. Cleo Ridgeley plays the part of Mabel Whitney, a girl of the dance hall, who is injured in a melee, suffering loss of memory. She is the subject upon which the surgeon so successfully experiments, proving his contention that in proper, wholesome, moral surroundings Mabel is all a young woman should be. Mr. West gives a splendid performance—he shows us the benevolent surgeon who can be stern when occasion demands. Mr. Hurst is a convincing bad man. He plays all of his part, without overplaying it. Miss Ridgeley is a long-time screen player, and her work shows skill as well as experience; she inspires sympathy and interest right at the beginning, and through marked personal charm sustains them throughout.

Scene from "The Invisible Power" (Kalem).

Producer Melford has given us a good all-around picture. His players add to the atmospheric quality, as before intimated. There is Thomas Gillette, the cabman, for instance, who furnishes a fine bit. James W. Horne, the piano player, has but a moment on the screen, but the moment bulks big with life. Frank Jonasson as Sergeant Whitney, the father of the girl led astray, gives a most feeling interpretation. Jane Wolfe, too, as the wife of the surgeon, shares the honors.

There are stirring situations. One of the more sensational is the fight in the dance hall, especially after the lights are shot out. The pistol flashes in the darkened room give a sufficiently vivid representation of what the real thing may be to satisfy the ordinary adventure seeker. There is real drama in the meeting of Sergeant Whitney with the daughter who does not recognize him. Another moment of marked strength is the discovery of Mabel by Lorenzo, following his journey to the army post in search of her. The fourth part is the best of all. The tragic encounter between Lorenzo and Whitney, resulting in the death of the former, clears the air and brings happiness to those deserving it.

CARYL FLEMING INJURED.

Caryl Fleming, playing juvenile leads with the Pierrot Film Company at its studio in Tappan, N. Y., was seriously hurt last week by being thrown from an automobile. A machine coming from behind collided with Mr. Fleming's car and threw it into a ditch.

Syd Chaplin

SYD CHAPLIN, the great English comedian, brother of Charles Chaplin (the funny drunk), of Keystone fame, has signed up with the Keystone Company and left New York for the Los Angeles studios recently.

Syd Chaplin was born in Cape Town on St. Patrick's Day, 1885. He went on the stage at an early age, appearing in a dramatic production, "The Two Little Drummer Boys." When sixteen years old he left the stage and became a seafaring man. After several years of a sailor's life he secured an engagement with Charles Frohman's "Sherlock Holmes" company. From this beginning he made an entry into vaudeville being given a small part in a comedy sketch "Repairs." His part in this called for a street corner socialistic speech to working men. Chaplin made it a comedy drunk part which proved to be the hit of the show.

Syd Chaplin.

When Fred Karno saw Chaplin in this characterization he gave him a year's contract and sent him to join the American Company as the conjurer in "A Night in a London Music Hall" and as understudy to the comedy drunk. Chaplin did not get an opportunity to play that part here, but after sixteen weeks he returned to England with the company and was there made principal comedian of the London company, working for eight years in Mr. Karno's various sketches.

Just how successful Syd Chaplin will be in pictures is still a matter of conjecture, but it is believed that he will prove about as funny as his distinguished brother Charles. The announcements of the first releases in which he appears will be awaited with interest.

PAULINE FREDERICK WITH FAMOUS PLAYERS.

It has been definitely announced that Pauline Frederick is under exclusive contract with the Famous Players Film Company, for whom she is to appear in a series of important film productions. The Famous Players will present Pauline Frederick in her first motion picture characterization, within a short time, in the motion picture version of Henri Bernstein's emotional drama "Sold." A little later she will also be seen in the Famous Players mammoth and spectacular film production of Hall Caine's masterwork, "The Eternal City," which was produced in Italy during the past summer with this star.

OWES SUCCESS TO "THE WORLD."

Warrensburg, Mo., Oct. 3, 1914.

Gentlemen:—Enclosed find my check for $3 payment for one year's subscription beginning Oct. 1, 1914.

When I entered the picture game I had had no experience at all. The fact that I am still able to collect a few nickels now and then is in a large measure due to the assistance your magazine has been to me. Very truly yours,

L. J. SCOTT.

EVERY LIVE ONE SHOULD HAVE IT.

Cincinnati, Ohio, Oct. 8, 1914.

Moving Picture World, New York, N. Y.

Gentlemen:—Our check covering subscription to your excellent publication is enclosed. Our best wishes go out to you, for the great fight you are making in behalf of the exhibitors throughout the country. Your magazine should be in the hands of every live, up-to-date moving picture man, who cannot but profit immeasureably, by reading the many substantial suggestions, with which its pages abound. Success to you, and may you prosper. Very sincerely yours,

THE ALHAMBRA THEATER COMPANY,
Charles Weigel, Manager.

"Salomy Jane"

A Six-Reel Alco Feature, Produced by the California Motion Picture Corporation.

Reviewed by Louis Reeves Harrison.

TAKEN from Armstrong's dramatization, "Salomy Jane," has more of the splendid dramatic instinct, keen insight into character and broad sympathy of the real author, Francis Bret Harte. There is a great deal in the stories of Bret Harte well suited to visualization on the screen. Their unconventionality, their striking contrasts of circumstance and character, offer unusual opportunity to the photoplaywright, whereas they are rarely suited to stage presentation.

Like most of these stories, "Salomy Jane" is filled with strongly-marked elemental types—"Yuba Bill," "Marbury," "Larrabee," "Madison Clay," and "Colonel Starbottle," and like them it gives free play to instinct and passion. What

Scene from "Salomy Jane" (Alco).

he did with language to throw a glamour over rude frontier life the photodrama has done with softening and idealistic effects of artistry. Many of the backgrounds are a delight to the eye, and not a few of them positively beautiful. This beauty of scene, aided by exceptionally fine photography, and a wise selection of types, constitute the screen story's chief values. Whatever there is in it of the theater is rather to its detriment than to its advantage.

"Salomy Jane" is a story of rude and wild hearts, tempestuous in feud, quick and bitter in resentment. There is plenty of gun-play and a love story that becomes more and more interesting toward the close. Then "Salomy Jane" and an un-named "Man" are fairly driven into an elopement, driven by the shotguns and rifles of vigilantes. They escape on one horse over rough country to a river and there take to a boat. Impressive scene is that of their coming head-on toward the spectators with a crowd of mounted men following and hooting, dashing through the shallow water while the hero rows for his life. He and the heroine turn a bend and abandon their boat, but they deceive their pursuers by taking to the river again behind a floating log. This is only one of a series of spirited pictures leading up to the conventional happy ending.

The general impression of this feature is one of beauty combined with outdoor activity and its general wholesomeness. It is a story of common humanity, generous to those ordinarily supposed to be callous, warmed by positive passions and quick sympathies. It should meet with decided success wherever shown in this country or abroad.

Beatriz Michlena appeared in the name part and House Peters impersonated Jack Dart, "the Man."

"SALOMY JANE" BEFORE A CRITICAL AUDIENCE.

"Salomy Jane" was shown on Tuesday morning, October 27, to a critical audience at the Broadway Theater, New York, and was well received. A feature of the performance was the musical accompaniment. The music was arranged by B. A. Rolfe and directed by him. The audience seemed deeply absorbed in the story. It laughed with Colonel Starbottle and was thrilled by the many exciting episodes.

Among those present were Job E. Hedges, Mabel Taliaferro, and her husband Thomas J. Carrigan, Onoto Watanna, Miss Ethel Kelly, Miss Louise Dutton and Mrs. Sarah Bosse.

Mildred Harris

MONG the children of the films who have made good with the producers and the world at large is dainty Mildred Harris, who is now permanently connected with the Oz Film Co., at the Hollywood studios. She is appearing in child leads, under the direction of J. Farrel McDonald, and has already made quite a name for herself in connection with L. Frank Baum's fairy tales. In the latest production, "The Scarecrow," this charming little actress made quite a hit in the role of Buttonbright, the little boy who has all the adventures with the Scarecrow. At first it was hard to recognize her, so good was her make up, with her hair bobbed, and wearing cute little trousers. In another picture she was a princess, and in this part also did exceedingly well.

Mildred Harris.

For some time Mildred has been at this studio, but formerly she was watched enthusiastically by thousands of people all over the world, in films produced by the New York Motion Picture Co., at Santa Monica. She first appeared in these films in 1912, coming from the Western Vitagraph, where she first appeared before a camera, early in 1911. Some of her best pictures were "The Pride of the South," "The Social Skeleton," "Divorce," "Grand Dad," "The Wheels of Destiny," and many others, too numerous to mention.

Cheyenne, Wyoming, was the city to welcome Mildred into this world. She was born on the 29th of November, 1901, and for her age, 13, she is about the most popular child actress on the screen today. She is an efficient swimmer, living at the beach, and rides a pony, drives an automobile, and likes to dance, being somewhat of a fancy dancer as well as a good ball room dancer. She likes to dance better than anything else, and most of her leisure time is spent in learning the latest steps of the tango and hesitation.

It not only takes practice, study, and application, but a natural talent to make the success that Mildred Harris has won for herself, and she deserves all that she receives. Possessed of all the charms of beauty, and gifts of personality, that nature can bestow, she is ideal for the pictures as well as the stage, and in addition has a mass of golden hair that has been coveted millions of times by millions of little girls Mildred takes her work as a matter of life. She puts all her energy into it, and studies all the time. It is her life work, and she is going to make her life one of fame. Of course she does not miss schooling, her mother sees to that, and with the languages, piano, dancing, and other accomplishments, Mildred will not lack for education. She has a private tutor in the winter, and her studies are well looked after.

At the present time, on account of the picture, "The Last Egyptian," this little leading lady is not working, but as soon as the Oz company resumes the production of fairy tales, she will be seen to good advantage in appropriate roles, and will ever be as popular as of yore, and even more.

CLARKE IRVINE.

POWELL SELLS "FOTOPLAYERS."

N. Hugh Powell, known affectionately as "Hughie" amongst his many friends and who for the past ten years has been in the film exchange end of the motion picture business, having been owner and manager of the Old Dominion Film Rental Co., of 12 and 14 West 27th street, and the New York National Film Exchange, 55 West 28th street, joined forces with the Koch & Droge Piano Co., of 62 West 45th street, Eastern Distributors of the American "Fotoplayer," June 1 last. Within three days after Koch & Droge opened their headquarters Mr. Powell sold to Lawrence Bolognino, of the Heyday Amusement Co., the first "Fotoplayer" installed in Greater New York by Koch & Droge and today he is the leading sales representative of this firm, having sold more "Fotoplayers" than any other two of their representatives.

"The Book of Nature"

Interesting Motion Pictures of Animal Life Taken by Professor R. L. Ditmars.

Reviewed by W. Stephen Bush.

WITH some of Professor Ditmars' excellent work the readers of The Moving Picture World were made quite familiar before any other publication had taken much notice of them. The able professor, who has shown such extraordinary qualifications for this kind of work, has

The Juggling-Fly (Ditmars).

now released a complete series of his pictures giving them the apt title "The Book of Nature."

The new series deals with mammals and with reptiles and insect life. Indeed, there are glimpses into almost every corner of the animal kingdom, as enumerated by the keeper of the log on board Noah's ark. The distinguishing characteristic of the whole series is the clever and entertaining way in which the subjects are presented to the public. It is easy to make entertaining pictures educational, but to make educational pictures entertaining is a more difficult problem. Professor Ditmars has solved the problem absolutely. In the first place he was wise in the selection of his subjects. He was systematic and scientific, to be sure, but he always gave the preference to what is entertaining. Nothing that is interesting or picturesque escaped him and in every inch of his films he has cleverly emphasized the pathetic and the humorous. Thus he has made a first-class entertainment out of what might otherwise appear to be rather a dry and severe course of study.

His pictures, showing the development of the frog from the

Muskrat (Ditmars).

spawn to the full-grown batracchian, are replete with incident and adventure. Not one stage of this marvelous development in the workshop of Nature has been omitted; you can't help learning as you are looking, but the liveliest sensation of the spectator will always be that of being amused. In one reel, for instance, the Professor introduces us to a strange assortment of animals—all of them very curious, but little known creatures. We look and laugh and learn in one process. The singing katydid in another reel shows the comedy in the animal world. No audience can resist this exquisite appeal to its risibles.

Not a little of "The Book of Nature" is taken up with a picture of serpentine life. The Professor is an expert on snakes and has, as an author on this subject, achieved an international reputation. The creeping creatures, mysterious to most of us and more or less terrible, are familiar to the professor. He knows their traits and their haunts. He is a splendid director of animals and he knows how to make his reptiles go through their paces. He places every animal in its native environment and makes it feel natural and comfortable before he trains his camera on it. Hence the unique pictures he is able to obtain. He shows the various kinds of serpents from the harmless gartersnake to the deadly cobra. He next goes into the habits of the creatures, showing their way of seizing and feeding upon their prey. "The Book of Nature" follows this method all through its pages.

The last reel is the one that will afford the greatest amusement. All the animals are assembled to witness a performance of the "Jungle Circus Company." The toads and frogs

Horned Toad Feeding (Ditmars).

are solemnly seated upon toadstools and all the rest of the "animal public" are in similar positions of eager expectancy. Presently the performance begins. A curious-looking chameleon with eyes that look in different directions at the same time does nothing but act natural and immediately "brings down the house." Frogs perform on the tight rope with unqualified success, the snake "does stunts," the salamander smiles in a most bewitching way, the anteaters and hedgehogs and the bats go through their antics and presently the housefly, aided by a tremendously powerful microscope, shows what he can do as an acrobat and a weight-carrier, when the enjoyable proceedings are interrupted by the appearance of a skunk. A stampede follows. The snakes wiggle away as fast as they can, you see turtles hurrying and frogs jumping and all kinds of panicky creeping and gliding and jumping. The skunk remains in possession of the field and the great circus ends.

The pictures, I will say in conclusion, are splendid in photography, on the earth, in the air, on the water and under the water. For the ideal educational film the Ditmars pictures have made a record which it will be difficult to surpass.

"Behind the Scenes"

Miss Pickford in Five-Part Famous Players Story of Stage Life Gives One of Her Best Performances.

Reviewed by George Blaisdell.

IN her work in "Behind the Scenes" Mary Pickford makes deep appeal to the heart. With full realization of the unwisdom that prompts comparison the writer is tempted to say that nothing in which Miss Pickford has appeared since "Caprice" quite so strongly sways the emotions. Margaret Mayo's story of stage life might well have been written with Miss Pickford in mind for the interpreter of the chief part, so well does the versatility of the actress match the character of Dolly Lane, musical comedy soubrette. Dolly is light-hearted and sunny at nearly all times; but she can pout, and when she feels strongly she can rage,

Scene from "Behind the Scenes" (Famous Players).

too. The charm of the play does not lie solely in the story. Running through the characterization are deft touches, slight in themselves, but counting much in the aggregate.

"Behind the Scenes" is for the screen even more than for the stage. There is a short cast. The action is clear and consecutive; there are no doubts as to whys and wherefores. James Kirkwood, who directs the picture, has the role of Steve Hunter, the young man who goes from the farm to the city, marries an actress, fails in business and goes back to simple life in the country. Mr. Kirkwood's portrayal is virile, dignified. Lowell Sherman is Teddy Harrington, the friend of Steve and Dolly. Harrington is a man of the city; he knows human nature, and he understands the art of reconciling diverse ambitions. Russell Bassett is Joe Canby, a "bald-headed old roue," who makes things unpleasant for the actress. Mr. Sherman and Mr. Bassett finely complete the quartet of principals.

The story is not entirely of the city and of the stage. There are scenes of farm yard and hay fields. It is of the latter that the actress tires. Her life has been filled too full of the stir of the metropolis to find content with the humdrum of work and limited companionship, even when that includes the man she loves. It is only when she returns to her former career behind the footlights that she sees things with a clearer vision. After her experience with Canby in the locked dressing room she is ready to give up stage work just as success, the success for which through poverty she had fought, comes to her.

The subject is elaborately staged. The interior of the theater and its audience and performers constitutes but an incident in the making of a worth-while production. "Behind the Scenes" is well done from script to screen.

PROMOTING SAFETY IN RAILROADING.

The Nicholas Power Company reports among other installations the sale of Cameragraph No. 6A to the safety department of the Santa Fe Railroad, Los Angeles, Cal., and to the safety department of the New York Central & Hudson River Railroad in New York City. The Y. M. C. A., of Bristol, R. I., and the Central Museum of Brooklyn have also been equipped with Powers apparatus.

Kempton Greene

By Himself.

ONLY three years in photoplay, with an inconspicuous beginning with one company, would ordinarily mean a limited amount of experience in the work, but I think I can put in a claim for a graduate's diploma—that is, so far as having passed the grammar grades. I never expect to be wholly finished.

Instead of spending my vacation away from the city I joined a friend and got a chance to play small parts at the Lubin studio for Colonel Joseph Smiley. Summer lapsed into autumn and then winter came. I was still increasing my experience as a screen player. One thing led to another until George Terwilliger gave me my first leading part in his play "The Cry of the Blood." Last winter he chose me to go to St. Augustine with his special company where I played a succession of important parts and had some unforgettable escapes. I wouldn't mention them if they had been the usual exaggerations of the ordinary press agent, for an actor in the pictures is expected to attach no importance to the daily risk of his life.

Kempton Greene.

But this was one degree more risky. A yacht was loaded with oil and set afire, the conflagration timed so that it would end with the explosion of a chest of powder. I was left aboard, with orders to jump into the water at a certain moment. With fire raging behind me and the powder due to explode within a minute, I hesitated to plunge over the rail. Why? Because I saw three sharks swimming near the surface. I could either be blown to smithereens or be nibbled by the sea beasts. I plunged. By some miracle the sharks did not attack me. I am back at the Philadelphia studio, unscathed and happy. I like to specialize in wayward sons, dissolute brothers and bad boys generally. My ambition, however, is to abandon acting altogether and produce light comedies.

ROBERT WARWICK IN "ALIAS JIMMY VALENTINE"

The much coveted role of Jimmy Valentine for the World Film Corporation motion picture version of the famous play, "Alias Jimmy Valentine," has been allotted to Robert Warwick, who has made the greatest progress in the favor of the picture fans. In "The Dollar Mark" and "The Man of the Hour," Mr. Warwick placed himself in the fore rank of moving picture favorites. Mr. Warwick is at present with Frances Starr, playing one of the most important roles in "The Secret," the Henri Bernstein play in which Miss Starr is appearing under the direction of David Belasco. Prior to joining the Belasco forces, Mr. Warwick was under the management of William A. Brady in various successes, but he is still under contract with Mr. Belasco. His unfilled time is to be devoted exclusively to the World Film Corporation.

Paul Armstrong had hundreds of offers for "Alias Jimmy Valentine" before he disposed of the motion picture rights to that great success to the World Film Corporation. It was only after he was assured that Mr. Warwick would be seen in the title role that he consented to dispose of the rights to his pet success.

CASINO HAS NOT CLOSED WITH ALCO.

The Casino Feature Film Company, of Detroit, Mich., informs the Moving Picture World that, up to the date of writing, it has closed no contract with the Alco company for the exclusive Michigan rights of that company's productions and requests a denial of the statement to that effect appearing in this journal on October 24.

OBSERVATIONS

BY OUR MAN ABOUT TOWN.

A BROADWAY manager heralds an innovation he calls "bargain melodrama." The cast is to be composed of well-known players and the best seats are to be sold at one dollar. This is supposed to be a cut from two dollars. In justifying the cut the manager states that the business of regular houses has been hurt by the moving picture theaters, so far as the balcony and gallery trade is concerned, because people will not buy those seats when they can get orchestra seats in the picture houses for less money.

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This is an explanation of the loss of patronage by the regular theaters that does not explain. The inroads the photoplay theaters have made upon the box office receipts of the regular houses have not been due to the cheaper prices charged by the former. The people who paid balcony and gallery prices at the regular theaters are not paying seventy-five cents and a dollar to the photoplay houses, nor will they pay a dollar for the privilege of returning to the regular theaters. Whatever patronage the photoplays have taken from the regular theaters on account of lower prices has been that of the two dollar orchestra seat class. The real explanation for the inroads made by the photoplays upon the receipts of the regular houses is that the gallery, balcony and orchestra people discovered there was a rapid deterioration in the quality of shows given in the latter houses and they could get more and better for their money in the picture houses.

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The hold secured by the photoplays upon the amusement-seeking people cannot be shaken by cut-rate announcements of the regular theaters. Confidence was shattered by the apparent indifference on the part of the latter as to the quality of the shows and until merit is re-established in those theaters and the managers can satisfy the people that they give as good as the photoplay houses do, the latter will hold the business they are now getting. More than that, the photoplay houses will hold their own regardless of any re-establishment on the part of the others. The same audiences do not patronize the higher-class picture houses night after night. So the latter places will not suffer should people eventually go back to the regular houses on off nights.

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The motion picture houses, however, must come to a realization of the fact that one of the factors that helped bring patronage to them was a change of program and their patrons are manifesting a desire for more changes. Indications are that long runs are fast becoming things of the past. In the days of "Quo Vadis" and similar productions there was a novelty that attracted the higher class of patrons to an extent that many of them patronized the same production several times. But, like the patrons of the cheaper houses, they have acquired a taste for "more, but something different." This sentiment has been discovered by the managers of many of the large photoplay houses.

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This being the case it behooves the photoplay managers to become more active and not give even alert managers of the regular houses a chance to take patronage from them. They cannot afford to book a good thing and rest upon their oars. A theater that ranked among the leading regulars last season and opened as a photoplay house this season booked for a term of weeks a photoplay that has made big money. The management did not realize that there was a limit to the regular and transient patronage of the house and, too late, discovered that the booking term was too long. The result was that matinees are now advertised at 5 and 10 cents, which puts the theater on a plane with the small houses in the vicinity. It is a good thing for the latter, because they have a daily change of program. The fault is not with the attraction at the former regular house, but arises from lack of judgment in the booking. The same photoplay has been running to big business for several weeks in another house of this city, but there is a vast difference in location and the patronage. The regular and transient trade is much greater.

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Reverting to the popularity of photoplays, conversation with a gentleman prominently connected with the Professional Women's League, disclosed that interest in photoplays on the part of people of the higher class is constantly increasing. "Many members of the organization," said he, "are moving picture fans and a change of program at the better class of houses always attracts them. It is their belief that the people of today have but a meager conception of the silent drama possibilities." The League has become so interested in photoplays that a part of each meeting is to be set aside for discussion of the past, present and future of them. Representatives from all the prominent producing companies are to be invited to make addresses. At the November meeting Mr. Vandyke Brooke, of the Vitagraph company, will speak on the dramatic end of the business and Miss Flora Finch, of the same company, is to talk on the comedy work. The League has been fortunate in securing Mr. Brooke. He is one of the oldest screen actors, producers and writers in the field. His experience in and study of the business makes him exceptionally qualified for such an occasion.

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The interest thus taken by the Professional Women's League in the motion picture field will be gratifying to all the legitimate producers and exhibitors engaged in the business. It will result in the bringing out of ideas that will tend to further the advancement of the photoplay standard. It will also bring to the front questions regarding the future of the business which thus far the most interested people have not been able to agree upon. For instance, some people maintain that motion pictures will attain the acme of success only when a simultaneous production of the voices with the movements of the characters upon the screen will have been perfected. One of the League members discourages this view to the extent that the same degree of success will be maintained when more attention is given to music in connection with photoplays. With good subjects, appropriate music and opportune effects the performance is complete. The musical part of programs is sadly neglected, the members said. Music is there, but it is not in the right place. It shows no intelligence, or thought. The same attention should be given to the arrangement of music for each photoplay as is given to the details of the play itself. To emphasize the point the League member said: "Suppose we take a scene touching upon war, and when a body of allies is shown marching to battle the orchestra, or pianist, plays 'Tipperary'—can you imagine the inspiration given the audience? Yes, I have in mind President Wilson's desires regarding the preservation of neutrality, but I cannot think of a more suitable illustration of the value of appropriate and timely music to the proper production of motion pictures. No doubt the enthusiasm of the audience would be aroused if the same body of troops passed to the old-time tune of 'Marching Through Georgia' or 'Maryland,' but those tunes, perhaps, would not be up to date, or in keeping with the picture shown. I do not say that special music should be written for each new subject. Old-time music will, in many cases, catch and please the audience more than modern selections. My contention is that 'Down Upon the Suwanee River' will not give to a play dealing with foreign situations the same tone that some particular foreign selection will give. All must be in harmony, not excepting the instruments providing the selections. I predict that musical departments will, eventually, and at no distant date, become one of the most important of the better class of photoplay producing companies. I have talked with some of the older producers concerning this matter and they have stated that the idea is not a new one; that for several years some companies have suggested to exhibitors musical selections appropriate to certain scenes, but most exhibitors have been negative in the matter. Many of them have taken the view that the suggestions were made in the interest of music publishers. The real obstacle to progress in this direction has been that the matter has not been properly presented to the exhibitors. When it is they will lay in a supply of music, and when they are shown that one sheet of music is not appropriate for the entire subject, but that the accompaniment must come from a variety of selections and at specific times, they will begin to get interested. I look forward to the time when photoplay studios will be looking for people in the musical world who will be able to intelligently arrange selections for the plays. Up to date there has been generalization in most of the musical suggestions and the exhibitors have failed to grasp the true import of them."

ALLEGES INJURY FROM NOXIOUS GASES.

An unusual suit has ben filed in the United States District Court at Minneapolis, Minn., against the Mutual Film Corporation by Paul Cullinan. Cullinan, who says he was employed by the exchange as shipping clerk, asks $25,000 damages because the proper precautions were not taken by his employers to protect him from the noxious gases emanating from the films he handled.

CHICAGO LETTER

BY JAS. S. McQUADE

Axes to Grind?

I HAVE just received, though not direct, the following circular letter sent out by Cleveland, O., Local No. 1, of the M. P. E. L. of America, bearing the date of Oct. 23:

"Dear Sir:

"This is to advise that the following resolution was this date passed by the Cleveland Local No. 1, of the Motion Picture Exhibitors' League of America:

"'Whereas, it has been announced that a Trade Journal in behalf of the Motion Picture Business has been proposed and is about to be launched by Mr. Neff, Mr. Kohl, Mr. Vestal and Mr. Wilson.

"'Be it resolved, that we absolutely condemn the attempt of anyone using their office with or without intent to take advantage of their official position for the purpose of aiding their private enterprises.

"'Be it further resolved, that, if Mr. Vestal and Mr. Wilson propose to publish such a Journal, that they immediately resign from the Censor Board, and Mr. Neff resign from the State Presidency of the League, and Mr. Kohl as National Vice President of Ohio.

"'Be it further resolved, that a copy of this resolution be sent to Trade Journals and all interested parties.'"

When Mr. Mayer, formerly of the Billboard, was seen in this city last he informed me that the Ohio state branch was about to publish such a paper, a resolution to that effect having been introduced and passed in the Ohio state convention, the proceedings of which Mr. Mayer had reported for a New York paper. Mr. Mayer also stated that he had been appointed editor of the proposed publication.

This circular reveals quite a different status of conditions, although the mere fact of exhibitors issuing a trade paper, whether as an organization, or by the combination of a few individual exhibitors, is not, in my opinion, sound policy. Such a publication cannot escape the charge of being subsidized no more than could a publication that is owned and edited by manufacturers.

The old Film Index, strong and popular in its day, was abandoned on the very ground of subsidization; because—though it might be ever so fair and honest—it always had hanging over it the cloud of suspicion that the manufacturers' interests only were being considered. The Licensed manufacturers saw this and sold out their interests, leaving the field to neutral publishers.

Can my friends, Messrs. Neff, Vestal, Wilson and Kohl escape the charge of having an axe to grind? The accompanying circular is evidence that they cannot; and that impression will keep on growing, not only in the minds of exhibitors, but in the minds of the other big factors in the business.

What is the logical conclusion of the whole matter? Exhibitors to exhibiting; manufacturers to manufacturing, and publishers to publishing.

Reorganization of Celebrated Players Film Co.

Owing to the heavy managerial task imposed by his steadily increasing theatrical enterprises, Alfred Hamburger has resigned active interest in the Celebrated Players Film Co.

At the annual meeting held last week, the following officers were elected for the ensuing year: Felix F. Feist, president and general manager; Louis M. Selig, vice-president and treasurer, and Samuel L. Franklin, secretary. On the board of directors are: Felix F. Feist, Louis M. Selig and Alfred Hamburger.

The Celebrated Players Film Co. has acquired the exclusive rights to the Alliance program for the state of Illinois. In addition to this output the firm will handle high-class features of various makes. Such big winners as "Neptune's Daughter," "Sealed Orders," "Brewster's Millions," etc., are now on the list for bookings.

In selecting Mr. Feist for president and general manager, the company has shown both good judgment and fine appreciation of his attainments. Mr. Feist has a strong personality and his dealings with one and all are marked by urbanity and upright methods.

Lake Forest's Fashionable Set in Pictures.

One of Essanay's Eastern companies is at present engaged in the production of a story adapted from "The Crimson Wing," a book treating of the Franco-Prussian war, which was written by Hobart C. Chatfield-Taylor about 12 years ago.

It is said that a fine photoplay adaptation of the book has been made, and it can be forecast that the subject, when completed, will be most timely and thrilling.

About 50 members of the Essanay Co. are engaged in making the pictures, and the social set of Lake Forest, a suburb of Chicago, will be largely drawn upon in several of the scenes.

The opening scenes are being taken in the grounds surrounding the palatial home of Harold McCormick, one of Chicago's well-known millionaires and society men. Many leaders of Chicago's most fashionable set are taking a practical interest in the production, although their names will not appear in the cast.

Most of the fall and part of the winter will be taken up by the production. All the scenes will be staged in Lake Forest; the first, as has been stated, being taken on Mr. McCormick's grounds. The second reel will be taken on the estate of Mrs. Orville Babcock, and later on Mrs. Scott Durand's Crab Tree farm will be visited. Here the great battle scenes will be produced.

It is not known as yet how many reels the subject will require, but everyone interested believes that the films will form a fine feature subject.

Chicago Censorship Under Fire.

Major Funkhouser, head of the Chicago censor board, has got into hot water recently, because he has presumed to cut films based on the stories of Dickens, Hawthorne, etc. William L. Chenery, in the Chicago Herald, humorously connects these incidents with the tremendous interest taken in the works of these authors just now, as shown by the rush made on the Chicago public library. Here is one of his articles that is well worth reading:

Henry E. Legler, city librarian, has reason to laugh. Mr. Legler is always attempting to persuade his public to read "high brow" literature. Every time a volume of Dickens, or Shakespeare, or another of the classic writers goes out, the recording angel of good librarians puts down a meritorious mark for Mr. Legler.

Just now a raid is being made on the Dickens collection at the public library. A little while ago it was Nathaniel Hawthorne. A few months before it was the Shakespeare shelf. Mr. Legler wondered if Chicago was going Boston. Then somebody tipped off the secret.

It was Major Metellus L. C. Funkhouser. Major Funkhouser had been bestowing consorious frowns upon the works of the worthies of literature, and what the public could not see in pictures it determined to read in books. And so, quite unconsciously, the indefatigable guardian of movie morals ushered in a wave of culture and erudition.

On Oct. 14 a part of the film showing Martin Chuzzlewit was cut out by the censors. On the same day the film staged for the American Woman Suffrage Association, called "Your Girl and Mine," was ordered shortened by Major Funkhouser in person.

Now, up until Oct. 14, nobody ever ventured an opinion that Charles Dickens was a corrupter of morals. On that day, however, the second deputy superintendent of police discovered the novelist's innate depravity, and Chicago was saved. "The Scarlet Letter" had been vised similarly and "The Merchant of Venice" had got through with difficulty.

"Your Girl and Mine" already had been passed by the national board of censorship in New York. It had been submitted to the approval of a number of high-minded women, and none of them had been shocked or led astray. Yet the second deputy superintendent of police thought the city might be corrupted and ordered cut-outs.

These actions indicate the stupidity which characterizes moving picture censorship. Is it not time to face the situation frankly and to throw the entire institution overboard if it is found to be worthless.

Chicago Film Brevities.

Wm. N. Selig, president of the Selig Polyscope Co., left for Los Angeles Thursday evening, Oct. 22, where he will remain for several weeks.

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Samuel S. Hutchinson, president of the American Film Manufacturing Co., left for Santa Barbara Sunday, Oct. 25. Mrs. Hutchinson will remain in the city during the fall.

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Perry E. Conner, of the cine department of the Eastman Kodak Co., left this city for Los Angeles Saturday, Oct 24, in the interests of that company. He was accompanied by Mrs. Conner.

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L. J. Weis, owner of the Electrical Theater, Naperville, Ill., visited the World office last week. The Electrical seats 180 people. An admission of 10 cents is charged for a program of four reels of Licensed service. He stated that he was also running "Trey o' Hearts" to very fine business. Mr. Weis has bought a lot in Naperville, on which he intends building a moving picture theater that will seat not less than 450 people.

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J. G. Hruby, owner of the Dolton Theater, Dolton, Ill., called last week, and renewed his subscription. The Dolton seats 550 people. An admission of 5 and 10 cents is charged for a program of Licensed service. Mr. Hruby is well pleased with his business just now.

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The Chicago office of Warner's Features, Inc., has been removed from 37 S. Wabash avenue to more spacious quarters in Suite 400-402, Shops Building, 17 N. Wabash avenue. The new offices are elaborately furnished, and well equipped to handle the growing business. More than half of the floor space is given to the shipping department, the inspection room, and a private projection room. The remaining space

is used for the business offices, which comprise four private offices and a reception room. It is the intention that the Chicago office will superintend the management of the other eight Western branch offices, as soon as arrangements can be made. David J. Chatkin, well known in the business, is the manager.

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Maxwell Cohn, traveling representative of the Treble-Clef Motion Picture Co., of New York City, arrived in the city Thursday, Oct. 22, and remained until Saturday afternoon, when he left for the Minnesota state convention held Tuesday and Wednesday, Oct. 27 and 28. As recent advertisements in the Moving Picture World have announced, Mr. Cohn is calling on state right buyers throughout the United States, in the interests of his firm. While in the city Mr. Cohn gave exhibitions in the Pastime Theater, on W. Madison street, and in the Lincoln Theater, one of the finest houses in the city. He stated that the novelty made a big hit in both houses. It is Mr. Cohn's intention to present his novelty to Minnesota exhibitors several times during the run of the convention. The novelty introduced by Mr. Cohn is the old song slide in a new form, the only difference being that the scenes are projected on the screen from a film, instead of from slides.

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Francis X. Bushman, the popular Essanay photoplay star, gave a large double-box party at the Auditorium one night last week, at a performance of "John Bunny in Funnyland." John's expansive face beamed with smiles as he recognized Mr. Bushman and the members of his party.

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"Neptune's Daughter" concluded its remarkable run of 24 weeks at the Fine Arts theater, Friday, Oct. 23. It was succeeded on the following day by "The Path Forbidden," an Excelsior feature in which Octavia Handworth appears in the leading role. This subject will be run at the Fine Arts for one week, after which it will be transferred to the Ziegfeld Theater for a run.

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H. P. Wayman and J. M. Grossmith, owners of the Triangle Theater, in Hamilton Park, this city, donated one-half the gross receipts taken in Wednesday evening, Oct. 28, to the "Christmas Ship," the name given to the worthy plan originated by the Chicago Herald for the relief of the war orphans of Europe. The interest taken in the "Christmas Ship" is nation wide. M. H. DeYoung, editor and owner of the San Francisco Chronicle, notified the editor of the Herald recently that that city alone had contributed over 220,000 articles for the relief of the little sufferers and their elders. These articles filled more than 400 cases, which required 12 four-horse trucks to convey them to the railroad depot. The cases contained thousands of dresses, all new; thousands of shoes for men, women and children; thousands of babies' and children's dresses, caps and hats and hundreds of layettes made by women in San Francisco, each layette containing a complete outfit for a baby, and tied with ribbons. Many of these contributions were marked for babies unborn. The "Christmas Ship" will sail from Brooklyn November 10.

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The recent circular sent out by the United Photo-Plays Co., of this city, part of which appeared in my letter, in the last issue, had the following paragraph: "We now own and operate two high class theaters in Chicago, one on the west side and one on the north side." I have found that the theater on the north side is the Clarendon, a small house seating 297 people, located on Broadway, between Sheridan Road and Grace street. This house has changed ownership five times within the past one and a half years. One owner, during that period, fled the theater in order to escape the lease, which reverted to the original owner. When I visited the house, accompanied by a friend, there were not a dozen people in it. I have not yet discovered the location of the "high class" theater on the west side, which the company owns.

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Herbert Brenon, of the Tiffany Film Corp., New York City, stopped over in Chicago, Monday evening, Oct. 26, on his way to Los Angeles, where he will produce "The Heart of Maryland," with Mrs. Leslie Carter in the stellar role.

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Wm. Sievers, treasurer of the Alco Film Corp., paid a flying visit to Chicago last week.

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I have been told that Mrs. Medill McCormick has arranged with Daniel Frohman to include "Your Girl and Mine" in the bookings of the Paramount service.

Authentic Battle Pictures

Enterprise and Good Fortune Favor the Lubin Company in Getting Authentic Records from the Coast.

AMONG the remarkable contributions to kinematographic war-literature two reels of film just received at Lubin's from the battlefields of Belgium take high rank. In some respects these pictures are without an equal in the supply of war films. There are about two thousand feet of these impressive and authentic pictures. Remarkable scenes abound, among them an actual and bitter fight between Belgian and German troops in the streets of Alost, where the soldiers of the little kingdom offered such an heroic resistance to the German hosts. One feels the thrill and the danger of war as one looks at the Belgians alternately advancing and retreating cautiously peering out of their improvised barricades and getting ready to take aim and fire. One sees some of the gallant defenders drop as if in pain while others are seen to fall and lie still.

The pictures give a fearfully complete portrayal of the havoc wrought in these whilom smiling lands of Belgium. The most pathetic and surely not the least interesting scenes are those showing the long trains of Belgian refugees, bearing their scant earthly belongings with them. Women and children predominate in these fleeing masses of humanity and the spirit of cheerfulness and helpfulness visible in many of these groups is most touching. Particularly interesting are the many intimate glimpses of the Belgian forces, infantry, cavalry and artillery. The troopers of these various arms are not showy nor gorgeous, but they have a very business-like appearance and give one the impression as if they were all sting. Here in the armed ranks the same spirit of cheerfulness seems to prevail and there are many smiling faces. War with the Belgians is not all "grim-visaged." The work of the Red Cross and of the priests is shown in most convincing detail and forms not the least interesting part of these unique films from the front.

It must be added that the man who took these films often shared the dangers of the Belgian army at the front. This daring cameraman was an Englishman, Mr. A. Radclyffe Dugmore, F. R. G. S. He is a brother of a Captain Dugmore in the British army who was but recently killed in battle. Mr. Dugmore, owing to his connections, enjoyed extraordinary facilities for getting to the front. He took the pictures not for commercial gain but rather in a spirit of daring and adventure. Through a stroke of unusual luck Mr. Lubin's representatives obtained several copies of the pictures and made haste to send them to this country. They will be released soon.

Great Northern on Firing Line

Taking Pictures at the Front Under Special Permission of German War-Office.

AN honor has been bestowed upon the Great Northern Film Company by the German War Office which granted that company official permission to take pictures at the Franco-German front. It is the only company that so far has had the distinction of obtaining permission to photograph actual battle scenes of the present conflict. A number of Great Northern camera men journeyed from Copenhagen to the seat of war in automobiles, accompanied by a military escort. It is expected that this opportunity will result in very remarkable pictures, and it is the company's intention to continue taking pictures on the firing line for an indefinite period.

A series will be inaugurated, the plan being to release one reel of these genuine war pictures at a time. The first scenes that have been photographed are now on the way to New York, and will be released within the next two weeks.

PATHE WILL HAVE WAR PICTURES.

The New York Sun of Sunday, October 25th, prints a communication from one of its foreign correspondents to the effect that the Express Film Company, a connection of Pathe Freres, has been commissioned by the German Government to take official moving pictures during the course of the war. These pictures are designed to disprove, the communication states,. charges of German atrocities. Under certain conditions scenes of actual fighting are being taken. The conduct of the German soldiers after the capture of a city is being recorded by the movie man. The German Government has veiled this official recognition of the importance of motion picture records of the war with much secrecy. In the meantime, on the face of the evidence, it seems probable that Pathe on the conclusion of hostilities will have some unequalled pictures of the gigantic combat taken under the most favorable auspices.

Doings at Los Angeles

AS the result of having his head stepped on by a horse while lying on the ground, Fred Williams, one of the Universal boys, is in a serious condition in a local hospital. The accident happened at the ranch in the production of a Western picture.

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The Kerrigan-Victor company with Director Jaccard has returned from a two weeks' outing at Playa Del Rey, where some desert scenes were made. Ray Gallagher and many other Universalites were on the field, and some great stuff was made. While there, the players had some thrilling experiences. The principals stayed at a hotel in Ocean Park, and enjoyed the summer resort for the two weeks.

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Clune's auditorium theater beautiful will show "St. Elmo," the Balboa feature picture, on the 26th. This is practically the first time that these films will be seen here, and many people are anxiously awaiting this big film.

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Out in the Ince canyon, a geological phenomenon has occurred. Caused by some subterranean passage of water, a large volume of land sank thirty feet down the side of the canyon, and the setting has been made for an ideal earthquake scene. The land just naturally slid down, straight down, and no one knows where it went to, but it's gone.

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Slim A. Goddard, who has charge of the horses at the N. Y. M. P. camp in the canyon, loaned us the horses to make the trip to see the landslide, and while guiding the party, he told of the animals that are to be shipped to Miller Brothers' ranch and thence to Europe for the war; 5,000 head will go east in a short time.

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"Sheriff" Arthur Mackley, of the Mutual, did a scene in the Burning Mountain country near Santa Monica for "The Miner's Peril." Several of the players were forced to go hot foot for the ocean to cool off their feet, the sulphur earth, on fire, having charred their shoes. This is another geological puzzle of California.

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Will H. Lynch, who returned a few months ago from China, will depart in a few days for the Orient, going back to the studios in Shanghai. He thinks that he will secure some excellent films that have never before been made. He expects to get several war pictures also.

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J. W. Johnston, who played in "The Rose of the Rancho," was knocked out for a quarter of an hour the other day when he was in a big scene. He sustained a bad cut over his left eye, which bled profusely for some time. The Lasky people are finishing this feature picture and the circus film is also nearly completed. Bessie Barriscale, who played the lead in the former picture, has been secured by Thomas H. Ince, and will soon be featured in some big pictures there, the first one to be "The Cup of Life," from the machines of C. Gardner Sullivan and the popular manager of the New York Company.

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Maybe there is not class to some of the California producers. Albert W. Hale, Kalem director, has moved into Nat C. Goodwin's palatial beach home at Ocean Park. Nat is away with his company on a long tour of the country and the Kalem man is now happily at home in his big house.

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Mrs. Alice Stebbins Wells, the first regular policewoman in the world, who has been a member of the local police force, is to play the lead in a big picture at the Balboa. The scenario is to be "The Policewoman," and is from the machine of Frank M. Wiltermood. Mrs. Wells has lectured in many cities, and is pretty well known throughout this land. She is still on the force, and has helped many young women in this big world. She thinks that the film will aid humanity, being a story of real life, and showing how to avoid the snares and traps that are laid for the unknowing victims.

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Kathlyn Williams and Charles Clary are being featured in "The Rosary," a coming release of Selig's. Colin Campbell is producing this picture, which is planned to be one of the best releases of the month. Clary is good in his heavy leading role, that being his long suit of late.

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Production is going on nicely here, but some fogs have inconvenienced the directors at intervals. At this season the ocean breezes carry high fogs inland, which lay over until afternoon, and sometimes they stay for days at a time. However, it is good when compared with the east, and the producers only smile and wait for the sun to come out.

Bob Leonard and company will depart for San Francisco in a week to get some different settings for a coming picture.

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Walter Belasco has gone to Frisco for a vacation, the first in 18 months. He will work up there some of the time with Thomas H. Ince, who is doing "The Italian," an eight-reel feature, with George Beban in the lead. Director Barker is assisting him in this, the greatest picture ever put on in the western studio of this firm. In town one day Beban came near being killed when he fell from a machine in the path of an oncoming car. The motorman stopped just in time, for the star's body was just on the edge of the fender, and his life was not worth much for a few seconds, at least that is what Mr. Ince said.

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Jack "Honey" Prescott has joined the Kalem at Santa Monica and is being starred in "Cornelius and the Cave Man." Ethel Teare is the woman lead. Director Hale is putting on some comedies with these two people that is making a hit with the fans.

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In a Mutual picture, Dorothy Gish, the daughter of a town drunkard, crazed by jealousy, prevails upon her father to kill the minister, her lover, but the clergyman is only hugging his sister, and the picture ends happily for the girl, and the minister has saved her from her father. This picture is being produced by Director Cabanne.

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We have a sad duty to perform. Several weeks ago, after the Oz Co. ran "The Scarecrow," it was stated that Violet Macmillan was a little boy, and hardly recognizable. Hardly recognizable meant that this little star was so good, and her portrayal of the little girl part, so good, that she was really another person, a child, and not the real young lady that she is. Therefore, we beg her pardon.

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W. S. Hart, of "The Two-Gun Man" fame, has been resecured by the manager of Inceville. He will direct and play leads hereafter. He departed, but came back when a big purse was hung up by Mr. Ince. By the way, the contract under which this company used horses and cowboys from the Miller Brothers firm, has been cancelled, and hereafter the company will use its own stock in all pictures.

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The Vitagraph studio at the beach has secured a 50-foot lot adjoining the plant and is erecting a new stage, property rooms, etc. The activities here are progressing and some good stuff is being turned out by Director Sturgeon.

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Carlyle Blackwell has just completed "The Man Who Could Not Lose," by Richard Harding Davis. He will immediately begin on another story by the same author.

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George Melford, Kalem's dramatic director, gave a dinner for his departing players, Marin Sais and Douglas Gerrard, and for the rest of the company. Ruth Roland leaves Marshal Neilan's comedies and goes into drama with Melford, while Miss Sais will go with Neilan for comedy.

CLARKE IRVINE.

CONVICT EXHIBITOR FOR SUNDAY SHOWING.

D. F. McPherson, proprietor of the Lyric Theater at Aberdeen, S. D., has been found guilty by a jury of breaking a state law by disturbing an assemblage of people met for religious worship in the Christian Church in Aberdeen on the night of Sunday, August 23, by exhibiting motion pictures within one mile of the church while religious services were being conducted. McPherson filed notice of an appeal to the Supreme Court. Arguments were waived by McPherson's attorney. The judge instructed the jury that no license is valid or gives the licensee any protection for giving a play or any other show on Sunday and that it made no difference in this case whether the play was a comedy or not.

DEBARS SUNDAY SHOWING OF "CREATION."

Mayor Clifford B. Wilson, of Bridgeport, Conn., sent Sergeant Regan to the Lyric theater, in that city, Sunday, October 18, with orders to arrest the manager and to cut the electric light wires in the theater if any attempt was made to show the moving picture film "Creation" as had been advertised. The picture was to be shown under the auspices of the International Bible Students' Association, which has a branch in Bridgeport.

When the Mayor's attention was called to the fact that pictures have been shown in churches on the Sabbath he said:

"I cannot interfere with anything conducted in a church in the nature of a religious ceremony or service, but I can and will prevent any such exhibitions in theaters."

"Uncle Sam" in Motion Pictures

Government Cameramen Have Made 50,000 Feet of Motion Views to Be Shown at the Panama-Pacific International Exposition—Many Government Activities to Be Exhibited.

By C. L. Linz.

VISITORS at the Panama-Pacific Exposition in 1915 will have an opportunity of viewing thousands of feet of film portraying the work done by the United States Government through its various departments and bureaus, for during the past six months or more cameramen have been sent to all parts of our domain in search of views that will not only be attractive but will tend to act as an educational medium.

Perhaps the most interesting of these will be the feature reels, several thousand feet in length, which are to be taken in the Bureau of Engraving and Printing, commonly known as Uncle Sam's money shop. An opportunity will be given the visitors at the fair to see how an apparently common piece of white paper is turned into real money and how another sheet of paper goes through several processes and comes out at the end as stamps, printed, glued, and perforated, ready to be used for the transmission of letters, packages and what not, through the mails. A trip through the Bureau constitutes one of the most important parts of a tourist's itinerary.

Next in importance to this, from a middle west standpoint, will be the activities of the Reclamation Service, which has in charge the reclamation of arid and waste lands throughout the country. The three or four thousand feet of views recently obtained by W. S. Cowling, cameraman of the Interior Department, will show the methods followed in the building of canals, the operation of the irrigation works and the management of irrigated farms. Mr. Cowling was also successful in obtaining some very good Indian scenes.

E. B. Thompson has just returned from a tour of Alaska, to which territory he went on one of the Government vessels. He was remarkably successful in obtaining much good material, including seal fishing and the methods followed to prevent the killing off of these valuable little animals, particularly in Behring Sea, and, in fact, covering everything that country has to offer in the way of agricultural, mining and educational projects. In all, Mr. Thompson has secured about 8,000 feet of film.

W. S. Clime, of the Department of Agriculture, has just returned from a very extensive trip covering a three months' stay in the West, paying special attention to forestry and agency work conducted by his department, as well as a number of good Indian scenes. During his travels he was able to obtain some very thrilling forest fire scenes which include the activities of the forest rangers who patrol the wooded sections and act as emergency firemen. His contribution will reach in the neighborhood of six thousand feet of film.

"Ellis Island," made by Louis S. Williams, contains much good material showing the initial entrance of some of the many thousands of immigrants who yearly pass through the station at that place. Through the courtesy of the officials in charge of the motion picture exhibits of the fair, two reels bearing on this place were run off for the benefit of The Moving Picture World correspondent and several other invited guests. No series of pictures could be more complete than these, showing as they do the incoming steamer with its horde of future citizens; the warping of the huge boat into its berth on the North River by the use of a battery of tugboats, and then the disembarkation of the passengers. Views are also shown of the medical examination given immigrants, particularly with respect to eye diseases, one of the greatest causes for rejection; the counting of money, to see that each person has sufficient capital to start them on their way, and its exchange into the coinage of Uncle Sam; the court of last appeal before which cases out of the ordinary are brought. One scene of the latter depicts the marital troubles of an Italian and his pseudo-wife; another shows the rejection of a young immigrant, an imbecile, and the agreeing of his parents and sister to return to the Old World rather than desert him in the Land of Promise. Other views are of the heating and lighting plant on the Island, of the famous kissing post at which relatives and friends are allowed to meet the newcomers, the ferry boat that carries them into the City of New York, and finally the taking up of the trail to the places to which they are destined.

Louis J. Simons has been busily engaged in the taking of scenes incident to the Light House Service and the Public Health Service, being stationed in New York for several weeks for this purpose. Mr. Simons is also photographing many views in and around Washington, for it is planned to have the latter series illustrate physical Washington, including the many public buildings, street and park scenes, etc., as well as many interiors. At present only outdoor work is being accomplished, but later on when the weather becomes more severe, the interior work will be taken up. This series also includes some very fine views of President Wilson, showing him leaving the front entrance of the White House, entering his automobile and smiling and lifting his hat to those who grouped themselves about the cameraman. Not only will the whys and wherefores of the Federal Government be filmed, but some little attention will be given to the government of the District of Columbia and in this respect several thousand feet will be devoted to the public schools, showing methods of physical training, kindergarten work, instruction in gardening and industrial and manual training. There is also to be included a one-reel feature, Pandora's Box, adapted for moving pictures and staged by two young school teachers, the Misses Cecil B. Nortan and Geneva Johnston, and acted by members of the Grover Cleveland Grammar, the James O. Wilson, Normal and other schools. This film was originally produced to fill a want for subjects suitable for young children.

These films and many others are to be exhibited in three booths on the fair grounds. The fair officials at first decided not to allow any motion picture exhibitions there for the reason that through their popularity they would get so much patronage as to cause other exhibits to suffer. However, they relaxed in the matter of the Government. One of these rooms is to be so arranged as to allow for the giving of lectures, the other two will be devoted to continuous "performances" from ten in the morning to six in the evening, and the three will be located in the Liberal Arts, Mining and Metallurgy, and Machinery Buildings. The entire 50,000 feet of film to be shown will be devoted entirely to governmental subjects and there will be eight or ten men on the ground at all times to explain the work portrayed. Each room, capable of accommodating three hundred people, will be equipped with two projecting machines, these to be of the best type obtainable, in charge of two operators. The work of preparing the films and their exhibition is in charge of C. J. Boykin, assistant to the chairman of the Government exhibit board.

POSTOFFICE OFFICIALS INSPECT ESSANAY PLANT.

Col. Leroy T. Stewart, superintendent of delivery of the Chicago postoffice, and several Washington postal officials visited the Essanay laboratories, 1333 Argyle street, on Tuesday, Oct. 13, to study the method of making motion pictures in order to perfect the government photographing system. The Washington officials took motion pictures of the Chicago postoffice, showing the process a letter goes through from the time it is dropped in the box until it is delivered. The pictures will be displayed at the Panama-Pacific Exposition. The officials who visited the Essanay factory with Col. Stewart are W. R. Spillman, superintendent general delivery system of Washington; James H. Callan, his assistant; W. S. Clime, in charge of the Washington department of photographic illustration, and J. T. Lynch, assistant superintendent of mails, Chicago.

THEATRE MANAGER HAS "WAR" EXPERIENCE.

Mr. and Mrs. J. C. Murray, of Oklahoma City, have just returned from an extended-trip to Europe, necessarily shortened by the war. They relate many interesting experiences encountered in their endeavor to get out of Switzerland, where they were when hostilities began, through France and back to the good old United States. Mr. Murray says he has an armful of documents of various kinds and from various police and consular officials calculated to prove his identity beyond any possible doubt. Mr. Murray operated two picture theaters in Oklahoma prior to going abroad, but his first introduction to the picture business was in the employ of the Kalem Company several years ago.

WAR NEGATIVE STOLEN.

A picture founded on the sketches of the war in Belgium made by Harry Palmer, has been stolen from the Centaur studios at Bayonne, N. J. The picture is entitled "The Siege of Liege," in one reel, and the theft is believed to have occurred on the night of Tuesday, October 13. The loss of the picture is heightened by the fact that Harry Palmer, the cartoonist and war correspondent, who conceived the project, is now on his way back to the United States, so that the work cannot be duplicated. Mr. Horsley has offered a liberal reward for the return of the pictures and no questions asked.

Music for the Picture

Conducted by CLARENCE E. SINN

"DRAMATIZED" MUSIC.

M. LEWIS, of Buffalo, asks me: "What is 'dramatized music?' Also, how does one dramatize music? I have noticed the expression in connection with playing for the picture, and would like to learn just what it means and how it is done."

You might have added—"why and when?" To the best of my knowledge and belief the expression is confined wholly to moving picture musicians and has come into use in recent years. I know I have been in the show business longer than I care to admit just now, and I never heard the term "dramatizing" as applied to music until four or five years ago. Every new line of business evolves a nomenclature of its own to meet new conditions, and this is a case in point. Without attempting a definition, I will try to explain the expression as I have heard it used:

1st—Pianists and organists often speak of "dramatizing the pictures" or "dramatizing the music" (the terms given seem to be interchangeable), when referring to music fitted to the scenes and incidents of the pictured play. This may be "improvised" or played from notes, but in either case the music is descriptive of the dramatic points—or at any rate, the more important dramatic points—contained in the story. In other words, he is playing to the picture, and wishes to make a distinction between that and playing any old thing that may sound nice but has nothing in common with the sentiment of the play.

2nd—Orchestra leaders, finding it inexpedient to jump around from one descriptive bit to another (as does the more flexible organ or piano), often get better results—for orchestral work—by changing the expression (tempo and volume) of the number being played at the time. This is practically the same thing as "humoring" the music—a procedure so often advocated on this page.

For example, a "Valse lento," a "Reverie" or "Meditation" are usually appropriate for quiet or sentimental scenes, the music being soft and legato. Certain of these may—when the scene demands—be accelerated to the point where they become decidedly agitated in character. A simple 2-4 rondo played leggiero and mezzo forte conveys an idea of sprightliness, while the same number may often be slowed down, played legato and softly to fitly accompany a quiet or sentimental scene. It is not to be understood that all numbers can be made to fit any situation, but that there are many compositions which may be "humored" (or dramatized) by changing the tempo and expression, and thus express more than one sentiment.

Orchestra leaders who thus "dramatize" their music are likewise playing to the pictures.

National Songs Again.

Another letter (signed H. Le Roy) is much to the same purport as the one quoted in issue of October 17 under the heading "Patriotic Songs." To this correspondent and any others who may be interested, I want to call attention to the fact that the U. S. Government has issued a notice that no National or patriotic music of the European countries involved shall be played so long as the war lasts. I haven't given the exact wording of the order—though I can give it if anybody wants to see it—but that is the gist of it, and leaves no room for any argument. Now, will you be neutral!

Professional Copies.

Springfield, Ohio (writer's name withheld), wants to know how to get free professional copies of music. Sometimes I feel like having an answer to this question stereotyped and keep it standing at the top of the page. But when I think it over, its serious side always appeals to me. The chief worry of the moving picture pianist—particularly in towns smaller than Columbus—is the difficulty of keeping the library up to date and sufficiently varied to interest the same audience night after night, and week after week; music is so expensive and salaries are so small. I am sorry, but I cannot aid you in procuring free professional copies from the publishers nor any one else. The only way is to write direct to the publisher, state your case and leave it up to them. Miss Florence L. Currier in the Moving Picture World of June 13, 1914, has given us her method of meeting this difficulty. You will need your manager's assistance, and you ought to have it if you are expected to keep up any sort of a library at all—unless you are one of the fortunate few whose salary is sufficient to cover the expense of new music; and in that case you don't need to worry about free professional copies.

Some Sarcasm.

The writer of this contribution might have headed his article "Don't," but he probably feared it might detract from its fine sarcastic spirit. It is entitled:

RULES FOR MOVING PICTURE DRUMMERS.

(1) Never stop drumming unless to make some other kind of noise. The audience might think you were neglecting them.

(2) Whenever a kiss is shown on the screen, always mark the point of contact with a popgun if you have one. If not, a smart stroke on the shell of the bass drum will answer. All "sob scenes"—particularly death-bed scenes are especially to be accented in this way.

(3) Never neglect an opportunity of expressing your opinion that pictures are tiresome and you would much rather be playing vaudeville.

(4) Look at the audience more than at the picture; by assuming a bored expression you convey the impression that you are much superior to your job.

(5) Pathetic scenes should be accompanied by the drum a la one step, or trot. "Rag it" in these scenes just to vary the monotony. If the "Evening Star" or "Melody in F" seem too slow for your purpose, drum good and loud; the piano player will have to come up to your tempo or stop playing.

(6) A pleasing divertissement may be introduced through a rapid tattoo on the shell of the drum or the wood blocks. This will prevent the audience from becoming too sympathetic with the heroine when her husband is brought home dead from the battle field.

(7) Never permit the music to become slow or "draggy." What they want is "pep," not funeral stuff. By keeping your back to the picture and your face to the audience you can judge when they need waking up—which will be whenever some one threatens to become absorbed in the picture-play.

(8) If you have a xylophone and play it pretty well, cut out the drums entirely and use the xylophone all through the show, playing from the violin part. If you don't play very well, this is a good place to practice in preparation for that vaudeville engagement you hope to get some day.

(9) Look with pity and contempt at all those who seem to be enjoying the pictures; you may catch their eyes and cool their enthusiasm. Remember, you cannot make it too plain that you regard anybody a "boob" who would rather see a good picture than a poor act.

(10) Have a full assortment of cow-bells, anvils, ratchets and other junk, and keep something going all the time; two or three at a time when you can. Remember the American theater-goer likes to hear those funny noises and cannot get too much of it.

Signed,

A Drummer who believes in correct music for pictures.

The writer of the above complains that a legitimate drummer has no chance in the average picture theater in competition with the fellow "who merely makes a lot of noises." He says he was criticized for remaining quiet in quiet scenes, and finally let out in favor of a man who "is either blowing, or pounding or ringing something all the time, regardless of the picture. And he is supposed to be a good moving picture drummer."

For my own part, I have not met with the extreme conditions complained of by our pessimistic friend, though I have no doubt that much of it may be true. Still, what are you going to do about it? The only place to look for sympathy and be sure of finding it, is in the dictionary—among the S's.

Moving Picture Educator

Conducted by the REV. W. H. JACKSON

THE EDUCATIONAL PICTURE.

By the Rev. E. Boudinot Stockton, S.T.B.

"Essanay Fights for 'Clean' Photoplays."

Under the above heading, the "Essanay News," for October 10th, prints in a double-column box the following:

> As Essanay was "the first to standardize photoplays," it is also taking the lead in the campaign for clean and wholesome motion pictures. The Essanay company recognizes that just as many if not more—children as adults are enthusiastic and regular patrons of photoplays. It is important to the welfare of the children that the right kind of pictures be shown in theaters—especially in neighborhood theaters. It is, therefore, important that parents know they can take their children to see an Essanay drama or an Essanay comedy without fear of encountering viciousness. Essanay is going to great expense to impress this fact upon the public. Photoplays of beauty, of upright sentiment, of the highest morals these only are being produced by Essanay. And these are the kind the public is now demanding. Hence an Essanay in your theater is a guarantee of steady patronage.

This is pleasant reading and we sincerely hope that there is more behind it than the mere press-agent stuff indicated by the last sentence. Essanay can do as well as the best when it chooses and, if it really means to "fight" and "lead in the campaign for clean and wholesome motion pictures," it can do a great deal towards putting an end to the insufferable nuisance of legal censorship. This pest is the result, not so much of the unclean and immoral picture, as it is of the pointless piffle and uneducational trash that is being turned out and labeled drama and comedy. What people want are stories with a point as well as a punch. Legal censorship agitation is simply the voicing of the popular exasperation at being obliged to put up with miles of inane rubbish when, what is wanted, and quite naturally, too, is to get an equivalent value for the money, time and brains expended in looking at the pictures. By all means, give them "photoplays of beauty, of upright sentiment, of the highest morals," but also give them something that they can keep and use—give them stories with an educational value, that will appeal to their better selves, stories with a real point so hammered in that they will carry it away with them and remember it—give them stories with a punch, not merely a sensation and thrill that raises their hair or twitches their risible muscles, but a genuine punch full of human and heart interest that will reach and warm the cockles of their hearts and will give them a cheerier, wholesomer, better insight into their own lives and will send them away inspired with greater courage and higher resolve to face the inevitable tragedy and strain of everyday life.

A Church Theater.

The Rev. Harry E. Robbins, Protestant Episcopal rector of St. James' Church, West Hartford, Connecticut, has leased the Star Theater for a long term. He intends to open a moving picture show, co-operating with the various charitable organizations of the city, his idea being to improve the environment and conditions under which the pictures are generally shown and to improve the standards of business in its general particulars by the elimination of possible objectionable features. On Sunday afternoons prominent speakers will give addresses and in January ex-President William H. Taft has promised to speak on the "Causes of Industrial Unrest and the Remedies Therefor."

The Picture in the Panama Exposition.

One of the chief exhibits in the Panama-Pacific Exposition at San Francisco next year will be a moving picture show which will display to the visitors of the exposition the beauties and wonders of the London and Paris of America. Cameramen are now at work picturizing river, harbor and land, and one-half of the city's appropriation of $100,000 is to be expended in erecting and equipping the building which will visualize Manhattan's skyscrapers and traffic and harbor. The auditorium of the theater will seat six hundred persons and on the walls and the drop-curtain are to be painted scenes of New York City in 1715, 1815 and 1915, which are now being executed by J. Burdette Long. By a clever lighting arrangement these mural paintings will appear alternately as daylight, twilight and moonlight views and the building will, in addition, contain a large model of New York City in miniature. The building has been designed by the city architect, Bertram Goodhue, and the cornerstone will be laid early in October. It is to be located on the Avenue of States between the Pennsylvania and New Jersey state buildings and will overlook San Francisco Harbor and the Golden Gate. Among other things it will be the headquarters for the National Association of Mayors who will meet there in congress to discuss the movement for city improvement.

"Go to the Head, Wisconsin."

Schools and colleges have played with the moving picture as a part of their educational paraphernalia for several years, but it has remained for the Department of Visual Instruction of the Extension Division of the University of Wisconsin to work out a practical scheme for really utilizing the picture in its work. It was ascertained last summer that fifteen Wisconsin schools were already equipped with moving picture projection machines and that two hundred and twenty-five schools had stereopticons. What was needed was a cheap, practical method of utilizing these machines and the department has worked out a feasible scheme from which great results are expected. They have already secured over 400,000 slides and nearly 100,000 feet of film, which they have classified and arranged so as to provide a weekly change of program in the different public schools. Each school subscribing will receive a set of pictures or slides each week and the only expense to which they will be put will be the amount of the expressage from the last place of shipment which will average about fifty cents per package. Printed lectures accompany each set so that the persons who are to deliver the lectures will be able to make the most of the exhibitions. The Racine schools, for instance, purpose to use the pictures during January, February and March, showing them to the children of the schools on Friday afternoons and to the parents and other people of the city at the regular social gatherings held on Saturday evenings, the idea being not only to instruct and amuse the children but also to interest the parents and others in the work the children are doing and in the possibilities of the picture as a method of education.

This is decidedly the most important step that has yet been taken towards the serious use of the picture in technical educational work and it deserves the heartiest cooperation and backing of everyone in the business, be he manufacturer, exchange man or exhibitor. On the one hand, the educators have been complaining that they were unable to get the kind of pictures they needed in order to make the pictures of any real value to them in their work, and on the other hand, the manufacturers have been finding fault with the lack of demand for strictly educational pictures. The real fault, however seems to lie with the exchanges, who have simply refused to take any trouble to cater to the educator any more than they do to the ordinary exhibitor. The University of Wisconsin offers as a solution that the state universities become exchanges for the schools of the state and it has proceeded to carry out its proposal in an eminently practical form. Its success or failure really depends on how far the manufacturers will co-operate with the university. While there is comparatively little material that can be used in connection with the regular courses of school instruction, there is a great deal that can be used in connection with the university extension courses, and there is no earthly reason why the manufacturers should not supply the state universities with this just as they supply the regular exchanges with the amusement stuff. It will not hurt the exhibitor in any way and it will benefit the cause of the manufacturer and education.

A Sunday Exhibition.

The Royal Theater in Hartford, Connecticut, has begun a series of Sunday exhibitions for the purpose of raising funds to aid those who are needy and destitute owing to the present war in Europe. The proceeds are turned over to the Helping Hand Benevolent Association who investigate and help each case brought to its notice. The first of these exhibitions was given on Sunday, September 27th. No admis-

sion fee was charged, but a collection amounting to $41.25 was taken, which left a balance of $11.25 after deducting the expenses of running the house, renting reels, music and police service. Before the running of the first picture, City Councilman William Raphael stepped on the stage and made a short speech, explaining the object of the exhibition and asking for liberal contributions. The operator then flashed on the screen the following slide: "This is Sunday. Please do not applaud or stamp your feet." The pictures were similar to those shown on week days and there were eight reels, including a three-reel feature. The management of the theater has donated the use of the theater without charge until the end of the war, and it is planned to continue the exhibitions along these lines.

Get in Touch with the National Board.

The Fourth Ward Parent-Teachers' Association of Lake Charles, Louisiana, has begun a movement for the censorship of the local moving picture houses, inasmuch as many of the subjects shown on the screen "are unfit for youthful eyes." Under a state law passed at the last session of the Legislature, municipalities are authorized to establish a board of censorship, the members of which are to serve without pay, or can be recompensed at the discretion of the city authorities. This board may pass on all pictures before they are exhibited and has power to impose fines and imprisonment for violation of its mandates.

This means more legal censorship with all its attendant evils of waste of time and money, temptation to graft and pitifully useless exasperation to everybody concerned. Why not get in touch with the National Board of Censorship and try out the scheme that they have already begun to put in operation and that seems likely to prove the solution of this vexing problem? An outline of the plan will be found in the Moving Picture World of Oct. 17, 1914, volume 22, page 311, and further particulars can be obtained from J. W. Binder, of the National Board, 70 Fifth Avenue, New York City.

Who Wants to be Educated?

Please don't everybody speak at once. On the 5th of October we read a paper to the Ed-Au Club on the "Educational Element of a Photoplay," the gist of which was that every photoplay which had a point and a punch and tended to make a man better than he was before he saw it, even if he was down and out and good for nothing, had an educational value and was an educational picture. Among other things we said that we were not advocating doses of castor oil in sarsaparilla or whiskey sandwiches, but pure food candy that was digestible as well as enjoyable, and we stated that every author was responsible for what he put into a script, every editor for what he accepted, every director for what he produced and every reviewer for what he passed. An editor and a director have taken us to task on this last proposition, the director saying that if he did not produce what his boss told him to, even if it were immoral and unadulterated filth, he would lose his job, and the editor saying "Does either the manufacturer or the exhibitor or the public want to be educated?" As to the director we have only to say that he is sadly in need of education. There is not a decent manufacturer in the business who would not be glad to give him another job if he lost his present one because he refused to do dirty work. As to the editor, we think that all three of the persons he mentions are only too glad to be educated. The trouble with him is that he does not understand what education means and that he has missed the point of our paper.

Education means helping a man to make the most of what he is and what he has and to become a better man than he was before. There is not a man on God's earth who does not want that. There is not an exhibitor who does not want to make a success of his business and unless he is an unmitigated ass and a bonehead who is not glad to get a tip on what his patrons really want and what will fill his house. There is no manufacturer who will not cater to his market and do what he can to supply the demand in sight. In other words, every one, manufacturer, exhibitor or spectator, unless he is an unmitigated self-conceited ass, wants a proper value for his money and wants to know that he gets it. At present everybody is dissatisfied because nobody is getting what they want and everybody will welcome anything that will put things on a more satisfactory basis. The solution of the difficulty is the photoplay with a point as well as a punch, the comedy as well as the drama that will give the spectator something to remember, something that he can carry home with him and that will help to make the sordidness of his everyday life more endurable and bearable and will give him visions of the better things in store for the man who keeps on fighting manfully the fight for the ideas that God has vouchsafed him a vision of.

EDUCATIONAL NOTES.

Pathe's news serials must be seen without a break by all who wish to have an intelligent grasp of the European war details, in so far as they can be secured apart from the actual conflicts. The views are becoming so complete that they are a perfect education in all that pertains to nations involved, in a manner positively impossible from the most graphic description from the pen of the most facile writer. The last releases, Nos. 66 and 67, have views of Servian preparations, which gives an insight into the customs of that little-known people. From England views making the beholder familiar with the most potent character in the conflict, Lord Kitchener, are shown, bringing to the public gaze the most modest of the world's greatest heroes. King George, the popular moving picture "Royal actor," is seen in his great activities for the welfare of his soldiers.

* * *

It is very interesting to read the "Exhibitors' News," now published in the Moving Picture World. From an educational standpoint they do contain "interesting information concerning moving picture work everywhere." How every state is making preparations for valuable results from the showing of pictures in the Panama-Pacific Exposition is found in the reading of the various items which will enable kinematograph enthusiasts to follow intelligently the progress made by the moving pictures in that exposition. It begins to loom up as a possibility that altogether there may be a moving picture exposition scattered about the great exposition buildings that will be of larger proportions than even in the International Moving Picture Exposition itself. It is of chief interest to the "educator" to notice that the educational idea prevails in all the varied propositions, and that the greatest good, rather than the greatest profit, seems to predominate. In other respects, also, the reading of these "News" notes shows the development of the moving picture among the higher authorities everywhere, the special class of subjects receiving attention by these authorities is also important. There is nothing more clearly giving the standing and progress of the picture business in all its varied phases, than these most interesting notes; the writer testifies to their value personally as a gauge of public opinion and of the true and natural growth of the power of the pictures at large.

MAKING FEATURES IN DETROIT.

J. A. Servis and A. W. Beal, respectively general manager and secretary of the Esperanto Film Manufacturing Co., of Detroit, Mich., were in New York City some days ago arranging for the release of their first big feature production, through one of the important sales agencies in the film industry.

The Esperanto company is an enterprise backed by a number of prominent men of Detroit who seem possessed of a well-defined determination to put the big Michigan city very much on the map as far as the business of manufacturing pictures is concerned. They have already equipped a thoroughly modern studio and factory in Detroit and have had their companies far up into the Canadian wilds for the purpose of securing the "local color" called for in the story of their first feature, the title of which has not yet been definitely decided upon. The Esperanto company is the only feature concern at present making pictures in Detroit.

With their first picture, a four-reeler, ready for release, the Esperanto people are engaged in making a second picture, a two-reeler, which will be vastly different from the first in that it will be a story of city life.

BURSTING OF A BUBBLE.

Recent newspaper interviews with a titled would-be promoter in the moving picture field quote him as saying, "I find that I have lost at least $250,000 through the failure of subscribers to make good their subscriptions for my pictures." Evidently his highness was counting chickens not yet hatched, on the assumption that all money paid into the company as stock subscriptions would be his own good American dollars. We are inclined to congratulate the prospective subscribers in going no further and in deciding to spend their own money. As far as we have been able to learn, this proposed moving picture business venture had about as much chance of a quarter million of profits as some of the other promoting schemes that have lately taken this particular industry as a shining mark for some easy money. Our opinion is that there is mighty little stock of the really worth-while moving picture companies being offered to the public.

Advertising for Exhibitors

Conducted by EPES WINTHROP SARGENT

Montgomery.

JUST lately we've been watching Montgomery. We do not go to Jacksonville just to watch him, but so long as we happen to be hanging around, we can't help seeing him. When we got there some of Jacksonville was very sorry for Montgomery. His Grand theater was not large enough to hold the crowds that came to see his feature program. He had not had the foresight to build a larger house, and here was a regular theater going up in the self-same block. To hear it you almost felt sorry for him yourself. He was away so you could not weep on his shoulder, but a couple of days later he turned up with a new high grade projection machine and the next day we all knew that he was going to move his features over to the Duval, the sole dramatic house, occupying the place whenever there was no road combination booked. That means he has the largest place in town for about five days a week. The house is just off the main artery, but the day we came away he opened, and still he could not get them in, though his advertising campaign had been limited to about five days.

He turned loose with a modest noise that sounded like a fog siren, and he built up on that. He had the best and highest priced machine and the best and highest-priced subjects in the best theater and it was all for ten cents. He didn't have to wait to build, or did not have to build. When he was ready there was a house for him: a house that was glad to make him welcome. The street in front of his Grand was all torn up, but people walked the plank for a chance to stand in the lobby until they could enter. It is evident that they went up the street to the Duval when he opened that, and yet he still had a crowd about the Grand the opening day of the other house.

Not every manager can write a Montgomery advertisement, for it takes something more than desire to write one of those from-the-heart chats that he uses. Not every manager can show the Montgomery hustle, for he is a rarely experienced showman, but every manager can show the Montgomery spirit.

Staying Nice.

One night, before Montgomery got back from New York, a group of the Lubin players were standing as near the front of the house as they could get. The city was putting down an electrical subway and not only was the sidewalk torn up and the wagon way closed to traffic, but there was a shaft directly in front of the house. "Bet Montgomery kicks when he gets back and sees that," ventured one of the actors. We unavailingly offered to bet that he would say he was glad. When he landed he came out with a neat advertisement in which he regretted that his patrons had suffered discomfort, but he also expressed his pleasure that Jacksonville was taking another huge step forward. Under the circumstances the pleasure more than balanced the pain. It takes the right sort of man to look on a hole in front of his theater as an advertising asset, but Montgomery never missed a trick. Are *you* merely a manager or are you also a leading citizen? Get next the people, not merely to get them in but to be one of them, to be someone of importance. With some sections of the South reporting business almost dead, Montgomery has kept his business up to standing room through the hot Florida summer. We did not get this information from him but from the people who have been around the house night after night. He did it by building up his show instead of cutting it down, building in quality rather than quantity. He doesn't wilt; he fights, and fighting, he goes to fresh conquests, and these conquests are not without their financial triumphs.

Buzzers.

Evidently the Orpheum at Gardner is not the only live house on the Trimount Theater Company's list. J. M. Livingston, of the Academy of Music, Lowell, sends in the first issue of the Buzz and wants to know if we think that he defeats his aim by giving the sheet the suggestion of a general publication. Since he adds that 789 copies were distributed the first day, of which but 45 were found in the house at the end of the performance, we think he knows the answer. The Buzz is not going to deceive anyone into the belief that it is a purely literary weekly, but on the other hand it does give enough general reading to make people want to take it home and show it to the rest of the family. They have faked Question Box that is going to be a headliner if they can keep it up. This is a sample of the replies:

> Dear Miss Fromage:
>
> Can you tell me of some original dish to serve at a sewing circle luncheon. Ciprienetta Pytty.
>
> Why not serve watermelon cream puffs. These are made by painting the outside of the puffs with light and dark stripes of greenhouse paint. Color the cream inside a bright red with the celebrated cut-glass dyes. Now insert a few shoe buttons to represent the seeds, and there you are.

If it costs you eight general items to get three house puffs read, it is a good bargain, and so far the patron as well as the house is paid by the Buzz. The editor sets himself a hot pace, but Mr. Livingston writes that he is "a newspaper man by profession and a theatrical manager by inclination," and we think he can go the route. Too many programs are spoiled by being too strictly advertising. They are not read. The trick is to shunt them from a joke to an advertisement, restore confidence with a couple of readers and sting them again. Perhaps Mr. Livingston can spare a couple of programs if you send a stamped and addressed envelope for them. One clever line refers to the house as "The Gee-Whiz show with the Goodness Gracious prices." Harry de Subers doesn't do any better than that.

Chaney's Gone.

We thought it about time for N. E. Chaney to be doing something, but we didn't expect him to get married. That's what he went and did. It happened August 22, in Cleveland, but was not announced until September 4th. Mrs. Chaney was Miss Elsie Hall. Here's our congratulations and the congratulations of all the others he has helped with his ad suggestions.

What Does He Mean?

B. A. Mulligan, of the Isis theater, Pensacola, Fla., one of the Fichtenberg enterprises, sends in a picture of an advertisement on a soda fountain mirror. Probably the word "special" under the Trey o' Hearts

will not come out clearly, being done in a color that takes too dark, but that is the meat of the idea, that you can buy the Trey o' Hearts Special for ten cents. The letter explains all but one point:

> Enclosed you will find photo showing how we "boosted" "The Trey o' Hearts." You will notice that the publicity stunt on the mirror was secured without any expense. The advertising that was given to this feature from this source was immense as everybody in town saw the "AD" and the soda man derived the profits from the special drink.
>
> I am sending you this idea so that you may pass the word around and let the Brother Exhibitors get in on this idea as every town has plenty of fine mirrors that may be secured for the asking and a few free tickets.
>
> Of course the work must be executed in first class style, otherwise the display has no advertising value, and it may be necessary to call into service the local sign man who can turn this water color work out for you at very little expense. I execute all my displays and the soda boys are always glad to see me come around as I not only make business good for them while I am painting the mirrors but the mouth to mouth advertising secured in places the size of this town is very great.
>
> We have a very strong program. In fact, I have never heard of one any better; thus:
>
> Universal Films, first run.
>
> General Film Company's features, four three-reel features a week and all of their big specials.
>
> Paramount program, two a week, Tuesdays and Fridays.
>
> Our daily program ordinarily consists of five reels.

But what does that "mouth to mouth" line mean? Next he'll be telling that they drink in every word and that it is an orange and not a lemon.

The scheme is good if you can letter nicely and is good still when you can hire a man to do the job at a reasonable price. The water color washes off without hurting the glass, and few soda fountains will object. The number of people who drop in for a drink just to see what is being done will bring the proprietor a profit since it is a good "ballyhoo" for him.

They are working in with the Pensacola News in publishing the story of "The Trey o' Hearts," the paper giving them a full page installment of the first chapter with joint advertising on the back for general distribution.

Advertising Film.

The Montgomery theater, Atlanta, is running an advertising film for a local piano house. We thought the practice was dying down and we are sorry to see it revived. If the piano people want to show the film, they should run it in their store as the National Cash Register people do. Another two-reel subject is virtually an advertising subject since it is promulgated by an association of bankers and preaches the beauty of a savings bank account. There is a difference between a propaganda story and an advertisement.

Haynic on Apples.

This essay on apples is from the D. K. special of the Haynic theater, Fairmount, Minn. It's good matter for almost any section, possibly with a change of fruit.

A LITTLE TALK ON APPLES.

There is an awful difference in apples. About this time of the year the market is flooded with cheap apples, but they are mostly what is known as "wind-falls." A little later we get a chance to pay a lot more money for apples, but we get the sound, HAND-PICKED kind for the money.

There is a lot of similarity between apples and moving pictures. You can buy pictures for a lot less money than we choose to pay, but what you get is very much in the nature of "wind-falls." You get the average run of the company you are dealing with, the good with the poor, and you have to take what they tie up and hand to you. We don't buy that kind. Our pictures are of the HAND-PICKED variety. We select our own programs from the output of a large number of prominent producers, we select them with care, rejecting all those that are spotted, blighted or otherwise not up to grade, with the result that we are able at all times to offer our patrons the best and most interesting programs obtainable.

Likes It.

Lately we suggested to Manager Kear, of the Minersville Opera House, that his red and green ink program was a little too noisy. He writes that he has made the change and encloses an all-green program that looks vastly better. He was making an appeal to the better class of patronage with the big features and the last issue of his program will please them better.

Three Beats One.

This is self explanatory. Three free installments is a lot, but usually a lot brings a lot.

Having noticed in a recent issue of the World where you complimented our brother exhibitor, Fichtenberg of New Orleans, on his new method of interesting people in serial pictures by giving a free performance of the first episode, I think it justifiable that I should tell you of the plan inaugurated by our theater. We not only gave one free show for the first episode of "The Adventures of Kathlyn," but billed the town all over with heralds for the first three episodes, which were shown to 1,400 people free of charge. And we got them interested. On Friday nights, when we run "Kathlyn" nothing in the world could hold the people away. On one night it poured down rain throughout the entirety of the run, and the house was packed just seats 1,400.

As advertising manager for the Airdome I want to state that the Moving Picture World is the greatest asset to my success. It would break me up to have to miss an issue, and if you will send one of your representatives to take a look at my file you will find just exactly 192 issues. They date back to 1910, and are kept in order. I often have use for the back numbers, and had an awful chase recently after a negro, who stole a copy.

In advertising "Trey o' Hearts" we took this town by storm. Went out one night about twelve o'clock and stuck an advertising heart under every door in the city, business houses included. And the serial is running the best in the world.

I fear that I am taking up too much of your valuable time, but I wanted to let you know something about the show house that gives more for a man's money than any other theater in Texas. We run six reels every night, three Universal and three Mutual. All new stuff, too, and coupled with it we have music from a four-piece Spanish orchestra. NO COMPETITION. Isn't that going some?

It is going some to give a good show with no competition, but some day when there *is* competition, past record will count strong in favor of the old establishment.

Another Claimant.

Edward F. Breeze, of the Princess, Flemingsburg, Ky., declares in on the Quo Vadis controversy. With a seating capacity of 225, a population of 1,200, showing only to whites, they hung out the S. R. O. at ten and twenty-five cents. Who's next?

Wants to Know.

James C. Quinn, of Los Angeles, wants to know:

HOW MANY

"Finest theaters in the city,"
(the same in America)
"Largest pipe organs,"
"Best orchestras in the world,"
"Coolest spots in town,"
"World's greatest film productions,"
"World's greatest bargain matinees,"
"Biggest and best shows for the money,"
"Longest shows in the city,"
"Greatest picture *ever* produced,"

and a hundred and one et ceteras, ending with how many theater owners are not alive to the fact that the public is advancing faster in the picture business than about 75 per cent of themselves, that the same long-suffering public shies at the above examples of "hokum" and others of similar nature, and that the falling off in attendance is due largely to *too much "Barnum" and too little "business."* The way the motion picture has stood up under the torture that has been inflicted upon it makes the German army look like a bunch of china dolls. And the carnage still goes merrily on.

This is humor with a stinger to it, for the public *is* tired of "hokum" and tired, sometimes very tired, of being taken for dunces. Think it over.

"My Show."

That's the name of a house in Rochester, Ind., run by W. S. Bassett. It is a change from Princess and Bijous and Pictos, Idle Hours and the rest. Mr. Bassett writes that the town has a population of about 5,000, two picture shows and two daily papers, one with a circulation of five or six hundred. He wants to know whether we think that it would pay better to advertise in that paper at three cents a line or get out his own house organ. The rate is small, working out at 42 cents an inch. It would cost $15 to $20 a week to reach such part of 600 readers as might be interested in pictures. It will be easy for him to find out how much it will cost for a thousand programs, and how much of that cost he can, with safety, lay off on outside advertisements. Then the only question that remains is how good a paper he can get out. He sends some one-sheet slips, merely giving a condensed synopsis of the releases on the program for the week. There is no house matter and no general stuff. If Mr. Bassett can get a good rate from the printer and can make his sheet really interesting, he would do well to have his own paper in preference to a five-inch advertisement, but it must be something that will be taken into the home and read for its worth. If he can do that, he wins, but he gives us nothing on which to base an opinion on this point.

He sends in a D. K. in the shape of a blue tag bordered with dollar marks and reading:

Quality first—see the
Million Dollar Mystery
At My Show.
The Place your dime does its duty
Every Friday Night.

The wording is good, but we would suggest putting brackets on the "dime" line. It is to be supposed that the dime does its duty any night in the week. In the arrangement the line Every Friday Night stands out so boldly that it is not coupled with the preceding line but with the title of the subject, but it is just as easy to be exact. Using the colored card he gets better results than he would with a straight manila tag.

Regal Productions.

"Regal productions" is what Emil Kerhlein, Jr., styles his features at the Kinema, Fresno, California. A splendidly printed cover in color and gold holds a four-page white insert announcing the turning to features. To start them off properly, this announcement is made:

NOTE.—Ladies will be admitted FREE to every one of the above matinees, providing they show the doorkeeper on entering the Kinema theater that they have retained this booklet. Show the booklet on these four days and ladies will be admitted FREE.

This refers to a series of four matinees, the first on September 28th and the last December 24th. This means that a majority of these booklets, covering many other notable productions, will be held about three months at the cost of admission to four matinee performances. It is an adroit scheme and quite in line with the old Kerhlein work. This is the first time Mr. Kerhlein has been in the department for some time. Now that he is back, we hope that he stays in.

Loosen Up.

George A. Bleich, of the Empress and Princess, Owensboro, Ky., sends in some of his newspaper advertising and says that with the exception of the Universal, the manufacturers are lax in producing material for advertising, such as mats and electros. You have to hand it to Joe Brandt, but Vitagraph and Edison are helpful as are a few of the others. When a manager is willing to spend money to popularize a brand, it should be up to the brand to give all the assistance possible.

Evidently Mr. Bleich likes serials, for one advertisement reads:

Starts Monday, July 13th
The day that the Kathleen Series ends
The Million Dollar Mystery.

He is taking no chances on a drop in the interest very evidently. He seems to have dropped the "personal" style of advertising in which he was running a good second to Montgomery, for he apologizes the one time he makes use of that form. The advertisements are well set, but we think it would pay Mr. Bleich to go back to the earlier style. It is a business maker when done intelligently—and that was his way. He sizes up his situation nicely in these paragraphs:

The press is in my estimation by far the best medium to reach the public, especially in the smaller cities. I have tried nearly every method.

It must be borne in mind that our rates permit a more or less generous use of space, but even if I were in a city, except the very largest, it would be the papers for mine.

The press, as a rule, is very glad to print items pertaining to films of note, and these readers always are good advertisements. The trouble is that so few exhibitors know how to prepare copy along this line and they are inclined to inflict long drawn out film stories and synopses instead of crisp short items.

One snappy paragraph is worth a half column of tiresome puffery. It is not how much you get but what good it will do that counts. That's a lesson that even some professional press agents learn slowly.

THE PHOTOPLAYWRIGHT

Conducted by EPES WINTHROP SARGENT

At the Inquest Club.

MARC EDMUND JONES and Miss Maibelle Heikes Justice were the stars of the third Inquest at Keene's Chop House Oct. 19. Mr. Jones is mentioned first merely because he did most of the talking since his "American Daylight" was the leading subject at the Savoy, and this happy chance gave the jurymen opportunity to question the author and draw some important conclusions. Mr. Jones explained that this was one of a series of "light" stories he has written for American, others being Moonlight, Firelight, Twilight, and others with a suggestion by mail from E. W. Matlack that he had overlooked prest-o-lite and a comment from the coroner that Edison was producing electric light. But Jones explained that each title in a way suggested the story, showing the effect of that particular light, but admitted that in production much of the psychology of the stories had been lost, which pointed out the fact that too much character drawing and psychology cannot be gotten over—at least at present. Another interesting point was a question as to why one of the characters was dropped off a cliff, and this developed the fact that in the original script the character was in love with the heroine and she with him and that she blamed the hero for his death until blindness brought the pity that led to love. All of this was germane to the story, but, all the death having been eliminated, the incident became intrusive. It was further suggested that authors should mark certain actions, even though the directors should be supposed to know. In this story the hero is stricken blind. He did not, as blind persons do, turn to those persons speaking to him, but looked away to emphasize his blindness at the cost of naturalness.

The clumsy technical construction of an Imp brought forth some comment, but the Mutual Girl merely added another fifty feet of story to several hundred feet of dressmaking, which was more interesting to audiences than to authors.

Miss Justice was received with applause and made a graceful speech. George Hennessy was in the jury for the first time this season, as was Mrs. Laurie Mackin and Mr. Jacobi. Fred Mace and P. C. Hartigan had promised to be present but did not show up. There was a large jury box, and for the first time since the summer recess the side tables were called into play. John William Kellette, Associate Coroner, assisted in presiding, but would not take the gavel.

The next Inquest will be held Nov. 2 (election eve), the jury meeting at the Savoy theater as usual.

With All Good Wishes.

Cards announce the marriage of Elizabeth Van der Veer Breuil to Gerrit Willem van Limburgh in New York City Oct. 8. Perhaps you have already recognized Mrs. Beta Breuil in the above, but Beta Breuil will now be a pen name only, retained for professional purposes.

Sticking to It.

The other day Edward W. Matlack, Pittsburgh Coroner and virtually staff writer for the Kalem company, breezed into town. Reaching into our 1912 file he located his first contribution to this department. This is what he found:

> To date I have written seven photoplays, never sending them to more than two companies, as two rejections make it appear that the effort has fallen short of requirements. It was rather difficult to read the signs at first, as rejection slips did not offer any suggestions as to what was wrong, but the last crop were a little different, one editor being kind enough to write a page of advice. The other rejections were due, I think, to the fact that the scripts were not quite within their line. I figure that if one can, within the year, produce anything that is worth considering, the case is not absolutely hopeless.

That's much the same style of letter that still comes in. It will be noticed that Mr. Matlack recorded no sale, but was cheered by a page of criticism. Two years later he was selling two to four reels a week and ranging from comedy to straight drama. He did not get discouraged, he kept on plugging. Last night he thought out an idea. This morning he borrowed one of the Kalem machines and had the story typed and sold by noon. What has been done can be done.

Why Not?

Two letters—and both from California—recently take this department to task for servile worship of editors, and just because we advise writers to let their scripts lie if they want to sell them. One genius who has written eighty scripts and sold none goes further and outlines the message he will send any company that dares offer him fifteen dollars for a script.

Now we are not lost in admiration of the methods of some editors and we have no desire to hand them bouquets. Moreover the business office of this paper does not require this writer to "truckle" to editors and it is solely for the good of the submitting authors in particular and the market in general that the advice to let scripts lie until they are passed upon is given. The advice is based on the sound rules of buyer and seller, and it is not within the province of this paper or any other agency to change the established methods, and so all that remains to be done is to abide by the rules of the buyer or stop seeking to sell.

At the present moment the Daily Consular Reports are filled with letters from South American consuls and consular agents explaining how the American manufacturer may go about getting business from the Latin-Americas. In almost every instance the emphasis is laid on the necessity for longer credit. England and Germany have had the markets. They have given credits of 60, 90 or even 120 days, where the American manufacturer wants to collect cash against documents, and the consular writers, without exception, are emphatic in stating that these credits *must* be extended by the manufacturers of this country if they would do business. The Latins are the buyers. They buy as they please. The seller must abide their rules or fail to sell.

It is precisely the same way in photoplay. If you know that a company will not pass on a script within six weeks and you want an immediate reply, do not send to that company, knowing perfectly well you will not get a prompt answer. The buyer makes the rules. It is for the seller to comply with those rules if he wishes to do business. If he does not like the rules, there is nothing to compel him to submit scripts. We cannot understand where the novice gets the idea that he is able to rise superior to all rules. The men and women who sell make little or no complaint. They play the rules and make their sales. The boob kicks and makes no sales because he does kick.

War News.

It would seem that the market for photoplays has shrunk slightly since the war, but in some quarters there is already noted a feeling of returning confidence and it should not be long before the market returns to normal. The war has had practically small effect on the real photoplay houses in this country and the steady increase in the output of foreign-made films had already reduced the European sale of American-made film. There is no particular reason why the market should drop at all and it is to be expected that the manufacturers will realize this presently and recover from the scare that has affected most lines of business.

Writing Action.

T. W. Relman writes that he is a little at a loss about writing action as twice he has had stories returned as being written too fully and twice comment has been made that action is too brief. Sinning at both ends, he wonders if there is any safe middle course.

There is only one rule that will be safe and that is to write as briefly as possible, but to write all of the essential action in such a manner that it gets over to the director and through him to the audience. There can be no hard and fast rule of so many lines to a scene or a foot. Some scenes of small footage may require several lines of explanation. A long scene may be dismissed with a single line, if that single line is fully explanatory. The author's own good sense is the judge. In this connection we quote from Phillips' The Photodrama:

> The editor, the director and the actor must understand from your scenario *exactly* what action, interpretation and suggestion your words are intended to convey. "Beyond words," "inexpressible" and "indescribable" are confessions of weakness that disappoint editors and bring manuscripts back by return mail.

Cultivate in combination the art of expression and the art of condensation and you will eventually arrive at the happy medium of exactness of phrase with brevity.

And in the last analysis it all means merely this: Practice writing scenes—just scenes alone. Write a scene in two hundred words. Now keep at that scene until you can get it down to fifty words, to twenty-five, to ten even, and still retain every essential contained in those two hundred words. When you learn how to write compact single scenes, you will experience no difficulty in writing a compact and comprehensive play.

Books on Technique.

One of the best technical books for the student of photoplay is a good dictionary. This can be backed up by a Thesarus, a grammar and a rhetoric. This is not the sort of "technique" that most writers seem to think necessary, but they are what are often more sadly needed than any treatise on photoplay construction, since an ability to write and spell good, common English is the first requirement. The more complete your education, the better the chance you stand.

Classified Clips.

Arthur F. Stilson offers a good suggestion in scrap book making. He classifies his clippings, assigning them to such heads as "Comedy," "Drama," "Leaders," "Inserts," "Cut-ins" and the other little points. If he has any trouble, instead of looking through a mass of material, he turns to the proper division and finds, ready to his hand, all of the matter relating to that particular point. He uses a straight composition book, but we think any loose leaf system would be better and more elastic.

Most of these books are so cheap that they may be purchased, but at a pinch take two strips of wood five-eighths of an inch wide and a quarter of an inch thick. Insert three common bolts at equal distances, using either the straight or the winged nuts. Get a two or three-inch bolt and you'll have a binder that will hold a library of scraps, using any cheap but tough paper for the pages.

Rejection Reasons.

Four letters in the last few weeks raise a wail because many editors have recalled their rejection slips. The writers argue that it would take but a moment to check the slip and that the editor should be a good fellow.

This is all wrong. The editor is there to buy scripts. If you can write the stuff he wants he will buy it. If you can't it is up to you to find out how. It is not his business to teach you. It will take but a moment to check a slip, but it is not merely a matter of checking a slip. The check cannot be made until the script is carefully read and there is no sense in carefully reading an unavailable script. Most editors discontinued the practice because it seemed to do more harm than good. You have no claim on the editor. It is foolish to try to establish one. In the early days editors had to educate writers in self-defense. Now they can get good scrips from someone if not from you. It is none of their fault that you are sending out before you are

competent to write. Just as a matter of fact, many editors do give real help, but they now give it only where the writer seems to be of sufficient promise to make it worth while.

Synopsis.

Here is a letter from one of the big editors to an author who thinks he knows better than the editors what they want. It runs:

> We require a comprehensive synopsis (not exceeding three hundred words per reel) which covers the plot of the scenario. In reading hundreds of manuscripts, a vague paraphrase is of no assistance in determining availability for our various producers, casts, locations, etc.

And this is the way the offending synopsis started off:

> He was his own worst enemy, until the revelation came. Then, when the hand of adversity bore down upon him relentlessly, he turned to her, whom he had scorned. They started life anew and into the life of each, etc., etc.

The editor adds in comment:

> When will they wake up to the fact that scenario writing is a business proposition? That the scenario they are going to sell is the one that somebody wants to buy!
>
> The *real* writer doesn't kick at the editor's insistence upon a comprehensive synopsis. He is not afraid that the editor will not read through the entire scenario. He knows that when the busy editor has his fingers crossed, looking for a modern society drama in the mail, he is able to set aside the Indian and comedy subjects (proclaimed by their synopses) until such time as he can look them over carefully to determine their availability for the Indian and comedy companies.

And the worst of it is that the dizzy synopsis comes from a man who should know better. He knows that the synopsis is what sells his script, and he knows that the editor wants a motion picture, not a word picture, but he smears a page of previously good paper with what he fondly imagines to be literature and then wonders at a lack of sales.

A true synopsis should bear the same relationship to the photoplay action that a landscape seen through the large end of a field glass bears to the same landscape properly viewed. It is the same thing, but reduced. If the glasses show a tree, a house, a well curb, the proper view will perhaps show the panes of glass in the windows, the branches of the tree, the boards of the well curb and all the little details. Reverse the glasses and we see all of the essentials but not the details. It is the same with the synopsis. It should give the main points but not the details that are unessential. It should tell of the well curb without seeking to explain whether the curb is built of pine or hickory, or whether it is painted red or green. The editor wants to know about the curb, but not about the details of the curb.

This does not mean that the synopsis must be a dry recital of facts, for the facts can be stated interestingly as well as briefly, but the synopsis is no place for florid flights of fancy and the use of such ub as this does not indicate the possession of the literary quality but the almost total lack of common sense. Any time that the editor wants to read literature he can buy a better book than you can write, and get more of it. Do not try to supply him with literature—write him a synopsis.

Moving Day.

Edwin Ray Coffin, who used to have to ride forty miles to see a photoplay, and who, none the less, sold a lot, has quit the ranch and is motoring back to Iowa where he will make his home.

That Checked Slip.

Here is an excerpt from a recent note that bears on the value of that checked slip:

> I sent a two-reel Western drama to ———. It was returned with a slip stating "Excellent—but one reel." (Lack of experience as to length on my part.) I sent in the script again to ask if I should reconstruct and was told: "Situations no novelty."

Of what value is such "criticism" as this that contradicts itself?

True Stuff.

Three happenings lately emphasized the impossibility of the true story as a theme. The first was the news of a tragedy that had happened to a friend. It would make a most impressive story—but it lies too close to home. Recently E. W. Matlack told of the thrilling things that had happened to him while working on a train wire. "I could not write them, of course," he added matter-of-factly. The third was a synopsis from a newcomer. It had happened to him. It was the dry history of the happening, devoid of charm. The facts were put on paper. The charm lay in the mind of the author.

Learn to invent plots. Do not try to work with material that has happen to you or to a friend of yours. You will defeat your aim every time.

If This Keeps Up.

A recent letter from Julian Louis Lamothe advises: "Three years ago today I received my first check. Today I received three acceptances." Mark Edmund Jones remembered that last year, on the second anniversary, Mr. Lamothe received two acceptances. At that rate of progression, about 1934 the man from New Orleans should be getting a lot of money on his anniversaries. Mr. Lamothe's object in writing was to speak a good word for mutual criticism in opposition to Mr. Courtney. He has five or six friends read his scripts, each for some special point. He seems to have profited by the plan, but we personally think it is better to do the work alone, even while we agree with Mr. Lamothe's opening premise:

> It is my firm conviction that few writers are accurate judges of their own work. I'll even go so far as to say that few can detect genuine plots with any marked degree of regularity. Our friends, the editors, prove that. So, knowing my own shortcomings in this respect, it has been a tremendous help to me to get unbiased opinions from my critics. To illustrate—I wrote a two-reel story one which I considered my masterpiece until the criticisms came in. The unanimous verdict was that it was the poorest story that had ever come from my typewriter. Of course, I was disappointed. The script had cost me many hours of good, hard work, but I knew that my critics had not condemned it for the mere sake of condemning. I read their remarks many times, and now I agree with them. The result is another little white form in my morgue.

Getting Work Out.

The secret of doing work is to do it. Do not sit around and think about doing it, but sit down and do it and keep on doing it until it is done, and then, if there is something else to be done, do that. If you come to your desk and oil the machine and put in a new ribbon, sharpen your pencil, empty the waste basket, get a drink of water and look out of the window to see if it is going to rain, you'll find it is time to go to bed before you have even commenced work.

Make it a practise to attend to your machine after your work is done. Before you cover it up for the night dust it off, clean the type, oil it or give it any other attention it may need. Sharpen your pencils, if you use pencils, empty the waste basket and clean up generally. In the morning you come to your desk fresh and rested and you do not fritter away your best hour with office boy tasks. After a time you get into the swing and can do work in a workmanlike fashion.

If you can give only your evenings to your photoplay work, do not eat too much dinner. A full stomach and a full brain seldom go together. Eat something to satisfy your appetite, but do not gorge yourself. Instead set aside a couple of sandwiches or something for a late lunch and merely take the edge off your appetite.

If you are able to work when you will, find out when you do your best work. Many writers work best in the morning, some prefer the afternoon and we know one man who works between midnight and six in the morning. Do your most important work in your best hours and keep the rest of the time for routine.

Be Direct.

If you were going to Smithville and you came to a cross-roads where one road was marked for your destination and the other "To Jonesboro," would you go down the Jonesboro road a half mile and cut across the fields? And yet you may develop your story along some blind lead and drop it for another path, leaving the audience wondering whatever became of the character or the situation introduced. One of the best little ways to leave the spectator disappointed is to suggest that you are going to Jonesboro and then cut across the fields to Smithville, after all. Know where you are going and go there by the most direct route. Do not send people out wondering what became of that little girl or what it meant when that big fellow threatened the hero.

Inquiries.

T. H. S.—Do not send scripts to companies merely because you see their advertisement. Feature companies have no editors and, therefore, no one particularly charged with looking after unsolicited scripts. Both companies are extant, but the mere fact that you insist on sending them scripts does not require them to hire an editor.

E. R. W.—No street address. The copyright may have been reissued. Possibly the Copyright Office will tell you. Better be certain. Better still, leave adaptations alone.

J. F. C., Jr.—"New Orleans" is rather vague as an address for C.O.D. packages. There is no such volume as you ask for because there is not sufficient demand. Each studio has its own ideas as to make ups. Get Talbot's book for camera work. Any bookseller.

Mrs. E. R. F.—Little Jim, in the Sea Dog, was played by Thelma Slater Thompson. It was released in two parts May 21, 1913.

Subscriber.—Your question is too vague. Motion pictures were first introduced commercially about 1895, but "pictures for commercial use" means something quite different.

INQUIRIES.

Questions concerning photoplay writing addressed to this department will be replied to by mail if a fully addressed and stamped envelope accompanies the letter, which should be addressed to this department. Questions should be stated clearly and should be typewritten or written with pen and ink. Under no circumstances will full manuscripts or synopses be criticized, whether or not a fee is sent therefor.

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IT is an established rule of this department that no apparatus or other goods will be endorsed or recommended editorially until the excellence of such articles have been demonstrated to its editor.

Important Notice.

Owing to the mass of matter awaiting publication it is impossible to reply through the department in less than two to three weeks. In order to give prompt service, those sending 4 cents, stamps (less than actual cost), will receive carbon copy of the department reply, by mail, without delay. Special replies by mail on matters which cannot be replied to in the department one dollar.

The first seventy-four questions are now ready and printed in neat booklet form. They may be obtained by remitting 25 cents, money or stamps, to the editor. Every live, progressive operator should get a copy. You may be surprised at the number of questions you cannot answer without a lot of study.

Question No. 57.

Best answer will be published, and the names of others sending in replies of excellence will appear in the Roll of Honor. Permission to use the contributor's name must accompany each answer, otherwise only the name of the city will be used. Theater managers looking for high-class men will do well to watch the Roll of Honor.

Tell us why rubber-covered wire is rated so very much lower than weatherproof, and, incidentally, explain to us what "rubber-covered" and "weatherproof" insulation consists of, and where each may be used, and why they may be used there. Would it be admissible or desirable to use rubber-covered wire where weatherproof is allowed? How is the strength or quality of insulation determined?

Roll of Honor.

The Roll of Honor on Question No. 51 brought out a bunch of rather queer answers tending to show that the great mass of operators have an exceedingly hazy idea on questions of this kind.

Those entitled to be on the Roll of Honor are: L. C. LaGrow, Albany, New York; John Griffiths, Ansonia, Connecticut; Joseph H. M. Smith, Fort Worth, Texas; A. C. Stewart, Waitsburg, Washington; J. J. Roberts, Nashville, Tennessee; C. A. Webster, Cartersville, Missouri; M. W. Larmour, Waco, Texas; Charles B. Stear, Vancouver, British Columbia; William L. Smith, Orange, New Jersey, and Montreal, Canada.

There is one answer, however, that is almost unique in its excellence; so much so that it overtops all the others, and, while it, incidentally, answers several other questions, or portions of them, still I am quoting it in full, because I have never yet seen such a concise and thoroughly-excellent piece of information on this particular subject put into print. This reply is by friend Smith.

Reply to Question No. 51.

By William L. Smith, Orange, N. J.

The Question:

Suppose your manager comes to you and says: "John, the house feed wires are coming in at the rear of our new theater. Now, for certain reasons I want to tap the operating room feeders off at the stage switchboard, carry them up over the auditorium ceiling and down to the operating room board. The distance will be 165 feet. What size wire ought it to be?" What reply would you make? and show us how you would figure it, both for two-wire and three-wire feeders. Suppose he asked the same question concerning feeds supplying current for incandescent circuits carrying a total consumption of 5,000 watts, voltage 110? Look out, now, gentlemen. Voltage drop is what I am after! Tell us how you figure it.

The Answer:

For interior wiring work insulated, tinned copper is the material used as a conductor. Naturally every conductor offers some resistance to the passage of current, and this resistance varies directly as the length of the conductor, and inversely as its cross-sectional area. Therefore, if the length of the conductor be known, and its cross-sectional aera, as well as the conductivity of the material, its resistance may be readily determined. For copper the resistance is expressed in the following formula:

$$\text{Formula No. 1.} \quad R = \frac{11L}{A}$$

Where R is the resistance in ohms; L, the total length of the conductor, expressed in feet; A, the cross-sectional area in circular mills, and 11 a constant equal to the resistance of a circular mill linear foot of commercial copper. The resistance of a circular mill foot of copper, that is a wire one foot long and having an area of one circular mill, is usually taken as 10.8 ohms, but for all commercial purposes 11 ohms will answer. In interior wiring it is useless to exercise such refinement in the value of the resistance of a circular mill foot of copper, especially when the purity of the copper is unknown; when the distances are ordinarily not measured to within many per cent. of accuracy, and when many other factors tending to cause variation enter into calculations. It is also a question whether the use of a circular mill table having values with an average exactness of one hundredth of one per cent. is not an unnecessary refinement in average wiring calculations. Fair results are obtained, for instance, by considering the cross section of a No. 10 wire as equal to 10,000 circular mills, the area of the wire being doubled for each third size larger, and each size having cross-section equal to eight-tenths of that of the next larger wire.

[This works out fairly well, but by third size it is meant to count three, *not* counting the one being compared, as: A No. 3 wire has an area of 52441 c. m., then counting 2, 1, 0 we find the last named to have 105625 c. m. area, and 52441×2=104882 c. m., as against 105625 in the No. 0. On the other hand 8/10 of the area of a No. 0 wire is 105625÷10=10562.5×8=84500.0 c. m., as against 83,521 for a No. 1. Of course, this sort of rule of thumb work cannot be recommended, but it would serve at a pinch, and serve fairly well, too.—Ed]

By this means calculations may be made without reference to books or tables, and results will be accurate for all ordinary work. The effect of resistance is to cause a drop of voltage in the supply circuit, and the energy lost in overcoming this resistance appears in the form of heat. By the use of Equation No. 2: $e = IR$, in which e is the voltage drop, I the current in amperes and R the resistance of the current, in ohms, the drop in any current may be readily obtained. Thus, if there be a current (I) of 100 amperes in a circuit whose resistance (R) is 0.02 ohm, the drop (e) is equal to 2 volts. By substituting in equation No. 1 the value of R in equation No. 2, the following very useful formulas are obtained. For convenience L is made equal to 2L, so that the distance one way only need be considered, and the contants, 2 and 11 are combined. A is area in c. m.

$$\text{Formula No. 3.} \quad e = \frac{22IL}{A} \text{ in volts}$$

$$\text{Formula No. 4.} \quad A = \frac{22IL}{e} \text{ in circular mills}$$

$$\text{Formula No. 5.} \quad I = \frac{eA}{22L} \text{ in amperes}$$

$$\text{Formula No. 6.} \quad L = \frac{eA}{22I} \text{ in feet}$$

When it is required to have a working formula for N lamps, each of which require i amperes, the following will answer:

$$\text{Formula No. 7.} \quad A = \frac{22NiL}{e} \text{ size in circular mills.}$$

When the drop is expressed as a percentage (p) the size of the wire may be determined by the following:

$$\text{Formula No. 8.} \quad A = \frac{2200LI}{pE} \text{ size in circular mills.}$$

E being the voltage of circuit.

Where, as is often done, the power, P, in watts is given, instead of the amperes, formula No. 9 is used.

$$\text{Formula No. 9.} \quad A = \frac{2200PL}{pE^2} \text{ in circular mills.}$$

If it is desired to find the number of lamps which a given size of wire will feed with a given drop, formula 10 may be used.

$$\text{Formula No. 10.} \quad N = \frac{Ae}{22Li}$$

Three-wire circuits are calculated as two-wire circuits, the over-all voltage and drop as well as total loads being considered.

The question of permissible drop in a circuit should not be slighted in wiring calculations. It is well known that in overcoming resistance electrical energy is wasted, and, as it costs money to develop or buy electrical energy, it is evident that in any commercial system such waste must be kept down to a minimum. This may be done by decreasing the resistance of the conductors, or, what amounts to the same thing, increasing the size of the conductors. Inasmuch as this is also an expensive matter, care must be exercised that the additional sum added to the expenditure in copper is not so excessive as to more than counterbalance the cost of energy saved. It has been laid down as a general rule that *for the transmission of any given energy the most economical condition is one having resistance of such value that the value of the energy annually wasted in heat will be equal to the interest per annum on the original cost of the conductor.* Knowing the average amount of energy to be transmitted, it becomes an easy matter to figure the average k. w. hours wasted in a conductor of a given resistance. The question of drop increases in importance as the price of energy increases, and decreases as the price of energy decreases, so that where the energy cost may be purchased at a low figure, the loss may be more than offset by the additional cost of copper necessary to avoid it. With regard to the conductors themselves: in interior wiring, it is merely a question of the additional cost of the copper, as the price of installation etc., is usually the same. And now for the examples given in the question

A two-wire operating room feeder supplies a circuit of, say 50 amperes, at a distance of 200 feet from the stage switchboard; the drop allowed

is 5 per cent.; the voltage 110. What size wire should be used. By the use of formula No. 8 the size of wire is found to be:

$$A=\frac{2200\times50\times200}{110\times5}=40{,}000 \text{ circular mills,}$$

or a No. 4 wire. If this energy were used ten hours a day for 300 days, and the cost of the energy were 8 cents per k. w. hours, the total yearly cost would be:

$$\frac{50\cdot110\cdot300\cdot0.08}{1{,}000}=\$1{,}320.$$

Of this, 5 per cent., or $66.00, would be lost yearly, due to the drop. The cost of 400 feet of No. 4 wire would be about $21.00, so that the loss would be more than three times the cost of the wire, and, without any calculations it is easily seen that wire of that size is not economical for that service.

If, now, a 250,000 circular mill cable be used as a feeder, the drop, according to formula 3, would be:

$$e=\frac{22\times50\times200}{250{,}000}=0.44 \text{ volt.}$$

This is 0.4 per cent loss, and 0.4 per cent. loss on $1,320 is $5.28. The cost of 400 feet of 250,000 circular mill cable is approximately $93.00 and the interest on this amount at 5 per cent. is $4.65 yearly. According to the law given, it would, therefore, be more profitable to install a 250,000 circular mill feeder. A larger size cable than this would not be profitable, with conditions as stated, and a smaller size of wire would be unprofitable. If the conditions of the problem remained the same, except that price of electricity was 4 cents per k. w. hour, instead of 8 cents, the use of a 250,000 circular mill cable would no longer be economical, since the loss would then be only $2.64 per year, while the interest on the copper investment would be $4.65. Less investment in copper would be necessary.

A lamp circuit 165 feet in length, carrying 5,000 watts at 110 volts, would be the same as a circuit having 100 fifty-watt lamps, the drop to be not over 2 per cent.

$$\text{Current } I=\frac{100\times50}{110}=45.4 \text{ amperes}$$

and the drop e=.02×110=2.2 volts.

Applying formula No. 8, the size of the wire would be:

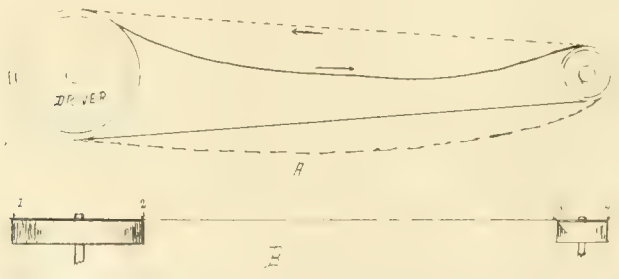
$$A=\frac{2200\times45.4\times165}{110\times2}=80{,}850 \text{ circular mills,}$$

or a No. 1 wire, which is nearest to size given.

[Here is some exceedingly important data, placed before us in effective and intelligent form. The figures are correct and I, for one, am willing to admit that I had never figured out the loss in voltage drop for house circuits in actual dollars and cents. According to this, there are many theaters in which small wires are causing heavy loss. Get busy and figure out your own circuits.—Ed.]

Some Belt Dope.

Many isolated theater plants have belt-driven dynamos, and a number of exhibitors and operators have, at various times, asked for data concerning belt drives, particularly what size belt is necessary for a given horse power.



In the first place, there is a right way and a wrong way to run a belt, the same being shown in the illustration, at A, in which the solid lines represent the right way and the dotted belt lines the wrong way. The belt should always be run so that the slack will be on the upper side.

Let it be clearly understood that there are two kinds of belts, single and double. As a matter of fact, there are more than two but the double belt is probably as thick as would be used on any small, isolated light plant. The rule for determining the necessary width of belt is: "A single belt will transmit one horse power to each inch of width, when traveling 1,000 feet per minute. A double belt will transmit just twice as much power as a single belt per each inch width." This rule is applied as follows: Supposing we have a 15-horse power engine, pulling a generator which will use the full capacity of the engine. Using a single belt, what would be the necessary width when running at 4,000 feet per minute? Since a single belt traveling 1,000 feet per minute will transmit one horse power per inch of width, then travelling 4,000 feet per minute it will transmit $\frac{4{,}000}{1{,}000}$ horse power for each inch of width, and, since we have 15 horse power to transmit we would need a $\frac{15}{4}$=3¾ inch or, say, a 4-inch single belt. If the belt was a double one a two inches would do the work, but this would not be a really practical thing. Double belts are not used for such small power transmissions.

In order to obtain the speed of the belt, measure the circumference of the engine pully and multiply this by number of revolutions per minute.

Suppose, on the other hand, taking the same example, you wished to know what size engine pulley would be necessary to get the required belt speed of 4,000 feet per minute, the engine speed being 200 per minute. First multiply 4,000×12 = 48,000, which reduces the belt speed to inches. Now divide 48,000×200 = 240, which would be the circumference of the necessary belt pulley in inches, and this divided by 3.1416 will give the diameter.

In connection with this: In order to secure the maximum efficieney belts should not be run at less than 3,000 or more than 5,000 feet per minute. It must, of course, be clearly understood that the rules given are not a hard and fast proposition; they are only approximate, since the power a belt of a given size could handle is not a definite quantity. But the rules quoted will give a belt plenty large enough to transmit the power, and any slight excess is an error on the safe side.

Leather-covered pulleys will be found to greatly diminish the tendency to slippage. The adhesion of a belt depends largely upon the surface in which it is in contact, and the leather-covered pulley will enable a belt to transmit a given amount of power without being tightened as much as would be required with an iron-surface pulley. The friction of leather upon leather is estimated at from 3 to 6 times that of leather upon iron.

Moisture is very bad for belts, therefore a belt-driven plant should never be located in a damp basement. Water tends to change the property of the grease used by the tanner, and to make a belt hard. When a belt is running, a certain amount of heat is generated both by the strain and the slippage and this, of course, expels the moisture. Conversely, when the plant is idle the belt is cold and absorbs moisture, and this operation repeated many times destroys the "life" of the leather. New leather belts should not be kept stored in a warm room for any length of time, since the animal oil of the leather and the tanner's grease will, under these conditions, dry out, and the belt will then have a tendency to crack. If a new belt seems to be stiff and hard it should be treated to a liberal dose of belt dressing before being placed in service.

It is important that your dynamo and engine be properly lined, and the best method of doing this is to stretch a fine stout cord, or a fine copper wire, as shown at B in the illustration, moving the engine or dynamo until the wire touches at 1, 2, 3 and 4, or, if one pulley is wider than the other, then have it touch at say, 1 and 2, and measure from the edge of the pulley line at 3 and 4, being sure that the distance is precisely the same in both cases. Also you may be able to loosen one of the pulleys and slip it in or out on its shaft temporarily while you do the lining.

To find the size of engine or motor pulley in order to produce a certain number of revolutions in the dynamo, multiply the diameter of the dynamo pulley by its required speed per minute and divide the product by the speed of the engine per minute, and the result will be the necessary diameter of the engine pulley. To find the number of revolutions of the generator pulley multiply the diameter of the engine, or motor pulley by the speed of the engine or motor per minute, and divide this product by the diameter of the generator pulley. The result will be the speed at which the generator will be driven.

To find the diameter of the generator pulley necessary to produce a given armature speed multiply the diameter of the engine or motor pulley by the speed of the engine or motor per minute and divide the product by the armature speed of the generator. The result will be the necessary diameter of the generator pulley.

Doomed to Get Smashed.

James Grant, Hamilton, Canada, says:

> Enclosed find a 25-cent postal note, for your small book of seventy-four questions for operators. I hope it will tell me something without a lot of study.

Well, Neighbor Grant. I am afraid that budding hopelet of yours is doomed to get smashed on the rock of G. H. W., in which G stands for good, H for hard, and W for work. The questions will not tell you one darned thing, except how much or how little you know, but if you get busy and dig out the answers to them, when you get through you will be pretty well posted.

Objectionable—Very Much So.

Tony Guglielmo, Union Hill, New Jersey, sends in a clipping from a tailpiece, "Passed by the National Board of Censors," and says:

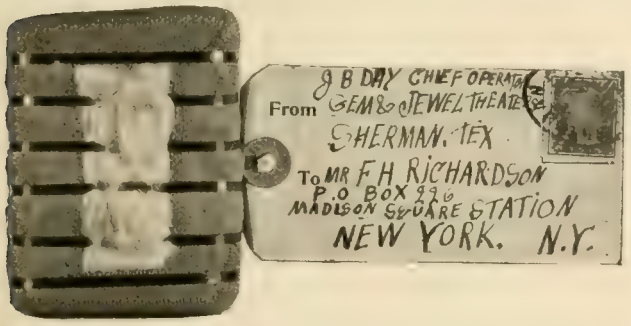
> Would like to call your attention to the new "Passed by the National Board of Censors" tailpiece at the end of reels. I think it is very bad after sitting and looking at a rather dark scene, or a tinted reel, to then have this clear tailpiece flashed on the screen. It certainly is hard on the eyes. Also, for various reasons, the tailpiece of a reel is likely to get more or less scratched, and to accumulate dirt, and all this shows up on the screen where such a film as this is used.

Brother Guglielmo is entirely correct. The tailpiece in question consists of a shield in black, bearing the words: "Passed by the National Board of Censors," the same being on a clear, perfectly transparent ground, and this means, as the brother has said, that at the end of the reel the clear, white light of the arc appears on the screen, and, especially, if the last scene happens to be pretty dark or tinted, it is a bad strain on the eyes of an audience; also, as he has pointed out, this tailpiece will show every scratch, and all the dirt it has accumulated. It is bad, and not only bad, but *rotten* bad. I would respectfully suggest to the Honorable Board that exactly the opposite be used, viz.: an opaque background, with the shield and wording in white. Later: I have taken the matter up with the Board personally, and think the objectionable tailpiece will be withdrawn.

He's Got Spliced.

Our old friend, Blaine Day, otherwise J. B. Day, Sherman, Texas, who is one of the live wires, writes, thusly:

I am sending you a bale of cotton which will reach you in a few days. You know the old, old story about no more glad-time restaurants, or staying out late at night. Well, that is what happened to me the second week in June. I *took* out my license, at the court house, and am now a duly and fully qualified Benedict. The preacher has said words which makes the



arithmetic a liar, for, in this case at least, one and one make one.

Well, we have got four sets of Hawkins' Electrical Guide here in Sherman, and you bet, F. H., they are all O. K. I would like to answer the questions, but the truth of the matter is, I haven't the time. I cut thirty-two patches out of one reel of thirty-day stuff the other day. Can you beat that? Besides running a show, I have four Powers Six A machines to keep in order, and believe me, they are kept up too, for the manager "twisted a crank himself" in the old days. So you see I have not much time for studying, but what I have I put in that way, since he who studies will be the gainer. Perhaps not right now, but some day, while he who thinks he knows it all and spends his time on the street corner, or in front of a bar, will certainly lose out. I, myself, have seen them come and go, and *it is the good ones who stay.*

By-the-way, here's a new way to clean the lamp-house. It's not ideal, but it is better than taking the thing out in the alley and turning it bottom side up. My new way is, just take a rag and loosen all the carbon ash, then, after removing as much of it from the bottom of the lamphouse as you can with a little tin shovel, put an extension cord on the operating room fan, open both lamp-house doors, and blow the rest of the dust out, holding the fan first on one side and then on the other. Of course, you will have to sweep up afterwards, but your lamp-house will be clean, and, on the whole, it is much less work this way.

I notice where P. D. Scott, White Sulphur Springs, Mo., is having trouble with the automatic fire shutter of his Powers Six running hard. I had the same difficulty and remedied it as follows: I removed the governor casing by loosening screw 718, Fig. 117 of the Handbook, and pulled the face plate 623, Fig. 117, off; then, first having pushed one of the weights in towards the center, I filed off just a little from each corner of the friction side of the shoe; not much, but *just a little*, and then, with a very fine piece of emery cloth, I polished the shoe. I then repeated the operation with the other shoe. But in doing this be very careful, and *don't file too much;* only file a little at a time and keep trying it, until you get it right. After you have done this, use a thin oil, and then, if the shutter does not raise right, use a little heavier oil. If this is done, and done right, friend Scott will have no more trouble.

Brother Day, the projection department and its editor wish both yourself and the new frau a long and prosperous voyage on the sea of matrimony. I sincerely hope you will have few troubles, and those you do have will be little ones. I sincerely trust the parson used good cement and that the splice will hold until the film of life has all run into the take-up of time, thence to be rewound upon the reel of happier existence in eternity.

As to the shutter idea, while I do not doubt that Brother Day made this work fine, I would advise that others experiment with caution. Because Friend Day, who is a good mechanic, is able to get away with a stunt of this kind, it does not follow that everyone else can, and it would not be a hard job to ruin the governor by filing the friction shoes, therefore, as I said, proceed cautiously.

As to blowing the dirt out of the lamp-house, why I should think, Brother Day, you would have an awful mess in the operating room, I would suggest, however, that the idea is not at all a bad one if you amend it by having a large sack made of cheese cloth, the same to be placed over one door while you, or the fan, rather, blew into the other one. The sack would then catch most of the dirt, and in that way the scheme would appeal to me as a very good one. Come, again Friend Day, and don't be so long doing it. The bale of cotton is great. I have it stored, waiting for cotton to reach ten cents per pound.

His First Difficulty.

Tennessee sets forth his troubles as follows:

Have been operating four years, and this is my first difficulty, but I am up against it now, and, as I am drawing a quarter of a hundred a week, I feel it is up to me to make good. As a matter of fact, I am ashamed of myself. Am running a new Powers Six A, with 60 amperes at the arc, through a Fort Wayne compensarc. The throw is 70 feet 6 inches, using 5" Gundlach lenses; the screen is a mirroroid. I am getting a fair picture, but should get a getter one. I have spent fourteen hours daily trying to get my condensers matched right, but cannot seem to do it. Have tried two 7½s, a 5½ and a 7½, and, after reading your article in the department, I ordered a meniscus-bi-convex combination. The meniscus cracked after ten minutes' use; moreover, it did not give me as clear a field as the two 7½ plano-convex lenses. The best result I get is with two 7½ planos, spaced as far apart as possible, with the lamp-house 15 inches from the aperture; meaning from center of combination to aperture, but this leaves me with a light streak from top to bottom of the screen. I have moved the arc backwards and forwards, also the lamp-house, and have worked on it until my brain squeaked. Can you help me out?

Well, Tennessee, in the first place, *I told you fellows in the article referred to not to buy the meniscus-bi-convex lenses except that you also bought a holder for the meniscus.* You disobeyed instructions, and very promptly broke your meniscus. According to John Griffiths' formula, page 430, July 18th issue, a 5½ e. f. objective ought to have two 7½ condensers, with the aperture 13⅛ inches from the center of the condenser combination, and the arc 4½ inches from the lens. According to S. Arkin, whose article appears on page 183, October 10th issue, a 5½ e. f. objective ought to have a 5½ condenser next to the light, and an 8¼ next to the film, with the condenser located 13½ inches from the aperture, presumably from the center of the combination to the aperture. I do not very much like Brother Griffiths' combination, because it seems to me there would be an excessive loss of light with the arc located 4½ inches from the condenser. Still, I am not sure, but that Brother Griffiths is right in this, because, while in the old days we used to consider 3½ to 4 inches the proper distance from the arc to lens, still, in these days of high amperage, if we maintained that distance, it is pretty tough on the lenses. This is one point upon which I do not feel exactly competent to pass judgment, and I would like a little more light on it. You need not feel so very much ashamed of yourself, Tennessee, because the lens proposition has puzzled us all. I think, if I were you, however, I would first try out Brother Griffiths' data very thoroughly, inasmuch as you already have the lenses, and then, if that don't work right, get a 5½ and an 8¼ (if you can find these lengths) lens and see how Friend Arkin's data pans out.

CAUTION: Be very certain that your optical system is in line. I think quite possibly that is the seat of a portion of your difficulty. See page 228 of the Handbook.

Has Trouble With Light.

J. A. Barnes, San Marcas, Texas, orders a Handbook and says:

I have trouble keeping my picture free from colors. Am using a Powers Six A, with meniscus-bi-convex condensers; project a 12-foot picture at 67 feet, with 110-volt a. c. through a Fort Wayne compensarc

I would suggest, Brother Barns, that you study the matter of the lamp, lamp-house and carbon setting, pages 97 to 212, inclusive, of the Handbook. I think most likely your trouble lies in your carbon setting, provided, of course, you are using 60 amperes at the arc. If you are using much less than that it will be pretty difficult to keep a clear field. Be sure that your optical system is in line (see page 228 of the Handbook), and that your condensers set parallel with each other, and that they are kept perfectly clean. It is also possible that the trouble is due, in part at least, to condensers of wrong focal lengths.

A Very Good Test.

F. W. Van Horne, Williamsport, Pennsylvania, writes:

Received the question booklet I ordered and thank you for your prompt attention. I hope you will soon have the rest of them ready, as they will make a very good test of one's knowledge. If you are willing to listen to suggestions, I would like to make one. It is not a particularly good one, but I just want to get rid of it. When the answers to about fifty or more of the questions have appeared in the department, why don't you publish them as you did the questions? They would make one of the best textbooks ever put out, and I bet you would sell lots of them.

Yes, I guess I would sell a lot of them all right, Brother Van Horne, but, strange as it may appear, it is not altogether a question of money with Yours Truly. I presume I could clear up quite a wad by publishing the questions and answers, but I am not certain if that would be to the best interest of operators. What I am afraid of, is that it would provide a lot of stereotyped answers to questions, which might be utilized by embryo operators to enable them to pass examinations without having real knowledge. This I don't care to do. However, let us hear from operators on this point. Now, don't rush in and say: don't do it! just to hear your teeth rattle, also, don't say: go ahead, old man! on the same plan. Consider the matter carefully; look it up one side and down the other, and let me know exactly what you think about it. There is not a particle of a doubt in my mind as to the good done by the Handbook, and by the department, but whether the publication of the questions and answers in book form would be good or bad—well that is something else again, and if I am convinced the effect would be bad instead of good, no amount of money I could make out of it would induce me to publish them. Let us hear your ideas on the subject, gentlemen, and you fellows who object, but who have not ambition enough to write and set forth your views, need not kick if there is sufficient response in the affirmative to give me the idea that the publication will be approved.

A Serious Question.

A. Harry Cleveland, Tacoma, Washington, contributes the following interesting letter:

> I have been a reader of the department ever since I can remember, and, having derived much valuable information therefrom, as well as some amusement, I am taking the liberty of firing one shot, the only one I have ever ventured in your direction. Enclosed you will find two pieces of film, one tinted and one black and white. These two pieces carry with them a history which, indirectly, concerns every manager, and which concerns every operator directly. The two samples were clipped from a Kalem two-reel picture, the title of which I have forgotten, and the exchange number could not, of course, identify them to anyone but the exchange. When I first ran them, all tinted scenes, in either of the two reels, would show an up and down movement on the screen, which, at times, would become so violent it gave me the "willies" to look at it. On examining the reels, I found that in some way the film had been stretched. During the day I called a friend, Park Lea, who is versed in the manufacture of film, and its treatment in the studios, and he said that the scenes which were tinted had been wrapped too tightly on the drums, and had dried that way, the effect being to stretch the film stock. By means of a pair of calipers you can determine the fact that the perforations in the two samples submitted will not fit the sprockets of any machine, or, if they did, then the sprockets of that machine would not be suitable for any other film. Also match the holes at one end with the black and white piece of film, draw it slowly between your thumb and finger, and on the other end of the two pieces you will see that the holes do not match by considerable, and these pieces are less than a foot long. You can, therefore, imagine what the effect would be if an entire reel was in this condition. But to explain this to the manager is a horse of quite another color, since he understands very little about machines or projection, and simply insists on a presentable picture on the screen at all times, and under all conditions, which was an utter impossibility in the case of these reels. I tried to explain that if the machine was at fault the result would be the same on all films, but it didn't go. Now, you are the only man in this whole United States who can save other operators in the same boat from trouble by calling the manufacturer's attention to this matter, and in the interest of the "whole bunch" I would ask you to do it.

With regard to the film, there is no question that the sprocket holes in the two pieces don't match, and apparently one piece has shrunk or stretched more than the other, but I am not at all prepared to accept the statement that tight wrapping on the racks did it. As a matter of fact, I don't think it did, because I do not believe film could be stretched that much in that way. However, I have submitted the two samples to the Kalem Company, together with your letter, and have requested them to have a careful examination made and report as to their finding. Of course, brother Cleveland, the thing is extremely aggravating, from your point of view. It's not a pleasant thing for an operator who takes pride in his work to get hold of a film which, by reason of its inherent imperfections, it is impossible to project creditably. Your manager was in error in this particular instance, and your statement that if the fault lay in the machine it would show up on all films is entirely and absolutely correct. If a machine projects one film perfectly, then it will project the other films perfectly, provided they do not contain inherent faults.

Recommended the Handbook.

C. B. Stear, Vancouver, British Columbia, writes:

> I have been out of the operating game for a long time; now I am going back to it and need a lot of oiling up; also the art of projection has gone forward and I am trying to catch up. The City Electrician of Vancouver recommended your Handbook, and I have secured it. I admire the judgment of the aforesaid C. E. I have had a lot of handbooks, but they all seemed to be copied from the same old standard, but this one is of the rank and file, and not an "arm chair general." The theater I am to get is a new one. The operating room is of concrete, 8x10 feet, with an 8-foot ceiling; ports 12x8 inches with a circular vent flue 2 feet 6 inches in diameter. The projector is a Powers Six A, supplied by a G. E. mercury arc rectifier, located in a separate room close at hand. Provincial laws call for this. Our total connected load is 6½ k. w. Will send photographs later, if you would care to use them, accompanied by full description. I have followed your book closely, and am very sorry I did not get it in time to include all the recommendations as to wiring, etc.; but have worked a lot of good ones in anyhow. Would like to get question booklet, but are Canadian stamps any good to the Yankee?

Will be glad to see the photographs, and to use them if they seem to be of interest. Yes, I tried to make the Handbook a *practical* guide for the operator, and the fact that it is selling almost as strongly now as when it first came out proves that I have succeeded. Often and often we get a letter from some operator containing order for the Handbook and saying: "I just examined one of your books a friend of mine got, and find it is exactly what I want. Please hurry it along." I am proud of those letters, because it shows that my efforts to make a practical work for the operator have not been in vain. As to Canadian stamps, nope!—they are no good here. I have got a nice collection of them now. However, a Canadian post office order is O. K., or I can use Canadian silver, since the banks take it in small quantities without discount. I am forwarding the question booklet and you may send the money or order.

Very Simple.

William White, Petersburg, Illinois, orders a question booklet, and sets forth his difficulty as follows:

> I had been using a Powers Six until two weeks ago, when the manager installed a Powers Six A, with a 110-volt, 60-cycle a. c. compensarc; a two-wing shutter; B. & L. projection lenses of 5-inch e. f., the throw being 70 feet. Am running on 40 amperes, and get a clear, white field. If I run about fifteen minutes to the reel the pictures are all right, but if I drop to eighteen or twenty minutes there is flicker, especially when running light scenes. Also, there is a blur not a travel ghost —at the bottom of each line of the titles, and adjusting the shutter won't take it out. I had no trouble when using a rheostat on a. c. or d. c. through a rectifier.

So far as flicker is concerned, why that proposition is *thoroughly* explained in the Handbook. When you reduce the speed to eighteen or twenty minutes you bring the alternations of light and darkness so far apart that the eye catches them, and with a two-wing shutter you could not possibly overcome this effect, no matter what type of machine you might use, when running at that slow speed. As to the blur at the bottom of the titles, why I have seen that same thing myself, and have remedied it, too, and yet to save my soul, at this time, I cannot remember what the cause was. Will some operater who knows the answer please address Brother White directly, and, also, if he will do so, kindly inform the editor? I am inclined to think it must be due to the lens system being out of line. See page 228 of the Handbook.

Has a Contract.

H. C. DICK, Knoxville, Tennessee, orders a Handbook and says:

> I am a member of Local 197, I. A. T. S. E., of which I am secretary. The operators of Knoxville have a contract with every house in town, and we are getting along fine. I have just one kick to make, however, and I am sure you will agree with me, and that is, they have a habit of making fun of an operator who reads the Handbook. In this way I think they are holding back their own progress, and I would be glad if you would give them a little advice through your columns. Will look forward to receiving the new Handbook, as I have about worn out my copy of the first edition.

Glad to know that Local 197 is progressing, but I will have to give its members a little talking to. Gentlemen, supposing that, instead of being a union of operators, you were an organization of civil engineers. Would you then "make fun" of one of your members who read books of instruction and tried to keep up with the progress of the times in civil engineering? Would you? What would you think of a civil engineer who made fun of one of the members of his fraternity who did that? Would you employ him if you had a job calling for a civil engineer, or would you employ a man who read, studied and kept up-to-date? Now, boys, just stop and think this matter over a minute. Don't get angry, and don't jump onto Brother Dick, because, as a matter of fact, while he has gotten you this little calling down, he has really *done you a favor*. Did it ever occur to you that your course in this matter is even worse than foolish? It is silly. I know this won't look good in print, but the truth, gentlemen, very often does not look well in print, and does not sound good either, but it, nevertheless, is *the truth*, and you cannot get behind that proposition. And now, to show you how foolish you are in this matter, let me tell you that some of the oldest and best operators in the United States were early purchasers of the Handbook, and some of them have worn one copy completely out and bought another I would also like to tell you, as further evidence, that out on the Pacific Coast, where the wage scale is double, or very nearly double, what you get, a very large percentage of the operators are owners of the Handbook, and what is more, they have studied it. Now, gentlemen, in your hearts you know you are wrong—absolutely. Instead of poking fun at the purchaser of a Handbook, you ought to send in an order yourself, and together with that order there should be another order containing $6,00 for the Hawkins' Electrical Guide. In fact, you ought to buy everything you can get that will tend to educate you in your chosen profession, and make of you better and more proficient operators. You are not a lot of children; you are grown-up men, presumed to appreciate, at least to some extent, the importance of your position in the theatrical world, yet poking fun at one of your members who is seeking to perfect himself and *be an honor to your organization and your craft*, comes nearer what we would expect of a child than a grown-up man. There are members of other locals than 197 who can read the foregoing with profit.

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Comments on the Films

Licensed

THE MAN IN THE DARK (Edison), Oct. 20.—John H. Collins is the author of this out-of-the-ordinary picture play, which he has directed. The part of Silver Joe as rendered by Frank McGlynn is an exceptional piece of pantomimic work, especially where he is telling his life story as a human derelict, to his companions of the same strata, and which is depicted on the screen in continuous scenes, as he relates it. There are more than ordinary thrilling incidents engrafted in this story, and the acting of the entire cast is deserving of mention. A splendid release.

JIMMY HAYES AND MURIEL (Selig), Oct. 20.—A western picture drama which borders on the tragic. The plot and theme of which can lay claim to originality. It contains many thrilling scenes, in which Tom Max is featured. One must see this visualization to understand and realize the important part which an ugly horned-toad plays, as a silent witness, in vindicating the valor of its owner. An unusual release.

SUCH A MESS (Lubin), Oct. 20.—A comedy picture written by Epes Winthrop Sargent, produced by J. A. Murphy. This is a comedy of complications and mixes the characters up in a way that is certainly suggestive of the caption, "Such a Mess." It creates much laughter. On the same reel with "Only Skin Deep."

ONLY SKIN DEEP (Lubin), Oct. 20.—Another Sargent farce comedy, which Director Hevener has ably produced. The theme of this comedy is quite original and introduces a number of feminine exaggerated make-ups, which with the situations prove very amusing. On the same reel with "Such a Mess."

A WISE RUBE (Kalem), Oct. 20.—A farce comedy, featuring John E. Brennan, involving a great amount of action which takes place between two city and country cousins, each of whom are trying to best the other for the affections of a girl who has an eccentric father. How the rube wins out is quite laughable.

MOTHER O'DREAMS (Essanay), Oct. 20.—An interesting drama, which has been most ably visualized, depicting a poor orphan's dream of luxuries and a mother's love, which eventually becomes a reality. The story is by Mr. James Oppenheim, the magazine writer. It has been splendidly produced with the following cast: Ruth Stonehouse, Gerda Holmes, Richard C. Travers and Bryant Washburn. The plot of the story is ingeniously presented in a manner that is so easily grasped that text would seem superfluous.

TWO'S COMPANY (Edison), Oct. 21.—A Mark Swan comedy, directed by Charles Ransom. A love episode in which William Wadsworth and Bliss Milford are featured. They are forced to resort to all sorts of efforts to avoid interruption from different members of her family, who purposely frustrate their plans when they seek to be alone. They finally circumvent the entire family by going up in a balloon, where Charlie proposes and is accepted. A comedy that is received with great laughter.

THE FABLE OF THE LONG RANGE LOVER AND THE LOLLY-PALOOZE (Essanay), Oct. 21.—A most laughable George Ade comedy which gives Harry Dunkinson ample opportunities to demonstrate his ability as a pantomimic comedian. He is most ably assisted by Lillian Drew as a regular "Cuttie." Harry is a studious lawyer, but he forgot it when Cuttie hove on his horizon. However, he is cured when he hears her deliver her line of talk. Moral: Many Who Look the Limit Do Not Listen Very Well.

THE RAJAH'S VACATION (Selig), Oct. 21.—A comedy picture conceived by Harold McGrath. You have heard of a man having an elephant on his hands; well, it is illustrated in this picturization in a most laughable way. "Rajah" is introduced and he is a real elephant and comedian, at that, with an appetite that causes consternation; in fact he eats up all the hay in town. Finally it is concluded that too much is plenty and Rajah leaves in care of a new owner. An enjoyable release.

UNDER FALSE COLORS (Vitagraph), Oct. 21.—A farce comedy picture which is splendidly acted by Norma Talmadge, Van Dyke Brooke, Antonio Moreno, Edwina Robbins and Ethel Cozzens. The scenes are laid at Fort Henry and there is a military flavor throughout. The plot embraces complications that are not only interesting but laughable. The termination is most satisfactory and the demonstrations from those in the audience indicated that this picture was thoroughly enjoyed. The author is Jane Lennox.

THEY CALL IT "BABY" (Biograph), Oct. 22.—A burlesque on an Indian drama. There is to be a wedding of the chief's daughter and a dog is required for the wedding feast. How the dog is obtained and the subsequent action furnishes what there is of the comedy. It causes some laughter in the battle scenes. On the same reel with "His Loving Spouse."

HIS LOVING SPOUSE (Biograph), Oct. 22.—The old theme of the henpecked husband is used in this comedy in an exaggerated way. The husband attempts to gain supremacy over his muscular wife, and he does—not! Fairly amusing. On the same reel with "They Call it 'Baby.'"

SLIPPERY SLIM, THE MORTGAGE AND SOPHIE (Essanay), Oct. 22.—In this number of the Slippery Slim series, Mustang Pete and Sophie Clutts put it over on Slim and Hiram in a laughable manner. There are several incongruous happenings, but taken all in all it sizes up in good shape with those of the same series preceding it.

HEARST-SELIG NEWS PICTORIAL NO. 68 (Selig), Oct. 22.—War scenes are shown as follows: German guns at Malines; scene of ruins at Malines after capture by the Germans; prisoners of war at a concentration camp in England. Other portions are a balloon race at Pittsfield, Mass.; an athletic meet at Fresno, Cal.; the Industrial Exposition at Paterson, N. J., and a fashion section of evening wraps and gowns.

THE MILL OF LIFE (Vitagraph), Oct. 22.—A dramatic picture, written by W. A. Tremayne. Maurice Costello plays the leading part and also assists in the direction. The entire cast is made up of leading Vitagraph actors, including Estelle Mardo, who portrays an emotional role effectively. There is sustained suspense in the closing scenes of a gripping nature. It seems to please the audience.

A WOMAN'S FOLLY (Biograph), Oct. 23.—The plot of this visualization is not new, and almost the same complications have been used very recently. A young widow poses as never having been married to win a man whom she genuinely loves. On account of her child by her former marriage her deception is discovered, causing quite a dramatic development. It is up to the usual Biograph standard.

MICKEY FLYNN'S ESCAPADE (Kalem), Oct. 23.—A farce comedy with an original plot. For the most part the characters are crooks of various assortments. An escaped convict, who relieves an angler of his clothes, picks the pocket of a counterfeiter and he and his sweetheart attempt to put the spurious money into general circulation. Their attempt to escape in a bum auto is very laughable.

THE GIRL IN THE TENEMENT (Lubin), Oct. 23.—A melodramatic offering, written by Olive Fuller Golden, in which she plays the leading character, Mary Davis, "A Girl in the Tenement," and in which she does some very strenuous stunts. Seymour Hastings plays the father and is also the director. There are a number of thrilling incidents, including a telling fire scene in the action, wherein Miss Golden rescues a child. The acting and photography deserve mention. A good release.

A TONSORIAL LEOPARD TAMER (Selig), Oct. 23.—An animal comedy for which Roy L. McCardell is responsible. He relates how "Mose" Jackson, a colored barber (John Lancaster), was "Cat-Nipped." It contains a laughable love story, in which brass buttons and glittering gold lace cut a big figure. Two performing leopards play prominent parts. It creates continuous laughter.

A COSTUME PIECE (Vitagraph), Oct. 23.—A comedy that is full of surprises, which are greeted with spontaneous laughter. George H. Plympton is the author. The cast is made up of Lillian Walker, Albert Roccardi, J. Herbert Frank and Harry T. Morey. Two hoboes are involved in an elopement episode; one is the real article and the other is made up for a masked ball. The troubles they get into and how they extricate themselves is creative of much laughter.

THE BROKEN ROSE (Biograph), Oct. 24.—A story of two boys, who are possessed with contrasting natures, one destructive and the other the opposite. They grow up together, and the love on the part of the one and admiration on the part of the other for the same girl intensifies their natures and leads to an almost tragedy. There is one thrilling scene. It is well photographed and acted.

BUSTER BROWN'S UNCLE (Edison), Oct. 24.—An Outcault comedy picturized from his cartoons of the same name. This one illustrates the pranks that Buster, Mary Jane and Tige play upon a visiting uncle. It is not received with as much laughter as some of those preceding it, but, however, it is very amusing. On the same reel with "A Question in Clothes."

A QUESTION IN CLOTHES (Edison), Oct. 24.—Written by George Hennessy and directed by Charles Ranson, featuring William Wadsworth and Edward O'Conner, supported by villagers, policemen, dogs, etc. The comedy is created by a hater of tramps and the tramp who is hated, and how they get mixed up and finally straighten out the complications in a manner satisfactory to both contain a surprise. Fair comedy.

BRONCHO BILLY—FAVORITE (Essanay), Oct. 24.—Mr. Anderson is supported in this offering by Marguerite Clayton, Lee Willard, Carl Stockdale and others. There is more of a love story embraced in this plot than preceding Broncho Billy releases. The usual thrilling scenes and chases take place, but on the whole it has been quite judiciously produced and entertains interestingly.

THE DEMON OF THE RAILS (Kalem), Oct. 24.—A gripping and thrilling railroad story, in which Helen Holmes is featured, and in which author Matlack and producer McGowan have certainly given the star and cast "something" to do in the way of "strenuous stunts." The entire cast ably fulfill their duties, especially Charles Wells, in his struggle with the insane engineer of the fast express, in the cab of the engine. This certainly is a thriller in all respects.

THE CROOKS (Lubin), Oct. 24.—A wide-open burlesque melodrama, written and produced by Romaine Fielding, who also plays the part of a wonderful detective. While this is an extremely boisterous comedy and contains ridiculous scenes, it seems to hit the risible faculties of

the spectators with considerable force. It is well acted and, for a comedy of this nature, very enjoyable.

THE TRAGEDY THAT LIVED (Selig), Oct. 24.—A picture drama by James Oliver Curwood, illustrating the fatality of love, which has been finely produced by Collin Campbell. The plot is an unusual one and the acting is splendidly done by Kathlyn Williams and Wheeler Oakman, as Mary and John in the opening scenes. Many peculiar and startling incidents are vividly shown, during both the picture proper and the vision portion, which occurs in a dream to Mary, who, falling asleep, sees a tragedy enacted of one hundred years ago. This picture is especially interesting to fatalists or those given to "new thought."

THE SQUASHVILLE SCHOOL (Biograph), Oct. 26.—The little old red schoolhouse is certainly much derided in this visualization, and those who there received the rudiments of what education they have acquired, never saw such scenes as are depicted in this offering. It gets laughs through the absurdities foisted on the spectators. On the same reel with "The Villainous Uncle."

THE VILLAINOUS UNCLE (Biograph), Oct. 26.—A burlesque on an old fashioned melodrama. On the same reel with "The Squashville School."

WOOD B. WEDD AND THE MICROBES (Edison), Oct. 26.—Eleventh of the series exploiting the sentimental experiences of Wood B., written by Mark Swan, directed by Charles Ranson and featuring William Wadsworth. It is a sort of travesty on the microbe and bacilli theory. A vacuum cleaner, fumigation spray and a vapor bath are utilized to get him into a condition to pose as a suitor. He finally escapes clothed in the bath cabinet. This picture gets much laughter.

RIVALRY AND WAR (Essanay), Oct. 26.—A comedy in which Wallace Beery figures as producer and leading comedian. This picture is really very comical. It embroils the various characters in all sorts of funny situations which are not untangled until the closing scene. For laughing purposes this picture is certainly a success. Leo White and Betty Brown divide honors with Mr. Beery.

HEARST-SELIG NEWS PICTORIAL NO. 69 (Selig), Oct. 26.—In this news pictorial is shown a procession in which El Zanbeth Shriners are shown parading through the streets of a western city and their weird ceremonies and procession to Hopi Point, in a canyon in the Sierras; Pennsylvania defeats Navy in gridiron battle; scenes of the collision between the steamships Melspan and Iowan; street scenes during Columbus Day street parade and also scenes of the water carnival at San Francisco. War scenes are shown in Louvain, German troops on guard after the invasion, ruins of Rue station, Hotel de Ville, etc., also ruins of ancient market place and St. Bierre and soldiers marching in the streets with the famous goose step. An interesting exhibition.

THE CAVE DWELLERS (Vitagraph), Oct. 26.—A very interesting and laughable comedy which Elaine Sterne has written to feature little Bobby Connelly. In the main it is juvenile and Sonny Jim and his pals have a "terrible" adventure, which proves a lesson to them. This is a very edifying visualization, and many spectators will remember their qualms of conscience and stomach after they took the first pull at father's pipe. And, Oh, Gee! the masked men and the awful noise. This picture is worth seeing.

Licensed Specials

ANNE OF THE MINES (Vitagraph), Oct. 20.—A special two-part feature, produced by Ulysses Davis from the scenario of Adele Pierce. This is a story of the mines, in the plot of which there is prevalent a great deal of treachery and intrigue. The scenes are laid in and about the mines surrounding a small mining town. There is a thrilling rescue scene of the hero by his sweetheart, after an explosion. The photography merits mention. Myrtle Gonzalez does exceptional work in the title role, and is finely supported by the others in the east. This release is generally satisfactory.

MARTIN CHUZZLEWIT (Biograph), Oct. 20.—A two-part picture play visualized from Charles Dickens' novel of the same name, "Martin Chuzzlewit." The action of the picture, in its various scenes, has been kept as closely as possible to the occurrences depicted by the author. Almost every one that views the picture will remember the various characters. The backgrounds, both interior and exterior, have been selected with care, in accordance with the period in which the scenes are supposed to have taken place. Acting, costuming and photography are exceptional. A fine production.

THE FALSE GUARDIAN (Kalem), Oct. 21.—A picture drama in two acts, featuring Alice Hollister, supported by Harry Millarde and a good cast of supporting actors, directed by Robert G. Vignola. From the opening scene this picture grows in interest, from the fact that it contains in its action intensity and suspense as to the finale outcome. An accidental auto wreck is one of its features. This picture holds [illegible] and is splendidly acted and photographed.

THE HOPELESS GAME (Lubin), Oct. 21.—A two-reel melodramatic picture that has perhaps been written to convey a lesson. Henry M. Lester is the author of this [illegible] production and Harry C. Myers directed it and played the leading part, that of a gambler. Rosemary Theby is the heroine and Bradley Shaw the dishonest husband. That it is finely acted goes without saying, but little can be said in favor of the plot [illegible].

HER MOTHER WAS A LADY (Lubin), Oct. 22.—A mixture of melodrama and comedy written by [illegible] and produced by John Ince, who plays the leading role. This release is in two parts and [illegible] to the long [illegible]. It has been well produced, [illegible] and the acting [illegible] above the average. There is a great deal to the conception of the scenario that seems ridiculous; however, it is not devoid of interest.

[illegible] Oct. [illegible] The [illegible] picture play has been reviewed at length by Louis Reeves Harrison in the Moving Picture World and can be found on page 39, issue of Oct. 3, 1914.

THE PRIVATE OFFICER (Essanay), Oct. 23.—Though the caption of this two-part drama is rather puzzling to the spectator at first, the development of the plot rapidly evaporates the enigma. Francis X. Bushman essays a dual role most artistically and is ably assisted by Beverly Bane, Thomas Commerford and Lester Cuneo. The plot is laid at Fort Barton and most of the scenes take place in the environments of the barracks. This visualization is very edifying.

GOODBYE SUMMER (Vitagraph), Oct. 24.—A two-part feature which is very artistically produced by a cast made up of Norma Talmadge, Antonio Moreno, Paul Scardon, Van Dyke Brooke, little Bobbie Connelly and others. Mrs. Owen Bronson is the author, who has used a theme which, while not new, is cleverly constructed. Miss Talmadge does some clever emotional work very convincingly. Some beautiful exterior scenes are used as backgrounds that have been artistically photographed. Comparatively speaking, it is an average release.

PLAYING WITH FIRE (Selig), Oct. 26.—A two-act special which uses up two reels of film in exploiting the conditions existing in a household between a man, his wife and another man. This is an old theme that has been worked so threadbare that hardly a shred is left to utilize. A foolish but innocent woman reaps her reward in the last scene, hopes destroyed by fire. Not an altogether wholesome release, but a vivid lesson to careless and thoughtless spectators.

THE LYNBROOK TRAGEDY (Kalem), Oct. 26.—A picture drama in two parts, featuring Alice Joyce, supported by a strong cast, including James B. Ross, Tom Moore, Mary Ross and Jere Austin, that most ably portray the characters in Mrs. Owen Bronson's effort, directed by Kenean Buel. The plot and theme of this release appeals to the prurient and shallow-minded spectators. It is well photographed and splendidly acted.

Independent

BILL JOINS THE W. W. W. (Komic), Oct. 25.—The slangy subtitles are the best part of this picture of the office boy's escapades. It is laughable, but is not, perhaps, so good as others of the series have been. It will go pretty well.

OUR MUTUAL GIRL (Reliance), Oct. 26.—Series No. 41. In this number Margaret views New York from the Brooklyn bridge, visits a celebrated modiste, and takes some golfing lessons from Alex. Smith. The scenes are all entertaining, though there is very little plot in this number.

A MOTHER'S INFLUENCE (Majestic), Oct. 27.—Billie West and Wallace Reid play the lovers in this offering. The story is well-pictured but not very new as to plot. The couple marry against her father's wishes. Later the young husband is tempted to steal, but remembers his mother's teachings and refrains. An average reel.

A RUDE AWAKENING (Beauty), Oct. 27.—An acceptable picture of the husband's dream after a night out. He thinks that wifey is also "fast"—drinks, plays cards and tangos. That she has a dandy time in the dream will make the picture go. It is amusing and there are laughs in it.

SWEET AND LOW (American), Oct. 28.—A picture that has a very pretty story told in a charming way. It is sentimental, has a happy ending without the too harrowing things that are sometimes shown. There is a child player in it who is sure to win her way with any audience. It is a great offering for women and children.

A RACE FOR A BRIDE (Sterling), Oct. 29.—An eccentric comedy number, in which the girl's father promises her hand to the one who first brings in a justice of the peace. One of the lovers is thrown in jail, escapes, and is followed by the justice with a gun. He wins. This is fairly well presented and moderately amusing.

THE AVAILING PRAYER (Reliance), Oct. 30.—This is the story of a poor father who needs money to send his child to another climate for her health. He steals the firm's money, but is knocked down by thugs, who make away with nothing but his empty bag. He gets credit for saving the money. This story treads on very familiar ground. Its interest is helped out by good action in the latter scenes and unusually good photography throughout.

CURSED BY HIS BEAUTY (Keystone), Oct. 31.—A woman painter induces the ice man to pose for her attired in some leopard skins. Her husband and his wife appear and start trouble. The humor of this is very coarse and there is not much of a commendable nature in the film.

HIS BIG CHANCE (Victor), Nov. 2.—This clever little comedy is a [illegible] reversed version of Monsieur Beaucaire. The young princess, visiting America, passes herself off as a maid. Later she induces her mistress to pass her off as an heiress in Newport society. A fortune hunter becomes engaged to her and tires instantly when he learns she is a maid. Later, when the fact leaks out that she is really a [illegible] he [illegible]. Mary Fuller plays the part of the girl. The photography is good and the story pleasing.

THE WALL BETWEEN (Sterling), Nov. 2. A comedy number based on the familiar situation of a widow and widower living on opposite sides of a dividing [illegible] wall. They quarrel and the children bring them together. The idea has, of course, been used frequently, the settings and photography are attractive.

THEY DIDN'T KNOW (Crystal), Nov. 3. A fair comedy number, the three principal characters being Lena, Vivian and Mike and Hans. The story [illegible] rivalry for her hand. The plot is very slight and the humor [illegible].

THE STAR GAZER (Victor), Nov. 3. The [illegible] contains quite an ingenious [illegible] plot, the scenario being written by Cooper Isbondone. Murdock MacQuarrie plays the part of an old man with a telescope, through which he allows people to look at the heavens for five cents. The telescope sets the house on fire. A pretty love affair is thrown in. The [illegible] the old man is new and appealing, and the story is pleasing.

THE TIGHTWAD (Beauty), Nov. 3.—A picture especially to please the ladies, for when Tightwad has been cured, he gets all the newest conveniences to help in the housework. Housework is surely going to be easy when all the new wrinkles become cheap and handy. The story is farcical and is fresh enough to go with all kinds in the audience. It is commendable as a safe guess for the program.

THE HOODOO (Joker), Nov. 4.—A man buys a necklace to present to his wife. The maid in the park steals it and the ornament then becomes passed around through many hands. There is a general mixup of characters and the offering proves fairly amusing.

WHEN THE ROADS PART (American), Nov. 4.—A story of confidence people with a sentimental turn to its denouement that is not displeasing and that many will like well. The swindler and his woman partner are working, as brother and sister, in the house of a man whom they intend to rob. The man falls in love with the girl, but she is too true to her pal to squeal on him. She decides that her road and the swindler's must part. The lover overhears this conversation and brings her back to his house.

THE MYSTERY OF THE NEW YORK DOCKS (Imp), Nov. 5.—No. 9 of the Universal Boy series. Matty visits the docks of lower New York and discovers an unconscious girl in the hands of a gang of rascals. He aids in bringing them to justice. The plot in this is not overly strong, but serves to hold the attention.

LET US HAVE PEACE (Rex), Nov. 5.—A picture featuring Ben Wilson and Frances M. Nelson as the lovers in a film story bearing on the present European war. The fathers are retired German and French officers living in America, and when war is declared some interesting comedy situations develop. The scenes are pretty and well pictured and in the end all are neutral under the American flag.

NAN OF THE HILLS (Powers), Nov. 6.—A Western story in which the heroine hides a man pursued by the sheriff. The main incident, in which she cuts her finger so the blood on the floor will appear to be her own, has been used before, but is here worked up quite entertainingly. This offering is fairly strong.

THE TALE OF A LONESOME DOG (Victor), Nov. 6.—This picture features a trained collie dog, left in charge of an empty house. It shows how the canine rounded up a burglar until help came. The subtitles are in verse form, written by Capt. L. T. Peacock. This makes good light entertainment.

THE GIRL FROM TEXAS (Frontier), Nov. 7.—A Western number in which Edyth Sterling and Fred Church play the lovers. Joe Franz and a companion play the bad men who get the hero in their toils. The girl, who can hiss like a rattlesnake, turns the tables on them and rescues her lover. This possesses about the average interest.

MAX'S MONEY (Royal), Nov. 7.—Max Smalz falls heir to half a million. He is a butler and has found his master's pocket book, so when the detective who is looking him up comes Max's tender conscience makes him nervous. The result is a chase. This chase has the usual knock-about incidents. The picture's situation is good and it ought to go well with spectators.

WIFFLES HAS THE TOOCHACHE (Pathe).—An amusing and acceptable farce in which the most fun comes from the French characteristic gesticulations which make poor Wiffles' predicament the more laughable. There is good development of situation in the scheme and the offering will be liked.

POOR LITTLE RICH BOY (Pathe).—On the same reel is this made in America, a little comedy of children. It is slight, but entertaining "Kid" pictures usually go well.

MIKE SPLINTER, THE SPRINTER (Box Office Attractions).—A One-reel farce-burlesque of the race track melodrama. There is plenty of rough business in it and it has the quality that often seems most funny to audiences.

PIES IS PIES (Box Office Attractions).—A farce with rough business and quite a tough of Keystone quality in it. These pictures suit those whom they suit and this will, we believe, please, especially where it is bolstered by squacks and sound effects that are themselves funny, be a tower of strength on a program.

A BEAR ESCAPE (Box Office Attractions).—A burlesque farce in costumes of the romantic drama. Nero is the king and two of his courtiers have a fight over one, Ligea, a pretty slave girl, whose nose is twisted and turned sidewise. It depends on one's digestion whether a picture of this kind appeals strongly to his sense of what is funny or not.

AS A MAN CHOOSES (Warners Features).—A one-reel Premier film which handles that old theme—a squaw man with a white sweetheart waiting for him in the east—in a fairly fresh way. Its action moves very slowly and too much film was used. It is fair as an offering.

THE GREEN-EYED MONSTER (Warners Features).—A Klark Kondon script by John J. Coleman; its feature is a chase all over the house by irate and jealous husband for a neighbor whom he thinks is flirting with his wife. Rough work and breakage and the like may make it acceptable with some.

SLIM AND THE MUMMY (Warners Features).—One-reel western comic in which an awkward, clownish cowboy is compelled to sit up all night with a mummy to see that nothing harms it. He is forbidden to touch it, but does so and the mummy goes up in dust. To hide his identity he wraps himself in what remains of the mummy cloth and plays he is it. The picture, where sound effects and smacks help out, may appeal to audiences as very funny. The action is far-fetched and may prove a frost.

SOUL MATES (Warners Features).—A single-reel farce by Dot Farley and produced by G. P. Hamilton. It has a likable, amusing theme and tells how two people most unfortunate as to physical make-up get married with masks on, each thinking the other is being taken in. It makes a good offering.

RESCUED BY A RANCH GIRL (Warners' Features).—A picture taken in the southwest and showing some interesting pictures of a goat ranch and a sheep ranch among the hills of New Mexico. There is a good, snappy fighting chase of the hero and the heroine, who has set him free from a burning cabin where some rough characters had tied him up. It is a well-produced picture and will hold strongly.

HER BANDIT SWEETHEART (Warners Features).—Dot Farley, as a cowgirl, sees a man holding up the stage and takes a shot at him from the distance just as the looted stage drives on. Her bullet wings the miscreant and she follows him as he drags his booty away up the hills. Several shots are exchanged—one of his goes through her hat—then she discovers that he is Jim. This is, we believe, a new and interesting situation. It ought to make the picture go well with the average audience.

FOR HIS BROTHER'S CRIME (Warners Features).—A Premier offering in one reel with the time-worn theme of the two western brothers who love the same girl. The one who marries her is wicked and the other is self-sacrificing and goes to prison to keep his brother out. It has been well put on and has, of course, much that is new and fresh. It ought to make a pretty fair, entertaining offering.

Independent Specials

A BLOTTED PAGE (Reliance) Oct. 24.—A two-reel picture that is interesting and certainly well acted, but rather sad. A maid tells her own sad story to her despondent employer who has been ruined and whose wife has just written that she has got a divorce because she can't live with a poor man. The man had just tried to commit suicide, but now determines to call the past a blotted page. There is plenty of sorrow in the picture; but it is a strongly handled offering—except that such a subtitle as "Baby Fingers Gave Her a New Grip on Life," is not artistic but mawkish. Francillia Billington plays the maid and Sam De Grasse, the man. W. E. Lawrence has a good part as the housemaid's husband who killed himself.

A FLIGHT FOR A FORTUNE (Majestic), Oct. 25.—A two-reel number, in which the hero rides in a hydroplane to rescue the girl in a boat while she is pursued by enemies in a motorboat. This scene has been shown in other pictures, but is well handled here. The story seemed built up to fit this particular incident. It concerns a girl who is about to be robbed of her inheritance by an unscrupulous guardian, who substitutes his own daughter for her. The hero exposes the plan in a dramatic manner. This is very well photographed and runs along in an entertaining manner.

SIR GALAHAD OF TWILIGHT (American), Oct. 26.—A two-reeler full of sweet sentiment and that good, old romance that is ever new. The setting is Twilight Mountain. The characters are a trapper and his young wife who has found a picture of Sir Galahad standing at the head of his white horse. She doesn't know who he is, but is sure that he is good and true. Vivian Rich plays this girl. Two engineers come to the neighborhood. One (Jack Richardson) is anything but a Galahad. The other, and she falls in love with him, is a fairly good man (Harry Van Meter). Her husband hears of this man, learns that his little Clotilde is in love with him and throws himself from the peak of Twilight. He is referred to as the true Galahad. The working out of the story keeps this character from being offensively mawkish and makes the picture a pretty effective offering. There are some excellent scenes and good photography in it.

A MADONNA OF THE POOR (Thanhouser), Oct. 27.—A two-reel number in which a young artist employs a pretty little Italian woman to act as his model. Muriel Ostriche plays this latter part. The artist tries to make love to her despite the fact that she has a husband and child. She repulses him, but the husband, who is out of a job, sells her to the artist for money. Later he remembers the child and sends the artist away, throwing the money after him. There is a sordid note in the husband's deal with the artist and his repentance does not seem very convincing to the observer. The subject matter in this is not of the best, though the characterizations are good.

THE TURN OF THE TIDE (Imp), Nov. 20.—A two-reel offering with King Baggot and Arline Pretty in the leading roles. The story of the cancelled note, hidden in the bottom of the old chair, runs along naturally. The hero forgets his generous action in paying off the note after his injury; it is not until long afterward, when he returns from the city, that the note is accidentally found. The rescue of the girl at the last was exciting, though it was difficult to see why the crowd tried to hold back the hero. A story of a somewhat homely interest, acted in a natural, convincing way and leading up to a pleasing climax.

THE RUIN OF MANLEY (American), Nov. 2.—A splendid two-reel subject in which the chief feature is a wonderful pigeon farm near Los Angeles. This farm is shown during a disastrous flood, the chief scenes being taken by a cameraman who chanced to be on the spot. The scenario writer has built up very skilfully a pleasing story to go with these central scenes and the subject proves both unusual and appealing. Ed Coxen and Winnifred Greenwood play the lovers. The photography is very good. A fine offering.

THE RETURN (Eclair), Nov. 4.—A Western offering in two reels, the cast including Robert Frazer, Edna Payne and Norbert Myles. The hero loses the love of his sweetheart through an inherited love of drink. She weds his rival. Some years later the hero, now reformed, is a Texas ranger. The rival, Evans, has turned out badly and deserted his wife to become a bandit. The hero rounds him up and there is a strong scene in which the wife unwittingly shoots her own husband to save her former lover. This offering has plenty of action and is of about average strength.

THE DESPERADO (Broncho), Nov. 4.—A two-reel Western number with some new touches in it. "Mom," the outlaw's pipe-smoking mother, is a good character but, though she is far from being a good woman. Her efforts, as well as those of the girl to save the ill-fated Jim from his pursuers, are pathetic. This is a relentless picture of rough Western life as Bret Harte might have described it had he been a scenario writer or producer. A well-drawn chart for like "Mom" will put a strong interest into any film. A successful offering of rough Western life.

IN OLD ITALY (Domino), Nov. 5.—A two-reel, Ince and Spencer production. Although not actually taken in Venice, Italy, the lagoons, gondolas and other settings suggest the famed city. The story is one of comparatively simple plot. Raniero, the villain, lures a young girl to follow him and is pursued by her parents and Antonio, assisted later by gendarmes. The action itself never becomes strongly dramatic, but the production is pleasing because of the artistic scenes and attractive photography.

IN THE CLUTCHES OF THE GANGSTERS (Kaybee), Nov. 6.—A two-reel story dealing with a young girl's adventures in the hands of a rough gang. The first scenes are taken on an excursion steamer, where she meets Chick. Their love affair develops and he attempts to reform. The gang makes an effort to get him back, but fails. This story lacks any very strong central idea and the plot seemed made up of numerous more or less disconnected scenes. Some of the characters are quite pleasing, but the yarn itself is not overly strong.

THE JUNGLE MASTER (Bison), Nov. 7.—A two-reel jungle story, with Rex Roselli, Val Paul, Marie Wolcamp and others in the cast. The plot is negligible, being a mere thread of interest on which to hang the incidents, which have to do with a lot of wild beasts. Lions, leopards, chimpanzees and even snakes are all given a turn, and some decidedly interesting developments result. The capture of the lion, first in the net and later in the cage, was most interesting. The scenes are all well photographed. Rex Roselli demonstrates a strong control over the beasts of the jungle.

A SOLDIER'S DUTY (Pathe).—Special Feature, a picture made in the Pathe studio in Sweden and showing some of the peculiar and charming scenes of the northern kingdom. The story is not strictly dramatic, but is interesting and clearly told. The acting and general staging, which includes photography, are of high order.

A CHANGE OF HEART (Pathe).—A two-reel picture made by Wurton, Inc., for the Pathe program and dealing with a confidence man whose sleeping conscience is touched by what an old lady (he and his accomplices are about to fleece her) says about his mother's picture. He forces his unwilling accomplices to give up the money just taken from the lady, and while he is on his way to carry it back to her, the others are arrested. It is a good story and makes a fair offering, though it would have been stronger in one reel, perhaps.

THE GREAT SECRET (Box Office Attractions).—A three-reel picture from the White Star studio. It features Edwin August and tells an old story—that of the borrowed "diamond" necklace of paste stones that is lost and replaced by real gems at a terrible sacrifice. Yet there is a new twist and it has been brought up to date and set in America. The opening scenes are at the seaside and then in a large city. There is some excellent acting, not only by Edwin August, but by his whole cast. The leading woman is very pretty besides, and there are many beautiful scenes in it.

LITTLE SUNBEAM (Box Office Attractions).—A three-reel picture from the Balboa studio, featuring Jackie Saunders. It tells a sweetly sentimental story good enough to carry even that too-long deathbed scene at its opening. This scene is well done and effective, and that is why it ought not to have been so long. People do not like long deathbed scenes—we find it true everywhere. There is good acting and pleasing scenes all through the picture and, while not a great production, it is one of the kind that many will take much pleasure in.

The Photoplay and Criticism

Western Newspaper Says the Screen Is Entitled to Equal Recognition With the Stage.

(From the News, Milwaukee.)

The other day a reader of the Daily News said that a criticism of a certain moving picture production which appeared in our columns was rather "too strong," as it was only about a film show. The reader expressed the idea that such analytical criticisms should be reserved exclusively for the legitimate stage performances. His theory was that the regular press agent matter or mere news comment would suffice in these instances.

This shows that we have not reached a full recognition of the place of the screen drama in the theatrical domain. But that this criticism appeared is vital evidence of the recognition to which it is attaining. In fact, there is no reason why cinematographic art should not be treated on the highest possible plane by all those who write about it. It is as much subject for critical review as any other.

We are now getting some of the greatest actors and actresses in this work; a number of the most noted novels are made into scenarios. The finest plays of today and the past generation are presented on the screen. Shakespeare, Victor Hugo, and the renowned dramatists of many countries have been put into life for the people through this means.

The newspapers, then, must treat these subjects seriously and in the dignified manner they deserve. There are very many picture stories unworthy even of passing comment, and thousands entitled only to that; but, on the other hand, there are an ever-increasing number deserving extended review from the standpoints a dramatic critic for a daily newspaper devotes to so-called legitimate theatricals. There necessarily will be some differences in the treatment of the regular play and the moving picture performance; but the latter is coming into its own as requiring and deserving especial treatment in the dramatic columns of the daily newspaper.

Mona Darkfeather

JUST as soon as the lithographs are ready, Sawyer, Inc., will release four two-reel "Mona Darkfeather" dramas, of which they have received negatives. These were all directed by Frank Montgomery, and show the Indian princess in roles giving her ample opportunity to display her acting ability. All four of the pictures are Western in sentiment, but so carefully produced that the overacting common to this style of picture has been avoided. Great care has been taken in reproducing Indian customs, and the splendid aggregation of players surrounding the star have all proved their worth. The titles of the four pictures are "The Witch of the Sierras," "The Skull Worshippers," "Priest or Medicine Man?" and "Her Vindication." Magnificent scenic surroundings and perfect photography add much to the value of these pictures. Releases will take place in November.

Mona Darkfeather.

Recently Princess Mona had a very thrilling experience. While making a run before the camera at the head of thirty Indians, she saw a huge tarantula on the mane of her horse, Beauty. A bite from this six-inches-wide spider meant agonizing death—this she knew. But she did not know how to get rid of it, as she was riding bareback, and had no riding whip. Almost quicker than it takes to tell it, the tarantula had made a leap, and landed on her bare arm. Fortunately, a Sioux Indian, one of the company, brought his horse abreast of hers in the nick of time, and with his six-shooter brushed the tarantula from her arm. But it made still another leap, this time to the Indian's horse. He could afford to take no chances, and so fired his revolver at it, point blank. Although it was only a "blank," it killed the insect, and hardly wounded the horse. That evening, however, it was found that some of the poison must have been blown into the horse by the charge, and the beast being in agony, they had to shoot it to stop its suffering.

CORY ORGANIZING CALIFORNIA EXHIBITORS.

W. A. Cory, secretary of the Motion Picture Exhibitors' League of California, has started on a tour of the State by automobile for the purpose of interviewing every exhibitor who can be reached and soliciting membership in the organization. The number of drastic measures now being prepared for introduction at the next session of the State Legislature makes it imperative that the organization be strengthened and the most determined campaign for membership is now under way. The initiation fee has been reduced to $5, and this includes all dues up to the first of the year. Mr. Cory will first visit the Santa Clara Valley section, and then work down the coast to San Luis Obispo, Santa Barbara and Los Angeles. He expects to remain in the latter city about two weeks.

WILL SEEK REPEAL OF OHIO CENSOR LAW.

J. W. Binder, director of publicity and finance, and Dr. Orrin G. Cocks, advisory secretary of the National Board of Censorship, have just returned from a week's tour of the state of Ohio where they went to secure first hand information as to the workings of the Ohio censor law and the opinions of those affected by the law. They discovered that there were many complaints of unfairness, delays, and other annoyances. It is said that the Board of Censors makes no attempt to fix standards or to advise manufacturers why their pictures have been rejected. It is also stated that the penal section of the act has been declared invalid in one of its provisions, allowing exhibitors to run pictures without the official leader carrying the Board's approval.

As a result of these investigations the National Board of Censorship proposes to start a campaign to secure the repeal of the law.

New Bill at Vitagraph Theater.

"The Fates and Flora Fourflush" and "Sylvia Gray" Inaugurate Fortnightly Change of Program.

ON Monday, October 26, the Vitagraph Theater inaugurated its new policy of a change in program every two weeks. The first subject was the single-reel picture, the regular release of the day, "The Cave Dwellers." Bobby Connelly was featured in one of Elaine Sterne's "Sonny Jim" stories, produced by Tefft Johnson. Then came "The Fates and Flora Fourflush," a three-part burlesque which, we are warned, is not to be taken "too seriously." The subject is described as "the massive ten-billion-dollar Vitagraph mystery serial by the great (but unknown) Scandinavian author, Kjarl Brjown, S. H. (Square Head), in collaboration with a number of other alleged humorists." The comedy will be especially appreciated by those who have followed more or less closely the various serials of adventure which have in recent months been so popular. The chapters are entitled "Treachery in the Clouds," "The Treasure Temple of Bhosh" and "A Race for Life." Clara Kimball Young heads the cast. Those who saw "Goodness Gracious" need not be told what Miss Young can do in burlesque. Aiding and abetting or rather always villainously pursuing Flora was L. Rogers Lytton, as Sir Simon Blackheart. This was a real team. Templer Saxe, too, was a rajah who really rajaed, according to the printed cast, and the tip seemed to be right. Frank Goodheart was an honest White Wing hero, with his trusty, dusty broom always on the job. It is just possible that "The Fates and Flora Fourflush" will thrill with more or less savage joy many picturegoers.

The last number on the program was the four-part subject "The Strange Story of Sylvia Gray," written and produced by Charles L. Gaskill. Helen Gardner played the double role of Sylvia Gray, wife of Henry Gray, and Silvery, her daughter, an artist's model. Charles Kent was Henry Gray. Mary Charleson plays the maid who watches out for the daughter in infancy and young womanhood. Gladden James is Lennox, the clubman who induces Mrs. Gray to leave her husband. Charles Dietz is Dr. Frankenstein, a hypnotist. Evelyn Dumo is Vivette, a medium. The picture is well acted. It will more strongly entertain those who are interested in the psychic.

EDWARD AUGER SUCCEEDS KANE.

Edward Auger, one of the best known film men, has been appointed manager of branches for the Eclectic Film Company, vice Arthur S. Kane, resigned.

Mr. Auger was born in Dorchester, Mass., his family moving to Canada when he was nine years old. Over ten years ago he became interested in the motion picture business and soon graduated from the ranks of exhibitors into the exchange end, becoming general manager of the Ouimetoscope Film Exchange in Montreal. An engagement with the Kinetograph in Canada followed, during which he traveled from New Brunswick to British Columbia. The General Film Company then offered him the managership of its St. Louis branch, which he accepted. When the Eclectic Film Company started opening up its exchanges Mr. Auger was tendered the position of inspector of branches, which he accepted and held up to the moment of his promotion.

Few men in the film business are as well known as Mr. Auger. From coast to coast and from Winnipeg to New Orleans his acquaintances and friends are legion. Their good wishes follow the big man with the smiling face as he takes up his new duties.

FAMOUS PLAYERS TO PUT ON "OLD HOMESTEAD"

The Famous Players are now making preparations to produce the film version of "The Old Homestead" in Swansea, the New Hampshire village which suggested the drama to its author, and to use the very house that is featured in the title of the subject.

The play is one of the greatest theatrical successes of the time, and was performed by Denman Thompson for more than three decades. In 1875, while playing in Martin's Variety Theater at Pittsburgh, Pa., the already well-known actor suffered a severe attack of rheumatism, and while helpless in bed conceived the plot of "Joshua Whitcomb." This sprang into instant popularity and was transformed some years later into "The Old Homestead." It is estimated that over twenty million people have laughed and cried over "The Old Homestead," in the United States and Canada alone.

Exhibitors Write to Kalem Company.

Four Thousand Reply to Request for Frank Criticisms of Output—Wide Demand for Railroad Series.

IN following out a policy which has obtained in the executive offices of the Kalem Company for several years, letters were recently sent out to 7,000 licensed exhibitors asking for frank expressions of advice as to the company's product. If any one had complaints to make he was invited to register them; if there were any suggestions as to changes in class of plays they would be welcomed. Already over 4,000 replies have been received, and it is said they were filled with just the sort of information the company wanted. As a result two companies have been completely reorganized.

Many exhibitors spoke in praise of the series of two-part pictures in which Alice Joyce has been featured, the factor most appealing to them being the independence of each issue of preceding releases. The exhibitors also expressed their gratification over the forthcoming single-reel series entitled "The Hazards of Helen," in which Helen Holmes is to be featured in railroad stories. These will be released on a stated day each week, so that the exhibitor may arrange his advertising accordingly.

"We have gone to considerable expense to get scenarios especially adapted to Miss Joyce," said an officer of the Kalem company this week, "and the same is true of the railroad pictures. We made a contract with the Santa Fe Railroad for the use of locations and material. Without doubt these railroad subjects have been costing us more than will be spent ordinarily on two-reel pictures, but the expenditure has been justified. Following the announcement of the making of these railroad stories the exhibitors have been putting in orders for them to such an extent that the exchanges have been sending in requisitions for extra prints. The first release of 'The Hazards of Helen' will be 'Helen's Sacrifice,' on November 14."

Box Office Producers.

Tips on the Men Who Will Make Pictures for William Fox's Company.

WILLIAM FOX, president of The Box Office Attraction Company, has engaged an all-star producing force the members of which are J. Gordon Edwards, Edgar Lewis, Frank Powell, Lloyd B. Carleton and James De Carlton. They all have big reputations and have in the past produced some of the best known work both on the legitimate stage and the moving pictures.

J. Gordon Edwards, well known in Europe as well as in this country, for the last few years has been associated with Mr. Fox producing the plays at the Academy of Music. Mr. Edwards has produced some of the biggest stage successes on Broadway and the Strand. He has to his credit the staging of more than 500 plays.

Edgar Lewis, who has just completed the production of "The Thief," Henri Bernstein's great play, with Dorothy Donnelly in the star part, is known for his work with the Life Photoplay Company. His productions, "The Littlest Rebel," a Broadway triumph, and "Captain Swift," are regarded as his best examples in picture craftsmanship.

Lloyd B. Carleton, who has produced "The Walls of Jericho," the famous James K. Hackett production with Edmund Breese in the star part, formerly asociated with the Lubin Company, has produced some of Lubin's biggest attractions.

Frank Powell, who for two years has been specializing in the production of big feature attractions, has joined the William Fox forces after having put on an elaborate attraction for George Kleine. Mr. Powell is now preparing for the screen the well-known Klaw & Erlanger production, "A Fool There Was," by Porter Emerson Browne, in which originally appeared Robert Hilliard and Pauline Fredericks. Mr. Powell has distinguished himself in the Biograph, Universal and other large producing companies.

"CABIRIA" FOR PICTURE THEATERS.

Harry Raver announces that "Cabiria" will soon be available for exhibition in all picture theaters on a rental basis. "Cabiria" has been running in New York for six consecutive months; in Chicago five months; in San Francisco nine weeks; Atlantic City two months, and from four to ten weeks in others cities. Since July fifteen companies with full equipment have been touring the country with great success. Hundreds of applications are being received by Mr. Raver from exhibitors who want "Cabiria" for their houses, so that its continued success on a rental basis is assured.

"What's His Name"

Lasky Picture of Life's Illusions, from McCutchen's Novel—It's Full of Brave-Hearted Humor.

Reviewed by Hanford C. Judson.

HERE is one of those stories without any pretense that has things in it as deep as the human soul. It is a story of village life in which the tantalizing Metropolis plays a big part. Harvey, its hero, works at a soda fountain and has married Nellie. They are just a couple of unsophisticated youngsters who don't know anything. Nellie is pretty and inexplicable fate put in her way an offer to become one of the chorus. Twenty dollars a week looks big in the village. The manager won't take Harvey; but we see him carrying the satchels to the train. He is soon to become, "What's His Name," Miss Duluth's husband.

Nellie, "Miss Duluth," isnt' hampered by any Puritanical questionings. Life and all its new adventures fascinates her

Scene from "What's His Name" (Lasky).

and she is making plenty of money. Harvey, who has been acting as nurse girl to their baby daughter, is now boxed off to a house in Tarrytown with a cook and maid to help him. Mr. Fairfax, the millionaire, attracts Nellie. There are some dramatic scenes, then she goes to Reno while Harvey with the child, both ragged, tramps homeward to Planeville. At length, just before Nellie gets her divorce, the baby falls sick and Harvey telegraphs to her. A change of heart has been coming and she hurries back to Planeville.

The scenes that fill in this outline and give life to the story are fresh, have been produced to seem natural, and hold interest through five reels with ease. But the quality of the offering comes from its humor, which lies deep and is sincere. For instance, in the wreck and ruin of his home, when Nellie, on her way to Reno, has sent men in to pack and store the furniture from under his feet, Harvey comes on a "God Bless Our Home" brought from the village house, and finds courage to laugh over it. One begins to find the very qualities that made Harvey willing to be "What's His Name" endearing him to us. He is no coward or fool, and Max Figman, who plays the role, has hit Harvey off finely. His work is very satisfying.

In the role of Nellie there are things that have to be carefully handled and Lolita Robertson has done wonders in the way of bridging over, smoothing out and keeping the woman seemingly convincing. Then, too, humor has always been a saving grace, the best thing in the world for making a slightly unbelievable situation plausible. It excites admiration and that is criticism's perfect antidote. Miss Robertson is amply able, when it comes to picturing human things, as notice that change of heart on arriving at Reno, and also when it is necessary to bring out humor. She's a charming Nellie.

Cecil de Mille is responsible for the direction and Wilfred Buckley made the scenes. The production must have been difficult on account of the condensation, but it is filled with signs of good direction. The players to the last helper are natural and acceptable. The photography is excellent. It makes an especially pleasing offering that can be depended on safely.

The story is wholly unconventional and has a philosophy that the average spectator will like. To us the best group of scenes in the picture are those that show the adventures on the way home.

"Shore Acres"

All Star Picture from Hearn's Drama of New England Shore Folks Holds Well.

Reviewed by Hanford C. Judson.

THE best thing in Hearn's play is its strongly contrasted New England characters. It is a good story too and the author of the photoplay script, Louis Reeves Harrison, has ably picturized it. In the play the struggle of the brothers at the foot of the light house stairs is, with its dialogue, the big dramatic scene. The picture, after developing the part the scheming character, Blake, has in the story, amplifies this act. We see the struggle perhaps in a more natural light; for, we see the boat in the storm fighting rough seas (photographs taken on a boat in rough weather almost double the impression of the waves) and see the rocky reef in its way. Then the lay of the land between the lighthouse and the farm is clearer and the increasing madness of Martin, which has grown so marked that even Blake tries to check it, is shown in more detail. Those scenes in the boat during the storm are, by the way, thrillers.

There are historical reasons why New England bred extremes of character and the altruistic brother, Nat, and the hard brother, Martin, in the same generation is a truthful picture. Blake, the scheming, materialistic visionary, is also convincing. The love story of Martin's daughter, Helen, and the doctor, Sam, which works out to a delightful home coming at Christmas, logically gets its help and hindrance from the interaction of these three characters as is clearly presented in the picture. Blake, as drawn by E. J. Connely, is filled with good atmosphere. It is a fine bit of acting and the character has been heightened by the director's handling of it. William Riley Hatch's portrayal of Martin also rings clear and true. Nat, played by Charles A. Stephenson, is filled with subtle distinctions that are hard to get over, but is presented with skill and satisfies. Pretty Violet Horner plays Helen and Sam is taken by Conway Tearle. Gladys Fairbanks plays Helen's mother. All the cast do good work.

The characters are not introduced so as to be clear at once to all. Even now the picture can easily be strengthened by an added subtitle to the effect that Martin and Nat are brothers living on the same farm. This could be given in place of the merely ornamental scene called "Sunset." It would also help if in introducing Helen the subtitle said

Scene from "Shore Acres" (All Star).

"daughter of Martin and niece of Nat." This merely for the sake of clearer understanding at the opening.

There is good Christmas feeling in the last act which is emotional and greatly pleasing. Indeed, while the offering is commendable for any and all times, it is especially desirable for holiday shows. The director, John A. Platt, has been successful in handling not only the tense moments of the drama, but the moments of sentiment, particularly the scenes in which the younger children at the shore farm are the center of attention. The camera work is excellent.

The scenes taken on board the schooner as it makes its way out to sea against a wind, plunging its prow again and again into the whitening billows, will excite the most appreciative comment everywhere, but especially along the coast, where such scenes are known.

"The Wishing Ring"

Pretty, Idyllic Love Story of Old England and Cheery Boy and Girl Romance—Released by World Film.

Reviewed by Hanford C. Judson.

THE reviewer felt while enjoying this offering in five reels, that a big audience around him would have been of material help in estimating its value as entertainment. The story it tells is very pleasing, there can be no doubt of that. Slight in texture like all delicate things, it gives a truly first-love story in all its June rose-time perfume and vernal sweetness. The characters, too, are pleasing; for most of them have been pictured in that fairy-tale region where things are only a bit more substantial than dreams. One or two of these characters haven't been so pictured and for the moment, while they are in the picture's center, its illusion is quite gone. The only object of such a picture is human joy which is as real and yet as impalpable as June

Scene from "The Wishing Ring" (World Film).

sunlight. You can gather a cup of sunlight, but to keep it filled you have to leave it out doors and can't bring it into a cold human house. In order to see sunlight you must have matter; sunlight has to shine on something to be seen, and where sunlight is desired for itself, it is better to have the cup not thick, but as thin as possible.

And this is why I believe that the picture, excellent as it surely is from the exhibitor's viewpoint and as an offering of entertainment, would have been even better if that opening scene, which is surely not idyllic, been shortened as much as possible and if, to take one other instance, that scene in which the Squire discharges his gardner had been acted in not quite so realistic a way. Yet, as we have pointed out, the sunshine of the picture's love story brightens through even these opaque places. This is because most of its characters are for most of the time true to the atmosphere. Among them all, none is truer than Alec Francis, in the role of the gouty Earl of Bateson. Chester Barnett has the role of his son and does very well in it. He gets caught in a school scrape and is in disgrace and has run away from the Earl to his god-father, the Squire. This man has just had a quarrel with his gardener and the lad is left in charge while the Squire is absent. While on guard he catches Sally, the pretty daughter of the parson, stealing flowers. She wants them for the church and thinks that God made flowers for all and that to take them wasn't stealing them. This girl is played by Vivian Martin and she makes the girl very charming indeed. Sally helps smooth out his quarrel.

The picture tells its story clearly and is very well staged on the whole. There are many scenes that are absolutely perfect in suggesting the atmosphere of just this story. Perhaps the interiors at the parsonage are the most worthy of praise, but there are many others almost as excellent. The photography is clear. The story is by Owen Davies and has been picturized by Maurice Tourneur. A very good offering.

JEFF DOLAN WITH FILMS LLOYD.

Some time ago we had inserted in these columns a notice to the effect that Jeff Dolan was out and wanted to get in. This same little Jeff is anxious to let you all know that he is now looked upon as a regular film salesman, for which he gets a weekly allowance from Messrs. Joe Miles and Charles Feature Abrams, which he calls a salary for duties performed in the interest of the Films Lloyd Co., suite 1003, Candler Building, 220 West 42d street, New York.

"The Perfect Thirty-Six"

Cloak Model, Her Boss and the Drummers Make Perfect Feature Comedy—From Pathe German Studio.

Reviewed by Hanford C. Judson.

TO BEGIN with, Montague Glass has written his mixture of humor and philosophy into the American subtitles that go with this, "The Perfect Thirty-Six" picture, and they add laughter to what is already perfectly amusing—it's like candy on good cake. The heroine, "the perfect thirty-six"—most spectators will know that it refers to a perfect cloak model, thirty-six size—is a sprightly young Miss who knows that she isn't a "dead one." Her adventures in a big Berlin clothing store, how she got there, and how it came that later she married the boss, have a quality that will fill the house with the heartiest kind of laughter. There is no doubt about it at all, and the picture will be as welcome in the neighborhood house as in the downtown theaters and will, if it is shown downtown in any city be demanded by the neighborhood spectators, who will surely hear of it from their husbands.

The quality that makes this a special and decidedly strong feature comedy offering is in the acting; there isn't a single weak spot noticeable in the production. From the "perfect thirty-six" herself to the other models—it is said that the best professional models in Berlin were hired to play in the picture; and they are surely pretty—down to the doorkeeper at the employees' entrance of the department store, all add to the fun, and none ever gets in the way. There is hardly a character in it who by acting naturally does not, so to speak, play jokes on himself for the spectator's benefit. And the unconsciousness of these characters makes them rich in fun. Phillipshon, the drummer, is the one who discovers her in the clothing store of her aunt in a small town. He has the boss hire her. Perhaps he feels a certain proprietorship; but he isn't there when she arrives in Berlin, and Jacob, the boss's nephew, invites her out to dinner with him—they go to a place in Berlin that corresponds to Child's. How he loses her is only one of the bright patches of the picture.

There is nothing cheap in the way the picture has been staged; and besides its thoroughly interesting and laugh-making story it has glimpses of German life in the country and in Berlin, plenty of pretty girls and stunning gowns. The sets are all that could be desired, and the photography is perfect. It is one of those offerings—it is four reels long.

Scene from "The Perfect Thirty-Six" (Pathe).

—that make the exhibitor send them back after a markedly successful run with the half-melancholy regret that there are not more as good. It is not hampered by vulgarity. There is no wearisome padding and no reason why it shouldn't be booked for the most critical neighborhood theater in the country.

SAUNDERS HEADS NEW YORK ALCO EXCHANGE.

The general management of the New York Alco Exchange has been taken over by Edward M. Saunders. Mr. Saunders was formerly General Manager of the Universal Exchange of New York in Boston. He has had many years of experience in the film industry and is thoroughly conversant with it from every angle. To the Alco organization he brought a large personal following of many exhibitors.

"The Ruin of Manley"

A Pleasing and Original Subject in Two Reels by the American, in Which Love and Business Are Happily Intermingled.

Reviewed by James S. McQuade.

A CHARMING love story, of an original type, with several fine exteriors that are educational in character, has been filmed by the American at Santa Barbara under the title, "The Ruin of Manley." This story has been collaborated by Marc Edward Jones and Thomas Ricketts, and the latter also directed the production.

During the great floods in the vicinity of Los Angeles, about nine months ago, great havoc was wrought and heavy losses sustained by various industries. In this story the American shows evidence of fine foresight by taking advantage of the destruction of the Los Angeles pigeon farm by the rush of waters of the flood, where 1,000,000 pigeons were homed. The spectacle was filmed at the time by one of the camera men, and the incident was seized upon as the nucleus

Scene from "The Ruin of Manley" (American).

of a story to be written and filmed later on. The plan has now been realized, and how well it has been carried out will be shown for the first time on Nov. 2, the date of release of the "Ruin of Manley."

On this simple story, which treats of the love affairs of a country lad and his lass, Director Thos. Ricketts has bestowed much of his painstaking art. He has cast the characters most happily and he has succeeded in investing the story, as seen in the films, with strong, continuous interest. I cannot recall a single instance of padding in the 2,000 feet, which is quite a compliment for a production of this type of subject. The settings are most appropriate and several of the exteriors show thrilling scenes.

Mary (Miss Winnifred Greenwood), and Manley (Ed. Coxen) are the lovers. Manley works on the ranch of Mary's father, but he fails to give the old man satisfaction as his natural inclination is to raise pigeons. "One kind of work's as good as another for any boy" is the opinion of the old ranchman, who looks on Manley as a lazy good-for-nothing. It will not be surprising, therefore, to learn that Manley was fired ignominiously and that he went out into the world to find a job to his liking.

"I'm going away, and when these hands can support you, I'm coming back," he says to Mary as he kisses her goodbye. Sure enough, he finds a man who gives him a chance at pigeon-raising, and he succeeds so well that his employer offers to back him in a similar enterprise for himself.

Manley returns to Mary's home a new man, with confidence in himself and worthy the confidence of others—Mary's father among them. He purchases a tract of land on a sandy bottom near a river for his pigeon farm, and laughs at the old timer who warns him not to build there, as the river had once overflowed within his recollection and that it would do so again.

The extensive pigeon houses have been built and are filled with nearly a million birds, within a year or so. Then a misunderstanding arises between Mary and Manley, wholly her fault, and she returns him her engagement ring. To escape from memories that hurt, she pays a visit to friends in the city. While there a fearful rainstorm, prolonged for days, breaks on that section of country. She thinks of Manley and his pigeons and of the fast rising river. In the midst of her fears, she learns that she had misjudged her lover, and sets out for home to be near him in his misfortune.

When she arrives, only a vestige of Manley's pigeon farm is left by the flood, and she finds him among the ruins, disconsolate and dismayed, as a great flight of his homing pigeons circle around and light on the spot. Mary snuggles close to him, in deep contrition and love, and whispers that she has come back to be with him as he begins all over again.

Miss Greenwood is a charming Mary and Ed. Coxen is a fine type of the country lad, Manley, who is determined to find his lifework. The father of Mary is well represented by John Steppling, and George Field plays the part of the villain of the story with force and discretion. The minor parts are all faithfully impersonated.

"For Her Father's Sins"

A Two-Reel Majestic of Fine Purpose and Admirable Treatment.

Reviewed by Louis Reeves Harrison.

CAST:

Blanche Sweet
Billie West
Wallace Reid
Al Felson

A WELL-TOLD story, its interest strengthened by realistic fidelity of detail, "For Her Father's Sins," has only the fault of a misleading title. Billie West, a young actress of intelligence and dark beauty is first shown as a girl with a modest home and a manly brother, and we begin to look for the father whose sins she is to atone. He does not appear. Billie is ambitious and weary of her narrow environment, she strikes out on her own account by going to the city and leaving a note behind, telling her brother that she has gone to seek employment and independence where he cannot find her. Her experience is the usual one of disillusion, and it is convincingly used to indicate the terrible pressure brought to bear upon those least able to stand it under our present social system. The ensuing situations have the force of truth in them—the girl is driven to desperation by the avarice of her employers.

We begin to understand the title when Blanche Sweet, looking sweeter than ever, appears, fresh from school, the idolized daughter of a capitalist, who owns the very store where Billie is being driven to despair. The sins of Blanche's screen father are those needing atonement or readjustment. The quick sympathies of Blanche lead her straight to a solution of the social problem when she meets starving Billie, and through Billie's brother the working girl's heart-breaking situation is fully revealed. Blanche gives of her own blood, by transfusion, to save Billie and nearly perishes from weakness. Her father is brought to the scene by rather awkward means—by reading in a newspaper that such an operation is to take place—it is unheard of in medical prac-

Scene from "For Her Father's Sin" (Majestic).

tice to publish contemplated operations—and the old tyrant melts. He breaks down and makes ample restitution to those he has so deeply injured.

Excepting the minor faults noted, this story is strong and sweet, far above the average of its kind, and handled with great skill.

Washington Exhibitors' Ball.

Big Gathering Planned for at Convention Hall, Saturday, October 31.

EVERYTHING is in readiness for the grand ball and banquet of the Motion Picture Exhibitors' League of the District of Columbia, Saturday evening, October 31, in Convention Hall, said to have the largest continuous floor space of any hall in the country. The reception committee will be on hand to meet the fifty or more photoplay actors and actresses who have accepted the invitation of the League to be present on this occasion and to participate in the festivities. The stars of all the producing companies now working in the east are to come to Washington on the Congressional Limited operated by the Pennsylvania Railroad. Upon their arrival they will be taken to the Raleigh Hotel where a large number of rooms have been reserved for them and where every attention will be paid them to make their stay in the National Capital a most pleasant one.

The big hall has been elaborately decorated with bunting, flags, palms and ferns and cut flowers; the novelties and favors which are to be presented to those who attend have long since been received, but the entertainment committee refused to divulge the nature of these, holding them for a great surprise.

A feature of the ball will be the taking of moving pictures which will later be shown in the various houses here and possibly may form a section of the news service produced in this city.

The following is the composition of the various committees which did much good work and to whom credit for the success of both the ball and the banquet is due: Decorations—Ira LaMotte, Alan Bachrach, Nathan Stein and Harry S. Wolf; publicity—Fulton Brylawski, Harry Crandall and Dr. Herbst; program—Victor H. Stonesifer, R. H. Campbell, Thomas M. Eastwood; music and entertainment—J. P. Morgan, Julian Brylawski, J. J. Payette and Maurice Davis. The reception committee is a committee of the whole league with a membership of about fifty exhibitors.

Earl Wilson and Clara Kimball Young have been selected to lead the grand march. They will be followed by the other photoplay actors and actresses, the members of the League and their ladies, invited guests, and the public. It is expected that many prominent officials, both of the federal and city governments, will participate in the festivities and a number of acceptances of invitations have already been received.

The World correspondent made a hurried canvass of the exchanges to feel out the sentiment of their personnel with respect to the ball and it is the opinion of all that this will be one of the best boosters of the moving picture industry that it would be possible to obtain. The mere fact that the photoplayers will be in Washington will, in itself, prove a valuable means of advertising the business and the thousand dollars' worth of space donated by the Washington Post is an admirable gift.

MASSACHUSETTS LEAGUE TO HAVE A BALL.

The second annual ball of the Massachusetts Exhibitors' League is scheduled to take place at the Boston Arena, Boston, Mass., on the evening of Wednesday, December 2. Samuel Grant is chairman of the committee in charge. The Boston Arena is one of the largest auditoriums in the country and will accommodate about twelve thousand people. The committee is planning the entertainment on a large scale and is assured of an attendance of popular players and producers in greater numbers than have ever before appeared at a similar occasion.

Special features of the event will be a mammoth dancing contest for cups donated by well known motion picture stars and a number of big vaudeville acts from the local houses. Tickets of admission for two will be $1.00. The proceeds of the entertainment will be used to defray the heavy expenses incurred by the Massachusetts League in the employment of counsel to fight unfavorable legislation last year. New England exhibitors should put forth every effort to make this event a success.

CINEMA EXHIBITORS BALL SATURDAY NIGHT.

Saturday night, October 31, is the date of the Bronx Cinema Exhibitors' ball, which will be held at Hunts Point Casino, 163d Street and Southern Boulevard. The grand march will be led by Mary Fuller and Tom Moore. There will be a great gathering of exhibitors and photoplayers on this occasion.

CLEVELAND LEAGUE MEMBERS ACTIVE.

The action taken by J. W. Binder, member of the National Board of Censorship, in coming to the assistance of Ohio exhibitors in a campaign to repeal the legislative act that created the legalized board of censors for this state, has imbued new energy among exchangemen and theater proprietors. As Mr. Binder explained in a recent talk to members of the Motion Picture Exhibitors' League Local No. 1, Cleveland, action must be secured direct from the people of the state, and a campaign to educate the people to the wrongs the theater proprietor suffers through too-much-censorship will be pursued.

Cleveland exhibitors are leading the movement for a repeal of the censorship act and will co-operate with Mr. Binder and the National Board. "It is ridiculous to believe that the Ohio board of three members can accomplish the same work and pass upon the same number of films with fairness and understanding as the National Board, which has the assistance of more than 100 educators and ministers," said Mr. Binder.

At the last meeting of Cleveland exhibitors members of the local League resolutions were passed condemning in unqualified terms the incorporation and establishment by M. A. Neff, president of the Ohio League, Robert F. Wilson, Harry Vestal and others, of a magazine which they claim as the official organ of the exhibitors of Ohio. The resolutions demand that if President Neff and his associates continue this publication they resign from their official positions with the League and from the Ohio Board of Censors, of which both Wilson and Vestal are members. The resolutions were sent to all concerned, the manufacturers and trade publications.

KANSAS LEAGUE CONVENTION.

The Kansas Branch of the Moving Picture Exhibitor's League of America, held its annual meeting in Kansas City, Kan., October 6 and 7. The first day there was no business done, because the exchange managers of Kansas City were busy meeting with the Board of Public Welfare in regard to the censorship of films, and because Marion E. Pearce, President of the league, did not arrive. However, the members got together on the 7th, in the rooms of the Kansas City Mercantile Club, and had a very satisfactory meeting.

It was decided to eliminate any initiation fees, and to reduce the dues to fifty cents a month. The meeting also went on record as favoring uniform fire protection, and an elimination of a large amount of the melodrama which is now being turned out.

The new officers elected were National Vice-President, Fred Savage, Hutchinson, Kan.; President of Kansas Branch, W. B. Moore, Galena, Kan.; 1st Vice-President, E. E. Frazier, Pittsburg, Kan.; 2d Vice-President, Howard Dull, Augusta, Kan.; Secretary, P. J. Concannon, Emporia, Kan.; Treasurer, W. H. Willy, Mulberry, Kan.; Sergeant-at-arms, Roy Bingston, Linsburg, Kan.

It was decided that the next meeting will be held at Emporia, Kan.

WASHINGTON CITY LEAGUE ELECTS OFFICERS.

Dr. William P. Herbst has been re-elected to the presidency of the Motion Picture Exhibitors' League of the District of Columbia. Other officers are Ira LaMotte, first vice-president; M. Davis, second vice-president; Fulton Brylawski, secretary; Harry Crandall, treasurer; board of directors, Joseph Morgan, Thomas M. Eastwood and Victor Stonesifer, in addition to the above-named officers.

Dr. Herbst and Mr. Brylawski are receiving the thanks of the local exhibitors for the good work done by them while the war tax measure was pending in Congress, it having been mainly through their efforts that the Senate adopted a scale of tax rates and the House of Representatives receded from the first proposal to assess a flat rate of $100 upon each theater, regardless of the seating capacity. Immediately upon being informed that such a measure as this was pending, Dr. Herbst got in touch with Mr. Brylawski, and from that time until the actual passage of the bill they kept hard at work and were successful in the end of effecting the compromise noted.

GARY WILL OUTCENSOR CHICAGO.

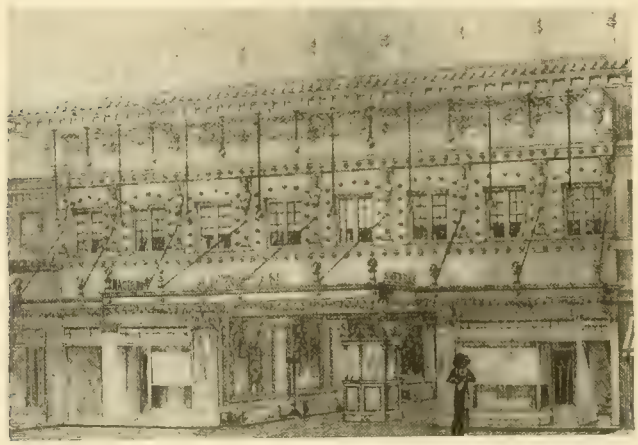
The first thing William Forbis, acting chief of police in Gary, Ind., did when appointed film censor was to put a ban on all films showing up "bonehead" plays by the police, or any sort of picture that might win admiration for a character in any criminal act. The Chicago O K is not enough in Gary. Forbis' O K must be added.

TERRE HAUTE'S NEW THEATER.

Maurice Less Building Big Picture House—Scheduled to Open November 1—Will Cost $100,000.

WITH the granting of a charter by the Secretary of the State of Indiana to the American Theater Company, of Terre Haute, a new picture house concern whose mission it is to build and operate the American theater in that city was given birth. The incorporators of the company are Maurice Less, his wife, Lela, and Sig Uffenheimer, of Terre Haute. The new structure will bear the name of the American. It is now in course of construction and when completed will cost about $100,000. It will be situated in Wabash avenue.

The building will have a frontage of 50 feet on Wabash avenue and will be 162 feet deep. It will be two stories in height. The plans call for a house as near fireproof as it is possible to build one, and it will contain a large number of exits. On the second floor there will be a woman's retiring room and a children's room, while the smoking room for



Architect's Wash Drawing of American Theater, Terre Haute, Ind., Now in Course of Construction.

men will be found in the basement. The lobby will be 22 feet deep and will lead into a foyer 10 feet deep by 45 feet long. Studded with over 500 incandescent globes and suspended over the main entrance will be a beautiful marquee. The sidewalk for the entire frontage will be of marble and will extend for the full width of the walk. The seating capacity will be 1,050. In front of the balcony and conveniently situated on the parquet floor there will be fifty loge boxes. The seats in the loges will be individual cane chairs, while the rest of the seats will be upholstered in leather.

The interior will be profusely lighted and fittingly arranged with fancy and decorated chandeliers containing clusters of globes which will be lighted with the theater's own electric plant. The ceiling and the walls will be ornamentally decorated. Beneath the screen, which will be 14½ feet by 18½ feet, will be found the orchestra pit. It is the intention of Mr. Less to have an eight or ten-piece orchestra. The work on the big theater is being rushed so that it may be opened on schedule time—November 1.

FINE ADDITION TO BRONX THEATERS.

THE Elsmere, newest of Upper East Side theaters, which has its formal opening on Wednesday evening, September 30, is proving one of the most popular in the Bronx section of New York City. I. Irving Cohn, who has had considerable experience in the theatrical line, is in charge and through his untiring efforts has built up a large business. The Elsmere is one of the largest theaters in the Bronx, having a seating capacity of 1,600. It is located at Southern Boulevard, corner Elsmere Place, and that the management has selected well the location for this, their first theater in New York, appears evident.

The Elsmere is an especially well-constructed house for the comfort and safety of its patrons. The lobby is wide and well appointed and the walls are paneled with large beveled plate mirrors. Beautiful display frames are placed on each side of the lobby, allowing a generous display of pictures of coming and current attractions. The main floor, with a seating capacity of 1,000, is well sloped, the stage being in plain view of the entire audience. Large, comfortable seats, leather upholstered, add to the attractiveness. The same is true of the balcony.

The lighting is one of the features which attract immediate attention. The interior is finished in delicate old rose colors, all blending in fine harmony. Throughout the theater the same color scheme prevails and the same regard for the comfort and ease of the patrons has been maintained.

An extensive ventilation system has been installed. By means of a large electric pump, fresh air is forced into the theater through scores of holes in the floor and a large suction fan takes the impure air through the roof. The air changes completely every two minutes. The theater is of concrete construction, and there are no posts to obstruct the view. The cantilever system is in effect in support of the balcony. Equipped with every modern appliance the Elsmere Theater is one of the most up-to-date in the city for ease, comfort and safety.

The Elsmere quarter and soloists provide high-class mu-

Architect's Wash Drawing of Elsmere Theater, Bronx, N. Y., Recently Opened.

sical numbers, Miss Wheaton and Mr. Murray are exponents of premier and modern dancing and an orchestra of nine pieces plays accompaniments for both pictures and the dancing and vocal numbers. The prices being ten cents to any seat in the afternoon, excepting Saturday, Sunday and holidays, and ten, fifteen and twenty-five cents in the evening.

LIFE PHOTO TO RELEASE THROUGH ALCO.

All the productions of the Life Photo Film Corporation are to be released hereafter through the Alco Film Corporation. Contracts between the two organizations have just been signed.

The producing corporation has made in the past such successful features as "Northern Lights," "Captain Swift," "The Greyhound" and "Banker's Daughter."

The first release under the new agreement is to be Florence Nash in Booth Tarkington's "Spring Time," This offering will be ready in December.

Edward M. Roskam, a pioneer in the motion picture field, is president of the Life Photo organization. Leonard Abrahams is vice-president and Bernard Loewenthal, treasurer, while Jesse J. Goldburg is secretary.

The offices of the producing organization are at 220 West 42d street, the Candler building, conveniently adjoining those of the releasing corporation at 218 West 42d street, the Alco building.

PRESIDENT SIGNS WAR TAX BILL.

President Wilson, on Thursday, October 22, signed the war tax measure which is designed to provide the money necessary to offset the decrease in revenues brought about by the falling off of imports. The law as now enacted provides that "Proprietors of theaters, museums and concert halls, where a charge for admission is made, having a seating capacity of not more than 250, shall pay $25; having a seating capacity of more than 250 and not exceeding 500, shall pay $50; having a seating capacity exceeding 500 and not exceeding 800, shall pay $75; having a seating capacity of more than 800, shall pay $100. Every edifice used for the purpose of dramatic or operatic or other representations, plays or performances, for admission to which entrance money is received, not including halls or armories rented or used occasionally for concerts or theatrical representations, shall be regarded as a theater: Provided, That whenever any such edifice is under lease at the passage of this Act, the tax shall be paid by the lessee, unless otherwise stipulated between the parties to said lease."

Section 3 of this Act provides "that on and after November 1, 1914, special taxes shall be, and hereby are, imposed annually."

Manufacturers' Advance Notes

"A PARTNER TO PROVIDENCE" (Lubin).

This adventure of Lord Cecil is quite melodramatic and emphasizes the courage of the quiet Englishman. He is providentially rescued from a railroad wreck and cared for by the cashier of a construction company and nursed by the young man's sweetheart. A few days later Cecil has the opportunity to discover and circumvent a clever robbery

Scene from "A Partner to Providence" (Lubin).

scheme, which probably would have wrecked the prospects and happiness of a very worthy couple. Arthur Johnson is again himself with his cool force of character and equal to a dangerous situation. Emmett Campbell Hall's stories of the "Beloved Adventurer" are a big success, due not only to the forceful writer, but the excellent resources of the Lubin studio and players.

" THE YELLOW STREAK" (Eclair).

A story entirely away from the usual line of Eclair productions is that called "The Yellow Streak" released Wednesday, Nov. 11, in two reels. The story, dealing with the prize ring, gives interesting glimpses into the life of a fighter and

Scene from "The Yellow Streak" (Eclair).

also brings into play the fire department of a large city. The featured principals are Richard Garrick, Irma Erle and Will Sheerer and a most realistic prize fight scene in the second reel gives an added zest to this Eclair production.

"PEG O' THE WILDS" (Imp).

You will consider this two-reel Imp drama unique when you see it. It has the vim, the dash, the vigor that is afforded but few plays of the mountains; but, above all, it is unique, odd in theme and treatment. It absorbs you, it thrills you and, while it is essentially a drama, the action is permeated with lively wit, delightful humor and sense of

Scene from "Peg o' the Wilds" (Imp).

surprise at the turn fate sometimes takes in dealing with people.

Miss Violet Mersereau enacts the title role, and you will undoubtedly agree that it is the best thing she has done since she has been an Imp leading lady. She invests the role of the little wild girl with a gracious witchery, a subtle capriciousness that is at once rare and captivating. She is indeed "Peg o' the Wilds"; a mass of tangled, golden hair surrounds a face of innocent beauty; underneath the one piece dress there are lines which suggest a rugged, well developed body. Peg climbs trees and jumps streams with the same ease that she runs and laughs. Of society and men she knows nothing; her world has been the woods and her only companion her old, half-mad father. Her first encounter with "the man," her awakening to the meaning of love, her fight to save her old father from the law and the final reconciliation with her mother are all interesting developments of the play.

And we cannot pass on to the story without mentioning the sterling character actor who enacts the role of the Hermit, William Welsh. Without making the long whiskered hermit stagey, he gives an unusually vigorous impressive interpretation. The wild retreat of the old man through the woods, in the final scenes, the abject fear expressed in every line of his wrinkled old face and feeble body, the manner in which he bares his breast to the detective's gun, and last, but not least, his pathetic death, are all indicative of Mr. Welsh's exceptional ability and finish as an artist. For the most part the play has its locale in the mountains. Settings are picturesque and beautiful; the atmosphere is pleasing.

"THE MAN WHO COULD NOT LOSE" (Favorite Players).

"The Man Who Could Not Lose," the second release of the Favorite Players' Film Company, is the most original race-track story that has ever been presented. It is a distinct novelty in many ways, as it has none of the ancient theatrical tricks so often resorted to in dealing with stories of this kind. Carlyle Blackwell, the former Famous Players' star, is playing the leading role and is supported by a great cast of screen favorites. This story is by Richard Harding Davis, and was adapted for the screen by Robert A. Dillon.

"THE WOMAN WHO DARED" (Kleine).

An exciting race between an express train and a high-powered automobile is one of the sensational incidents in George Kleine's film production "The Woman Who Dared," a five-part subject scheduled for release through the various Kleine branch offices in the near future. For the making of these scenes the Kleine producers chartered a special train and secured the use of several miles of railway track. As the road beside the track is very rough the occupants of the automobile had several narrow escapes from death. The spectacle of the locomotive and its heavy train rocking on the

Scene from "The Woman Who Dared" (Kleine).

tracks and the auto plunging along its narrow patch of gravel makes a highly thrilling and exciting scene.

The story centers about the theft of important military papers from the office of Count Bertrand after he had been drugged by a travelling circus promoter, who is a government spy. He is placed in jail and his wife, Countess Bertrand, immediately starts a fight for his freedom. Disguised as a circus rider she visits the old haunts of the spy, strikes up a flirtation with him, and, after a series of adventures, obtains possession of the valued papers. To make a flying trip into her own country is the next necessity and in the performance of this the story reaches an exciting climax.

"JACKSON'S WAY" (Lubin).

This picture was taken under the direction of Edgar Jones of the Lubin forces and is in three reels. Mr. Jones acts the principal part in the play and is ably assisted by Miss Louise Huff. The plot deals with the stirring times when Stonewall Jackson was holding the Federal forces in check despite overwhelming odds against him. The story abounds in heart interest, is well constructed and full of action. The central theme is the rivalry of two lovers. The picture is set in a scenic frame of rare splendor. It contains a series of scenes as unique as any that have been witnessed in a photoplay. These scenes are descriptive of hard fighting by night. Just what can be made of a night attack with clever photography is finely demonstrated in these scenes. The spectacle presented is really superb. One sees the attacking forces revealed in their advance by flashes of a big searchlight. The effect is wonderful. The figures of friend and foe are silhouetted against the dark sky as one flash after another illuminates the landscape. This battling in the dark by means of flashes is cleverly continued for some time. The effect on the spectator is extraordinary. In all the range of nocturnal kinematography nothing like these scenes was ever shown upon the screen. The scenario for this civil war picture was written by Emmett Campbell Hall.

"VENDETTA" NOVELS CAN BE OBTAINED.

The Kleine offices are in receipt of many requests from exhibitors who are about to play the Kleine five-part special, "Vendetta," as to where they can obtain copies of the novel at wholesale prices. For their information, Street & Smith, publishers, 79 Seventh avenue, New York, will supply paper-backed copies in 250 quantities at the rate of five cents apiece. These are stamped twenty-five cents apiece on the cover, which allows exhibitors to fix their own retail prices. The film is being booked through the special feature department of the General Film Company.

"Bert Barnett's Dad" Drops In

Paramount Man from Minneapolis Emphasizes the Value of Courtesy as an Asset in the Film Business.

THE staff of the Moving Picture World received a most pleasant call last week from "Bert Barnett's Dad." If that description to some lacks definiteness it is the best way we can express the identity of the caller as gained from such information as he saw fit to give us—that is, in that particuler respect. The Barnetts in a film way are known as the Famous Players Star Feature Film Service, with offices in Minneapolis. The Barnetts are in Wisconsin, Minnesota and North and South Dakota the Paramount Pictures. Barnett Senior says "We eat, drink and sleep Paramount."

Bert Barnett.

Mr. Barnett is a former New Yorker, but he lays stress on the "former." "Typical Westerners now, and we certainly do like the West. I have been in New York but two weeks, but I am anxious to get back. I am going out on the train this afternoon," said Mr. Barnett. The Western exchangeman was accompanied east by Thomas Saxe, the well-known progressive exhibitor of Minneapolis, the proprietor of the Alhambra and the Lyric. Not necessarily as a means to influence his business education, but merely in a measure to confirm solid convictions in the back of Mr. Saxe's head, the exchangeman took his companion and neighbor to the theater to see "It Pays to Advertise." Mr. Barnett is a believer in the best in theaters. He speaks of the Alhambra as a model house. He cites as an illustration of Mr. Saxe's attention to detail the fact that he has installed in the Alhambra a children's playroom of great size. There are many toys and quantities of sand to amuse the youngsters while their elders are enjoying the show.

Mr. Barnett is a firm believer in the quality of the product his concern distributes to four states. Without detracting from the output of others he praises his own. Also he is a strong advocate of the necessity of displaying courtesy in business dealings. In the picture industry there has not always been perfect consideration shown the exhibitor by the exchangeman or to the patron by the exhibitor. "The underlying, cardinal principle of success in the film business is courtesy," he said. "We find it practiced by the best theatrical managers, and there is no reason why exhibitors should do any different. I feel that some exhibitors have not realized the importance of paying the closest attention to the comfort of their patrons. The creation of atmosphere in a house is a wonderful factor. You see it here in your Strand, for instance. The value of music in the presentation of pictures can hardly be over-emphasized."

The Famous Players Star Feature Film Service publishes each week a four-page "Paramount Pickings," in which are included synopses of current Paramount subjects and items of interest to exhibitors using its service. When we asked Mr. Barnett if he had a photograph of himself "on him" he admitted he had not. "I'll tell you what I'll do," he said, "I'll send you one of Bert." So there you are: The picture is of Bert, not of Dad.

"FULCO" A HANDY CATALOGUE.

The E. E. Fulton Company, of 154 West Lake street, Chicago, has issued "Fulso," an "A to Z List No. 5." It is a comprehensive catalogue of machines, appliances and accessories involved in the presentation of moving pictures. The book contains 147 clearly printed pages, profusely illustrated. The Fulton Company modestly says: "We have endeavored to include practically every item needful to the moving picture exhibitor and to present the same in convenient form, size and arrangement." The Fulco Book amply justifies the statement.

"RIP VAN WINKLE" (Rolfe).

The picturization of his father's "Rip Van Winkle" which Thomas Jefferson has made for B. A. Rolfe Photo Plays, Inc., preserves in every way the atmosphere of the Joseph Jefferson production. At the same time it utilizes the resources of the most modern form of screen projection. The story itself is as standard as that of "Uncle Tom's Cabin."

In order to preserve the original atmosphere of the old Joseph Jefferson "Rip Van Winkle," Thomas Jefferson made his scenario from the manuscript of his father. The elder Jefferson's "Rip Van Winkle," it will be remembered, was based upon the slight story in Washington Irving's Sketch Book.

While these two things were in Thomas Jefferson's mind, namely, the best utilization of the resources of the screen and the camera and the retaining of the atmosphere of the Joseph Jefferson play, Thomas Jefferson thought that both could be best obtained by going to the Catskills for his picturization.

Accordingly Thomas Jefferson took a company to a remote region of the Catskills, near the village of Palenville. Tourists constantly point out scenes near Palenville with which is associated the mythical character of "Rip Van Winkle."

Scene from "Rip Van Winkle" (Rolfe).

Here in the scenes of the original Rip, Jefferson enacted before the camera the story of the twenty-year sleeper. That he might enter into the spirit of his father's original production, the son wore Joseph Jefferson's costume. Even the gun he carries in the picturization belonged to his father. His gaiters were those of his grandfather, Joseph Jefferson the Third, who played a version of Rip for 14 years.

Thomas Jefferson in "Rip Van Winkle" is the Alco release of Nov. 9th.

"THE HOLDUP" (Lubin).

In this story the good Lord Cecil plays the role of a veritable hero, pitting himself against a band of desperadoes. On his way East he casually forms the acquaintance of an old miner, who carries his fortune in his pocket and is on his way to marry an old sweetheart, who has been waiting for him for forty years. The train is held up by robbers and the old miner's fortune is seized. Cecil cannot endure to see this. and with mad heroism attacks one of the robbers and possessing himself of his gun holds up the whole band until others come to the rescue. The old miner's money is recovered and Cecil has proved himself a hero of unusual nerve. Arthur Johnson in this story has done some excellent acting and been highly complimented by Mr. Hall, the author of the series.

EXCELSIOR PRODUCING "THE UNDER TRAIL."

The Excelsior Feature Film Co., Inc., at their studios in Lake Placid are now working on "The Under Trail," picturized from Anna Alice Chapin's book of the same name. Miss Chapin is the author of "The Eagle's Mate," in which Mary Pickford scored a tremendous success. "The Under Trail" is one of the prettiest romances ever written about the majestic Blue Ridge Mountains of Virginia, and with the splendid cast engaged by the Excelsior Company to interpret the characters of this story it is safe to predict that "The Under Trail" will be one of the best productions made in some time.

"THE SORCERESS" (Lubin).

Very romantic is the story told by Clay M. Greene and which has made one of the most beautiful pictures that the Lubin Company have ever released. It may be called a gypsy tale, inasmuch as it tells of the early life of a girl child consigned to a gypsy seeress by its mother, who rebels at her husband's orgies, which he is pleased to call Bohemia. The beautiful wife endures the atmosphere forced upon her until she sees her baby of six years mixing with painted women and offered a glass of wine to drink, hence the resolve to rather trust her to a wandering tribe than see her contaminated by the father's associates. The mother dies suddenly and fifteen years pass before the Seeress is able to restore the girl to her father and rightful position. The picture is staged by Colonel Joseph Smiley, who plays the leading role, assisted by Lilie Leslie, Justina Huff and an excellent cast.

ETHEL CLAYTON ONYX CLUB FAVORITE.

The Onyx Club, with headquarters at Denver and many branches in towns of Colorado and Arizona, is a society composed of moving picture fans. They publish a brochure devoted to gossip of the moving pictures and have invited a contest, voting the most popular player of the silent screen. The contest is yet young, but so far, Ethel Clayton, the beautiful Lubin leading lady, is well at the head, having to her credit 4445 votes. None of the members of the club have ever seen Miss Clayton; hence the voting has been inspired by the lady's work as seen upon the screen, which is a tribute to art rather than personal acquaintance or friendship.

INGRAHAM DIRECTS "MILLS OF THE GODS."

Under the direction of Lloyd Ingraham, Edna Maison, Bert Hadley, Joe King and others of the Powers company have left the Hollywood studios for Arrowhead Hot Springs, at the foot of the pine-clad San Bernardino range, there to stage "The Mills of the Gods," a two-reel drama of the Canadian woods.

The story itself is unique in plot, dealing with the deep love of a woodsman and the failure of the society butterfly to understand or appreciate such real affection. The price she pays for her heartless trifling with a real man's love and the dramatic way in which the climax is brought about are features that have never been attempted before by artists of the silent drama.

"THE STRAIGHT ROAD" (Famous Players).

"The Straight Road," conceded to be the master-work of the distinguished dramatist, Clyde Fitch, is to be introduced to the motion picture public through the Famous Players four-part production, released November 12. In the film version, Gladys Hanson, a talented young leading woman, admirably portrays the wonderful character of Moll O'Hara, the girl of the slums, who rises above the mire of her squalid and iniquitous environment to make one of the most tremendous sacrifices of which a woman's heart is capable.

Scene from "The Straight Road" (Famous Players).

"The Straight Road" is the drama of a submerged soul's conflict and triumph. Clyde Fitch knew the city and its various strata, and in "The Straight Road" he supplied a play that does not alone show the city's pavements, but that penetrates far beneath the surface, into the hidden soul of New York. Gladys Hanson is supported by a capable cast.

"THE BROKEN PROMISE" (Pathe).

This four-part Pathe, drama to be released through Eclectic, has the twofold merit of an excellent cast and most picturesque backgrounds. The scenes are laid in the fiord section of northern Europe and the salty flavor of the sea permeates the whole production. The splendid acting and beautiful rugged sea coast backgrounds make the picture one of real beauty.

Scene from "A Broken Promise" (Eclectic).

"THE CRIMSON WING" (Essanay).

"The Crimson Wing," one of the strongest novels written by Hobart Chatfield Chatfield-Taylor, Chicago and Washington society leader and literateur, is being dramatized by the Essanay company for the motion picture stage. This novel is so replete with dramatic incidents, with gorgeous settings and so full of human interest details of love and intrigue and war, that it lends itself peculiarly to the motion picture art. It has been predicted by critics that it will be one of the most stupendous as well as one of the most graphic pictures ever placed on the screen.

The drama will be produced by Essanay under the direct personal supervision of Mr. Chatfield-Taylor, who is an expert in dramatic art and who has had a wide experience in staging plays.

The author's social position, with his direct intimacy with international social customs, and his knowledge of the district in which the scenes are laid, insure the picture being realistic and true to the spirit of the story.

The scenes take place in the historic European battleground where the present war is in progress, on the border line of Germany and France. The scenes will be reproduced from actual photographs and descriptions of the country where the incidents of the story take place, and from homes and gardens in Chicago which are replicas of the places in Europe which are involved. Francis X. Bushman, the Essanay star, will have the leading role in the drama.

One of the principal scenes in the drama takes place in and about a famous French chateau. In Lake Forest there is a replica of this chateau where the scenes will be produced. Under the direction of Mr. Chatfield-Taylor, himself, these pictures will be made with a faithfulness to detail that cannot be surpassed. This is a four-reel picture and infinite care is being taken to plan a perfect production.

FILMS LLOYDS, INC.—MILES AND ABRAMS.

Now that Joseph R. Miles and Charles "Feature" Abrams have joined forces in the Films Lloyds, Inc., there is considerable activity in and about the office of that company on the tenth floor of the Candler Building, 220 West 42d street, New York. Increased office room has been secured and has been partitioned off for stock and projection rooms. Through the activity of the before mentioned individuals Flms Lloyds has become quite a center for out of town motion picture men—exchange men who want to buy good features and manufacturers who have pictures to sell—both can get value in full for their money and pictures at this growing film center.

In addition to their brokerage business Films Lloyds acts as agent for distant buyers throughout the world. Knowledge of the business and acquaintance with picturemen generally fits the principals of this company for the work.

TIPS FROM KINETOPHOTE.

THE K. C. Booking Co., Inc., a new firm in the field of booking big features, has established offices at 126 West 46th street, New York, with the Kinetophote Corporation, which occupies the second floor of the building there. Ira H. Simmons has already entered upon his duties as general manager of the new concern, having retired from the Montgomery-Simmons Film Service, Inc., in which he was the moving factor. The K. C. Booking Company will handle all of the production made or controlled by the Kinetophote.

Ira H. Simmons.

Great stress is to be laid on "The Coming Power," a timely three-reel feature dealing with political corruption from a new angle. Those who have seen the film predict a big run for it. The story is written by Catherine Carr, Chief Editor for the Kinetophote, from a script by Raymond C. Hill. The selection of the characters so that each will fit the part has been carefully done.

Lionel Adams, who starred in the stage version of "The Man of the Hour," has the leading male role and is supported by William Crimmins, recently of the "At Bay" company. Edith Luckett, leading woman with Chauncey Olcott, and Anna Rose, leading player in many features, divide the honors in the feminine contingent. Others in the cast are William Phillips and Leonard Grower.

"The Little Jewess" is another release prepared for booking at an early date. This film is from another story by Catherine Carr written from the script of Walba Waldo. Anna Rose has the leading role. Others in the cast are Edith Luckett, Sonia Mossell, Edward Mackay, Charles Lytton and Corchrane Bayly. The picture is directed by Mr. Mackay.

The Kinetophote reports a wide interest in "Markia," or "The Destruction of Carthage," which was reviewed by The World in issue of October 24th. The film is booking rapidly and has found a great many admirers among the exhibitors who have seen it. They all express the opinion that the great historical lesson contained in the film is timely when the conflict in Europe is so much in the public mind.

INJUNCTION AGAINST CORT-KITSEE COMPANY.

Justice Mayer in the United States District Court for the Southern District of New York has granted a petition for a temporary injunction sought by the Commercial Biophone Company, Inc., against William Morris, Cort-Kitsee Company and others. This litigation involves a talking picture device, it being claimed that the Cort-Kitsee device infringes the letters patent granted to the Messters Projection Company. Final hearing is to come up in December.

FRANK B. SPURRIER IN TOWN.

Mr. Frank B. Spurrier, of the World Film Corporation's Washington office, paid a visit to this office on Monday, Oct. 26. One item of interest to the trade he related was that Baltimore exhibitors have at length come together on the ten-cent question. Baltimore has had the reputation of giving the best pictures for the least money and it has been a reputation that exhibitors of other places in the United States have not envied. Pictures are popular in Baltimore and it is a high-class picture city not only in attendance, but in quality of programs, in the management of the shows and in theaters. And everywhere the price of admission has been five cents. Hereafter ten cents will be charged on Saturdays, both at the down-town houses and the neighborhood theaters. This is the sensible thing from every viewpoint.

Notes of the Trade

LIONEL BELMORE, who has recently appeared with William Faversham, has been engaged by the World Film Corporation, to appear in the feature film production of Clara Kimball Young, of the Owen Davis' play, "Lola." Mr. Belmore is directing the rehearsals of "The Marriage of Columbine," which is to be the opening attraction at the Toy Theater, in addition to his work in "Lola."

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Marie Hesperia, who won first prize as the most popular photoplayer in Europe, in the recent big contest just closed, is soon to be seen in an unusually strong four-part Kleine feature, entitled "Bartered Lives." The subject is a double exposure negative, in which Miss Hesperia shows to splendid advantage in the dual role of herself and her wayward sister. There are some very tense moments and some unique photographic feats in the famous "Bal Tabarin," Paris, showing this celebrated Bohemian resort at its gayest, and furnishes an interesting and entertaining transcript of night life in Paris.

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George Behan, America's foremost exponent of Italian character interpretation, is congratulating himself on the narrow escape he experienced during the production of "The Italian," Thomas H. Ince's absorbing story in which the celebrated actor will be starred. Mr. Beban went through the thrilling experience of being forcibly ejected from a rapidly-moving automobile and landing stunned in the path of an approaching street car.

* * *

The World Film Corporation, Washington branch, reports increasing business in their territory. During the absence of William H Irvine, C. H. Christoffers, special representative of the World Film Corporation has been at the helm. He spent a few days in New York last week. Mr. Christoffers has been assigned to special work in the New Orleans branch of the World Film Corporation, but will spend a few days in Washington, on his way to his new assignment.

* * *

The Favorite Players Company were guests at a dinner given last week by Charles Neville Buck, author of "The Key to Yesterday," which was the book selected by the Favorite Players as a story worthy of being the initial feature of a new concern, whose policy it is to produce only films of class and distinction.

* * *

Laboratory appurtenances valued at $18,000 were used in one scene of "The Mystery of the Frozen Laugh," the second episode of Zudora, Thanhouser's big serial, which has its first release November 23rd. The scenario, created by Dr. Daniel Carson Goodman, demanded a complete equipment. It was necessary to lay an entirely new floor in the west studio of the Thanhouser New Rochelle group to permit the installation of heavy tanks of liquid air.

* * *

The oil paintings shown in the first scene of the Alco release, Thomas Jefferson in "Rip Van Winkle," are the work of the late Joseph Jefferson. In this scene Thomas Jefferson enters his library, takes from the shelves a bound copy of his father's famous version of Rip Van Winkle and begins to read. Then the standard and familiar story of Rip is unfolded in the son's mind, while he reads his father's manuscript.

* * *

The following visitors were in the Chicago office of the World Film Corporation this week: Harriet Cumming, manager of the Starland Theater, Michigan City, Ind.; W. H. Esch, Princess Theater, LaPorte, Ind.; Charles Lamb, Palm Theater, Rockford, Ill.; Miss R. Lang, Dreamland Theater, Rockford Ill., and Nat. Charmas, St. Joseph, Mich.

Lew Dockstader and Miss E. W. Davidson in "Buy a Bale of Cotton."

In "The Man Who Could Not Lose" production, the Favorite Players' Film Co. have used twelve hundred supers on the stage and in the audience of a theater which they hired in Los Angeles to take this scene, which was written by Richard Harding Davis, adapted for the screen by Robert A. Dillon.

* * *

President Walter Hoff Seely, of the Alco Film Corporation, was greatly surprised on Saturday, when a long file of members of the departments more intimately associated with him came into his office, in the Alco Building, 218 West 42d street. Their spokesman, Hamilton S. Corwin, of the auditing department, informed Mr. Seely that a strike was imminent. Mr. Seely looked surprised. Then, acting as a walking delegate, Mr. Corwin reminded Mr. Seely that the president's birthday fell upon Saturday. The strike, he explained, was a handsome silver smoking set and he called it a strike because the matches set in a silver container were in evidence. President Seely thanked everyone concerned heartily, and then outlined some of the ideals of Alco, stating that the relation between him as president of the company and those who had remembered his birthday was one of hearty co-operation and friendship.

* * *

Indications are that the bookings on "Zudora," the new serial being produced by the Thanhouser Film Corporation, will exceed the record interest manifested by the exhibitors in "The Million Dollar Mystery." The first episode of this very startling photoplay, "The Mystic Message of the Spotted Collar," will not be released until November 23d.

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A private showing of the screen version of Sir Gilbert Parker's "The Seats of the Mighty," is to be given by the World Film Corporation, at the Astor Hotel, Saturday afternoon, November 7th.

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Carlyle Blackwell writes that he considers his next production, "The Man Who Could Not Lose," the greatest story he ever made. This sounds good for the winning man, as Carlyle has had some experience in putting on pictures. He only made three hundred and forty-two while he was with Kalem.

* * *

Stuart Paton, Imp director, is working on a new two-reel drama of his own composition, "The Romance of a Five Dollar Bill." It includes a very remarkable twist, the climax coming when the doctor-burglar, arrested in the home of a dying man, leaves the officers who have made the arrest, goes upstairs and performs a successful operation on the sick man. In the cast are Dorothy Phillips and Matt Moore.

* * *

A half dozen of Chicago's biggest exhibitors slipped into the George Kleine projection room one day last week in time to see a factory inspection of the mammoth Roman spectacle "Julius Caesar." What they saw made these veterans gasp with amazement. W. H. Jenner, of the Vista Theater, and others, were amazed at the financial investment represented and the wonderful story of the great Roman.

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Henry P. Rhinock, brother of Joseph Rhinock, the theatrical magnate, secretary of the Shubert Theatrical Company, arrived in Cincinnati from New York to join the World Film Company's selling force.

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The Excelsior Feature Film Company, Inc., who are releasing their productions through the Alliance Exchange, have received many letters from different exchange men throughout the country commending them on the wonderful double exposure displayed in their latest production, "The Path Forbidden."

* * *

Earle Williams, one of the popular leading men of the Vitagraph Company, celebrated Apple Day by presenting each one of his fellow players with one of every variety of apple grown in one of the most extensive fruit orchards in the State of California. Mr. Williams having been born in Sacramento, a friend of long standing, a native Californian, wishing him to celebrate the day, which is generally observed as a holiday all along the Pacific Coast, shipped him enough apples of each variety to allow of an impartial distribution.

* * *

Rapley Holmes' genial countenance and ready "glad hand" enables him to play the part of the "bunco steerer" and ward "heeler" in typical fashion in George Ade's "Fable of the People's Choice Who Answered the Call of Duty and Took Seltzer," released by the Essanay, October 28th.

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The Biograph finds that their new departure of issuing a twelve-page booklet, instead of their former individual release bulletins is received with universal favor by exhibitors.

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Harry Weiss, manager of the Chicago office of the World Film Corporation, has signed up the Saze Circuit of houses in Wisconsin on Shubert and Brady features. This makes a total of fourteen Milwaukee houses on the books of the Chicago office for Shubert and Brady features in Milwaukee.

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Miss Winifred Allen, formerly of the Edison Company, has been engaged by the Excelsior Company to play a prominent part in their next production, "The Under Trail," which was written by Anna Alice Chapin, author of "The Eagle's Mate."

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The children in the "Mountain Stuff" of the Alco release of November 9th, Thomas Jefferson in "Rip Van Winkle," are little boys and girls of the Catskills. When B. A. Rolfe Photo Plays, Inc., sent Mr. Jefferson and Edwin Middleton to the Catskills to film the Jefferson classic it was decided to take mountain scenes in the most impenetrable parts of the region. Children who were engaged for these scenes lived in sections from fifteen to thirty miles distant from a railroad. Most of them have never seen a "train with cars."

Little Audrey Berry, one of the youngest members of the Vitagraph Stock Company, celebrated her eighth birthday on Friday, October 23d. Miss Berry was the recipient of numerous floral offerings and tokens of esteem from members of the Vitagraph Company, while admirers from all over the country sent her letters of congratulation and birthday postal cards.

* * *

Herman Merensky, for three years shipping clerk for the Feature Film Sales Company, has joined the World Film Forces in Chicago as night shipping clerk. There are very few customers in Chicago who do not know Herman, as is evidenced from the fact that he always has a pocket full of "ropes" and perfectos.

* * *

Harry Handworth, chief director of the Excelsior Feature Film Company, writes that, "The Under Trail," which he is producing, will be a sensation.

* * *

An entire circus outfit, horses, wagons, tight-ropes, and tents, were used in the first episode of "Zudora," Thanhouser's forthcoming serial. The wagons loaded with the impedimenta of the road circus, the pulling and hauling of "props," the tight-rope stretched across the ring, all were in place. Even the side show barkers, busy with their "Ballahooing," had their place in the scene.

* * *

George Kleine's "The Last Days of Pompeii" was paid a unique compliment by B. Van Borssum, of the Savoy Theater, Terre Haute, Ind., when he arranged to play the big subject for the third time in seven months. Mr. Van Borssum considers "Pompeii" the best subject that has ever played the Savoy.

* * *

The Grand Opera House, 23d street, run first release licensed films at the Sunday night concerts.

* * *

Miss Helen Bendorf has been appointed assistant to Mr. Weiss, of the Chicago branch of the World Film Corporation, relieving Mr. Weiss of much detail. R. H. Fox is still assistant manager of the Chicago office.

* * *

Inceville had a fire scare the other day. The fire was kindled for use in a story of underworld life. An interior set in a far corner of the big stage was ignited and the camera turned while J. Barney Sherry, Harry Keenan and Leona Hutton, principals in the cast, worked in the seething flames. Then when Mr. Sidney ordered the picture "cut," a dozen stage hands applied the hose. But a wind sweeping in from the ocean fanned the blaze into a fury and the entire studio for a moment was threatened.

* * *

James Durkin is to direct the "Good Fellowship" picture, being made by Thanhouser, to bring cheer to the "down and outs" and unfortunates at Christmas time. This is the first picture of its kind ever made.

* * *

In addition to being one of the most popular of the Universal leads, Herbert Rawlinson, of the Turner Special Feature Company, now lays claim to the title of vocal director. Under his direction there has been formed what is known as "The Universal Trio," comprising himself, Roy McCrae and George Utell.

* * *

Milton Sills, now appearing in "The Law of the Land," has been secured by the World Film Corporation to support Wilton Lackaye in the screen version of "The Pit." Gail Kane has been engaged as Mr. Lackaye's leading woman.

* * *

A. C. Langan, of the Alco Film Corporation, has left for Canada to inaugurate his corporation's program to the north of us. Since August, Alco has opened seventeen exchanges, covering the entire United States. Extension of the Alco program in Canada has astonished the film industry.

* * *

H. Stanley, of the Eclair Film Company, barely escaped serious injury a few days ago while working in a Western picture at Tucson, Arizona. The scene called for Mr. Stanley to be pursued by several horsemen. Everything worked well until the party neared the camera, when Stanley's horse stumbled and fell. His pursuers were too close to turn out and rode over him. When the dust cleared those present were immensely relieved to hear Stanley call, "I'm not hurt." Mr. Cullison, the director, sent Miss Payne into the scene to his assistance and revised the scenario to fit the action.

* * *

"Broncho Billy's Mother," released by Essanay, October 31, is an exceptionally well constructed play in that the picture is vivid and completely self-explanatory without a single sub-title in the entire reel.

* * *

The old Mary Pickford pictures of both the Biograph and Universal brands are being used extensively in the New York City houses.

* * *

Billy Weiss, roadman of the Pittsburgh branch of the World Film Corporation, is reported to be making a cleanup in getting business for that office, according to reports.

* * *

Two hundred and fifty different characteristic poses of the world renowned photoplayer, G. M. Anderson, as "Broncho Billy," moulded into the formation of an Indian head (the Essanay Company's insignia), is the latest stunt of the film developers at the company's Western studio in Niles, Cal.

* * *

In many theaters where the World Film Corporation service is used the feature of "When Broadway Was a Trail," with Barbara Tennant featured, is receiving unusual prominence this week, and O. A. C. Lund, the photoplay's author and director, and the World Film Corporation has received many congratulations on the appropriateness of this feature photoplay and on their foresight in releasing it while the celebration is under way.

Webster Cullison, of the Eclair Film Company, at Tucson, is staging a thrilling two-reel Eastern drama, in which Miss Payne does some daring work, driving a six-horse stage coach. Carl M. LeViness is producing "Ruth of the Mountains," a romance of the Kentucky hills. Miss Lucy K. Villa is at work on "The Redemption of John Brent," a heart interest story in one reel. All three stories are from the pen of Will E. Ellis.

* * *

Hurtig & Seamon's Apollo Theater, between Seventh and Eighth avenues, 125th street, are doing a fine business with first licensed runs. They have installed a swell organ and also use a full female orchestra. Business is quoted at capacity mark daily.

* * *

Katherine Lee, the mite who is receiving so much notice through her performance as the baby mermaid in "Neptune's Daughter," is now working with Director Vail, at the Biograph studio. Her sister, Jane, is playing a fine part under Frank Crane at Gloucester, Mass., where, with Alice Brady, the Peerless is putting on "As Ye Sow."

* * *

Miss Mae Reynolds has joined Webster Cullison's Eclair Company at Tucson, Arizona, and will play leads opposite Stanley Walpole.

* * *

In has remained for the World Film Corporation to take advantage of the enormous interest that is at present abroad in the Tercentenary Celebration of the founding of New York, by producing a photoplay that shows conditions in New Amsterdam in 1614. This photoplay of "When Broadway was a Trail" deals exclusively with conditions existing in what is now New York, in the years that mark the founding of New Amsterdam. Frequent references are visible to the period when the island was known as Manhatta and for contrast sake there is a brief vision of what the early settlers could have seen in 1614 had they had a vision that could carry them into 1914.

* * *

"Big Ben" Abrams, who is known all over the United States as a salesman of films, is in the west making contracts with western exchanges to handle the booking of pictures from the Kinetophote Corporation.

* * *

Frank Powell has practically completed a big production of "Officer 666" for George Kleine. Howard Estabrook is playing the lead of "Travers Gladwin." It is his first appearance before the camera, and he is enjoying the experience.

* * *

In staging "The Wondrous Melody" at the Eclair studio, Richard Garrick, the director, used Manuel Montijo, the well-known violinist from the Boston Conservatory of Music, who is sojourning in Tucson, for a rest after a hard season.

* * *

Since Luke Wilson, aged seventy and still an active acrobat, announced that he was looking for a convenient ravine for the big scene in "The Span of Life," which the Kinetophote Corporation is picturizing from Sutton Vane's famous melodrama, he has been forced to suspend his practice periods in order to answer letters offering ravines in every part of the country.

* * *

Frederick Sullivan, Thanhouser director, who is staging "Zudora," established a record last week when he took thirty long scenes in one working day.

* * *

The Savoy Theater, Thirty-fourth street, near Broadway, New York City, is now screening a first release Independent program of six numbers, from singles to doubles. The house has been enlarged and renovated. Business is good.

* * *

In connection with the exhibition of "Ireland a Nation," at the National Theater, Boston, it is interesting to note that with commendable forethought and business acumen the manager of the attraction, Philip P. Collins, secured the appearance before the camera of Governor Walsh, Mayor Curley and Cardinal O'Connell. The three notables are shown receiving congratulations on the passage of the Home Rule Bill for Ireland, which secures for that country the freedom for which she has struggled for over one hundred years.

* * *

Jay Hunt, Barney Sherry, Margaret Thompson and Cyril Gottlieb comprise the cast of stars that will be presented in "The Mills of the Gods," a new Ince production just finished at the studios of the New York Motion Picture Corporation in Santa Monica, Cal. The story contains many thrilling incidents in the life of a Dutch miser and abounds in beautiful and novel settings.

* * *

William A. Jenner established a record for his Chicago house, with "The Vista," 47th street and Cottage Grove avenue, when he played that five-part Kleine subject.

Picture Theaters Projected

WILMINGTON, DEL.—John A. Bader Company, du Pont building, has been awarded the contract to erect a three-story theater and store building for William Rickey, to cost about $100,000.

DYERSVILLE, IA.—A. V. Lippert is planning to build a two-story theater and flat building, 34 by 110 feet.

LINCOLN, KAN.—Charles Lalzsch will shortly build a one-story moving picture theater, 25 by 100 feet. Lessee Jack Herman.

WORCESTER, MASS.—Bernard Cotton, 92 Penn avenue, is having plans prepared for a one-story theater building, 68 by 120 feet, to cost $30,000.

DETROIT, MICH.—James S. Holden & Company, 1102 Penobscot building, has obtained the contract to erect a one-story theater building, 60 by 120 feet, for E. A. Rosk.

ST. PAUL, MINN.—St. Paul Building Company, 469 Rice street, has been awarded the contract to erect a $3,000 moving picture theater for A. M. Cowley, 1994 Summit street.

ST. LOUIS, MO.—The Walker Estate will convert a car barn into a modern two-story moving picture theater to cost about $25,000.

NEWARK, N. J.—John Walsh will expend about $9,000 in making improvements to his moving picture theater.

NEWARK, N. J.—Solomon Ansbach, 583 Orange street, will build an addition to his moving picture theater, 55 by 85 feet, to cost $12,000.

NEW YORK, N. Y.—The Tunnel Realty Company are having plans prepared for a one-story moving picture theater and store building, 100 by 100 feet, to cost $25,000.

SYRACUSE, N. Y.—Cahill Brothers, with offices in the Cahill building, have started work in making alterations to their theater building, including a new front and vestibule, to cost about $2,500.

BLACK LICK, PA.—J. J. Palmer is having plans prepared for a one-story moving picture theater, 40 by 80 feet, to cost $6,000.

ERIE, PA.—Leo Wertheimer, 426 Brisband building, Buffalo, N. Y., represents the owners who are considering plans to erect a moving picture theater in this city to cost about $50,000.

PITTSTON, PA.—Percival Morris, Burr building, Scranton, Pa., is preparing plans for a one-story moving picture theater, 30 by 120 feet, to cost $9,000.

RICHMOND, VA.—Plans are being prepared for Keith's Theatrical Company for two theater buildings. Each structure will be two-story, one measuring 100 by 140 feet, to cost $60,000, and the other 100 by 120 feet, to cost $40,000.

GRAND RAPIDS, WIS.—A. F. Billmeyer, Wood County Bank building, is preparing plans for a one-story theater building, 40 by 120 feet. The owners of the project are a stock company.

WASHINGTON, D. C.—A company is being organized here for the purpose of building a five-story theater and convention hall, 90 by 140 feet, to cost $100,000. It is reported that Harry V. Bonis, a promoter, with offices in the Southern building, will lease the premises when completed.

BALTIMORE, MD.—I. Berman, 2227 St. Paul street, is having plans prepared for a one-story moving picture theater, to be erected at 1 South High street, to cost $10,000.

HILLSDALE, MICH.—T. A. Fowler, 7 State street, is preparing plans for a one-story moving picture theater to cost $27,000.

JOPLIN, MO.—A. J. Love has been awarded the contract to build an addition to the Royal Theater Co., to cost $1,500.

ROCHESTER, N. Y.—E. A. Wolff, 301 Oxford street, is planning to build an addition to his moving picture theater, 35 by 55 feet, to cost $6,000.

ALLIANCE, O.—P. Tender is having plans prepared for the remodeling of the first floor of a commercial building, suitable for a moving picture theater, with capacity for 300 persons. The alterations will cost $10,000.

CLEVELAND, O.—B. W. Corning, 1332 Schofield building, is preparing plans for a one-story moving picture theater, 50 by 100 feet.

SALEM, O.—E. M. Howell, Sebring, O., expects shortly to commence the construction of a one-story moving picture theater, 28 by 90 feet, to cost $7,000.

DARBY, PA.—H. M. Pedrick is preparing plans for a one-story brick moving picture theater, 50 by 125 feet, with seating capacity of 500.

JOHNSTOWN, PA.—W. R. Myton, First National Bank building, is preparing plans for a one-story moving picture theater, 25 by 100 feet.

LOCK HAVEN, PA.—R. W. Fredericks is having plans prepared for alterations and the building of an addition, 20 by 80 feet, to his moving picture theater. The improvements will cost about $8,000.

PHILADELPHIA, PA.—The Windsor theater at Kensington avenue, Womrath street and Frankford avenue, occupying a lot 72 by 143 feet, and having a seating capacity of 1,100, has been sold by Albert M. Greenfield to John J. McGurk and Abe and Louis Sablosky for a price not disclosed, subject to a mortgage of $20,000.

ALGONIA, WIS.—David Burke is planning to erect a two-story theater, 29 by 90 feet, to cost $12,000.

GREEN BAY, WIS.—Henry Goldman, Madison and Doty streets, is to build a two-story theater building, 45 by 160 feet, to cost $30,000.

GREEN BAY, WIS.—Dominick Hagerty, 415 So. Washington street, is to expend about $8,000 in remodeling his moving picture theater.

SHAWANO, WIS.—Frederick Werbelow has been awarded the contract to build a two-story moving picture theater, 40 by 110 feet, for George Negle.

COPY OF STATEMENT OF THE OWNERSHIP, MANAGEMENT, ETC.,

filed pursuant to Section 267½, Act of August 24, 1912, of MOVING PICTURE WORLD, published weekly at New York City, required by Act of August 24, 1912.

NAME OF	POST OFFICE ADDRESS.
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Owner: Chalmers Publishing Company, 17 Madison Avenue, New York, the stockholders of which are James P. Chalmers, Eliza J. Chalmers, John F. Chalmers and John Wylie, all at 17 Madison Avenue, New York.

Known bondholders, mortgagees, and other security holders, holding 1 per cent. or more of total amount of bonds, mortgages, or other securities: None.

JOHN WYLIE,
(Business manager).

Sworn to and subscribed before me this twenty-eighth day of September, 1914.

[Seal]

MAY C. GUERIN,
Notary Public,
Kings County,
Certificate filed in N. Y. County.
N. Y. County Register's No. 5072.

(My commission expires March 30, 1915.)

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Exhibitors News

Interesting Information Concerning Moving Picture Men Gathered By Moving Picture World Correspondents Everywhere.

WASHINGTON, D. C.

THE coming of cooler weather has done much to boom the motion picture business in the District of Columbia and everywhere exhibitors are to be found with the smile that won't come off. It is expected that from now on business will be very good and individual exhibitors are doing their utmost to make their houses more popular with a view to obtaining a share of the patronage. It is estimated that more than fifty thousand people weekly attend the exhibitions given in the seventy houses in Washington.

Mary Pickford seems to be monopolizing quite a little of the limelight here just at present, for the little lady is one of the most popular of the photoplay actresses shown on the screen. The mere announcement that Mary Pickford reels are to be shown tends to fill the house to overflowing. Realizing this, the Empire theater, on H street, northeast, is announcing that it will show the Litle Mary Biograph reissues every day, beginning October 23, until the people of that section tire of them. It is to be expected under these conditions, that pretty near, if not all, of the reissues will be shown at this house during the season.

The exhibitors of Washington lost another good friend last week when C. L. Worthington severed his connection with the local office of the Eclectic Film Company to accept the position of manager of the Box Office Attractions in Philadelphia. He will, no doubt, be seen here frequently, for he will cover the territory comprising the District of Columbia, Pennsylvania, Delaware, New Jersey, Maryland and Virginia. Although it was only in the early part of June that he came here to open the Eclectic office in the Bank of Commerce & Savings Building, he has made a host of friends and he has the best wishes of all for his future success. He is succeeded in his position here by Herbert M. Osborn, who has been his assistant, and who was formerly with the General Film Company.

The Eastern Amusement Company has been granted a permit to make extensive repairs to its theater at 515 Eighth Street, Southeast, and it is estimated that the work will cost, $3,000.

F. W. Swett, representing the Nicholas Power Company, is informing local exhibitors and operators that the electrical inspection department of the District of Columbia will in future approve of the use of 110 volt motors on moving picture machines, the curent for their operation to be taken from the commercial lighting circuit in the booths.

Miss Knapp, who is in charge of the Scranton, Pa., branch of the Universal Film Company, was in Washington last week while on a two weeks' vacation.

Motion pictures of Germany, past and present, were shown last week at the clubhouse of one of the German societies for the benefit of the German widows and orphans, and a considerable amount of money, which will be turned over to the German Ambassador for transmission abroad, was realized. The pictures are said to have been taken by the German Moving Picture Company and to be authentic views of the Fatherland.

L. A. Getzler, of the Greater New York Film Rental Company, was a visitor in Washington during the week.

M. F. Staub is the new owner of the Scenic theater which was recently offered for sale at public auction. The purchase price was $2,500. The sale was made following the application of Victor H. Stonesifer for the appointment of receivers for the property, he stating that the business had been conducted by himself and two others, but that differences had recently arisen making it impossible for such joint management to continue. The theater has a seating capacity of 306 and enjoys a good business.

O. S. Goan, of the New York office of Warner's Features, Inc., made a flying trip to this city and to Baltimore last week. George T. Sharp, representing the Regent Theater Company, of Richmond, Va., and M. L. Hofheimer, of Richmond and Lynchburg, Va., were also seen at the exchanges. The latter reports that his two new theaters, one in each of the cities named, will soon be opened to the public. The one in Lynchburg has been named the "National" following a contest open to the public; that at Richmond, located at 460 Broad street, will be known as the "New Theater." This latter is one of the handsomest houses in the south. It has a terra cotta tiled front, richly ornamented. It is built along lines somewhat different to the usual, for the screen is built on the front wall, rather than on the rear, and thus all seats are front seats. The house is large and roomy, with a seating capacity of 460. There are three entrances at the front and several side and rear exits. The operating booth is equipped with a Powers' 6 A and a Simplex machine, both of which are motor driven.

The personnel of the Colonial Film Company, at 622 F Street, Northwest, have been kept extremely busy during the past few weeks and have just completed four reels taken of the Richmond, Va., state fair and one reel showing the convention of Catholic societies in Baltimore, Md. Another three-reel subject shows the activities of Congressman Charles Lieb, of Indiana, to be used in his campaign for re-election. He was photographed talking with the various well known House leaders and members of the Senate, and wending his weary way along the streets of the National Capitol on errands in the interests of his constituents. These films were made for exhibition in the motion picture houses located in Mr. Lieb's territory in Indiana.

Congressman Lieb is not the only one who has resorted to the use of motion pictures to further their political interests, for cameramen could be seen moving closely on the trail of other members of both the Senate and the House of Representatives. It is said that several hundred feet of film were taken for Senator Boies Penrose of Pennsylvania and for Congressman Hammond of Minnesota, who is running for the office of governor of that state.

Perhaps the most interesting work now being carried on by the Colonial Film Company is the taking of pictures illustrating the life of the deaf and dumb students at Gallaudet College, and 12,000 feet of film have already been secured. This company will soon begin the work of photographing the experts of the college delivering lectures in the sign language. These are to be sent to other similar schools, thus saving the expense of sending out lecturers.

C. L. LINZ.

MONTREAL.

THE Globe, Montreal's new moving picture theater, opened its doors October 15. Addresses were made by Acting Mayor Vaudelac and Alderman Blumenthal. The theater is considerably larger than one would imagine from an exterior view. It is a $150,000 house, and is absolutely fireproof and modern. It has a very high ceiling, a spacious gallery, and the seating capacity is a little over 1,000. The walls and ceiling are prettily frescoed and a unique concealed lighting arangement has been installed around the proscenium arch and beneath the gallery.

The opening show was a very creditable one, and included, in addition to photoplays, several vaudeville numbers. The theater is under the joint management of H. Quintus Brooks and H Vineberg. On the opening night a large floral horseshoe was presented to Mr. Brooks as he appeared on the stage to introduce the speakers.

The production of the Famous Players and Jesse L. Lasky film companies will be the future attractions on Mondays and Tuesdays at the Imperial. Mr. Conover, the manager, has secured exclusive first run in Montreal of these releases. The masterful playing of the Hope-Jones Unit Orchestra by Prof. MacClymont greatly bring out the "big scenes" in photoplays.

The Allied Features, Inc., in the New Birks Building, Montreal, are ready to distribute their "Allied Service" program. The fact that the Allied Features have acquired the International Film Service is an evidence of what will be forthcoming. Prominent Montreal financiers and well-known film manufacturers are interested in the company, which has not only opened offices in Montreal and Toronto, but will soon be established in the Maritime Provinces, Winipeg and Vancouver. Herbert Lubin, who is well known to Montrealers generally, is the president and general manager, while Charles J. Handford is Montreal manager. The Toronto office is located at 245 Yonge street.

GALLAGHER.

SAN FRANCISCO.

THE initial presentation of "Salomy Jane" in moving pictures was given at the St. Francis Hotel on the evening of October 8, before a brilliant audience of society folks and persons interested in moving pictures. The production, which features Beatriz Michelena, was enthusiastically received as one of the greatest moving picture productions ever made in the West. It is booked for the Portola theater at an early date. The picture will be released through the Alco Film Corporation.

Work on the feature, "San Francisco—Pageant of a Wonder City," is about complete and within a short time the Pageant Film Company, 75 Sutter street, will release it. The work now being completed consists of some views of the city as it appears today.

Irvine Lesser, of the Golden Gate Film Exchange, Inc., has returned from a business trip through the Sacramento Valley, where he found conditions improving, and will shortly make a tour of the San Joaquin Valley, calling upon customers of this firm.

G. Gamanchi, of the Bijou theater, Visalia, Cal., was a recent visitor in this city to make arrangements for a feature service during the winter months.

The Liberty theater, on Haight street, is now booking features from the open market and has raised its admission price from 5 cents to 10 cents.

Great interest in being taken in the Alco program by exhibitors in the San Francisco territory and the Alco Film Corporation of California is receiving hundreds of requests for information regarding service. This concern will occupy quarters at an early date on Eddy street, near Taylor, just across the street from the Golden Gate Film Exchange, Inc. It is planned to fit up the finest offices here to be found anywhere on the Coast.

Eugene Roth, manager of the Portola theater, is back from a business trip to New York. This house has just concluded an especially successful run at "St. Elmo," recently released by the Box Office Attractions Company.

Mrs. L. Wright of the Pastime theater, Fresno, Cal., was a recent visitor in this city, and not only made arrangements for service, but purchased a Photoplayer as well.

The Idlehour theater of this city has joined the ranks of the 10 cent houses, and so far the change has been very satisfactory.

The Progress theater is making experiments with the 10 cent admission idea, and is charging the higher price on Saturdays and Sundays.

Ben Michaels, the well-known local exhibitor, has booked the great Selig production, "The Spoilers," at his splendid new theater on Broadway for two days late in October and will repeat for two days the following week. This will be the first showing of the film in the North Beach section.

The Panama theater, 1025 Market street, has been purchased by Charles Maio, of the Maio Biograph, 980 Market street.

The Peoples theater at Twenty-first and Mission streets, has been purchased by Spence Brothers, who have taken possession.

Davis Bros., 158 Eddy street, are now representing Hennegan & Co., show printers of Cincinnati, and have a full line of the advertising matter made by this firm for the moving picture trade.

Charles Fielder, formerly manager of the New Bell theater in the Mission district, is now manager of the Rex theater at Polk and Clay streets.

Jack L. Warner, of the local office of Warner's Features, was married on October 15 to Miss Irma C. Salomon of this city. The happy couple have left on a trip to New York and will be away for about a month, planning to return by way of New Orleans.

The Nat A. Magner Company, Inc., Pacific Building, has purchased the California rights to "The Prisoner of Zenda," including three prints. This concern now has a branch office at 520 South Broadway, Los Angeles, and Nat. A. Magner is making frequent trips there.

Al. Hayes, formerly a well-known exhibitor of Thompson Falls, Mont., is in San Francisco looking for advantageous sites for several theaters he plans to erect here, and in the immediate vicinity.

The Valencia theater on Valencia street has been taken over by Levin, Gordon & Ackerman, who will feature large photoplay attractions.

The attractive stage settings arranged each week in the Tivoli theater have proved to be very pleasing to patrons, and when these are shown at the close of each performance a generous round of applause is always produced. This week "The Gentleman from Mississippi" was the leading feature and the stage effects showed a moonlight scene on the Mississippi that was very effective.

Why Did June Run Away?

Why Did June Run Away?

The Box Office Attractions Company is now well settled in its quarters at 107 Golden Gate avenue, and Manager William J. Citron announces that heavy advance bookings have been made. Within a short time a projection machine will be installed in the basement in order that exhibitors may have screen examinations of all features.

The California Film Exchange, which has been located for several years at 54 Seventh street, will remove at an early date to much large quarters on Film Exchange Row, as Golden Gate avenue in the vicinity of Jones street is now known.

P. P. Craft has filed a statement, as required by law, stating that he is engaged in business in California as the Apex Feature Service.

The beautiful new moving picture theater of H. C. Schmidt, Palo Alto, Cal., was formally opened on October 26.

E. C. Shearer, formerly of Oakdale, Cal., where he conducted the Star theater, is now conducting the Lyceum theater at Modesto, Cal.

The Home theater, Anderson, Cal., recently made the experiment of showing a high grade feature service at 25 cents, and found it a success.

The Grand theater, Stockton, Cal., is now being conducted by W. C. Kolthoff with a Golden Gate feature service, a daily change in program being made.

The Pastime theater has been opened at Sisson, Cal., by E. J. Lawless. This is a new house.

A moving picture theater will be opened shortly at Turlock, Cal., by A. J. Bell.

The Majestic theater has been opened at Fresno, Cal., by Charles Gildes.

Mike Atens of Fresno, Cal., will open a new moving picture theater at Porterville, Cal., about the first of November.

The Lyric theater at Eureka, Cal., has been reopened by Potter and Lassuer.

The Motograph Company has been incorporated at Los Angeles, Cal., by E. L. Whipple, G. A. MacDonald, F. G. Whipple, B. Graves and G. W. MacDonald. The capital stock is placed at $100,000.

The Malibu Motion Picture Co. has been incorporated at Los Angeles, Cal., with a capital of $200,000 by R. E. Wales, W. H. Schulze and R. Brackett.

Ernest Bru, a prominent film man of San Francisco, and almost as well known in eastern film circles as here, is the proud father of a Native Son, which arrived at the Bru home on October 6. CHURCH.

KANSAS.

THE Victor theater, which was opened a year ago in Kansas City, Kan., with two vaudeville acts and pictures, has been running the entire summer on pictures alone. Manager J. H. Bluiwitz says that the receipts have been considerably larger, and that the expense has been much lower.

P. J. Concannon, secretary of the Kansas branch of the National Exhibitors' League, when he was in Kansas City recently stated that his business had held up remarkably well all summer. Mr. Concannon has two theaters in Emporia, Kan., the Elite and the Electric. He has recently remodeled the Electric so that it is now one of the nicest small houses in the state. It seats 400. He has also remodeled the Elite and has installed a new $2,500 Wurlitzer band.

L. M. Miller, manager of the Princess theater in Wichita, Kan., has got the "golf bug." He was induced, or better say he was educed, to the country club of Wichita recently where he received his first instructions in the fascinating sport. How many times he missed the ball has not been announced; however, there has been a persistent rumor to the effect that he hit the ball once, and succeeded in dislodging several square yards of sod.

R. M. Brown sold his theater at Hiawatha, Kan., to J. P. Stevens of Atchison, Kan., Thursday, October 1. Before leaving Mr. Brown decided to do something that would not only cause him to be remembered in Hiawatha, but would help Mr. Stevens. So on the Saturday previous to the sale he gave a matinee that was free to every child that cared to attend.
BROWN.

PITTSBURGH.

THE Elmore theater at 2212 Center avenue, Pittsburgh, Pa., is being remodeled and improved. The Elmore was formerly a vaudeville house, but under the present management of Mr. Feitler and Mr. Teplitz it was converted into a picture show. Five hundred seats have replaced the old benches which formerly served as chairs, and the ceiling has been raised, thereby insuring better ventilation.

The Star theater at Monessen, Pa., which was formerly a vaudeville house, has been converted into a picture house and is meeting with much success. It has a seating capacity of six hundred and is usually filled. T. B. Cowan is the manager and the Ideal Photoplay Company is the owner. A solo orchestrion was recently installed in the house, and it is giving excellent satisfaction.

The Rex theater in Ninth street, New Kensington, Pa., has been recently bought by Christian and Davis from R. I. Jones. This house has a seating capacity of 230 and charges 10 cents on Mondays and Saturdays.

M. Browarsky, manager of the Victoria theater at 1824 Center avenue, Pittsburgh, Pa., recently installed a Seeburg photoplayer. This is the largest house in this district, having a seating capacity of 550, with standing room for 250. The manager reports business very good and is thinking of adding more seats in order to properly accommodate the patronage. Mr. Browarsky recently installed a Seeburg Photoplayer in the Rex theater in East Liberty, of which he is also manager.

G. Palidino has bought the Star theater at Follansbee, W. Va., from Mr. Thomas.

Samuel Wheeler, formerly with the Warner's Features office, is now booker at the Box Office Attraction Company, Pittsburgh, Pa.

The Lyric theater in East Pittsburgh, which was recently opened, is proving a big success. It has a seating capacity of 540 and is up-to-date in every way. Joseph A. Brown, manager of the Rex and American theaters in Bradock, Pa., and the Royal, also in East Pittsburgh, is the manager of the Lyric.

Local 171, of the Operators' Union, has leased the fourth floor of the building at 127 Fourth avenue, Pittsburgh, Pa., over the World Film Corporation. This place will be used as headquarters and clubroom. Many of the members are thinking of installing a piano and pool tables.

The Grand theater, at Natrona, Pa., has been enlarged of late and the house has a capacity of 700. Two new Powers' 6-A machines and a number of chairs have been installed.

Secretary of the Moving Picture Protective Association, A. J. Hanna, has taken the agency for the Becker Scientific Mercury screen for the state of Pennsylvania. A. Becker is the maker of this screen, and is said to be a good article.

McLoughlin and Miller, owners of the Alhambra theater at New Kenzington, Pa., have recently repainted the front and made other improvements. This is one of the finest houses in the town.

V. L. Marks, manager of the Bijou theater at 7707 Frankstown avenue, Pittsburgh, Pa., recently installed a Gold Fibre Screen and are thinking of painting the house in the near future. The house has a seating capacity of 200 and ten cents is charged Wednesdays and Saturdays.

C. D. Kyle recently purchased the Lyric theater at Wellsburg, W. Va., from T. J. Ault. It seats 300 people and is a good proposition and a money-maker.

The Princess theater, 318 Brushton avenue, Pittsburgh, Pa., has been considerably improved in appearance by the erection of a new front. A Seeburg orchestrion has also been installed. A new concave screen is now being used with good results in the theater.

The Columbus theater, New Kenzington, Pa., is running a novel contest. An offer of a pony, cart and harness is the prize to the winner.

The Third Street theater, Clarkesburg, W. Va., has been taken over by the Clarkesburg Amusement Company and it will be managed by Mr. McGovern, formerly of Pittsburgh, Pa. This house has a seating capacity of 300 and is a money-maker.

In the opening lecture of Newman's new series of travel talks in Carnegie Music Hall, Pittsburgh, Pa., last week he showed his audience the wonders of Egypt and the Nile. In this respect Newman's travelogue has been very greatly improved. His lecture amplified the pictured story of the message which ancient Egypt has handed down to the present generation.

Many of the pictures are familiar scenes of the traveler's recent excursion to the region of the Nile, and the personal touch adds interest to the reference to the history of the ancient temples he explores to his account of the whimsical wayfarers he meets. He not only elaborates upon the architecture and the archaeology of ancient Egypt, but finds live topics in the manners and customs of the present inhabitants—natives and tourists—and points out the wonderful progress made as a result of the British administration of the Egyptian government. Many of the motion pictures are done in colors, which enables the lecturer faithfully to reproduce the varied hues of the native costume as well as to preserve the awful monotony of the sun-baked sand which everywhere permeates the torrid landscape. Mr. Newman had the encouragement of the large audience. This week he spoke on the Holyland. MANLEY.

Why Did June Run Away?

KENTUCKY.

MOTION picture exhibitors of Louisville and this part of the country have been enjoying fairly good business for the season, which has not been all that it might have been as to weather. Cooler weather is approaching, however, and improvement is expected in the near future. In Louisville the last week has seen the motion picture shows doing well, partly on account of good bills and partly on account of the fact that one of the burlesque houses has been closed, while a leading legitimate house had a week's run with a play that did not draw. Last Monday was "Tag Day" in Louisville when contributions were collected for the district nurse work of the local King's Daughters. One of the tag stations, all of which were well patronized, was located at the entrance of the Novelty theater and is reported to have done as well as any other of the stations, considering the limitations put on it.

Louis Dittmar of the Majestic and owner of the Arcadia dance hall, has announced a "Cotton Carnival" for the entire week at that hall. A special window has been prepared in which cotton is featured graphically with bales and cotton bolls, etc., and it is announced that in addition to an unusually interesting program each visitor during the six nights will receive free of charge a coupon calling for some useful and valuable gift of cotton fabrics or ornaments, the list including cotton blankets, cotton bolls, comforts, nainsooks, long cloths, towels, sheets and pilow cases, napkins, handkerchiefs and other articles. Mr. Dittmar was among the first of the local capitalists to pledge himself to buy a bale of cotton.

At the Walnut the seven-reel film "America" was the feature on the three feature days set aside by the company, and enjoyed a good patronage.

The second school children's program was put on Saturday, October 10, at the Mary Anderson theater in accordance with the announcement which was made some time ago, and the response of the mothers and their children was even greater than on the first occasion, when some 1,000 saw one or the other of the two shows. The program of this second "specially censored" exhibition included "The Declaration of Independence," "Wild Birds at Home," "The Birth of Flowers" and "Little Red Riding Hood." The Parent-Teacher League, which is to be asked to endorse the movement, has not yet met nor has it named the board of censors which will be charged with selecting pictures that are suitable for children and which have educational values.

The Board of Education of Louisville, it is given out, will soon make purchases of apparatus for exhibiting educational films at meetings of the Parent-Teacher Associations and in the public schools. This work is to be inaugurated at the Girls' High School, where preparations are being made for the necessary screen and for the operator's booth. At the instance of the Board motion pictures have just been taken of the Audubon Open-Air School, the pre-vocational school, the domestic science department, the lunchroom and other features of the Girls' High School and of various other school phases. These will be shown for a time in Louisville and then, it is said, will be available elsewhere.

Louisville people recently had an opportunity to see themselves as others saw them, when the local Real Estate Exchange put on at the Crystal theater on Market street the film that was shown while the National Association of Real Estate Exchanges was in convention in Pittsburgh. These pictures reproduced street scenes, views of parks, public buildings, etc., and are declared to have done Louisville justice. They will be shown elsewhere in convention cities when Louisville delegations are away attending conventions, especially when Louisville is seeking the next convention.

By an arrangement with the Westonian Airdome, weather proving suitable, the Aneas Club of Portland, a residence section of western Louisville, gave a benefit show on a recent Saturday night at which time a certain proportion of the profits were turned into the fund for a piano for the Portland branch of the Louisville Free Public Library. The attendance at the special show was excellent and a goodly sum was realized to be applied toward the purchase of the instrument.

Recognition of the educational value of motion pictures has been given by the authorities of the Kentucky State College at the University at Lexington. The instructors in the College of Mechanical and Electrical Engineering in the University have agreed that a motion picture outfit could be used to good advantage in illustrating many of the subjects taught. It is pointed out that a machine for projecting these pictures would be in a position to utilize the

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films which are made up and sent out by the large electrical and manufacturing concerns to illustrate their processes, etc. It is said that the outfit required will soon be purchased, an exhibition recently given having delighted the college officials.

In Paducah Joseph Desberger, manager of a moving picture theater, is one of the local leaders in the "buy a bale" of cotton movement, and it is displaying two bales of cotton which he has purchased before his show house. In this section of the country the "buy a bale" movement is very popular and evidence that the obligation has been honored constitute good advertisements.

From Mt. Olivet, Ky., comes the report, without names, however, that a commodious, modern motion picture theater is to be erected in that town in the spring with seating capacity sufficient to accommodate the largest crowds that can be expected there. The informant insists that the promoters of the project have sufficient capital to insure that the venture will be put through.

With a nightly change of program the Crystal Hall theater in Bardstown, Ky., leased from the Bardstown Furniture Company by the Crystal Amusement Company, has begun to operate it under the management of M. G. Sparks. In addition to the nightly exhibitions there will be Saturday afternoon programs.

Motion pictures, with some vaudeville turns, will be provided in the new moving picture house which Lucien Swan, of Danville, Ky., and Arthur Frank, of Somerset, are preparing to open in Somerset, Ky., in the near future. The building is being remodeled and an opening is proposed next week or so. It is planned to operate the two houses jointly, so that booking arrangements can be made for both at the same time. Further into the mountains than Somerset, at Whitesburg, S. T. Frazier is pushing work on a new picture house he expects to open in the near future.

What is described as one of the best equipped and most elaborately furnished motion picture theaters in the country for a town of the size it is located in, is the Dixie theater, which has just been opened in Mayfield, Ky. The latest improvements have been incorporated in the building by the management and two Simplex machines will be used. The theater seats 500 comfortably and the opening promised a successful career for the new house.

In Maysville, Ky., in the east-central part of the state, the management of the Gem theater has announced that it has exclusive rights to exhibit all Shubert and Brady releases and offers a program of some of the leasing films that will be shown from time to time during the season.

Scenes about the Odd Fellows home in Lexington, Ky., were taken on a thousand-foot reel a few days ago by J. S. Needham, of Cincinnati, the intention being to put the film on exhibition in various Lexington theaters as soon as possible. Twenty-three distinct scenes have been taken and many interesting pictures of the children are included.

In La Center, Ky., where H. H. Evans, president of the Commercial Club, is proprietor of the local moving picture house, Mr. Evans has begun extending the electric light plant he installed some time ago to supply light for his theater and for neighbors. It is the hope of Mr. Evans and people of the town that this venture will lead to a plant to supply the whole town.

G. D. CRAIN, JR.

CINCINNATI.

A FULL week of rainy weather served to keep attendance at local houses down to a rather low point, in a good many instances, last week, although other exhibitors reported improving business, much better than had been experienced during the immediately preceding period of extremely warm weather. The downtown houses did especially well, the crowds on the streets, which appeared to be as large as usual, tending to take refuge within the hospitable doors of the photoplay theaters from the chilling rain without.

Especially timely, and therefore successful, was the Selig three-reel racing drama at the Family on last Friday, "Garrison's Finish." Cincinnati race-goers, whose name is legion, were eagerly looking forward to the opening on Monday of the fall meeting at the famous Latonia course across the river, and were ready to take a look at anything like racing, even in the shape of motion pictures. Manager Lipson states that business has been holding up nicely for him, and he looks for a fine winter season.

The Eclectic Film Company's Cincinnati office put over a few days ago one of the most substantial deals which has been reported recently by any of the film offices, involving the use by the Hippodrome, the big new house at Columbus, of the entire output of the Eclectic. Manager S. P. Hetteberg and A. Klotz, traveling representative of the Eclectic in Ohio, put over the deal. The Pastime theater, which is controlled by the same management as the Hippodrome, will also use the entire Eclectic service. Mr. Klotz, who has heretofore been a resident of Toledo, has moved to Cincinnati, in order that his business headquarters and his home may coincide.

Edwin T. Bernardi, one of the pioneer moving picture exhibitors of Cincinnati, and one of the most largely interested, has transferred his interests in the Colonial to his partner, Thomas A. Reilly, preparatory to his departure for San Francisco, where he will operate a concession at the Exposition. Besides his half-interest in the Colonial, Mr. Bernardi is interested in the Fifth avenue, the Hippodrome, the Gaiety and Dreamland. He was the owner of the Phoenix, at 147-149 West Fifth street, which was probably the very first motion picture house in the city, and was later interested in the Southern Film Exchange, the National theater and the United States Amusement Company. Mr. Bernardi will leave for the Coast about January 1, devoting his time in the interim to getting his numerous interests here in shape to leave, and taking an active part in the management of the Fifth Avenue theater.

The number of exchanges in Cincinnati, representing various interests, continues to grow, giving every indication of reaching imposing numbers if all of the old ones stick and the numerous projected new ones make good. Reports now are that two more will be added to the list within a very short time. One of these, it is understood, will be a booking office for "Paramount Pictures," which are now handled for this territory through the Pittsburgh office. Business with the Paramount organization has been so good in this section that Floyd M. Brockell, the Chicago representative of the syndicate, who is well known to Cincinnati exhibitors, looked the field over last week with a view to determining the advisability of opening a branch. The other new exchange projected is that which will handle the booking of "Johnson's Journeys," E. G. Eichenlaub having practically concluded arrangements for this office. Herbert Lawrence, of Chillicothe, O., will be in charge of the latter office, it is understood.

For several days last week the Mutual Film Corporation's offices were in a state of upheaval, due to the throes of moving from its rather cramped quarters on Opera place to the roomy quarters vacated by the General Film Company at 111 East Seventh street. The new offices of the Mutual are double the size of the old, and Manager Hite is immensely pleased with the additional elbow room afforded, with correspondingly larger working space for all departments.

As usual, the big opening of the Latonia Jockey Club's fall race meeting, which took place on October 19, was a great day for the motion picture photographers, who seldom find more satisfactory opportunity to get some thrilling views. Several races were photographed, showing start and finish, and the crowd which filled the stand and grounds also came in for its share of attention. The thousands who took in the sport will now have an opportunity of reviewing the opening day's pleasure when the pictures are shown around town, as they will be.

Manager Clay E. Brehm, of the local office of the World Feature Film Company, has been somewhat bothered lately by an extremely sore thumb, a slight injury to the member having resulted in blood-poisoning. However, Mr. Brehm has gamely stuck to business, being seen at the office and around among the exhibitors regularly.

The Miami Feature Film Company, the only producing company located in Cincinnati, distributed prints of its first feature last week among local exhibitors, "The Lost Child" being the name of the production. William B. Stratton, manager of the Park theater, one of the popular local photoplay houses, is secretary of the company, and is very optimistic concerning the future of the organization. He declares that the local atmosphere is not too foggy for good photography, pointing to the first production in evidence of his contention, and says that the company will produce regularly. The actors are all local people, members of Cincinnati dramatic organizations. Mr. Stratton announces that the company is in the market for three-reel dramas and one-reel comedies for production.

The new Wilson Avenue theater, which was opened in Youngstown, O., last week, is one of the most modern in the city, and bids fair to be the most popular, as its owner and manager, Thomas McVey, is already a well-known figure in the city. An unusual feature about the new house is that its owner built it himself, being a brick and stone contractor. The building is of fireproof construction, with a seating capacity of four hundred. The opening was well advertised, Mr. McVey adopting an idea which has been carried out with success in similar instances, using a double-page advertisement in Youngstown papers, in which all of the material men and contractors who had anything to do with the building had space, the theater itself using the central portion of the big spread. Shows will run continuously from 5 p. m. to 10.30 p. m., except on Saturdays and Sundays, when matinee performances beginning at 12 o'clock will be given as well.

The Orpheum, of Urbana, has made arrangements for the presentation of two Renfax features a week within the near future. One reel of a thousand feet, giving one or two subjects, will be shown at each performance, with a speaking device so arranged as to produce the effect of living actors. The Renfax organization has booked a number of theaters in this section lately, interest in "speaking pictures" being considerable.

The film exchanges have been busy getting used to the new regulations of the Interstate Commerce Commission regarding the shipment of films, which went into effect a short time ago. While the more stringent regulations now enforced are a little troublesome, exchange men realize their necessity, and are complying without demur.

CASEY.

ILLINOIS.

LOVING picture operators in Peoria are to a certain extent in favor of giving only a four-reel show for five cents. Their inclination is due to a loyal interest in the affairs of the managers, as they do not believe six or seven reels for five cents is a profitable proposition. Aside from that it makes no difference to them how many reels are run. Therefore when a Peoria paper published a story to the effect that the new agreement with the operators would provide that where union operators were employed only four reels or three reels and a song could be run for five cents something was started. The story said that no trouble was anticipated except at Felix Greenberg's Lyceum theater, which gives a long show. This was denied the next day by Secretary Hervey Mills of the operators' local, who said that the Lyceum was treating the union fairly and that there would be no discrimination against it.

A Saturday night's receipts at the 3B picture show in La Rose were donated toward the Christmas ship fund which the Chicago Herald is raising for the children of Europe.

The Columbia theater at Peoria has announced a new policy—four reels, music, union operators and union musicians for five cents.

Oak Park theater, on Wisconsin avenue in Oak Park, John G. Hodgson, manager, celebrated its first anniversary week Oct. 19-26. A special program was prepared and roses were given to all women patrons that week. In praising the policy of the house a local paper said: "Hardly a week has passed since the opening that it has not been the scene of a photodrama of the first magnitude."

John P. Clum gave one of his travelogs, showing 2,000 feet of film and 150 slides, before the Brotherhood of the First Presbyterian Church in Kankakee when that organization began the season's activities.

A. H. Gundling, who has leased the Evanston theater at Evanston for ten years, has had the entrances and foyer redecorated and it is announced that the entire house is to be done over.

The moving pictures of the pageant in Belleville were shown at the Wildey theater in Edwardsville. They were also shown at the Earl theater in East St. Louis, after which they were sealed in an airtight copper case and will not be reopened until the next centennial.

The Ottawa theater at Ottawa has passed into the hands of Charles E. Hook, trustee for the bondholders, a foreclosure decree having been entered against the property for a mortgage of $8,000. Thomas B. Farrell, who has been acting as manager since he was appointed receiver, will be succeeded by Hook. It is rumored that the place may be converted into a Y. M. C. A. building or for some other purpose.

The Majestic theater has been opened at East Main and Water streets in Champaign by the Majestic Amusement Company. It will seat 300 persons. The house is operated for white people, although a section of seats has been reserved for colored folk. It is announced that the corporation plans to erect a string of twenty theaters within a radius of a hundred miles of Champaign. The stockholders in the concern are A. A. Rose, W. W. Wolfe and Fred Whittemier, all of Champaign.

A section of the new ordinance governing the construction of moving picture operating rooms, as passed by the Village Board of Milan, provides for nothing more in the way of examination than that the operator must satisfy the proper authorities that he is a competent operator of a picture machine.

Carl Muller, manager of the Elite theater at Lake Gage, played the star role in "Marooned." He was hunting on Lake Gage, near Waukegan, and while shooting did not notice that his oars

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had dropped from the boat. He tried to pull himself into open water by grasping reeds, but they gave way and he waited three hours until other members of his party became anxious and started search.

Mr. and Mrs. James Nicholes of South Wilmington have opened a moving picture show at Torino.

E. S. Rowley has been made manager of the Maywood theater at Maywood, which has been taken over by Everitt & Company of Chicago.

Prof. D. C. Ridgeley, of the Illinois State Normal University at Normal, delivered his lecture on "The Educational Value of Moving Pictures" before the Edwards School Parents' and Teachers' Club in Bloomington.

The Capitol theater at Pekin is said to be contemplating the discontinuance of its matinee performances as patronage has been light.

Manager Redmon of the Lyric theater at East St. Louis has announced that his house will now change pictures daily.

The Gilman fire department at Gilman will purchase some new equipment as the result of a six-reel benefit show given by the management of the opera house.

A new moving picture theater is being erected near the McDonough Building in South Pekin.

The Odd Fellows' Orphans' Home at Lincoln has announced that moving pictures will be shown to the children of the institution this winter. Shows will be given every Friday night.

Moving pictures were the feature of the program at the annual banquet of the Commonwealth Fellowship Club, an organization of the employees of the Commonwealth Steel Company at Granite City. Films of the safety first order and an industrial of the Commonwealth's big plants were shown.

Manager Burge of the Orpheum theater at Collinsville secured a special program of war pictures for a benefit for the local camp of Sons of Veterans.

The Queen Moving Picture theater at Thirteenth and Winstanley avenues in East St. Louis has been leased by Charles Edrington.

That it is the policy of the Baker-Dodge Amusement Company to use moving pictures in the Moline theater at Moline, which it recently acquired, is shown by a request received by city officials to have the booth and equipment inspected. F. B. Powelson, who is manager of the Burtis theater at Davenport, Ia., just across the river from Moline, will have charge of the Moline theater.

The New Princess theater has been opened in the Robb Building on South State street in Jerseyville.

A firm of bakers in Peoria is advertising the Liberty theater. Thirty coupons from their favorite brand of bread entitle the holder to a free ticket to the photoplay house.

The remodeled Crystal Stair photoplay house at Joliet has been reopened.

Turn away business was repeated at the Murphy opera house in Mt. Sterling when the films made in that city on Soup Day were shown for the second time.

The F. L. K. Film Company of Chicago has been incorporated with capital stock of $5,000 to manufacture and deal in films, records, etc. The incorporators are Morris A. Weinberg, Louis Grollman and M. L. Monaghan.

When the pictures of the school children in McHenry were shown at the Central theater in that place, the Hippodrome obligingly stayed dark so there would be no conflict of attractions.

Manager Tibbs of the Pythian theater at Marshall recently had a big feature night. He had eight reels of pretty well chosen stuff and a five-piece orchestra for five and ten cents.

Another of those home-made pictures was shown at the Evanston theater in Evanston. It was entitled "The Pipe Rush, or When the Worm Turned." A part of the film was made on the Northwestern University football field just before the game with Lake Forest and the crowded grandstand and a pipe rush scene were connected up with the story. About three hundred local people were in the cast.

Lacon now has but one moving picture house, one having found the field too crowded and gone out of business.

The Eagle theater at Princeton has adopted Friday and Saturday matinees.

United States Senator Lawrence Y. Sherman is another who recognizes the value of the moving picture in attracting crowds to hear campaign speeches. He spoke at the Family theater in Dixon and the machine and screen were busy while the crowd was gathering, and after the talk was ended some more pictures were shown.

The Family theater at Dixon is giving away a cup or saucer at each Saturday matinee. The stunt is to run for twelve Saturdays.

Motion picture theaters at Barrington were closed because of an epidemic of diphtheria.

The Lyric theater at Monmouth has been showing slide pictures of business men and prominent residents.

The old Walrich Building at Piper City is being remodeled for use as a moving picture theature. Nightly shows will be given.

A new building in course of construction at 1024 Fourteenth avenue in Rockford will be occupied by a moving picture theater about Nov. 25. It will be operated by Johnson Brothers, grocers. The building, which is of steel and brick, will seat about three hundred.

Frank Conley has disposed of his interest in a grocery in Monmouth and has purchased the Palace moving picture theater at St. Charles.

Manager Ireland of the Globe theater at Sullivan had to repeat the exhibition of his local pictures of the Homecoming and Colt Show. The first time he broke his attendance record.

The M. E. Church at Donavan showed the Passion Play at 10 and 20 cents.

Roy Jones, who recently acquired the opera house at Smithfield, has installed an electric light plant and will manufacture his own power for his picture shows.

The Grand theater at Morris recently gave away a chest of silver.

Nothing but the old walls were used in the reconstruction of the New Majestic theater at East St. Louis.

MIDWEST SPECIAL SERVICE.

Why Did June Run Away?

DETROIT.

W. K. ALLEN is the new manager of the Detroit office for Warner's Features. Mr. Allen was formerly affiliated with the Cleveland office. He will become a permanent resident of Detroit. He reports that business is growing as evidenced by the fact that the office force is constantly increasing. Mr. Broderick, the former manager of the Detroit office, has been transferred to the St. Louis branch. The Detroit office is located at No. 7 Campau building.

The Knickerbocker will be the name of the new theater to be erected on Jefferson avenue, near the boulevard, by the Ingersoll-Gaulker company, contracts for which have been let. A large sign on the fence announces that it will open about May 15 next. The theater proper will cost about $40,000, according to the building permit. This is exclusive of furnishings and the cost of the ground.

Manager Starr of the New Empire theater has a very able assistant in the person of H. W. Smith, who has been connected with the moving picture business for the past ten years, and who, previous to his Detroit affiliation, was associated with some of the leading moving picture theaters in Albany, N. Y.

Harry Goldberg, sales manager of the Casino Feature Film Co., returned October 19 from a two weeks' vacation spent in New York City.

A movement is on by several real estate men to erect a building in the downtown district that will be exclusively for film exchanges, and those firms which deal with the moving picture industry. A number of the film exchange managers have been approached on the subject in the past ten days and are inclined to favor the idea. Should it be possible for all the exchanges to favor the proposition, the real estate men will start building within sixty days. There is no question that it would be a great convenience for the exhibitors to go to the one location and transact all of their business.

The vacant property at the northwest corner of Jefferson and Oneida avenues has been sold by Mrs. Bertha Cutler to a syndicate which will erect a $75,000 theater on the site. It has a frontage of 66 feet and a depth of 140 feet, and is valued at about $150 per foot. The theater will be known as the Lakewood.

The new Hamilton theater on Hamilton boulevard is now being managed by Mr. Fuller. The house seats 396 and has been in operation since May.

The new Empire has just spent $350 for partitions which have been built at the rear of the house in order to keep out the cold air and drafts during the fall and winter months. The partitions are of Circassian walnut to match the rest of the woodwork and are inlaid with glass. Glass doors are on the left and right sides so that even while patrons may be going or coming, no drafts are felt inside of the theater.

A. B. Jewett, manager of the Motion Picture Department of the Ford Motor Company, has added a new Pathe camera to his outfit and feels mighty proud of it.

The Pathescope Sales Company, 501 Dime Bank building, which is under the management of Mr. Francis Reno, has started the publication of a Detroit weekly for the benefit of the salesmen. The letter is full of valuable suggestions and information regarding the moving picture industry. Much of it is taken from the Moving Picture World and Mr. Reno "makes no bones" about giving full credit to us. He says that whenever he runs across an item of news in the Moving Picture World that can be used to advantage by his salesmen, he includes it in the weekly. On Oct. 21 a minister from Mt. Rose, Michigan, dropped into the office of the Pathescope, having heard about the machine. After a demonstration and talk with Mr. Reno, lasting about fifteen minutes, the minister had his name affixed to one of the contracts and was counting out the cash. He took the machine back with him. Miss Miriam Hart, one of the most popular of the younger set in Detroit, and M. Q. Evans are now members of the city sales force of the Pathescope Company.

A. J. Gillingham, manager for the General Film Company, and proprietor of the New Empire, announces that the firm of Gillingham & Smith, in which he is one of the partners, has leased the building on Monroe avenue, N. W., in Grand Rapids, now occupied by a clothing company, for a period of ten years and will take possession April 1, 1915. The property, which is 75 by 100 feet, probably will be improved and converted into another high-class motion picture theater.

Joseph Klein has been appointed manager of the Detroit office of the World Film Corporation. He was formerly manager of one of the southern offices. Mr. Seldon is to remain in Detroit for a few weeks, helping Mr. Klein get started, after which he will leave for the south and west.

Eddie Murphy, who has been assistant manager of the Columbia theater since it opened three years ago, with the exception of a few months, when he managed the Garden, has resigned and on November 1 will become manager of the Bijou theater in Saginaw, which is one of the chain of theaters controlled by Col. W. S. Butterfield. Previous to coming to Detroit, Mr. Murphy managed two of Col. Butterfield's theaters in Kalamazoo.

The Detroit Ford-Weekly for the week of Oct 19, shows a picture taken on Oct. 10 in front of the Calvert theater. It was on a Saturday afternoon. The purpose of the picture was to show how popular this theater is on Saturday afternoons, particularly with the children. Over 500 boys and girls were in front of the playhouse when the crank of the camera was turned. The picture was a very clear one and showed Manager Lester Levy surrounded by his many youthful admirers. SMITH.

WISCONSIN.

PORT WASHINGTON, a city of 4,000, is without a moving picture house as the result of an order issued by the state fire marshal closing the opera house there until certain changes, deemed necessary for safety, were made.

The contract for the erection of the new moving picture theater in Rio has been awarded to the Hutton Construction Company of Fond du Lac. It will cost about $7,000.

In an editorial on the subject of "Teaching Music at 'Movies,'" the Antigo Journal says: "Antigo is fortunate in having at its motion picture theater a musician who is considered one of the best of her kind in the state, and visitors in the city have often made her playing a matter of favorable comment. One innovation that would meet with popular favor and supply an existing demand would be to have cards with prominent lettering display the names of the lesser known musical selections as they are played."

All proceeds above expenses went to the Woman's Relief Corps when "The Count of Monte Cristo" was shown at the Elite theater in Appleton.

A revolving electric sign will be one of the features of Eli Nelson's new moving picture house at Chippewa Falls. The front will be of colored tile and porcelain wainscoting. The seating capacity will be 325 and provision will be made for installing a gallery later if needed.

The John Matushak Building at Frederick has been rented by Ode Freeman of Minneapolis, Minn., who will open a moving picture show. He will give performances two or three times a week Ten cents admission will be charged.

Paul Langeheinrich, Sr., and Albert Berg will have a moving picture theater constructed on Burleigh street, between Ninth and Tenth streets, in Milwaukee. It will be one-story, 50x120, with hollow-tile walls, brick facing and steel trusses. It will seat about 850 persons.

The films and slides loaned by the University of Wisconsin will be shown at the Thorp Opera House in Thorp. School children will see the pictures free, but adults will be charged ten cents. MIDWEST SPECIAL SERVICE.

Why Did June Run Away?

IN THE NORTHWEST.

AT an informal discussion of three city commissioners in Portland, Ore., it was decided that the clause demanding three months' experience from moving picture operators would not be incorporated in the new ordinance. It was also decided that operators would be allowed to register without examination or the payment of a license fee, the certification of the commissioner of public safety being good at any moving picture house in the city.

At a session of the teachers' institute at Lewiston, Idaho, the value of motion pictures in school work was demonstrated by Professor Reed of the Normal faculty.

The ban on war moving pictures at Spokane, Wash., has been lifted by Mayor Hindley, who leaves the problem of settling any demonstrations or altercations arising from partisanship to the managers and ushers.

The New Grand theater at Bismarck, N. D., has been sold to Miss Mina Stralee of Valley City. Miss Stralee is proprietor of the Grand theater in Valley City and also of the Grand in Turlock, Cal., but will give her personal attention to the Bismarck house, making that city her home. She will give a program of features at 10 and 15 cents.

Charles J. Humphrey, until recently of Grand Island, Neb., has purchased the Princess theater at Helena, Mont., and has assumed its management. Later he will give some vaudeville in addition to the moving pictures, it is announced.

G. C. Moore, of Harlowton, Mont., has purchased the Olympia moving picture theater at that place.

Big features is the policy of Arthur Erickson, who has taken a lease on the Pastime theater at Mankato, Minn., from Don V. Daigneau. The new manager was formerly in charge of the Grand and Unique theaters in Mankato, and brings experience to the house. A four-piece orchestra will be one of the attractions under the new management. Daigneau will continue in the moving picture business, but in the producing end.

R. R. Doubleday, who has been somewhat of a free lance in camera work, was busy recently at Mandan, N. D., where he made some films of a baby show for the Family theater. A local photograph studio also assisted in the scheme. It worked as follows: Babies entered had their pictures taken at the studio. Slides were made and the pictures thrown on the screen at the Family. A vote was given with every ticket to the theater and ten votes with every dollar spent at the photograph studio. When any baby had received a hundred votes its antics were filmed by Doubleday. The first prize was a $50 bank account for the youngster. Doubleday also secured some films of the fair held at Mandan, and these were shown as an extra attraction at the Family while the baby show contest was in progress.

The fire department committee of the City Council at Minneapolis, Minn., has recommended the passage of an ordinance which requires that fire guards be placed on duty in all theaters including moving picture houses.

Construction of the two-story opera house and lodge hall, which is to be erected at Hitchcock, N. D., by the Odd Fellows, has begun.

Starland theater at St. Paul, Minn., gave over its afternoon program to one of peace promotion as urged by President Wilson.

The first public concert of the Minneapolis Working Boys Band was given in connection with the moving picture show at the Lyric theater.

The Young Men's Christian Association at Winona, Minn., is contemplating the use of its gymnasium for moving picture shows. The association used the films last year when it held what was termed "pop nights."

Emil Erkilla has sold his moving picture show at Tower, Minn., to G. B. Heath.

The Strand Amusement Company, which will convert the Grand Opera House in St. Paul, Minn., from a burlesque house into a motion picture theater, has been incorporated with a capital stock of $50,000. The incorporators were the officers: President, Harold C. Kerr; vice-president, Charles Friedman, and secretary and treasurer, Joseph Friedman. It is announced that the company intends to operate a string of theaters.

The University Club of St. Paul, Minn., used a program made of athletic and sporting events for a show held at the Church Club in that city.

The film "Damon and Pythias" was shown in Minneapolis, Minn., as a part of the rites when the degree of page was conferred upon a class of a hundred candidates.

Mrs. L. McHugh has sold the Majestic theater at Wells, Minn., to C. M. Pommerenke of Good Thunder, Minn.

T. C. Thompson has sold the Albert theater at Albert Lea, Minn., to Roscoe Robinson of Belmont, Ia. MIDWEST SPECIAL SERVICE.

Why Did June Run Away?

SOUTH AND SOUTHWEST.

AFTER the board of censorship in Houston, Tex., had inspected "Neptune's Daughter," J. J. Settegast, Jr., and D. S. Gage, two of the members, addressed the following letter to the Isis theatre: "We have this day witnessed an exhibition of your film production of 'Neptune's Daughter' and it affords us great pleasure to announce that it is a perfectly clean and highly-refined production, carrying with it a most beautiful display of natural scenery and a high degree of talent on the part of the subjects. It is without question a picture which should be witnessed by every man, woman and child to whom the opportunity may offer. This picture fully merits its claim of being one of the masterpieces of photo creations."

The United Photo Plays, which has been incorporated at New Orleans, La., has rented offices in the Whitney-Central Bank Building. The company is authorized to have a minimum capital of $15,000 and a maximum capital of $500,000. Its objects are the purchase and operation of moving picture films and the manufacture of films. P. A. Kunkel, one of the incorporators, announces that it is likely that a studio will be established in New Orleans for the production of films. The other incorporators are W. S. Delaney, E. S. Clemens, P. J. Prosser, Sr., and P. J. Prosser, Jr., all of New Orleans.

A new policy has been announced by the Royal theater at San Antonio, Tex. Saturday and Sunday will be open days at which high-class varied programs will be shown for five and ten cents. The remaining days will be given over to Paramount programs with five and ten-cent matinees and admission of ten and twenty cents for the night shows.

Safety rules for motion picture theaters in San Antonio, Tex., will be more stringent. The Aurora theater at Commerce street and Santa Rosa avenue was ordered closed by the fire marshal and chief of the fire department until certain changes were made. Apparently no favorites are to be played, for F. A. Chapa, one of the proprietors of the show, is an alderman. He readily agreed to make the required changes. Orders have been issued to a number of other houses to clear the aisles and exits.

Brin Brothers have purchased a site at Forest avenue and Meadow street in Dallas, Tex., and will erect upon it five brick store buildings and a moving picture theater.

Arrangements were made to have moving pictures made of the celebration of the starting work on the highway between Austin and San Antonio, Tex.

"Doc" Owens, former manager of Whittington Park and the Princess theater at Hot Spring, Ark., has assumed the management of the Lyric theater in that city and will conduct it as a moving picture house. He will continue to use the Universal program.

The Post at Houston, Tex., is one of the best little photoplay party givers in the southwest. It recently had a party of five hundred white teachers of the schools of Houston at the Prince, where they saw the Pointing pictures of the Scott South Polar Expedition. The paper also published coupons which were good for women at the Pearce theater for an exhibition of "Mother" if presented at a specified time for a matinee.

The Miro Wonderland theater, 1660 North Miro street, in New Orleans, La., gave a benefit for the Lafon Home of the Holy Family.

Carl King is now manager of the A-muz-U theater at Hinton, Okla. W. T. Cutter has disposed of his interest. Shows will be given Tuesday and Saturday nights.

Max K. Smith has disposed of the Wigwam theater at Altus, Okla., to Marvin Woolridge.

J. H. Coyle is said to be contemplating opening a moving picture house at Roosevelt, Okla.

The Majestic Amusement Corporation has filed a petition in the Supreme Court at Macon, Ga., for a charter to do an amusement business with a capital of $5,000. The incorporators are J. B. Melton, W. H. Melton and J. F. Arnold.

Members of the Houston Press Club and of the Red Rooster Club were the guests of the management of the Zoe theater in Houston, Tex., at its opening. Mayor Campbell, a member of both clubs, made a talk. The opening feature was "America," which brought in a touch of local color by showing the battle of the Alamo at San Antonio, Tex.

In order to comply with a peculiar ordinance in Fort Smith, Ark., the pictures of "Creation" were not shown at the Majestic theater on Sunday.

The Imperial theater at Beaumont, Tex., has been giving away Tango racers. Tango racer checks were given with each admission and when a child collected two hundred he or she was entitled to one of the vehicles. To interest the parents in the plan, the mother of the child who collected the checks was given a week's pass to the Imperial.

MIDWEST SPECIAL SERVICE.

INDIANA.

THE women of the Parent Teachers' Club, Chandler Avenue School, Evansville, Ind., have made arrangements to censor all films to be shown at the Alhambra theater Saturday afternoon. The films, it is stated, will be furnished by the Atlas Educational Film Company, and the program made up and approved by the club.

Manager Parent of the Crystal theater, Decatur, Ind., was given a vote of thanks by his patrons for having obtained the "Adventures of Kathlyn" for his house.

Mrs. W. H. Fritz of Danville, Ill., has bought the Colonial Theatre, Gas City, from Mrs. John Malloy. Mrs. Fritz, with her son and daughter, will run the house. An entire change of program is promised.

The ownership of the Memorial theater, Valparaiso, Ind., has been in question, but W. R. Coleman is now in complete charge, and has appointed Ernest Butler assistant manager.

Messrs. Reed & Son, Swectser, Ind., have abandoned their theater at Sweetser and will open in Swayzee, Ind.

The Yarnelle theater turned many away when the film of Wabash, Ind., was thrown upon the screen for the first time. The same film was shown a second and a third time before the interest in it abated to any degree.

Manager Arthur Jackson of the Martz theater, Tipton, Ind., rented his house for a Democratic rally at which Governor Ralston spoke. Through some misunderstanding films were shipped him for the show the same as usual, so Manager Jackson decided to put on a free show to precede the speechmaking, and he had a big turnout.

Manager Herbert H. Johnson of the Luna theater Lafayette, Ind., gave a special exhibition of "The Spoilers" to members of the Lafayette press, and was given some desirable publicity in return. Manager Johnson made a rule not to open the doors of his house during the run of the picture drama, a device, which if it had no other good effect, heightened the regard in which the film was held, and had some advertising value.

Robert H. Harris, Bloomington, Ind., owner of three picture houses, threw them all open one warm night last week just to see if the people would desert the streets and benches. They did. Mr. Harris was impressed with the idea and now proposes to give a gala week in all of his houses some week next summer, and let everybody in free. He told a reporter he would, and the reporter published it, and Harris says that he has never gone back on his word, and that anyhow, he believes it will be the best thing in an advertising way that he ever did.

M. J. Humes, Fortville, Ind., has sold his Airdome to Hill & Goodwin.

The Switou Dream theater, Martinsville, Ind., has been sold by the Switou Amusement Company to a Louisville corporation organized for the purpose of buying the house. Walter Bradford, who managed the house for Switou, has turned it over to C. B. Walker, who is from Louisville, and will manage the house for the Louisville concern. Mr. Bradford and his wife will probably return to New Albany, Ind., which is their home.

The New Colonial theater, Lebanon, Ind., will be reopened for business now soon. The work of remodeling and redecorating is about complete.

Louis Damm's theater, Osgood, Ind., has been opened. It is a new house, modern and up-to-date in every particular. The house will be open Tuesday, Thursday and Saturday only, and G. B. McClelland will be in charge.

The New Home theater, East Chicago, Ind., has been opened. It a modern house, with seats counter sunk in cement, and the interior handsomely decorated. L. A. Ketsic is the owner. He will give Sunday shows.

Cooper & Chesterton, Darlington, Ind., have opened a new theater there. Darlington has not had a regular program, but the owners believe the citizens of the town and country surrounding will get the habit.

The Lyceum Theater Company, Terre Haute, Ind., has incorporated at $2,400; directors, Charles R. Noland, Jacob Bernheimer and Morris Bernheimer. J. C. Kolsem is erecting a building for the company.

R. L. JENNE.

Kindly Mention
MOVING PICTURE WORLD.
When Writing to Advertisers

Why Did June Run Away?

IOWA.

THE merchants of Le Mars awarded a contract to George O. Van Camp of Sioux City to make a reel of pictures, exploiting that city. The business men then planned to show them for a week following the holding of a "Trade in Le Mars Day".

The Black Cat Theatre on Eighth Street in Des Moines has been taken over by the Peerless Amusement Company which has announced a new policy for the house. It is probable that the name of the theatre will be changed. Alterations will be made in the interior and an orchestra will be used.

The Friendly House in Davenport has resumed its plan of giving moving pictures in the winter. The same prices will prevail—school children one cent, others five cents. The use of educational, light dramas and good comedies will be continued.

Viewing the forty-eighth semi-annual meeting of the Upper Des Moines Editorial Association at Iowa City through the eyes of the "Hawkeye Girl" was a novelty prepared for the filming of the gathering this year. Arrangements were made to have two reels of pictures made of the newspaper men and their activities, including scenes at the Iowa-Minnesota football game. The pictures will be shown throughout the state.

The Board of Education at Sioux City has authorized A. N. Morris, director of playgronds to proceed with the installation of moving picture machines in the schools.

Mahoney & Klaus have opened a moving picture theater at Earville, and will give shows two times a week.

Herman Becker of West Union and Joy Bradley of Lamont have opened a moving picture show in the building at West Union which formerly was occupied by the Royal Theater. The equipment of the Royal has been moved to Waucoma.

M. G. Stephenson has sold his moving picture theater, the Colonial at Marshalltown to Dell Hoes.

L. H. Carder is now the owner of the Iris Theater at Hamburg.

Paul Ferguson, receiver for the Empress Theater at Shenandoah has sold the house to A. M. Beardsley of Omaha. The house formerly was operated by Washburn & Zerkes.

M. J. Foft has opened a moving picture show at Kingsley.

The Princess Theater at Ames has been sold to Henry Spencer.

R. M. Ross, formerly of Windom, Minn., has purchased a moving picture show at Indianola, Ia.

The moving picture show at Coon Rapids has been sold to Blinn N. Smith and Boyd Morgan.

C. W. and L. W. Hurlburt have sold their interests in the Comet, Gem and White City moving picture houses at Creston to C. B. Benson and Lillian E. Hall.

MIDWEST SPECIAL SERVICE

NORTHWESTERN NEW YORK.

MOVING pictures of Buffalo were taken recently. They will be shown at the Panama-Pacific Exposition. The marine, banking, industrial and other features will be brought out in the pictures. President Meldrum of the Buffalo Chamber of Commerce explained the points of interest to the photographer.

A recent matinee at the Mozart theater, Elmira, was preceded by a political speech by Governor Glynn of New York State.

In Buffalo recently, E. C. Fellowes, addressing the Mothers' Assembly of New York State, said the children of the future would be taught by means of moving pictures instead of depending on text books.

Annie Rosenkranz has obtained a permit to build a brick moving picture theater at 824 Elk street, Buffalo.

Mayor Lattin of Corning, N. Y., has asked his Common Council to adopt an ordinance, preventing the Sunday opening of moving picture theaters in that city. Acting under orders from the Mayor, Police Chief Hamner of Corning recently kept the theaters there closed on Sunday.

Rochester moving picture exhibitors recently refused to sign a new agreement submitted by the operators' union of that city. The closing of all houses to non-union operators was among the points objected to by the theater owners.

The Cook theater, Medina, N. Y., has been sold by Levan & Cook to B. D Nickles of Rochester. The house will be decorated and reopened Nov. 26.

A moving picture theater seating 2,500 persons is being built at West Ferry and Grant streets, Buffalo, by the Mark-Brock Theatrical Enterprises. This will take the place of the Victoria theater, now managed by Mrs. Lillian Hastings, who will become manager of the new house. Mrs. Hastings' high-class managerial methods at the Victoria will be continued at the new house.

"Cabiria" was featured at Shea's Hippodrome, Buffalo, recently. This famous moving picture production was strongly advertised by Manager Shea. Miss Cavanaugh, press agent for the house, had several special stories about the play in the local papers. "Cabiria" was followed at the Hippodrome by Mary Pickford in "Behind the Scenes."

In honor of a new street car service, of special advantage to the Teck theater, Buffalo, Manager Oishei of that house recently gave away fifty tickets of admission to the first fifty persons patronizing the service in a certain hour. The Teck plays Shubert attractions during the week and moving pictures on Sundays. Mr. Oishei is proprietor of the Julia Marlowe moving picture theater, Buffalo.

Robert Tifft, owner of the Bijou Dream moving picture theater, Main and North Division streets, has just taken possesion of the house. He will continue the shows for eighteen months, after which the site will be used for other purposes. Charles Johnston, representing Mr. Tifft, recently reopened the place and installed the General Film Company's service. He appointed Harry Byrne acting manager. The Bijou changed hands twice recently. The front will be decorated by John Ross, a Buffalo artist. Mr. Johnston, who managed the International theater, Niagara Falls, last summer, will manage the New Ellen Terry moving picture theater, Grant and Potomac streets, Buffalo. The opening will be Nov. 14. The house will have a balcony and will seat 1,200. A Skinner organ will be installed.

A large electric sign advertising the Strand moving picture theater, Buffalo, has been erected at Main and Niagara streets, one of the most expensive sites in that city. Three large, well-lighted frames, on which announcements of the Strand's offerings appear, have also been placed at the rear of the house. The theater is being redecorated. Recent attractions there were William Elliott in "The Fortune Hunter" and Emma Dunner in "Mother."

Work on the new Palace moving picture theater on Main street, near North Division street, Buffalo, is progressing. A large sign advertising the Palace has been erected in front of the place. BILLY BISON.

TENNESSEE.

INTEREST among the Tennessee motion picture exhibitors centers at this time about Chattanooga, where for the first time in months the motion picture theaters were permitted to remain open last Sunday. This, however, was only for a special purpose and for one day, and the exhibitions were confined to religious and labor films, even then over protests of certain of the ministers of the city. The proceeds of the houses were applied to the fund being raised in Chattanooga to build a Labor Temple. Union employes of the theaters supplied their services free, the electric current was supplied free, musicians donated their services and a sum of considerable proportions was raised. Permission was given by the city commission some time before the day set, and good attendances were on hand at all of the houses which opened on that day.

Contracts for construction work on the studio and laboratory for the Photoplay Library Corporation will be let, it is announced, on the return of Lester Park, president of the corporation, from Atlanta, where he has been for some time arranging for removal of the equipment to Chattanooga. Altogether about ten acres will be required, it is stated, for the activities of the company and the sites are said to have been arranged for. Byron Park, member of the company, is quoted as saying that in all his twelve years' experience he had never seen a city as nearly ideal for a motion picture studio as is Chattanooga. One of the reasons why it is so desirable is on account of the numerous Civil War battlegrounds which surround the city. Signal Mountain will probably furnish the site for the plant, but the work of the corporation will include also Lookout Mountain and the country along the Tennessee river between Chattanooga and the power plant. Mr. Park says that so far as he has been able to observe, atmospheric conditions are all they ought to be to supply the right ingredients for manufacturing motion pictures. Mr. Park has been in communication for some time with a number of well-known photoplay stars and it is said that a first-rate company of players is assured. Offices have been established in the James building.

Work has been under way for some days in preparation of the Chattanooga and vicinity sections of the 20,000 feet of films which will be shown in the Tennessee building at the Panama-Pacific Exposition in San Francisco. Otto C. Gilmore, of the Bon Ray Film Company, New York, is taking the pictures and has completed the several hundred feet of film which will show the power plant of the Tennessee Power Company on the Ocoee river not far from here Another 2,000 feet of the film will display pictures of the towns which are supplied with the company's service. Aside from that numbers of the railroads of the Chattanooga section of the state will use portions of the films, and there will be scenes aplenty of the battlegrounds thereabouts. Special efforts are being made to provide a great variety of the scenes in Tennessee so that there will be no monotony in the pictures at the exposition. They will be shown in the Tennessee building, which is to be a replica of the Hermitage, the home of Andrew Jackson.

Another picture company is looking for a home on Lookout Mountain, according to C. W. Howard, manager and industrial director of the Chattanooga Chamber of Commerce. As is the case with the Photoplay Library Corporation it is expected that headquarters for the concern will be in the James building.

The National Photoplay Theaters Company, which it is rumored will consolidate a number of the motion picture theaters of Memphis, has incorporated there with an authorized capital of $100,000. I. P. Good, Clement MacMahon, H. T. Moguis, A. C. Jones and R. T. Crofford are the incorporators. GEORGE.

OHIO.

BOB MANCHESTER, a burlesque leader, in forsaking that line of the amusement business for the motion picture field, has recorded an unqualified success at his new theater in Painesville, O The house has been in operation several months and plays to capacity daily. Mr. Manchester built the theater at an expense of nearly $100,000 It is conceded to be one of the finest playhouses between New York and Chicago and has a seating capacity of slightly more than 1,000. Five nights a week Mr. Manchester runs five reels of pictures, with only one show each evening. On the sixth night he puts in a big road show by way of variety.

The moving picture theater car, which General Safety Agent Marcus A. Dow established for the New York Central Lines in its "Safety First" campaign, is expected in Cleveland and along the route of the Lake Shore and Michigan Southern soon. In inaugurating this innovation it was Mr. Dow's idea that a safety lesson, clothed in a film romance, is brought sharply to the mind of the railroad employe and its moral more apt to be followed Other railroads, including the Burlington, Santa Fe and Lackawanna, will follow out this idea in their safety campaigns.

For what is said to be the first time in history the governor of a state and his entire legislature participated in a photoplay when Director Stuart Paton and a company at Columbus recently staged "Of and for the People." It is a picture in which the benefits of the workmen's compensation law is visualized. Governor Cox and the senators went through the action before the camera man and under Mr. Paton's direction.

Personal liberty advocates of Ohio are using the moving picture screen in their campaign against prohibition, as proposed in a constitutional amendment. Their slides are flashed in a number of Cleveland theaters and elsewhere the fight appears most intense.

C. G. Thompson, representative of the Universal film service and manager of the Victor Film Co. in Cleveland, is the promoter of a string of theaters which will bear out a new idea in theater operation. The towns to be represented in the new combination are Cleveland, Elyria, Lorain, Cincinnati, Youngstown, Springfield, Akron, Canton, Lima, Toledo, Sidney, Piqua and Troy. A service entirely foreign from anything in the service line yet attempted will be put into Thompson's theaters. Orchestras playing musical numbers to fit the pictures will also be installed. The music for each orchestra will be sent from Cleveland each week with the pictures. Cleveland will be the basic point for the direction of the theaters, and it is Mr. Thompson's idea that within three years he can plan a continuous circuit of picture houses throughout the east.

When A. A. Comey took charge of the Duchess theater in Cleveland recently and changed its policy from stock and variety to motion pictures he did so in the belief that the novelty he proposed would prove a winner. The receipts of the house have since vindicated him. The Duchess is playing to capacity audiences each night. Feature photoplays, first run in Cleveland, are booked and projected. A twelve-piece orchestra provides music during the entertainment and from time to time a vaudeville or musical act appears.

Manager George Stockton of the Nemo theater, Cleveland, is booking one big feature each week in addition to his regular program of late releases and has worked up the interest of his patrons in thiss manner. RARIDAN.

Why Did June Run Away?

Why Did June Run Away?

Calendar of Licensed Releases

Current Releases

MONDAY, NOVEMBER 2, 1914.

BIOGRAPH—All for Business (Dr.).
EDISON—The New Partner (Drama).
ESSANAY—The Laundress (Comedy).
KALEM—His Inspiration (Special —Two parts—Drama).
LUBIN—The Beloved Adventurer, Series No. 8, "A Partner to Providence" (Drama).
PATHE—Pathe's Daily News, No. 73, 1914 (News).
SELIG—Rosemary, That's for Remembrance (Special—Two parts—Drama).
—Doc Yak's Cats (Comedy).
—Hearst-Selig News Pictorial, No. 71 (News).
VITAGRAPH—The Mystery of Brayton Court (Drama).

TUESDAY, NOVEMBER 3, 1914.

BIOGRAPH—Masks and Faces (Special—Two parts—Dr)
COLUMBUS—A Twisted Affair (Comedy).
EDISON—Shorty (Drama).
ESSANAY—Fires of Fate (Drama).
KALEM—Lizzie, The Life Saver (Comedy).
LUBIN—A Boomerang Swindle (Comedy).
SELIG—The Telltale Knife (Western—Drama).
VITAGRAPH—On the Stroke of Five (Special—Two parts —Drama).

WEDNESDAY, NOVEMBER 4, 1914.

EDISON—Jenks and the Janitor (Comedy).
—Buster Brown Picks Out the Costumes (Comedy)
ESSANAY—The Fable of "How Uncle Brewster Was Too Shifty for the Tempter" (Comedy).
KALEM—The Prison Stain (Special—Two parts—Drama).
LUBIN—The Sorceress (Special—Two parts—Drama).
PATHE—Pathe's Daily News, No. 74, 1914 (News).
SELIG—"C D" (Drama).
VITAGRAPH—The Evolution of Percival (Comedy).

THURSDAY, NOVEMBER 5, 1914.

BIOGRAPH—Butterflies and Orange Blossoms (Com.-Dr.)
ESSANAY—Slippery Slim and the Impersonator (Comedy).
LUBIN—The Stolen Yacht (Special—Two parts—Drama).
SELIG—Hearst-Selig News Pictorial, No. 72 (News).
VITAGRAPH—The Choice (Drama).

FRIDAY, NOVEMBER 6, 1914.

BIOGRAPH—A Regular Rip (Comedy).
—Getting the Sack (Comedy).
EDISON—The Pines of Lorey (Special—Two parts—Drama).
ESSANAY—His Dearest Foes (Special—Two parts—Drama).
KALEM—The Indian Suffragettes (Comedy).
LUBIN—Love Triumphs (Drama).
SELIG—No Wedding Bells for Her (Comedy).
VITAGRAPH—Thanks for the Lobster (Comedy).

SATURDAY, NOVEMBER 7, 1914.

BIOGRAPH—The Dole of Destiny (Drama).
EDISON—Getting the Ball Game (Comedy).
ESSANAY—Broncho Billy's Mission (Reg. in U. S. Patent Office) (Drama).
KALEM—The Man in the Vault (Drama).
LUBIN—Kidnapping the Kid (Comedy).
—The Honor of the Force (Comedy).
SELIG—The Losing Fight (Drama).
VITAGRAPH—In the Land of Arcadia (Special—Two parts —Drama).

Advance Releases

MONDAY, NOVEMBER 9, 1914.

BIOGRAPH—A Better Understanding (Drama).
EDISON—With Slight Variations (Comedy).
ESSANAY—Sweedie the Trouble Maker (Comedy).
KALEM—The Riddle of the Green Umbrella (Special—Two parts—Drama).
LUBIN—The Beloved Adventurer, Series No. 9, "Lord Cecil Plays a Part (Drama).
PATHE—Pathe's Daily News No. 75, 1914 (News).
SELIG—When His Ship Came In (Special—Two parts—Drama).
—Hearst-Selig News Pictorial, No. 73 (News).
VITAGRAPH—Miss Tomboy and Freckles (Comedy).

TUESDAY, NOVEMBER 10, 1914.

BIOGRAPH—The New Magdalen (Two parts—Drama).
COLUMBUS—A Family Intermingle (Comedy).
—Oh! What a Dream (Comedy).
EDISON—The Heritage of Hamilton Cleek (Thirteenth of the "Chronicles of Cleek" Series) (Drama).
ESSANAY—Within Three Hundred Pages (Drama).
KALEM—The Widow's Might (Comedy).
LUBIN—Butt-ing In (Comedy).
—A Bargain Table Cloth (Comedy).
SELIG—The Ranger's Romance (Western—Drama).
VITAGRAPH—The Senator's Brother (Special—Two parts —Drama).

WEDNESDAY, NOVEMBER 11, 1914.

EDISON—Andy Falls in Love (Twelfth of the "Andy" Series) (Comedy).
ESSANAY—Three Boiled Down Fables (Comedy).
KALEM—A Midnight Tragedy (Special—Two parts—Drama).
LUBIN—The Quack (Special—Two parts—Drama).
PATHE—Pathe's Daily News No. 76, 1914 (News).
SELIG—Peggy, of Primrose Lane (Drama).
VITAGRAPH—In Bridal Attire (Comedy).

THURSDAY, NOVEMBER 12, 1914.

BIOGRAPH—The Fleur-de-lis-Ring (Drama).
ESSANAY—Sophie and the Man of Her Choice (Comedy).
LUBIN—In the Hills of Kentucky (Special—Two parts—Drama).
SELIG—Hearst-Selig News Pictorial, No. 74 (News).
VITAGRAPH—Lola the Rat (Drama).

FRIDAY, NOVEMBER 13, 1914.

BIOGRAPH—Life's Stream (Drama).
EDISON—A Question of Identity (Special—Two parts—Drama).
ESSANAY—The Prince Party (Special—Two parts—Drama).
KALEM—Ham, the Piano Mover (Comedy).
LUBIN—The Trap (Drama).
SELIG—Cupid Turns the Tables (Comedy).
VITAGRAPH—The Rocky Road of Love (Comedy).

SATURDAY, NOVEMBER 14, 1914.

BIOGRAPH—His Wife's Pet (Comedy).
—The Deadly Dispatch (Comedy).
EDISON—The Everlasting Triangle (Drama).
ESSANAY—Broncho Billy's Decision (Western—Drama).
KALEM—Helen's Sacrifice (First Episode of "The Hazards of Helen") (Drama).
LUBIN—Beating the Burglar (Comedy).
—Magazine Cooking (Comedy).
SELIG—The Fatal Note (Comedy—Drama).
VITAGRAPH—Ann the Blacksmith (Special—Two parts—Drama).
—Making of a Newspaper (Educational).

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Calendar of Quality Releases

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BIOGRAPH QUALITY

Calendar of Independent Releases

Mutual Film Corporation

SUNDAY, NOVEMBER 1, 1914.

KOMIC—Casey's Vendetta (Comedy).
MAJESTIC—Paid With Interest (Two parts—Drama).
THANHOUSER—Shep's Race With Death (Drama).

MONDAY, NOVEMBER 2, 1914.

AMERICAN—The Ruin of Manley (Two parts—Drama).
KEYSTONE—Lover's Post Office (Comedy).
RELIANCE—Our Mutual Girl, No. 42 (Topical).

TUESDAY, NOVEMBER 3, 1914.

BEAUTY—The Tightwad (Comedy).
MAJESTIC—False Pride (Drama).
THANHOUSER—The Turning of the Road (Two parts—Drama).

WEDNESDAY, NOVEMBER 4, 1914.

AMERICAN—When the Road Parts (Drama).
BRONCHO—The Desperado (Two parts—Western—Dr.).
RELIANCE—The Miner's Peril (Western—Drama).

THURSDAY, NOVEMBER 5, 1914.

DOMINO—In Old Italy (Two parts—Drama).
KEYSTONE—Curses! They Remarked (Comedy).
MUTUAL—Mutual Weekly, No. 97 (News).

FRIDAY, NOVEMBER 6, 1914.

KAY-BEE—In the Clutches of the Gangsters (Two parts—Drama).
PRINCESS—When Vice Shatters (Comedy—Drama).
THANHOUSER—The Chasm (Drama).

SATURDAY, NOVEMBER 7, 1914.

KEYSTONE—His Musical Career (Comedy).
RELIANCE—A Woman Scorned (Two parts—Drama).
ROYAL—Max's Money (Comedy).

SUNDAY, NOVEMBER 8, 1914.

KOMIC—Ethel's Roof Party (No. Ten of the "Bill" Series) (Comedy).
MAJESTIC—The Tear That Burned (Two parts—Drama).
THANHOUSER—Keeping a Husband (Comedy—Drama).

MONDAY, NOVEMBER 9, 1914.

AMERICAN—A Slice of Life (Two parts—Drama).
KEYSTONE—His Talented Wife (Comedy).
—His Trysting Place (Two parts—Comedy).
RELIANCE—Our Mutual Girl No. 43 (Topical).

TUESDAY, NOVEMBER 10, 1914.

BEAUTY—Motherhood (Drama).
MAJESTIC—The Niggard (Drama).
THANHOUSER—Their Terror of Anger (Two parts—Drama).

WEDNESDAY, NOVEMBER 11, 1914.

AMERICAN—The Stolen Masterpiece (Drama).
BRONCHO—Destiny's Night (Two parts—Drama).
RELIANCE—The Widow's Children (Drama).

THURSDAY, NOVEMBER 12, 1914.

DOMINO—The Friend (Two parts—Drama).
KEYSTONE—An Incompetent Hero (Comedy).
MUTUAL—Mutual Weekly No. 98 (News).

FRIDAY, NOVEMBER 13, 1914.

KAY-BEE—The Hateful God (Two parts—Drama).
MAJESTIC—The Folly of Ann (Comedy—Drama).
PRINCESS—Seeds of Jealousy (Drama).

SATURDAY, NOVEMBER 14, 1914.

KEYSTONE—(Title Not Yet Announced).
RELIANCE—The Floating Call (Two parts—Drama).
ROYAL—A Fortune in Pants (Comedy).

Universal Film Mfg. Co.

SUNDAY, NOVEMBER 1, 1914.

ECLAIR—The Mystery of Grayson Hall (Two parts—Dr.).
L-KO—Partners in Crime (Comedy).
REX—The Vagabond (Two parts—Drama).

MONDAY, NOVEMBER 2, 1914.

IMP—The Turn of the Tide (Two parts—Drama).
STERLING—The Wall Between (Juvenile-Comedy).
VICTOR—His Big Chance (Drama).

TUESDAY, NOVEMBER 3, 1914.

CRYSTAL—They Didn't Know (Comedy).
GOLD SEAL—The Trey o' Hearts, Episode 14, "The First Law" (Two parts—Drama).
NESTOR—The Star Gazer (Drama).

WEDNESDAY, NOVEMBER 4, 1914.

ANIMATED WEEKLY—Number 139 (News).
ECLAIR—The Return (Two parts—Western—Drama).
JOKER—The Hoodoo (Comedy).
—Belgian Methods of Warfare (Educational).

THURSDAY, NOVEMBER 5, 1914.

IMP—The Universal Boy in "The Mystery of the New York Docks" (Drama).
REX—Let Us Have Peace (Two parts—Comedy—Drama).
STERLING—Dot's Chaperone (Comedy).

FRIDAY, NOVEMBER 6, 1914.

NESTOR—Those Were the Happy Days—(Two parts—Comedy).
POWERS—Nan of the Hills (Western—Drama).
VICTOR—Tale of a Lonesome Dog (Comedy—Drama).

SATURDAY, NOVEMBER 7, 1914.

FRONTIER—The Girl from Texas (Western—Drama).
"101" BISON—The Jungle Master (Two parts—Drama).
JOKER—Two Pals and a Gal (Comedy).

SUNDAY, NOVEMBER 8, 1914.

ECLAIR—At the Crucial Moment (Drama).
L-KO—The Fatal Marriage (Comedy).
REX—The Link That Binds (Ewo parts—Drama).

MONDAY, NOVEMBER 9, 1914.

IMP—The Stronger Love (Drama).
STERLING—An Ill Wind (Comedy).
VICTOR—Terrance O'Rourke, Gentleman Adventurer, "His Heart, His Hand, His Sword" (Two parts—Drama).

TUESDAY, NOVEMBER 10, 1914.

CRYSTAL—The Life Savers (Comedy).
GOLD SEAL—The Trey o' Hearts, Episode 15, "The Last Trump" (Three parts—Drama)—Note: This is the last of the Series.
NESTOR—The Two Thieves (Drama).

WEDNESDAY, NOVEMBER 11, 1914.

ANIMATED WEEKLY—Number 140 (News).
ECLAIR—The Yellow Streak (Two parts—Drama).
JOKER—The Frankfurter Salesman's Dream (Comedy).
—A Day with the French Army (Educational).

THURSDAY, NOVEMBER 12, 1914.

IMP—Peg of the Wilde (Two parts—Drama).
REX—The Shoemaker's Eleventh (Comedy—Drama).
STERLING—The Dog Raffles (Comedy).

FRIDAY, NOVEMBER 13, 1914.

NESTOR—When the Girls Were Shanghaied (Comedy).
POWERS—Sissy Dobine Oil Magnate (Comedy—Drama).
VICTOR—Girl of the People (Two parts—Drama).

SATURDAY, NOVEMBER 14, 1914.

FRONTIER—The School Teacher at Angel Camp (Western—Drama).
"101" BISON—The Silent Peril (Two parts—Drama).
JOKER—Defeat of Father (Comedy).
—An Ounce of Prevention (Educational—Drama).

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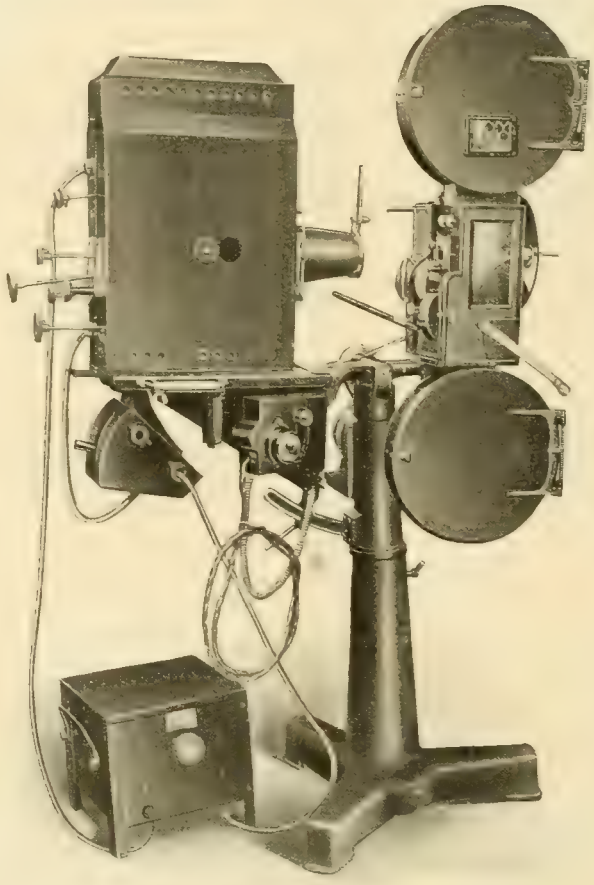

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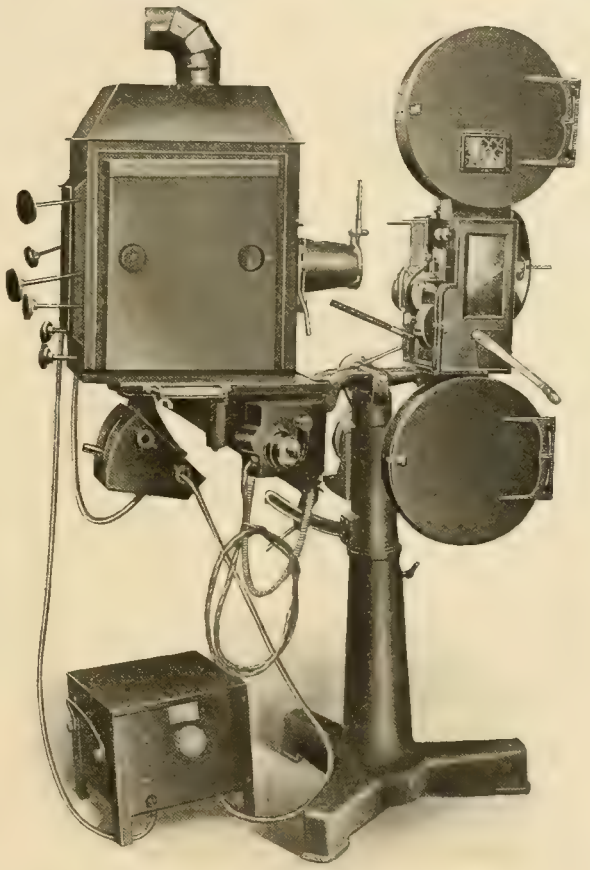

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LICENSED FILM STORIES

KALEM.

THE WIDOW'S MIGHT! (Nov. 10).—Jones loses his heart the moment he sees Gloria Gay, a dashing young widow. His nephew, Tom, introduces Jones to Gloria. The tailor promptly proposes to her. In a spirit of fun, Gloria informs Jones that the man she weds must woo her as the knights of old wooed their sweethearts. Invited to a lawn party given in honor of Gloria, Jones gets into all kinds of trouble. Matters come to a climax when he upsets Gloria and her aunt, Mrs. Hubbard, into a pond. The irate guests heave Jones into the water and he is compelled to flee for his life.

Exhausted by the exercise, Jones sits down to rest. Falling asleep, he dreams of an Apache dance which he had seen in a vaudeville performance a night or two previous. The idea which smites the tailor wakes him up. He decides to woo Gloria as the Apache wooed his sweetheart. Stealing back, Jones sees Gloria seated on the veranda. Grabbing her by the hair, he tosses the amazed widow about. Gloria however, gives Jones the surprise of his life. Turning upon the love-smitten tailor, she hits him so hard—and so often—that poor Jones believes it is raining fists. Attracted by the sound of the ruction, the guests hasten to the scene. They fall upon the luckless tailor. The police arrive just in time to save his life. Once in the clutches of the limbs of the law, Jones heaves a sigh of relief until he discovers that he is being taken to the lunatic asylum.

A MIDNIGHT TRAGEDY (Special—Two Parts—Nov. 11).—Dr. Warren, engaged to Marjory, gives the girl her freedom when his negligence brings about his dismissal from the hospital staff. Warren disappears. Despairing of ever hearing from him, Marjorie weds Priestman, an elderly scientist who has been blinded as the result of an accident.

Years later Warren and Marjory meet. Warren has won prominence as a bacteriologist. The old love springs up anew. Priestman senses what has occurred. Although at first filled with a desire for revenge, his love for Marjorie is so great that he resolves to make it possible for her to wed the man who has long had her heart.

A burglar enters the house. Priestman, contemplating suicide, rejects the idea, knowing it would ruin Marjory's life. The husband learns of the burglar's presence. He follows the thief, who, perceiving Priestman to be blind, will not shoot.

Priestman finally corners the burglar and deliberately fires his revolver in the air. Startled, the burglar shoots in what he thinks is self-defense. The bullet instantly kills the husband. Warren and Marjory rush into the house. The wife's suspicion that Priestman committed suicide vanishes when the police enter with his slayer. Neither she nor Warren ever knows of the husband's deliberate sacrifice.

HAM THE PIANO MOVER (Nov. 13).—Presented with a check by her adoring husband, Mrs. Newlywed buys a piano. Ham and Bud are ordered to deliver the instrument at the Newlywed residence. While returning home, Mrs. Newlywed encounters Bert Chasem, a flirt. By planting a blow on his jaw, the woman intimates that Bert's attentions are rather distasteful. Undaunted, the flirt follows Mrs. Newlywed and hides himself in her home.

Ham and Bud arrive with the piano. Bud, who is about four feet tall, does all the work, while Ham gives him his moral support and kind advice. Mrs. Newlywed learns of Bert's presence and gives Ham $5 to throw the man out. As luck would have it, Mr. Newlywed arrives home. Mistaking him for his victim, Ham promptly throws Newlywed down the steps.

Meanwhile, Bud tires of Ham's tyranny and, securing a gigantic sledge hammer, resolves upon revenge. Mr. Newlywed returns with a policeman and the tangle is unsnarled when Bert is discovered and captured. Ham heads for his place of business. He chances to pass the very spot where Bud lies in ambush. The next moment Ham sees more stars than ever were in the heavens. He counts them as he falls. His foe brought down to his own size, Bud sits astride Ham and pummels away for dear life.

HELEN'S SACRIFICE (The First Episode of "The Hazards of Helen" Nov. 14). Appointed night operator at Lone Point, Helen learns that the daughter of Benton the day operator, is critically ill. That night, Benton sits by his baby's bedside awaiting the crisis. When he reports for duty the following morning, Benton is exhausted. Receiving a message ordering him to sidetrack Freight No. 245 until the Fast Mail passes, Benton falls asleep before he can carry out his orders.

Her heart filled with pity, Helen relieves Benton several hours ahead of time. She reads the message the day operator has received, just after the freight passes. Mounting a horse, Helen takes a short cut which necessitates a leap from a fifty-foot cliff into a river and catches up with the freight. Dashing alongside the locomotive, Helen leans over, and, seizing hold of the hand-rail, pulls herself aboard. The freight is stopped just in time to avert a horrible wreck.

Report of the incident reaches headquarters. Knowing Benton cannot afford to lose his position, Helen assumes the blame for failure to sidetrack the freight. It costs the noble girl her position, but the thought of Benton's sick baby causes her to glory in her sacrifice. Helen's next adventure will be released Saturday, Nov. 21.

EDISON.

WITH SLIGHT VARIATIONS (Nov. 9).—When Bob Harding received a heritage of $50,000, he decided to see the world. Hurriedly writing a note to Evelyn, telling her that he would return in a year or so, he packed his grip and made a dash for a steamer. He was immediately marked as a "good thing" by the deck hands, and, as the steamer was passing an island, they proceeded to relieve him of his valuables, after which they tossed him overboard. Bob finally reached the island, after a long swim. At the time Evelyn received Bob's note, Captain Connors and the parson were about to have a long cruise. Realizing that her sweetheart would be away for some time, she prevailed upon her father to take her and the housekeeper with them. In due time they sighted an island and decided to go ashore. As fate would have it, it was the same island upon which Bob was stranded.

He had been there for quite a while when, one day, he found a trunk on the shore marked "Tesse le Bon—Theater." Breaking it open with a stone, he discovered it to be filled with female attire. He proceeded to replenish his rather depleted wardrobe, and, feeling somewhat lonesome, he manufactured a companion with the clothes in the trunk, by dressing up some sticks. It was shortly after this happening that Captain Connors and his party came ashore, and the real complications set in. Quite unknown to everyone, the island was inhabited by a tribe of cannibals, and the captain's party was quickly captured. Bob, in the meantime, had become aware of their presence on the island, so, taking the savages by surprise, he quickly routed them and the whole party sailed away in safety.

The farcical scenes between Bob and his "island beauty," the consternation of Captain Connors on being faced with the steaming kettle, the antics of the cannibals and the efforts of the parson to stay their murderous plan, all combine to make this film a roaring force from start to finish.

THE HERITAGE OF HAMILTON CLEEK (13th of the Chronicles of Cleek—Nov. 10).—Completely wrapped up in his wedding preparations, Cleek had allowed everything else to escape from his mind and had not even noted the news from Mauravania announcing the King's death. In the very midst of this the Apaches decided to deal one lasting blow at their natural enemy, and, having bribed the chauffeur to drive through a lonely road, they succeeded in abducting Miss Lorne as she was on her way to the city to make some final purchases before her wedding. The guests were assembling for the ceremony when Sir Horace Wyvern burst upon them, announcing that his niece had failed to return from the city.

Convinced that his old enemies were at the bottom of it, Cleek started immediately on the trail and traced the abductors to a deserted house. After confirming his suspicions, he telephoned to Superintendent Narkom, who quickly arrived on the scene with a force of detectives. Miss Lorne was rescued and the entire band of Apaches were captured and thrown into prison. Cleek returned to the house with his fiancee, and, just as the ceremony was finished, amid the congratulations of their friends, the Royal Councillor of the Court of Mauravania was announced. To the astonishment of the assembled guests, he proclaimed Cleek heir to the throne of Mauravania and urged him to return and accept the gift of a grateful people. Cleek came to a quick decision, informing the Royal Councillor that his Kingdom was in England, and that his newly-sworn allegiance to the queen of his heart would prevent him from taking advantage of the magnificent offer.

ANDY FALLS IN LOVE (12th of the Andy Series—Nov. 11).—It seemed hard to Andy that he had to begin every day with a lecture from his mother on the subject of his personal appearance, and so he was in a bad humor when he met his particular chum, Lanky. On the way to the office Lanky did all in his power to cheer him up, finally showing him the picture of a pretty girl. Under the picture was the name "Lizzie Weldon." Not being able to get Lanky's copy of the paper, Andy invested in a copy for himself, and feasted on the sight of the pretty face at odd moments during the day His mother became quite worried over him. His appetite was gone, but, more serious than ever, his antipathy for soap and water seemed to have disappeared, and once, on entering his room, she discovered him furiously blacking his shoes.

A week or so afterward, Andy came face to face with his affinity—a full-sized picture of her—adorning a billboard. Off he rushed to the theater, but, in spite of his every effort, he could not get by the door keeper at the stage entrance. Suddenly, struck with an idea, he ran to a florist's and asked for "a nickel's worth of American beauties." The florist's answer dampened his spirits, but not for long. As he was passing a garden he saw a lady busily weeding the flower beds. Seeing a chance of arriving at his original plan after all, Andy struck a bargain whereby he would weed the rest of the beds in exchange for a bouquet. Working with a will, he soon finished the job, and wandered off in triumph with a huge bouquet.

Slipping by the door keeper, he went into the theater and waited for his affinty to appear. Soon he had his chance. Presenting the bouquet and dropping on his knee, he declared his love for her, much to her delighted surprise. Just then her husband and grown son appeared on the scene and Andy, hardly knowing how to take this unexpected state of things, took his bouquet and slipped away.

A QUESTION OF IDENTITY (Special—Two Parts—Nov. 13).—At her death, Lady Barrington, whose dissolute habits had caused her to break with her husband, placed Robert, one of her twin sons, in the charge of Father Journet, who apprenticed him to old Jacques, the clock maker. Several years later, Robert, having fallen into bad habits, became associated with a band of anarchists and was chosen, by lot, to kill Chevalier de Lausan, the Minister of the Interior.

At the same time the Chevalier became incensed at the dissolute conduct of young de Brissac, and an open quarrel took place, in which the Chevalier forbade Claude to pay further attentions to his daughter, Mademoiselle Clarice. On issuing from the house, after the scene, the Chevalier was shot down on his very doorstep and the gendarmes arrived on the scene just as Claude came upon the body. Seeing him standing there with the revolver in his hand, they at once arrested him on the charge of murder. There was, however, a witness of the crime. Louis Norton, from her house across the street, saw the whole thing, but, to her horror, the culprit was the perfect image of Richard, her sweetheart. Realizing that young de Brissac was entirely innocent of the crime, she appealed to Richard to clear him. Richard, however, was completely puzzled by the whole thing and could do nothing.

Driven to desperation, Lois went to the Cardinal to appeal to him to save Claude and to ask for advice. After telling him what she had witnessed, she gave him a locket which had been given her by Richard. On opening the locket, the Cardinal was truck with the resemblance of the enclosed portrait with that in a locket given him by Lady Barrington several years before. Realizing that he held the threads of the mystery in his hands, the Cardinal took Lois with him and visited the shop of Old Jacques. Her recognition of the real culprit was immediate. On her accusation, the detectives attempted to take Robert in charge, but he broke away and escaped.

In the chase one of the detectives came face to face with Richard, and, arresting him, took him to the station, where the Cardinal and Lois awaited them. More complications were added by this last episode, when suddenly the other detective entered and announced the capture of Robert, who had been killed in resisting arrest.

The mystery of the twin brothers then came out and de Brissac and Richard were liberated, to the great joy of their respective sweethearts.

THE EVERLASTING TRIANGLE (Nov. 14).—The excitement in Thunder Valley was on the wars, and Philbin had about decided to shift to another scene, when he became embroiled in a gambling house quarrel, and when the lamps were relighted, he stood there with a smoking revolver in his hand, while across the table sprawled one of the gamblers, shot through the heart. Even though it was proven that the gambler had cheated, Philbin, knowing that he would have to leave the locality, rushed to Kate's cabin, and tried to persuade her to go

Why Did June Run Away?

Why Did June Run Away?

East with him. The fact that the girl might have thought enough of Santley to marry him had never occurred to Philbin, and he was astounded when she showed him her wedding ring, saying that they had been married that very day. Philbin returned East and the young coupel lived a quiet life, until one day, Santley decided to go on a long prospecting trip. It was just at this time that Philpin wrote Kate, painting glowing word pictures of the delights of the East. The loneliness of the mountains had begun to have its effect upon the girl and, in desperation, she answered, telling him to come for her.

In due time, Philbin arrived, and she left the cabin with him, after writing a farewell note to Santley, enclosing her wedding ring. They had only been gone a few hours when Santley returned unexpectedly to the cabin. Reading the note, he followed their trail, and discovered that they had taken the wrong one, which, instead of leading them to the railroad station, would carry them straight out on the desert. Step by step he followed them, finally arriving at their camp, and discovered them both asleep. Kate was the first to awaken under his concentrated gaze, and when their voices aroused Philbin, he opened his eyes only to find himself gazing into the muzzle of Santley's gun.

Vengeance was in Santley's heart. Of the three horses, he shot two and forced them to draw lots for the remaining one. Chance favored Kate, but she failed to reach the railway. Thirst and the desert caused Philbin's end, and Santley went before his Maker with the name of the woman he had loved upon his lips.

VITAGRAPH.

MISS TOMBOY AND FRECKLES (Nov. 9).—A veritable will o' the wisp, the daughter of Judge Moore is sometimes called "Tommie," on account of her tomboy habits. She is continually tormenting her staid older sister, the "duchess," and creates quite a disturbance when she falls out of a tree into a pool with her little friend, "Freckles," on account of leaning out too far trying to see who the handsome young man is with the duchess. He proves to be Frederick Barry, a young author and friend of the Judge's. He becomes a frequent visitor at the house, and the duchess endeavors to monopolize his attentions. She gets up an auto picnic, to which Freckles and "Tommie" are *not* invited. They manage to "hitch on behind" the car, however, steal the lunch and jump off. The duchess is wild at finding the lunch gone, and Berry goes back to look for it. He finds Tommie and Freckles enjoying it and cannot resist joining them. Later, Barry bravely attempts to rescue Tommie and Freckles from an overturned canoe, not knowing that both can swim like ducks and have already reached shore. "The "rescue" causes much laughter, but Tommie is awakened to the fact that she is falling in love with Barry. The climax comes when, at a barn dance, Tommie and Freckles, who were as usual, left out of the invitations, lean too far over the edge of the haymow and take a slide with a big pile of hay right into the midst of the dancers. Barry sends a sentimental note by Freckles to Tommie, she meets him at the appointed trysting place, and Freckles, watching the lovers, expresses his disgust at Tommie having became such a "softy."

THE SENATOR'S BROTHER (Special—Two Parts—Nov. 10).—Two brothers, Henry and Paul Zanes, are country lawyers. Paul is ambitious politically, while Henry is thoroughly satisfied to remain in his modest surroundings. Through a friend, Paul meets Dorothy, a country girl, and falls in love with her. They become engaged, but Paul defers telling his brother. Meantime, Henry receives an offer of a secretaryship from a Senator, but does not care for it, and offers it to his brother Paul. The position is for an unmarried man, and Paul decides to quietly marry Dorothy, but pretend to be a single man. He takes her to another town, and after the wedding, goes to Washington. Time passes, and neither she nor Henry hear from Paul. One day, Henry is called to the bedside of a dying woman, and to his horror, finds that she is Dorothy, his brother's wife. He cares for her baby girl, named Dorothy, and after her mother's death, disowns his brother. Fifteen years elapse and Henry has brought up Dorothy in ignorance of her parents. Paul has become a senator from his native state and married a wealthy society woman. He is in favor of a bill, which in reality, is a land-grab, and would rob farmers in Henry's section. A committee calls upon Henry and asks him to influence his brother against the bill. He goes to Washington with Dorothy and makes Paul promise to vote against the bill. Paul's vote proves the deciding one and the presence of Henry and Dorothy gives him strength to vote against it. Later, he tries to claim Dorothy as his daughter, but Henry tells him, "She is all I have and I'm going to keep her." Paul's wife deserts him, leaving him to the despairing thoughts of all he has lost and the dreary future ahead.

THE BRIDAL ATTIRE (Nov. 11).—While his bride-to-be is impatiently waiting, John, the groom, is having one mishap after another. He loses his collar button, rips his vest looking for it, and, being annoyed by the boys continually calling him up to make some joking remark, he disconnects the telephone. Mary and her father, with their attendants, leave for the church, but still the groom does not come, and all begin to get worried. They try to get him on the phone, with—of course, no results. Poor Mary finally says, "Father, take me home." All return to the house, where she becomes hysterical, and father rages at the groom. Meantime, John gets dressed and starts for the church. The auto has a blowout, but he steals rides on trucks, jumps trolley cars, and runs like mad, determined to arrive at the minister's under any circumstances. He gets there only to find the wedding party gone home. Just before John arrives at the house, breathless and almost a wreck, dragging the minister along with him, Mary and her father depart to their country home in their automobile. John and the minister then steal a motorcycle belonging to a policeman and dash off after the bride. The owner of the motorcycle picks up another policeman and they speed after John. After a thrilling chase, John leaps off his motorcycle onto the running board of Mary's car. The machine stops and the minister hastily explains matters. John appeases the two policemen, then John and Mary take no more chances, but are married right on the spot.

LOLA THE RAT (Nov. 12).—Carlo, the head of a gang of crooks, ill-treats and bullies his Italian waitress, Lola, nicknamed "The Rat." Dr. Chester, a young philanthropist-doctor, overhears Lola's cries when Carlo tries to force her to work when she is ill, and interferes. Finding the girl has a high fever, he has her sent to a hospital and, becoming suspicious of Carlo, he has the police watch him and his gang. Lola is very grateful to the young doctor, and gradu-

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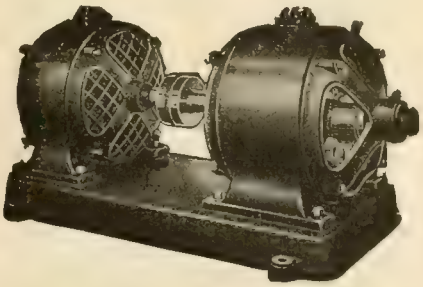

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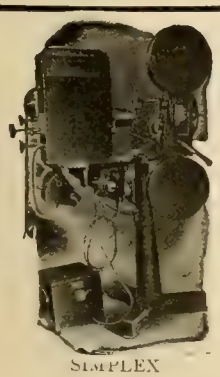

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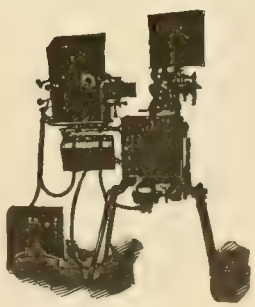

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ally learns to love him. He does not notice this, and decides to interest his fiancee, Amy Thornton, in the girl. When Lola is convalescent, Chester introduces them, and Amy offers to find work for the Italian girl, but her secret jealousy prompts her to refuse. Lola goes back to the Italian quarters and obtains work in a laundry there. Meanwhile Carlo and his gang, being harrassed by the close surveillance of the police, plan revenge on Chester, whom they feel certain is the cause of their trouble. Lola happens to overhear them faking up a message for the doctor, saying, she (Lola) is very ill and needs him. She attempts to warn the doctor, but, realizing she will arrive too late, goes to police headquarters, instead, and obtains assistance. She leads the officers to the meeting place and there finds the gang threatening Chester with torture in order to force a huge ransom from him. As the police break in, Carlo shoots Lola before he is overpowered. The rest of the gang are arrested, and Chester released. He does all possible for the dying girl, but her wound proves fatal, and she dies happy in the knowledge that she has given her life for the man she loved.

THE ROCKY ROAD OF LOVE (Nov. 13).—In order to make the acquaintance of Simon Giggs, a bashful and nervous bachelor, Emmeline Burr, a spinster of independent means, drops her purse in a crowded street, and, knowing he is behind her, hopes he will pick it up and restore it to her. The scheme works finely, but unfortunately, a policeman sees him pick up the purse and arrests him. Emmeline agitatedly follows them and satisfactorily explains the affair. Giggs is released, and now that his acquaintance is made, she does not intend to let it drop, and invites him to call. He is greatly embarrassed and hurries home. She then decides to call on him. She finds he is a painter and decorator and a happy inspiration occurs to her. She tells him she wishes her home decorated and painted. He commences work at once, but gets nervous again and awkwardly knocks over a stepladder with rolls of paper on it, with the result that when it strikes Emmeline, she faints in his arms. He is completely unmanned. Other ludicrous and embarrassing incidents rapidly follow one another, ending up by Giggs, in declaring his passionate love, sweeping table-cloth, dishes, chafing-dish and all into Emmeline's lap. The alcohol lamp lands in the lace curtains, and the room is soon ablaze. The firemen arrive, but Giggs proves that, while he may be nervous, he is no coward. He rescues Emmeline and carries her safely down the fire escape. Both are soaking wet and soot-covered, but sit side by side on a garden seat, where Giggs finishes his proposal. With an ecstatic look upon her face, he receives her sweetly whispered "yes" and presses her to his heaving chest.

ANN THE BLACKSMITH (Special—Two Parts—Nov. 14).—After her father's death, Ann, with her brother, Eddie, carries on the blacksmith's business. Eddie has a weakness for liquor, of which Ann is aware and tries to guard against. Absolutely fearless and of a determined nature, she at one time enters the saloon and almost drags him out. The same evening, Eddie's thirst returns and he sneaks out and rejoins his companions. He remains until the closing hour and, stupefied from his evening's carouse, dozes on the porch outside. Shortly after midnight, the saloonkeeper is robbed by a couple of desperadoes. He is awakened by their knocking over a chair and Eddie is also aroused. The two robbers make their escape, and as Eddie rises to his feet, the proprietor, thinking him one of the thieves, fires at him. He rushes home, pursued by the proprietor. Ann tells them both she will settle the matter. Next morning the sheriff serves a warrant upon Eddie and takes him to jail. Ann starts out on the trail of the bandits and locates them in an isolated shack. At a favorable moment she seizes a revolver from one of the men and forces them towards the door. An unexpected diversion occurs, giving them an opportunity to wrest the gun away from her. She is strong as a lion, but they soon get the upper hand and a serious result is only avoided by the timely arrival of the sheriff. The rascals are led off to jail, Eddie is freed and the sheriff asks Ann if she will marry him. She assents and "Ann the blacksmith" becomes "Ann, the sheriff's wife."

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ESSANAY.

SWEEDIE THE TROUBLE MAKER (Nov. 9).—Sweedie has two admirers, and is undecided as to which one she prefers to marry. Her parents are in favor of Fritz, a little fat German. Sweedie is then determined to wed the other suitor. Next day Sweedie's choice appears at her home disguised as an actor. Immediately her parents are all eyes for the actor and declare that he is the one man in the world for their daughter. The justice of peace is summoned, and, not until the ceremony has been performed, does the father discover that he has been deceived. A call is sent in for the police and when they arrive Sweedie shows her prowess as a battler in a free-for-all fight.

WITHIN THREE HUNDRED PAGES (Nov. 10).—A necklace belonging to Mrs. Stuyvsant is stolen from Lawyer Smirney's office. It was smuggled in from China years before. Chief Knox is notified and believes Smirney guilty when he finds a diagram in his pocket, and following it, finds a necklace. Ho Fing-Tang, a Chinaman, studying law in the office, is not suspected by Knox, but Spider, a newspaper reporter, believes differently. Ho Fing-Tang is injured and in a delirium keeps repeating "Huns 764." Spider goes to the office and from a book called "Hun's 129 Reports," he extracts the real necklace. The stones Knox found prove to be paste. Ho Fing-Tang hoped to lead the police to believe they had found the necklace, giving him time to return the real stones to his country, but was foiled by the crafty reporter.

THREE BOILED-DOWN FABLES (Nov. 11).—Harry Dunkinson and Gerda Holmes are the principals in "The Household Comedian," a fable showing how a young lady thought her sweetheart's line of Bunk was clever during their courtship, but after being hooked up for a year, it wasn't quite so funny. She then took a turn at being clever and let him pay $100 a week alimony.

"Why Essie's Friend Got the Fresh Air" is so true to life it makes it all the more laughable. Essie's friend is a clerk in a store, but spends most of his time at the 'phone gabbing with Essie. He got terribly sore when customers butted in on his social engagements. His boss got wise and canned him.

In "The Prevailing Craze," Wallace Beery and Charlotte Mineau are arrested while going at a mile a minute clip in Beery's car. They jolly the constable along and teach him to dance the latest steps. The result is that he pays them for his lesson instead of fining them.

SOPHIE AND THE MAN OF HER CHOICE (Nov. 12).—Slippery Slim and Sophie are deeply in love. Slim incurs the enmity of Hiram Clutts, Sophie's father, and Mustang Pete. They swear vengeance. Mustang writes a note to Slim, signing Sophie's name, asking him to meet her in a cemetery. Slim finds a band of men waiting clad in sheets. He flees and asks Sophie to save him. She puts him in a trunk and when Mustang arrives she makes eyes at him and gets him to carry the trunk up to the preacher's house for her. She then lets him out. He forces Mustang to get into the trunk and locks him in. Mustang yells. Hiram hears, and lets him out just in time for them to see Sophie and Slim coming out of the parsonage.

BRONCHO BILLY'S DECISION (Reg. in U. S. Patent Office—Nov. 14).—The division superintendent of the Montana Idaho R. R. finds it necessary to buy the property of an old settler in order to clear the right of way. The old man, with his daughter, has occupied the same cabin for years, and refuses to sell his holdings. The superintendent wires the general manager, who sends Broncho Billy, his assistant, with orders to get possession of the land at any cost. Broncho offers the old man an enormous amount, but is flatly refused. The daughter then leads Broncho into the yard, where he is shown the grave in which her mother has been laid to rest several years before. This is their reason for refusing to sell. Broncho's heart is touched and he wires to the company that he refuses to condemn a burying ground, also that he intends to stay a while.

THE PRINCE PARTY (Special—Two Parts—Nov. 13).—The Ogilvies are newly rich and occupy an enormous estate, but, having millions, it is but natural that they spend much time

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abroad. Mrs. Oglivie has great social aspirations, and her one object in life is to have one of her daughters marry a man of royal birth. She receives a letter from a friend abroad, saying that Prince Francis of Fournia is leaving in a few days for America, and should Mrs. Ogilvie desire his honored presence for a week or so, to cable an invitation at once. She does so, and he accepts. A house party is planned for the Prince and all the fashionable people for miles around are invited. Great preparations are made for the gala affair.

Mrs. Ogilvie has three marriageable daughters, two of them follow her ideas along the line of marriage, while the third, Betty, is the better looking of the three, and thinks little of social victories and marrying into the aristocracy.

On the afternoon of the big opening, Mrs. Ogilvie almost dies of heart failure when she receives a telegram from the Prince, stating that he will be unable to attend the house party. About this time a tramp appears on the lawn at the Ogilvie home. A great commotion is caused when the servants try to eject him. Mr. and Mrs. Ogilvie come rushing into the yard. The tramp is young, well built and good looking, and in the first uproar, Mrs. Ogilvie hears him speak to the butler in French. She induces him to take the place of the absent Prince. The guests arrive and the "Prince" is the hit of the party. James Atteridge, a practically unknown member of the house party—in reality a crook—watches the "Prince" with suspicious eyes, as they both pay great attention to Betty. Atteridge discovers the "Prince's" real identity and it later gets to Betty's ears.

One night $100,000 worth of diamonds are stolen. The Ogilvies suspect the "Prince," but fear to expose him. Atteridge, the real thief, is seen while hiding the jewels by the "Prince," and in a fight to recover them, Atteridge is killed and the "Prince" wounded. While he is being attended by Betty, who has learned to love him, the Assistant Secretary of State is announced. Upon entering he immediately recognizes the supposedly hobo as the real Prince, for whom he has been searching for days. The Ogilvies are greatly shocked on learning his real identity, but he explains that he was seeking adventure, and is happy that he found the real Princess in Betty.

LUBIN.

THE BELOVED ADVENTURER NO. 9—LORD CECIL PLAYS A PART (Nov. 9).—Having discovered that his supposedly worthless "Golden Hope" mining stock is worth a fortune, Lord Cecil hurries back to England to save his ancient country estate from seizure by his creditors. On board the steamer, Cecil's attention is drawn to Harry Ashton, a young man of attractive personality, but conceited manner, and to Ethel, his wife, a pretty and appealing girl. This young couple are on their wedding journey, which is also a business trip for Harry. Harry falls into the clutches of Marks and Badger, a couple of crooks, and is swindled out of his money. Half crazed with drink, the boy embezzles $10,000 entrusted to him by his employer, and acts in so brutal a manner to Ethel when she attempts to save him that the miserable girl attempts to throw herself over the rail. She is rescued by Cecil, to whom she tells the full story. Harry has lost all of the $10,000 and is crushed with remorse.

Cecil pledges Ethel his word that he will straighten out the tangle. He recovers the stolen money by out-cheating the swindlers, and returns it to Harry. Cecil soon realizes that the return of the money to Harry has only partially straightened up the affair. Ethel has lost all respect for her husband, though she still loves him, and Cecil knows that their only chance for future happiness is to force Harry to re-establish his manhood in Ethel's eyes. To this end he resolves upon a difficult part. Selecting an oportunity when he knows the act will be observed by Harry, he seizes the girl in his arms and kisses her passionately, despite her angry struggles. At Harry's furious interferences Cecil laughs, and as Cecil had hoped he would have the manhood to do, knocks Cecil down. Still playing his part, Cecil slinks away. The scheme is successful and Ethel goes happily to the arms of her husband, who no longer appears to her—or to himself—as a despicable weakling.

The crooks, thinking the $10,000 still in Cecil's possession, have determined to resort to desperate means to recover it, and armed with knife and blackjack steal into his stateroom. Cecil coolly gets the drop on them, disarms them, locks the door, throws his own revolver and their weapons into his trunk, and with grim joyousness prepares to solace himself, with his bare hands, for Harry's supinely accepted blow. Some time later he allows two battered wrecks to crawl from the stateroom. As Cecil stands in the center of his wrecked stateroom, his grim smile softens—a vision of Betty appears and with a look of tender pride presses a soft kiss upon his bruised cheek.

BUTT—ING IN (Nov. 10).—Brown does not like his cigar, and having plenty of money casts it away. Weary Nigger, who has no cigar and less money, seizes the butt. John Jinks, the cop, who is not allowed to spend any money buying cigars, sees a lost chance to secure the butt and gives Weary a lively chase. Weary is very unfortunate, for he encounters many obstacles to prevent him from enjoying the butt; but not so with John the cop, who captures Weary, secures the butt and smokes up to his heart's content.

A BARGAIN TABLE CLOTH (Nov. 10).—Sally Huffy, a slattern, needs a new table cloth, but her husband, Judson, a much-harassed man, declines to give her the money. He changes his mind, however, after he has spilled a pot of coffee in her lap. From her favorite window, overlooking Molly Hardin's back yard, Sally observes that Molly's table cloth is full of holes, which affords Sally much amusement, but causes Molly to hit her in the face with a piece of wet wash. Hardin, Molly's husband, then gives his wife the price of a new cloth. The women go to the same store, where, unknown to each other, each buys one of the two remaining cloths of the same pattern at reduced price.

Unfortunately, Listless Looey, a tramp, steals Sally's cloth, which he sells to a peddlar, who, in turn, sells it to Mrs. Doocey, wife of police Sergeant Doocey, the latter being present at the sale. After hunting for the missing cloth, Sally spies Molly hanging hers on the line in Molly's back yard. Believing it to be her own, Sally goes to get it. There is a mix-up, in which Huffy and Hardin join. The police arrest the bunch and bring them before Sergeant Doocey, who is horrified when he sees the cloth, believing it to be his wife's. Looey spies Mrs. Doocey's cloth on the line in her back yard and steals it, hoping to sell it to the peddlar again. But Mrs. Doocey gives chase, and the police arrest both Looey and the peddlar. They are taken to the station, where Doocey is hearing the Huffy-Hardin case. Matters are explained. The disgusted Doocey throws the cloths at the crowd, ordering them out. Looey is given ten years.

THE QUACK (Special—Two Parts—Nov. 11).—James MacDonald, familiarly known as "Slim Jim," who prefers to make a livelihood by stealth rather than by honest endeavor, leaves his wife and young son one evening, and with the assistance of a "pal" succeeds in fleecing a stranger at "Three Card Monte" for a considerable sum. The stranger reports his loss to the police and a lively chase follows, in which MacDonald by means of sliding down a rope from the top of a twelve-story building makes his escape. Later in a duel with a detective he kills the latter and becomes a fugitive with a price upon his head. His young wife and baby being dependent wholly upon the wages of the husband, are compelled to shift for themselves, and having to fight against the disgrace thrust upon them by the husband, are finally ejected from the scant quarters.

Ten years elapse. The baby now grown to a good-sized boy, the mother finds herself in a western city. James MacDonald, known during these years by various aliases, finally locates in a western city as Dr. Reed. He successfully compounds "Dr. Reed's Celebrated Universal Specific," and by advertising succeeds in building up a large business. It so transpires that his deserted wife and son locate in the same town. The boy is a consumptive and the mother is compelled to work

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in a "sweat shop" to earn expenses. MacDonald, alias Dr. Reed, has never been able to shake from his mind the thoughts of having deserted his young wife and child. In the "sweat shop" Mrs. MacDonald learns of the "famous" remedy exploited by Dr. Reed from one of the working girls. She immediately invests in a supply, and after a futile attempt to cure her son, who all the time grows worse, she writes to Dr. Reed, imploring him to aid in some way. As Dr. Reed is alighting from his automobile to enter a fashionable cafe one evening he meets his former wife and they recognize each other. He at once asks concerning his baby and is informed that he is almost dead of consumption. He takes Mrs. MacDonald in his car and hastens to the bedside, only to find that his own child has been a victim of his own "Quack Remedy."

IN THE HILLS OF KENTUCKY (Special—Two Parts—Nov 12).—John Schultz, with his son, Don, are camping in the Kentucky hills when their camp fire accidentally ignites an outcropping of coal in the cliff. They put out the fire and plan to get possession of the land before any one else discovers its value. Old Blazer Hoadley, a mountain "cracker," directs them to the owner, young Lafe Herron, who lives on the mountain with his pretty wife, Roxie. But Lafe and Roxie are too happy on the old place to sell and the plotters are baffled. To make matters worse, Old Blazer discovers the secret and they are compelled to bribe and engage him for a guide.

Balked in his first attempt, Schultz hatches a develish plot. He has noticed that Roxie was interested in Don and he proposes for Don to win her away from Lafe, so that Lafe will be willing to sell. Don's attentions excite such jealousy from Lafe that Roxie is angered and they quarrel. Matters get worse with the young couple, but one day Don exposes his purpose by kissing Roxie and she breaks with him. Lafe does not see this, however, and firmly believes that Roxie is drifting away from him. Roxie's brother, Bill, escapes from prison and strikes for the hills. He stumbles upon the Schultz camp, is captured by them and his identity disclosed. Then Schultz hatches another infernal plot. With Blazer's aid, they cleverly manage that Lafe, at a distance, shall see the meeting between Roxie and Bill, who is dressed in Don's clothes.

This apparent proof of his wife's unfaithfulness almost drives Lafe insane. He resolves to sell the place and leave the hills. At the Schultz camp he writes a note to Roxie telling her of his discovery and his resolve, and giving the note to Blazer to deliver, he goes with Schultz to a neighbor's, where they get a rig and start for town to fix up the deed. Blazer cannot resist the temptation to read the note, but he delivers it to Roxie. As he is leaving he peeps into the window and sees the grief-stricken wife reel to the bureau and take from a drawer a tiny baby garment and sob over it. Realizing the terrible tragedy he has helped to make, he rushes in and tells Roxie the story. Together they hitch up a horse and drive for town. Meanwhile, the prison officers find Bill and not only arrest him, but Don. They also start for town, and while these two parties are dashing along the mountain roads, Schultz and Lafe are in the lawyer's office closing the deal. Just as the lawyer is ready to make the exchange of deed and check between Lafe and Schultz, the door is opened and Blazer enters with Roxie and tears up the deed. Then he exposes the whole deal. Schultz leaves and down on the street walks into the prison officer's arms.

THE TRAP (Nov. 13).—Rita Hermanez, daughter of Gen. Hermanez, commandant of a Mexican military post, is loved by two men. One is Capt. Ramon Orizaba, an officer in her father's command; the other Charles Ross, a young American traveler. Orizaba, being ordered by Hermanez to escort a shipment of gold by pack train into the mountain, determines to put his love to the test before leaving on the journey. Rita repulses him and turns to Ross, confessing her love for the latter; but Rita's father, when Ross asks for the girl's hand, flies into a rage that his daughter should wish to marry a foreigner and tells Ross to leave town within twenty-four hours or be imprisoned.

Orizaba determined to seize for himself the gold entrusted to his care. He plots with the leader of a band of Mexican bandits and plans to betray his own men. By agreement he leads them into an ambush set by the bandits, where they are all killed but one, who escapes and carries back news of Orizaba's treachery. Ross is unwilling to give up Rita, whom he believes loves him, and next day secretly sends her a note asking her to elope with him. He entrusts the note to Rita's maid, who reads it, then delivers it, and betrays Rita and Ross to Gen. Hermanez. The latter, in a rage, calls an officer and directs him to watch the house, which Ross has appointed as a trysting place, and to arrest and imprison the man who meets Rita. Rita goes to keep the appointment.

Meanwhile Orizaba, conscious that the escape of the lone survivor has made him an outlaw, determines to seize the girl who scorned his love. He knows that the summer house is her favorite spot in her father's grounds and goes there to wait for her, but does not arrive until the officer and his men have secreted themselves to watch for the man who shall meet Gen Hermanez's daughter. Rita arrives at the summer house and Orizaba attempts to seize her. The soldiers rush from their hiding place, capture him and drag him off to prison. A moment later Ross arrives and escorts Rita to his automobile, which is waiting outside the grounds. In it they start for the border line. Hermanez, upon being informed that the man he wanted has been imprisoned, goes to the prison to gloat over him. He is thunderstruck when Orizaba, instead of Ross, is brought before him. Finding that his daughter has disappeared he sets out on horseback in pursuit accompanied by two soldiers, but Ross and Rita in the automobile outdistance them and Hermanez gives up the pursuit at the border line. Later, in the prison yard, before a stone wall facing a firing squad Orizaba atones for his treachery.

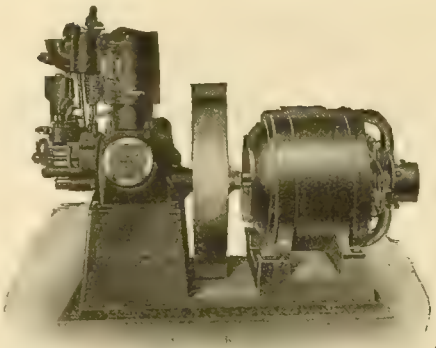
MAGAZINE COOKING (Nov. 14).—Ernest Forrest and Dolly, his wife, are a loving young couple. What Dolly does not know about housekeeping would fill several volumes, but she is a sweet young thing, and they have a good cook. The cook takes a holiday and Dolly, after reading one of the dainty menus in the columns of a lady's magazine, decides to prepare luncheon "all by herself." She starts in bravely to make flannel cakes out of flannel, and other dishes according to her own limited ideas of cookery, then sends a note to her husband telling him to be sure to come to lunch. Ernest rashly invites his employer to take lunch with him, but when Dolly's fearful and wonderful dishes are set before him the situation becomes serious. Fortunately the chief article of the list turns out to be a laughable surprise and the ludicrous aspect of the affair averts disaster for Ernest.

BEATING THE BURGLAR (Nov. 14).—Liza Sniggs, a country maid, is engaged to Hi, a rube. She flirts with Jerry, a burglar, who has rented a house in the neighborhood for a week's rest. Hi is angered at Liza for flirting and she breaks the engagement. Jerry observes Sniggs, Liza's wealthy and stingy father, counting his money out of a tin box, and Jerry immediately makes up his mind to marry Liza. Jerry and Liza meet and he asks her to go for a walk just as Hi comes up. Hi tries to make Liza give up Jerry, but the latter pushes Hi's face out of the way and walks off with Liza. He follows the two and observes Jerry propose. Liza accepts Jerry, who then presents her with a ring taken from a big hand full of them. The two then go to get Sniggs' consent to the marriage, and Hi watching through the window sees Sniggs agree to the wedding.

Hi then retires to his yard and saws off a big club with which to beat up Jerry. Armed with the club, Hi goes to call on Jerry, but finds he has gone. The door is open and Hi enters. Looking about the place he finds a closet full of wigs and clothing of all kinds. Looking out of the window Hi sees Jerry kissing Liza. Angered, he goes forth with his club, but is frightened off. Hi returns to Jerry's house and arrays himself in one of the dresses. He gets several kids to go with him to the minister's, where he meets Jerry and Liza and represents himself and the children as Jerry's wife and family. Old Sniggs in the meantime finds his cash box has been rifled. He calls a constable and goes after Jerry. They arrive at the minister's house, matters are explained, Jerry is arrested, and Liza marries Hi.

BIOGRAPH.

ALL FOR BUSINESS (Nov. 2).—The broker spends so much time at his business that his wife feels herself neglected and their child lacks a father's hand. A climax is reached one day when the child, disobeying his mother, injures himself fatally. The husband is stunned by the shock, and for a while treats his wife with consideration; but the cares of business enfold him again, and one day he locks himself in with the board of directors after promising to take her to visit the baby's grave. She comes to the office and is stopped by the confidential clerk. A messenger arrives, bring-



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ing word from the broker's secret partner that unless more margin is put up on their holdings the market will wipe them out. The wife takes the message, saying that she will deliver it; but outside the door of the directors' room she hesitates, resolves to teach him a lesson, and goes off. After the meeting of the directors is over, the husband gets a frantic telephone call from his partner, turns to the confidential clerk for confirmation, and, learning the truth, starts for home.

MASKS AND FACES (Special—Two Parts—Nov. 3).—Ernest Vane, infatuated by the famous actress, Peg Woffington, dallies around her until his wife despairs of ever seeing him again. Kitty Clive, an actress in Peg's company, is jealous of her success. Learning from Sir Charles Pomander, Vane's friend, that he is married, Kitty goes down to his home and, posing as a gypsy, reads the wife's fortune. "The one you love is in danger and needs you," she says. Mabel Vane hies her to London, arriving at Vane's house just as he is giving a party to Peg Woffington. Peg leaves in high dudgeon, laughing her way off so that Kitty's sneering eyes shall not see her heart is breaking—for she loves Vane. At the home of the artist Triplet, whither she goes to inspect her portrait, Peg faces her life's tragedy when Mabel follows her. The woman's struggle with her love and pride, the wife's piteous appeal for her husband, the false friend's dishonor, and the final triumph of a noble nature.

BUTTERFLIES AND ORANGE BLOSSOMS (Nov. 3).—A young bachelor, hunting butterflies in the South, is informed by his mother that a beautiful girl will soon visit his hotel. He moves elsewhere. The girl, seeking diversion, goes to the cabin of an old mammy who has done some laundry work for her, and in a spirit of fun takes home some washing for the old lady. On the way she falls in with the bachelor, and the acquaintance thus formed ripens into a love affair which progresses through many whimsical adventures.

A REGULAR RIP (Nov. 6).—A vaudeville team visit friends and find the good wife very unhappy because of her husband's habits. She has driven him from the house, and he, going hunting, falls asleep in the woods. Passing that way, the vaudeville performers see him asleep, and the copy of "Rip Van Winkle" which he has been reading suggests a plan that provokes laughter and cures "Rip" of his bad habits.

GETTING THE SACK (Nov. 6).—Susie's little sweetheart is spurned by her father and bullied by his two rivals, one of whom is father's choice. She writes Tom that she will elope with him, and that he must hide in the sack which he will find in the hallway of her home. Joe also gets a letter, directing him to carry off the sack, as Susie will be hidden in it. The entrance of two burglars arouses father. Joe, chased by the old man, reaches the minister's with his burden, and complications ensue.

THE DOLE OF DESTINY (Nov. 7).—The valley girl is spurned by her lover, Pitt, who seeks to make a good marriage with the planter's daughter. But she repulses him, for she loves a young neighbor. Pitt holds a mortgage on the young man's farm, and offers to cancel it if he will stand out of his way with the girl. The lover refuses angrily, and Pitt resolves to put him out of the way. But fate decrees otherwise.

SELIG.

THE TELLTALE KNIFE (Nov. 3).—Mabel Madden, a typical western girl, thrown upon her own resources, inherits a saloon from her father. She is somewhat infatuated with Tom Mason, against whom suspicions have been aroused of rustling cattle from the neighboring ranchmen. But she is also a great admirer of the intrepid sheriff, who posts in her bar-room an offer of a reward of $500 for the capture of the cattle rustlers.

Tom Mason is really a rustler and with his band makes depredations until one day two of them have a narrow escape from being caught in the act of branding a steer. Mabel has presented Tom with a knife, which he leaves behind when he runs away from the approaching range rider, who discovers them. The range rider gives the knife to the sheriff, who identifies Tom thereby. A pistol fight follows. Tom and his gang escape temporarily, only to be wiped out by the sheriff and his posse. It is a most vivid picture with a lot of shooting, real fighting, hard riding and love making. The sheriff wins Mabel and announces the saloon for sale.

"C. D." (Nov. 4).—This picture tells the story of Ralph Tillman, a clever United States Secret Service Agent and telegraph operator, who is instructed to report to the War Department. He is sent to General Sickles to become a Northern spy. He chooses Frank Lyons, another telegraph operator to accompany him. Before leaving Washington, he calls upon his fiancee, Vera Colby, and tells her of his perilous assignment.

In the South, Tillman meets Roxy, a beautiful waif, who understands telegraphy. She falls in love with him, but discovers that he is a Northern spy. She catches him telegraphing important news, covers him with her revolver and telegraphs to the Confederate camp that she has caught a spy. He tells her of his love in the North, and she permits him to escape. Tillman goes North to his sweetheart, finds her married, and returns South to bring love and happiness to Roxy.

NO WEDDING BELLS FOR HER (Nov. 6).—Maggie, the beautiful heiress, has several dollars in the bank, but keeps only small change in her purse. Gerald, her feverish lover, discovers that Gertie, who is Maggie's rival, carries as much as $2.00 about. He covets her wealth, and, renouncing his engagement to Maggie, becomes engaged to Gertie. Maggie, frantic with grief, turns on the gas to end her affliction, but Rupert, the villain, discovers her plight, goes to the gas house, turns off the gas and thereby saves her life by a narrow margin, because it was some distance to the gas house.

Gertie and Gerald become the parents of many "white hopes," but Gerald would like to lose them. He discovers Gertie giving the iceman a thousand dollars to pay for ice, and he believes her to be in love with him, and orders the pair from the house. Rupert, the villain, has conspired with Maggie to eliminate Gertie. Gerald agrees to marry Maggie if she and Rupert will get rid of his numerous offsprings and his wife. In the end, justice triumphs in true burlesque style.

THE RANGER'S ROMANCE (Nov. 10).—A Texas settler and his daughter, Sally, start on a journey in a prairie schooner after bidding farewell to Sally's mother and to Tom, the ranger, who is operating in the neighborhood on a lookout for cattle rustlers and illicit whiskey sellers. The great wagon is hauled out of the corral by a pair of spirited horses, while ranger Tom departs to take up the trail of a "bootlegger" who is reported to have been operating among the Indians thereabouts.

The prairie schooner pursues its way along the winding trail, while Sally familiarizes herself with the use of a repeating rifle. Ranger Tom locates the trail of the "bootlegger," follows it and discovers the object of his quest, wounded after a conict with renegade Indians who have seized his stock of whiskey. The Indians, maddened by drink, have sighted the prairie schooner and pursue it. They engage in a running fight which lasts until the wagon breaks down, knocking the settler unconscious, while Sally bravely fights the Indians with the rifle. She is taken a prisoner, carried off by the Indians, but ranger Tom follows, rescues her and the old story of love is told again when Tom wins his bride.

PEGGY, OF PRIMROSE LANE (Nov. 11).—Peggy Mayhew wants to become a great actress and goes to the city. She is a pretty Southern girl, beloved by Willis Howe, a young, Southern planter, but Peggy has been attracted by the glamour of the stage and will try her fortune in the city. She meets Maysie Twinkle, a flashy, overdressed, but good-hearted young soubrette, who becomes Peggy's friend.

At Sam Cominsky's vaudeville agency Peggy tries to obtain an engagement. Peggy does her "stunt" to the accompaniment of laughter and jeers from an audience of down-and-out actors. Maysie leads her away and she secures a chance to pose before Roger Gage, a famous artist. Her earnings are meagre and she takes a room in an attic, her neighbors being counterfeiters. Peggy becomes their unwitting tool and passes bad bills. The kind artist discovering Peggy's distress, telegraphs to Howe. Peggy is rescued from her misfortunes and she returns home to become Howe's bride and again to be the belle of Primrose Lane.

CUPID TURNS THE TABLES (Nov. 13).—Mr. Batch, being wealthy, is beset by scores of admiring women until he detests the sight of them. One day while strolling, he is captured by three girls and escapes only with the aid of Lydia Dodgem, a seamstress, who is driving past in a buggy and whose horse becomes frightened. Batch prefers to risk his life by stopping the runaway horse rather than remain with the girls.

Three friends of Batch—Tom, Dick and Harry—learn of his gallantry and when Lydia and the three girls call on Batch to thank him for his services, he jumps into bed and pretends to be ill. His cronies carry out the joke by calling in a doctor to whom they explain the conditions, and the doctor gravely tells Lydia and the girls that Batch requires careful attention. Lydia expresses a determination, to Batch's great horror to remain to nurse him through

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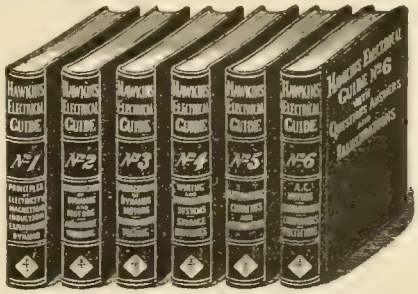

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his illness. But Lydia discovers the joke, and Batch discovers that Lydia, who is really a pretty girl, has been disguised as an old maid. Of course, they fall in love.

THE FATAL NOTE (Nov. 14).—Tisdale and his lovely young wife are about to celebrate their fifth wedding anniversary. Tisdale discovers his wife passionately kissing a love letter and upon obtaining possession of it, reads: "Ten o'clock at the old elm," and signed "Your lover." Tisdale is frantic with jealousy. He writes a note to his wife telling her that he has discovered her infidelity. He finds her sleeping, ties the note to her bare foot and goes to the old elm to meet his rival, and engage him in mortal combat.

It is a dark night and raining. A stray mule has taken refuge under the old elm, and upon the approach of Tisdale moves away. Tisdale rushes after and fires his revolver at the dim shape. His wife having discovered the note arouses the servants, and goes in search of him. All is explained when she tells him that he himself wrote the love letter to her five years ago.

ROSEMARY, THAT'S FOR REMEMBRANCE (Special—Two Parts—Nov. 2).—Dorinda, a mountain girl, left alone by the death of her parents, is adopted by distant relatives, Mr. and Mrs. Greer. Mrs. Greer is not overjoyed by this addition to their family, because all her mother-love and affection is given to their only son, Harvey, just finishing a term at college. Shortly after Dorinda is taken into the family, Harvey returns home and becomes interested in the girl. Dorinda goes into the garden to gather some flowers, and Harvey finds her there. While arranging the flowers, he notes a sprig of Rosemary and asks her if she knows the ancient meaning of the word. She replies in the negative. So Harvey proceeds to bring out a volume of Shakespeare and turning to "Hamlet," reads the lines of Ophelia in the fourth act, quoting: "There's Rosemary, that's for remembrance, Pray love, remember."

Dorinda and Harvey become deeply interested in each other. A definite love affair, however, is averted. A former college friend obtains for Harvey an appointment as attache with a diplomatic representative. The departure of Harvey to Washington is a blow to Dorinda, who cannot bear to say good-bye, so she writes him a short note. Harvey takes from the flower garden a sprig of Rosemary, which he puts in a flower pot and leaves it at Dorinda's door as a parting remembrance. Dorinda cherishes the sprig of Rosemary.

Harvey becomes busy with his new duties and forgets his former sweetheart. One evening at an Embassay ball, he becomes attracted at the first sight of a beautiful girl—one of the guests. She is also interested in Harvey, but coyly avoids him, although she encourages him by dropping a blossom from her bouquet, feeling sure that he will take up the gage thus thrown down, for seeking a further acquaintance.

Little Dorinda is forgotten. The unknown coquette finally rewards Harvey with a smile, but shortly afterwards she leaves the Embassy ball and Harvey despairs of ever seeing her again. He returns home for a week-end visit with his family and at church Sunday morning is astounded and delighted to see the beauty of the Washington ball room in the congregation. Then he discovers that her name is Margaret, and that she is visiting her aristocratic relatives, the Pryors, who are neighbors of the Greers. General Pryor introduces Harvey to the beautiful unknown and invites him to call at their residence. Harvey is delighted and loses no time in furthering his acquaintance with Margaret. His infatuation is noticeable, especially to Dorinda, who becomes heartbroken and downcast.

A reception is given at the residence of the Pryor's one evening, and Dorinda, who has not been invited, enters the grounds and peering through the window, discovers Harvey upon his knees before Margaret, making an avowal of his love.

A short time after, while Margaret is in the woods sketching, she sees a picturesque old man taking a drink of water from an old-fashioned well. She proceeds to sketch him and when Harvey finds her there she shows him the sketch and asks him who that picturesque old man is. Harvey replies without shame, that it is his father. She is at first incredulous, but when she discovers that Harvey is manfully speaking the truth, her affection for him becomes lukewarm.

One night Margaret is left alone with the children in the Pryor residence, and one of the little ones become seriously ill. Not knowing whom to summon for help, she sends a note to Harvey, begging him to procure a doctor at once. Harvey shows the note to Dorinda, and asks her to help save the life of the child by going at once to the Pryor residence and giving such aid as she can administer until the arrival of the physician. She demurs at first, but finally rides off on horseback. On the way her steed is frightened by an automobile and she is thrown violently to the ground. When Harvey and the doctor arrive upon the scene in an automobile they find Dorinda unconscious, and carry her at once to the Pryor residence where she is restored to consciousness. Harvey is overcome by the accident and his heart at last tells him the truth. It is Dorinda whom he loves. Margaret finds them together and realizing the situation, resigns all claims to Harvey.

WHEN HIS SHIP COMES IN (Special—Two Parts—Nov. 9).—Neptuna lives in the fishing village of Home-Port with her aged grandfather, old Captain Melody, long since retired from active life at sea, and now engaged in the unprofitable occupation of net mending for the neighboring fishermen. It is Neptuna's duty

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to aid her grandfather in his work and she finds it toilsome.

Josh Rawlins is a sailor on board the schooner, "Maid of the Mist," owned by his uncle, a crabbed old sea captain, whose savings accumulated by hard work, have been thriftily invested in the little craft. The schooner is engaged in carrying cargoes of gunpowder between a distant port and the little fishing village.

Josh hastens from his work after the schooner has been snugly berthed to the home of old Captain Melody to greet his sweetheart. He is dumfounded to discover that his embraces and affectionate phrases are repulsed by Neptuna, who has developed a peevish disposition since he went away. She tells him she is sick and tired of life in the fishing village, but that she will marry him only if he has money. Josh hopefully declares that he believes his uncle, Captain Cy Rawlins, will help them; so they go aboard the "Maid of the Mist" and Josh presents the subject to the old captain. Captain Cy derides his hopes and declares that Neptuna is a scheming girl without love and affection. Whereupon Neptuna stamps her foot and runs away. Josh has angry words with his uncle, and declines to sail with his crusty old uncle any more.

A short time after this Neptuna, while strolling on the beach, discovers a discarded vest washed up by the waves. She picks it up and to her unbounded astonishment and great joy, she discovers a $5 bill in one of its pockets. Hastening to the house she steals silently in, writes a brief note of farewell to Josh and makes her way swiftly to the railroad station. When Josh discovers the note and reads it, he finds that she has directed him not to seek for her "until your ship comes in."

Neptuna finds work in a laundry, but her inexperience and lack of skill render her subject to constant criticism and reproach. Weeks later Josh receives a message announcing the death of his uncle and the fact that he is now the owner of the "Maid of the Mist," which will sail shortly for Home-Port with her accustomed cargo of gunpowder.

The "Maid of the Mist" takes aboard her cargo of gunpowder at the wharf in the same city where Neptuna is laboriously toiling in the laundry. There is much excitement among the crew of the schooner when it is discovered that the rats are leaving the ship. This is a sign which invariably awakens the superstitions and fears of sailors. The "Maid of the Mist" crew go ashore in a body and determine that they will not sail in her again; but the captain follows them and after considerable argument they return to their duty.

Unfortunate Neptuna toils arduously in the laundry, but unskillfully scorches a shirt with a hot iron. The proprietor notes her lack of skill and discharges her. Out of employment and without friends, Neptuna wanders instinctively to the wharfs where she discovers the schooner "Maid of the Mist" all ready to sail. She steals aboard and conceals herself between decks, having supplied herself with sufficient provisions for the voyage. All goes well until the sailors are alarmed by a smell of smoke coming from the hold where the gunpowder is stored. They embark hastily in two small boats and row rapidly away from the doomed vessel as they expect her to blow up at any moment.

Neptuna is almost overcome by the smoke, but her good fortune has not forsaken her. A strong wind has raised a heavy sea and the schooner having broached to, and with all sails set because of no hand at the wheel, is overwhelmed by an enormous wave which bursts through the open hatches and puts out the fire. Neptuna makes her way to the main deck and discovers that the crew has deserted the schooner. With some knowledge of seamanship, she is not a skilled sailor and in search of some possible help she enters the captain's cabin. On the table she finds a newspaper on the first page of which is printed the announcement of the death of Captain Cy Rawlins and the inheritance of the schooner by Josh, her sweetheart.

Neptuna bravely puts her seamanship to the test, brings the schooner upon her course toward Home-Port and remains at the helm for twenty-four hours. She is sighted from the shore by Josh and her grandfather, who immediately put out in a boat to meet the vessel. They find Neptuna unconscious at her post of duty, but she is easily revived. She brought Josh's ship in herself and thereby furnished her own wedding dowry. Thus were the lovers happily reunited.

HEARST-SELIG NEWS PICTORIAL NO. 69 (Oct. 20).—Kaiser's troops occupy historical Louvain. Views of the city after it had been burned by the Germans. German soldiers on guard preserve order among the civil populace. Triumphant troopers indulge in the goose-step, used as a salute to royalty, or a signal of victory.

Quaintly costumed Shriners of Phoenix, Arizona, initiate 150 novices in the Grand Canyon of Colorado. Thousands of Shriners attend.

S. S. Metepan rammed by S. S. Iowan, sinking in Ambrose Channel, off New York City. Passengers are rescued. Salvaging the freight. Great wound in the Metepan's bow. Waves washing over her partly submerged deck.

Pennsylvania defeats the Navy gridiron squad in their first game at Philadelphia.

San Francisco celebrates Columbus Day.

HEARST-SELIG NEWS PICTORIAL NO. 66 (Oct. 15).—A war section showing some very remarkable pictures from the French battlefields; one scene shows cattle being herded in the Longchamps race course in Paris; the ruins of Senlis, which was battered by German artillery fire; the battlefield of Senlis; a French engineer corps going into the battle at Compiegne and wounded men and horses being taken to the rear after the fighting at Compiegne. In addition, there is a fashion section with some pretty girls and some pretty gowns; a picture of the graduation exercises on board the school ship, Newport, in New York and a novel safety first picture based on the fact that the National Council is now meeting in Chicago and showing in a number of scenes the spread of this crusade, which has resulted in the prevention of more than a million and a half accidents each year in the United States.

HEARST-SELIG NEWS PICTORIAL NO. 67 (Oct. 19), BATTLE OF LEBBKE.—Belgian infantry under fire. Belgian artillery in action with the enemy. German prisoners being assembled by the Belgians after the battle. German soldiers, wounded during the battle, being cared for by the Belgians.

BRAVES WIN WORLD SERIES.—Vital plays at Philadelphia and Boston that made the Braves World Champions.

WASHINGTON SOCIETY HOLDS COTTON FASHION SHOW.—Leaders of National Capital Society pose for the Hearst-Selig News Pictorial in the Hotel New Willard.

THOMAS EDISON TO MAKE FISH GILLS FOR SUBMARINES.—Secretary of the Navy Daniels and Thomas A. Edison, the distinguished inventor, inspect a submarine and battleship New York at Brooklyn Navy Yard.

FIRE PREVENTION DAY IN NEW YORK AND FIRE PREVENTION DEMONSTRATION IN CHICAGO.—Mayor Mitchel and Fire Commissioner Adamson of New York review fire drill at Public School.

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Why Did June Run Away?

INDEPENDENT FILM STORIES

UNIVERSAL

A CORRECTION.

The title of the Bison two-part release for October 31 has been changed from "A Daughter of the Redskins" to "A Redskin's Reckoning." A synopsis of this picture was published on page 538 of our issue dated October 24, under the old title. Our readers will please observe this change in using the description.

IMP.

PEG O' THE WILDS (Two Parts—Nov. 12). Stephen Wright lives happily with his wife and baby daughter in New York. Partly in self-defense he kills a man. It is late at night when he returns home after committing the crime; his wife sleeps. His thoughts, however, are centered on his child. He steals into the bedroom, kisses his wife good-bye while she still sleeps and taking the baby in his arms, becomes a fugitive from justice. Next we find Wright in the mountains. His mind has weakened under the mental and physical strain. He seeks refuge in a cave.

Fifteen years elapse. Wright has become old and gray. His daughter, Peg, has grown to beautiful young maidenhood, ignorant of the ways of society, knowing nothing of men, save her father, or woman's dress. The wife lives alone in the east.

About this time there comes to the mountains two detectives. Frank Noble and George Dean, commissioned to corner a band of moonshiners. Noble, searching the woods one day, sees what he believes is a wild animal; he raises his rifle to shoot when there arises from the grass a girl, dressed in a single skin. She disappears. Later, he meets the girl again. Noble has purchased some store clothes and she puts them on. A light comedy love scene is interrupted by the old father who resents the appearance of a stranger. He tears the clothes from his daughter's back and sends her to the cave.

Noble has kept his romance from his coworker, Dean, but the latter learns of the affair. He is attracted by the girl and attempts to become unduly familiar with her. Noble interferes. Dean, suspecting that the girl and her father are moonshiners, enters the old man's cave. Through an old scrap of paper he manages by referring to his data book to identify the old man as Wright, wanted for murder. He telegraphs the mother to come to the mountains to make certain his identification.

The hermit finds that he is suspected; he retreats into the forest. Peg has learned of her father's danger and she asks Noble to assist her in protecting him. Dean is determined to run the old man down. However, after a long search the old man is found dying. He lives only long enough to recognize his wife of years gone by. The mother is joyous at finding the child, and we have the rest of the story taken up with the happy marriage of Noble and Peg and the making of Peg into a "real" lady.

POWERS.

SISS DOBBINS, OIL MAGNATE (Nov. 13).—On a sandy farm in California lives the Dobbins family—father, mother and daughter Sally. The village store-keeper has a son whom Sal has liked all her life. He is studying law. All of them are in straightened circumstances. An oil expert from the city visits the vicinity and finds oil traces. He decides not to tell but to buy the land cheap. He offers to buy the ranch. The old man decides to take it.

A few days later, Sal, in a tree stealing apples, hears the oil expert tell the man from town about the oil. As the old man is going to town to sign the deed, she takes out after him, and prevents the signing in the expert's face. Shortly after this they put in wells of their own, and become wealthy. Sal goes away to school and begins a new life.

Three years after elapse. Sal returns home a cultured lady and wealthy. The young lawyer has meanwhile taken out his degrees. She finds a great change in the young lawyer, who has lost his courage and acts distant and shy. She loves him, and tries to get him to propose, but he gets "cold feet" every time. At last she slips up to her room, dresses as she was before the oil strike, and wins his proposal.

CRYSTAL.

THE LIFE SAVERS (Nov. 10).—Joe and George come to the seashore; they ask a policeman to direct them to a hotel. Having heard that a wealthy young widow is staying at one of the hotels, they are anxious to meet her. The policeman directs them to an insane asylum; they beat up the cop. He picks up a brick, and throws it. It hits another arm of the law. The two cops pursue Joe and George.

Later, hearing that an enormous reward has been paid to two life savers they decide to take the part of life guards. While on the beach they see a man drowning; the widow begs them to save him, as he is her brother. They back out at the last moment and run away. The widow, learning the truth about the two fakers, has them placed in the asylum.

STERLING.

AN ILL WIND (Nov. 9).—The proud and haughty police chief of Pumpkin Center rules his force with an iron hand. After much drilling he departs for home intent on signing some valuable papers. While doing this, one of the papers is blown into the room of a girl, whose sweetheart is one of the Chief's Lieutenants. The only way to recover the paper is to crawl into the girl's room by the window, which the Chief does. While there the girl returns and the Chief takes refuge in a folding couch. The girl, hearing the noise, mistakes the Chief for a burglar, and her screams soon bring her policeman sweetheart. The Chief is roped on the couch, bundled into the patrol wagon and is taken to the police station. They finally arrive and the couch bursts open. The policemen are all horrified at discovering their prisoner is no other than their Chief. He immediately takes revenge on all concerned in the affair.

THE DOG RAFFLES (Nov. 12).—A gentleman sneak thief has for an accomplice a trick dog which enters the room of the guests by the way of the fire escape, bringing back all the valuables he may find to his master. While at work the dog comes upon a second burglar who has lighted a stick of dynamite and placed it upon the safe. The dog takes the stick of dynamite and brings it back to his master, driving the second crook ahead of him. The crooks flee, panic stricken, over the roof tops, followed by the dog, which still carries the dynamite. They find their only way of escape is by the chimney which brings them into the police station. The dog follows with the stick of dynamite and creates a panic. Police and crooks make a quick exit. After an exciting chase they arrive at the river and are forced to jump overboard. The dog, arriving at the bridge, drops the lighted stick of dynamite into the river, causing an explosion. After all danger is over the police capture the crooks and march them to the station house.

JOKER.

THE FRANKFURTER SALESMAN'S DREAM (Nov. 11). Heiny is the manufacturer and seller of frankfurters, and Mrs. Heiny is his thrifty assistant. The dog catcher of the town is his special friend in the commercial world and daily supplies his needs in the way of raw material.

One day he peddles his wares at the beach and the young people throng around him to purchase his popular "hot dogs." While in the act of courageously devouring their mid-afternoon meal, one of the girls, horrified to find a dog license, and pandemonium reigns, whereupon Heiny decides the safest place is home. Meanwhile, Mrs. Heiny is purchasing supplies and decides that two prosperous looking bears will conform with her husband's business wants.

Then Mr. Heiny, in his relaxation from what might have been from the hand of the awful crowd, falls asleep and is tormented by hordes of bears and dogs, which pronounce sentence on him, that hereafter he shall be the sausage supply instead of them, and he is cruelly plunged into the hopper and he sees himself quickly reduced to a human frankfurter. But wifie has been preparing kraut and beer, and the delicious fumes bring him back to happy earth.

DEFEAT OF FATHER (Nov. 14).—Old man Clod has a daughter, Tootzie, who is in love with Footsy. Father, however, decidedly objects to Footsy for a son-in-law. The young couple manage to sneak off anyway. Clod discovers their absence and starts out in search. Clod runs after Trickie Tread who, with her companion, Slinkfut, are out looking for an easy mark. Clod falls for Trickie's wiles. Trickie inveigles him into the skating rink to trim him.

Clod thinks he has made a sure hit. He does not however know that his daughter and Footsy have "spotted" him and are taking in all of his scandalous actions. Then, in the midst of the hilarity Slinkfut appears and announces to Clod that Trickie is his wife and demands instant reparation. Clod is only too glad to pay over the hush money. The scheming pair depart with Clod's roll, viewing their little stroke of business as an everyday affair.

But Tootzie and Footsy take advantage of the situation to further their own ends. Father, finding himself in an embarrassing position, blesses his stars that he can get out of it so easily that is, by giving his sanction to their marriage.

GOLD SEAL.

THE LAST TRUMP (15th Episode—Nov. 10).—The miners, together with Judith, Barcus and Alan, crowd to the edge of the cliff to see what has happened to the motor car containing Jimmy and Marrophat. Rose lingers behind, afraid of what she may see. Her fears are justified, for the car lies overturned and a total wreck at the foot of the cliff, the bodies of Marrophat and Jimmy visible amid the wreckage. Back in the mountain town of Mesquite, the chauffeur contrives to effect temporary repairs on his motor car and starts out with Trine, following the road taken by Marrophat and Jimmy in pursuit of the fugitives.

Judith and Rose are about all in with reaction from the strain of the last days added to their fatigue. The miners offer them the hospitality of the bunk house. They accept and retire. Alan enters the bunk house, sits down at a table, and falls asleep, his head on his folded arms. The miners make the trip down into the canyon and recover the bodies of Marrophat and Jimmy, bringing them up to camp, where they lay them out and cover them with canvas.

Late in the afternoon Judith wakes, rises with care not to disturb Rose, and steals out of the room, her purpose being to bid a last farewell to Alan. Finding him asleep, she bends over and kisses his cheek. She is surprised by Rose, who has been awakened by Judith's leaving the room, and who has, on rising, half frantic with jealousy, snatched up the revolver which Judith has thoughtlessly placed on the chair besides the bed. Judith mistakes the thought in Rose's mind and, turning to her, tears open her shirt-waist and bids her shoot. Life, she indicates, is no more worth to her, since a life without love is a thing unthinkable. Momentarily tempted, Rose lifts the revolver, but before she levels it at her sister, suddenly turns it on herself. Suicide is averted only by Alan, wakened by the sound of their voices, who springs upon Rose. Judith pockets the weapon with "a strange smile," indicating that Rose's attempted suicide has suggested one way out.

As she leaves the bunk-house, Trine's car rounds the bend in the cliff road. Judith informs him of the death of Marrophat and Jimmy. Rose and Alan come out of the cabin. Alan promptly commandeers the car. Barcus has gone for another. They start off, Judith in the middle of the rear seat, between her father and Rose, Alan in the front seat with the driver. Thus disposed, the pocket in which Judith carries her pistol, is next to Trine's left hand. The butt of the pistol protrudes temptingly. He sees. The car proceeds down a canyon road. Judith lapses into sad preoccupation. Trine takes advantage of this abstraction to snatch the revolver from its holster and level it at the back of Alan's head. Judith interferes in time to divert the shot. It enters the shoulder of the chauffeur, who loses control of the machine. It dashes over the edge of an embankment, spilling the entire party, but not injuring anybody seriously—save Trine. Barcus arrives on the scene with a seven-passenger car, and hurries the party to the nearest town and hotel. Trine remains in a coma all the way. Arriving, they transfer him to a room and summon physicians. The consensus is that, if he lives, it will be only as an even more helpless cripple than before, requiring unremitting attention. To this task, Judith dedicates her life. Two days pass and Trine is pronounced out of danger.

Alan goes down to the hotel office and telegraphs Digby, in New York, announcing his whereabouts, Trine's confusion and helplessness, and the fact that he means to marry Rose that night. Judith has intended to stop by her father's side through the ceremony, but at the last moment, she finds that she can as little endure not to see her happiness destroyed as to see it. Her father is apparently asleep as she steals from the room.

As soon as Judith leaves the room, Trine rouses, lifts himself out of his chair with both arms, and discovers that his leg will not only support him but walk as well. The accident has cured him. Dressed in dressing gown he goes to the bureau, secures the revolver, and leaves the room—moving feebly, but surely, negotiating the stairs and gaining the entrance to the chapel.

In the telegraph office a message is received:

Allan Law,

Mission Inn, Riverside, Cal.:

Marriage to Rose impossible—Rev. Mr. Wright advises me that your marriage to Judith last week was performed before interrupted by Marrophat. Judith is legally your wife—would have advised you sooner had I known where to address you. Digby.

A terrific storm breaks as a messenger boy sets out to deliver the telegram. He arrives at the Inn just as the ceremony, uniting Alan and Rose, is concluded. The manager of the hotel takes the message and calls Barcus. He reads it and starts to interrupt, but is forestalled. A cry brings everybody to face about and Judith out of hiding. Trine is seen slowly tottering up the aisle. As Alan faces him, Trine draws the revolver and levels it. At the same instant.

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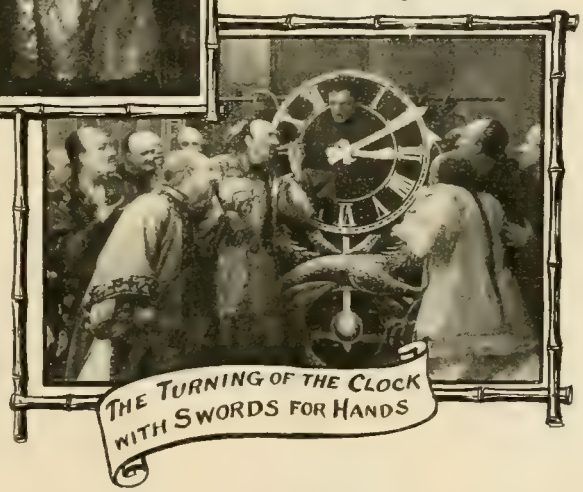

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a flash of lightning breaks one of the windows, kills Trine instantly, kills Rose and all but kills Alan. Immediately after the accident, Barcus takes Judith aside and tells her that she must never let Alan know that Rose is dead. Judith refuses point blank. Barcus shows her the telegram, proving that she is already Alan's wife. She then yields.

When Alan at length comes to himself, she tells him: "Judith is no more." She kneels beside him, puts her arms round his head, says—"I am your wife—I love you." They kiss, but after a long embrace Alan lifts her head and holds her so that he can look deep into her eyes. He says quietly—"I know"—They embrace again.

NESTOR.

THE TWO THIEVES (Nov. 10).—The burglar hardened by his many crimes, plans to rob a bank. He succeeds in entering it, but just before blowing the safe, he goes into the cashier's office, and stumbles over the dead body of the cashier. He has killed himself. The burglar sees a note on the desk. Reading it, he learns that it is from the cashier to his wife, saying that he was short in his accounts and that since he has disgraced his family, he would take this means of expiating his sin.

Just then the telephone rings, and for a whim, the burglar answers it. It proves to be the cashier's wife. After hanging up the receiver, his quick eye falls on the picture of a beautiful woman, the same who called over the phone, which he recognizes as the idol of his boyhood days.

Sitting there, the burglar has a vision of his school days. A little girl is crying because some boy has thrown her books in the dirt. He sees himself jump onto the boy. Then he hands the books to the little girl and swells with pride when she thanks him.

And then—the vision vanishes. Stooping over the body of the cashier, he rips his collar, shirt and coat, giving the impression of a desperate struggle. Then he quickly blows open the safe and departs. The next morning the burglar reads in the papers how Frank de Vos, the brave cashier of the First National Bank, was shot and killed while defending his patron's money. Laying aside the paper, the burglar, with a smile, draws from his pocket the meagre fruits of a hard dangerous night's work—a letter and a woman's photograph.

WHEN THE GIRLS WERE SHANGHAIED (Nov. 13).—While giving an afternoon tea, Mrs. Newlywed reads of a society slumming party, which inspires her to arrange a similar trip with her girl friends. They all decide that it shall be strictly a girl's party. Mr. Newlywed and his men friends plan to teach the girl's a lesson; accordingly they disguise as sailors. When the girls are frightened out of the cheap cabaret, they are seized by the disguised husbands and lovers and shanghaied aboard a sailing vessel. The boys, in league with the captain, put the girls to work. The girls, having made the trip in men's attire, decide to change back to girl's clothes, whereupon the boys make them think that they are on a pirate ship. After being set to many difficult tasks, such as cleaning parts of the ship, furling the sails, etc., the girls are permitted to make their escape. But the boys beat them home, where they are taught their lesson.

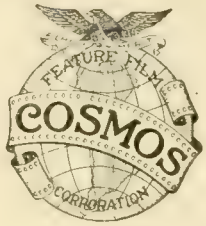
REX.

THE VAGABOND (Two Parts—Nov. 1).—Though Charles Ross had been unlucky in birth and upbringing though, at the opening of the story, he was looked upon as a vagabond, he had drifted through life clean-minded and happy. About our first meeting with him is in a small farm town, where he arrives via the box-car route. And about the first thing he does is to rescue a consumptive stranger from some drunken toughs. Though he spends several days caring for him, the stranger dies. He leaves a note to the new-found friend, to the effect that he is the son of a Los Angeles man who will give the vagabond a good position.

The stranger, as a youth, seemed to possess everything to make him happy and a success in life; position, money and good parents were his. Yet he drifted into bad society, like a ship without an anchorage. Drink and drugs added their downward pull. At last, in a fit of half-drunken rage, the boy left home. His mother fell ill through sorrow; she became blind, but never gave up hope that her boy would return some day.

The vagabond decides not to follow his drifting ways further. Arrived in Los Angeles, he decides to be shaved before applying for the job. This done, he is struck by his likeness to the dead youth, Tom Mason. In fact, Mason's own sister mistakes him for her brother. The vagabond tries to explain, but the blind woman's happiness overcomes his better judgment and he carries out a painful deception.

Why Did June Run Away?



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The vagabond works well and all seems happy. Months pass and he suddenly realizes that he loves the girl with more than a brother's affection. However, he is forced to remain silent, particularly as the mother is sinking into death.

When the mother finally dies the one-time vagabond realizes that he has no real share in the sorrow. He leaves, after writing a note explaining everything, and promising to return when he has made good.

Time goes by. One day the vagabond, now successful, comes back. The girl has at last awakened to her love for this man who posed as her brother. He enters the house and the father meets him. He shows the boy a picture of the real son, and explains that he knew all the time of the deception. The vagabond tells the story of the son. The father leads him into the garden where the girl is waiting. The vagabond comes to his real anchorage, his sweetheart's arms.

THE SHOEMAKER'S ELEVENTH (Nov. 12).—Joe Cassano, a poor cobbler, is presented by his wife with his eleventh child. Things were bad enough with ten children, but now that there is another Joe becomes desperate and determines to get rid of the new baby. His wife pleads for the little one. Joe is determined and takes the child out late at night to abandon it on some doorstep.

So when Joe leaves the baby on a doorstep and hurries away he is watched by a policeman, who gives chase and brings him back. Imagine Joe's surprise when he is brought back to the doorstep and finds that there are two babies instead of one. Joe pleads so hard that the policeman's heart melts. He tells Joe to take the babies home. Joe offers to take his own but not the other, but when the policeman threatens him he grabs up both babies and makes the policeman follow him.

Joe's wife, astonished when Joe enters with the two babies. She is overjoyed to get her baby back again, and indicates that now that the good Lord has sent them another, making an even dozen children in the family, that surely he will provide for them. They unwrap the strange child and find $500 in bills and a note stating that the money is to pay for the care of the child until its mother calls for it in a year or so. Overjoyed at their good fortune they raise their eyes to heaven in thankfulness.

ECLAIR.

THE YELLOW STREAK (Two Parts—Nov. 11).—Unlike many of the ring fighters, Kid Donovan lived a clean, vigorous, straight-forward life. His strength, combined with his cleverness, has gained an enviable reputation for him in the boxing ring. It is after his fifth consecutive victory that his friends and followers hail him as the next champion. His manager tells him that his next battle will surely be for the championship of the world.

The "Kid," who has obtained a good education and moves in the "better" society, is deeply in love with the winsome daughter of a local politician.

The girl reciprocates his love, but abhors the work he has chosen to follow; she finally tells him that he must give up the ring if he expects to marry her. It is a struggle for the "Kid," but he finally determines to consent; he promises not to fight for the championship. Soon after this the newspapers are full of the "Kids" wonderful record and of his forthcoming challenge to the champion. True to his promise, the young fighter refuses to enter the ring. For this he is branded as a coward by his manager, and is accused of being "yellow" by his former followers.

Unable to find work, the "Kid" is advised by the girl to join the fire department. Through influence, he secures an appointment. Shortly after, the girl is injured in a big fire; she is rescued by her sweetheart in a sensational manner. However, it is found necessary to send the girl away in order to save her life. But money is short. In desperation, the "Kid" goes to the champion with a challenge. The latter's manager accepts upon the condition that Donovan will "lay down," and the fighter's "yellow streak" is played to the front again.

The night of the fight arrives. As the battle between the "Kid" and the champion progresses it is seen that the title holder is going to be badly beaten. In the tenth round, after a minute of desperate fighting, the "Kid" puts over his right and the champion drops for the count of ten. In the mad rush to crown Donovan champion, the story of his "yellow streak" is soon forgotten. The "Kid," however, thinks nothing of his new title or his reputation—it is to the girl that he goes and with him is the "purse" which will save her life by allowing her to go into the country. Does the girl accept it? She does, and also the boy as her best champion.

Why Did June Run Away?

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A. H. WOODS
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HER OWN HOME (Nov. 15).—Mildred Kennedy finds after her father's death, that her old home must be sold. Rufus, the aged servant, bids his young mistress good bye and takes the keys. Mildred goes to the city and secures a place as a stenographer. Her employer makes advances to her and things become so unpleasant that she is forced to give her position up. With her money low, she is in despair. Her eye strikes an ad for a housekeeper, written by the man who bought her old home.

Disguising herself with wig and glasses, she secures the position in what is now the household of Dr. Foster. Rufus, the old servant, tries to place her, but cannot. The handsome young doctor has found a photograph of Mildred and is in love with the original. Not used to cooking, Mildred burns her hand. The young doctor puts some salve on it and is surprised at her beautiful hands.

One night Mildred is overcome from her work and falls asleep, after taking off her glasses and wig. Dr. Foster enters the sitting room and after silently comparing notes, finds that she is the original of his treasured photo. Mildred awakes, confused, and finds her picture in the doctor's hands. He tells her of his love. It is returned. He tells her she is to always be in her own home.

BISON.

THE SILENT PERIL (Two Parts—Nov. 14).—Jack Parsons, supposedly a social butterfly, is in reality a secret service operative and an expert on control by wireless. In the course of an experiment, Parsons generates an alien electrical wave which is not only dangerous to everything in its path, but unless controlled, dangerous to the experimenter. In the use Parsons makes of this wave to combat and destroy the "boat" owned by a foreign government we have the greatest excitement of the play.

The newspapers publish an article relative to the merits of a "powerless boat" so called, then in the hands of a foreign government. In his office, the Secretary of State reads the article. While engaged with the paper, a clerk hands the Secretary a translated code message, which informs him the boat is an unparralleled success and, in its present hands, a decided menace. The Secretary calls upon Parsons, who is aboard to either confirm or refute the report concerning the boat. Tully, a clerk, overhears the conversation between Jack and the Secretary, and loses no time in selling his information to the Baroness Alda, who buys and sells diplomatic secrets. The Baroness hastens to another foreign agent, who agrees with her that Jack must not reach his destination. On board ship, Jack recognizes the Baroness. To avoid being shadowed when he leaves the ship, Parson sprays their stateroom with Kelene, a powerful anesthetic. The pair succumb and Parsons leaves the ship.

During the trip Jack has met Marie Von Glahn, to whom he lost his heart. At the foreign wharf Marie is met by her father, to whom Parsons is presented.

Once ashore, Parsons loses no time in gaining a sight of the mysterious boat. Convinced that the craft is indeed a menace, Parsons decides to destroy it. To this end he swims to the boat, attaches thereto his "interrupter," then awaits results. Nor has he long to wait. The boat leaves shore, its movements being plain to the anxious Parsons. He throws a switch onto his transformer. Instantly the boat is a wreck. At a table, in the control station on shore, sits Von Glahn, dead, the alien wave having done its work. Marie, with her father at the time of the "accident," hastens for assistance. Parsons, returning from shore, meets her. Together they return to the control station, where Parsons learns that the boat's creator was none other than the father of the girl to whom he has given his heart.

VICTOR.

THE LASS O' KILLIKRANKIE (Two Parts—Oct. 26).—When the parents of Laurie Killikrankie realized their daughter was of marriageable age, each sets about to find her a mate. Dame Killikrankie selected Laird MacNutt. The father favored Laird MacNabb. Laurie decided that Tammy, a poor stalwart lad, was the ideal of her dreams. In her rambles she generally managed, with the aid of her dog, to come across this lad. The parents were ignorant of these meetings.

The rivals, the Lairds MacNutt and MacNabb, were invited to visit the cottage and press their suit. When the two men arrive, each accompanied by his champion, Laurie flouts them—turns a cold ear to their pleadings. She runs to her room, locks the door and sits by the window. MacNabb is below, talking to Dame Killikrankie. Laurie, taking up the flower pot, drops it upon his head.

Grandfather, who happens along, observes this incident. His sympathies being with the girl and her suitor, an idea suggests itself. He informs MacNutt that MacNabb threw the flower pot. MacNutt, believing him, hurls the pot at MacNabb. The throw is effective. The two men engage each other in a terrific combat. Laurie and the old man look on, enjoyingly. Father and mother rush in to protect their particular choice. They lead the boys into the house, put them to bed and attend to their wounds.

Tammy, who has been chased from the house by the father, runs into a sword fight; several men have waylaid a soldier. The assailants, frightened by Tammy's intrusion, flee. As a reward for saving him, the soldier makes Tammy a member of his band. Tammy returns for Laurie at the gathering of the clan as Dame Killikrankie arranges to have Laurie married to MacNutt. Tammy, now a soldier, throws both suitors from the house, overawes the parents and commands the priest, brought by the old grandfather, to marry Laurie to him. The parents give their blessings, as there is nothing better to do, and the clan rejoices at the happy outcome.

THE WITCH GIRL (Two Parts—Oct. 30).—William Prentiss, financier and bachelor, stormed about when his doctor informed him he must go to a sanitarium. But the case was urgent and the financier consented. Doctor Smith's sanitarium was in the Blue Ridge mountains. It proved an attractive place for Prentiss. In time, the rest and air brought improved vigor. His interest in life returned. Doctor Smith, head of the institution, had many patients to look after. Feeling the need of rest from overwork, he went into the woods for a stroll. A sprained ankle was responsible for his finding an assistant in Hans, a woodcutter, working in the forest. Hans helped Dr. Smith to old Granny Robbins' cottage. The good woman eased the pain. She promised to send the doctor some of her beneficial herbs by her young daughter, known as the Witch Girl, who seldom left the forest glades. Thanking Granny, the doctor returned.

Hans was sent for the Witch Girl. He called from crag to crag, and at last, down by the mountain pool, came a faint answer. The girl came when she chose. She disliked gathering herbs, because it meant wading about in the marsh where Granny's pigs grunted and wallowed. But she made the best of it and took a full basket to the sanitarium. That afternoon it was Mr. Prentiss' turn to be strolling in the woods. Suddenly he came upon a scene that made his eyes open—an elfin creature dancing about a tree on which she had pinned a magazine reproduction of his palatial home. He talked to her. She much wanted to see the wonderful house as it really was. When Prentiss suggested a way she consented.

Prentiss met her in his automobile. At the house, she was aquiver with excitement, particularly so when the housekeeper dressed her in an embroidered gown. And then she dined with Mr. Prentiss. The girl's beauty and the wine inflamed the mind of Prentiss; he tried to kiss her. She fought him off and fled upstairs, donned again her ragged clothes and escaped from the house by a second story window. Her pet pigeon, which she had brought with her, she let fly with a note to Granny. It brought Hans and the doctor to her rescue, after she had spent the night hiding in the grounds.

A year passes. There is much meditation on the part of Prentiss. He decides to go out and win the girl in the right way.

HIS HEART, HIS HAND AND HIS SWORD (First of "Terrance O'Rourke, Soldier of Fortune" Series) (Two Parts—Nov. 9).—O'Rourke, soldier of fortune and hero of many wars, finds himself in Paris without funds. In a spirit of recklessness, he pawns a valuable watch given him by a greatful republic for services rendered. With the proceeds he enters a prominent Parisian restaurant to dine. There he attracts the attention of the Princess de Grandlieu, her husband, the Prince, and her legal advisor, M. Adolph Chambret. While there an incident occurs which earns the hatred of her advisor, who is in love with her.

Later O'Rourke repairs to a gambling house, adjacent to the restaurant. The Princess and party go to a ball at the Hotel Ritz. As usual, the young adventurer attempts to increase his fortune and, as usual, he loses all. Meantime, the Princess receives a note, by messenger, from her brother, telling her that he is in danger of being killed in the desert of Sahara, where he is attempting to establish an Empire against the Princess' wishes. The note also informs her that the Prince, her husband, is at the bottom of it all, as his fortune will revert to her at his death and thus the Prince will gain control of more money.

Out of loyalty to her brother, the Princess plans a rescue party which she hopes to have O'Rourke lead. Her adviser is ordered to search him out and bring him to her. Chambret finds O'Rourke in the gambling house, broke. He insults him by referring to a rose received from the Princess. O'Rourke, not waiting for explanations, knocks Chambret down and speeds away.

The Princess, on her way home, is insulted by the Prince, who endeavors to learn the contents of the note she has received. O'Rourke hears her scream for help; he pursues in a taxicab, effects a rescue and takes the Princess home. There he is told of the mission which she wants him to undertake. Of course the adventurer agrees to her wish much to the discomfiture of the Prince and Chambret.

A GIRL OF THE PEOPLE (Two Parts—Nov. 13). Hilda was hardly more than a child when she came to America. Yet it was on the ship that she first met the man who was afterward to take her hand in marriage. Hilda loved dancing and, one afternoon, on the ship's deck, she spun around to the notes of a violin played by an old man. For this her father beat her. John Maine, an artist, interfered. Hilda and her father are met at the pier my Michael, a degenerate brute, who is the foreman of a sweat shop. He offers the girl work at a sum unheard of by her father; the father sees a chance to remain home in laziness and consents.

Six years elapse. Hilda has grown to beautiful girlhood. Michael, desiring her love, forces his attentions on her. When she repulses him he gives her more work to do and sends her home. Later, he complains to the girl's father that Hilda is too proud—that she refuses to kiss him. The father promises that the child shall reform. When Michael is gone, he beats the girl and tells her to obey the man who give them their bread.

At the shop the next morning Michael again attempts to make love to the girl. Hilda throws him off, escapes from the shop, determined to be left alone. Fearing to return to her father, she makes her way into the country, where she finds shelter with a gipsy band. Here she is taught by Rig, the leader, to tell fortunes. It is only a short time, however, before Rigo becomes enamoured with the girl's beauty and he too attempts to force his attentions upon her. To protect herself, Hilda steals a pistol from Rigo's mattress. Soon after, she shoots a young farmer while in the woods, believing that it was Rigo following her. She discovers her mistake, imagines that she has committed murder, and flees. Rigo and some farmers find the wounded man; he was only slightly hurt, but Rigo sees a chance to get control of Hilda by reason of the act.

By stealing a ride in a freight car, Hilda finds her way back to the city. Here she finds employment as a maid in a dancing school. It is not long before she shows marked talent for dancing and the teacher takes an interest in her. Later Hilda finds great popularity dancing for the public. Her picture often finds its way into the newspapers.

(Continued on page 832.)

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(Continued from page 828.)

Rigo, in the city and broke, sees Hilda's picture in the newspapers one day and decides to visit her. This he does and by holding the accident to the farmer over her head Hilda still believes that she killed him he manages to get money.

Hilda, shortly after, meets the artist who befriended her years before at a cafe. They recognize each other and the artist asks Hilda to pose for a painting. Hilda consents and as the days pass a strong attachment springs up between the young people. But Hilda, thinking of her crime, fears to accept his proposal of marriage. However, matters come to a head the next night at the cafe where Hilda dances. Rigo comes to the place and shames her before the public—he demands more money. Fate then decides to play a hand. The farmer boy, visiting the city, walks into the cafe. Rigo sees him and so does Hilda. Rigo flees, knowing that his game is up. The next night Hilda gives her answer to her artist sweetheart.

UNIVERSAL.

ANIMATED WEEKLY NO. 138 Oct. 28).—Bottling the Baltic—England's powerful navy which is now engaged blockading the enemy's fleet.

Glimpses From the Theater of War Actual scenes taken in and around the battlefields of Europe. Sub-titles: Retreating from Antwerp; German gunfire destroys churches at Malines; Fording flooded streets at Malines; Armored car returning with war trophies; Motor scouts from firing line; Belgian Red Cross caring for wounded; Termonde Bridge after German bombardment.

Kitchener's Army—King George and Queen Mary witness the departure of new recruits for army training quarters—Aldershot, England.

England's Prisoners of War—Surrounded by electrified barbed-wire fence, thousands of Germans are interned at Detention Camp, Camberley near Aldershot, England. Sub-titles: Prisoners gather wood for cooking, heating, etc. Lined up for rations.

Caring for the Wounded At all hours of day and night wounded soldiers can be seen arriving at West Ham Hospital, the greatest institution of its kind in London, England.

Shipping Horses to Europe—Thousands of selected Western steeds are bought by warring nations for use on battlefields New Orleans, La. Sub-title: Mattresses for Red Cross field hospitals.

Liners Collide in Fog—With a huge hole rent in her bow by freighter "Iowan," S.S. "Matapan" with tourists from South American ports, is beached by her captain Sandy Hook, N. J. Sub-title: The "Iowan," whose prow was slightly dented.

Buy a Bale of Cotton—The Merchants' Associations at City Hall welcome the messenger from Alabama New York City.

Cartoons by the world famous caricaturist, Hy. Mayer of Puck

MUTUAL FILM CORP.

AMERICAN.

A SLICE OF LIFE (Two Parts—Nov. 9).—Boyd Harte, a young physician, loves his neighbor, Betty Morse. Mrs. Morse approves of the match; so does Betty's cousin Tom, Chief of Police. Betty likes Boyd, but does not love him. Betty has ambitions to write. She takes a story to Long, an editor, who tells her the style is good, but her story has no real plot, and tells her to write a bit of real life, and he will take it. Betty wonders where she can find this "slice of life." She appeals to her cousin Tom for help, and accordingly visits the police station, and asks to be shown through the cells. Betty is a favorite with the force, and takes with her a huge bunch of roses to distribute among the officers and prisoners. Some time before this a man had been found wandering about the city streets and apparently suffering from loss of memory, as he was unable to account for himself. The policeman brought him to the station, and the man, Jim, was placed in a cell to await inquiries. The sergeant shows Betty through the prison. She becomes greatly interested in Jim, and gives him the last rose of her bunch.

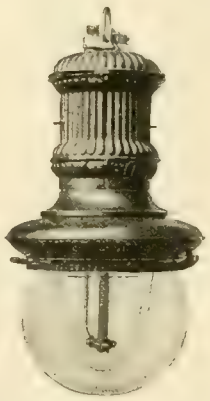
Betty appeals to Boyd. Boyd visits the station with her, and is given charge of Jim. Jim is taken to the hospital. As he grows better he is given light tasks to perform as an aid to growing memory. Apparently possessed of all his mental faculties—except that he cannot remember who he is, where he came from, he is given in charge of his office work. One day Jim feels the touch of returning genius, is in the grip of inspiration and works furiously on the typewriter. Strolling about the hospital yard, Boyd again declares his love to Betty. She gently refuses him. They return to Boyd's office, and find Jim writing away. Betty's rush forward is checked by Boyd, who recognizes the scene before him as part of the reorganizing of his patient. Jim finishes, seems like a man awakening from a dream. When Boyd and Betty question him he explains how he suddenly felt like writing, Betty looks over the written matter, and announces that Jim had written a masterpiece. She tells them she is going to take it to an editor. Boyd keeps Jim with him. Betty takes Jim's story to Long, who agrees with her judgment. On being told the story, she tells him she has unearthed a genius. Betty takes Long's check for the story back to Jim.

Jim and Betty write together, and are successful. Mrs. Morse does not approve of it, as she does not want her daughter to marry a man without a name. Boyd is forced to look on as she gives her heart to another. For Jim is a man.

As the story unfolds we have seen a woman and her two little children turned out of a home by a brutal landlord. Jessie takes her children to a tenement room. She is unable to work. The baby falls ill. The only money brought in is made by Bobby, the seven-year-old lad, who sells papers. Bobby goes hungry in order to purchase medicine for the baby. One day Betty sees Bobby trying to sell his papers. She is touched by the brave little figure. She questions him, learns of the sick baby, and accompanies him home. There she finds Jessie quite ill herself, with no food in the house. Betty hurries away and returns with Boyd and a basket of food.

Later, thinking to get material for writing, Betty takes Jim with her and visits the tenement. Jessie sees Jim and springs to meet him, crying "Jim, my husband." Jim's memory surges back Betty has found her slice of life. Jim is reunited with his family. Betty allows Boyd, who understands, to place his ring on her finger.

THE STOLEN MASTERPIECE (Nov. 11).—A wealthy clubman is in love with a girl whose father objects to their marriage until he has proved himself worthy. The girl's butler schemes with an artist friend to steal a valuable painting of which there has never been a copy, reproduce it, substitute the copy and sell the original. Meanwhile, the husband of the artist's sister counterplots with a friend to steal the original painting while the artist is replacing the copy. The lover suspicions the butler,



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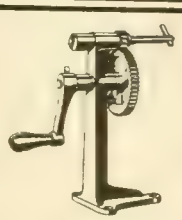

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turns detective, and follows him to the artist's house, where he hears the plot. The artist's brother-in-law, awaiting his chance to steal the original, hides his accomplice in the same place where the young detective is watching developments. He overcomes the intruder, climbs the fire escape, is taken for the accomplice and secures the picture, reaching the house in time to capture the butler and artist when they attempt to replace the copy. By frustrating the plots, he sets himself right with the girl's father, and proves the right to win her.

KOMIC.

CASEY'S VENDETTA (Nov. 1).—Casey, the policeman, has everybody bluffed except his wife, who rules the house and lords it over Casey. Pedro runs a fruit stand on Casey's beat, and Nina, sweetheart of the former, also sells fruit. Casey eats Pedro's fruit and refuses to pay. Then he starts a flirtation with Nina, who likes it. Pedro, who is a member of the Black Hand, determines to be revenged. He sends Casey a note, demanding $500, or the Black Hand will take his life. Casey sees in this a good chance to get rid of his better half. He changes the world "life" to "wife," and shows her the letter, telling her that she would better disguise herself and keep out of sight. Then he returns to Nina and continues his love-making. Pedro, enraged, captures Casey and locks him up in an old mill. But Nina runs to the police and offers to lead them to the rescue. The wife, missing Casey, also appeals to the police and is invited to go along. When Nina sees his wife rush into Casey's arms, she is with difficulty restrained from attacking him. Mrs. Casey learns the truth about the Black Hand note. Her spouse is stripped of his uniform and dragged home to punishment.

KEYSTONE.

DOUGH AND DYNAMITE (Two Parts—Oct. 26).—The bakers in the employ of Monsieur La Vie go on strike. In the emergency Pierre and Jacques, the waiters, take possession of the kitchen, and as there is quite a bit of jealousy between them, on account of the female waitresses who smile impartially on both, it is not long before the dough is flying. Meanwhile, the strikers have conspired. They drill a hole in a loaf of bread and insert therein a stick of dynamite, cleverly replacing the piece of crust on the end of the loaf. Then they give it to a little girl, instructing her to carry it to the bakery and explaining that because the bread is too heavy her mother has sent it back. The wife of Monsieur La Vie returns the child's money, and orders are given to the bakers to put the loaf back in the oven and bake it some more. They comply. The whole establishment is in a demoralized state. Customers in the cafe cannot get waited upon. The cook is in a towering temper. Pierre is clubbed on the head by the strikers, and goes about in a maudlin condition, getting himself and everybody else into all sorts of trouble. And then—the dynamited loaf explodes! The innocent victims are buried in splintered ovens, broken china, an earthquake of pastry and bursting flour sacks—and huge mounds of dough heave fitfully where human hearts once throbbed. At the very end of the tragedy we see the yeasty mass churning and swelling—and then, out of the sticky lump, the unfortunate Pierre thrusts a gluey head.

PRINCESS.

THE DEAD LINE (Oct. 30).—Jack wished to marry Polly, but when he asked her father for her hand he was landed out in the street. Viewing the home militia at drill gives Jack an idea. When they stack guns to go and have a drink, the desperate lover takes them and plants them along the roadside, loaded with blanks. Then he ties strings to the triggers so that when they are pulled a broadside will be fired. After the first valley the news is given out that the Mexicans have captured the town. The militia, finding that their guns have been confiscated, call on the police department for assistance, and under cover of the excitement Jack and Polly elope. After the ceremony, Jack sends a messenger to declare a truce. But Polly's father already has discovered the ruse, when the army of defense tries to drown out the ambushed army of invasion. His son-in-law's cleverness, however, appeals to the obdurate old gentleman, and the elopers are forgiven.

ROYAL.

MAX'S MONEY (Nov. 7).—Max and his wife are employed as butler and maid in the home of a wealthy banker. The banker and his wife go to a summer resort for a short stay, leaving the servants in charge of the house. Max finds his master's wallet containing many good-sized bills, and his wife persuades him to take her for a vacation on the money. Meanwhile, Max has fallen heir to a huge fortune on the other side of the water, and a law firm has detectives hunting him. The banker and his wife discover that they have left the wallet behind and wire for it. They find that their house is empty. Returning by the next train, they collide with Max and his wife, who have squandered the money wildly and have been evicted from their last stopping place. The detectives also arrive upon the scene, and Max thinks that he is to be arrested. He runs for his life. But after an exciting chase, he is captured and hauled back, when he and everybody concerned learn of his amazing good fortune.

RELIANCE.

OUR MUTUAL GIRL (Chapter 42—Nov. 2).—Our Mutual Girl's interest in the shops is unquenchable. Recently she spent half a day looking at all the gorgeous new gowns and rich furs at Stern Brothers. Then she was seized with a laudable ambition to visit the Society for the Prevention of Cruelty to Animals—suggested perhaps by the sight of so many pelts on exhibition.

So she went to the Twenty-sixth street office of the president and joined the society. The president gave her a pass to the Bideawee Home and the dog pound, and that same afternoon she visited the refuge of stray canines in New York. When she was shown a kennel of twenty or more dogs who were to be asphyxiated the following morning, she decided on the spot to adopt the homeless creatures and save them from such a fate. But first she telephoned Ralph Hamilton, to ask his advice, and that young man drove in haste to the kennels to dissuade her from her rash undertaking. A quarrel ensued, and Ralph left in high dudgeon. Then Margaret entered her limousine, accompanied by about a score of dogs all yelping in chorus, and started for Westchester.

En route she met a brutal truck driver who was abusing his horse. Our Mutual Girl had the man arrested and promised to appear in court against him. At last she landed the dogs at her country home. Meanwhile Ralph had repented of his attempt to thwart Our Mutual Girl's humane purposes. He motored about the country in remorseful state of mind, and arrived at the house after Margaret had consigned her pets to a large yard formerly used for chickens. While she was busy ordering dog food over the telephone, he slipped into the yard, and when she returned she found him there, making much of two forlorn puppies, a fact which considerably melted her heart. Young Hamilton is beginning to find out that he must comply in the least, as well as the greatest, things, if he would win the regard and friendly confidence of Our Mutual Girl.

THE MINER'S PERIL (Nov. 4).—Jimson, a mine foreman, discharges Pedro and Madro for trying to steal ore and when they attack him, he is forced to beat them up. They swear vengeance. Their enmity is intensified when Jimson rescues, Nina, a Mexican girl, from the unwelcome attentions of Pedro. Nina and Jimson fall in love, and after the marriage, Pedro and his pal follow them as they ride away over the hills. Near the shack holding the windlass which supports the cable drum for the big ore bucket, they capture both Jimson and the girl. Nina is bound in a corner of the shack, while Pedro and Madro put Jimson, tied hand and foot in the ore bucket, suspended several hundred feet above the rocks below. Then they place a long candle upon a table beneath the rope holding the bucket and light it. It is evident that when the candle burns down to the rope Jimson will drop with the bucket to his death. Then, leaving their victim to his fate, the Mexicans hurry away. Nina struggles in vain. The candle is almost down to the rope. Near to where she is tied, is a long plank, propped against the wall. She can just reach it with her foot. She pushes it, and it falls outward across the table on top of the candle, extinguishing the flame. Nina and Jimson are rescued by the morning shift of workmen.

A WOMAN SCORNED (Two Parts—Nov. 7).—A robbery is committed by yeggs, and a famous detective, aided by a newspaper reporter, sets out to capture the robbers. A bottle containing a few drops of "soup" leads the detective and the reporter to the railroad yards, where they discover the remains of a camp fire, and stamped into the dust nearby is the wrapper which once held the dynamite from which the "soup" was made. The wrapper is marked "80% nitro," and inquiries at a nearby hardware shop disclose the fact that this grade is to be purchased only at the main powder factory. A visit to the factory further divulges that the dynamite was bought by one "George Williams" for the avowed purpose of blasting tree stumps. Securing the signed page of the factory receipt book, the detective and newspaper man scour the slum hotels and boarding houses for the man "Williams" whose signature, reversed, they finally find on a hotel register. They raid his room, but he and his pals make their get-away. All the efforts of the sleuths appear to have come to naught—and then a former sweetheart of Williams, whom he has abused and discarded, offers her assistance. The fury of a woman scorned results in their capture.

MAJESTIC.

THE TEAR THAT BURNED (Two Parts—Nov. 8).—Meg was one of the "painted women," who had got to the point where she did not care. Anita, her room-mate, on her death-bed told the cadet who managed them both about her old blind mother in another State who recently had come into a small fortune, and how she had kept hoping to go back home—but now it was too late. After the burial, the cadet told Meg that he had money in sight. She was to go with him and impersonate Anita. When she had won the confidence of the blind old woman, they would make a rich haul, and then go and live straight together. Anita's mother welcomed her long-lost daughter, as she supposed Meg to be, and everything that she had to give she showered upon this hardened woman of the underworld. Every night she would go to her bedside and her tears of joy burned into Meg's calloused heart. Delay on the girl's part angered the cadet. When Meg confessed to him that she could not bring herself to defraud the love-hungry old woman who called her "daughter," he threatened to expose her and give her over to the law. But a burglar, escaping from the police, ran across the cadet's path and the latter stopped the bullet. He was a stranger with an unsavory reputation. Nobody cared. And Meg heard the news with a deeper feeling than mere joy. Her past was dead. And there was the old blind mother to live for and love.

BRONCHO.

DESTINY'S NIGHT (Two Parts—Nov. 11).—Mr. and Mrs. Borden, who own a fine home in the city, go to the shore, neglecting to notify the police that their house is unguarded for the summer. "Educated Dan" Miller, gentleman burglar, makes a professional call one evening and while he is going through the upstairs rooms, Maude Dunwoodie, "society worker" of the Badger Gang, visits the downstairs. Miller hears a noise, and looks through a door in time to see Maude secreting some silver under her cloak. Realizing that here thief meets thief, he derermines to pose to her as the owner of the house. Maude tells him her story and how she never has had a chance. While they are talking, some one rings the bell. On investigation, Miller discovers a baby on the doorstep. He brings it in and Maude feeds it and cares for it. The sight somehow takes a strong hold on Miller's emotions. He confesses to Maude who he is, and asks her if she will marry him and bring up the baby on the square. As they are preparing to leave, Borden, who has received a hasty summons back to the city, enters. Seeing lights in the house, he has brought with him a policeman and his chauffeur. He takes a fancy, however, to Maude and Miller. Telling them to name the baby for him, he allows them to go free, wishing them goodbye and good luck.

KAY BEE

THE GAME OF LIFE (Two Parts—Nov. 6).—Amy Clune, sweetheart and stenographer to Jim Boyd, a struggling young contractor, repels the attentions of Jim Malone, a political boss. Malone tells Boyd to put him right with Amy and he will give him contracts enough to establish his reputation for the rest of his life. Boyd refuses and kicks Malone out of the office. To lessen expenses for Boyd, Amy looks for another position. Malone sees her advertisement in the paper and gets Mme. Roberts, who keeps an immoral house, to lure Amy there. The girl soon realizes that she has been trapped. Malone comes to the room where Madame has left Amy alone, and tells her that if she will consent to become his mistress he will not only give her everything she could wish for, but will also give her the signed contracts for John Boyd. Amy acquiesces, telling him first to go to his office for the papers. While he is gone she writes a note to the effect that she is imprisoned at No. 18 Adams street, and asks the finder to deliver it to 102 Preston street. She then drops it from the window. John Boyd and the police reach the house just in time to rescue the girl, who is having a fierce struggle with Malone. The house is raided and the political boss arrested. When Amy and Boyd reach home, she shows him the contracts with Malone's signature.

IN THE CLUTCHES OF THE GANGSTERS (Two Parts—Nov. 13).—Chick Hodge, Red Corrigan and their gang decide to attend Alderman Finn's picnic as uninvited guests with the hope of obtaining a little easy money. Chick meets Molly Mason who invites him to call, but recalls the invitation when she learns that he belongs to the "Corrigan Gang." The girl has made an impression on Chick, and when asked to put Cohen out of the way and get his money, he refuses, telling the boys that he is going to reform. He obtains a position in the wholesale district and starts to save money; he makes good and he and Molly plan to be married.

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They are buying the furniture for their new flat, when Chick discovers he has not enough money; he goes to the bank to draw his savings and is trailed by Sandy, a member of the old gang who is on the lookout for a chance to get a little money to help Red Corrigan out of jail. Sandy follows Chick and attacks him in the hallway. Molly hears the struggle and manages to get the money away from Sandy. Sandy in his attempt to make a getaway is run down by an automobile.

DOMINO.

IN OLD ITALY (Two Parts—Nov. 5).—Raniero Benedetti, an Italian criminal masquerading in the guise of a gentleman, has won the love of Beatrice Nuccoli, and plans to lead her into an immoral life. Antonio Fasani, a gendarme, recognizes the badly wanted fugitive, Raniero Benedetti. Beatrice is taken out by Raniero and drugged; she is taken to a cellar dungeon and sold by him. Beatrice's parents, worried over the absence of Beatrice, appeal to the gendarmes for aid. Antonio goes to their house, is shown a picture of Beatrice and recognizes her as the girl he saw with Raniero. He trails Raniero and rescues Beatrice. The gendarmes raid Raniero's place. Raniero escapes and takes to smuggling. Antonio and his assistants leave for the border to capture Raniero. Antonio is injured. Raniero escapes and seeks shelter in Antonio's house, saying he is a traveler lost in the mountains. Beatrice, who has become Antonio's wife, recognizes Raniero. He seeks to make love to her, but she escapes from him, and leaves the house on horseback. Raniero pursues her; he overtakes her; starts to throw her over the cliff when he is spied by Antonio, who shoots and kills him.

THE FRIEND (Two Parts—Nov. 12).—Grant Keller, a wealthy young artist and society leader, unable to find a model to his liking, advertises for one. Daisy Edwards, who has lost her position as a salesgirl, applies and is accepted. Grant and Daisy fall in love with each other, but Grant becomes engaged to a girl of his own social set, and Daisy bravely releases him. An uncle leaves Daisy three thousand dollars, and by hard work, aided by her small fortune, she becomes a successful miniature painter, patronized by society. Bruce Livingston, who calls at her studio for his sister's portrait, falls in love with the attractive artist, and when they become engaged he tells his friend, Grant Keller, of his fiancee. Grant calls on Daisy and demands that she tell Livingston that she was formerly his model and in love with him. She protests that she had given Keller his chance without a murmur, and why will he not give her hers? Grant will not promise, and after considerable mental struggle, he decides that it is his duty as Livingston's friend, to tell him the truth. Bruce is maddened with jealousy, refuses to listen to Daisy's pleadings and leaves her. The girl is broken-hearted. She seeks forgetfulness in a whirl of false gaiety. At the end of a year she drowns herself.

THANHOUSER.

KEEPING A HUSBAND (Nov. 8).—On the morning of her silver wedding anniversary, Mrs. Strong writes in her diary—"Married twenty-five years today, and I still love my husband." At breakfast there are flowers and gifts from John, and the day opens happily. Later, the daughter of an old friend arrives for a promised visit. She is a very attractive little thing, and at the lawn party, given by a neighbor, Miss Ray and John Strong become obviously devoted. Mrs. Strong goes home early. "Good husbands are hard to get," she says to herself, "I am going to keep mine." When Strong and the youthful visitor return, their philanderings in the hall are interrupted by the entrance of the wife. The next moment they realize that she does not see them, but is gliding past with eyes fixed, like one walking in her sleep. Strong goes to their room greatly concerned. Caddie pretends to be asleep. He bends over her, chafes her hands, listens anxiously to her breathing. Then the maid knocks with a note from Miss Ray. Mrs. Strong awakes. The message reads: "Thanks for a delightful visit. But I am homesick for the city and am leaving by the first train in the morning." Mrs. Strong puts her arms around the husband whom she had loved twenty-five years. And as he buries his face in her shoulder she kisses the top of his head and smiles wisely.

THE TERROR OF ANGER (Two Reels—Nov. 10).—Gilbert Rawlings, a wealthy business man is in ignorance of the fact that his wife has ceased to care for him and is overwhelmed by the shock when he discovers that she has gone and receives a letter telling him that she will never return to him. He is heartbroken and pursues the eloping couple, but his chase is a short one, for the auto in which his wife and her companion are riding plunger over a cliff and they are killed.

Returning to his home, Rawlings gazes upon his infant son and his mind affected by the shock, feels a very overwhelming hatred towards all womenkind. He dreams that he takes his son out to the wilderness and teaches him to be a savage, and to hate women. A young girl traveling with a party of tourists strays into the forest and Rawlings makes her a drudge. The son, primitive by training, yet feels a great regard for the girl, which Rawlings abused with hatred, and in consequence treats her with greatest severity. Finally she induces the boy to aid her to escape. Rawlings pursues them and in a fight with his son, when he is about to kill him, he suddenly awakes and finds that the dream in which he played so important a part, was only a dream, but it has a good effect, for it teaches him, false as his wife was, that the majority of women are true.

MUTUAL.

MUTUAL WEEKLY NO. 96 (Oct. 29).—European war illustrated in accordance with President Wilson's policy of U. S. neutrality, etc.

Latest pictures from the seat of war: The result of the Allies' bombardment to dislodge the Germans at Forte Sous-Jouarre. The ruins and refugees of Lebbeke. A Red Cross train at Bedford station. French artillery moves north. A saw-edged bayonet. Senegalese riflemen encamped at Arran. London Fusiliers leave for camp. The first German flag captured is shown in Paris.

England sends Sir George Paish to Washington in endeavor to restore credit exchanges between the United States and belligerents of Europe. Subtitles, Basil Blackett, Sir Cecil Spring Rice, Sir George Paish.

The landing of Columbus is celebrated by pageantry and song at San Francisco's great Panama-Pacific Exposition.

The Mutual Weekly tug visits the wreck of the Metepan, which lies in the mud at the mouth of Ambrose Channel as the result of her collision with the Iowan.

Residents of Billings, Montana, are made happy by the opening of new municipal bathing pool.

National marksmanship competition, Division D, held at Fort Riley, Kans. Subtitle, Field Practice.

Fast express train is wrecked near Syracuse, N. Y., with loss of two lives and 50 injured.

Ten thousand head of western sheep are prepared for markets in the East.

A remarkable picture from the Arctic, showing the rescue of the wrecked S. S. Karluk and her band of intrepid explorers.

Miss Laure Green is crowned queen of the Southern California Grape Fiesta.

FEATURE FILM STORIES

ALCO FILM CORP.

SHORE ACRES (All Star—Five Parts—Oct. 26).—Shore Acres was left by their mother to Nathaniel and Martin Berry. Nathaniel being the older, has taken care of Martin, who was a child at the time of his mother's death, and deeded over his share of the farm to Martin, and went to join the rebellion, when he found that they both loved the same girl, and she seemed to show a preference toward Martin.

On Nathaniel's return home he again took up his work on the farm, and also as custodian to what was known as Berry Light—the light house off the coast of Maine. Martin, the younger brother, a good man at heart, but easily influenced, is approached by Josiah Blake to mortgage the farm, and with the proceeds to cut it up into building lots to be used as a summer colony. The many "air castles" that he builds in Martin's mind finally gain the latter's consent.

Blake also tries to win Martin's daughter Helen, better known as Nell, and Martin, thinking it advantageous to have Blake in the family gives his consent. Nell is in love with Sam Warner, a young physician of the town. Warner is thinking of going West to grow up with the country, and Helen pleads with him to take her along. She appeals to her uncle Nat, who has always looked upon her as his baby, and he advises her going with Sam. Blake suspects that an elopement is imminent and hints to Helen's father at Sam's departure, in a way that sets him to thinking and poisons his mind.

Martin starts out to find his daughter. His first visit is to Sam's office; discovering the place dismantled, he now believes Blake's story and starts for the shore, gun in hand, intent on killing Sam Warner. He gets there just in time to see the young couple embarking on Captain Ben Wilson's boat. He by this time has been wrought to such a state of mind that he would stop at nothing. He makes for the light house just as a storm is blowing up. As he enters the light house, he sees his older brother Nathaniel about to fill the lamp and light it to guide the boats through safety during the storm. He points the gun at his brother and threatens to kill him if he attempts to light the lamp. There a fight ensues and Nathaniel gains possession of the gun, and rushes to the light house tower and lights the lamp. During this time the boat with Sam and Helen on has been tossing about on the rough waters. When the rays from the light house are seen by those on the boat, they are much relieved to find that they have miraculously escaped the reefs.

There is a lapse of a year and a half. The picture shows Christmas Eve in the old homestead. Martin, who has always felt reproachful for his treatment towards Nell, is sitting at a table quietly thinking of the past, while the children are jumping around the room in happy anticipation of what Santa Claus is bringing them. Nat steals into the kitchen and sends the children to bed and then asks Martin's aid in helping to fill their stockings. Martin goes about it half heartedly at first, but gradually enters into it with the holiday spirit. Nat then leaves the room and reappears with Nell and Sam and the baby. Martin is overjoyed at the reunion.

SALOMY JANE (Calif. M. P. Co.—Six Parts—Nov. 9).—The story opens with the arrival in Hangtown of Madison Clay and his daughter, Salomy Jane, who have emigrated all the way from Kentucky. Straightway the young men and bachelors of the camp fall desperately in love with Salomy Jane. Her preference at first is for Rufe. Almost simultaneously with Clay's arrival the "Man" comes to Hangtown via the overland stage coach. He finds his way to the town bar and there recognizes Baldwin, who, before coming West, had betrayed the "Man's" sister. The "Man" following comes upon him just in time to save Salomy from his insults. They grapple, but Baldwin breaks away and runs through the woods to his cabin where he begins packing with intent of leaving the community. Meantime Salomy, outraged at the insults of Baldwin, offers to marry Rufe on condition he kills him. Rufe demurs, but, passing Baldwin's cabin a short while afterward, hears noise of a fight inside and looking through the window sees the "Man" kill Baldwin. Remembering Salomy's promise, Rufe tells her that the crime is his, whereupon they become engaged.

While this has been happening, Red Pete Heath, a worthless habitant of Hangtown, and a partner hold up the stage, wounding Yuba Bill, the driver. This crime, together with the murder of Baldwin, occasions a meeting of the vigilantes, who begin to scour the countryside for the offenders. At the same time these guardians of the law are given another source of worry. A letter from a kinsman has advised Larabee that there is a blood feud between his and Clay's family. The two antagonists meet and each declare that he will kill the other. In the midst of this excitement Salomy meets the "Man" on the road. She thinks at first that he may be one of the robbers. He, however, disabuses her in this respect, but admits that it was he who killed Baldwin. She brings the "Man" provisions and bids him good-bye with obvious reluctance. Then, acquainted with Rufe's deceit, she breaks her engagement with him.

With the booty taken by Red Pete from the stage was a bracelet which falls into the hands of his little girl. She in turn gives it to Salomy. Yuba Bill sees it, recognizes it; thus the responsibility of the hold-up is fixed. In the chase that ensues Red Pete is taken after a sensational tumble over a cliff and his partner killed. Meanwhile one party of vigilantes have taken the "Man," thinking him Red Pete's accomplice. Red Pete's word and the report that the real accomplice has been killed, rights this mistake and the vigilantes are on the point of releasing the "Man," when Rufe declares him Baldwin's murderer. It is decided to hang him alongside Red Pete. Red Pete's wife bids him a tearful farewell. When it is asked if there is anyone to tell the stranger good-bye, Salomy embraces and kisses him.

The "Man" makes his escape a little later and returns to Salomy, who, to protect him from Rufe, disguises him in her father's hat and coat. Larabee seeing him thus dressed, mistakes him for Clay and shoots at him. The bullet hits the brim of the stranger's hat. The "Man," in his turn, shoots and kills Larabee. Clay is suspected of this crime. He is forewarned by Starbottle. Thinking that Salomy has killed his enemy, the father assumes the guilt, saddles his horse and rides away. Meanwhile Salomy has joined the man and the two of them make their escape after a sensational fight, including a ride down the river on a log.

Hangtown left far behind, Madison Clay meets his daughter and her lover. The whole tangle is explained away by the "Man's" admission that he killed Larabee. Thus reconciled to Salomy, the father finds another horse that the three may ride toward a new home. The stranger and Salomy ride together.

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ECLECTIC.

THE POOR LITTLE RICH BOY.—Billy, who has been brought up in seclusion, wants to mix in with youngsters of his age. At a childrens' picnic a ball game is proposed; "Red" Hogan and "Freckles" Reilly choose for sides. Neither wants Billy on his team. In response to his pleas they let him umpire. Billy has to make a close decision which results in a fight. He is rescued by the little girl whom he admires, but his cup is filled to overflowing when "Red" Hogan knocks a "homer" and receives attention from the fair rescuer.

That night he dreams he sees himself at the bat with the bases full, two gone and four runs needed to win. He knocks the ball over the fence and wins the game, thus winning admiration of the fair one.

A CHANGE OF HEART (Two Parts).—James Mason has fallen in with bad companions and becomes known to the police as "Handsome Harry." He has just finished a five-year term in prison. Though inclined to reform, he listens to the plea of his pals and consents to renew operations. Under the name of the Morgan Syndicate they carry on their "get-rich-quick" business. The police receive complaints concerning the syndicate. They decide to change the name to the National Investment Company, and offer new inducements. Thus they send out accounts of their oil properties and the large profits which may be expected. Helen Lewis, an elderly widow in the country, who has five thousand dollars, receives one. She writes the confidence men that she is interested and is coming to the city. She requests one of them to meet her at the station. Mason is delegated by his pals to meet her.

The unsophisticated woman falls an easy prey to the bunco men and gives them her five thousand dollars and receives certificates of stock. She sees in Mason's watch a photograph of an elderly woman. He tells her it is a picture of his mother who died ten years before. The old lady tells Mason it is too bad that his mother is dead since she would have been proud of her boy. This penetrates the bunco man's conscience and in a flash he sees himself as he is. Going into his partners' office he begs them to give him back the money they have taken. They laugh him to scorn. He escorts Mrs. Lewis back to the station and sees her off. On the way back to his office he determines to be through with the shady business. He again demands the money and when they refuse, he takes it by force.

A fight follows, in which he is the victor. He takes the next train for Mrs. Lewis' home that night. She is surprised to see him. Determined to make a clean breast of it, he asks for her stock which he tears up. He tells her the stock is worthless and that the National Investment Company is made up of a gang of crooks, of whom he is one. He goes back to the railroad station but discovers his capital is represented by a few pennies. Further search discloses the fact that Mrs. Lewis has slipped a bill of large denomination in his vest pocket. He puts the money in an envelope, and mails it to her. Empty of pocket, but high of purpose, he sets off for the city on foot.

A WORLD WITHOUT MEN (Three Parts).—Three charming sisters vow to one another eternal adherence to the blessing of single life. Augusta, ring-leader of the three, is particularly violent toward the sterner sex. She looks for a position, obtains several, but resigns them because of the unwelcome attentions forced upon her by various men. Meantime her sister Ethel gives music lessons in their apartment, while Clara, the third sister, a medical student, secures a position as assistant to young Doctor Squibb. In the same apartment house with the sisters lives a girl who is receiving attentions from Carl Waldeck, a young attorney. Her father has forbidden the young man to call upon her. Carl calls upon her one day and barely manages to escape the angry father. He seeks refuge in the apartment of the three sisters and entreats them to permit him to stay there to avoid his pursuer. To get rid of him they make a bridge of their ironing-board. On this he escapes through a window into another flat.

The morning after Augusta receives her answer to a position in an office of two attorneys. She makes such a good impression upon Mr. Speck, one of the attorneys, that she secures a position. Here she undergoes the same annoyances that she has received before, which only ends when she knocks the office manager down. This causes him the loss of his position.

She is now promoted to his position and requests that her former position be given to her sister, Ethel. Mr. Speck consents. Ethel makes a hit with the office clerk, Clarence Hallroom, a confirmed bachelor. He and Ethel make eyes at one another and are intercepted by Augusta, who asserts her authority and puts a stop to the lovemaking.

One day Carl returns from his vacation to his work, and is recognized as the ironing-board tourist. The beauty of Augusta has made a profound impression on him but in seeking to obtain from her a corresponding feeling he receives a rebuff. He decides to teach her a lesson. He arouses her jealousy by a flirtation with Ethel. Augusta resigns her position and leaves and compels poor Ethel to leave with her.

Clarence cannot forget her and seeks an excuse to call upon her. Freed from the grim censorship of Augusta, they shortly come to an understanding. A little later Augusta, now returning to her home, receives a call from Waldeck. As she will not admit him by the door, he enters the apartment through the window by means of the ironing-board. His eloquence sweeps away the last vestiges of her old-time man-hate, and she also becomes engaged. That very same day the charming Clara joins the ranks of the brides-to-be becoming engaged to Dr. Squibb.

PERILS OF PAULINE (16th Episode—Two Parts).—Raymond Owen still covets the Marvin fortune and still seeks the "Open Sesame" to the vast estate. Many times has he attempted to eliminate Pauline and her lover, Harry. As many times have his schemes been frustrated. To assist Owen to do away with Pauline, and acquire her fortune, Balthazar secures a position with Professor Laroux, a scientist. Laroux has just discovered the germ of a peculiar disease, one of which the patient is possessed of a mad desire to submerge himself in water. Soon after, Balthazar steals a test tube containing the germ culture and turns it over to Owen. Seeing a box of chocolates on the veranda table, Owen secretly injects some of the germ culture therein. Offering them to Pauline, he is much pleased when she eats liberally of them. Owen manages to upset the remainder on the lawn, one of which is quickly devoured by the Marvin's dog, which soon after leaps into a lake and drowns.

Harry, who has gone to his camp in the mountains, telephones to Pauline asking her to form a party and join him. Pauline immediately prepares to do so. With her friend Lucille she sets forth in her auto. Owen and Balthazar decide to engage the services of Savelli, a dope fiend and disbarred physician. They tell him that Pauline is on her way to the mountains and explain the germ episode to him, advising him that she is likely to become ill on the way. Owen tells Savelli to follow Pauline and hints that he is to see that she does not recover.

When Pauline arrives at the camp she is already in the grip of the terrible malady. Discovering water on the table, she eagerly pours out a glassful and gulps it down. Then, filling the glass once more, she empties its contents over her hands and arms. Harry notices her apparent nervousness and agitation and becomes alarmed. Taking up the telephone, he attempts to call a doctor, but is unable to connect. Owen has cut the wires. The secretary comes into the lodge and simulates surprise when told of Pauline's attack. He offers to go for a physician on his motorcycle. Instead he meets Savelli and gives him his cue. Savelli, introduced by Owen, examines Pauline and diagnoses her case as acute appendicitis. He advises an immediate operation. This Harry will not permit, which decision Savelli indignantly protests. Harry tells him that he is going to go for Laroux, the scientist, but Savelli threatens to operate in his absence. Thoroughly aroused, Harry drives Savelli into the cellar at the point of a gun. He also compels Owen and Pauline to join Savelli, as they side against him. Leaping into Savelli's buggy, Harry furiously drives away. Quickly explaining the urgent case to Laroux, Harry induces the scientist to accompany him back. Meanwhile Pauline, in her agony, rushes out of the lodge. Balthazar, discovering the plight of the three prisoners, quickly liberates them. Noting Pauline's absence, Harry demands to know her whereabouts. Getting no satisfactory explanation, Harry and Laroux commence a search. Laroux discovers the test tube dropped by Savelli and recognizes it. Suspecting that Pauline is the victim of the dread germs, he orders a search by the nearby river. Harry, mounting Owen's motorcycle, is first to reach it and sees Pauline in midstream in a canoe leaning over its sides to the water. He is horrified to see the canoe tip and precipitate Pauline into the river. Without slackening speed he dashes out on the pier on the motorcycle and plunges headlong into the stream. With swift strokes he swims to Pauline and Laroux administers an antidote to Pauline, who soon responds to his treatment. Owen, whose evil schemes have failed again, vows that he will yet be master of the Marvin millions.

WHIFFLES HAS A TOOTHACHE.—Poor Whiffles! Things certainly seem to go all wrong with him. In this amusing sketch he has a frightful toothache, and beseeches his office manager to let him leave early to go to the dentist. His request being refused, he attempts to turn the hands of the clock forward, but is caught in the act. He suffers in silence and hardly has the clock struck the hour of six than he is off on the jump to have the pestiferous molar attended to. As it happens, the dentist is busy and poor Whiffles has to wait. Now the dentist has a social engagement that evening, and forgetting Whiffles, departs to keep his appointment. After moments of waiting that seem hours, Whiffles enters the dentist's office, and finds it empty. He tries to leave the house but discovers that he is locked in. The maid has had an engagement also. The only means of egress left is by the window. He descends from it by means of a rope of sheets and falls into the arms of two waiting policemen. Haled to headquarters, he is locked up for the night, despite his protests. The next morning the forgetful dentist is called in; he remembers Whiffles and the sufferer thus is discharged with torn clothing and a black eye as souvenirs. Arriving at his office our hero finds himself late very late. In the altercation which follows with the office manager he receives a slap on the jaw which removes the aching tooth, so, minus his job and his tooth, but happy, he seeks a new market for his labors.

WORLD FILM CORP.

ACROSS THE PACIFIC (Blaney—Five Parts). Unsuccessful in his business career in the East, Mr. Escott decides to settle in Montana with his wife and little daughter, Elsie. While traveling toward their destination they camp for the night and little Elsie wanders off picking flowers. A band of Indians attack the party, kills Escott and his wife, and then set fire to the wagon, after which they ride off. Shortly after little Elsie returns, and finds her parents slain.

Lieut. Joe Lanier has been out scouting with a party of his men, and, seeing the fire in the distance, inquires what the trouble is. He discovers the child weeping over the dead bodies of her parents, and takes her up in his arms, brings her home to his mother, who takes the child under her care and protection. Lieut. Lanier gives up his command and becomes a very successful miner. Elsie grows into a charming, lovable young girl, and Joe falls deeply in love with her. A stranger named Bob Stanton, from the city, visits the town, and also seems attracted to Elsie, and she is much flattered by his attentions. Joe warns her against Bob Stanton, but the girl indignantly resents his interference. As war is declared against Spain, Joe decides to re-enlist in the service, fully convinced that his love for Elsie is hopeless. Stanton persuades Elsie to elope with him, and his scheme is almost successful when Elsie discovers that he has had a former love affair with another woman. She then realizes her mistake, and when she learns that Joe Lanier is going to the Philippines, she awakens the fact that she loves him deeply, and decides to follow him and confess this.

Willie Live, a young war correspondent, assists her in many ways, and the result is that the party embark on the transport "The City of Pekin," bound for the Orient. Elsie is disguised as a young volunteer, unknown to Joe, who has been made captain of his company. Stanton belongs to the same regiment, and in his enmity against Joe Lanier has him sent through the enemies' line to defend Block House No. 7. Joe's force is not sufficient to withstand the repeated attacks of the enemy, and he requests re-inforcements. General Lawton sends a messenger to Joe, stating that re-inforcements are on their way, and selects Elsie, still disguised as a soldier, to carry his message. After encountering numerous dangers and hair-breadth escapes, Elsie and Willie Live reach the Block House with encouragement for the besieged men, and Joe recognizes her. She explains why she has followed him in spite of every obstacle, and they are happily united. The Filipinos attack the fort and almost overcome the small band of heroic Americans, when aid comes to their rescue and the enemy is put to flight with the star-spangled banner waving over Block House No. 7.

WHEN BROADWAY WAS A TRAIL (Shubert—Five Parts). The story deals with the coming of Henry Minuet, the son of the governor of New Amsterdam, to Danvers, now Salem, Mass., for the sake of buying grain for the helpless colony that he represents. Accidentally he sees Priscilla Elliott, the daughter of Danvers' physician, and while they do not speak the same language, they love each other from the start. Though Miss Elliott is sought for by Salvation Hibbens, she does not care for him because he is helpless away from his mother's apron strings. Then, too, she cares too much for Henry Minuet, and when her father dies, Salvation's mother tried to force her to marry Salvation through threats, but fails. The mother then makes trouble for Priscilla by having her declared a witch and while she is shunned by Danvers' society, she cares little, because Henry is with her. Finally the both of them are put in prison. A messenger comes from his father to learn what has been his fate. As soon as the governor of Danvers learns the name of the prisoner, he orders him set at liberty, but he has escaped in the meantime. Because of the escape, the mayor informs the Dutch messenger that he will not have anything to do with the colony of New Amsterdam under any circumstances. The soldiers capture Henry, while Priscilla is away. But Henry manages to inform her that it is best that she go and live at his father's house in New Amsterdam. Priscilla obeys, and leaves Henry, who, in the mean-

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time, is released from prison and sent home. On his way to New Amsterdam, he meets Priscilla, who does not feel at home in his father's house, because his parents plan that Henry should marry Gretchen. Seeing that neither in Danvers nor in New Amsterdam could both of them find the peace and happiness that their love entitles them to, so they decide that by themselves, away from their friends they will find the happiness that only true love can give.

WARNER'S FEATURES.

EVEN UNTO DEATH (Albuquerque—Three Parts).—The quaint old fishing village of Galilee Harbor stretched for a mile along the uneven shore line. At one side of the harbor Gallows Hill shut off the view of the sea, and at the other side on a green slope were the bungalows of the rich summer colony. To this favored spot came the Gordons—a brother and sister.

Walter Gordon quickly showed that he had an overbearing disposition and a bad temper. A few days after his arrival he knocked down a meek little old man who had accidentally jostled him, and when others interfered they suffered the same fate. Then Jack Livingston, son of the village parson, happened along. Jack took in the situation of the big brute and the little old man. Whereupon he proceeded to do to Gordon what the latter had been doing to the other. The result was that he incurred Gordon's savage enmity.

Dorothea Gordon had rowed out to the rocks in the harbor to sketch the seals that sported in the rough water. Her boat slipped its mooring and drifted away, and Dorothea was swept off the rock by the rapidly rising tide. Had Jack not been returning from the fishing grounds she would have perished.

He took her home, and placed her in his mother's care. Walter, hearing of what had befallen his sister, hastened to the minister's house, and roughly took her away with him. After this, in disobedience to her brother's orders, Dorothea became a frequent visitor at the parsonage. One evening Gordon caught the lovers bidding each other a sweet good-night at the gate. Had Dorothea not interfered the two men would have come to blows.

Jack decided to return and induce Dorothea to elope with him. Retracing his steps he saw her sitting on the balcony in the moonlight, and climbing up to her he pressed and won his suit.

As he let himself down the village scandal monger saw him and told the girl's brother. In a towering rage Gordon started after Jack. Silently his enemy approached. With a loaded pistol in his hand the irate brother confronted his man. He fired. The bullet went wild. The two men grappled. Jack wrenched the weapon from his assailant's hand.

Jack, with an iron grip on the other's throat, threw him violently to the floor, then waited for him to renew the struggle. But Gordon never moved. John, who had heard the sounds of the struggle, appeared on the scene and found Jack bending anxiously over a dead man.

Late that night at sea, two men threw a long bundle wrapped in sail cloth from a rowboat.

The next day the sea cast up its dead. The name of Jack's boat was painted upon the canvas in which the body was wrapped. He was arrested and indicted for murder. By the aid of his brother he escaped, sailed to an uninhabited island miles from the mainland, and begun the life of solitary exile.

The searching party found his upturned boat drifting near the shore. It was supposed that he had been drowned, and further search was abandoned.

A year passed. Dorothea, from grief over the loss of her sweetheart, was but a shadow of her former self. John Livingston, realizing that the hand of death was upon her, went to the island and told his brother Jack. Together they returned.

That evening, as the sun was setting, Dorothea, weak and sick at soul, stole from her sick bed to the seashore, her heart crying out to the man whom fate had so wronged, and whom she believed was resting beneath the ocean's turbulent waters.

Her fugitive lover found her there. With a cry of joy she sprang into his arms. Their lips met—it was the parting kiss. Her eyes, suddenly grown large and wild, stared strangely into her lover's face. With a long sigh she fell back lifeless into his arms.

Jack did not hesitate. Behind him lay the mainland with its turmoil and heartaches—before him was the rolling sea. One offered life without hope the other hope without life.

Gathering his sweetheart into his arms he went out into the oblivion of the ocean's depths, just as the sun lost itself in a blaze of glory in the bosom of the Western Sea.

LIFE PHOTO FILM CORP.

THE ORDEAL (Five Parts November).—Jean Renyea, living a peaceful and happy life with his mother, father and sister, is in love with Helene, a beautiful girl of his neighborhood who reciprocates his ardent affection. Pierre, a hunchback, also passionately in love with Helene, becomes violently jealous of Jean. War is declared, the young men of Jean's town enlisting in the cause. Helene urges Jean to remain with her, and he determines finally not to enlist. Jean's refusal stamps him as a coward among his townspeople. The news of his son's refusal to enlist is brought by Pierre to Jean's father, an old soldier, who takes Jean's action much to heart. He cannot understand his son's attitude in refusing to obey his country's call. Learning that Jean's actions are prompted by his love for Helene, he seeks his son and endeavors to point out to him his duty to his country. The father tells the boy of the incidents of his own career in serving his country, how, by drawing a wagon load of ammunition through the enemies' lines the tide of the battle was turned from defeat to victory.

The story arouses the son's true patriotic spirit, and he determines twixt love and duty, and regardless of his sweetheart's pleadings, finally enlists. Before leaving with the recruits Jean falls asleep, and dreams: that he is on the firing line and that his troops are hard-pressed—forced back and nigh to defeat. Nightfall brings a cessation of hostilities and the soldiers make their bivouac. Jean, sleeping, sees a vision of his father, mother and sister praying for him and his country's success, and Helene axiously awaiting his return. Pierre, taking advantage of Jean's absence, renews his attentions to Helene, who persistently refuses him, telling Pierre that she will await Jean's return, Pierre realizing his suit is hopeless. At sunrise the opposing army makes an attack. Jean's troops are forced to retreat, bringing them into the vicinity of his home. Jean's General is severed from his army, but Jean, knowing the country thereabouts, takes him to a place of safety, free from capture. Meanwhile the opposing General takes possession of the town, but furious at not being able to capture his enemy, uses every effort to locate him, but to no avail. Jean, commissioned by his General to bring aid from the main division, is pursued by the enemy's cavalry. He eludes them, and wounded, seeks refuge in his own home. He is observed entering by Pierre, who, realizing that an opportunity for revenge presents itself, informs the General of the opposing forces of Jean's whereabouts.

He is captured, after his father has given his life in his endeavor to save his son. Jean, dragged wounded and helpless through the streets, is brought before the General, who, insistent upon learning of his enemy's whereabouts, offers free pardon for Jean if he will reveal the fact. Jean refuses to act the betrayer. To loosen his tongue, the opposing General orders the arrest of Jean's mother and sister, who are brought before him, and threatens them with death if Jean does not speak. The mother and sister in turn both encourage the son and brother to remain steadfast and silent, declaring that they are not afraid to die. Jean refuses to speak, seeing which the General orders the women shot. Even this does not weaken Jean in his purpose, and as a final effort the General, learning of Jean's sweetheart, has her brought before him.

At the sight of Helene, Jean wavers and is about to betray his country, but a renewal of his will power causes him to uphold his honor and he remains silent. Helene frantically pleads and appeals to Jean to speak and save her life, declaring that she wants to live and love. Jean remains firm. His sweetheart is dragged from him, and she, too, is served as was his mother and sister. This, proving too much, Jean collapses. The general, in a rage, orders him thrown into a dungeon to await the formulation of other means to cause Jean to speak. Pierre, witnessing all these outrages, becomes terrified at the result of his work. He has seen the woman he loved killed. He becomes mad, and prostrating himself beside the body of the dead, collapses. The opposing General's superior officer, arriving in the town, learns of the cruelty perpetrated, and reprimands him.

Jean remains in the dungeon unconscious, while Pierre, who has sought out the General in a mad frenzy, is driven from the town, and wanders aimlessly away. At this time an attack is made by Jean's main army. In the conflict the opposing General is killed by an exploding shell. Rescue of Jean's superior officer is effected and the opposing forces are compelled to retreat, destroying buildings in their wake. The building in which Jean is confined is demolished, and the walls shattered by artillery fire. Jean manages to make his way to the street among the dead and dying and collapses. He awakes from his dream. Jean's folks come to his aid, and finally, after some difficulty, he recovers when he realizes that the horrible events depicted before him were only a dream.

SYNDICATE FILM CORP.

THE MILLION DOLLAR MYSTERY (Episode Nineteen Reels Thirty-seven and Thirty-eight October).—After Norton's thrilling rescue of Florence on the night of the Princess Parlova's masked ball, both he and Florence are unmolested for a time. One day he goes for a walk through the woods with his collie, Shep, while Florence is horseback riding. Both wander in the direction of a cave near the waterside where the conspirators meet. Soon afterward they find themselves in danger. While Florence is out, the Countess calls at the Hargreave mansion. As she leaves a stranger, taking her for Florence, puts a note into her hands. "It will put an end to the persecution of your father, Sidney Hargreave," he says, and turning, vanishes into the woods. The Countess finds the note is only a blank sheet of paper. She hastens to the cave, where she believes Braine and the others to be; but finds only one of the gang there, the others bing engaged in repairing, under Braine's direction, a fast motor boat at a dock a short distance away. Thither she goes to convey news of her strange experience.

Meanwhile Florence, riding through the woods, sees Shep, Norton's dog, limping painfully. She dismounts and draws a sharp thorn from his foot. After putting her riding coat under the dog, she is about to look for Norton, whom she knows is not far away, when through the trees she sees the Countess Olga descend from a taxi and enter the woods. Florence follows her. She sees the Countess stand before a cliff beside a waterfall. She fumbles a moment in a bunch of grass, as if seeking a hidden spring. The next instant a section of the rocks swings outward and the Countess enters the cave. Florence waits in amazement, and a few moments later, when she sees the Countess and another of the gang leave the cave to find Braine and the others, her curiosity being aroused, she finds and presses the hidden electric button which the Countess had pushed. The rock opens and she steps into the underground chamber of the Black Hundred.

While she is investigating its mysteries, Norton sees her horse, its bridle held by Shep, and sets out in search of her. Shep leads him to the cave, but the rock has closed again and Norton, thinking Shep has lost the scent, being perhaps attracted by a rabbit or chipmunk, pays no attention to the dog's frantic efforts to get into the cave. Instead he follows the path down to the river, thinking Florence has gone in that direction. Florence, still in the cavern, finds a subterranean stream of considerable size runs through it, by which at certain times, when the tide is right, access may be had to the cave from the river.

Hardly has she made this discovery, when she hears the rock at the entrance open, and has barely time to conceal herself in a niche in the cavern wall, when Braine, the Countess Olga and several others of the gang enter. They seat themselves at a table and by the light of a candle examine the missive which the Countess has received. Florence hears the words of the mysterious stranger repeated: "It will put an end to the persecution of your father, Sidney Hargreave."

When the conspirators have finished their consultation, one of them puts the note in his pocket and Florence, quick to seize her opportunity, deftly abstracts it. The gang have barely left the cave, when the loss of the paper is discovered, and one of the men returns for it. Florence, realizing that discovery is certain, if she remains, discards her riding boots and plunges into the stream. A few minutes later, the conspirator having discovered her in the river, drags her into a rickety craft, and begins a battle which would hardly have ended in her favor had not Norton seen the struggle from the shore. Diving into the water, and soon followed by Shep, he swims toward the rowboat. He is none too soon, for the other conspirators, seeing their companion is in difficulties, come to his rescue in a fast motor boat. Norton has hardly finished with him when they are upon him.

Then a terrific struggle ensues. After dragging Florence aboard the motor boat, both men are tumbled overboard. With three men striving to drown him, the odds are too great. Norton is about to give up, when Shep swims into the melee and soon extricates his master from danger. Gaining the motor boat, Norton drags Shep aboard and with Florence speeds away to safety, leaving the conspirators struggling in the water.

GENERAL FILM COMPANY.

THE INVISIBLE POWER (Kalem—Four Parts—Nov.).—Major Dean's developed mental powers have enabled him to give demonstrations in thought-suggestion. Interested in character types, the major, who is an army surgeon, visits a notorious dance hall owned by Lorenzo. The surgeon is struck by the beauty of Mabel, one of the dance hall girls. Mabel lives in deadly fear of Lorenzo. Due to the interest he takes in her Major Dean again demonstrates his wonderful power of mental suggestion by causing the girl to lay down the glass she raised to her lips. Later, a fight is started in the dance hall. All lights are shot out. Mabel is stunned by a bullet. Seizing her in his arms, Major Dean takes her to his home.

The following morning finds the girl still unconscious. Major Dean's diagnosis leads him to believe that due to the wound caused by the bullet, a pressure on certain brain cells has wiped all memory of the past from Mabel's mind. Realizing that despite her condition, the

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girl's subconscious mind is capable of registering impressions, the surgeon forces upon Mabel's mind the thought she is, and always has been, his daughter. The girl is possessed of this belief when she recovers. She later accompanies Major Dean to the Western army post to which he has been assigned.

Sergeant Whitney, an old soldier, is stationed at the post. The man is struck by the wonderful resemblance which Mabel bears to his daughter who, several years previous, had been enticed from her home by a gambler. Although Whitney has never seen the man, he has vowed to find and kill him. Meanwhile, Lorenzo learns what has become of his former victim. Resolved to regain her, he leaves for the West.

Arriving at the army post, Lorenzo demands that Dean surrender Mabel. Knowing the girl will not recognize the man, the surgeon allows her to comfort him. Mabel shrinks from Lorenzo in repulsion.

Suspecting the truth, Lorenzo later waylays his former victim while she is out riding and endeavors to revive in her mind the memory of her life with him. At the same instant, Major Dean is obsessed by a sense of impending danger. The surgeon gazes out of the window through a pair of field glasses. He discovers Lorenzo talking to Mabel. Aware of the man's nefarious scheme, Major Dean concentrates his powerful will in an effort to so influence Mabel's mind as to enable her to withstand Lorenzo's hypnotic influence. The girl, who had been wavering, receives the message emanating from the major's mind. It causes her to shrink from her former master with the assertion she has no recollection of the incidents he has mentioned. The opportune arrival of Sergeant Whitney prevents Lorenzo from seizing Mabel and carrying her away.

That night, Lieutenant Sibley, a young army officer who has fallen in love with Mabel, asks the major for her hand. Feeling it to be his duty, Dean informs Sibley of the girl's past. The surgeon declares it is his belief that Mabel is the daughter of Sergeant Whitney, and that Lorenzo is the man who enticed her from home. So great is his love, that Sibley vows to marry Mabel in spite of what has happened.

Unknown to the two, Whitney has overheard the story. Mad with hate, he seeks Lorenzo. Unaware of his impending doom, Lorenzo resolves to make one supreme effort to regain Mabel. Seated by his window, the man fixes his mind upon Mabel with every ounce of power he possesses. Although fast asleep, the girl's mind receives the command sent forth by her former master. As though in a trance, she dons her clothes.

Again the sense of danger overcomes Major Dean. He hastens towards Mabel's room. Just at this instant, Whitney enters Lorenzo's room. The rage-maddened father engages the gambler in a death struggle. While this combat rages, Mabel stands as though petrified.

Securing possession of Whitney's revolver, Lorenzo shoots, wounding the old soldier mortally. Although he has received his death wound, Whitney's consuming hatred gives him strength to continue the struggle. A sudden twist, and the sergeant secures a vise-like grip on Lorenzo's throat. He forces the man back towards the bed.

Mabel awakens with a start. In answer to Major Dean's anxious query, she replies that a bad dream had caused her to walk in her sleep. In Lorenzo's room, Whitney draws back from the silent form on the bed. The soldier attempts to reach the door, but his strength fails. The man staggers and crumples to the floor.

THE RO..D TO YESTERDAY (Biograph—K. & E.—Three Parts).—Kensington, England, 1903. Will Leveson, an artist, meets his chum, Jack Creatorex and takes him home. Jack meets Malena, Will's wife and his sister Eleanor. Jack consents to pose as a model for Will. Eleanor receives a message from her sweetheart, Kenelm Paulton, stating that he is leaving for Vienna and will stop to see her. Jack enters studio in yeoman's costume of the Elizabethan period and Malena exclaims that he appears as one from the "road to yesterday."

Aunt Harriet and her niece, Elspeth, visit the Levesons and Elspeth and a friend attend an Art Museum. Elspeth is inspired by a medieval painting and wishes they all lived in those romantic days. Norah, the maid, exclaims that it is midsummer eve and "whatever is wished between dusk and twelve comes true." Elspeth repeats her wish. Kenelm Paulton tells Eleanor of his love. Elspeth sees Jack enter in costume and cries out what she has seen. Fearing she is tired, Aunt Harriet, upon returning home, persuades her to lie down and she falls asleep and dreams.

The Dream.

A June morning, 1603. Lady Elizabeth (Elspeth) awakens, puzzled by her surroundings. Lord Strangavon (Kenelm Paulton) demands that she marry him and repudiates his lawful wife, Elinor Tylney (Eleanor Leveson). Mother Gillaw (Norah), the witch, implores the witch's help. They make a rope of bed clothing and Lady Elizabeth escapes. Disguised, Lady Elizabeth takes refuge in the Red Swan Inn. Tompkins, the Tapster (Adrian), and Lady Elizabeth are scolded by Goody Phelps (Aunt Harriet), the inn-keeper. Reformado Jack (Jack Creatorex) arrives to meet his friend Will Wi' the Feather (Will Leveson). Will arrives and meets the Gypsy (Malena Leveson) and falls in love with her. Goody Phelps, enraged at the Gypsy, orders her from the inn and Lady Elizabeth wins the Gypsy's gratitude by befriending her. Lady Elizabeth discovers Lord Stravagavon's servants approaching and begs the Gypsy to help her. Will is wounded protecting Lady Elizabeth who escapes and disguises herself as a boy. Dressed as a boy, Lady Elizabeth meets Jack and tells him he is the hero of her dreams. Lord Strangavon arrives in search of Lady Elizabeth, recognizes her despite her disguise and carries her back to the castle. The Gypsy, endeavoring to deliver a note to Lady Elizabeth from Jack, is seized by Lord Strangavon's servants. Lord Strangavon agrees to pardon her if she will read his palm. She tells him that he will wed the girl he seeks. The Gypsy hands the letter to Lady Elizabeth saying that Jack will aid her. As directed, Lady Elizabeth puts a lighted candle in her window as a signal. Lord Strangavon informs Lady Elizabeth that they will be wed immediately. Lady Elizabeth drops Jack's letter and Lord Strangavon, finding it hurries out and gives orders to search for Jack. Jack enters through a secret panel and Lady Elizabeth wants to leave at once, but he urges her to wait for the Gypsy's signal. Lord Strangavon bursts in the door and his men seize Jack. Lord Strangavon agrees to spare Jack's life if Lady Elizabeth will marry him. She consents, but he secretly orders Jack whipped. The marriage takes place and Elinor denounces Lord Strangavon. The Gypsy finds Jack in the courtyard and tells him that Lady Elizabeth and Lord Strangavon are coming. She gives him her knife and he lies as if dead. Lady Elizabeth accuses Lord Strangavon of having killed him. In an ensuing fight Jack stabs Lord Strangavon.

End of Dream.

Jack finishes posing and discovers Elspeth asleep. She awakens, and still under the influence of her dream, throws her arms around Jack. Malena enters and Elspeth explains that she has been dreaming. Eleanor and Ken become engaged and Jack and Elspeth having been "engaged for three hundred years" announce their betrothal.

THE WIFE(Biograph—K. & E.—Three Parts).—While in New Orleans, Matthew Culver introduces Lucille Ferrant, an old sweetheart, to Robert Gray, a lawyer. Lucille falls in love with Gray and when he contracts the fever, persuades the doctor to allow her to nurse him. The doctor tells Gray that his recovering is due to Lucille's nursing. Gray has grown fond of Lucille, but does not love her. Out of gratitude he asks her to marry him and she consents. While gathering flowers in the garden Lucille meets Culver. She tells him of her engagement to Gray. He begs her for one rose as a last token. He then grasps her hand and kisses her. Gray having witnessed this scene, denounces Lucille and breaks the engagement.

Gray and Culver are rival candidates for the office of United States District Attorney. They both seek the aid of Senator Rutherford. Lucille and her aunt receive an invitation to spend the winter with Major Putnam and his sister at Newport. Mrs. Ives issues invitations for an amateur theatrical and Lucille and her aunt are invited. Gray, who takes part in the play, falls in love with Helen Truman. Culver, anxious to disgrace Gray, arranges with an editor friend of his for an article to be published to the effect that Gray cruelly abandoned a woman in New Orleans. Lucille agrees to aid Culver. Culver shows the article to Rutherford who doubts its authenticity. He speaks to Lucille and she confirms the story. Senator Rutherford is also in love with Helen, and asks her father for her hand. Rutherford calls Gray in to show him the article. Gray is prevented from striking Culver, whom he believes is responsible for the story. Helen finds the paper and believes Gray has deceived her. Lucille tells Helen that Gray deserted her. Helen breaks her friendship with Gray and when Senator Rutherford proposes she accepts him.

Gray, broken-hearted, leaves for New York. He is ill when Helen marries the Senator and does not read the wedding announcement. Months later he attends a ball given by Senator Dexter in Washington and meets Helen for the first time since her marriage. Rutherford receives Gray warmly and leaves his wife to entertain him. Helen accuses him of having wronged Lucille. Gray convinces Helen that he is innocent and she is overcome. Gray prevents her from falling by catching her in his arms. Lucille, who has seen Helen in Gray's arms, informs Culver, who, in turn, tells Rutherford. The story soon becomes known and Gray accuses Culver of having circulated it. They have a violent quarrel. Culver is requested to report at the Senator's apartment after the ball. Rutherford asks Gray to follow him to his home and to bring Lucille with him. He urges Helen to retire as he has urgent business to transact. Lucille and Gray arrive and are concealed behind the portieres when Culver makes his appearance. Rutherford accuses him of having spread the falsehood, which Culver denies until he is confronted by Gray and Lucille. Lucille accuses him and he confesses. Before Gray departs he confesses to Rutherford that he still loves Helen. Helen comes down to see what is keeping her husband and he questions her about Gray and asks her if she loved Gray when she married him. She collapses.

Gray receives a telegram congratulating him on his appointment as United States District Attorney. Culver disgusted, leaves for the West Indies. The engagement of Major Putnam and Mrs. Ives and Jack Dexter and Kitty Ives is announced. Rutherford treats Helen with every consideration, but does not speak of his love. He accepts a mission to St. Petersburg and Helen, realizing that she does love her husband, begs him to take her along. This convinces him that his devotion is reciprocated and they leave together.

THE FORTUNE HUNTER (Lubin—Five Parts). Nat Duncan and Harry Kellogg are collegemates. Nat is the scion of a supposed rich family, while Harry has nothing but the expenses of an education. While Harry is in his diggings hard at work to make good in his college course, we find Nat with riotous companions of both sexes, finding two automobiles insufficient to carry the large party he is entertaining, and resulting in his arrest for stealing a trolley car and telephoning to his pal to find bail for him. However, with sufficient pride not to suffer the odium of a plucking at "exams," Nat manages to secure a degree, while Harry graduates with high honors, and begins a business career in the mercantile firm of Bartlett & Co. Nat's father dies when it is discovered that the estate is bankrupt. Harry secures for him a berth as commercial traveler with Bartlett & Co., and after a turn at expensive living, his career as a drummer is closed when he sends home an account, with expenses set at $361.20 and sales $97.50. He tries many means of livelihood, all unsuccessful. One night his old friend, Harry, rescues him from a park bench and takes him home to his own apartment. Nat, driven almost to desperation by his continued failures, is willing to grasp at any straw that will keep his head above water, and with the characteristic remark: "God help the future Mrs. Duncan," he signs a contract with Harry. This contract specifies, that he is to renounce forever, liquor and tobacco, that he must go regularly to church; that he must not swear or use slang, and that he must secure some position in the chosen village of Redville, which will afford the opportunity of meeting the heiress he is to win. The contract is religiously kept, and Nat soon causes real excitement in the town of Redville, but his abstemious habits, his studious nights, and his close attention to his religious duties are noted. But the position he must secure so as to repay Harry the five hundred dollars loaned him for working capital does not materialize and he finally applies for employment to an old druggist and inventor named Samuel Graham. Graham, in his eagerness to create fame and fortune for himself out of his inventions, has left his drug business fall into decay, and his only daughter, Betty, has grown up as the household drudge. Naturally, the old man cannot afford to pay a clerk; Nat offers to work for nothing if Graham will teach him the business. This proposition is accepted and immediately Nat developed an adaptability he had never dreamed of before. With some of his money he pays long-standing accounts against Graham which restores his credit. Lockwood, the village banker, whose daughter Nat has chosen to be the bride of his agreement, forecloses a mortgage against Graham, and Nat pays it. A party is to be given in honor of the arrival of so desirable a young man in the village. Betty has no dress to wear, and with his remaining $32.80, Nat buys that. Immediately the old prestige of the store is revived, it is filled with customers, and the old man now has ample time to work at his patents. A machine for manufacturing illuminating gas from crude oil attracts the attention of a young promotor named Burnham, who makes the inventor an offer of $500 for it, but Nat refuses to permit him to accept it. At the party given by the Lockwoods, Nat becomes engaged to Josie, the banker's daughter, and then Betty discovers for the first time that she loves Nat herself. A rival to Nat's affections is Roland Barnett, a clerk in the Lockwood bank, and he believing that the interloper must have an unsavory record, takes measures to unearth it. Nat has been very earnest in his attentions to business, and has devoted much time to the study of chemistry. When the work of both inventors demand more room, the old living quarters above the store are turned into laboratories, and a new home is secured more befitting the altered circumstances of the Grahams. Nat's invention is a death-dealing appliance which he calls an aero-grenade. Betty is unhappy in the new home for uneducated as she is she knows that she can never grace it. Nat has not the money to pay for Betty's education, but she has a rich uncle, Colonel Bohun in the village who, when Betty's mother died, was denied privilege of adopting her and has bitterly resented what he considered a slight. Nat's first meeting with the Colonel is not successful, but he finally wins

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over the old man and Betty is sent to school at his expense. The metamorphosis in the girl under the influences of education and young women of refinement is almost magical, and when she comes home for Thanksgiving holidays she creates a stir in Nat's soul which makes him forget everything. At this juncture Harry receives a letter setting forth the state of things, and he at once takes a train for Redville. Now Nat is unhappier than ever, for Harry refuses to release him from his singular agreement, and what is harder to bear, he takes a strong fancy to Betty himself. Meanwhile, Roland's private detective sends an old newspaper containing an account of the absconding of a defaulter, and expressing the opinion that no doubt Nat must be the culprit. Before he can make use of his discovery, however, a great calamity comes to the quiet sleepy Redville. While Nat is demonstrating his aero-grenade to some capitalists who have made an offer for that and the gas machine, it explodes setting the laboratory on fire. Graham, Harry and the capitalists escape from the burning room, but in trying to extinguish the flames meant to be unquenchable, Nat is hopelessly imprisoned in the laboratory, surrounded by flames. But the invention of old Graham proves to be a life saver in its destruction, for when the fire reaches the flas tank it explodes, blowing out the front of the building and Betty herself drags him insensible through the aperture, when men dared not venture near it. Roland goes to the Lockwoods with his evidence against Nat. It has the effect intended, for when Nat is faced by it, he refuses either to affirm or deny it, the engagement with Josie is terminated and he finds that Betty has loved him all along.

THREADS OF DESTINY (Lubin—Five Parts).—Ivan Russak, Chief of the Secret Police of Russia, incites a massacre of the Jews and those that are not killed he has exiled. Among the number is old Isaac Gruenstein, whose family is killed, but one, little Miriam, and he places her in a convent to be reared. Isaac is sent to Siberia, hard work and age soon tell on him, his old bones cannot carry the load of life any longer, he falls, and the whips of the cruel guards cannot make him get back to his feet. Rachel Shapiro, a young girl, sees them whipping the poor old man and goes to his rescue. Her denunciations of the Lieutenant in charge of the Cossacks moves him to shame, and he orders him taken to his shack, and before dying, he gives a note to Rachel to take to his daughter, if she is lucky enough to get out of Siberia. Ivan Russak, whose ward is now in her 18th year, decides to send to the Convent and have her brought home. Miriam leaves for her new home, where everything that is beautiful is given her, and Ivan makes her his mistress. Rachel Shapiro is loved by Alexis Mavok, who is a Lieutenant in the Commissary Department. Alex has resigned his commission in the Russian army, and decides to join his brother in America. He wishes to take his sweetheart with him, and, accordingly, he designs a packing case, and placing her in it, with the aid of a few of his friends, she makes her escape. At the end of her journey, Rachel tells Alexis of the message to Miriam from old Isaac, and she leaves to deliver it. She is met by a party of Cossacks, and refuses to tell her destination, and where she comes from, is searched, and the tube is found on her which harbors the message from old Isaac to his daughter, Miriam, and after repeated commands to open it, and her refusal, she is being severely whipped, when Miriam, who is out for a walk, comes upon the scene. At her command they desist, and with reprimand she sends them on their way. Miriam learns from Rachel that she has a message from her father, and opening the tube Rachel gives her her father's dying words, which read:
Miriam Grunestein,

My beloved Daughter:

I learned recently that you were alive and the protege of Ivan Russak. Shun him my daughter as you would the plague, for he incited the massacre that lost me your mother, deprived me of you and made me an exile.

Your loving father,
ISAAS GRUNESTEIN.

Miriam denounces Ivan as a murderer and tries to kill him with the paper cutter on his desk. He at first tries to reason with her, but after a fierce struggle, he picks her up, and locks the door and makes her a prisoner. Miriam, through her maid, sends a note to an old rug merchant, Abraham, telling him that she is a prisoner in the home of Ivan Russak. He calls all the Jews together in a cave where they have their meetings, and they assault the Castle of Russak, and take Miriam away to where Alexis and Rachel are awaiting her, and they board a ship for America.

Eight years later, Miriam has married Feder Tomsky. A little boy has made their happiness complete. Fedor and Ivan Russak are cousins, and one day a letter is brought him, telling him of a visit of Ivan, who is being sent on a secret mission to America by the Czar, to look into a colony headed by Alexis. Ivan arrives, and Fedor brings him home to stay with his happy family. Ivan and Miriam meet; they recognize each other. Ivan continues to bother her, and one day, Fedor having to go to the village for supplies, tells Miriam that it will be impossible for him to return until after midnight. Ivan writes Miriam a letter telling her she has to leave with him, otherwise he will expose her to her husband. Miriam promises to meet him in a deserted hut that night, at nine o'clock. Miriam tells Rachel, and Rachel goes to Alexis. He goes to the Jews and tells them. They call a hurried meeting, one of the number, an expert in bombs, promises to arrange one that will go off promptly at nine o'clock that night, telling Alexis to forge a note keeping Miriam home until midnight. Alexis is off, writes the note, and gives it to Rachel to give Miriam. Miriam reads the note, but her heart is broken. Ivan leaves for the rendezvous. The Jews have arrived at the old shack, have placed the bomb in the drawers of the old table. Miriam is putting her little boy to bed. Ivan arrives at the shack. It is five minutes to nine. He seats himself on an old box and begins to smoke. The Jews are watching, there is a puff of smoke followed by a terrible explosion. They run to the scene and only the mangled body of Ivan Russak remains. They tell the news to Alexis, who starts back to tell Rachel. Fedor and the halfbreed return earlier than expected, hear the explosion, and madly gallop to the hut. Fedor finds his cousin in the ruins, they gently lift the body into the wagon and he takes it home. Miriam is ready to go to her meeting with Ivan. She is bidding her chum and mate goodbye. Rachel goes to the door and looks out. Fedor and the halfbreed are bringing in the body of Ivan. Rachel quickly shoves the half stupefied Miriam into her room. Fedor and the halfbreed carry the remains of Ivan into his old bedroom and Miriam coming in meets Fedor. There is a rush to his arms, a break down of tears. Fedor believes it is the sorrow for the death of his cousin, but Miriam knows it is the gladness of her heart.

THE SECRET OF THE RING (George Kleine—Three Parts).—Ralph Redwood's uncle dies leaving him sole heir to all his possessions, including a very large and beautiful diamond ring, under the stone of which is hidden a diagram showing the location of his wealth. Upon news of the uncle's death, Ralph telegraphs his lawyers that he will leave on the next boat. Jasper Rowels, a bad character, hears of Redwood's fortune and that night secrets himself on the boat. At a favorable moment, he hurls Ralph overboard, and taking the ring, assumes Ralph's name and stateroom. Ralph is rescued, but Jasper denounces him as the badly wanted crook, Jasper Rowels, and Redwood, having no means of identification, is placed in prison when the boat arrives.

Meanwhile, Jasper visits with a young lady on board, and becoming quite smitten with her, gives her the diamond ring, quite unconscious of its peculiar secret. Incidentally, the young pair have their picture taken with the young woman wearing the ring. When he calls on the lawyers, Jasper is amazed to be asked for the ring. He promises to produce it, calls on the young woman and learns that her handbag containing the ring had been stolen by thieves that day. In this predicament Jasper thinks of the photograph and has a local jeweler make an exact duplicate. The lawyers accept this proof of identification, and leading him to the uncle's villa, tell him that beneath the stone of the ring he will find the secret key to the hidden wealth.

Meantime, Redwood, with the aid of Rosa and her brother, two good persons with whom Redwood had become acquainted, succeeds, by swimming through a long stretch of water in escaping from the prison. He arrives in the city incognito. Jasper finding hope nearly gone, advertises a large reward for the return of the stolen ring. One of the thieves carries the ring to his villa. The young woman, passing by in an automobile on the way to Jasper's home, is seen by Redwood, who leaps on behind. Arriving at the gate, he notes the thief who has the ring, vaingloriously flaunting it in the face of a maid. A fight follows in which Redwoods gets possession of his ring. The thief follows him to the home of Rosa and takes down the address.

Finding Rosa alone some time later, the gang members, along with Jasper, seize and kidnap her. She is found to hold in her clenched hand the important diagram, although the diamond itself is still in the possession of Redwood. With the diagram, Jasper hurries to the villa. He pries open the great vault, steps inside and in an instant he is made prisoner by the slamming of the heavy door. Rosa's brother, receiving the threatening note in which her life is claimed as a forfeit unless the ring is produced, succeeds in rescuing her. Ralph Redwood, meanwhile, goes to the villa, and, with the ring, easily opens the vault door, only to stumble over the body of Jasper. Thus Redwood comes into his rights. He goes home to ask Rosa to share the fortune with him.

PARAMOUNT.

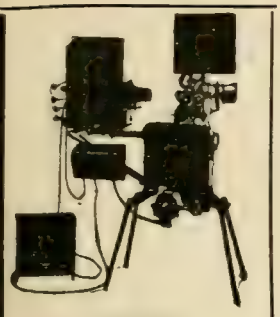
BEHIND THE SCENES (Famous Players—Five Parts).—Dolly Lane is a poor and pretty little musical comedy soubrette, rehearsing and playing day and night, living in poor lodgings quietly and meagrely, and devoted to her work and stage ambition, which are the dominant factors in her life. One night, in the final scene of the play, she and her comrades throw confetti into the audience, nearly blinding a young man who sits in one of the front rows of the orchestra. Dolly's sincere concern over the accident amply atones for it, and the young man, Steve Hunter, induces his friend, a wealthy young chap, to take him behind the scenes after the performance. There he and Dolly meet, and their romance begins. Though not a devotee to the theater himself, Steve is not long in falling in love with little Dolly, and one night, after the lights of the theater are dimmed, they are made man and wife.

One day Steve receives word that an old uncle in the West is dying and that he is to come to him immediately. Steve goes, and Dolly now gives all her heart and energy to her work, succeeding so well that when an accident happens one day at rehearsal to the leading woman, Dolly is given that exalted position and told to be ready that night. She hurries home, her heart full with the success so near at hand, to find Steve has returned from the West, the heir to his dead uncle's great wheat farm. She hears Steve's news, hardly conscious of what it means, and then quickly tells him of her own good fortune; but instead of congratulating her, Steve tells her she will have to abandon her position on the stage and go West with him. After a terrific struggle between ambition and love, Dolly yields, surrenders her career and leaves all behind her to go West. But she soon wearies of the quiet farm and Steve's seeming neglect of her for his work, and one day, revolting against it all, she returns to the city. There she finds a wealthy man only too ready to back her as a star in a new play. Trying to forget Steve, she throws her whole soul into her ambition, and the new play and star become the sensation of the theatrical season. But success without Steve to share it turns to ashes in her grasp, and when that night the wealthy producer of the play comes to her dressing room, locks the door and demands the price of her triumph, she for the first time realizes the nearness of the abyss and its yawning terrors. As she desperately plays for time she hears Steve's voice. The manager hastily gives up the key, and she admits Steve while the other conceals himself. Steve, however, learns of his presence in the room, pulls him from his hiding place, and, with one glance of scorn at Dolly, leaves without hearing her explanation. Despairing and disillusioned, Dolly resigns from the cast and takes the next train for the West. In the golden harvest fields, on a sunshiny day, she again meets Steve and tells him all, and as his forgiving arms embrace her the tawdry glitter of the tinselled past is forgotten.

WHAT'S HIS NAME (Lasky—Five Parts).—Harvey, the beau of Blakeville, a soda clerk, is very popular with the girls. Harvey marries Nellie, the baker's daughter, against the wishes of Harvey's uncle, a bachelor who is the village photographer. After three years of blissful married life, Nellie meets one of the chorus girls of a visiting show and, through her, joins the chorus. When the show leaves for New York, Nellie, Harvey and Phoebe, their little girl, go with it. During the performance in New York, Nellie makes a big hit and arouses the interest of Fairfax, a millionaire man-about-town. Nellie becomes the star of the play at a big salary. At the manager's suggestion, to keep her husband in the back-ground, she establishes Harvey and Phoebe in a house at Tarrytown, and spends Sundays there.

Harvey becomes known as "What's His Name" the husband of Nellie Duluth. In a few years, Nellie becomes the rage of New York and because of Fairfax she rarely comes to see Harvey and Phoebe. Harvey meets Fairfax and becomes jealous of his attentions to Nellie and, while leaving the theater after a short visit, he sees waiters bringing food and wine to her dressing room, and returns later only to find Nellie, Fairfax and a great party of friends hilariously supping. Harvey flourishes a revolver and breaks up the party. After Harvey returns home, Fairfax calls on him and offers him a large sum of money to allow Nellie to secure a divorce. Harvey, enraged, strikes Fairfax, whereupon the latter beat him.

The next day Nellie calls and tells Harvey that they are going to marry. They attempt to take Phoebe from him, but fail. Nellie has the furniture removed and turns them out of their home, and leaves for Reno, while Harvey and Phoebe start back to Blakeville, afoot. After several weary months, they arrive there in tatters and are taken in by their uncle, who helps Harvey to a new start. At Blakeville, he is welcomed by all his friends and takes his old job back. Phoebe becomes dangerously ill and Harvey wires Nellie. She has been disillusioned by Fairfax and comes back at once.



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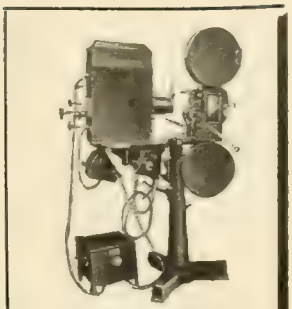

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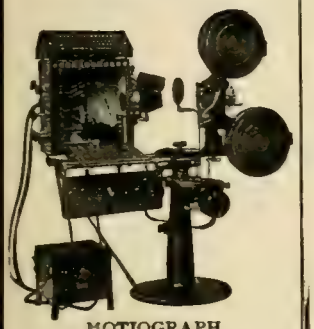

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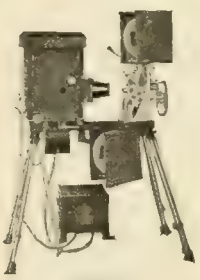

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TOO LATE (Four Parts).—Suzanne, the daugter of a sea captain, who had sacrificed his life in defense of his country, is present at the death-bed of her broken-hearted mother. Suzanne, inheriting her father's love for the sea, is determined to go on a voyage. The sailors warn her against such a course, but she embarks in a fragile craft. A violent storm arises, and the sailors, standing awe-struck, cry: "Alas, she has joined the brave hearts that rest forever in the deep." But a stranger cries, "No, she is a woman. While you men of the sea hesitate, I will go to the rescue." It is the Prince Leander, and it is thus that he and Suzanne meet for the first time.

After the rescue the Prince calls daily to inquire for Suzanne, and is assured that she is convalescing. These daily visits bring about the inevitable result—they fall in love with each other. In the meanwhile, enemies attack his country; but the Prince, enraptured by his all-absorbing love for Suzanne, fails to respond to his country's call, and rejoin his regiment in defense of his native land. It is not cowardice that detains the youthful Prince; it is love for his maiden of the sea, whom he had so miraculously snatched from a watery grave. Suzanne realizes that though her life had been saved by Leander, yet at the same time her heart had been lost—lost to the handsome stranger, of whose rank and royal lineage she was in total ignorance. For he was heir to his father's throne, and his country's future King. So Suzanne listens to Leander's pleadings and declaration of love (supposing him to be of her own station in life), and they pledge their love through time and eternity.

Prince Leander's continued absence during the period of his country's peril caused the King and the Council of the Kingdom of Hessen to institute official espionage over the Prince's movements. The investigation is placed in charge of the Adjutant, who, after a thorough search and a careful watch, sends this message to the King: "It is a woman." Then Leander's father sets out to visit Suzanne. He tells her that her lover is not what she thinks him—a plain citizen—but that he is the heir to the throne. He admonishes her to give him up, saying: "I will compel you not only to release him from your engagement, but to write him a letter containing your farewell, now and forever. Your servant must deliver this letter to the Prince, and say that you have disappeared, and no one knows whither. For the salvation of your country, if you are devoted to it; for the future career of the Prince, if you love him; in the name of your brave father's noble life, and nobler death, I ask you to make the sacrifice and give up my son." And Suzanne replies: "For your son's sake I agree."

The Prince returns to Suzanne's home, but she is no longer there. He is handed her letter of farewell. The answer only comes when his father, suddenly at the point of death, after a royal reception and ball, repents of his action in separating the lovers. The Prince had met all the beauties of the Kingdom of Hessen, but says: "I will never marry. My heart is given to a woman far from my own country." Then, shortly before he expires, the father commands the Adjutant: "Get the letters the girl has written to the Prince—the letters that we intercepted. I will tell you all, my boy, but forgive me the great wrong I have done." Though the Prince forgives his father, yet his first official act, after ascending the throne, is to dismiss and banish the Adjutant who had acted as spy. Then Leander went in search of his lost love, and found her wandering a broken woman, a pitiful shadow of her former self, a mental and physical wreck. As he approaches her, she fails to recognize the man who, in happier days, had been all in all to her. He turns away, broken-hearted.

Epilogue.—Following the physician's advice, Leander has Suzanne sent to a convent, where she finds solace in spiritual consolation.

COSMOPOLITAN FEATURE FILM CO.

THE ROBBERS.—(A dramatization of Friedrich von Schiller's story of the same name.).—There is a sea of difference in temperament, desires and aspirations between Karl and Franz, the two sons of Maximilian von Moor. The older, Karl, is of a heroic type, i. e., handsome, noble and passionately in love with his cousin, Amalia, who reciprocates the tender passion. Cheerfully Karl sets out for the University, entrusting the beauty to the care of his father. Franz is a thorough villain, deformed, ugly, full of abnormal and unnatural desires, who immediately sets out to blacken Karl's character to his father, whom he has plotted to remove, by a story of seduction and disgrace. The feeble old man, to Franz's disappointment, is not killed by the news, but advises Franz to reprimand Karl, whereupon Franz writes Karl that he is disinherited.

Karl is grieved and maddened at the almost incredible injustice of his father, and yields readily to the suggestion of a comrade that he organize his schoolmates into a band of robbers to war on false society. He soon becomes the terror of the country. Even soldiers are powerless against his trusty band bent on plundering and killing.

In the meantime Franz is carrying out his diabolical plots to get rid of his father and seize Amalia, for whom he conceives a passion. He finds an unscrupulous accomplice in Herman, who conveys the news of the supposed death of Karl to the father, who is thereby thrown into a frenzy. A scuffle ensues and Franz, though he has not really killed his father, convinces the servants that he is dead. At midnight the unconscious man is brought in a coffin to a dungeon and left to starve.

The arrival and story of a new member of the band remind Karl of his beloved ones at home. He travels thither in disguise, sees his still constant Amalia, and learns of the death (?) of his father. An attempt is made by Franz to poison Karl, whom he recognizes, but it is frustrated by the faithful old servant sent to carry out the treachery.

Karl, despairing and embittered, is irrestibly drawn back into his robber life. On the midnight of the day on which he joins the band again, he discovers Herman bringing food secretly to Old Moor in his dungeon. He learns all from the unfortunate man and resolves to take revenge.

Franz is troubled by his black conscience. He has horrible dreams and sees visions. For the first time in his life he seeks spiritual guidance from a priest, but in vain. The robbers are by this time hammering away at the gates of the castle and set it on fire. The terrified Franz, anticipating his fate, commits suicide. Old Moor dies broken-hearted to see his son at the head of a band of outlaws. Amalia is captured and brought before Karl, who is on the verge of leaving the band to go with her—but alas! he is bound by his oath to the robbers. At her own request, then, Karl slays Amalia and surrenders himself to justice, giving a poverty-stricken laborer with a large family a chance to obtain the large reward offered for his head.

SAWYER.

THE FATAL NIGHT (Four Parts).—Catharine, the Queen Mother of France, urged by the noble and influential house of Guise, became jealous of the growing strength and popularity of the Huguenot or Protestant party, the head of which was Henry, King of Navarre. The wily Italian Queen of France found that to make any success in her plots against this rising party, she would have to get the main body of them to Paris, and she therefore arranged a marriage between Marguerite De Valois and Henry, the Huguenot King.

Thousands of the flower of the Huguenot faith flocked to Paris to witness the welding together of the two political and religious factions. The marriage was performed, while the Huguenots were feted and flattered until no vestige of suspicion of treachery could enter their minds.

The feast of St. Bartholomew was nigh and all was ready for the blow to be struck. The King, a weak, hysterical boy of but 23 years, tried to stop the tragedy but was overruled by his mother and gave the order for the massacre of the Huguenots on the eve of the feast of St. Bartholomew.

Never in the history of the world has a plot, known to practically every Catholic in Paris, including the scum of the streets, been kept so absolutely secret as was this one against the Huguenots. During the evening the streets of Paris were practically deserted, save for a few bands of priests and soldiers who nailed white crosses on the houses of all Catholics, to shield them from the fury of the blood-mad mob.

Nobles mingled with beggars, hiding in tenements and archways and, in fact, anywhere which would be a vantage point for the killing of the hated Huguenots.

At midnight the stillness of death spread over the city, and suddenly to the waiting thousands came the ringing of the bell of St Germaine which was the prearranged signal for the massacre to commence. For the next twenty-four hours, Paris was a charnal house.

Marie de Mornay, the daughter of a Huguenot nobleman, has been betrothed against her will to a childhood friend of the family. She loves her finance as a brother but not as a wife should love a husband, yet to save her father from financial ruin she consents to become the wife of the wealthier Huguenot noble. The two families attend the royal marriage, and there the king himself presents to her the dare-devil Catholic noble, Raoul de Tournay, a close confident of his majesty. On "The Fatal Night" he plans to save Marie's life from the general massacre, and forces her to become his wife in return for his services in saving her whole family and fiance from death. She agrees, and in a well-told story of the thrilling events of the next few days, we see how Marie learns to love her husband, whose nobility and generosity find expression in his every act, despite the harshness of his wooing.

THAIS (Loftus Features—Four Parts).—The story of "Thais" takes place in Alexandria during the early era of Christianity. Many of the scenes depicting the licentious life in Alexandria would be repellent in their realism, but for the care used by the cast in keeping all the sumptuousness possible in the picture, and eliminating everything that would be offensive. During the dominance of the fair courtesan Thais, the city was at the height of its glory.

Paphnuce, a young Roman but recently converted to Christianity, falls under the spell of Thais, who rules Alexandria's youth with an iron hand. But Thais is never constant in her affection, and when Paphnuce finds himself no longer her favorite he turns, brokenhearted, to the church for consolation. He becomes a hermit-monk, and goes into the desert to preach the gospel to wandering tribes. Five years later he has conquered himself completely, and fired with the ardor of saintliness, he returns to Alexandria to try and win Thais from her wicked ways. He succeeds in converting her, and while she loves him again, she is strong enough to control herself, and enters the convent of the White Sisters to expiate her earlier life of sin. But while he is bringing Thais to see the light, Paphnuce's own spiritual downfall results, for he finds his love of the woman stronger than his own steadfastness to Christianity. He can control himself no longer, and one night, coming into the convent, he finds Thais dying, brokenhearted, and is just in time to let her last breath on earth come while pillowed in his arms.

NELL OF THE CIRCUS (Four Parts).—Margaret, the daughter of Banker Morris, falls in love with Bob Wilson, an old schoolmate, who is now a circus performer. When Bob's show comes to town, he asks Margaret to marry him, and this she is advised to do by her cousin, Philip Lee, who knows it will result in disinheriting her, though thereby making him the heir of the wealthiest man in town. Bob and Margaret elope and, just as planned, Philip Lee finds himself the sole heir to Banker Morris's millions.

Four years later the circus again visits the town. Margaret now has a baby daughter, called "Nell of the circus," who has a devoted friend in Prinsey, the clown. Philip Lee, knowing that Margaret's father has forgiven her, offers to pay her $5,000 to waive all her rights to the inheritance. When calling on her, he meets Marie, a performer in the circus, who immediately falls in love with him. Philip, offering the settlement to Margaret, makes an insulting remark, which her husband, Bob, resents. Later Philip waylays Bob, strikes him on the head and he loses his mind. A storm blows down the circus tent. Margaret is hit with one of the huge poles and killed. Prinsey, the clown, takes charge of little Nell's birth certificate and her mother's marriage papers. Philip Lee follows the circus, and secretly marries Marie in a distant city.

A lapse of eighteen years shows that Phil has deserted Marie; she is still in the circus with a child to support. Nell is now the leading bareback rider of the show, which, under a new name, visits the village again, and Philip Lee takes Ned Tracey and his sister, to whom he is engaged, to see it. Marie recognizes her husband in the audience, and Ned is infatuated with Nell. Marie sees her husband, who tells her he cannot prove he is married to her, and threatens to have her arrested for blackmail if she annoys him.

The circus owner tries to make love to Nell; she resists him, and Prinsey comes to her aid. The owner discharges Prinsey, and Nell says, "I will go, too." To enable Marie to secure the proof of her marriage, Prinsey and Nell give her all the money they have and take charge of Marie's child. They are forced to take refuge in a barn, which happens to belong to Philip Lee, who has Prinsey arrested for trespass. Ned happens to meet Nell, pays Prinsey's fine and installs them in his housekeeper's cottage. Prinsey goes to see Banker Morris with Nell's papers, but Philip Lee meets him, secures the papers and refuses to return them. Ned discovers Nell with the baby, thinks the worst of her, and decides to give her up. Finally, however, Marie returns. Phil is forced to give up the proofs of Nell's parentage. Nell is accepted by her grandfather and marries Ned, while Marie is given a comfortable home.

COSMOS FEATURES.

LENA RIVERS (Five Parts).—Lena Rivers is the orphaned grandchild of Granny Nichols. Lena's mother Helena has gone to the city and secretly married Harry Graham, a young Southerner who has assumed the name of Rivers as a prank. He is falsely accused of murder and sent to prison. Helena, thinking she is deserted, returns to her home to die of a broken heart. Granny rears Lena, but poverty compels them to seek a home with Granny's son John, in Kentucky.

Lena's cousin Caroline makes her life miserable with her jealousy, and when Durward Belmont falls in love with Lena, Caroline, who also loves him, contrives to blacken Lena's reputation. Graham has married Durward's mother in the meantime and meeting Lena realizes she is his daughter, but makes her promise not to tell his secret. Lena's happiness is very nearly wrecked before the truth is revealed, but Graham finally makes known his relationship to her all ends well.

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FOR SALE—Simplex machine. Good running order. Price, $125. J. REEVES, Aerodome Park, Far Rockaway, N. Y.

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G. E. MERCURY ARC RECTIFIER—Used three months, complete, with tube, $150. Address RUSSELL C. BYERS, care Colombia Theater, Erie, Pa.

FOR SALE—Kinemacolor projection machine, used for black and white or Kinemacolor pictures. First-class condition, complete with motor. Also moving picture camera, no tripod, F. 3-5 Zeiss Tessar lense. Address LEHIGH VALLEY AMUSEMENT CO., Easton, Pa.

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FOR SALE—Second-hand machines. 25 Edison exhibition and type B, 5 Motiographs, 1 Power's 6A with motor. Any machine purchased from us is guaranteed to be in first-class condition. Trade in your old outfit for a new one. We sell all standard makes of machines. Films for sale, $4 per reel and up. WICHITA FILM & SUPPLY CO., Wichita, Kan.

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INDEPENDENT RELEASE DATES

AMERICAN.

Nov. 4—When the Road Parts (Drama).
Nov. 9—A Slice of Life (Two Parts—Drama).
Nov. 11—The Stolen Masterpiece (Drama).

BEAUTY.

Nov 3—The Tightwad (Comedy).
Nov. 10—Motherhood (Drama).

"101 BISON.

Oct 31—A Red Skin Reckoning (Two Parts—Indian Drama).
Nov. 7—The Jungle Master (Two Parts—Drama).
Nov. 14—The Silent Peril (Two Parts—Drama).

BRONCHO.

Nov. 4—The Desperado (Two Parts—Drama).
Nov. 11—Destiny's Night (Two Parts—Drama).
Nov. 18—Shorty Falls Into a Title (Two Parts—Drama).
Nov. 25—The Cross in the Desert (Two Parts—Drama).

CRYSTAL.

Nov. 3—They Didn't Know (Comedy).
Nov. 10—The Life Savers (Comedy).

DOMINO.

Nov. 5—In Old Italy (Two Parts—Drama).
Nov. 12—The Friend (Two Parts—Drama).
Nov. 19—Nipped (Two Parts—Drama).
Nov. 26—The Mills of the Gods (Two Parts—Drama).
Dec. 3—The Vigil (Two Parts—Drama).

ECLAIR.

Oct. 28—The Strike at Coaldale (Drama).
Nov. 1—The Mystery of Grayson Hall (Two Parts—Detective Drama).
Nov. 4—The Return (Two Parts—Western—Drama).
Nov. 8—At the Crucial Moment (Drama).
Nov. 11—The Yellow Streak (Two Parts—Dr.).
Nov. 15—Her Own Home (Drama).

FRONTIER.

Nov. 7—The Girl from Texas (Western—Drama).
Nov. 14—The School Teacher at Angel Camp (Western—Drama).

GOLD SEAL.

Nov. 3—The Trey o' Hearts, Episode 14 ("The First Law" Two Parts—Drama).
Nov 10—The Trey o' Hearts, Episode 15, "The Last Trump" (Three Parts—Drama). (Note—This is the Last of the Series).

IMP.

Nov. 2—The Turn of the Tide (Two Parts—Drama).
Nov. 5—The Universal Boy in The Mystery of the New York Docks (Drama).
Nov. 9—The Stronger Love (Drama).
Nov. 13—Peg of the Wild (Two Parts—Drama).

JOKER.

Oct. 31—When Their Wives Joined the Force (Comedy).
Nov. 4—The Hoodoo (Comedy).
—Belgian Methods of Warfare (Educational).
Nov. 7—Two Pals and a Gal (Comedy).
Nov 11—The Frankfurter Salesman's Dream (Drama).
—A Day With the French Army (Educational).
Nov. 14—Defeat of Father (Comedy).
*An Educational on the Same Reel.

KAY BEE.

Nov. 6—In the Clutches of the Gangsters (Two Parts—Drama).
Nov 13—The Hateful God (Two Parts—Drama).
Nov. 20—The Master of the House (Two Parts—Drama).

KEYSTONE.

Nov. 2—Lover's Post Office (Comedy).
Nov. 5—Curses! They Remarked (Comedy).
Nov. 7—His Musical Career (Comedy).
Nov. 9—His Talented Wife (Comedy).
His Trysting Place (Two Parts—Comedy).
Nov. 12—An Incompetent Hero (Comedy).

KOMIC.

Nov 1—Casey's Vendetta (Comedy).
Nov. 8—Ethel's Roof Party (No. 10 of the "Bill" Series—Comedy)
Nov. 15—Out Again, In Again (Comedy).

L-KO.

Nov. 1—Partners in Crime (Comedy).
Nov. 8—The Fatal Marriage (Comedy).
Nov. 15—Lizzy's Escape (Comedy).

MAJESTIC.

Nov. 1—Paid with Interest (Two Parts—Dr.).
Nov. 3—False Pride (Drama).
Nov. 8—The Tear that Burned (Two Parts—Drama).
Nov. 10—The Niggard (Drama).
Nov. 13—The Folly of Ann (Comedy-Drama).
Nov. 15—The Odalisque (Two Parts—Drama).

NESTOR.

Nov. 3—The Star Gazer (Drama).
Nov. 6—Those Were the Happy Days (Two Parts—Comedy).
Nov. 10—The Two Thieves (Drama).
Nov. 13—When the Girls Were Shanghaied (Comedy).

POWERS.

Oct. 30—The Senators' Lady (Drama).
Nov 6—Man of the Hills (Western—Drama).
Nov. 13—Sissy Dobine Oil Magnate (Comedy—Drama).

PRINCESS.

Oct. 16—The Touch of a Little Hand (Drama).
Oct. 23—The Face at the Window (Drama).
Oct. 30—The Dead Line (Comedy).
Nov. 6—When Ice Shatters (Comedy-Drama).
Nov. 13—Seeds of Jealousy (Drama).

RELIANCE.

Nov. 2—Our Mutual Girl, No. 42 (Topical).
Nov. 4—The Miner's Peril (Comedy).
Nov. 7—A Woman Scorned (Two Parts—Dr.).
Nov. 9—Our Mutual Girl, No. 43 (Topical).
—The Widow's Children (Drama).
Nov. 14—The Floating Call (Two Parts—Dr.).

REX.

Nov. 1—The Vagabond (Two Parts—Drama).
Nov. 5—Let Us Have Peace (Two Parts—Comedy-Drama).
Nov. 8—The Link that Binds (Two Parts—Drama).
Nov. 12—The Shoemaker's Eleventh (Comedy—Drama).
Nov. 15—The Chorus Girls' Thanksgiving (Two Parts—Drama).

ROYAL.

Nov. 7—Max's Money (Comedy).
Nov. 14—A Fortune in Pants (Comedy).
Nov. 21—Love Finds a Way (Comedy).

STERLING.

Oct. 29—A Race for a Bride (Comedy).
Nov. 2—The Wall Between (Juvenile—Comedy).
Nov. 5—Dot's Chaperone (Comedy).
Nov. 9—An Ill Wind (Comedy).
Nov. 12—The Dog Raffles (Comedy).

THANHOUSER.

Nov. 1—Shep's Race with Death (Drama).
Nov. 3—The urning of the Road (Two Parts—Drama).
Nov. 6—The Chasm (Drama).
Nov. 8—Keeping a Husband (Comedy-Drama).
Nov. 10—Their Terror of Anger (Two Parts—Drama).
Nov. 15—The Man With the Hoe (Drama).

VICTOR.

Nov. 2—His Big Chance (Drama).
Nov. 6—Tale of a Lonesome Dog (Comedy-Drama).
Nov. 9—Terrance O'Rourke, Gentleman Adventurer, "His Heart His Hand, His Sword" (Two Parts—Drama).
Nov. 13—Girl of the People (Two Parts—Dr.)

FEATURES.

ALCO FILM CORP.

Oct. 26—Shore Acres (All Star—Five Parts—Drama).
Nov. 2—Salomy Jane (Calif. M. P. Corp.—Dr.).
Nov. 9—Rip Van Winkle (Drama).

ALLIANCE FILMS CORP.

Nov. 2—McVeagh of the South Seas (Progressive—Five Parts—Drama).
Nov. 9—The Hoosier Schoolmaster (Masterpiece Film—Five Parts——Drama).
Nov. 16—The Man Who Could Not Lose (Favorite Players—Five Parts Comedy—Drama).
Nov. 23—When Fate Leads Trump (Excelsior Five Parts—Drama).

APEX.

Nov—Friends of Hell (Four Parts—Dr.

BOX OFFICE ATTRACTION CO.

November—The Thief (Drama).
November—The Walls of Jericho (Drama)
November—Children of the Ghetto (Drama).

COSMOPOLITAN FEATURE FILM CO., INC.

November—The Robbers (Six Parts—Drama).

COSMOS FEATURE FILM CORP.

November—Hearts and Flowers (Five Parts—Drama).

ECLECTIC.

November—The Old Fogey (Three Parts—Dr).
November—A Soldier's Duty (Three Parts—Dr.)
November—Whiffles Has a Toothache (Comedy).

K. & C. BOOKING. CO.

October—Markia (Five Parts—Drama).

KINETOPHOTE CORP.

November—The Span of Life (Five Parts—Dr.).

PARAMOUNT PROGRAM.

Nov. 2—The Man from Mexico (Famous Players—Five Parts—Drama).
Nov. 5—Ready Money (Lasky—Five Parts—Drama).
Nov. 9—The Man from Home (Lasky—Liebler—Five Parts—Drama).
Nov. 12—The Straight Road (Famous Players—Four Parts—Drama).
Nov. 16—The Rose of the Rancho (Lasky—Belasco—Five Parts—Drama).
Nov. 19—The Ringmaster (Lasky—Five Parts Drama).
Nov. 23—Chechako (Bosworth—Five Parts—Drama).
Nov. 26—Aristocracy (Famous Players—Four Parts—Drama).
Nov. 30—Mrs. Black Is Back (Famous Players—Four Parts—Drama).

PICTURE PLAYHOUSE FILM CO.

Nov 2—The King and Country (Six Parts—Drama).
Nov. 10—The Last Dance (Five Parts—Drama).
Nov. 18—The Wild Rose (Four Parts—Drama).
Nov. 26—The Black Envelope (Four Parts—Dr.).

THE ORPHEUM FEATURE FILM CO.

November—Too Late (Four Parts—Drama).

WARNER'S FEATURES.

November—Even Unto Death (Albuquerque—Drama).

UNITED (WARNER'S).

Nov. 8—Prince Charlie (Superba—Comedy).
Nov. 10—The Villain Still Pursued Her (Starlight—Comedy).
Nov. 12—Reuben's Busy Day (Luna—Comedy).
Nov. 14—Gypsy's Warning (Premier—Drama).
Nov. 15—Taste of High Life (Superba—Comedy).
Nov. 17—Noisy Neighbors (Starlight—Comedy).
Nov. 19—Sage Brush Leading Lady (Luna—Comedy—Drama).
Nov. 21—Bandit of Devil's Gap (Premier—Dr.).

WHITMAN FEATURES CO.

November—Lena Rivers (Drama).

WORLD FILM CORP.

Nov. 2—Across the Pacific (Blaney—Five Parts Drama).
Nov. 9—The Wishing Ring (Shubert—Five Parts—Drama).
Nov. 16—One of the Millions (Dyreda—Dr.).
Nov. 23—Lola (Five Parts Drama).
Nov. 30—The Dancer and the King (Five Parts—Drama).

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RELEASE DAYS.

Monday—Biograph, Edison, Essanay, Kalem, Lubin, Pathe, Selig, Vitagraph.

Tuesday—Biograph, Edison, Essanay, Kalem, Lubin, Columbus, Selig, Vitagraph.

Wednesday—Edison, Essanay, Kalem, Lubin, Selig, Pathe, Vitagraph.

Thursday—Biograph, Essanay, Lubin, Selig, Vitagraph.

Friday—Biograph, Edison, Essanay, Kalem, Selig, Lubin, Vitagraph.

Saturday—Biograph, Edison, Essanay, Kalem, Lubin, Selig, Vitagraph.

BIOGRAPH.

Oct. 24—The Broken Rose (Drama).....
Oct. 26—The Squashville School (Comedy).
—The Villain's Uncle (Comedy).
Oct. 27—The Ticket-of-Leave Man (Special—Two Parts—Drama).
Oct. 29—The Wife's Stratagem (Drama).
Oct. 30—The Tides of Sorrow (Drama).
Oct. 31—Hearts of Gold (Drama).
Nov. 2—All for Business (Drama).
Nov. 3—Masks and Faces (Special—Two Parts—Drama).
Nov. 5—Butterflies and Orange Blossoms (Comedy-Drama).
Nov. 6—A Regular Rip (Comedy).
—Getting the Lack (Comedy).
Nov. 7—The Dole of Destiny (Drama).

COLUMBUS.

Oct. 8—The New Apprentice (Comedy).....
—Kissing Germ (Comedy).....
Oct. 13—Why Skunkville Went Dry (Comedy).
Oct. 20—Love Charm (Comedy).....
Oct. 27—Mulligan's Ghost (Comedy).....
Nov. 3—A Twisted Affair (Comedy).

EDISON.

Oct. 24—Buster Brown's Uncle (Comedy).....
—A Question of Clothes (Comedy).....
Oct. 26—Wood B. Wedd and the Microbes (Eleventh of the Wood B. Wedd Series—Comedy) .....
Oct. 27—The Mystery of the Sealed Art Gallery (Twelfth of the Chronicles of Cleek Series—Drama) .....
Oct. 28—The Lost Melody (Drama).....
Oct. 30—The Midnight Ride of Paul Revere (Special—Two Parts—Drama).....
Oct. 31—The Hand of Iron (Drama).....
Nov. 2—The New Partner (Drama).
Nov. 3—Shorty (Drama).
Nov. 4—Jenks and the Janitor (Comedy).
—Buster Brown Picks Out the Costumes (Comedy).
Nov. 6—The Pines of Lorey (Special—Two Parts—Drama).
Nov. 7—Getting the Ball Game (Comedy).
Nov. 9—With Slight Variations (Comedy).
Nov. 10—The Heritage of Hamilton Cleek (13th of the Chronicles of Cleek) (Drama).
Nov. 11—Andy Falls in Love (12th of the Andy Series) (Comedy).
Nov. 13—A Question of Identity (Special—Two Parts—Drama).
Nov. 14—The Everlasting Triangle (Drama).

ESSANAY.

Oct. 24—Broncho Billy—Favorite (Drama)....
Oct. 26—Rivalry and War (Comedy).....
Oct. 27—An Unplanned Elopement (Drama)...
Oct. 28—The Fable of "The People's Choice Who Answered the Call of Duty and Took Seltzer" (Comedy).....
Oct. 29—Snakeville and the Corset Demonstrator (Comedy).....
Oct. 30—Whatsoever a Woman Soweth (Special Two Parts—Drama).....
Oct. 31—Broncho Billy's Mother (Drama).....
Nov. 2—The Laundress (Comedy).
Nov. 3—Fires of Fate (Drama).
Nov. 4—The Fable of How Uncle Brewster was Too Shifty for the Tempter (Comedy).
Nov. 5—Slippery Slim and the Impersonator (Comedy).
Nov. 6—His Dearest Foes (Special—Two Parts—Drama).
Nov. 7—Broncho Billy's Mission (Drama).
Nov. 9—Sweedie the Trouble Maker (Comedy).
Nov. 10—Within Three Hundred Pages (Drama).
Nov. 11—Three Boiled Down Fables (Comedy).
Nov. 12—Sophie and the Man of Her Choice (Comedy).
Nov. 13—The Prince Party (Special—Three Parts—Drama).
Nov. 14—Broncho Billy's Decision (Drama).

KALEM.

Oct. 24—The Demon of the Rails (Drama)....
Oct. 26—The Lynbrook Tragedy (Special—Two Parts—Drama) .....
Oct. 27—The No-Account Count (Comedy).....
Oct. 28—The Menace of Fate (Special—Two Parts—Drama) .....
Oct. 30—Ham and the Villain Factory (Comedy) .....
Oct. 31—The Vengeance of Winona (Drama)..
Nov. 2—His Inspiration (Special—Two Parts—Drama).
Nov. 3—Lizzie, the Life Saver (Comedy).
Nov. 4—The Prison Stain (Special—Two Parts Drama).
Nov. 6—The Indian Suffragettes (Comedy).
Nov. 7—The Man in the Vault (Drama).
Nov. 9—The Riddle of the Green Umbrella (Special—Two Parts—Drama).
Nov. 10—The Widow's Might (Comedy).
Nov. 11—A Midnight Tragedy (Special—Two Parts—Drama).
Nov. 13—Ham the Piano Mover (Comedy).
Nov. 14—Helen's Sacrifice (First Episode of "The Hazards of Helen") (Drama).

LUBIN.

Oct. 24—The Crooks (Comedy).....
Oct. 26—The Beloved Adventurer No. 7—The Hold Up (Drama).....
Oct. 27—Love and Title (Comedy).....
—She Married For Love (Comedy).....
Oct. 28—The Mountain Law (Special—Two Parts—Drama) .....
Oct. 29—The Wolf's Daughter (Special—Two Parts—Drama) .....
Oct. 30—Thumb Prints and Diamonds (Drama).
Oct. 31—The Soubrette and the Simp (Comedy).
—An Interrupted Nap (Comedy).....
Nov. 2—The Beloved Adventurer, Series No. 8.
—A Partner to Providence (Drama).
Nov. 3—A Boomerang Swindle (Comedy).
Nov. 4—The Sorceress (Special—Two Parts—Drama).
Nov. 5—The Stolen Yacht (Special—Two Parts—Drama).
Nov. 6—Love Triumphs (Drama).
Nov. 7—Kidnapping the Kid (Comedy).
—The Honor of the Force (Comedy),
Nov. 9—The Beloved Adventurer (Series No. 9—Lord Cecil Plays a Part—(Drama).
Nov. 10—Butting In (Comedy).
—A Bargain Table Cloth (Comedy).
Nov. 11—The Quack (Special—Two Parts—Dr.).
Nov. 12—In the Hills of Kentucky (Special—Two Parts—Drama).
Nov. 13—The Trap (Drama).
Nov. 14—Beating the Burglar (Comedy).
—Magazine Cooking (Comedy).

SELIG.

Oct. 24—The Tragedy That Lived (Drama)...
Oct. 26—Playing With Fire (Special—Two Parts—Drama) .....
Oct. 26—Hearst-Selig News Pictorial No. 69 (News) .....
Oct. 27—Why the Sheriff is a Bachelor (Drama)
Oct. 28—The Wasp (Drama).....
Oct. 29—Hearst-Selig News Pictorial No. 10 (News) .....
Oct. 30—The Great Impeeryul Sirkus (Comedy).
Oct. 31—At the Transfer Corner (Comedy).....
Nov. 2—Rosemary, that's for Remembrance (Special—Two Parts—Drama).
—Doc Yak's Cats (Cartoon).
Nov. 2—Hearst-Selig News Pictorial No. 71 (News).
Nov. 3—The Telltale Knife (Western—Drama),
Nov. 4—"C D"—A Civil War Tale (Drama).
Nov. 5—Hearst-Selig News Pictorial, No. 72 (News).
Nov. 6—No Wedding Bells for Her (Comedy).
Nov. 7—The Losing Fight (Drama).
Nov. 9—When His Ship Came In (Special—Two Parts—Drama).
Nov. 9 Hearst-Selig News Pictorial, No. 73 (News).
Nov. 10—The Ranger's Romance (Western Dr.).
Nov. 11 Peggy, of Primrose Lane (Drama).
Nov. 12—Hearst-Selig News Pictorial, No. 74 (News).
Nov. 13—Cupid Turns the Tables (Comedy).
Nov. 14—The Fatal Note (Comedy—Drama).

VITAGRAPH.

Oct. 24—Goodbye Summer (Special—Two Parts—Drama) .....
Oct. 26—The Cave Dwellers (Comedy).....
Oct. 27—The Butterfly (Special—Two Parts—Drama) .....
Oct. 28—William Henry Jones' Courtship (Comedy) .....
Oct. 28—William Henry Jones' Courtship (Comedy) .....
Oct. 29—Kidding the Boss (Comedy).....
Oct. 30—Funny Backslides (Comedy).....
Oct. 31—Within an Ace (Special—Two Parts—Drama) .....
Nov. 2—The Mystery of Brayton Court (Drama).
Nov. 3—On the Stroke of Five (Special—Two Parts—Drama).
Nov. 4—The Evolution of Percival (Comedy).
Nov. 5—The Choice (Drama).
Nov. 6—Thanks for the Lobster (Comedy).
Nov. 7—In the Land of Arcadia (Special—Two Parts—Drama).
Nov. 9—Miss Tomboy and Freckles (Comedy).
Nov. 10—The Senator's Brother (Special—Two Parts—Drama).
Nov. 11—In Bridal Attire (Comedy).
Nov. 12—Lola the Rat (Drama).
Nov. 13—The Rocky Road of Love (Comedy).
Nov. 14—Ann the Blacksmith (Special—Two Parts—Drama).
—The Making of a Newspaper (Ind.)

MISCELLANEOUS LICENSED FEATURES.

BIOGRAPH.

October—The Wages of Sin (Three Parts—Drama).
October—The Charity Ball (Three Parts—Drama).
October—The Power of the Press (Four Parts—Drama).
October—The Genius (Three Parts—Drama).
November—The Woman in Black (Four Parts—Drama).

BROADWAY STAR FEATURES.

October—The Win(k)some Widow (Four Parts—Comedy).
November—The Tangle (Four Parts—Drama).
November—The Locked Door (Drama).

COLUMBUS.

Oct. 19—The Red Cross Nurse (Three Parts—Drama).
Oct. 26—When Lions Escape (Three Parts—Drama).

ESSANAY.

Oct. 17—In the Glare of the Lights (Three Parts—Drama).
Nov. 19—The Tell-Tale Hand (Three Parts—Drama).

GEORGE KLEINE.

October—The Golden Beetle (Four Parts—Drama).
October—The Secret Ring (Three Parts—Drama).
October—The Song of the Soul (Three Parts—Drama).
October—Judge Not (Four Parts—Drama).
Nov. 10—Julius Caesar (Drama).

LUBIN.

October—The House Next Door (Five Parts—Drama).
October—Marah, the Pythoness (Three Parts—Drama).
October—Threads of Destiny (Five Parts—Drama).
November—Stonewall Jackson's Way (Three Parts—Drama).

SELIG.

Oct. 15—Garrison's Finish (Three Parts—Drama).
Nov. 11—The Story of the Blood-Red Rose (Three Parts—Drama).

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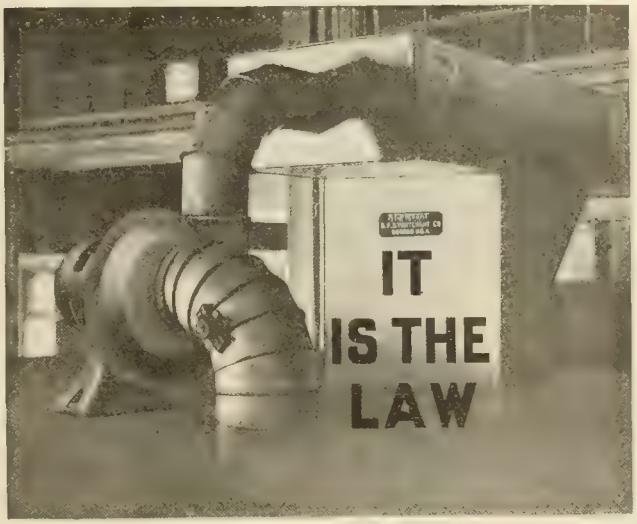

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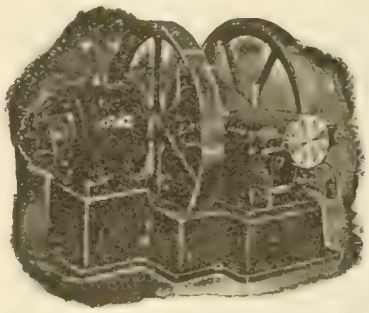

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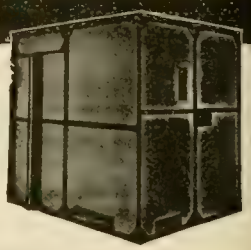

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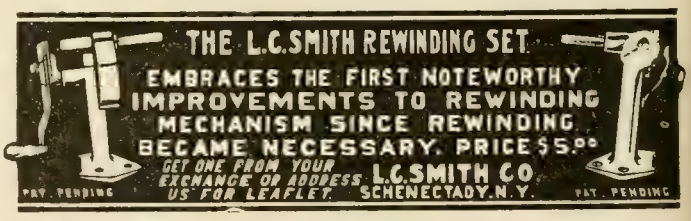
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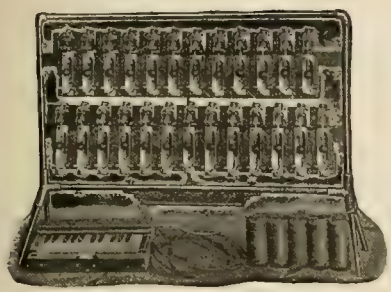

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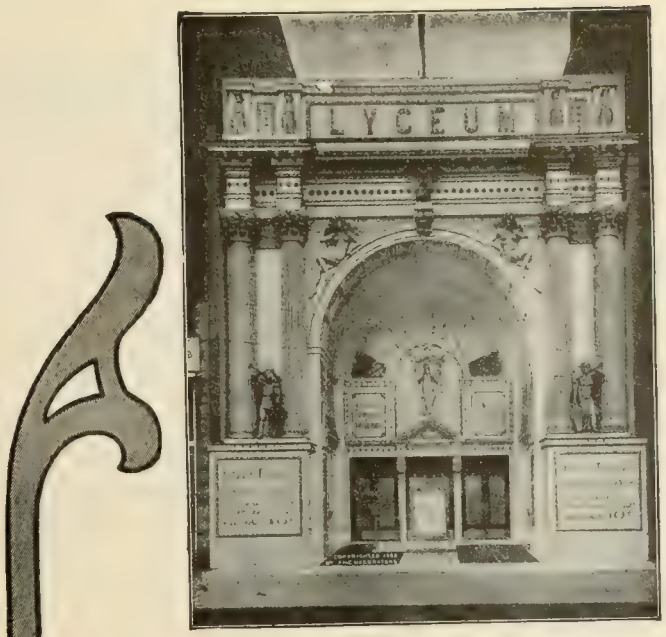

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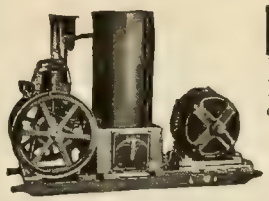

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(In which we try to tell only the truth about all Majestic and Komic releases)

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PAID WITH INTEREST (2 Reel Majestic) Release date Sunday, Nov. 1—Featuring Mae Marsh and Robert Harron in a fairly good story and picture.

CASEY'S VENDETTA (1 Reel Komic) Release date Sunday, Nov. 1—An average Komic burlesque farce with an original twist.

FALSE PRIDE (1 Reel Majestic) Release date Tuesday, Nov. 3—A domestic drama very well produced and strongly appealing in story.

THE TEAR THAT BURNED (2 Reel Majestic) Release date Sunday, Nov. 8—A very unusual story of deep human interest, finely acted and put on.

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Brilliant 4-color Selig Posters ready for shipment on all releases. Order from your Exchange, or from this office.

THE SELIG POLYSCOPE COMPANY

Executive Offices, 20 East Randolph St., Chicago, Ill.

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TWENTY MILLION PEOPLE SEE THE MOVIES EVERY DAY

IT is worth an effort to secure your share of the money they spend, by using the Projection Machine that is known to give satisfaction—
POWER'S CAMERAGRAPH.

WRITE FOR CATALOG G

NICHOLAS POWER COMPANY

Ninety Gold Street - - New York City

Vol. 22, No. 7 November 14, 1914 Price 10 Cents

H. E. HOFFMAN

MOVING PICTURE WORLD

THE FILM INDEX

EXHIBITORS' GUIDE

Scene from the Biograph Masterpiece "Judith of Bethulia."

Post Office Box 226
Madison Square Station

NEW YORK

17 Madison Avenue
Telephone Madison Square 3510

I am ZUDORA—

the mystic girl detective you've heard so much about.

I'm just eighteen. I'm playing the lead in Thanhouser's new serial photoplay — ZUDORA. This will be Thanhouser's masterpiece. It has been created by Daniel Carson Goodman, author, scientist, philosopher. It has been novelized by Harold MacGrath and will appear in 500 leading newspapers.

ZUDORA

Thanhouser's Greatest Photoplay

This stupendous production will be presented in 20 episodes—each a baffling and perplexing mystery.

These episodes represent 20 episodes of my life. Each will be complete in itself—although a master plot will run through all. A new episode will be released each week beginning Monday, Nov. 23.

I am ZUDORA—endowed with supernatural powers of deduction, hypnotism and scientific analysis.

I will present to the public, beginning Nov. 23rd, the story of my odd powers—an extraordinary recital of science, love and adventure.

I've promised exhibitors *bigger box office receipts.* I'll be with you beginning November 23rd to make good.

—*ZUDORA*

Exhibitors who wish to book this remarkable attraction must apply AT ONCE to Syndicate Film Corporation's representative at any Mutual Exchange in America.

Thanhouser Syndicate Corporation

71 West 23rd St., New York City

Produced by the Syndicate Film Corporation, New Rochelle, N. Y. Producers of The Million Dollar Mystery.

ZUDORA
Trade Mark Reg.

Thanhouser
Trade Mark Reg.

204

SIX REELS Indian Wars Refought by United States Army SIX REELS

COL. WM. F. CODY

(Buffalo Bill)

Lieut-Gen. Nelson A. Miles

The last of the great Indian fighters are the leading players in this most realistic film of the age. Nothing more picturesque, more thrillingly entertaining was ever staged. Nothing to equal it will, perhaps, ever be done again. No boy, girl or grown-up should be allowed to miss this picture.

GREAT HISTORICAL EDUCATIONAL VALUE

OF MORE THAN ORDINARY INTEREST TO THE PUBLIC

Exhibitors:

These Pictures are what your patrons want
Fifteen Different Styles of Posters, Heralds, Slides and Lobby Displays

Enacted Under the Direction of the War Department	Approved by the United States Government	Beautiful Photography and Realistic Scenes	All the Veterans Living of the Original Battles

One Thousand Indians, Many Famous Chiefs and 1000 U. S. Troops

The Col. Wm. F. Cody (Buffalo Bill) Historical Pictures Company

521 First National Bank Building, Chicago, Illinois

Write, wire or see, for bookings in below mentioned territories

F. W. REDFIELD, 67 Walton St., Atlanta Ga.—**Ga., Tenn., Fla., Ala., N. & S. Carolina.**

JOHN F. CONNOLLY, 203 Brooks Arcade, Salt Lake City, Utah.—**Mont., Utah, Wyo., N. Mex., Colo., Nev.**

ROBT. A. BRACKETT, 124 W. 6th St., Los Angeles, Cal.—**California and Arizona.**

W. T. NORTON, 206 National Theatre Bldg., Portland, Ore.—**Wash., Oregon and Idaho.**

E. H. PAINTER, 824 Columbia Bldg., Cleveland, Ohio.—**Ohio.**

Phenomenal Growth of the UNIVERSAL

Chicago!

—Here is one of the most sensational announcements ever made in the film business. It ought to open the eyes of every moving picture exhibitor, **just as it has opened our own!**

—In the City of Chicago there are 523 theatres using moving pictures; some on weekly program and some occasionally. Of this number 222 right in the city alone, without counting out-of-town customers are using that Universal program!

—And there are 30 or more film exchanges in Chicago! But in spite of fierce price-cutting right and left, the Universal is getting full price everywhere!

—Just think what this means. Although over thirty exchanges are bidding for business from 523 theatres in Chicago, the Universal exchanges **alone** have 43 per cent. of the total business! And Chicago is one of the hottest hot-beds of film competition.

—If we had 20 per cent. it would be good. If we had 30 per cent. it would be wonderful. **But we have 43 per cent.**

—Heavens and earth, man, what more could you ask in the way of **Proof of the Universal's Absolute Supremacy!!!**

USE THE BRAINS GOD GAVE YOU!

UNIVERSAL FILM MANUFACTURING CO.

"The largest film manufacturing concern in the universe"

1600 BROADWAY, NEW YORK CARL LAEMMLE, President

Photographed at night!

"The Brand of His Tribe"

(101 BISON)

Shows New Universal Feat

—UNIVERSAL HAS DONE IT! Won the distinction of being the first film producer to photograph scenes in a dramatic picture AT NIGHT! Dozens of companies have **tried** to obtain such scenes BUT UNIVERSAL ALONE HAS SUCCEEDED. Just another Universal feat—one of a string that knows no ending and makes us feel we **have used the brains that God gave us** to get out the best pictures on earth. The picture of the night photography is "THE BRAND OF HIS TRIBE," a 101-Bison released in that **regular** Universal program Saturday, Nov. 28th. Make a note of the date and that William Clifford, Val Paul and Marie Walcamp are the stars.

Nothing like the "Animated"!

—Why are the biggest vaudeville theatres all over the country featuring "THE ANIMATED WEEKLY" on their bills **and no other film?** Did you know that some of them tried to tie up the "Animated" for their own exclusive use? All because genuine war views appeal to every theatregoer AND THE "ANIMATED WEEKLY" IS SCOOPING EVERY NEWS WEEKLY ON WAR NEWS WEEK IN AND WEEK OUT. But never fear—we will never restrict the showing of the "Animated" to any one set of houses; big theatre or little, the "Animated" is yours for the asking at YOUR REGULAR UNIVERSAL EXCHANGE. ASK!

"Opened Shutters" spells C-L-A-S-S!

—If you want to bring out the "class" of your community, let them know you will show Clara Louise Burnham's famous uplift story, "THE OPENED SHUTTERS," at your house. Since it is a four-reel Gold Seal (in the **regular** program) there are **two** 6-sheets,**two** 3-sheets and **three** 1-sheets for it! And the 6-sheets make up into a smashing 12-sheet! That will make it easy to "let them know"—won't it? THEN PREPARE FOR THE CLASSIEST AUDIENCE YOUR HOUSE EVER KNEW and remember the production releases on Tuesday, Nov. 17th.

UNIVERSAL FILM MANUFACTURING CO.

"The largest film manufacturing concern in the universe"

1600 BROADWAY, NEW YORK **CARL LAEMMLE, President**

LARGER THAN THE GERM
FIFTEEN WEEKS
MOVING
UNIVERSAL
PICTURES
THIRTY REELS
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UNIVERSAL

AN ARMY OF INVASION--

Is the army of American newspaper readers who are watching for the films of "THE MASTER KEY"—the story by John Fleming Wilson appears in their favorite newspapers—and they'll jam the theatres that show this Universal serial every week for fifteen weeks. **IS YOUR THEATRE ONE?** See any Universal Exchange for this latest, greatest serial AND DO IT QUICK—THE FIRST INSTALLMENT RELEASES WEEK OF NOVEMBER 15TH! Don't forget: "The Master Key" has more thrills, more realism, more action than any other serial ever conceived; it has cost twice as much to produce; it has a more gripping and mysterious theme; it has Robert Leonard and Ella Hall (of Rex fame) for its stars; and it has **more readers in its newspaper form than any other serial!** This last because we solicited ONLY LEADING NEWSPAPERS IN EACH LOCALITY to print "The Master Key" story and the writing fame of John Fleming Wilson made contracts easy. AND ALSO DON'T FORGET: IT HAS COST YOUR EXCHANGE A RECORD PRICE, SO YOU WILL HAVE TO PAY EXTRA FOR IT. BOOK IT TODAY!

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HN FLEMING WILSON

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rstery and Romance!

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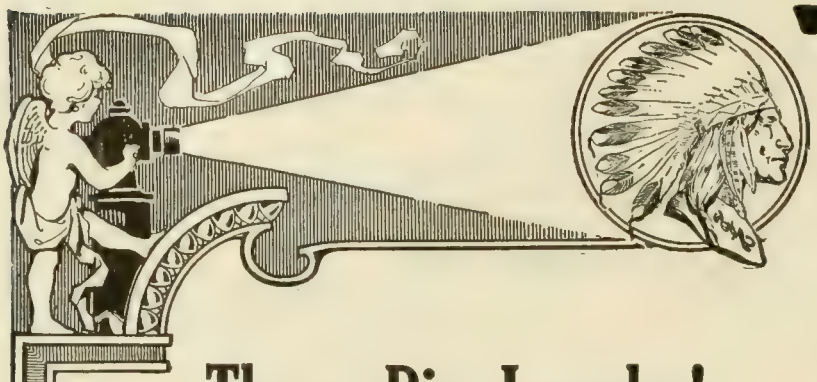


ESSA Six - A

Three Big Laughs!

Released Monday, November 16

"Countess Sweedie"

Sweedie breaks into society by pretending to be a countess; is discovered and ousted by the police.

Released Tuesday, November 17

"The Servant Question"

A baron poses as a chef to win the hand of a maid, who is in reality an heiress. He spoils the dinner; both are recognized, introduced and go out for a square meal.

Released Wednesday, November 18

"The Fable Proving that Spongers Are Found in a Drug Store"

By GEORGE ADE

One of the inimitable humorist's fables that compels irresistible laughter.

Three Big Thrills!

Released Thursday, November 19

"A Horse on Sophie"

The Deacon rides away with Sophie while Slippery Slim and Mustang Pete fight for her hand.

Released Friday, November 20

"The Means and the End"

(In TWO ACTS)

A strong, virile dramatic presentation of the grim battle waged between capital and the underworld.

Released Saturday, November 21

"Broncho Billy's Scheme"

(Reg. U. S. Patent Office)

Broncho outwits a bandit and rescues a kidnapped girl. Featuring MR. G. M. ANDERSON.

RUTH STONEHOUSE

First To Standardize Photoplays

MARGUERITE CLAYTON

"One Wonderful Night"

(IN FOUR ACTS)

Exhibitors from all over the country write that this wonderful picture, featuring Mr. FRANCIS X. BUSHMAN, is packing their theatres.

"The Good-for-Nothing"

(IN FOUR ACTS)

Mr. G. M. ANDERSON, the most picturesque of all photoplay stars, is presented in this drama of gripping intensity.

"Blood Will Tell"

(IN THREE ACTS)

The climax of romantic Colonial dramas. Critics call it "one of the best photoplays ever produced."

"Ambushed"

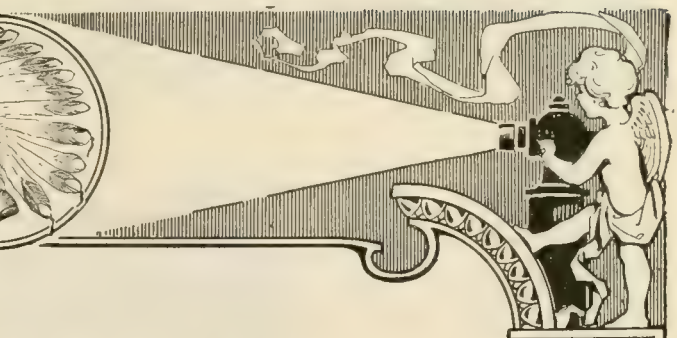
(IN THREE ACTS)

Another of those ESSANAY successes abounding in mystery and adventure which delight all audiences.

Essanay Film

Laboratory and Studios, 1333 Argyle St., Chicago. Downtown Offices 521 First

Essanay Week



Mr. G. M. ANDERSON

Known all around the world as "BRONCHO BILLY"
Is Presented in

"THE TELL-TALE HAND"

By FRANK BLIGHTON

Author of "What Happened to Mary?" and "Who Will Mary Marry?"

THIS is the latest and greatest western drama. It is the third Essanay complete prize mystery play produced in conjunction with The Ladies' World. The complete story will appear in the magazine for December with the exception of one paragraph. Big prizes are offered by the magazine for the best written lost paragraph. It can be found only in the Essanay film; 5,000,000 readers will look for it to solve the mystery.

Released November 19 through the Feature Department of the General Film Company

MR. G. M. ANDERSON

Mr. FRANCIS X. BUSHMAN

The man who was voted the world's most popular photoplayer is presented in

"IN THE GLARE OF THE LIGHTS"

and

"THE PLUM TREE"

MR. FRANCIS X. BUSHMAN

THESE first two Essanay complete prize mystery dramas are filling theatres everywhere. Millions are being thrilled by the intensity of these plays, which stir the depths of human emotion.

Released through the Feature Department of the General Film Company

Manufacturing Co.

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PARAMOUNT

DANIEL FROHMAN
Presents

The powerful drama
By
CLYDE FITCH

"THE STRAIGHT ROAD"
with
GLADYS HANSON
In Four Parts of Motion Pictures

Clyde Fitch's great human drama of a submerged soul's conflict and triumph.

Released Nov. 12th.

Produced by the

FAMOUS PLAYERS

ADOLPH ZUKOR, President
DANIEL FROHMAN, Managing Director
EDWIN · S · PORTER, Technical Director

36 FAMOUS FEATURES A YEAR

PICTURES

CURRENT RELEASES:

PRODUCTIONS:	ARTISTS:
THE LOST PARADISE	H. B. WARNER
THE UNWELCOME MRS. HATCH	HENRIETTA CROSMAN
SUCH A LITTLE QUEEN	MARY PICKFORD
MARTA OF THE LOWLANDS	MME. BERTHA KALICH
WILDFLOWER	MARGUERITE CLARK
THE COUNTY CHAIRMAN	MACLYN ARBUCKLE
BEHIND THE SCENES	MARY PICKFORD
HIS LAST DOLLAR	DAVID HIGGINS
THE MAN FROM MEXICO	JOHN BARRYMORE

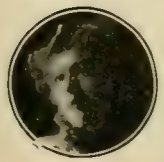
These releases have already created new traditions in feature productions

FORTHCOMING ATTRACTIONS:

THE STRAIGHT ROAD — **GLADYS HANSON**
The master-work of the distinguished dramatist, CLYDE FITCH
Released November 12th

ARISTOCRACY — **TYRONE POWER**
The dramatic success of two decades, by BRONSON HOWARD
Released November 26th

MRS. BLACK IS BACK — **MAY IRWIN**
The distinguished comedienne's foremost comedy success, by GEORGE V. HOBART
Released November 30th

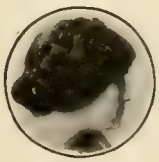


THE STEPSISTER — **MARY PICKFORD**
A genuine and delightful surprise—a Pickford classic
Released December 21st

THE CRUCIBLE — **MARGUERITE CLARK**
The powerful and world-famous story by MARK LEE LUTHER
Released December 28th

THE MILLION — **EDWARD ABELES**
Second Famous Players-Savage production
Released December 31st

THE CONSPIRACY — **JOHN EMERSON**
The dramatic triumph of the last theatrical season, with its original star.
Released January 7th



SOLD — **PAULINE FREDERICK**
Henri Bernstein's great human drama—Pauline Frederick's first film appearance.
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You Are Sure to Win With This Hand

THE WEEK OF NOVEMBER 8th

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THOS. H. INCE	LEONA HUTTON	WALTER BELASCO	SHORTY HAMILTON
CHARLES RAY	RHEA MITCHELL	JOHN KELLER	W. S. HART
ROY LAIDLAW	MARGARET THOMPSON	JAY HUNT	WALTER EDWARDS
C. N. MORTENSON	FRANK BORZAGE	JEROME STORM	GERTRUDE CLAIRE
ENID MARKEY	HARRY KEENAN	WEBSTER CAMPBELL	J. FRANK BURKE
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TILLIE'S PUNCTURED ROMANCE

SUPPORTED BY

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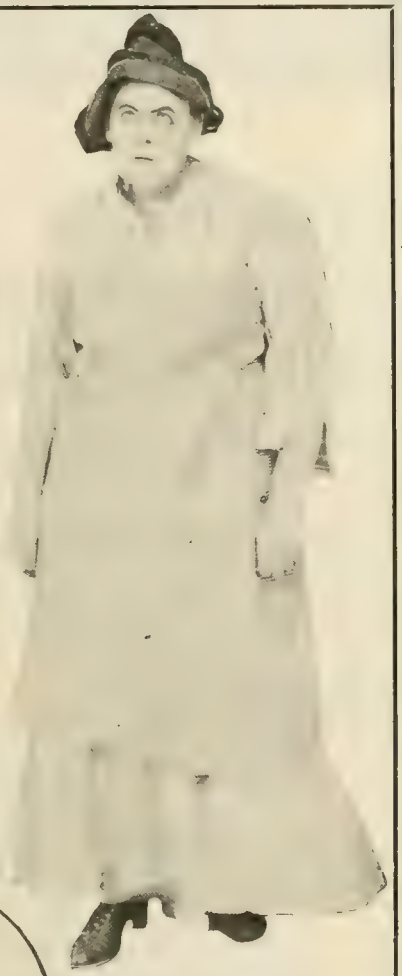

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STATE RIGHT BUYERS—This production is now ready to be shown you. We don't want to sell you "a cat in a bag," You must come to New York and see the picture—and then make arrangements for territory.

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The One Feature Production That Stands As The Greatest Achievement in The Motion Picture Industry!

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Story by Harold MacGrath
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21 episodes have been released. For booking arrangements apply to Syndicate representative at any Mutual Exchange in America.

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—for greatest stars
—for finest scenery
—for exceptional photography

Regular Thanhouser releases are distributed exclusively in the United States and Canada by The Mutual Film Corporation. Any Mutual Exchange can supply the following releases.

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Tuesday, Nov. 10th. "The Terror of Anger" — a two reel drama with a remarkable moral. Very cleverly portrayed by Mignon Anderson, Morris Foster and Joseph Philips.

Friday, Nov. 13th. "The Chasm"— a beautiful drama played by an exceptional cast, including Dave Thompson, Marguerite Loveridge, James Durkin, Morgan Jones and W. Sherwood.

Sunday, Nov. 15th. "The Man with the Hoe"—an interesting heart story based on the famous painting—"The Man with the Hoe." The cast includes Marguerite Loveridge, Frank Wood, Virginia Waite and Dave Thompson.

Thanhouser Film Corporation

New Rochelle, N. Y.

Head European Office, Thanhouser Films, Ltd., London, W. C., England

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THE GREAT DUO

With stories par excellence and the greatest comedians in the motion picture industry to interpret them (without vulgarity) we are giving you,

MR. EXHIBITOR

THE CREAM OF MIRTH PROVOKERS

If you are not running all Kalem Comedies (Issued every Tuesday and Friday) ask your exchange to **book you TODAY.** They will gladly do so.

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BY

CHARLOTTE BRONTE

A FOUR PART

PRODUCTION WHICH WILL MORE THAN SATISFY THE MILLIONS OF READERS OF THE BOOK, AND ONE THAT WILL THRILL THOSE WHO ARE NOT FAMILIAR WITH THIS WONDERFUL STORY OF LOVE AND ADVENTURE.

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BY

MARY JANE HOLMES

WITH

VIOLET HORNER

IN THE TITLE ROLE

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Blinkhorn Photoplays Corporation, Denver, Colo.—**Colorado, Utah, Montana and New Mexico.**

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Sedeg Feature Film Co., Lyric Theatre Bldg., Indianapolis, Ind.—**Indiana and Kentucky.**

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PHONE, 5667 BRYANT

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BOSTON	(OFFICE TO BE OPENED SHORTLY, MEANWHILE ADDRESS NEW YORK EXCHANGE)—MASS., CONN., R. I., VT., N. H. AND ME.
CHICAGO	—BLINKHORN PHOTOPLAYS CORP., 5 SO. WABASH AVE., TEL. CENTRAL 5168—ILLINOIS, WIS., MO., IOWA, MINN., NEB.
CLEVELAND	—BLINKHORN PHOTOPLAYS CORP., 108 PROSPECT AVE., TEL. MAIN 588—OHIO, IND., KY., MICH., W. VA.
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SEATTLE	—(OFFICE TO BE OPENED SHORTLY, MEANWHILE ADDRESS SAN FRANCISCO EXCHANGE)—WASH., ORE., IDAHO, MONT.
DALLAS	—BLINKHORN PHOTOPLAYS CORP., 1911½ COMMERCE ST., TELEPHONE CONNECTION—TEX., OKLA., KAS., ARK., LA.
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See WHITMAN FEATURE CO.'S announcement on page 880

WILLIAM FOX

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LIFE'S SHOP WINDOW — **5 Reels** — **By Victoria Cross**

ST. ELMO — **6 Reels** — **By Augusta J. Evans**

Smashed all box office records wherever shown from Maine to California.
Wire, write or call at nearest exchange for bookings.

COMING RELEASES FROM WILLIAM FOX STUDIOS

PLAY	STAGE PRODUCER	AUTHOR	REELS	ARTIST
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THE THIEF	Daniel Frohman	Henri Bernstein	5	Dorothy Donnelly
THE IDLER	Charles Frohman	C. Haddon Chambers	5	Charles Richman
CHILDREN OF THE GHETTO	Liebler & Co.	Israel Zangwill	5	Wilton Lackaye
THE GIRL I LEFT BEHIND ME	Charles Frohman	David Belasco	5	Robert Edeson

and fifty more successes from the pens of the world's greatest authors, produced with skill and care, each play headed by a famous actor or actress, surrounded by an all-star cast

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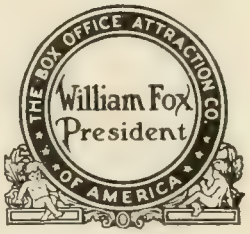
DALLAS, 1907 Commerce St. Phone South Western Main 2066.
MINNEAPOLIS, Jewelers Exchange Bldg. Phone Northwestern Nicollet 2498.
ST. LOUIS, 3632 Olive St. Phones Bell-Tindell 795; Kinloch, Delmar 4363.

ANNOUNCES



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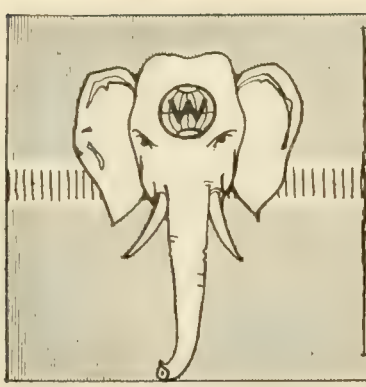

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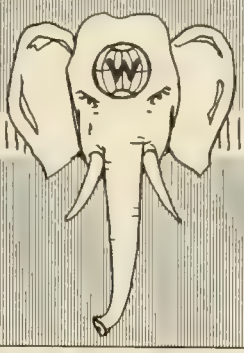

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Friday, November 20th	WHAT COULD SHE DO? IN THREE PARTS	Drama 3000 ft.
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Drama in Two Parts ....TUESDAY, NOVEMBER 10TH

The senator sacrifices his wife and child to his social and political ambition. His brother cares for them. Later, the senator craves the love his brother possesses. LEAH BAIRD, WILLIAM HUMPHREY, ANDERS RANDOLF and LOUISE BEAUDET.

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Comedy .....WEDNESDAY, NOVEMBER 11TH

John is so anxious to get married, he tears his vest, falls off a trolley and makes a daring leap from a motorcycle to an automobile. The knot is tied at last. BILLY QUIRK as the bridegroom, CONSTANCE TALMADGE as the bride.

"Lola, the Rat"

Drama .....THURSDAY, NOVEMBER 12TH

She silently loves the man who aided her. She protects him from a band of blackmailers. Her debt of gratitude is paid with her life. MAURICE COSTELLO is the principal.

"The Rocky Road of Love"

Comedy .....FRIDAY, NOVEMBER 13TH

Bashful and nervous, he has an awful time proposing. His girl helps him. He goes through fire and water to pop the question. FLORA FINCH and JAY DWIGGINS are most concerned.

"Ann, the Blacksmith"

Drama in Two Parts...SATURDAY, NOVEMBER 14TH

She has the courage of her conviction and the grit to enforce it. She saves her younger brother from false imprisonment and wins the love of the sheriff. ANNE SCHAEFER and ALFRED VOSBURGH are the leads.

SIX A WEEK

"SISTERS"
Drama .....Monday, November 16th

"HOPE FOSTER'S MOTHER"
Drama in Two Parts .....Tuesday, November 17th

"FIXING THEIR DADS"
Comedy .....Wednesday, November 18th

"TOO MUCH BURGLAR"
Comedy .....Thursday, November 19th

"THE PROFESSIONAL SCAPEGOAT"
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"MARY JANE ENTERTAINS"
Two-Part Comedy .....Saturday, November 21st

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Released Friday, November 27th

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Tom Moore and Marguerite Courtot in a Two-Act Romance

In her effort to get the rights to the explorer's story for her father, the girl invades the former's home in disguise. There's a startling surprise in what follows.

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MOVING PICTURE WORLD
THE FILM INDEX
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Published Weekly by the
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(*The Index for this Issue will be found on page* 998.)

Entered at the General Post Office, New York City, as Second Class Matter.

Saturday, November 14, 1914.

Facts and Comments

MANY and various are the trials and tribulations of the exhibitor who is trying to do his best. Not the least interference comes often from their financial "backers"; men without the slightest knowledge or experience in the profession of exhibiting motion pictures, but nevertheless firmly wedded to the belief that they know all about it. Then there are other troubles. One of our friends and readers relates a curious difficulty. The owner of the building in which he conducts his motion picture theater insisted on having the theater named for a close relative, and when the exhibitor failed to comply with his wish he used his political power to antagonize the exhibitor. Being a member of the local board of education, he began to agitate against the attendance of the school children at the motion pictures. This is all the more contemptible in view of the liberal attitude of our exhibitor who gave special exhibitions to the children without any charge whatever. The local board of education objects to these free shows on the strange ground "that the children will be kept guessing as to when the free show will be put on, and the result is that they are always wrought up over the matter." A circular of protest against the free show was sent to all the parents in the town, and it was declared "that the free show is almost their (the children's) sole topic of conversation, and they are constantly besieging their teachers to know when the free show will occur." As a result of this protest our exhibitor has discontinued the free shows.

* * *

AMERICAN producers of motion pictures or manufacturers of machines and supplies who may be ambitious to enter the South American market will do well to bear in mind that if the owner of the trade-mark does not register it in most of the Latin-American countries any other person may do so, thereby acquiring the exclusive right to the trade-mark notwithstanding the fact that the real owner may have used the mark for a number of years. European manufacturers and exporters have realized this fact in the past and make it a point of complying with the domestic laws of these Latin-American countries. Many American manufacturers, however, do not appear to be fully aware of the conditions under which the trade-mark rights are acquired and have come to feel that the governments of these countries condone or legalize the piracy of their trade-marks. In one extreme case in Cuba the agent for a large American concern took over the agency of a competing concern and used his ownership of the trademark of the first concern to kill any possible competition by them. The registration had best be done through American residents, as instances have occurred where native firms have registered the trade-mark of their principal in their own name and then confiscated the goods consigned to them.

* * *

IT WOULD ill behoove a mere writer to question the mental processes of the chief censor of Pennsylvania, but we really would like to know by what authority Mr. J. Louis Breitinger has forbidden the use of any paper which exceeds a three-sheet in size. A very careful perusal of the statute reveals absolutely no provision or even the trace of a provision conferring any jurisdiction over the size of posters on the censor board. When Mr. Breitinger sends out such a ukase signed by his chief clerk and "approved" by him, he is acting without even the semblance of any warrant of law. We hope the Pennsylvania exhibitors will take issue with him on this point and ask the court to put him in his place.

* * *

AN EVIL with which American statesmanship has wrestled for many years with rather indifferent success is gradually yielding to the influence of the motion picture. The fact that the motion picture theatre is a natural enemy of the saloon has been observed and commented upon quite frequently. Heretofore this influence was most noticeable in rural communities and in small cities, but recently this splendid effect of the motion picture has been observed in the Borough of Brooklyn. Slowly, but surely, the saloons in Brooklyn have diminished. No doubt the same process is going on wherever the motion picture grows. The oft-repeated remark that the saloon was "the poor man's club" may be classed among the superstitions of the past.

Forbidden Themes

By W. Stephen Bush.

I NEVER go to a library without a feeling of awe and reverence. The winnowings of a thousand precious intellects repose on shelves and tables; a decent silence reigns. There is none of that haste which mars the dignity of every human act.

If you lack faith in human nature and if in the pursuit of ideals in the world of moving pictures you are often bored by what is commonplace, sickened by what is vulgar, and offended by what is nasty and abhorrent, a few minutes in a small or great library will prove a soothing solace. Take any library you choose anywhere in this world and take your stand in the center of it blindfolded and you will presently discover a most remarkable fact, bound to fill you with new faith in human nature and with new hope in the higher destiny of the motion picture. I care not in which direction you turn groping here or there, you will find nothing but what is clean and sound and useful, or in the old philosophers' favorite definition, nothing but what is good, true and beautiful. The library contains the choice of the ages. In the course of the centuries all abnormal and abhorrent things, all fads and freaks, all crazes and manias disappear into the sewers of time. Of human follies, whether literary or social or otherwise, we have but the scantest records and even these scant records are hard to find and seldom looked for. Every century, nay every decade, has its own peculiar follies, but they leave little trace while the really valuable contributions which every age adds to the progress and civilization of mankind endure and take their place in the great storehouse of human knowledge and human power.

In these latter days, the stage and the screen have suffered not a little from attempts to improve and purify mankind by dragging into the open and spreading upon the film for public exhibition, the repellent and horrible phenomena which are either incident to human life or have been the distressing concomitants of modern civilization. This aberration of the human mind has been caused in large part by the foolish conceit of little minds. We believe our age to be the most progressive in the history of the world, but with all its advantages the modern reckless and ill-directed spirit of inquiry is constantly leading to all kinds of absurdities. The race of long haired men and short haired women seems particularly conspicuous at this time, and one of their most recent delusions is the idea that the breed of men and women can be improved exactly as the breed of dogs and horses. Hence has arisen a strange theory often referred to as eugenics which in its last analyses seems nothing more than advice to the Almighty on how to run the universe. Some ebullitions of this crude conceit have found their way to the screen. In one state we believe an opinion of this sort has actually been written into the statute books.

The moving picture art owes it to itself to protest against the exploiting of these theories in supposedly dramatic fashion upon the screen. Many literary, even highly gifted men, uncommonly skillful in the mastery of words and experts in dramatic construction, have done little more than waste their talents whenever they attempted to drag the repellent and disgusting either upon the printed page or upon the stage. The nature of the subject forbids success. The sound taste and judgment of mankind rejects the public exhibition of such features. Where such subjects are touched by clumsy amateurs a double crime is committed, one against art and the other against the commonly accepted canons of decency. After all, the difference between the theatre and the clinic is fundamental.

It has frequently been urged both by the makers and sponsors of these offensive films that evil is portrayed in all its hideousness in order that good may follow. Far be it from me to question the sincerity of these claims. No man has the right to judge the motives of another. We are only concerned with facts and results, not with theories and arguments. Nothing, therefore, is easier than to dispose of the claim that offensive films may be made to serve a moral lesson. This very contention was recently made in a court of justice where the exhibitor of an offensive film had been summoned to defend himself against a charge of "obscene and indecent exhibitions." The learned justice, to whom this specious plea was addressed, replied that the beauties and benefits of sanitation need not be illustrated and brought home to the public by uncovering the sewers and inviting the public to watch the disposition of garbage and refuse. These words fairly summarize the sound and general opinion held by the vast majority of normal mankind. We have outlived this superstition as we have outlived many others. It used to be a favored theory of good and well intentioned people, "pillars of society," that the legal killing of a man or woman in public had a wholesome and deterrent effect. It was admitted that the spectacle was hideous, offensive and gruesome, but the claim was made in all sincerity, no doubt, that the supposed moral effects outweighed the obvious horrors of the spectacle. The public whipping post and all its brutalizing influences were ardently defended on the same unsounded theory. To-day no man in his senses would dream of advocating a return to public executions. Even the portrayal of such horrible affairs upon the screen has been justly forbidden by law in some countries and rejected by public taste and decency in every part of the Christian world. The proper motion of mankind is upward not downward forward, not backward. We verily believe that the motion picture is the most valuable factor, not only in amusing, but also in educating and uplifting mankind. To the friends of the motion picture, the spreading of offensive matter upon the screen is nothing less than desecration.

In the much despised Middle Ages there lived and flourished in Florence a painter known today by no other name than Fra Angelico (the angelic friar). This good and gifted man had a most kindly opinion of his fellows. He saw only what was divine and spiritual in the faces of men and women around him. This cheerful optimism characterized all his paintings. The millions who have looked upon the figures he has left on canvas and on the walls of churches have noticed probably, with varying emotions, that all his men and women seem like angels rather than like men. In the forum of art, Fra Angelico must be censured as well as praised. He saw nothing but good and nothing but light. In refusing to see what was evil and dark, he failed in the art of true and complete expression. If art is to be an expression and reflection of human life, we cannot award unqualified praise to a series of idealized figures and faces. The stage and the screen especially, more so than literature, painting or sculpture, must show forth the fact that life is a struggle and that forces of good contend for the mastery of this world with forces of evil. However much, therefore, we may admire the sweetness and gentleness in the good Friar's paintings, we cannot accept them as artistic in the fullest significance of that word.

Two Secrets of Success

By Louis Reeves Harrison.

HUNDREDS of thousands, if not millions, of dollars are invested in production and distribution of moving pictures, where returns are wholly inadequate. This is true of concerns as well organized as brains and experience can make them, conducting all branches of the business on an extensive scale. Men discuss the unsatisfactory situation in board meetings, behind closed doors, and pace the floor in silent study of the problems involved, always fastening attention on one or two departments of a complicated machine. One trouble is that they do not give due consideration to changes that have taken place since those golden days, when it was comparatively easy to market pictures of mediocre quality, before artistic competition had made itself felt. Those days are gone never to return—1914 ushered in one new era as 1915 will another. Success is becoming a question of keeping up with the times.

Every change that has taken place has been foretold in these columns, sometimes a year or more before it occurred. This is not astonishing—one can easily determine the evolution of a new art by the development of older ones—but it is remarkable that men investing enormous sums of money should give so little attention to what is said in the papers. They have, in some cases, come to regard the press as mercenary and corrupt, incapable of disinterested and honest views, merely a tool to be bought and used for publicity purposes. Such ideas lack justification and are most injurious to the mind entertaining them. There may be corrupt writers, but the combination of intelligence and poverty is too often the result of fearless honesty to need comment.

Any man engaged in making and marketing moving pictures could have benefited largely by studying comments on successful releases or even by studying those releases through his own eyes, especially if he is not largely successful. The whole enterprise has taken on a different aspect this year. There is less demand than in days gone by for plays of purely mechanical execution —they need to be more than the work of competent journeymen. Much of the scientific work in mediocre plays is excellent, but those which rise above mediocrity contain all that has been gathered in the way of experience in co-ordination with something that makes a profound impression. That something is the missing cogwheel. The producer who is in dead earnest may set it down as true that a common human failing, vanity, is responsible for the loss of thousands of dollars in feature plays and a loss to the whole art as well.

Vanity is responsible for the director who imagines that he has something to communicate more deserving of attention than anything mere authors have written. If a director has something new, something true, something worthy of attention to communicate, his desire is laudable, but there is no way of determining this until he has tried it on the screen—he is rarely willing to submit his ideas in scenario form to disinterested critical scrutiny, as an author has to do. The director is in the same position as a publishing house manager—he has an opportunity to rush into print at the proprietor's expense. The director's motive is a natural one—it is that of advancing his own fortune, or maybe a desire of distinction, or perhaps a sincere desire to communicate some pet idea. He succeeds when he is a great genius. He fails utterly as a rule and those who foot the bills have to count the cost.

A man who goes into this business in dead earnest will not only have some definite objective, but will try to qualify in *one* special line of work, before he attempts to get beyond that specialty into another. We all know what Griffith can do today, but he gave strict attention to *directing* plays when he was building a reputation and contributing materially to the development of this new art of ours. He bought plays of authors. He encouraged authorship at a time when other producers regarded it as a mere waste of money to pay for a scenario. Some producers cling to that idea yet, and they wonder why time and money spent liberally in other directions fail to bring in the desired profit. Griffith believed that the work was composite and in distributing both the honors and the pecuniary rewards among all participating in production including those whose creative imagination provided the dominant idea.

The investor is more at fault than anyone he employs. He puzzles himself as to what old play he will revive, what old star he will present in pitiful contortions on the screen, what lurid paper he will use as bait, what expenditure he will make in general publicity, without arriving at any definite answer entirely satisfactory to himself. How, then, can it be satisfactory to others? A mind confronted with such a host of bewildering questions and clouded with apprehensions about the result cannot see what is obvious to those observing all kinds of plays, writing about them in critical reviews and noting their effect on the general public. The producer does not get at the essence of success because he focuses attention upon important details instead of the whole work.

It will eventually become clear that one essential to success lies in the imaginative power and virile endurance of the play itself, a work of pure authorship, of special skill, of undivided enthusiasm. A man must put his whole heart and soul into the play he devises—he must unfold new sources of pleasure—he must enunciate much that has not gone stale in previous presentations—he must do all this from the resources of a well trained mind. As a revealer he must have *learned* what is worth knowing. Why *should* any screen portrayal make a hit with millions of intelligent people unless it is a splendid accomplishment in one way or another? To make a great hit, it should be a splendid accomplishment in *all* respects, with not one cogwheel missing.

Such is the importance of unity in a work of art that its harmony, even its esthetic value, and surely its commercial value, rests on its initial design. What can we portray on the screen that stirs in the soul of humankind a desire not yet satisfied and, at the same time, give that desire a measure of moral or intellectual relief? A great deal that seems barren in literature, that is not wholly satisfying on the stage, may be vital and full of meaning on the screen. A great deal is there to delight or to spiritualize which may be exquisitely revealed through a photodrama of logical structure and fine esthetic appeal, or realized through action and situation that stir profound emotions. This new art is simpler in its appeal, more direct, fresher, sweeter and more natural than many of the old ones. What is most needed to perfect it is not only what shall make it still more lovely to the eye, but also more satisfying to the mind. We began with what was little more than impersonation. Through it we have reached representation. If we are not only to see with the eye, but *through* it, we must advance to revelation.

Charles Pathe, Film Publisher

Pioneer Manufacturer Announces His Intention to Call on the Best Producers for Negatives.

By George Blaisdell.

THE career of Charles Pathe marks one of the romances of the film business, as it constitutes one of the triumphs of the New Art, both on the artistic and on the practical, the manufacturing, side. Nineteen years ago Mr. Pathe had no employes; his knowledge of photography was the most meagre; the volume of his business was necessarily negligible. On August 1, at the outbreak of the European war, Mr. Pathe was doing an annual business of 70,000,000 francs. His employes numbered 7,000. A great many of these are now at the front. Of a large number not a word has been heard. On the date mentioned not only was Mr. Pathe marketing all over the world pictures produced in the United States, England, France, Spain, Germany, Austria, Italy and Russia, but he was as he still is manufacturing the virgin film, the raw stock as we in the United States term it, on which these subjects were photographed and distributed.

The conflict on the Continent has made a difference in Mr. Pathe's plans. Exhibition of pictures in France, in Belgium, in Germany, in Austria and, in a measure, in Russia, has been seriously affected where the theaters have not shut down completely. There have been rumors in the trade that Mr. Pathe intended to retire from business in the United States, even to the extent of disposing of his finely equipped studio in Jersey City. It was to obtain an authoritative expression from Mr. Pathe himself that the writer went to Jersey City. He found the manufacturer at his desk—and it was of enormous size—on the second floor of the studio. At the opposite end from Mr. Pathe was seated Hedley M. Smith, vice-president of the company. The room was a spacious one, great windows flooding the apartment with light from the north and east. The sanctum of the head of Pathe Freres is removed from the other offices of the concern, insuring absolute quiet. The atmosphere seemed a thing apart from that of the directing center of a great film manufacturer and more nearly resembled the surroundings of a publisher of books. Which right here recalls that Mr. Pathe is, to use his own expression, a publisher of films.

Mr. Charles Pathe.

"Mr. Pathe," asked the World man, "would you care to tell the exhibitors of the United States your intentions as to the future—as to whether or not there will be any lessening in the amount of your production?"

"I am going to continue business in the United States," responded the manufacturer. "Not only am I going to continue, but I am going to do more than ever before. Yes, as to Eclectic, I am going to take a greater interest in that company, too. As you know, business in Europe is quiet. I am simply taking advantage of that fact to come to the United States and work here."

"Wherever there is idleness or inaction Mr. Pathe is not contented," suggested Mr. Smith. "The absence of opportunities for work in Europe is oppressive to him. He prefers to be in the harness, to be occupied."

"Yes," continued Mr. Pathe, "the present upset in France has seemed to me to afford a splendid opportunity, one that for many years I have desired, to study American conditions, to get acquainted with the American market, with matters generally in the picture making business here—in fact, to complete my education as regards American business, because I have always looked upon the American market as the most important in the world.

"You ask me if my pictures have not always been popular in this country. Certainly I have tried to make them so, and I have strong hopes they will be more so. To attain that most desirable end I shall devote much time to watching, to following, in the theaters what kinds of subjects most thoroughly meet with the public approbation and also to completing my own organization here that I may the better meet the requirements of the time.

"It is true that we did some little while ago disband some of our companies. This action was taken because we desire to make a choice from the best artists in the world. I want to call on the best producers of negatives. By no means is it my intention to restrict my activities to my own studio here. I adopted this policy in Europe two or three years ago, with very great advantage to the business and to the producers themselves. One of my reasons for doing this is that it results in obtaining a greater variety of subjects—they are more eclectic, if I may use the term. Another reason for this step is that I want to give all my time to the business side of my firm's affairs as distinguished from the artistic, the producing, side. I mean by that that I may have more opportunity for following up the larger questions, among which above all is the matter of quality."

"Personally, I have always felt that the American picture-going public is under great obligation to the Pathe firm," said the writer. "My recollection is that in the early days Pathe was the first to make use of elaborate interiors and generally to stage pictures in advance of its American contemporaries—that Pathe was the pioneer in showing the possibilities."

Mr. Pathe smiled and was silent. He looked across the table at Mr. Smith.

"When Mr. Pathe bought his first kinematograph virgin film," said the vice-president, "the kinematograph business was not known in America. The Americans who were making raw film did not know what he was using that film for. One of your great raw stock manufacturers came to Europe to study and learn what was being done with the film. That shows how much France was in advance of America in the kinematograph business at that time.

"Mr. Pathe is now not only producing pictures, staging them, and renting them through the Eclectic, but he is manufacturing his own virgin film, and nine-tenths of it is non-inflammable. Yes, it is true that the experience he had gained as a producer and an exploiter of pictures greatly aided him in the manufacture of virgin film. He very quickly mastered the manufacture of the latter because he had to use the product in his business. Naturally he uncovered defects and immediately applied himself to correct them. He made wonderful progress by reason of his unique position.

"Non-inflammable film today is every bit as durable as celluloid and has a great many advantages that the latter does not have. For instance, it does not scratch so easily, it is more transparent than the celluloid, it is just as supple as ordinary film and no more breakable."

"It is only in America where we do not now exclusively use non-inflammable film," said Mr. Pathe. "Every one of the European countries employ 90 per cent. of non-inflammable stock. Many of them use nothing else. In most of the towns of France, Belgium and Holland the use of celluloid film will be forbidden from about June or July of next year. In England recently a committee of the House of Commons, after an inquiry lasting three months, recommended to Parliament the passage of a bill making the use of non-inflammable film obligatory; and if it be impossible to accomplish this, that theaters using non-inflammable stock be exempted from all restrictions now imposed on account of the inflammability of films.

"Coming back to the subject of pictures, I want to say

it is our belief that no one firm can supply a complete program. We do not think it possible to obtain sufficient interest and variety except by calling in the aid of outside producers if you want to get the best and the biggest variety of ideas. We have found our best artists prefer to work for us in that way, because they can earn more money than when they are working for us on a straight salary. There is Max Linder, for instance—yes, we are all glad to hear he is all right—who earned as an employe about $8,000 a year, but who is earning at least $60,000 a year as a producer. He is responsible now for the production of all his own pictures. Mr. Linder may not be so well known in America—oh, I am mistaken? I am glad of it—but in Europe we have only to announce a Linder production to obtain a flood of orders.

"It is my belief that the kinematograph business is going to develop into purely and simply a matter of features and information. By the latter term I mean subjects of a topical nature, like the weeklies and dailies. I believe the time is coming when exhibitors, instead of following a stated program, will adopt the policy obtaining abroad—that they will select their features in the open market. It is my opinion that in the future producers will not attempt to do as at present—to produce a subject every week or every two weeks; they will no more think of doing that than would a dramatic author attempt to produce six plays a year. By carefully studying what they are going to do, in the execution of the work as well as in the scenario, I am sure they will earn far more money than they do under the present system and, what is of real importance to the public at large, the quality of the output will be greatly enhanced.

"My intention is to become a picture publisher or editor—to publish films as others publish books. I accept negatives where they accept manuscripts. My conception of the future of the kinematograph business is that there will be authors, producers, publishers, renters, and, of course, there will be theater showmen, the exhibitors of films. We are going to specialize more and more. My arrangement with the producers of films will differ from that of the publishers of books in this important respect, that instead of offering an unknown and uncertain percentage of the profits to the producers I shall give them 50 per cent. of the gross receipts from the hirings as their part of the transaction."

Mr. Pathe had left his chair at the great desk and was walking about the room. He was thoroughly in earnest. "The imagination plays such a great part," the manufacturer continued, "that it may be a gentleman who is gifted for that particular thing may have an idea for a scenario which can be produced for two thousand dollars. It may bring him a hundred thousand. I will certainly find more variety in calling upon every producer of films than in remaining in just a little circle of my own which may be relatively restrained and restricted, that is to say, among the present manufacturers of kinematograph films.

"I believe every effort of the editors or publishers of films must be to look out for good authors, for great authors. I would like to see writing for the screen such men as your late Mark Twain—men of genius. The highest interests of the kilematograph business demand the best quality obtainable."

Screen Club of San Francisco

Will Give Big Ball at Coliseum on November 28—Prominent State and City Officials to be Present.

THE plans that have been under way for several weeks for the formation of a social club in San Francisco to include film exchange men, exhibitors, authors, and all connected with the motion picture industry were consummated on the evening of October 19, when a meeting was held in the assembly hall of the Phelan Building, and the Screen Club of San Francisco was formally organized. The objects of the new organization are to bring out a better acquaintance of persons engaged in the industry and to promote sociability, protection and good fellowship among its members. Temporary offices have been opened in the Investors' Building at Fourth and Market streets, and as soon as possible clubrooms will be fitted up at some convenient location.

A full list of officers was chosen as follows: President, Sid Grauman, manager of Loew's Empress Theater; vice president, Charles Stillwell, manager of the Silver Palace Theater; secretary, N. K. Herzog, of the Pastime Theater; assistant secretary, R. L. Marks, of the Acme Theater; treasurer, J. T. Turner, of Turner & Dahnken. Directors: Joseph Huff, Tom North, O. V. Traggardh, R. L. Marks, A. Goldberg, Sol Lesser and F. L. Hudson.

Plans are now being made for a grand ball to be held at the Coliseum on November 28, the proceeds from which will be devoted to fitting up the new clubrooms. Mayor James Rolph has promised to attend this event, and others who will be on the reception committee include Governor Hiram Johnson, Congressman Julius Kahn, Senator E. W. Wolfe, Congressman Joseph R. Knowland and others. Preparations are already being made for advertising the event in a distinctive manner, and a heavy attendance is assured.

The club has a charter membership of fifty. The organization is working in perfect harmony with the Exhibitors' League of San Francisco, two of the directors in the latter body holding similar positions on the directorate of the Screen Club of San Francisco. It is anticipated that the membership will be more than 100 by the time the clubrooms are established.

Charles M. Seay

ONE often hears that the Southerner is lazy, that he is not strong when it comes to hustling. It may be so in his native haunts, but when he comes North he is a different proposition. The swamps of Mississippi, the coves of Tennessee, the cane breaks of Alabama, the mountains of the Carolinas, and the jungles of Georgia have all sent their quota to this great metropolis, and their sons today are found in every business in this big city, and among the leaders of their fellows. In the motion picture field there are a number from south of the line of "hot biscuits and light bread." One is particularly well known, and he is Charles M. Seay, actor, author and producer. Nearly six years ago he walked into the Edison studio, took his chances with those that drifted in, and of all the flotsam and jetsam that floated by he is among the very few that lodged. His schooling on the legitimate stage, and a natural liking for the silent drama fitted him for the position that he now holds. Born in Atlanta, Ga., he attended the University of the South, and lived in that section until his majority. He became well acquainted with the characteristics of typical small-town American life, such as he has become famous for portraying in the pictures that he likes to make best. Four years in stock with the Proctor houses in New York City, five years in vaudeville as a headliner, and with some of the best combinations on the road, is an experience to be greatly desired. The five-reel "Fantasma," from the famous Hanlon Brothers' production that the Edison studio is about to release, is the most pretentious effort of Charles M. Seay. He has scores of educational, dramatic and comedy subjects to his credit.

Charles M. Seay.

'FRISCO'S WAR ORDINANCE IN SUSPENSE.

No action is to be taken by the Board of Supervisors of San Francisco on the proposed ordinance against showing war films for at least thirty days, but in the meantime a close watch will be kept on theaters to see whether exhibitions of such pictures cause disturbances. In case no trouble is created no attempt will be made to secure the passage of the measure.

PRESIDENT LAEMMLE GOES TO COAST.

Carl Laemmle, president of the Universal Film Manufacturing Company, left New York on Thursday, November 5, for a visit to Universal City. Mr. Laemmle will inspect the nearly completed West Coast studios and will take up plans for the extension of Universal's activities.

Washington Ball Great Success.

More Than Three Thousand Fans Greet Photoplay Actors and Actresses at Nation's Capital City.

By Clarence L. Linz.

MORE than three thousand people turned out to greet and meet their photoplay favorites at what has proven to be the most successful ball ever held in the National Capital, and the enthusiasm grew as the evening wore on and the visiting actors and actresses mingled with the Washingtonians in the grand march and later in the individual dances.

William P. Herbst, President.

In the opinion of all Convention Hall never looked more beautiful than it did on this occasion and the committee was highly gratified at the words of praise that came from everywhere. Flags of all nations and bunting of our own national colors, with arc lights, palms, ferns, and other potted plants and cut flowers, artistically arranged by George C. Shaffer, formed a brilliant setting for the handsomely gowned women and well-dressed men. Although a public ball and strictly informal, the affair soon became almost as a family gathering and everyone aided in making the evening one never to be forgotten.

The evening started with a concert by an orchestra of fully fifty pieces, which rendered not only the popular airs but the classics, which produced more applause than the former, so well were they handled. Then came the first dance numbers, followed by the announcement by Julian Brylawski that the photoplay stars had arrived on the Congressional Limited from New York and would be in the hall within a very few minutes. To say that this statement was applauded would be putting it mildly for the laity were on edge to see in the living flesh those who appeared nightly upon the screens of the theaters which they patronized. The first to arrive was Romaine Fielding, whose welcome was a royal one, and then quickly followed all of the other stars to the number of fifty-two.

These guests were escorted to the platform by Fulton Brylawski, the local secretary and national vice-president of the league, who had gone to New York to accompany them on their trip southward. Collectively they were given a great ovation and a rush was made toward the flower-banked stage.

The real noise began when Mr. Brylawski commenced the public introduction for the enthusiasm broke all bounds when greetings were acknowledged by each actor and actress with a few well chosen words. Everything was lovely until a crash of wood was heard and Hughie Mack was seen to give a leap forward; the big favorite had been standing so long in one place watching the merriment on the floor, that, resenting the great strain placed upon them, several of the boards of the stage groaned, then broke, but nothing serious happened.

The orchestra, upon being given the high sign, began to grind out music for the grand march and, headed by Clara Kimball Young and Earle Williams, escorted by Dr. William P. Herbst, president of the Washington league, the stars paired off and were followed by the exhibitors and their ladies and the other participants in the affair. The line of march took them before the big arcs and Lou Simons who presided at the camera. This feature created much merriment and the catchy music started something that almost ended in a cake walk. Dancing was then indulged in until twelve o'clock. Confetti and streamers filled the air after the arrivel of the players and a number of the local guests appeared in costume in true All Hallowe'en spirit.

At the conclusion of the ball about one hundred or more of those present repaired to Harvey's where the banquet was staged and where the fun was continued until a very unseemly hour for staid old Washington. After seats had been found, they were told to look pleasant and the photographer did the rest. No sooner had the smoke of the flashlights faded away when a second contingent of exhibitors and their guests made their appearance and helped to swell the party. Novelty paper hats of all descriptions were distributed around the tables and donned by all; Hallowe'en favors were given out and finally came the horns with which the diners made a racket that could be heard in the rotunda of the Capitol, more than a mile away.

Harry Crandall, Treasurer.

Papier mache skeletons were among the favors, but regardless of this and the fact that there were several varieties of "spirits" present, the banquet hall in no wise resembled a graveyard. This was evidenced by the fact that the toastmaster gave up his job as a bad one; no one had any time to spare for the making of, or listening to speeches, no matter what the text. Fulton Brylawski was given a half-minute in which to make the announcement that Geo. Smiley would preside as toastmaster; the latter was given an opportunity to propose a toast "To our hosts of this evening, with the hope that we will again have the pleasure of seeing them in the very near future." The toast was made a double one for the sentiments expressed by Mr. Smiley were in kind those of the Washingtonians.

Dr. Herbst delivered his address of welcome in about thirty seconds and his popularity was voiced in the loud applease which followed. National President Pierce was given an equally hearty welcome. "Never in my life have I been happier than on this evening," he said. "The pleasant affair takes me back to the time we had the great honor of entertaining you all in Baltimore, and that which perhaps makes me happier still is the fact that we will shortly invite you to again visit us. One word more in conclusion. When the toastmaster made the toast to the Washington exhibitors, I am sure he voiced the sentiments of those of Baltimore; never have we had a grander time than we have had here." In closing Mr. Pierce presented to the local league "a little souvenir of the good times we had at our Dayton convention," a frame containing several photographs of the attendants at the convention and the ribbon and metal badges there distributed.

Fulton Brylawski, Secretary.

A few of the photoplayers were allowed to make "we're glad to be here" remarks, and the dinner was continued. After the coffee was served, those who were not tired of dancing went to the small ballroom on the floor above where a stringed orchestra was kept busy until the wee sma' hours. The milkmen were making their daily rounds when the photoplayers were piloted to the Hotel Raleigh where suites of rooms had been engaged for their accommodation, and the natives wended their way to their several suburban villas, tired but extremely happy in the thought that they had participated in a history-making event.

Among the photoplayers present were Anita Stewart, Kate

Price, Mary Maurice, Norma Talmadge, James Morrison, Dorothy Kelly, Rose E. Smith, Edith Storey, Romaine Fielding, Earle Williams, Wally Van, Donald Hall, Lloyd Lonergan, George Smiley, Ben Wilson, Justina Huff, Lillian Walker, Leah Baird, King Baggot, Florence Hackett, Ormi Hawley, Edgar Jones, Louise Huff, Rosellee Brice, Hughie Mack, Harvey Myers, Rosemary Thiele, Ralph Ince, Mabel Trunnelle, Miriam Nesbit, Robert Conness, Marc MacDermott, Gertrude McCoy, James Young, Kempton Green, A. H. Smith and others.

The Baltimore contingent comprised Marian S. Pierce, J. H. Bennett, Steve Brodie, Frank Durkee, Guy Wonders, William Fait, Jr., and Mr. and Mrs. Harry Reddish. C. L. Worthington came over from Philadelphia. Washington was represented by nearly every exhibitor and exchangeman and the employees of both the theaters and the exchanges.

Bronx Exhibitors Hold Ball.

Second Annual Function of Picture Theater Men Puts Big Balance on Credit Side of Club's Ledger.

THE Cinema Exhibitors' Club of the Bronx, which is Branch A of Local No. 1 of the Motion Picture Exhibitors' League of America, whose headquarters are at 945 Freeman street, Bronx, New York City, held its second annual entertainment and ball at Hunt's Point Palace, One hundred and Sixty-third street and Southern Boulevard, on Saturday evening, October 31. The Cinema Exhibitors' Club is a little less than two years old, and the marked success of its first and second annual festivals signifies that progress and higher achievements are the dominant keynotes of the association and that there is harmony and unity existing among its membership. The congenial John J. Whitman, president of the club, stood at the foot of the broad stairway leading to the big ballroom. To all who knew him either intimately or casually he extended a welcome hand and a few words of greeting. The ever-present smile on his full round face and the good-natured look in his blue eyes bespoke a mind that had the interest of the merrymakers and the event at heart. Considerable credit, too, is due all other members of the club for the exactitude in which the affair was handled.

Eight o'clock was the time scheduled for the starting of the entertainment, but as the crowds were rather dilatory in appearing it was not until a few minutes after 8:30 that the first bill of the program was announced. It was an interesting and diversified show and was well received by all. There were moving pictures of comedy, dramatic and political classification, speeches of encouragement and praise of the Cinema Club by prominent men in different branches of the industry, and classic dances. A Universal picture of LKO brand entitled "A Fatal Marriage" headed the entertainment program. It was a comedy of successive laugh-creating incidents. One incident in particular which elicited a round of acclamation was where the automobile of the would-be police department in its pursuit of abductors turned several complete sommersaults. This was followed by a four-part drama under the name of "Out of the Depths" made by the Humanology Company, the scenario of which was written by Jack Rose and released by Warner's Features. It was a heart interest picture and held the attention throughout the entire four reels.

A short speech by Charles Seay, a director of the Edison Company, was the next number of the program, and he was followed by a couple of professional dances by Mary Anderson of the Vitagraph Company in what was termed the Rose Dance and the Storm Dance. Miss Anderson was dressed in pink tights covered with gauze and was as graceful in her movements as she is pretty. Prolonged handclapping was the expression of thanks accorded Miss Anderson, but owing to the number of other features for the evening she could not be induced to reappear. The next number was William Wright, general manager of the Kalem Company, who favored the assemblage with a short talk. Miss Hall, of the Thanhouser Company, and Baby Edna, of the Universal Company, gave an exhibition of classic tangoing which drew forth a round of enthusiasm. The program was brought to a close by an interesting detective drama entitled "The Phantom Cracksman," a Universal picture of the Victor persuasion, featuring Mary Fuller, a drama named "The Beast," in which Tom Moore and Alice Joyce had the leading roles, and a political picture showing county and borough officials which was the property of M. L. Fleischman, of the Garden theater, Bronx.

The hall was tastily decorated with clusters of American flags and white bunting fringed in gold, with gold stars here and there. The floor was in excellent condition for dancing. It was shortly after midnight when Henry M. Kielgast's band struck up the air for the grand march. Mary Fuller and Tom Moore led the procession, and they were followed by John J. Whitman and Mrs. Whitman. As soon as the march was over the great crowds in the boxes and those around the ballroom came forward to greet the leaders of the march, who were the cynosure of all eyes, and it was with some difficulty that they managed to get to the balcony and to their boxes. There were many other prominent photoplayers present who were receiving congratulations and felicitations of friends and associates.

Among the film companies which had boxes were the Universal, the Kalem and the World Film. A novel publicity stunt was instituted by the World Film to bring to the eyes of the public the fact that that company was there with "bells on." This company circulated throughout the hall fair-sized red and white balloons carrying their imprint and trademark. Every now and then would come reports from various parts of the place as the result of a too industrious person sticking pins into the inflated ball to see what was inside of it.

The dancing continued well into the following day, and the Cinema Club is to be congratulated upon the success of its second annual ball. A handsome souvenir program was distributed by the club. It had a large percentage of film advertisements and big half-tone cuts of Mary Fuller and Tom Moore, and also smaller cuts of different members of the various committees of the Club.

The following composed the various committees:

ARRANGEMENTS COMMITTEE.—Henry Cole, Herman Pollak, John C. L. Becker, James L. Deegan, John Wittman, Louis S. Harris.

RECEPTION COMMITTEE.—John C. L. Becker, chairman; A. B. Samuelson, H. Feltman, Geo. Suckow, C. Bolte, H. Suckow, Frank Allen, D. Cohn, Wm. Allen, I. Rothman, Frank Petters, I. Rosenfeld, H. J. James.

FLOOR COMMITTEE.—Henry Cole, chairman and manager; S. Zimmerman, M. L. Fleischman, M. Feinblatt, S. Avalante, G. W. Lyons, S. Ornstein, M. Newman, N. Vinegrad, G. Knieriem, C. V. Lamendin, P. Meehan, D. Newman, H. Friedland, J. J. Mullaney, S. Kahn.

COMMITTEE ON INVITATIONS.—A. Bauernfreund, John Becker, James L. Deegan, John Wittman, Louis S. Harris, Herman Pollak.

The Paramount's New Quarters.

Will Have a Building of Its Own on Forty-first Street—Mr. Hodkinson on the Corporation's Growth.

THE Paramount Pictures Corporation has completed arrangements which will enable it to occupy three floors of the splendid new building now in course of erection on Forty-first street, between Sixth avenue and Broadway, New York. It is proposed to call this attractive-looking structure "The Paramount Building." The corporation is now occupying the ninth and the twenty-sixth floors in the World's Tower Building, but these quarters, though both spacious and commodious, have been found entirely inadequate for the growing volume of the Paramount's business.

William W. Hodkinson, the president of the corporation, is naturally well pleased with this remarkable growth, but he is not surprised.

"It is," said he to a representative of The Moving Picture world, "the result of a strict and conscientious adherence to our quality ideas. We have perfected our system of distribution in all its details and it is now working without a flaw. We also have arranged tests of quality which, in a general way, will be based upon verdicts from exhibitors whom we will poll on an original and very effective system of our own as to the merits and quality of each production which we market. That such a system will benefit the producers who gain the best mark in quality goes without saying.

"We also have what I consider a good working system for watching the activities of our exchanges, for rating them and for holding them up to the highest averages. There is just one thing which I would like to have mentioned at this time and that is increase of our volume of advertising intended for the direct benefit of the exhibitor who uses our pictures. Our advertising along these lines is not spasmodic, but planned on a line of increase and progression. Another thing. In the struggle for obtaining the best we are competing for our patrons against the world. In other words, with us doing his selecting he is in much better position than the open market would give him."

A NEW UNIVERSAL SERIES.

The first of the new series, "Sanford Quest, Criminologist," written and produced by Otis Turner, has been completed. Herbert Rawlinson is featured in the title role. Playing opposite him, in the character of a reformed criminal, is Anna Little, with William Worthington and Laura Oakley, two of the best character people in the business making up the rest of the regular cast.

Vitagraph Theatre Program Changes.

A Good Comedy With Sidney Drew Has Novel Situations—Anita Stewart Appears to Good Advantage.

By Louis Reeves Harrison.

AN UNEXPECTED change of bill at the Vitagraph theater, Broadway and 44th Street, New York, brought several interesting productions to public notice. "The Scapegoat," a comedy in which Sidney Drew is featured, was a decided novelty—bright, fresh and original. It struck out on entirely new lines, offered a bright idea, and was so well handled that it scored an unqualified success.

Drew has improved—I know that actors think they cannot improve—and he shows it in finer appreciation of what is humorous on the screen. His serious attention to the trivial had the audience laughing from the outset, and "The Scapegoat" gave him the right sort of opportunity. Discharged for incompetency from one store, he secured a lucrative position in another as a scapegoat for incompetents. Whenever anything went wrong, when a customer was dissatisfied, he was formally discharged. He was a perpetual atonement for the sins of others. If we critics could only get him to serve in a similar capacity, we might feel a greater sense of security and even be respected by all!

"The Little Angel of Canyon Creek," a five-reel story featuring Gertrude Short started out with every promise of strong interest. Beauty of scene and the remarkable personality of Gertrude—she played the part of Olaf, a little boy—caught attention and held it closely during a period not easy to cover in five-reel dramas of the screen. Round of face, phlegmatic of manner, slightly stoop-shouldered, as if stunted by heavy burdens of adverse circumstances, Olaf won sympathy from the outset. We watched the pathetic figure of the boy and became fascinated by his philosophic resignation. We were held through many scenes of simple adventure by their very simplicity, their realism, up to a point where the praying child was called upon to operate at the funeral of a desperado. From that time on the story rambled along into purely arbitrary situations, plainly following the book, until the air of excessive sanctity and universal redemption became oppressive. The child's sudden conversion to decadence and its sudden re-conversion upset a very sweet idealization and the theme as well. The effect of the child's prayers in minor situations awakened expectancy that a powerful influence would be exerted by those prayers at a crisis in the lives of principals in the drama, an expectation not realized.

"Two Women," gave the audience decided satisfaction. Here, again, personality counted. Anita Stewart never appeared to better advantage, though she persists in being a very white mountain maid. She was not only sweet to look at, but spiritual in her interpretation. The quadrangle situation has been tried out long enough to make its development an easy matter, and "Two Women" offered very little that was surprising in structure, but it was satisfying in treatment, and flawless in the matter of interpretation. The Vitagraph's magnificent company of actors and talented corps of directors, scenic artists, camera men and craftsmen in the scientific department add heavily to the general sum of values in recent products of their studio. I was sensible of a distinct advance in artistry in tinting, of tasteful exterior selections, of appropriate interiors, of greater spontaneity in acting, and, above all, of a drift from mere reflection and impersonation toward revelation of idea and purpose, the greatest secret of success.

A "Made-in-America" Movement.

United Film Service Back a Plan to Send a Producing Company Over the Country.

A NATION-WIDE motion picture enterprise, having for its object the filming of America and a campaign for a Made-in-America Day, has been inaugurated by the United Film Service (Warner's Features, Inc.). The plan involves the expenditure of a quarter of a million dollars, the making of 140,000,000 feet of pictures, visiting every state and all the principal centers of each state, and the releasing of a picture a week for 40 weeks.

J. Arthur Nelson, a moving picture producer, is responsible for the idea back of this big enterprise. He is the first to urge the establishment of an annual "day" in connection with the "Made-in-America" movement, and he proposes to spread the idea broadcast by means of the "filming America" campaign.

Under the auspices of the United Film Service and the United Motion Picture Producers, Inc., Mr. Nelson will shortly start on a tour of the United States with a company of motion picture players, cameramen and scenario writers. The most prominent figure in the company will be a beautiful and accomplished young woman to bear the title of "Maid of America," who will carry the Made-in-America Day propaganda to every city and town. Chambers of Commerce, manufacturers' associations, industrial organizations and municipal governments will co-operate with the young woman in promoting the Made-in-America idea and in filming America. She will be the star player in every picture made.

London Film Man Here.

Henry Pessers Arrives in New York to Establish Branch of Bishop, Pessers & Company—Talks of British Conditions.

HENRY PESSERS, of Bishop, Pessers & Company, Ltd., London, England, is in New York City for a few days to launch an American branch of his company. Mr. Alec Lorimore, recently with the Box Office Attractions Company, is the new president of the American Bishop, Pessers & Company, Ltd. The forming of this new company means more than the mere opening of a branch of the big London firm of motion picture dealers and exchange men. The most ambitious of the company's immediate plans is to boost the distribution of Balboa and other American film brands in Europe; but it will also import pictures produced on the other side. Weekly topical pictures showing the important happenings in Europe—they call such pictures "graphics" in England—will be one of its specialties. Also, the company will at once exploit "The Making of a Scout" as a road-show in Greater New York. This is the big Boy Scout picture. It has eight reels, and President Woodrow Wilson posed in it. It is an offering of exceptional public value and has been enthusiastically endorsed by Theodore Roosevelt, Judge B. B. Lindsey and others.

Mr. Pessers, who will return home in the second week in November, is a man of much importance in the motion picture business in England. He is one of the leading exhibitors there and the owner of several fine picture houses and, since the founding of the distributing firm of Bishop, Pessers & Company, has taken a deep interest in the business in the broadest sense of that term. The company is buying all the good films it can get for the English market and is renting them directly to the theaters. There is no release date program. The offerings are rented as soon as ready. Among offerings that it has controlled, Mr. Pessers says the most profitable of recent days is "The Sign of the Cross."

Asked about the state of the English motion-picture market these days, he said that in parts of the country it was better than it had been. In the cotton-spinning and weaving districts, for instance, the bottom has fallen out of the market; but in the districts where woolen goods are made it is booming, also in cities where ammunition and small arms are manufactured it is very good.

RIFKIN WILL HANDLE ALLIANCE PROGRAMME.

It was announced by Andrew J. Cobe, General Manager of the Alliance Films Corporation, that arrangements have been completed whereby the Eastern Feature Film Company, Inc., will handle the Alliance Programme in the New England territory.

Herman Rifkin, President and General Manager of the Eastern Feature Film Co., Inc., with offices at 57-59 Church Street, Boston, Mass., is well known to the exhibitors in New England and the news of his having secured the Alliance Programme for that territory will be greatly welcomed by them. They will have the following big features to start with: "The Hoosier Schoolmaster," featuring Max Figman, "The Key to Yesterday," "The Path Forbidden," "At the Old Cross Roads," and "McVeagh of the South Seas." Exhibitors of that territory should get in touch with Mr. Rifkin of the Eastern Feature Film Co., Inc., for the Alliance Programme for their theatre.

CHICAGO PASSES "THE ORDEAL."

Jesse J. Goldburg, secretary of the Life Photo Film Corporation, returned from Chicago with the last five-part feature release of the company, where the production was reviewed by the Board of Censors there. "The Ordeal" was passed without a single cut or elimination which is considered quite an endorsement of the picture, in view of the known severity of the attitude taken by the Chicago Board on motion picture productions.

While in the middle west, Mr. Goldburg disposed of the rights to "The Ordeal" for Illinois, Iowa, Indiana and Nebraska to the Peerless Film Exchange, of that city, and for Michigan and Ohio on "The Ordeal" as well as "Capt. Swift," "Northern Lights" and "The Greyhound," prior releases of the Life Photo Film Corporation, to the Famous Stars Film Alliance of Cleveland, Ohio.

CHICAGO LETTER

BY JAS. S. McQUADE

By G. P. von Harleman.

CHICAGO has not a big first-class moving picture theater in the "loop." The loop is commercially to Chicago what the business section of Manhattan is to New York. It is the comparatively small space of the downtown district encircled by all the elevated roads of the city. Practically all the office buildings and big retail stores are located here. The loop is the pulsating heart of Chicago, and more people are found on State street, inside the loop, any time of the day, than on any street, part or all of it, in New York City.

Notwithstanding this, State street can only boast of one first-class moving picture theater, the Orpheum, a house belonging to Jones, Linick & Schaeffer, and seating about 800. The Orpheum at that, is only a very ordinary moving picture thater and cannot compare with some of the rather elaborate houses we have in our suburbs or in the surrounding towns. We have here in Chicago absolutely nothing that can compare with the magnificent photoplay palaces of New York and Philadelphia.

Chicago has, however, a considerable number of very attractive and well conducted "family theaters" in the residence district, especially on the south side. Outside of the Orpheum there are altogether eleven moving picture theaters in the loop. They are the Pastime, Star, Casino, Rose and Alcazar, in a bunch on Madison street; the Cozy and the Boston, on Clark street; the Theatorium, Bijou Dream, Premier and Lyric, on State street. All these houses are less than 500 in seating capacity and, outside of a very few, catering to the cheapest kind of patronage, advertising their so-called features with glaring sensational posters plastered all over the place. This refers particularly to the State street houses, which, in addition to their posters, have very prominent signs informing the public that positively no children under 21 years are admitted.

The theaters on Madison street are of a better class, and I must say, generally give a very fair show, but these houses are not in any way superior to the moving picture theaters one finds in any city of 10,000 inhabitants or more.

Now, it seems to the outsider that we people here in Chicago are missing our opportunities and that there ought to be wonderful possibilities for a "real" moving picture theater—a big, magnificent picture palace like the "Strand" in New York. Perhaps there are, but conditions here in Chicago, I dare say, are quite different from what they are in most large cities. In the first place, the only location for a large moving picture theater is in the loop. To get a suitable location on one of the main arteries is nearly impossible, and the price would be quite prohibitive. In the second place, and which is a great drawback, is the remarkable fact that the loop is almost deserted after ten o'clock at night. The side streets are dark as pitch, with hardly a soul strolling around. Some street corners are always quite lively, but certainly nothing like New York, where you see more people on Broadway at night than in daytime.

Chicago is a home town and the people, whether wealthy or poor, do not patronize amusement places at night to the extent they do in other big cities. They may take in the family theaters in their residence neighborhood, and these moving picture theaters are doing mighty well, but nobody wants to go downtown to see a picture show. That is the reason we have no big picture palace in the loop. The day business alone would not pay their tremendous operating expenses.

In conjunction with this might be mentioned that negotiations have been under way this week to open two picture theaters on Randolph street, between Dearborn and Clark. One of these theater projects was to reconstruct the entire lower floor of the old Union Hotel and Restaurant into a large moving picture theater, having a seating capacity of 1,200 or more. However, I understand that this proposition fell through on account of the requirements of the building department. To meet these requirements construction work would have to be done involving three entire floors of the building. This would have cost more money than those interested were willing to spend. However, even if the expense should have been considerable, I believe it would have been a good investment, as the location is one of the very best for a picture house in Chicago.

Another theater enterprise is being considered across the street, at 61 W. Randolph street, but nothing definite so far is known.

Decorators Supply Co.'s Big Plant Devastated by Fire.

The Decorators Supply Co. of Chicago, the well-known builders and decorators of moving picture theaters, lost the greater part of their plant by fire, Saturday, October 31st.

How the fire started is not known. Bales of excelsior piled in a room adjoining the engine-room in some way caught fire and from there the flames rapidly spread all over the place. Two hundred employees were in the building at the time of the fire, and many of them owe their life and safety to Miss Nellie Deutsch, the telephone operator. In spite of the flames and overpowering smoke, Miss Deutsch refused to leave her switch-board until she had warned the various departments of the fire. All attempts to extinguish the fire failed, and by the time Battalion Chief John Hackett and his men arrived an entire section was blazing. Burning brands, scattered by the wind following the falling-in of roofs and floors, dropped on to a number of frame cottages to the east of the structure, setting fire to them and driving their occupants to the street.

Chief Hackett turned in a 4-11 alarm. Soon afterward Fire Marshal "Tom" O'Connor sent in a number of special calls. Yet, with all the equipment the fire-fighters had at their command it was all they could do to keep the blaze under control and to extinguish the smaller fires nearby.

They managed to confine the fire to two of the three sections of the building. The interior of the south section was destroyed, only the walls being left standing. The middle section was partly wrecked.

The loss is estimated at $100,000, but is covered fully by insurance. Mr. Foster, the general manager of the concern, told the Western Representative of the Moving Picture World that, though handicapped for a few weeks, they still would be able to take care of their theater business.

Chicago Film Brevities.

Maurice Fleckles, general manager of the Laemmle Film Service, returned to Chicago Saturday, October 31st, after an eleven weeks' stay in Europe.

* * *

Joe Brandt, sales manager of the Universal Film Mfg. Co., was in the city last week. Mr. Brandt closed a deal with the Chicago Daily News to run their new serial, "The Master Key."

* * *

A. F. Gammond, traveling representative for the new "Columbus" brand of the General Film Co.'s output, was in the city for a few days. Mr. Gammond has made an extended tour over the country, and reports business conditions very encouraging, especially out West. The trend of the time though, Mr. Gammond says, is for shorter features. The people are getting tired of long serials.

* * *

Norman Fields, formerly manager of the Willard Theater, a Jones, Linick & Schaefer house, has been appointed manager of the Colonial, downtown.

* * *

The Rex Theater, 69th street and Racine avenue, is the name of a new house, seating 700 people, to be opened about November 15th. The estimated cost is about $35,000. A. Powell, proprietor of the May Theater, is the owner. The admission will be 10 cents.

* * *

Miss Emily Shea has bought the Vernon Theater, 61st street and Vernon avenue, from W. Woodley. Miss Shea is using Universal service.

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Messrs. Garfield and Adler, of the New Era Feature Film Co., Cleveland, O., have been appointed exclusive representatives in Ohio, Kentucky and Michigan, for the Celebrated Players features in these states.

* * *

"The Spoilers" played to capacity at the Orpheum Theater, Hammond, Ind., last week. The Orpheum is the biggest legitimate theater in Hammond, and has a seating capacity of 1,267.

* * *

B. F. Lewis, formerly connected with one of the largest advertising agencies in Chicago, has been appointed booking manager for the state of Illinois for the Celebrated Players Film Co.

The Schiller Film Co., this city, is marketing a set of unique posters made of enamel-covered metal. These can be purchased at the General Film Company's exchanges.

* * *

The Peerless Film Exchange, this city, recently purchased "The Ordeal," a five-part feature, from the Life Photo Film Co., for the states of Illinois, Indiana, Iowa and Nebraska. Harvey E. Brient, president of the concern, is at present traveling through the state of Iowa. He will return about November 9th.

* * *

The Carmen Theater, owned by the Seeburg Piano Co., this city, is now running features in addition to the regular service, in order to successfully demonstrate the advantages of the Seeburg "Motion Picture Player" for moving picture accompaniment. "The Christian" was shown Sunday, November 1st.

* * *

The office of the Northern Feature Film Exchange will be removed on or about November 15th from Room 403 to larger quarters in Suite 610-612 Schiller Building, this city. This company is distributing feature service in Illinois and Wisconsin.

BOB DALY'S BIG NIGHT.

Screeners in Annual Meeting Assembled Give Remarkable Reception to Director Starting for Pacific Coast.

AT the annual meeting of the Screen Club, held on the evening of Friday, October 30, William Robert ("Bob") Daly was called on for a speech. Mr. Daly was retiring from the board of governors after two years of most efficient service. The club and all its interests have been very close to him; he was with the organization at the beginning, his name is conspicuous on the engrossed charter, his zeal has never flagged. At the end of an impassioned talk Mr. Daly broke the news that he had known since 8 o'clock that evening that the following afternoon he was to start for the Pacific Coast. He bade a collective good-bye to all his pals and sat down. The members of the club stood up and gave the popular "Bob" a send-off he will remember. There was hand-clapping and there were cheers for the retiring member of the governing board. Later a message was drafted to the Photoplayers of Los Angeles and signed by all present, commending to the officers and members of the Western players the departing Screener.

William Robert ("Bob") Daly.

The occasion was the stated annual gathering of the Screen Club. There were reports of officers to be listened to, as well as speeches from the retiring officers. Then the incoming officers were installed and there were messages from them. Everyone was in an optimistic mood. After listening to the reports, which showed strength in numbers and in finances, there was reason for the gay spirit prevailing. King Baggot, retiring from his two years' presidency, congratulated the members on the remarkable showing made by the young organization. President James Kirkwood said that his policy would be to extend the scope and influence of the Screen Club, and that in furtherance of this he would give particular attention to the entertainment side of the organization's affairs. At the conclusion of the meeting there was a jollification in the grill-room, enlivened by singing by the Vitagraph Quartet, which very shortly was multiplied in numbers several times.

Just now the members of the club are giving all their attention to the coming annual ball, which is to be held in the grand ball-room of the Hotel Astor on Thanksgiving eve, November 25. The tickets are $5 each, admitting two, and are on sale at the clubhouse at 165 West Forty-seventh street, and by the members. Jule Bernstein, who is in charge of the sale of boxes, reports that he is receiving a gratifying number of applications for space. As before announced, there will be no advertising solicited or accepted in connection with this year's event. The club aims to make the ball not the biggest but the best and most pleasurable social function that has taken place within the confines of the motion picture industry. That's shooting at a high mark, but the Screeners expect to hit it.

KINETOPHOTE EXCHANGES.

Contracts for Distribution Cover All Territory—Many Strong Alliances Formed.

THE K. C. Booking Co., Incorporated, has closed contracts with enough big independent exchanges to cover the entire country with its exclusive programme, which now includes the releases of the Kinetophote Corporation and other features which have been obtained from independent producers.

In New England the K. C. will book through the American Feature Film Co., of 162 Tremont Street, Boston, a concern which has been handling nothing but the best and biggest of features in all of the New England states.

The Eastern Booking Offices with branches in Pittsburg and Cleveland will take the K. C. offerings in every instance. The Eastern head office at 1237 Vine Street, Philadelphia, will book for Eastern Pennsylvania, Southern New Jersey, Virginia, Delaware and the District of Columbia. The Pittsburg branch of the Eastern Company in 432 Wabash Building, and will take care of Western Pennsylvania and West Virginia. The Eastern Company's Cleveland branch is in No. 218, the Columbia Building, and will handle the K. C. films for the entire State of Ohio.

The K. C. is opening a branch office in Chicago to see that the product is properly handled in Illinois and Wisconsin.

The Progressive Film and Equipment Company will take care of Indiana and Kentucky from offices in Indianapolis.

In the South the Atlantic Film Service of Atlanta, Ga., will look after the K. C. interests in Georgia, Alabama, North Carolina, South Carolina and Florida. The offices are to be situated in Atlanta, Georgia.

The far West and Coast territory will be covered by the service of the California Film Service Corporation with offices in San Francisco. This company will distribute in California, Oregon, Washington, New Mexico, Montana, Idaho, Wyoming, Colorado, Nevada, Arizona and Utah. The California Corporation has opened branches in Salt Lake City, Denver, Seattle, Portland, Ore., and Los Angeles.

As announced last week, the K. C. has signed contracts with the Dallas Film Company of Dallas, Texas, to take over the booking of features for Texas, Louisiana, Oklahoma and Arkansas.

For New York State and Northern New Jersey, the K. C. headquarters at 126 West 46th Street will be the distributing center.

WESTERN TRADE CONDITIONS GOOD.

Arthur M. Rosenbach of the Excelsior Feature Film Company has just returned to New York from a trip through the west. Regarding trade in that section Mr. Rosenbach said:

I have seldom had a more satisfactory trip in every way than the one which I have just completed. The farming districts through which I passed were all prepared for bumper crops, and the manufacturing sections were all busy to capacity. When a man has had a satisfactory trip, such as I have had, he is naturally optimistic, but I do not believe that my hopeful views are merely a reflection of the success of the Excelsior Feature Film Company. I am confident, as the result of my observations, that the market for high-grade pictures, such as "The Path Forbidden" and "When Fate Leads Trump" is daily growing stronger, more dependable, and in every way more satisfactory.

SCATES GOES TO WORLD FILM.

General Manager Lewis J. Selznick of the World Film Corporation announces the appointment of W. R. Scates as division manager of the World Film Corporation with headquarters in Chicago. Mr. Scates' territory gives him supervision over the following branch offices: Cleveland, Cincinnati, Detroit, Indianapolis, Chicago, Minneapolis, Omaha, Kansas City and St. Louis. Mr. Scates is a very well-known film exchange manager, having been associated with the Eclectic Film Company and the General Film Company. Mr. Scates is accompanying General Manager Selznick and Sales Manager C. R. Seelye on a tour of inspection of all the offices under his supervision. The officials plan to complete their tour within ten days.

Doings at Los Angeles

WESTERN UNION Night Letter, Oct. 23. 1914.

W. H. Clune, Los Angeles.
Three bales fine Imperial Valley cotton shipped you by express today per your order. This is real assistance. The Imperial Valley Chamber of Commerce desires to express to you its deep appreciation for your patriotic action.
W. H. COMPTON, Managing Director.

THE above wire nearly explains the action of Mr. Clune, who wired the Imperial people to send the cotton which he placed in the lobbies of his three big theaters, labeling each "We bought a bale, have you?" Each patron was given a sample of the cotton, and the "Buy a Bale" project was boosted to the skies. Mr. Clune says that California cotton has not had the publicity and the industry is not recognized on account of the big campaign in the south. The boost was a good one, as evinced by the telegram.

* * *

The "Trey o' Hearts" company returned from the canyon this week and the last picture of the big series is completed and the players are off on a good vacation. George Larkin has gone on a trip south to San Diego, Coronado and the intermediate towns and resorts. Some will remain at home, while others will travel far and wide for their leisure days. As the result of the success of this series, Larkin is to be featured in a new company under the direction of Frank Lloyd, who was with Otis Turner. He directed while Mr. Turner was on his vacation, and so good was he that Manager Bernstein decided to organize a new company. Helen Leslie will be the ingenue, playing leads. Mark Robbins will be the character man and Lloyd will play the heavies and characters. Rex brand will be their release.

* * *

Hallowe'en never passed here but what something big was on foot for the Photoplayers' Club, and this season a big all star program of vaudeville was given the fans at the Mason Opera House for two nights.

* * *

When Jesse L. Lasky arrived here this week his jaw dropped in genuine surprise, for what he saw was not what he gazed on when he left a few months ago. The genial head of the feature picture firm is exploring the studio with its string of 16 new dressing rooms, making 50 in all; a big new riot extra room with capacity for 50 male and 50 female people; a new and complete wardrobe building, with a manager; scene storeroom; a big complete machine shop, and various other buildings and additions, besides a double laboratory. November 2 a new company will be added, the director of which has not yet been named. A director from the east is coming out to start still another company soon. The offices are being improved and altered.

* * *

Frank Borzage, Louise Glaum and other players under Walter Edwards have returned from Bear Valley, where they made exteriors for "The Panther" and other northern pictures.

* * *

Bob Leonard and the rest of his players have come from San Francisco after doing some water stuff for "The Master Key." H. John Fleming Wilson, author of the story, went with the players to the northern city to put in some atmosphere, having sailed the seas for some time himself and being familiar with the life of the wave.

* * *

Some people say others have cast iron stomachs, but here is an instance of a man having a cast iron foot, for Ralph Lewis, playing the lead in "His Responsibility," a Mutual picture, was run over by a heavily laden auto truck, and not an injury resulted, although a bad bruise pained him for some time. He slipped while trying to jump aboard the moving vehicle.

* * *

Douglas Gerrard has a friend in London. He wanted some British pipes and a few walking sticks, so he wrote his friend, who was coming across the water, to load up with the articles, and if he had a chance to bring any other things dear to the heart of a man. The friend wrote that he had started with a bag of socks, collars, ties and various furnishings, and said that the pipes and sticks he did not have time to get. What Jerry said is fit to print, but we could not keep up with his line of talk, it was so fast.

* * *

Marshal Neilan, directing Kalem comedies, will put on a new comedy with Chance Ward as producer. Ward has been with Neilan for some time and already is familiar with the style of direction used by Neilan. Ward will do some comedies while the head director will start a series.

* * *

Irene Hunt, of the Mutual, is being featured in "The Hop Smugglers," a newspaper story in which she finds the gang, causes detention, makes a big scoop and lands her job with the big daily. Thrills galore are said to fill the production.

* * *

Evidently Pathe Lehrman fears not the oncoming winter with its many sunny days, and days of fog, for he is building a new stage, 114x60, putting on another story to his dressing room building with 10 new rooms, and building a new prop and cutting room. Everyone is busy here and pictures are being made all the time.

* * *

The Santa Monica Kalem, with A. W. Hale as director, has ceased production. All the players have disbanded and are now looking for other places to work. A Los Angeles producer is trying to get the studio, and if he does will start work in the near future with some kind of a new picture business.

* * *

About the hottest place for neutral people who like to argue is the lounging room of the club. Players of all nationalities gather here and some hot talks are the result.

* * *

Fred Balshofer and Director Robert Thornby have gone hunting for ducks and quail. Ford Sterling is back and says Los Angeles never looked better to him.

* * *

Manager of Business Fred Kley of the Lasky place is building four nice cozy, little offices in the studio yard for the directors. Each producer is being co-operated with so that each individual office will be comfortable for the director who is to occupy it.

* *

A week and a half of warm, sunny weather puts the clincher smiles on the producers' faces, and they don't need skid chains to keep them from sliding off.

* * *

A huge cut-glass vase, more than three feet tall, and weighing some twenty pounds, was presented to Manager Bernstein in appreciation for the services rendered the Hollywood civic bodies when they held a grand Mardi Gras and carnival. Several companies of Universalists took part and put the punch into the events.

* * *

Up at Inceville W. S. Hart has arrived and is directing and acting in big pictures. Bessie Barriscale and her husband, Howard Hickman, are here, and both are busy under the direction of Thomas H. George Beban. Clara Williams and others are in San Francisco doing some big scenes for "The Italian." Mr. Ince has had Beban insured for $25,000. This was done in case of any accident. The star was almost killed a few days ago by a street car while in the middle of the big picture, and the result would have been quite disastrous, as can be readily seen. Sympathy for Alfred Brandt, superintendent of the factory, is being shown by fellow employees, for he lost his wife last week. She died after but a brief illness.

* * *

Real California moonlit sky forms some gorgeous, nay sublime settings for "Rumpelstiltskin," the fairy tale being put on by Raymond B. West.

* * *

As if Craig Kennedy, the intrepid scientific detective, had stepped out of the pages of the Arthur B. Reeve story in Cosmopolitan, only with an added talent, that of hypnotism, is shown thrillingly in Otis Turner's two-reel feature with Herbert Rawlinson and Anna Little, "Sanford Quest, Criminologist." Rawley is great in the part of the hypnotic detective. He uses all scientific methods and saves the girl from a band of crooks. The picture is one of the best ever done on this order.

* * *

That this little world is pretty small was proved the other day when William H. Reid, the genial manager of the Photoplayers Club, told me that he was going to live at the beach. It's all right if you can swim, I told him, and he said he ought to be able to as he had been at sea 15 years and had crossed the Pacific only 82 times. "Then you have been in Hong Kong?" He replied that he had, and then we had half an hour's talk about the Orient, finding that we both had been there at the same time a few years ago.

CLARKE IRVINE.

"Zudora"

"The Spotted Collar," Released November 23, Is the First Number of Thanhouser's Big Serial.

THE first issue of Thanhouser's big serial "Zudora" was shown at the factory in New Rochelle last week. "The Mystic Message of the Spotted Collar" is the title of the initial number. Beginning November 23 the subjects will be released weekly for twenty weeks. Each picture will consist of two parts. The story is from the pen

Scene from "Zudora" (Thanhouser).

of Harold MacGrath. Daniel Carson Goodman has translated Mr. MacGrath's work for the screen. Before viewing the first number of the serial in the new projection room of the Thanhouser factory the World man was escorted about the big motion picture plant by Jay Cairns, chief of the publicity department. Also along as fellow-guests of the hospitable exploiter of Thanhouser quality were Arthur James and Merritt Crawford, the Reel Life fellows who keep the world at large well posted on the doings of the Mutual Film Corporation.

Dr. Goodman took the party into the older studio, where are the elaborate settings for the home of Hassam Ali, the mystic detective who figures so prominently in the "Zudora" series. The visitors passed through secret doors—that is, all with the exception of Crawford; they viewed the teakwood furniture which adorns the apartment as well as the draperies; admired the Oriental god which Dr. Goodman had procured in Chinatown and the great mystic globe, and with unanimity expressed the opinion that Dr. Goodman has most successfully established his atmosphere. Later there was an interesting half hour watching Director Durkin as he patiently and gently guided little Helen Badgley through the intricate path of a dissolve. Sidney Bracey in a box-

Scene from "Zudora" (Thanhouser).

like structure was posing for an introductory bit in which from one character he was to be dissolved into another costume.

It was Helen's duty to open the door, talk to the butler, stand rigid, and after the change of garb by Mr. Bracy to greet him. It was all revelatory of the infinite time and patience required to photograph a scene which on the screen is but a flash:

"The Mystic Message of the Spotted Collar."

The principals in the cast of "Zudora" are Marguerite Snow, James Cruze and Harry Benham. Miss Snow is Zudora, a girl of eighteen in love with John Storm, portrayed by Mr. Benham. Mr. Cruze is Hassam Ali, the guardian of Zudora. Hassam Ali conceals from the girl the fact that according to the will of her father she is at her eighteenth birthday to come into possession of the fabulously wealthy Zudora mine. He refuses to permit her to marry Storm. He does, however, so far relent as to concede that if Zudora shall successfully resolve his next twenty detective cases she may marry the man of her choice.

"Zudora" makes a most auspicious beginning. Mr. Cruze is most convincing as the mystic who is as skillful in the uncovering of other's crimes as he is in concealing his own. Miss Snow in this number has a strong part, one requiring fine judgment and artistry that the melodramatic may be avoided. She most acceptably fulfills the demands of her role. Mr. Beham as the lawyer lover falsely accused and nearly convicted of causing the death of his professional opponent is strong and likable. The supporting cast is large and competent.

Dr. Goodman has made free use of "back construction." So, too, has he in his big situations maintained suspense by means of cut-backs and ingenious double exposures. We have referred to the interior of Hassam Ali's home. His courtroom scene is likewise notable. We are told that it is an actual setting, easily procured by the Thanhouser company in New Rochelle, as it seems the townspeople have given to the company chiefs the key of the city. If the succeeding numbers of "Zudora" match the initial release, and the intimation is strong that they will be even better, the serial should be highly popular.

Howard Estabrook

ACCOMPANYING is a splendid likeness of Howard Estabrook, latest of the Broadway stars to join the ranks of the photoplayers. Mr. Estabrook plays the lead of Travers Gladwin in George Kleine's film version of the famous Cohen & Harris success, "Officer 666."

Mr. Estabrook has appeared under the management of William A. Brady, David Belasco and others. He counts among his greatest successes the male "leads" in "Within the Law," "Divorcons" and "The Vanishing Bride." Mr. Estabrook has been prominently identified with many other famous Broadway productions, including William Collier in "The Dictator," Blanche Walsh in "The Straight Road," Arnold Daly in "The Boys of Company B," Joe Weber in "Hip Hip Hurrah," Holbrook Blinn in "The Boss," Grace George in "Jim's Marriage" and Cyril Scott in "The "Fatted Calf."

Howard Estabrook.

Mr. Estabrook's youth and his vast stage experience, coupled with his very apparent good looks, make his success in the new line of work a foregone conclusion.

CHANGE IN LASKY RELEASE DATES.

Instead of releasing the Jesse L. Lasky Feature Play Company's production of "The Rose of The Rancho" on November 16, the Paramount Picture Corporation will offer this, the first of the Lasky-Belasco productions, Monday, November 30. This change was made necessary owing to a slight delay at the studio, caused by Director General De Mille's desires to stage the final scenes on the Mexican border. Other than this change, the Lasky releases through the Paramount Corporation, will be as announced in the recent advertisements of the Paramount Corporation.

"Helen's Sacrifice"

Helen Holmes Is Herione of New Series of Railroad Melodramas Being Released by Kalem.

Reviewed by Hanford C. Judson.

THE demand for well-made, really thrilling melodramas shows no signs of fagging and the Kalem Company, with an eye to the fact that series, rather than serial, pictures are popular—the Alice Joyce series has proved this—has begun to release a number of railroad melodramas with Helen Holmes as heroine. They are to be one-reel offerings; each to be in itself a complete story, yet connected with the whole set by the characters and by their surroundings—they are all to tell stories of railroaders. Adventures, thrills to raise your hair, we are told, are to be plentiful, but there is to be very little crime pictured in the series. We can vouch for the fact that there is one nerve-tingler of a thrill in this first of of them, "Helen's Sacrifice." The pretty heroine goes down a steep, sandy bank, horse and all. We didn't expect her to come up, but she managed to swim the horse across all right.

Helen Holmes.

The Kalem people have long liked to make railroad pictures and have made some of the very best of them. They seem to have exceptional facilities for giving realistic touches to such stories, and their work, so we are told, has been especially popular in railroad towns where the spectators knows what this kind of picture ought to be like. One other advantage they have had, and this is exploited in this new series—the technical knowledge of railroading and the sympathetic acquaintance with railroaders of E. W. Witlock, train despatcher and railroad expert, who has written the scripts for the series. Frank Howard Clark, who understands the requirements of screen portrayals, has helped in getting the stories into the best form.

The heroine, Helen, is a railroader, a telegraph operator in a depot out in the country, one of those places with a switch where a freight can be held up to let a passenger pass. This character is played through the whole series by Helen Holmes, whose nerve and splendid physical gifts reinforcing her abilities as an actress make her the very ideal as heroine of such stories. If this first offering gives a true taste of what is to come, she will need all her fortitude before she is through.

The big scenes in this story come in her dash on horseback to intercept a freight train and avert a terrible accident. The short cut is, of course, not along the highway, but over rough country, and the route is not without its obstacles. At one place the only bridge available is down—the workmen are repairing it, but it is still no thoroughfare and she can't possibly cross. The river flows in a deep gully and she must cross it. The banks are sandy and almost perpendicular and the girl's horse is most reluctant to take the step off the firm ground, but she is determined and down they go, seemingly all mixed up, into the water. Then there's a swim across and another gallop to the way station at which she can meet, if fate wills, the freight and warn its crew of the passenger—cut-back scenes have shown this to us coming along fast in the opposition direction and on the same track. She does reach there in time; but with not a moment to spare, for the passenger is on time. This incident though acceptably done is not so snappy as some other scenes we can remember in other Kalems that have used a like climax.

Scene from "Helen's Sacrifice" (Kalem).

The fact that the train got past the first station was due not to any fault of Helen, but to the man operator. His baby was sick and he had to sit up all night tending it. His nerves were tired and he let another piece of business that came up distract his attention. Helen knowing all this takes the blame to save this man, her friend, from being fired, he being a man of family and needing the job. That is "Helen's Sacrifice."

The director responsible for the picture is J. P. McGovern, who plays the part of the man operator. Ethel Clisbee plays as his wife. The picture as a whole makes a very fair offering. It is not perfectly even in dramatic suspense, but at its best is very thrilling. It is surely well acted and the camera work is fine. It will be liked.

Mayre Hall

MISS MAYRE HALL, who was formerly with the Imp Company and now leading lady for the Thanhauser in the Princess Company, was born on a farm in the State of Ohio. Her parents moved to Cincinnati when she was a very small child. At the age of eight years, with her mother she was playing in stock and remained with stock companies until she was 15 years old, when she branched out on the vaudeville stage and made a grand success. Working alone, the greatest hit she made while in vaudeville was doing Italian impersonating and as she was gifted with a very sweet voice, she was the headliner at many theaters on the circuit of which she played.

Mayre Hall.

We might say that Miss Hall has been constantly on the stage from the time she was 8 years old and until April, 1913, when she came to New York to fill an engagement with the Imp Company. Miss Hall is 19 years old, very pretty, animating, quick to anticipate her Directors and has filled her parts with such rare ability that it is believed that it is only a matter of time that she will become one of the popular stars in moving pictures. Miss Hall at the present time lives in New Rochelle near the Thanhouser Studio.

NORWICH GETS BIG PICTURE HOUSE.

The Tennis Amusement Company, whose home office is in Utica, N. Y., and which is operating and controlling picture theaters in that city and Poughkeepsie, N. Y., will open about December 1 the Colonia, a big moving picture theater, at Norwich, N. Y. The new house will have a seating capacity of 1,300, and it will be one of the finest theaters between Albany and Buffalo. No expense is being spared to permit of the inclusion of all conveniences that will go to make patrons comfortable and the house beautiful. A. E. Ford, who is now proprietor and manager of the Best theater in Norwich, will be retained as resident manager. The Tennis Company is composed of Adam Tennis, president; Peter Karl, vice-president, and Peter Tennis, secretary and treasurer.

"Tillie's Punctured Romance"

Marie Dressler, in Sennett's Six-Reel Keystone, Will Contribute Much to the Gayety of Nations.

Reviewed by George Blaisdell.

WHEN Mack Sennett was in the East a couple of months ago he confided to a friend that in the making of his six-reel comedy in which Marie Dressler was starred he had given all that he had. After viewing "Tillie's Punctured Romance" we are bound to say he had a lot to give. At the time the Keystone producer was here he was in doubt as to what the title of the comedy would be. When he intimated to a party of film men that he was thinking of "She Was More Sinned Against Than Necessary," there was hearty acclaim. The advisability of incorporating "Tillie" in the title, that the star of the piece by reason of previous associations might be more clearly identified, turned the scale.

Scene from "Tillie's Punctured Romance" (Keystone).

Marie Dressler breaks into the story at the first jump. She is in the scene every minute right to the finish. She fits into the Keystone style of work as to the manner born. She kicks and is kicked, she falls and gets up or is laboriously picked up; sober or unsober she is inimitable. Trouble follows in her ample wake; if at any moment there seems an insufficiency of disturbance she beats a strategic retreat and takes a fresh strangle hold on everything and everybody and starts something new. That she survives her strenuous experience is remarkable; it is a tribute to her vitality as well as her agility. In fact, it is inexplicable that these boneless but never spineless Keystone players live to play another day.

Charles Chaplin plays opposite Miss Dressler. In apposition with the famous woman of the legitimate comedy stage, the screen player suffers not a whit by comparison. The two constitute a rare team of funmakers—the sort of combination that not only tempts but impels an ordinary fallible reviewer to indulge in extravagant language. Chaplin outdoes Chaplin; that's all there is to it. His marvelous right-footed skid—and it seems to make no difference whether he have under him rough highway or parlor floor—is just as funny in the last reel as it is in the first. Chaplin's serious face is seldom crossed by a smile. With perfect confidence he leaves laughter to others; and well he may.

Mabel Normand is the third principal in the large cast. She has the role of the unsuccessful rival for Charlie's hand; that is, she is unsuccessful for a short but exceedingly lively period ending in the harried and bedraggled Tillie resigning her claim to the fickle bridegroom. Miss Normand sustains in her own mirthful way the quieter role—always speaking comparatively, of course—that falls to her. Charles Bennett is the millionaire uncle who is not killed by the fall down the snow-covered mountainside and whose return to the scene of Tillie's rampage is the climax as it is also the dramatic catastrophe of his sole heiress' flight in high society. We also recognized Mr. Bennett in two minor characters.

The picture is finely staged. The interiors of the mansion wherein Tillie and her husband entertain society are elaborate and luxurious. The bit in the snow above the clouds makes an impressive contrast with the sunshine-flooded vegetation of the lower country. The photography throughout is of a high order.

There is no use talking about situations. In "Tillie's Punctured Romance" there are nothing but situations. There's a story, of course, and it is sufficient. It shows how Tillie is wooed by Charlie and is given the mitten in favor of Mabel. When Charlie reads that through the death of the uncle Tillie is heir to three millions, he encompasses a hasty marriage before Tillie gets the news. Of course, it afterward develops uncle is not dead, but very, very much alive. Tillie, however, is pretty near dead by the time she has removed from her expansive chest several matters that weigh heavily upon it. Before the battle is over the Keystone "cops" have the riot of their tempestuous, catlike lives, an automobile takes a plunge into the Pacific—the only calm element in the show—and Tillie, after several tedious lifts and sudden immersions is finally landed on the pier. Mabel falls in the arms of Tillie. Charlie is "jugged."

Scene from "Tillie's Punctured Romance" (Keystone).

Mack Sennett has done well.

BOX OFFICE HAS A WINSOR M'CAY NOVELTY.

The Box Office Attractions Company has arranged with Winsor McCay to market his one-reel comedy, "Gertie," the Dinosaurus. The subject has been in constant demand by vaudeville managers. The film got $350 for one week at the Palace Theater, New York, the best house on the United Circuit. It is the biggest figure ever paid for a single reel attraction. Through the Box Office Attraction Company, exhibitors will get an opportunity to book this feature single reel comedy at reasonable rates.

Winsor McCay, creator of "Little Nemo," "Dreams of a Rarebit Fiend" and other popular newspaper cartoons of international fame, has set a new pace with his hand-drawn film of a trained "Dinosaurus" which he prosaically calls "Gertie." This film achievement is a new departure in the industry as well as in art. "Dinosaurus" is a huge carnivorous monster that ruled this planet in pre-historic times.

FAMOUS PLAYERS TO PRODUCE "THE LOVE ROUTE."

The Famous Players Film Company will shortly begin the production of "The Love Route," the famous comedy-drama of love and railroads, by Edward Peple, author of "The Spitfire" and the recent success "A Pair of Sixes." The film version of this noted modern romance will be produced in the West with Marguerite Clark, the dainty star of "Wildflower," who left last week for Los Angeles, to appear in a forthcoming production for the Jesse L. Lasky Feature Photoplay Co., to which company the Famous Players loaned the services of their star, for a limited time. Allan Dwan, of the producing staff of the Famous Players, will leave this week for the coast, where he will join Marguerite Clark and begin work on the production.

BLACKWELL MAKING "THE LAST CHAPTER."

With "The Man Who Could Not Lose" shipped East, Carlyle Blackwell, of the Favorite Players, is starting on a five-reel production, another of Richard Harding Davis' stories, entitled "The Last Chapter." The story as originally written is called "An Unfinished Story," but this title has been changed to more suitably fit the photoplay, and the new name is an apt one.

Among the Picture Theaters

TEMPLE THEATER AT SOO REMODELED.

Cook & Beardsley's $10,000 Picture Theater a Beautiful Structure—Has Seating Accommodations for Over 800.

ONE of the finest picture theaters in the Northwest is the New Temple Theater, which was opened Monday evening, August 24, by Cook & Beardsley at Soo, Mich. The ideas incorporated in the erection of the new structure were obtained by the owners after many months of travel in different cities, studying the number of picture theaters and carefully digesting all printed information on the subject. That their time and energy were not expended

Temple Theater, Soo, Mich.

in vain is manifested in the illustrations of the Temple Theater accompanying this article.

There is a gradual but sufficient incline to the floor of the main auditorium which gives an uninterrupted perspective of the screen from any seat on that floor. Two broad stairways lead to the balcony where the fireproof operating room is situated. Twenty-two-inch ventilators, which extend for four feet above the roof, carry off the heat from the projection machines, and a big suction fan removes the impurities from the room. As one ascends the balcony stairs he approaches two boxes each containing six chairs. These boxes are beautifully furnished with plush carpets and draperies. Of the two hundred seats in the balcony

Interior View of Temple Theater, Soo, Mich.

the first three rows are for reserve. The entire auditorium contains over 600 seats of which 136 are in the loges and will also be held for reserve. The interior wood decorations are of birch and dark mahogany and the paintings are done in oil, while the other inside embellishments are of ivory and gold. The chairs are of a special design, two inches larger than the ordinary and one and a half inches in excess of the regulation distance is left between each row of seats.

All the wiring has been done in conduits, which is in accordance with the law. The indirect lighting system is employed. There are six sixteen-inch suction fans in the ceiling which has capacity enough to change 9,270 cubic feet of air per minute. In front of the stage is the orchestra pit. On both sides of the proscenium arch are elaborate booths designed for singers and are draped in heavy plush curtains.

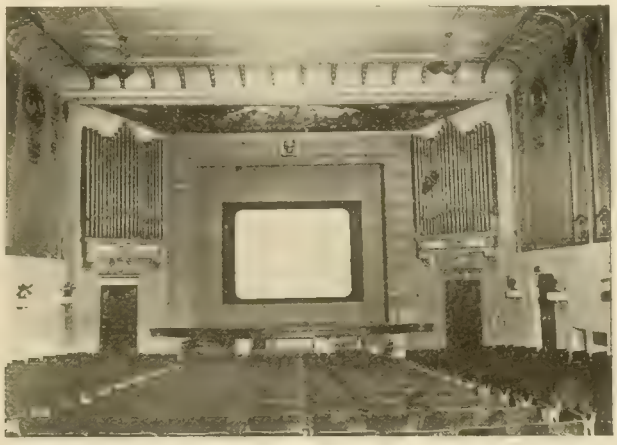
The flooring of the lobby is of terraza marble. The dimensions of the lobby are 10 feet by 40 feet, and the six doors leading into the auditorium are of brown opalescent glass. There is a canopy over the sidewalk in front of the structure which covers a space 12 feet wide by 41 feet long. The canopy is made of steel and iron and is decorated with mottled green opalescent glass. The name of the theater has been worked in the drop at both ends of the canopy and the words "Temple Theater" have been carefully inserted in the front drop of the covering. So big and heavy is this marquise that it is supported by three iron columns which carry a number of large electric globes, giving the front a brilliant illumination at night.

The Temple theater is not an entirely new structure; it is a remodeled building, and the policy will remain the same as the one employed in the old house—that is, first-class moving pictures. There is a matinee each afternoon, and three shows each evening. The employees of the old house will be given employment in the new structure. On the opening day, according to the managers, there were 2,200 who purchased tickets for the show, and many hundreds were turned away. The new Temple represents an expenditure of $10,000.

FICHTENBERG'S THEATER IN PENSACOLA.

THE chain of palatial photoplay theaters that the Fichtenberg Amusement Enterprises are building throughout the South has received a notable addition in the Isis Theater recently opened in Pensacola, Fla. This house is probably the most elegantly appointed in the state of Florida. It is an artistic combination of bronze, marble, mosaic and art glass, and its equipment embodies the latest ideas in comfort, sanitation and perfect projection. The Isis is situated on Palafox street, in the heart of the business section, and has a seating capacity of 700.

In addition to the Isis in Pensacola, the Fichtenberg Amusement Enterprises, of which Herman Fichtenberg is



Interior of Isis Theater, Pensacola, Fla.

the directing genius, controls the Isis Theater in Houston, and the Isis, Plaza and Alamo Theaters in New Orleans, beside several other houses in other points in Louisiana and Texas. One of the many features of the new theater is the big organ which can be seen on each side of the proscenium arch by looking closely at the accompanying illustration. This is an artistic arrangement and, with the aid of the perfect acoustic properties of the Isis, the music dispensed by this $5,000 instrument splendidly "fills" the house.

B. A. Mulligan is the manager. The Isis has a seating capacity of 1,000, and cost in the neighborhood of $85,000 to build. In the operating room, which is in the back of the first balcony, there are two motor-driven Simplex machines among the up-to-date equipment. The house was opened May 14, and has been playing to satisfactory business since that date.

ROYAL THEATER, KANSAS CITY, MO.

THE Royal theater is located on Main street, between Tenth and Eleventh, Kansas City, Mo. The merchants in this section of the city, which is a shopping district, looked on moving pictures with contempt and hatred. This attitude was crystallized in the passing of a local ordinance prohibiting moving picture houses from locating within a certain district, of whch Main street is a part. This measure was passed after Frank L. Newman, presdent and manager of the Royal Picture Theater Company, owners of the new house, had begun work with a view to giving Kansas City its handsomest structure for the exploitation of the moving picture. Some exhibitors might have been discouraged. Mr. Newman engaged legal talent who shortly began filling the ordinance in question full of large holes. Work on the house went steadily forward. The theater was opened in June and the retailers who had opposed the building of the theater had their eyes opened. They were beaten legally, but the gratifying feature is that after the Royal opened they were glad they had been whipped. The Royal, as any exhibitor

Royal Theater, Kansas City, Mo.

could have told them, attracted high class custom to itself, and to the stores nearby.

The Royal's style of architecture is one that might be characterized as the modern French type, both in exterior and interior. The front is of terra cotta. A touch of softened dignity was lent the front by eight art glass windows, given the French Renaissance treatment. These windows are attractive during the day, but assume their most pleasing aspect after nightfall, when they are lighted from the back. Lavish but effective use of electricity has been made in the exterior of the Royal as well as interior. The building is outlined in electric lights, 640 lamps being used. Three flambeaux, so constructed as to appear to be flaming, also are features of the exterior lighting facilities. Three hundred lights are used in the flambeaux, making a total of about 1,000 on the outside of the theater and giving Mr. Newman something to ponder over in the proportions of his monthly lighting bill.

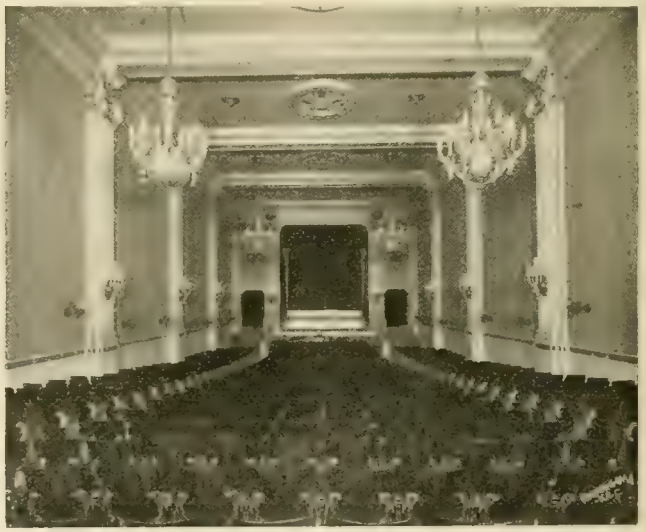
There are no steps in or about the Royal—at least on the ground floor. Everything is reached by soft inclines. In case of necessity for emptying the house quickly, there would be no chance for injury by falling down a flight of steps. The danger of fire is a remote one indeed, however. The Royal is a solid steel structure, as nearly fireproof as engineers have been able to conceive up to the present. Three thousand five hundred persons are daily patronizing the house. The American Seating Company furnished the seats for the Royal. The musicians' pit is arranged as in most legitimate houses. Four musicians are used in the morning and nine during the afternoon and night. The console of the $7,500 organ also is in the pit, though the instrument itself is placed over the rear exit.

The stage is large enough for any little or big diversions desired by the management, being 14 by 21 feet. The proscenium arch is 19 by 21 feet. The mirror screen is 13 feet 9 inches by 17 feet 6 inches. Three Powers machines are used, and two spotlights are available. Those who dearly love the coquettish touches of the legitimate find them at the Royal. The exhibitions begin at a specified time, given on the program and billboards, and not whenever the operators feel like starting. The bright lights are subdued, and soft green ones switched on. The draperies swing backward and upward, revealing the curtain, and the operator, with this formality dispensed with, begins his share of the work.

Many features designed to appeal to the public have been embodied in the Royal. For instance, there is a nursery in the basement, over which a trained nurse presides. Four cribs have been installed and parenthood no longer means close confinement to the home. For the kiddies too big for cribs, and not big enough to understand or enjoy the productions there is a playroom provided with all of the most modern toys and devices with which to while away the hours.

There also are ample accommodations for the adults. Rest rooms for men and women are on hand, equipped with wicker lounges, easy chairs, telephone booths, ice water fountains, tile toilet rooms and other adjuncts. That section of the basement lying under the stage is given over to locker rooms for the musicians and dressing rooms for any talent which may be employed. Upstairs, Mr. Newman has reserved his own office, with a window which allows a view of the screen. The operating rooms are elevated, and are safeguarded in every way to prevent a possible conflagration.

Ushers at the Royal are mulatto girls, nattily attired in white coats, white aprons and French caps. The water boy, who has nothing to do but quench the thirst of patrons, also is uniformed in white. Incidentally, the tumblers he carries are not of glass, but of paper, which are destroyed after once used. The color scheme at the Royal is old rose and ivory. The lighting facilities enhance the beauty of this, demon-



Interior View of Royal Theater, Kansas City, Mo.

strating that the direct system is not yet obsolete. Four great banquet lamps, seven feet from candle to candle, are suspended from the ceiling. The side walls are equipped with lights of the same design.

Adequate ventilating and heat have been supplied. What is known as the blast system of heating is used in cold weather, the heat being blown through a nine-foot air washer and discharged into mushrooms under the seats. In the summer, the same fan draws 14,000 cubic feet of air per minute through the washer, in which the temperature of the river is maintained. Also, 20,000 cubic feet of air is taken out through the ceiling every minute. Twenty side wall fans of the oscillating variety also help out in hot weather. Thirty employees are utilized in routine work at the Royal. There are thirteen musicians, two cashiers, three operators, four ushers, one maid, a water boy, two janitors, and two doormen.

The Royal Picture Theater Company, which is incorporated at $150,000, is made up of Frank L. Newman, president and manager; W. P. Fulkerson, treasurer, and T. H. Cochrane, secretary. The company has a ninety-nine year lease on the building, which cost about $75,000. The annual rental is $16,500, insurance and taxes bringing the figure to $19,000.

NEW ALASKA THEATER, SEATTLE, WASH.

THE accompanying photos show the New Alaska Theater, of Seattle, Wash., which is unquestionably one of the finest motion picture theaters to be found in the United States. Built at the cost of $120,000, no expense was spared to make the Alaska a model theater of its kind, and this object is witnessed by the complete construction. In many respects the Alaska is distinctive. The installation of its equipment has been acomplished in such a manner as to give the Alaska conveniences peculiar to itself. Added to this is the beauty followed in every detail of construction.

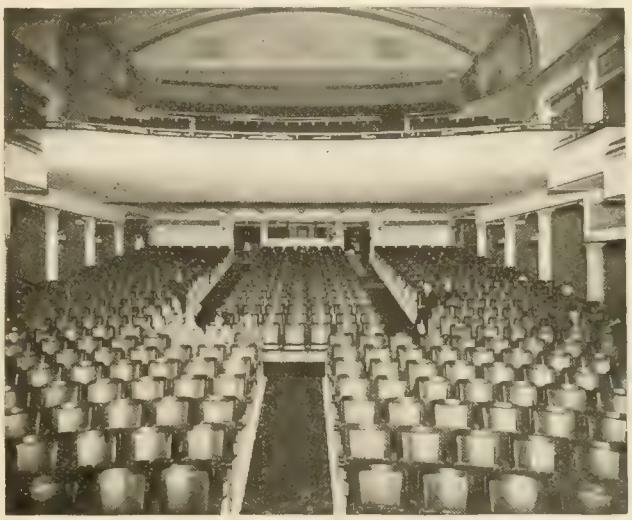
The front of the theater is built of mat-glazed terra cotta, set with beautifully stained glass windows. Above the entrance on both sides are two huge caldrons from which fire shines through glass clouds in the form of steam. They are so designed as to reflect from the polished exterior surface a magnificent sunset. The entrance and the outside foyer of the Alaska is finished in Onyx and marble. Every decoration is hand-painted, not a bit of stenciled decorating having been done. Probably the feature most noticeable in the interior is the lighting system, by which an indirect sunset effect in natural colors is reflected on the ceiling.

Alaska Theater, Seattle, Wash.

The second most notable feature is the richness and beauty of the immense curtain and draperies. These are of heavy red velvet, regally colored and artistically draped. The aisles and foyer of both the orchestra and balcony are wide and heavily carpeted.

There are seats to accommodate 1,100 persons, yet everyone of these has been so placed as to afford an unobstructed view of the screen. A noticeable thing about the seats is their unusual width and of their leather upholstering. No box seats or loges are found on the first floor, but on the balcony is a series of eight loges, fitted with wicker chairs, and there are three upper boxes on each side running from the balcony to the proscenium arch. Another respect in which the Alaska is distinctive is the arrangement of the aisles and exits with a view to avoiding congestion when large crowds are in attendance. Everywhere within the theater is so arranged as to afford ample space and convenient passage for the patrons to and from their seats.

Harmony and taste prevail in the interior decorations. All the frescoing is hand-painted and beautiful. The friezes to be seen on each side of the stage are very artistic. There is a latticed ceiling which conceals the $10,000 pipe organ, and a latticed "echo" in the rear of the balcony. While enough has been placed in the interior to avoid the slightest appearance of barrenness nothing has been overdone, and the harmony of the whole is not disturbed by color or arrangement. On the mezzanine floor a spacious rest room for women has been built of unusual size, and fitted with two full-length mirrors and numerous smaller ones. The room is complete in equipment, and handsomely furnished



Interior View of Alaska Theater, Seattle, Wash.

with white wicker furniture. It is provided with telephone and maid service.

A ventilating system is installed by which the air in the theater is completely changed every three minutes. Fresh air is drawn in through the roof and forced across heated coils, and is removed from the theater by means of immense suction fans. The building has been constructed entirely of Washington materials. It is of solid concrete, reinforced with steel, and but few structures on the Pacific Coast are so substantial in character. The theater is controlled by the Alaska Theater Company. The architects were W. H. Milner & Co., of Seattle, Wash.

WALTON THEATER, SELMA, ALA.

Built of stone, brick and marble and modern in every way, is the Walton Theater, Selma, Ala. It is under the management of W. K. Couch. The dimensions of the building are 40 by 90 feet, and the auditorium can accommodate

Walton Theater, Selma, Ala.

500, 122 of whom are in the balcony. The seats are thirty-six inches apart.

The size of the operating room is nine by twelve feet. The height of the ceiling is ten feet with a cone-shaped ventilator through the roof. Two Power's 6A projection machines are used, and they are motor-driven. The Walton was opened August 10.

APOLLO THEATER, PEORIA, ILL.

Beautiful $85,000 Picture House Recently Opened by Apollo Amusement Company Has Seating Capacity for 1,000.

PEORIANS have in the Apollo another new and splendid motion picture house. It is owned by the Apollo Amusement Company, Inc., 313 Grand street, Peoria, Ill. Dee Robinson is president and C. E. Carrier is the manager. The theater is valued at $85,000. It is situated in a city with a population of over 100,000 and ought to have no trouble in securing a large percentage of patronage by reason of its attractiveness and diversified entertainment. There are seating accommodations for 1,000 in the Apollo. The edifice is another of those structures which may claim the name of "picture theater beautiful." The lobby is a passageway of artistic effects. The walls are in Mosaic design and the decorations in other parts of the lobby are pleasing and in harmony with the general effect. The doors leading into the foyer are finished in art glass ornamentation.

On the interior walls, which are of brick and plaster and which add to the inviting effect of the auditorium, are immense oil paintings of Italian garden scenes between panels made of brick. These paintings are framed in brick borders which do not detract from the scene or make the painting look clumsy and are topped with a decoration of plaster. Each panel contains, at a height of about ten feet, a pendant electric light in an ornamental glass bowl. The panels are not plain, but are broken by broad bands of brick equidistant from one another and are an inch or so in depth.

In the orchestra as well as in the balcony there are two wide aisles running from front to back. All of the leather

Interior of Apollo Theater, Peoria, Ill.

upholstered seats were bought of the Wisconsin Seating Company. As will be seen from the accompanying illustration of the interior, the pipes of the organ are divided into two sections, one on each side of the proscenium arch. In addition to this instrument an orchestra composed of women is used. The stage has been transformed into a beautiful garden scene which surrounds the mirror screen. The indirect lighting system is employed. In the fine big operating room, which is located in the back of the balcony, can be found the most up-to-date equipment among which are two motor-driven Motiograph machines.

In planning and building the Apollo great stress was laid on the ventilation system as well as on all other means of comfort and convenience for the patrons. Every breath of air that goes into the auditorium passes through a series of eight sprays of water, which not only collect and remove every particle of dust and impurity, but reduce the temperature 15 degrees below the intake thermometer reading. In the cool months, as the air leaves the sprays of water, it goes through warm radiator coils and then passes off into the auditorium.

The Apollo starts its first show at 11 a. m. and its last exhibition ends at 11 p. m. In order that no one may come into the theater during the exhibition of a multiple reel picture and be compelled to sit through that picture, seeing the last part first and the first part last, the management announces in conspicuous places in the lobby the time that each multiple reel picture is to be shown. The regular admission fee is 10 cents, though the price is occasionally raised when an extra big feature is booked.

PADUCAH'S $15,000 PICTURE HOUSE.

WITH the advent of last Spring there was opened at 417 Broadway, Paducah, Ky., a $15,000 moving picture theater by Rodney C. Davis. The new structure stands upon the site of Mr. Davis' old theater, the Kozy, which is the appellation bestowed upon the new edifice. The dimensions and seating room of the new theater are 26 by 150 feet with a seating capacity of 500, as compared with 20 by 90 feet and accommodations for only 240 of the razed house. The front of the Kozy is built of white enameled brick, which gives a clean and conservative appearance both day and night, but more especially in the evening, it would seem, when there are burning the numerous lights on the glass canopy which extends the full width

Kozy Theater Co., Paducah, Ky.

of the sidewalk. The Kozy is modern in every way, and expense was not spared in giving the full quota of convenience to its patrons. The programs of the Kozy are strictly confined to moving pictures. The big Wurlitzer organ is one of the many features.

One of the daily papers of Paducah, paid editorial tribute to the edifice when the cornerstone was laid. "The laying of the cornerstone of a local 'movie' theater brings to mind forcefully the power of the modern picture show for good or for evil. To see one put down the foundation of its structure with prayer is a good sign, and an indication of what its power will be," is the way the editorial begins. The Rev. Clinton S. Quinn, rector of the Grace Episcopal church of Paducah, officiated at the ceremonies.

SALAMANCA TO HAVE BIG HOUSE.

J. C. Groat, of Salamanca, N. Y., who has owned and managed several picture houses in that city, has begun the erection of a big $25,000 picture house there. The dimensions of the structure are 70 by 140 feet, and it is expected that the theater will be opened by February 15, 1915.

DAY AND NIGHT SCREEN TO SAN ANTONIO.

We learn that shipment will be made within the next few days of one of the above screens for installation in the Brady theater of San Antonio, Texas. Our issue of October 17 contained some incorrect information in regard to the equipment of this house.

Crane Wilbur-Regular Fellow

By Thornton Fisher.

EVERY one present who believes in fate, stand up! All right, sit down! Anyway, fate has wrecked nations, devastated homes, built fortunes and cut tremendous capers in the life of the average man. If fate had not hauled C. Emerson Doodlewit to a given spot at the precise moment he doubtless would not have stopped the solid end of a descending brick.

All of which leads us to an interesting little biography which, if you will gather around, I will endeavor to relate.

Fate in the guise of an illness produced the big opportunity for a convalescent young actor who, at the solicitation of a friend, journeyed one day from the metropolis to Fort Lee, New Jersey, to visit him where it was expected he might recuperate.

His Start in the Hero Business.

Now the plot thickens, for here fate again dipped in its oar. Leaving the car the young Thespian struck out on foot through the suburban environs for the home of his acquaintance. He had proceeded but a short distance when his attention was arrested by a small boy who, quivering with excitement, pointed to a group of moving picture actors who were rehearsing a scene wherein the hero was apparently rescuing the beautiful heroine who, seated upon a runaway horse, was violently attempting to control the spirited animal. All went well and the director gave the word for the camera—click, click, click goes the instrument as the fair maid dashes madly away on her steed.

Down the road comes horse and rider, scattering behind them great clouds of dust and obscuring an astonished company of picture actors.

The realism is complete.

Frantically the young woman tugs at the reins and endeavors to retain her seat on the speeding beast. Where is the picture hero to save her? He has received his cue but fails to come to the girl's rescue. For this mock runaway has suddenly been transformed to one of horrible reality. The young convalescent instantly perceiving the seriousness of the situation leaps towards the approaching animal, grabs the flying reins, subdues the beast and lifts the fainting young lady from the saddle. The director and his corps hasten to the spot and shower congratulations upon the young fellow for his pluck. Thus Crane Wilbur became a real hero of the screen and landed his first job.

I spent an evening recently at Claridge's with this delightfully versatile star whose features are familiar to thousands of picture fans throughout the world.

Why then describe him? If Wilbur's personality is projected from the screen it is emphasized when one is in the presence of the actor.

He is still a young man, being but—well, at any rate on the sunny side of thirty, yet possessing a wealth of histrionic experience many veterans might envy. Crane was born in Athens, New York, and to use old stuff is a product of the soil.

He was raised on a farm, and that fact alone sufficiently explains his skill as an equestrian. If you want to catch Crane Wilbur at his best put him astride a fiery horse and turn him loose.

I put this question to Mr. Wilbur:

"What type of plays appeal to you most? Society or western pictures?"

Quick as a flash he shot back, "Give me the role in which rugged outdoor life is portrayed or where I can ride up before the camera on a dashing horse."

And he comes by it honestly.

His paternal ancestry is Indian, while on his mother's side he comes from English stock.

The secret of his success in Western scenes is largely due to his keen knowledge and familiarity with every corner of a horse, and there are few of these animals that Wilbur cannot subdue, for he has lived in the saddle. No wonder this rugged lad of the hills and fields has developed into strong virile manhood with a passion for red-blooded western drama. His early boyhood days were lived in Mink Hollow, way back in the Catskill Mountains, where sunrise was his alarm clock and sunset the curfew. Even in those days the boy in the rural environment dreamed of the stage and it was not unnatural that he should, for his uncle is the noted actor, Tyrone Power.

He first appeared as one of the crowd with Mrs. Fiske in "Mary of Madgala" about twelve years ago when he played a thinking part. Again Fate interfered. An accidental fall down a set of property steps his first night on the stage during a performance of the above play earned him a regular job "doing a brodie" down those same steps every night thereafter. Mrs. Fiske, who had witnessed it, instructed him to repeat it. It was not intended as a bit of comedy, however, for, as one of the throng, in the excitement of the moment, he would lose his balance and plunge to the bottom of the steps. Mr. Wilbur says he became quite an artistic tumbler after a little practice. "I began my rise by falling."

Some job, eh, massaging the stage eight times a week with your face!

From that humble position he procured roles in other well-known plays and rapidly ascended the dramatic ladder when fate dragged him into the pictures. Today Crane Wilbur is one of the most brilliant stars in the moving picture firmament, his work with the Pathe Freres having conspicuously established him as a leader in the hero business. He has won added popularity recently through his clever work in that famous film series "The Perils of Pauline," but one of his favorite pictures is "The Corsair," in which he starred. In the last-named play Mr. Wilbur's make-up was a revelation in that art.

What does he expect to do in the future? He hints that he may return to the speaking stage for a brief period next

year, having received numerous tempting offers from that source as well as from several big film companies.

What are your impressions after knowing Crane Wlbur?

First, you are keenly disappointed that his pictures don't do him justice. You regret that the followers of the picture lose a large part of the interesting personality of the handsome young actor.. Second, and last, and this sums up the whole thing, Crane Wilbur is a regular fellow.

William S. Hart

WILLIAM S. HART, the illustrious Broadway favorite, is the latest acquisition to the ranks of Inceville. This interesting item of news came to light with an announcement made by Thomas H. Ince to the effect that Mr. Hart's name has been affixed to a contract; and Mr. Hart will begin, in the course of a few weeks, to direct and act in feature productions of the New York Motion Picture Corporation.

The services of Mr. Hart have been long sought by Mr. Ince, and an impetus was given the movement by the extraordinary work the celebrated thespian did in "The Two-Gun Man," a forthcoming release of the Ince companies. For that feature Mr. Hart was especially engaged, but his contract expired with the completion of the production. Mr. Ince immediately began negotiations with a view to obtaining Mr. Hart as a permanent adjunct to his forces.

William S. Hart.

It is the intention of Mr. Ince to collaborate with his scenario writers in constructing productions particularly adapted to the ability of Mr. Hart. The actor has been said to excel in western parts, although his early successes on the legitimate stage were scored in his interpretation of classical characters.

A comprehensive idea of the scope of Mr. Hart's experience in the classics may be gained from the fact that at a recent gathering of stage celebrities at a well-known New York actors' club he was declared to have played more classical roles than any other actor in America. Those checked to the credit of Mr. Hart were Marc Antony, Bassanio, Cassio, Phasarius, Iago, Lord Leicester, Angelo, Benedict, Macbeth, "The Man in the Iron Mask," Ingomar, Romeo, Orlando, Pygmalion, and Messala.

Mr. Hart's most complete triumph in a latter-day role perhaps was made as Cash Hawkins in "The Squaw Man," which part he originated. Later he appeared with great success in support of Charlotte Walker in "The Trail of the Lonesome Pine." His impersonation of the rugged westerner has been styled by many reviewers as the best piece of work of its kind that has ever been done.

As Mr. Hart's connection with "The Trail of the Lonesome Pine" drew to a close, Mr. Ince communicated an offer to him to appear before the camera. Weeks of dickering resulted in the actor signing a contract. His first appearance was made as a co-star with Robert Edeson and Rhea Mitchell in "On the Night Stage," and later he starred alone in "The Two-Gun Man." Both are Ince features that soon will be released.

The arrival of Mr. Hart will augment the list of Inceville directors to eight.

ALL STAR SIGNS JANE COWL.

The All Star Feature Corporation has signed a contract that ensures to that company the services of Jane Cowl. Miss Cowl is to appear in the picturization of Eugene Walter's play "The Easiest Way" which will be released by Alco Film Corporation. During the past year Miss Cowl has refused many offers from prominent moving picture concerns to appear on the film.

"Shorty" Finds His Mate

Little Comedian of the Ince Company Meets His Gal at a Picture Show.

"SHORTY" HAMILTON, the mirth-maker of the Ince companies, is laboring under an avalanche of congratulations. He is being told that he is certain to make a good husband and that he has won the "sweetest" girl in the world and that he'll have nothing but good fortune. 'Cause "Shorty" went and got married. Yep, he's married, all right. In fact, he's very much married, for the ceremony was solemnized on Saturday, October 10th.

Behind "Shorty's" matrimonial venture is a romance of the unusual sort. He's a bit reticent about it, but when inveigled into a conversation exhibits a willingness to tell all about it. It happened like this:

About two months ago, "Shorty" was the honored guest at one of the moving picture theaters in Venice. His face is as well known as that of Buana Tumbo, and a big crowd gathered at the pictorium to extend felicitations when he stepped on the stage and tried to say that he can't help being funny.

In the audience sat a pretty lass, named Ethel Spurgint, daughter of Mr. and Mrs. Al. Spurgint, of 524 East Twenty-third street, and member of the Burbank Stock Company. She had admired "Shorty" and his work on the screen ever since the noted comedian's face was projected by the motion picture machine. And she longed to meet him face to face.

She got her chance that very night. After the performance, "Shorty" was invited to attend a dance at a Venice home. So was Miss Spurgint. They met. They talked. And "Shorty" escorted Miss Spurgint to her home in his automobile. They met again. And talked again. And "Shorty" discovered that he was falling in love. But the unusual feature of his affair was that he told none about it. Not even his closest friends at Inceville knew aught of the match.

Last Saturday he asked Stanley Bingham and Miss Diana Carrillo to attend a little function at the Spurgint home. The invitation was accepted and when the two guests arrived they were introduced to Rev. J. C. Myers. Then they were asked to "stand up," which they did, while "Shorty" and his bride were united in wedlock.

ROLFE SIGNS MABEL TALIAFERRO.

Mabel Taliaferro is the latest recruit to the world of the screen. Contracts have been signed between Miss Taliaferro and B. A. Rolfe Photo Plays, Inc., whereby Miss Taliaferro will be seen in an early release of the Alco Program. The first picturization in which Miss Taliaferro will appear will be "The Three of Us," originally presented as legitimate offering at the Madison Square Theater in the days of its latter prosperity. It is a work in the earlier style of Rachel Crothers and had a run in New York for more than two years.

HUHN WAS IN "THE PATH FORBIDDEN."

268 W. 43d St., City, Oct. 19, 1914.

Editor Moving Picture World, New York City:

Dear Sir—From the first day of operations, I was a member of the Excelsior Film Company of Lake Placid, N. Y., and stayed with them until the completion of the picture entitled "The Path Forbidden," shown at the Hammerstein Lexington Theater, New York.

I played the principal heavy part in said picture, but for some reason the management has seen fit to drop my name entirely from the cast and substituted the name of James Albaugh in the role of "The Tout." By looking at your issue of the last of May you will find a group picture of the entire company, and you will find my name under my position.

Anything you can and will do to rectify this mistake I will greatly appreciate. I am, respectfully yours,

A. O. HUHN.

WOULDN'T MISS A SINGLE NUMBER.

Red Cloud, Nebraska, Oct. 13, 1914.

Moving Picture World, New York.

Dear Sirs:—I inclose herewith check for $3 in renewal of my subscription to the Moving Picture World.

I value your paper very highly and do not want to miss a single number. To be without it an exhibitor would be in about the same predicament as a sailor without compass and rudder. Yours truly, GEO. J. WARREN.

Lasky Goes to Coast

Takes a Private Car Load of Directors and Photoplayers with Him.

ONE of the largest motion picture parties to leave for the coast, at one time, was that which left the Pennsylvania station Friday, October 30th, in charge of Jesse L. Lasky, president of the Lasky Feature Play Company, and which was composed of Lasky players only. The private car "Filipino" was engaged by General Manager Goldfish of the Lasky company and eighteen persons will make the trip to Los Angeles without stopping over.

Jesse L. Lasky.

Jesse L. Lasky, head of the company, will remain at the Lasky studios for four weeks to watch and aid in the staging of the producing facilities and the staging of Harold MacGrath's "The Goose Girl" which will be an early release of that firm.

Another director, a member of the trans-continental party, to join the Lasky staff, is Frederick Thomson, the former Vitagraph and Famous Player's director, who will, immediately upon arrival at Hollywood, begin work on "Merely Mary Ann," in which Marguerite Clarke will play the leading role. During the connection of Mr. Thomson with the Famous Players' Film Company he produced the "Sign of the Cross" and "The Spitfire," and while with Vitagraph was responsible for many of the better features created by that concern.

Frederick Thomson.

Winifred Kingston.

Edith Taliaferro, the dainty, younger member of the famous Taliaferro sisters, well remembered from their work in "Polly of the Circus," "Young Wisdom," "Springtime," "Rebecca of Sunnybrook Farm," "Tipping the Winner," and other Klaw and Erlanger-Joseph Brooks' productions was among the travelers and will make her first screen appearance in "The Goose Girl."

Dustin Farnum, an exclusive Lasky star, will travel as far as Chicago with the Lasky party, when he will divert to one of the Southern roads for New Orleans where he will join Oscar Apfel who is now there and where Farnum will pose for a few Mississippi River scenes which are essential in the Lasky-Leibler production of Cameo Kirby which Farnum played in during its stage vogue.

Winifred Kingston, seen in "The Squaw Man," "Brewster's Millions," "The Only Son," "The Call of the North," "The Virginian," and several other Lasky productions, goes to New Orleans with Farnum and a cameraman. Miss Kingston will play the leading female role opposite Farnum in Cameo Kirby. From New Orleans, Farnum, Apfel, the cameraman and Miss Kingston will journey to Los Angeles via the Southern Pacific.

Marguerite Clarke, who appears with the Lasky Company by reason of an arrangement with Adolph Zukor, president of the Famous Players' Film Company, accompanied by her sister, is a member of the private car personnel and will begin work on "Merely Mary Ann" just as soon as she arrives at Hollywood.

In addition to the stars and Mr. Lasky, the party contains two wardrobe women, a designer of costumes and two expert "period" seamstresses who will be used in arranging the wearing apparel of the artists appearing in "Cameo Kirby," which is an Ante-Bellum play and deals with a Mississippi River gambler before the Rebellion.

There are now eighteen stars, five directors and five cameramen at the Lasky studio, not to mention eighty permanent members of the Lasky stock companies.

Blanche Austin

Lasky's Motion Picture Novitiate Who Is Taking Lessons of Belasco.

A NEW and wonderful future opened before little Blanche Austin, of Dayton, O., who arrived in New York last Friday to begin a course of instructions under David Belasco, preparatory to becoming a member of the photoplay stock company of the Jesse L. Lasky Feature Play Company at Hollywood, Cal.

The arival of Miss Austin in New York is the last whispering recollection of the exhibitors' convention at Dayton, Ohio, during which time the Dayton Herald, through arrangement with Samuel Goldfish, conducted a beauty contest, the winner of which, was to be given an engagement at the Lasky studios. Miss Austin was successful in competition with twelve hundred other Dayton girls, and will begin her instructions next week under Mr. Belasco, with whom she will spend one hour a day.

Blanche Austin.

Miss Austin is but seventeen years of age, frail and with features that should register sympathetically upon the screen. Her huge brown eyes, diminutive features, frail, dainty structure and expressive countenance were compelling inducements to the committee, which decided that she was more fitted for the screen than any of the other thousand odd entrants in the contest.

General Manager Samuel Goldfish of the Lasky organization selected Mary Charleson as chaperone for Miss Austin, during her month's stay here, and Miss Charleson has mapped out an excellent program of entertainments.

DALLAS FILM CO. TAKES KINETOPHOTE PRODUCT.

The K. C. Booking Co., Incorporated, which handles all of the features made or otherwise controlled by the Kinetophote Corporation of 126 West 46th street, signed contracts this week with C. R. Scott, of the Dallas Film Company, of Dallas, Texas, to take all of the output of the Kinetophote for Texas, Oklahoma, Louisiana and Arkansas. These contracts, Mr. Scott said, make the Dallas Film Company the biggest exchange in the Southwest as well as the one having the most extensive affiliations in the big southwestern territory.

Mr. Scott was very optimistic about conditions in the Southwest. He remarked that the exchanges in that large slice of the United States were expecting the biggest business in years this fall and winter.

Advertising for Exhibitors

Conducted by EPES WINTHROP SARGENT

Want A Booster?

EVIDENTLY the Golden Age is drawing near. Here is a manager who is willing to loan an advertising device to brothers in the same territory, and without other charge than the freight. He is F. D. Stanton, of the Orpheum theater, Gardner, Mass., and his letter is self explanatory.

Under separate cover I have mailed a photograph of an automobile which we built a short time ago. The stunt not only created a lot of comment but proved a business getter of the number one order.

If any of our brother exhibitors would care to have the use of the machine for a few days, it will only be necessary to drop me a line stating that they will pay the freight one way, keep the machine in repair and ship promptly to the next fellow on hearing from me.

The machine is thoroughly manageable and your life, not forgetting your avoirdupois, would really be safer with me in this rig than on the hind seat of friend Richardson's gohellie.

The uprights, shafts, etc., are all made of hardwood.

The signs are well made (there are four of them), covered with oilcloth and can be pasted over with paper signs.

Of course this ad is small time stuff, but it might be noticed by two or three persons even on Broadway if you and Bunny should take a little spin down that more or less well known village lane some Sunday afternoon.

In other words, if you get the machine from Mr. Stanton you pay the freight. Then the second man on the list pays the freight from you to himself and so on until, some day, the 'boil gets back to the home town. This is a very handsome offer and one that indicates a growing spirit of friendliness and brotherhood.

That Missing Paragraph.

The Ladies' World and the Essanay company seem to be working close together. They did One Wonderful Night and now the guessing contest for the missing paragraph is another business-getter for magazine, Essanay and the exhibitor. The Ladies' World was the first of the magazines to realize the value of the motion picture for mutual advertising. It originated the What Happened to Mary and the sequel, it originated the first voting contest conducted by a non-subsidized magazine, and now the prize contest is the third development. Other magazines will probably follow suit, but the Ladies' World will hold the lead not merely because it was the first, but because it has given a lot of study to the subject and springs its schemes after mature deliberation. What Happened to Mary was the result of more than a year of previous study of pictures and photoplay theaters. You do not have to run the subject the day the magazine appears, but when the issue comes, paste the story on a bulletin and announce "coming" or the date. Then work it up on the screen. That's all the bother you have—other than the sale of tickets, which is a most pleasant way of being bothered. It is interesting to note the change of front the daily periodical press has executed. Now they help instead of fight the photoplay.

A War Map.

Bernard Rackmill, of the Isis theater, Seattle, Wash., not only sends a photograph of the crowd in front of the house in the morning, but he sends a corking good print—which makes us love him twice as much. Mr. Rackmill got a large war-zone map and indicates the position of the forces by means of various colored pins, the latter being changed as the front moves. If he can get them, the tiny flags now sold for the same purpose will be even better, but they may not have reached the west as yet. The main point is that he has a crowd like that around the house all the morning, and very naturally they cannot get away without being cognizant of the house and the current attractions. The man who is not looking at the map, the one with his

hands behind his back, is Mr. Rackmill himself. We take it that he manages to get a modest advertisement of the house or attractions on the map itself where it will not interfere with the combatants and it is also to be supposed that he keeps it strictly up to date. During the Boer War we were in London and there, at the clubs and in a few stores, the map was changed in accordance with each bulletin. If you use a map, get it up to date and keep it that way.

Realizing a Dream.

Edmund Reid, originator of the one side daily paper program, of Milledgeville, Ga., is back in the game with a new house to replace the Palace, which burned last May. The newcomer is the Colonial, and Mr. Reid writes:

Wish to say that I will send you a photo shortly of Dixieland's prettiest photoplayhouse lobby—bar none. That's some remark, but wait and see. I have the pleasure of giving the public something I have dreamed of for three years—and it exceeds my fondest hope.

Well, we'll wait, but we'll remember, and Mr. Reid had better make good. The opening was delayed that the full installation might be at hand, but it did open and it made good. The daily paper is now the Colonial Daily News, and it starts with Vol. 1, No. 1. Number three announces the purchase of a motion camera and promises the showing of local views. Some day soon the operator will have to be able to run the camera, too. Then listen to Brother Richardson's remarks. The Saturday issue gives the church services for the following day, which naturally does no hurt.

Getting A Hustle On.

The Third Street theater, Easton, is getting some opposition, and they are buckling down to the fight. Their two pages devoted to miscellany is now given up to a running story of the week's offerings. This being the case, it would pay them to put in four more pages, give more space to the second house of their string and whoop it up. The program always has been interesting. We expect to find it more so, now.

More Montgomery.

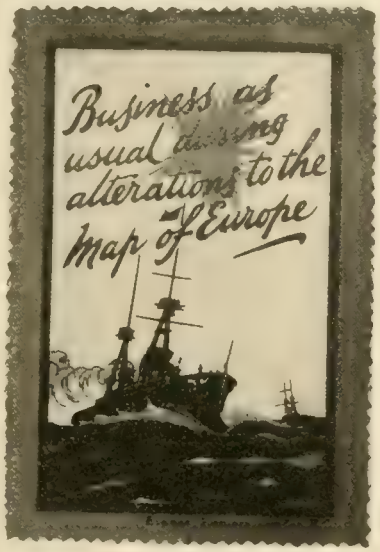
Frank T. Montgomery sends in a copy of the Tampa Times in which he gets all but one column of a Sunday page, and that general reading. This is three and a half columns of advertising, mostly for the Paramount stuff, and two and a half of reader, including nearly a column from The Theater of Science. That's going some, but it is the Montgomery way.

Paramount Pickings.

Paramount Pickings is coming along nicely, thanks. We hope to be able to quote from it presently, but just now it is sticking too close to home.

Sid Olcott Sends.

Sid Olcott, just back from the other side, and profusely glad he did not have to walk, sends in a clever advertisement put out by T. H. Davidson, of London. It is a generous sample of Khaki (perhaps Sid used it as a mattress coming over) with an appeal to British patriots to use British films. That would not work so well over here, but it might be adapted to local conditions, perhaps with an American flag, to counteract the foreign features, just now. It runs an advertisement of a couple of patriotic films. More clever still is an advertising stamp, which is reproduced. This is one of the best things we have caught from the other side yet. Perhaps Mr. Olcott has told the rest of the staff how he got home. Getting back home is not the most popular pastime.



Get Out, the Rest of You.

We think this must be IT.
Princess theater,
Southern Pines, S. C.
Population 500 "including babies."

Quo Vadis, Last Days of Pompeii and Paramount program, one a week all summer and now two a week at 15 and 25 cents.

It's going to take a gosh-blamed small town to beat that. The answer is a mailing list that covers a radius of 18 miles.

Just to rub it in, the house opened last December with a home-made musical comedy that Manager Charles W. Picquet wrote and at dollar prices. You fifteen hundred and two thousand chaps please go stand in the hall until the census falls off.

We think So.

After the upheaval that followed the Quo Vadis discussion, we are not giving out any more records, but this is the first time that we have heard of photoplay theater tickets being given out by a Sunday School as a reward. The claimants are Kalina and Sergel, managers of the Rex theater, Buhl, Montana. And by the same token, Mr. Sergel wants to hear from Eller Metzger, who used to manage the Casino, Des Moines, Ia. If Mr. Metzger is in the audience will he please come to the platform? Anyhow, Mr. Sergel writes:

> "Free tickets to a moving picture theater the reward for attending Sunday School."
>
> Does this establish a precedent?
>
> Enclosed clipping from a Buhl paper contains such an offer made by the Buhl Methodist Sunday School. Indirectly this is the result of having Buhl's sky pilots on the Rex free list and convincing them of our ambition to always present clean, wholesome and instructive programs.
>
> From personal knowledge I can say that the duties of "24 hour man" with a thirty car trick are easy to some of the difficulties that confront many a small town exhibitor.

We don't know what a "24 hour man" is, nor yet a "30 car trick," but it listens hard and we'll admit that the path of the exhibitor is not strewn with roses, but paragraphs like this help some:

> Pastor Hardin announces that a treat has been arranged for every boy and girl present at Sunday School next Sabbath. At the regular Sunday School session tickets will be given out admitting the boys and girls to a moving picture exhibition to be given at the Rex Wednesday. Every boy and girl will want to be present in the Sunday School next Sunday and receive one free ticket of admission.

It comes in a column of church news instead of the run of the paper and is read by those most apt to still oppose amusement in any form. It is good work.

A Handsome D. K.

Ralph R. Ruffner of the American, Butte, Mont., comes in with an attractive D. K. It is a cut-out in the shape of a bag of money. On one side is a $ in a wreath and above $10,200. On the other is the announcement of the grand prize in the Million Dollar Mystery and the local prize, the reason for which Mr. Ruffner shrewdly points out. Among the millions of patrons of the photoplay theaters, there is a small chance of any particular community getting in the money, but with a local prize hung up, the lure of the $200 is greater than the offer of $10,000, for some one in that territory will get *that* prize. Mr. Ruffner writes:

> Am enclosing herewith two door-knob hangers which we used here in Butte with very satisfactory results. As is the inevitable result in running serial pictures, there are always a few who begin right and follow the story for a few weeks, but when they commence to drop off, it is up to the exhibitor to hold them.
>
> Anticipating this, we made an additional offer of $200 to the man, woman or child residing in Silver Bow County who can write in 100 words the solution of the Million Dollar Mystery coming nearest the one winning the grand prize of $10,000. Detailed instructions, you will note we say, to be found in the Sunday Standard, where we have a half page ad and in which section of the paper will be found the story.
>
> Only 2,000 of these money sacks were put out, but they were distributed by our man under instructions to take his time and do the job right. We have found that the scheme has increased our receipts in a substantial manner, with better results than had we placed 12,000 heralds indiscriminately.
>
> As in the past, when I thought other exhibitors might profit by my ideas—as I have theirs—through your columns—I again offer to send to any address a sample of these hangers as long as the limited supply holds out. It is necessary to say, however, that a self-addressed envelope with a good stamp thereon, always brings a more prompt reply.
>
> Will have a photo taken of our lobby showing another line of publicity of the M$M this afternoon and shoot it in later.

Up Against It.

Walter L. Murphy, of the Star theater, Two Harbors, Minn., is up against a funny proposition, as his letter explains:

> We are enclosing a herald that we had printed here at home announcing the fact that we were going to try some of the REALLY BIG Features and that we were going to raise the price.
>
> It seems rather hard to raise the price here owing to the fact that this is a railroad town and only twenty-eight miles from Duluth. Practically all families work for the company and hold passes on which they ride to Duluth and see the best that's made for ten cents, and sometimes for five cents.
>
> You would be surprised to find how hard it is to make them see that it is impossible for us here at home to give the same performances for the same money that the exhibitors do in Duluth.

It is a condition much the same as in the city where the people pay ten cents to go downtown and back to see the same stuff at one of the centre houses. It is no better, and sometimes not as good, but they feel they are having an outing. In this case it does not even cost carfare.

The circular is an excellent example of clean cut argument. Although set in display, it reads straight through from the top of page one to the bottom of page four without interruption. It starts off with the declaration that the war has not yet raised the price of film and a 48 point "BUT" adds that the manufacturers have raised the price as have the exchanges. It goes on to say that there has been a demand for features and so the theater has arranged to present a few at a slightly increased price and abide by the result. It announces the first feature, the coming attractions and adds:

> Do not think for one minute that because some of the big productions are exhibited in Duluth for less than we charge that we can do the same here. The charge for all moving pictures is made by the DAY, regardless of the size of the town or the number of times it is run through the machine. In Duluth most of the picture houses start running in the forenoon and run continuously all day, paying no more for a day's rent on a film than we would pay for the same film the same day in Two Harbors.

This last is a possible weak point, but under the circumstances seems to be necessary. One point we like is the announcement that the shows will start at 7-30 and 9, adding, "We will run a comedy first, making the Big Feature start at 7-50 the first time and 9-15 the second time." There seems to be hope for success, for Mr. Murphy adds that there was a better turnout for The Lion and the Mouse than came to a sex play which started things off.

It would seem that some scheme should be possible to grade the scale of prices to fit the house, and yet the film has a certain earning capacity that bears no relation to the earning capacity of the theater.

McCormick A Press Man.

S. Barrett McCormick, whose editorial comments have frequently been reproduced in this department, and who has been largely instrumental in getting Denver theater managers to get above the five-cent limit for features, has been engaged by the Continental Feature Film Company of Denver to conduct a press bureau for the benefit of its patrons. He will supply the clients of the company with real newspaper press matter in place of the fulsome praise of the manufacturer's press agent (few of whom write with proper restraint), or the nothing at all that seems to be the alternative. Mr. McCormick is a real newspaper man and his engagement by the Continental is a fine feather in their cap.

Program Stuff.

Here is a paragraph from Reel-ism, the house organ of the Orpheum theater, Nampa, Idaho, that might be used to advantage in other programs:

> If you save this little paper you can always turn to the third page and see what the show is like for THAT night. Maybe there will be something on that you would like to see and would otherwise not have known about. On the other hand, maybe there will be something on that you would NOT want to see. In that case you will stay away, and we will be glad of it, for we would rather have you do that than to come and be disappointed.

The last sentence will be a friend-maker, and friends mean money to a house. Reel-ism used it only once. It would pay to make it a standing announcement.

THE PHOTOPLAYWRIGHT

Conducted by EPES WINTHROP SARGENT

INQUIRIES.

Questions concerning photoplay writing addressed to this department will be replied to by mail if a fully addressed and stamped envelope accompanies the letter, which should be addressed to this department. Questions should be stated clearly and should be typewritten or written with pen and ink. Under no circumstances will full manuscripts or synopses be criticized, whether or not a fee is sent therefor.

Multiple Leaders.

What might be termed the multiple leader has started to become a nuisance. By multiple is meant the two to four-sentence leader used with identifications in place of the single sentence leader. It looks something like this if you have not seen it:

Editor—This leader's too long.
Cutting man—I know it. What then?
Director—I'll fix it.
Editor—How?
Director—I'll write seven leaders.

When a man gets so blamed lazy that he cannot spend some little time getting all this in a single sentence, it is time for his boss to fire the loafer and hire some one else, but because it is easy and saves some indolent cheater a little thought, we are getting more and more all the time.

People do not go to the theater to read long stretches of dialogue. They go to see a story told in pictured motion. If the present fad keeps up they will get tired of being imposed on. It's just plain downright loafing or else a confession of weakness.

No matter how much you may see it done, don't get the habit.

Work, Some More.

We've been expecting it, and it has happened. It came the other day and it says:

> You say work and nothing but work will bring success. You say you have worked a long time. Yet Elaine Sterne got a prize in two contests and your name was not even mentioned. She's been working less than a year.

In the first place we did not try for either contest in spite of invitations to come in. Had we won the prize a lot of people would have said the contest was "fixed." Had we entered and failed there would have been more and other comment.

In the second place Miss Sterne, in spite of her unusual success, must do her full stint of work to gain permanent success. It is the average that counts in the long run and Miss Sterne will have to keep on working just the same as the veriest novice. We are inclined to think that back of her year in photoplay stand long years of preparation. The fact that she won $1,500 in prizes during her first year does not mean that work is not necessary.

Don't ease up your conscience with any such fallacious argument. It is only through work that success comes and nothing that is offered in bottles, books or packages is "just as good." Accept no substitutes.

Van Powell on Comedy.

A. Van Buren Powell is contributing a genuinely funny series of letters to the Photoplay Author. They are supposed to be from a bell boy who graduated into the office of a film company to a friend who is still hopping bells and trying to write scripts. The last letter sums up the comedy idea:

> If you kan think up a funny comidy with me for the hero insted of you ship it along. And remember it aint comidy to have a gink tip up on a bananer piel and slam his koko against a krait of egs *just bekaws you think of it.* But if you maik him to do it whial he is bringin his gurls old man sum sigars to make a hit so he kan marie the chicken and if the egs belong to the old geezur—then its comidy. Rite sum and I wil tel you if you hav got the idear into your knut.

In other words, it is not the action alone, but the relation of the action to the story that makes for comedy. Once this fact is thoroughly assimilated, the rest is merely a matter of practice and imagination.

Changing.

Suppose that you take a cupful of vinegar. Taste it. Now put in some tarragon leaves. Taste it again. Not quite the same, is it? Now a dash of tobasco! Another change in the taste. Some mustard! Still more change. Add some salt! Again a new solution. And yet it is vinegar for the greater part.

Take an old theme. Add something new. Add more new stuff. Add other novel factors. Look at it. It is the old theme still, but it looks different.

It's jussas easy!

Personal Interest.

This morning came a lady who sought to enlist our "personal interest" in her work, because she had purchased a copy of Technique.

Last week a lady wrote that she was not a subscriber, buying her paper on the news stand, and did not know if her letter would be replied to.

We do not know just what the writer intended by "personal interest," but we are interested in any person who is making an honest and sincere effort to master photoplay. It does not matter whether or not that person owns a copy of Technique or is a subscriber to this paper. If you have knots you cannot untie, send them along, but send an addressed return envelope, too. Our "personal interest" grows cold when it comes to addressing envelopes. We were helped over the bumps when we started and we want to pass the help along, and the only thanks we ask is that you do not ask the same question twice and that you ask questions intelligently. Don't be afraid to come in, but do not send synopses or scripts. Our price for criticizing a reel is $25 and it is not worth anything like that sum.

Be Explicit.

Here is a scene from a recent submission. It is selected from several examples because it is brief and simple. The scene runs:

18—*Sitting room.* John enter with Harry. He takes money from table. They both exit.

Who takes the money from the table? On form it would seem to be John, for he "enters with Harry," therefore it is supposed that he leads in the next action. Had it read "John and Harry enter" there would be a question of doubt, but the phrase suggests that John leads in the action and it is to be presumed that he continues to lead the action. As a matter of fact, a little further along Harry is directed to give John the money. The writer spoke of Harry last, therefore the "He" refers to Harry and not to John. Of course the later scenes explains the matter, but it does not always happen that there is a later scene to explain. It would be just as easy to write:

18—*Sitting room*—John and Harry enter. John takes money from table. Both exit.

This is definite; explicit. It is well, from the very start, to cultivate the habit of explicit statement. In the long run it is easier to write in this fashion

Old Themes.

It is to be expected that the novice will, unconsciously, hit on old ideas at first. These are the ones that first suggest themselves to all writers, and until experience is gained, the beginner does not know that they are so very old, but there are some other plots that are based on stories so old that there is no excuse for anyone using them, and it can only be supposed that the person offering them does so, knowing that he is offering old material. Only the other day a man wanted help. As a sample of what he could do he used the story of the mustard plaster that is put on the wrong man. Another is the woman who thinks there are burglars in the house, but it proves to be the cat. Under date of July 11, 1664, Samuel Pepys writes in his diary:

> About eleven o'clock, knowing what money I have in the house, and hearing a noise, I begun to sweat worse and worse, till I melted almost to water. I rung and could not in half an hour make either of the wenches hear me; and this made me fear the more lest they might be gag'd. * * * At last Jane rose and then I understand it was only the dog wants a lodging, and so made a noyse.

Once before his wife was alarmed by the noise of rats and he records that his wife's maid came to the Navy Office to call him home. It is a far cry from 1664 to now, and yet thirty or forty scripts a year are sent in carrying this same idea.

And yet, perhaps, the same idea might be gotten over now if there was an actual alarm at the door if some inebriate should see on the door a sign, "meals at All Hours," placed there by some joker.

Learning.

One recent visitor came to request that he be given access to some studio that he might study production and thereby learn how to write scripts and he was surprised to be advised that it was not to be done that way. There are others who feel, with him, that if they only could see pictures made they could write, but there must first be the serious study of the rules of technique. Each time we go to Jacksonville the players bring their scripts for comment, and it is seldom that they observe the simplest rules, though they constantly appear in pictures. Studio experience, like sample scripts, is good only when applied intelligently. Some of the best writers never saw a picture produced, so do not grieve over your supposed lack of opportunity.

A Suggestion.

Writing from a small town, a correspondent said:

> About all I can afford to invest in the writing game—outside my time, is the subscription to The Moving Picture World and one or two shows a week. I suppose that is all I really need, but there is a nightly change of bill and sixty cents a week looks large just now.

Perhaps there are others in much the same situation who might profit by the reply. Here is the essential part.

> The fact that you have only time to spend might lead you to invest part of that time very profitably. Most houses do more or less advertising. Many cannot afford a press agent and yet the manager cannot do the writing himself. Suppose you offer to do his press work for him in return for your admission and access to the material sent him by the various manufacturers? If you make really good, perhaps later on you can make the position pay something, but meantime you are not only studying the films but the audience and the mass of literature that is sent out by the makers. If you can write simply and interestingly, you can do more than the average exhibitor can, and perhaps he will make you welcome. Certainly he should.

Looking Ahead.

Some of these days there is going to be a market—and a good one—for advertising ideas, not ideas for advertising film subjects, but film subjects for advertising various commodities. Right now there are a lot of one-reel films and some running to five or six thousand feet, but as we see it, there is going to be a demand sometime for a snappy subject that bears the same relation to the thousand-foot subject as the anecdote does to the fifteen-hundred-word story, a snappy pointing up of an advertising moral.

Perhaps right now some of the national advertisers would be interested in this sort of one and two-minute stuff that would catch and hold the attention where an eighteen-minute film would not. It should not take a thousand feet, for example, to show that a patent fastener is better than a button and buttonhole.

You might be thinking this sort of stuff over against the time the idea gets ripe. One of these days every department store is going to have its motion picture auditorium to supplement the newspaper advertising, and ideas will be bought just as advertising ideas are now purchased. It is a photoplay writer, for instance, who turns out some of the best advertising ideas for cigarette advertising.

Assimilation.

Comes A. R. Lloyd to remark:

> One thing that has dawned on me just lately is that it is not only necessary to study and absorb what you teach, but to learn to apply such knowledge.

That's the whole secret. It is not so much what you know as what you know what to do with it that counts. We've known a lot of "mental marvels" in our time, and the late Felix Berol was about the only one who could do anything with what he knew. Most of them absorb facts but cannot make use of them. Many photoplay students cram their minds with the rules, and all sorts of good advice, but they do not take advantage of what they have gained. We know one student who can repeat almost verbatim our chapters on plotting and construction, and yet who makes the most hideous blunders. It is not enough to know the rules. You must learn to apply them. You can own a hammer and some nails and not be a carpenter, but a carpenter will drive a nail with a stone at a pinch.

Suppose that for a little time you stop studying more rules and learn to make practical application of those you already know.

Some Day.

One New Yorker sums up his experience with the eight stories he has done since last December and adds:

> Lastly I have sketched and planned about 15 to 25 possible plots covering: a—historical, b—Indian, c—Mexican, d—Labor, e—social and civic problems, f—educational.

Now altogether, little chillun, what chance does he stand with a lay-out like that? Correct. No chance at all. Historicals can be done by the staff, there is small demand for Indians and Mex stories, and these are now done only when some studio writer is too lazy to write a good plot, the labor problem is loaded at both ends and liable to explode in the middle besides, educationals are on special order and civic and social problems are apt to be too local, even for this country.

Some day, it may be, that list will be correct, but at the present time, the list should read:

Comedies with universal appeal.
Heart interest stories with universal appeal.
Dramas with universal appeal.

Any other wants than these will be filled by the studio writers or on order from the Editor.

Getting the Habit.

Perhaps this extract from a recent letter will be helpful to others. It went out with a couple of plots, the first the man at the other end had written.

> It was not to be expected that these first scripts would be just right. You must not only know what a plot is, but what you do with it. Your second synopsis has two possible endings. You have selected the more obvious of the two. The trick is to get a third and wholly unsuspected ending. It can be done, but before it can be done you must get the plotting habit, in that you must not only be able to think of an idea but to twist and reshape it until it becomes a wholly new idea, or at the least a seemingly new idea. This is something that comes only with practice, that comes only when you get so used to getting up ideas that it becomes a habit and your only task is to give them newness.

In other words, you first learn to plot and then learn to develop the plot intelligently. It is seldom that you can, from the start, not only plot, but develop uniquely, and since you cannot develop unless you first have a plot, get the plotting habit and then learn to make the plot out of the ordinary.

Please Do Not Use Clips.

This line is intended for editorial employees and not for authors.

Most editors have ceased to mark up scripts and it is seldom that our once current "Use no hooks" is now called into play. Now, why not go a step further and avoid the use of disfiguring clips?

One company, no matter what sort of clip is used by the author, puts a huge clip on the top of each script to fasten the rejection slip. The final mark of respect is to use two clips, though once we saw three used, and the script had to be ironed out before it could be sent out again.

This is unfair. The script has not been purchased. It remains the property of the author and it is unjust to him to brand it with the mark of a clip. As well stamp "rejected" across the face of the front page. A clip is not needed, at best. The script is to go right back into the envelope and it would be sufficient to fold the slip in with it. The really thoughtful editor throws the clip on the floor the moment he takes it from the script. He does not replace it with another. Not to use clips would be to save time and money as well as scripts.

Why not?

Crudities.

One apt phrase in a recent Dramatic Mirror criticism might be taken to heart by all writers. The critic is commenting on a feature made for propaganda purposes by the savings banks people. The paragraph reads:

> Thrift is the subject, and to show the effects of not saving, all but the thrifty are shown as drunkards.

Objection is made that the possession of a savings bank account is not the sign of the temperate or the lack of it a stamp of the curse of drink. The subject was aimed at the man without a bank account and to suggest that he would fill a drunkard's grave unless he started one is to affront the very persons the propagandist seeks to reach.

There is far too much of this crude drawing, not alone in propaganda stories but in dramas in general. In an effort to establish a point the agony is laid on too thick. If the husband is a brute he throws friend-wife about so continuously that the audiences begin to think she should be used to it by this time. If a man is supposed to be a gambler, every other scene shows him at the table. It's crude. In a late release the reversions of the hero to the gay life are all done by means of a single club setting. Each time the hero wishes to break away from the primrose path, he goes to the same club, sits at the same table and plays with the same pack of cards. The first and even the second time is all right, but the third should be replaced by a private game and a couple of scenes in public rooms would help. Five or six breaks to the same table grows tiresome.

Don't be crude. Don't hang up labels. Be suggestive, cunningly suggestive, and you'll be vastly more effective.

Your Script.

"They seem to think they must sell the first script before they can write the second," is the way an author summed up some of his acquaintances the other day and scores of letters speaking of "my script" carries the same idea. It is not a question of script, but of scripts. Do not try to sell the first script. You stand small chance at best, and it will be a misfortune for you if you do. Get a shoe box full and then start in to work up the best of these ideas.

New Schools.

Now comes the new fake school. This is not a widely advertised concern but the personally conducted affair. There is one such up in New York State—possibly more, but this one we know of. The class is conducted by a man who runs a business college. He charges $15 for the books of the course and one dollar for each script typed for the pupil.

Now, this might be all right if the "professor" knew enough to help the pupil, but one of them writes that he offers little or no comment on the work, but pursues the even course of "good" and "very good" that requires no demonstration, with the result that when the unfortunate pupil gets tired of paying a dollar a script for copying or learns to do the typing at home, he or she is turned loose on the business and thoroughly convinced that the work is all that it should be and that a lack of sales is due to the general crookedness of the business and not to any lack of merit in the script.

These schools are springing up everywhere and are adding to the already long list of pseudo authors who make no progress because they have been assured that their work is good and believe the statements.

The idea is not altogether new. Two summers ago the Lubin Comedy Company came north for the summer. On their return there were a number of people hanging around the Jacksonville studio. Some were graduates of a school of acting and others script graduates of the same school, and all had contracts to work for Lubin through the winter. A pair of slick swindlers had started to work almost as soon as the company had left the town and all summer they plied their trade, getting out just before the company returned. They were criminally liable because they uttered fictitious contracts, but the school that does no more than promise to teach photoplay writing, knowing this to be impossible, is within the law. It's worse than a pity. It's a disgrace.

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THE MOVING PICTURE WORLD

17 Madison Avenue, New York City

Projection Department

Conducted by F. H. RICHARDSON

Operators' Union Directory, I. A. T. S. E.

Notice.—Each union is entitled to have its roster of officers, meeting nights, etc., listed here once per year, free of cost. Preserve this list, as it will not be republished. The mail address of the secretary should be included, and the address of regular meeting place, if any.

Local Union No. 330, Forth Worth, Texas.

Joseph H. M. Smith, president; V. Woods, vice-president; C. M. Fox, treasurer; Leon Friedman, recording secretary; E. G. Le Strange, financial secretary; Roger Willman, guard.

Manufacturers' Notice.

IT is an established rule of this department that no apparatus or other goods will be endorsed or recommended editorially until the excellence of such articles have been demonstrated to its editor.

Important Notice.

Owing to the mass of matter awaiting publication it is impossible to reply through the department in less than two to three weeks. In order to give prompt service, those sending 4 cents, stamps (less than actual cost), will receive carbon copy of the department reply, by mail, without delay. Special replies by mail on matters which cannot be replied to in the department, one dollar.

The first seventy-four questions are now ready and printed in neat booklet form. They may be obtained by remitting 25 cents, money or stamps, to the editor. Every live, progressive operator should get a copy. You may be surprised at the number of questions you cannot answer without a lot of study.

Question No. 58.

Best answer will be published, and the names of others sending in replies of excellence will appear in the Roll of Honor. Theater managers looking for high class men will do well to watch the Roll of Honor.

Why is it that when insulated wires are strung on insulators in the open they must be kept a certain minimum distance apart, whereas they may be, and are, placed side by side in a conduit? Is the inside of a conduit insulated? Is it permissible to place two wires of different circuits or the wires of two circuits in one conduit? Is it permissible to place the three wires of a three-wire circuit in one conduit? Explain these things.

Roll of Honor.

The Roll of Honor on Question 52 consists of: Joseph H. M. Smith, Fort Worth, Tex.; A. C. Stewart, Waitsburg, Wash., and Montreal, Can., and J. T. Roberts, Nashville, Tenn.

I have selected the reply of Brother Stewart as most nearly correct. It is brief but covers the matter very well. The replies have shown a surprising difference in opinion. Nine out of ten of the correspondents seem to have the idea that copper oxidizes when exposed to the elements. This is only true to a very, very slight degree, there being copper roofs in existence which have been untouched for hundreds of years and in perfectly good condition as yet, and the copper is not thick, either.

Reply to Question No. 52.

By A. C. Stewart, Waitsburg, Wash.

The Question:

What is the effect, both mechanically and electrically, of heat on copper? Does or does not a copper wire which is kept within its rated capacity deteriorate with time? For instance: Suppose your old theater was fed by one-fourth of a mile of No. 2 uninsulated wires. These wires you were compelled to supply. They had been in use for six years, supplying the old theater. Finally you built a new house. Would or would you not renew the feeders, assuming they had never been worked above their capacity? How could you determine this matter?

The Answer:

The mechanical effect of heat on copper is to decrease its tensile strength and make it brittle. Electrically it increases the resistance temporarily, and if the heat is excessive the conductivity of the wire will be permanently lowered; also high temperature will cause the formation of a scale, presumably an oxide, which has high resistance, and which will make itself felt at all connections. As this scale is partially composed of copper, very naturally its formation reduces the area of the wire, and in this way lowers its carrying capacity. An uninsulated copper wire which has not been loaded above its capacity would be practically in the same condition after six years as when it was brand new. The only deterioration would be a film of tarnish so very thin that it would be negligible. I would certainly use such wires for the new house. If in doubt as to the condition of the wires I would bend a piece back and forth to test its "life," and also by scraping the surface slightly you could tell by its color whether it had been abused or not.

Montreal in his reply says: "The wires could be tested by connecting up enough lamps or projection arcs to load the line, or overload it, and we could then see if it would deliver its rated ampere capacity."

[Montreal started out all right, but he did not wind up correctly. He should have said that the line could be loaded to its ampere capacity and then tested for voltage drop. However, Brother Stewart's method would, in the opinion of the editor, answer all practical purposes, and in addition to these answers, I would say that so long as wire is not heated appreciably the passage of electric current over it has no effect of any kind whatsoever; it could be used indefinitely without any change whatever in its carrying capacity, except, as before said, that it be loaded to a point where the temperature rises appreciably, but I think that, in order to injure the carrying capacity of a wire to any extent, the heat must be sufficient to be distinctly discernable to the touch. I am not sure, but I do not think, for instance, blood heat would affect the copper at all, at least unless it were maintained steadily for a very, very long time. Ed.]

Light Trouble.

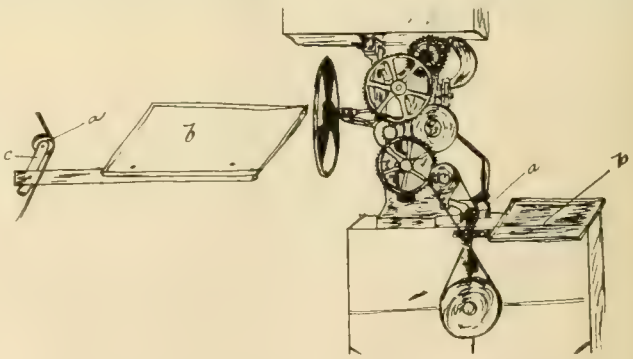
K. L. Seifert, Kahoka, Missouri, has seen a ghost. He says:

> There seems to be a dark spot in the center of my picture. It shows rather blue and black when there is something white in the center of the picture. Kindly tell me what I can do to get rid of this pest. In closing, let me thank you and the WORLD for the help I have received through its columns.

The difficulty most likely lies in your condenser lenses. I would suggest that you forward $2.50 for a copy of the Handbook, and study up a little on the matter of lenses. I cannot tell you what is wrong, because you have not given me any data. Tell me the width of your picture, and the exact length of the throw, and then I can perhaps do something for you. Meanwhile, try spacing your condenser different distances apart, and move the lamp house backwards and forwards with relation to the machine head. I would suggest that you examine the table on page 430, July 18th issue, and fit up your lenses in accord therewith, and that you study carbon setting in the Handbook, since the set of your carbons and angle of the lamp may possibly have something to do with it.

A Belt Tightener.

J. W. Razor, Rushville, Indiana, has broken into the inventor's union with the following, which he calls a "regular film saver," and which he says is very easily and cheaply made. It is designed for attachment to Powers' 6A machines. As I understand Brother Razor's description of the device it operates as follows:



The small metal table of the Powers Six A is held in place by four screws. He moves this table over so that only two of the screws hold it to the casting, and the other two to extend, as shown. To these two idle screws he attaches a small piece of wood, as shown in the separate drawing, and to the end of this piece he attaches another short piece, C carrying the small grooved idler pulley A. The whole thing is, in effect, a belt tightener, the idea being that the tension of the take-up belt can be altered by moving pulley A with the hand, which makes it possible to have very light tension at the beginning, when the pull on the film is the heaviest, and, afterwards, as the film roll diameter increases the operator can tighten the belt slightly, and thus increase the take-up tension.

Undoubtedly an intelligent use of such a device would tend to reduce the strain on the sprocket holes of the film. Brother Razor wants to know if it would be of any value to the manufacturer, meaning, I presume, would a manufacturer buy such an idea. No, I do not think so. In fact, while the idea is clever enough in its way, still it would be utterly useless to present it to machine manufacturers. Sorry, Brother Razor, but if you don't think that is right try it out for yourself and see.

From Panama.

C. F. Young, Balboa Heights, Canal Zone, favors us with the following:

> I noticed, in a recent issue, an item by a West Virginia exhibitor regarding damaged film. He said the picture on the screen was all right. If my theory is correct, this might well be, since I think the damage was done by the lower or take-up sprocket. General Instruction No. 14, page 18 of the Handbook, gives instructions with regard to lining the lower magazine. In West Virginia's case the lower magazine was, I think, out of line, which caused the film to pull over just a little, or if the punctures were between the bars then the take-up tension was too great, the teeth running on the film instead of in the holes. Am sending a piece of damaged film illustrative of my idea. Have had the same trouble several times myself. In the Philippines I ran a show, using an old style motiograph, and I certainly had troubles of my own with the film running off the lower sprocket.

No, I do not think your theory is correct, Brother Young. The film you sent is not damaged at all the same as was that of West Virginia. The peculiarity of the West Virginia film was that throughout the whole length of the two feet he sent there was a minute puncture, or impression, right square in the middle of the bar between each sprocket hole *on one side only*. Brother Young also pointed out a few minor errors in the Handbook which have already, however, been discovered. His finding these errors, mostly typographical, shows that he has studied the book closely, and that it as it should be.

Carbon Economizer.

C. H. Talley, 757 W. Onondaga Street, Syracuse, New York, has forwarded to the department samples of his carbon economizer. These economizers consist of a piece of tubing of copper composition some 2 inches in length, over one end of which is forced a larger piece of tubing of similar material, the upper end of which is split. The lower piece of tubing is designed to be clamped in the carbon clamp of the arc lamp just as a carbon would be, and the upper piece forms a socket for carbon butts. The upper end of the large pipe is slotted by a saw kerf and around it is a band with a set screw, so that the carbon butt is rigidly clamped and cannot but make good electrical contact.

I have examined these economizers closely and can say they appear to be thoroughly practicable. They should allow of the consumption of carbon butts down to very nearly within one inch of their entire length. The device is nickel plated, neatly gotten up, and is substantial throughout. If the set screw be kept lubricated with graphite, and if ordinary care be observed in clamping the carbon it seems to me it ought to last indefinitely. To sum the whole matter up the device is a good one, and one which I recommend to operators and managers.

Editor an Acrobat.

Let us for a moment depart from the subject of projection and describe an interesting experience. All summer the editor has been intending to go to Atlantic City. Once he wrote he was coming, but something occurred which prevented the trip. Writing of this, later, Brother Reed of Atlantic City said: "It was cruel. The news got all over town and most of the boys stayed up all night polishing up their operating rooms."

Well, Saturday, October 10th, with Mrs. Richardson on the tandem, I pointed the go-devil towards Atlantic City, and turned her loose in the speed-limit notch, but in passing through Freehold, about forty miles out, a jinx somehow managed to jump aboard and perch himself on the handle bars, all unseen to the editorial chauffeur, and that darned jinx certainly got in his work, and got it in good and plenty, too. Before we got out of Freehold the rear tire went down, and in the next twenty miles it went down five times. Moreover, we got on the wrong road and went six miles out of our way in the sand. But at last the rear tube concluded to behave and our troubles seemed at an end, but I had told the boys in Atlantic City that we would arrive about 2:30. We had lost three hours, were very late, and skimming along at thirty-seven miles an hour (don't tell the speed cop) when bing, and likewise bang! the front shoe let go. We piled up in a heap, after sweeping up two or three rods of the roadway and accumulating something less than half the sand and gravel in New Jersey; it was *some* heap let me inform you. Two automobiles behind us stopped, and were more than kind, taking Mrs. Richardson on, to the doctor in Tuckerton, where she will remain for two weeks. Nothing serious, but a very painful wound. The editor was "skun" up quite some, but still able to navigate.

After getting Mrs. Richardson fixed as comfortably as possible, and having a new shoe put on the front wheel, the editor, next morning, started on for Atlantic City, thirty-one miles away, but that garage man (may he and his household be forever blinkety-blanked even unto the fourth generation) had put on a shoe that was too large for the rim, and six miles from Tuckerton, when I was just hitting the high places at forty-two miles an hour, again bing, likewise bang! and the whole tire came off the front rim. Again the editor did a pin-wheel, ploughed up enough ground to plant a respectable field of turnips, saw more stars than the Almighty ever put in the heavens, arose and picked up the wreck. It took two mortal hours to straighten out that mess, the air valve of the tube having been torn out bodily, but the deed was finally did and again the editor straddled the gasoline bronco, only to have the front tire go flat within two miles. He stopped, said a short but very emphatic prayer, and would have torn his beard had he been the possessor of such an animal. But there was nothing else to do but fix it, and that is what he did, arriving at Atlantic City finally, just after the meeting of the union which he was to attend was over, and the time near when all the men had to go to work.

The editor was too badly banged up to visit many theaters. The boys were very kind, but the editor walked like a saw-buck, and when he moved it felt like the joints were rusty, so beyond visiting two or three convenient houses and the Million Dollar Pier, nothing was accomplished.

William Reed, known to his friends as "Billy," and to old timers as "Vitagraph Bill," resides in Atlantic City, and is chief operator at the Colonial theater on Atlantic avenue. Billy is, beyond question, the oldest moving picture operator in the United States who is still working at the business. There is one other as old, but he is no longer operating, nor has he for some time past, so William Reed is daddy of the whole works. No, the above is *not* a likeness of President Wilson.

It is a picture of the editor and Brother Reed, taken just before we departed the next morning, also you will observe the trusty go-devil we have been speaking about is very much in evidence. Brother Reed rode with us on the return trip as far as Pleasantville, returning home by trolley.

Brother R. W. Titus works with Billy at the Colonial and they certainly have a nice operating room, equipped with two Power's Six A machines, taking current through a Westinghouse mercury arc rectifier. The only criticism I could make is that the boys have too much light in their room, and, as I told them, it is impossible to deliver the best results under such a condition. Aside from this the Colonial offered nothing to criticise.

During the afternoon the editor visited Young's Million Dollar Pier to look at the plant he had heard so much about. He found F. Carlin operating a time-worn motiograph, projecting a picture about 16 feet wide at 215 feet, using a 12-inch e.f. Gundlach half-size lens, with a 6½ condensing lens next to the arc and a 7½ in front.

All this, it seems to me, is quite remarkable. Brother Carlin was getting very good results, the projection surface being a mirror screen. The spot was round and fairly white, though by no means brilliant.

I would like to have James, Griffiths, LaGrow, or for that matter, any other operator who feels inclined to do so, comment on this lens system. I am informed that long focal length condensers have been tried, but they did not work in practice.

In the evening I went over and had a talk with manager O'Keefe, of the City Square Theatre, who is having trouble with the union. It is barely possible that as a result of our conversation the difficulty may be settled. It seems to me that the whole trouble might have been avoided in the first place. The union, then a newly formed body, selected a committee to wait on manager O'Keefe, which had more energy than diplomacy. My reason for mentioning this fact is to warn other unions. It is mighty easy to stir up trouble, and sometimes you can kick up more disturbance in five minutes than can be settled in a year, and do it, too, just by going about things in the wrong way. There are a great many different ways of saying any one particular thing. I can make a demand on you in point-blank fashion, and in tone and manner which will cause you to invite me to close the front door from the outside, and do it real quick! I can make the same demand in other words and other manner and you will say: Why certainly, old man! Glad to do it! And you would not even dream of getting angry. Do you see what I am getting at? The whole trouble in the City Square Theater matter seems to have arisen in the point-blank way the committee put things. It called there with a chip on its shoulder. Had it gone with the chip concealed in a coat pocket and made the same demand in a diplomatic manner, I doubt if there would have been any trouble at all.

I am using this incident to try and get other new unions to realize the fact that when a committee of this kind goes out, it should be *very carefully selected;* pick out your very best men—men who are cool, level-headed, and who know how to put things diplomatically, though on the other hand don't select men who have a wish-bone instead of a back-bone. There is an extreme both ways.

In passing I dropped into the Star theater in Atlantic avenue, near New York avenue, and passed the compliments of the season with the manager. The Star is run by Swank & Hollsworth. I also dropped in at the Cozy for a moment, but unfortunately have forgotten the manager's name.

The jinx evidently liked Atlantic City, for he remained there, and Mr. Go-devil was strictly on his good behavior all the way back to New York, for which praise be, because just one more fall of that kind and the editor would have been completely skinned, all ready to fry. He now feels that he is eligible to active membership in the acrobat's union, if there is any such thing.

Triplett Loop Setter.

J. M. Triplett, Wenatchee, Washington, is the inventor of the loop setter recently described in the department and illustrated in the accompanying picture. Brother Triplett now has the loop setter on the market and it may be installed on all motors of Powers, Edison and Motiograph machines the installation requiring but fifteen minutes.

The device is simple, positive in its action, and I see no reason why it should not give satisfaction. Moreover, the manufacturer guarantees every setter to work to the satisfaction of the purchaser. Descriptive matter may be obtained by addressing J. M. Triplett, No. 6 North Columbia street, Wenatchee, Wis. See his advertisement elsewhere.

Fresno Boys Get Charter.

Fresno, California, operators, who formerly were part of Local No. 158, I. A. T. S. E., have now beeen granted a charter of their own. Success to you, gentlemen, and may your new local live long and prosper.

Back from England.

John Griffiths, who has been visiting in Merrie (though not so merry right now), England, is back on the job at the Pastime Theatre, Ansonia, Connecticut, and writes as follows:

> Here I am back on the job. Was much interested in Michigan's remarks regarding the meniscus-bi-convex lenses, page 1640, issue September 19th. My own view, at present, is that they are very good, although I have not as yet had experience with them. The tables I recently sent have no bearing on the meniscus system of condensers, and it should be borne in mind that the meniscus-bi-convex combination projects a very much shorter cone of light than the plano-convex condenser, therefore I imagine that the meniscus-bi-convex lenses available at present are best suited to wide angle objectives. I note you seem surprised that Michigan can project a good picture at 130 feet with a 6½ and a 7½ combination of condensers. Now let us consider that matter: He is projecting an 18-foot picture with a standard aperture of .906 of an inch, therefore his objective is approximately 6½ e. f. If he is working with a distance of 16¼ inches between center of condensers and aperture he can obtain excellent results with his arc 3½ inches from the center of the condensers, but I am afraid he would lose a few condensing lenses. If he is working with a shorter cone and his lamp house nearer the machine head he is not obtaining the best results possible. The above refers only to the piano convex lenses. I fully expected the tables on condensers which I sent in some time ago would have been pulled to pieces before now, because if they were partly in error it would be so easy to prove it by actual test. As regards Friend Goggin's remarks about the e. f. of the objective, why he can prove whether he is right or wrong by carefully measuring his throw, the width of his picture and the width of his aperture with a Vernier rule, and using the old formulas for finding the e. f. when the throw and the width of picture and aperture are known. With the result thus obtained measure from the aperture to a point where the film would be in focus to the edge of the lens barrel, adding the difference after the lens was taken out of the machine, and this would give the exact point of e. f. of that particular lens. I think it will vary from the center of the lense barrel, according to the difference between the front and back lenses.

Will Michigan kindly try out Friend Griffiths' suggestion and report results. I have not had any adverse criticism on the table above referred to. This may be due to the fact that it is correct, or it may be partly due to the fact that it has not yet been fully tested out by operators. You know, Brother Griffiths, and I know, that the great mass of men are adverse to making experiments, even where so important a thing as this is involved; particularly when they would have to ask their manager to take a chance and buy different lenses from those they have. I am afraid I will have to go to the expense of rigging up a projection outfit over at my own home, in order to make practical tests of these various things which are sent in. I do not like to do this, partly on account of the expense involved and partly on account of the extra work it will entail. I have quite enough to do right now, but if it *has* to be done it *will* be done, and that is all there is to it. The method of proving the correctness of Brother Griffiths' theory is correct on the face of it, but while it is quite possible that the point of e. f. would vary slightly, I do not think it would vary enough to be of any considerable importance. In practical work the point of e. f. is, of course, not the center of the lens barrel, but the point central between the two lenses, one or both of which may set back in the barrel quite a distance.

He Wants it Bad.

Waldo Nelson, operator, Rex Theatre, Ogden, Utah, encloses an order for $2.50 and says:

> For heaven's sake hurry up, make use of the enclosed $2.50 and send me the Handbook. I find that the longer I operate the less I know, and every bit of knowledge I have has been acquired by traveling the hard and bumpy road of experience. After examining one of your Handbooks I found it to be exactly what I have been looking for. Also please advise me where I can purchase Hawkins Electrical Guide, which you recommend.

The Handbook has gone forward, and the Hawkins Electrical Guide may be had by forwarding $6.00 to the editor, accompanied by a stamped envelope, with which to forward it to the publishers, or if you prefer to pay for the books by the week, then forward $1.00 and agree to pay $1.00 a week for six weeks.

Book on Photography.

Edgar S. O'Neill, Sioux City, Iowa, writes:

> Can you tell me where I can obtain a good book on motion photography and the taking of motion pictures?

No, Brother O'Neill, I cannot. Recently a friend of mine in California wanted that kind of a book, and I only succeeded in getting one by purchasing the same from a friend over at the Vitagraph plant. It was a large book, cost $4.00, and as I understand it, is out of print. I did not, as I should have done, keep its name or the name of its publisher. If any one knows of such a work I would like to have the name and the name of the author.

Wants the Doctor.

Wells Bros., Amusement Company, Toronto, Canada, has troublous trouble, which they set forth as follows:

> I am "stuck" and, you being the moving picture doctor, here I am ringing your bell. Up to the present time I have been using rheostats with my road outfit. I recently saw a set of choke coils which could be used with excellent results on 110 or 220-volt circuits and which would work equally well on 25 or 60-cycle current. The set consisted of three small choke coils wound on square laminated plates about 5 x 7 inches, the same being bolted through at the four corners, and only weighing about ten or twelve pounds each. They could be connected in series or multiple, to obtain any desired result, and had the advantage of running practically cold. I could not get any statistics from the owner as to material and proportions used, though he hinted that he got the recipe through The World. Can you give me any data on this? I enclose, 4 cents in stamps, as suggested, and would be glad to receive any information you can give me as regards this or any manufactured device which, without being too expensive, would meet the above requirements. Lightness of weight being an important factor.

I don't think, gentlemen, that the party got the "recipe" through the projection department; at least I do not remember publishing anything of that sort. I cannot give you any data concerning this device, nor do I know where you could procure such a choke coil. The only thing I could suggest would be for you to do your own experimenting, or else write to J. H. Hallberg, 36 East 23rd Street, New York City; tell him exactly what you want, and ask his prices on the same. You could, of course, have a tinner cut you up black sheet iron, such as stove pipes are made of, of the size and shape of the core of the instrument you saw, with a hole in each corner of each plate, to bolt the whole thing together. You could then paint these pieces of sheet iron with an insulating compound; bolt them together, and wind a coil of No. 6 or No. 8 wire around them, but I could not even begin to tell you how many turns it would take, nor could I give you a recipe for the insulating compound, nor could I guarantee the results to be satisfactory. I think on the whole that Brother Hallberg would be your best bet.

I would also like to say to you Canadian operators that, while Canadian stamps are a most excellent article *in Canada*, I have got a nice little collection of them here already that I don't know what to do with. I have altogether forty-two two's and thirty-two one's, and really I do not think I need any more. Of course they were sent in good faith, but, as a matter of fact, United States stamps are not good in Canada, and Canadian stamps are not good in the United States—and there you are.

Interesting Letter.

Crocket Brown, Nashwauk, Minnesota, has had Uncle Sam bring the following to New York:

> While I have always had excellent projection, with clear, steady light, using 25 amperes from my Brush plant, still, I have always had a small dark circle in center of the screen, regardless of what combination of condensers I used. After reading your comment on the meniscus-bi-convex combination, August 1st issue, I at once sent to J. D. Elbert for special condenser mount, and at the same time ordered from the Laemmle Film Service, a pair of the meniscus-bi-convex lenses. The condensers and the mount arrived at about the same time. I followed your suggestion and put a very thin ring, or washer, of asbestos in the mount so that the lens did not come in contact with the metal, and tried them out. The result was simply great. There was not a sign of that beastly little spot; the screen was clear and even all over, *but*—in using the new lenses I was obliged to bring the lamp house nearer the machine; also to run the arc close to the condensers, and I broke the meniscus the third night, due, I think, to heating too rapidly before the condensers had a chance to become seasoned. This I think I can in future avoid by running the arc back and heating the lenses

up slowly for a few nights until they become accustomed to this Minnesota atmosphere.

And now, another thing: I most emphatically disagree with G. D. Bullock's reply to question 43, in which he advises a belt driven plant in preference to the direct connected, giving as his reason that the average gas engine used in these small plants is four cycle, and therefore has but one power stroke in four, which requires large fly wheels to gain momentum necessary to drive the unit at constant speed, and that either a pit would be necessary for the engine, or a pier for the generator. Now, I wonder what kind of plant Mr. Bullock has in mind. He listens like a man who knows what he is talking about, but he certainly is wrong on this plant dope. I have been using a Brush direct connected plant for two years. It requires a space only 21 x 31 inches, and does not have those large fly wheels which Brother Bullock declares to be necessary. It has only one small fly, or balance wheel, located between the engine and generator, the same being approximately 18 inches in diameter. The momentum matter is taken care of in the crank case by a patented balancing device, the invention of Allison P. Brush. Mr. Bullock also offers as objection that a direct driven set would require either a high speed engine or a slow speed generator, either of which, he says, is more expensive than those in common use. Of course, if the exhibitor is looking for something cheap, regardless of quality, this is quite correct, but I have to again disagree with him because most direct connected plants are built for 750 revolutions per minute. That is what mine runs, and while 750 might be considered slow for a generator, it is by no means high for a gas engine. I'll bet your "Harley D" will do twice that and do it easily. There is an automobile in this town with an engine capable of making 3,200 revolutions per minute. It is quite true that these high-grade, direct driven outfit cost more money, but they are well worth the additional price. My advice to any exhibitor installing a direct driven plant is to place it on a good, solid, concrete foundation, with a thickness of 1 inch soft pine between the base of the plant and the concrete. As for the muffler described by Mr. Bullock, it is no doubt O. K. if any one cares to go to that trouble, but for me, I just run the exhaust out through the roof and put the muffler on the outside of the building. A well-built muffler produces very little, if any, back pressure, and as for noise, there is none. Now I trust you won't think I am saying this just for the sake of starting an argument, but when you consider the thousands of exhibitors who read the department and that many of them are figuring on putting in their own plant I think you will see the benefit of a fair discussion of this mattter and Friend Bullock's answer might lead them to decide that a belt driven plant is better than a direct connected. I use my plant summer and winter, and 50 degrees below is no uncommon thing in this particular neck of the woods. For the past five years I have been running the only theatre Nashwauk has, and if I ever have opposition I only hope he is a fellow who does not read The Moving Picture World, as he would be easy to beat. For my service I use general features, and anything else that I think is good. My motto has always been: "Good is not good enough; the best is none too good for the patrons of the Unique Theatre." In closing I send best wishes for yourself and all connected with The Moving Picture World.

I have been much interested in reading Brother Brown's letter. He is manager of the Unique Theatre in his little city, and judging by his letter, a live wire. As to the meniscus-bi-convex combination, one of the largest and highest-class optical dealers in the middle west, a firm for which I have an abiding admiration, disagrees with me as to the benefit to be derived by the use of meniscus-bi-convex condensers. However, they base this entirely on the fact that, while they admit that theoretically there ought to be a difference in the light, tests they have made have failed to disclose it. Now my *recommendation of this combination was not based altogether on improvement in the light.* In fact that was the lesser part of the matter. I had believed, and notwithstanding the opinion of the firm in question, *I still believe* that there is not only some improvement in the light, but there is or ought to be a very *great lessening of spherical aberration, and, therefore a sharpening of the definition of the picture.*

I know that this might be disputed by some, who would claim that spherical aberration in the condenser would not affect the sharpness of the picture, since that fault would be corrected by the objective lenses, but I doubt if that is altogether true, and in any event, it certainly would put an increased strain on the optical powers of the objective. As I said, I have every respect for the opinion of the firm in question, but in this case I would have to know that they had made very careful experiments, not only as to improvement of the light, but the improvement to the definition of the picture as well. I think your trouble lies, to some extent, at least, in the fact that you have not been furnished with quite the right combination of lenses, I believe that one or more of your meniscus lenses is of too short focal length, but, after all, that is only a guess. It is very difficult to secure accurate data on a proposition of this kind, where a new lens combination is just coming into use.

As to the electric plant, I think I will keep my fingers out of that particular mess of porridge at this time, because maybe it has not cooled off enough, and I might get them burned. There is no objection to reasonably high speed in a gas engine, in fact it is desirable, but in a steam engine there is every objection. However, you are wrong in one point. Brother Bullock did not mean cheap at the expense of quality. The point he intended to make was, I think, that a low speed engine of the same mechanical excellence can be built more cheaply than a high speed engine, whereas, on the other hand, a moderately high speed generator of the same excellence can be built cheaper than a low speed generator of the same grade, and there you are.

The editor of this department is placed in rather a difficult position in these matters. He is expected to answer a more or less difficult optical problem propounded by an operator in California; pick up another letter and tell a would-be operator what he has got to do to secure a license in Minnesota; pick up another letter and tell a man how to build a transformer, or which make is best; the next communication may be from China, asking information about mercury arc rectifiers. The next gentleman might write from the backwoods of Maine and want to know why in the blinkety blink ——— company didn't take the jump out of their films, followed by a letter from Arizona asking what is the most desirable pitch to give an auditorium floor, or how much keystone effect there would be with the lenses 14 feet above the center of the screen, or what size picture is best with a certain auditorium, or, Oh, Lord, what's the use! You ought to watch the mail as it comes and goes for just one week, and you would realize then some of the difficulties of the position of editor of the projection department of this distinguished publication. However, I guess you will admit that you don't get the old man "stuck" very often, though I will admit that I often have to do some acrobatic stunts to keep just a few jumps in advance of you.

Light Trouble.

Robert J. Richardson, Jr., Clifton Heights, Delaware, writes:

> Have been having trouble with a ghost in the center of the screen; sometimes it is very blue and sometimes the discoloration is but slight. We are using 40 amperes through a 220-volt Fort Wayne compensarc, with a 7½ condenser at the rear and a 6½ in front, the front lens being 18 inches from the objective; the throw is 45 feet, and the carbons ⅝ cored. Equipment Lubin lamp house and machine. Wires at the arc lugs are cleaned every week, and the lugs themselves are renewed about once a month.

You have omitted one very essential piece of information, viz.: the width of your picture. However, your lens combination is not right. If you are only 45 feet from the screen and are projecting a 12-foot picture you have about a 3½ objective, and if the picture is wider than 12 feet you have a still shorter lens. I think very likely a part of your trouble is due to wrong carbon set. I would advise you by all means to get a Handbook, and study carbon setting. I would also advise you to use a smaller carbon below, preferably a 7/16 cored, though you might try a ½ inch. I would also suggest that you probably need two 6½ condensers, and that your lamp house needs to be moved nearer the objective, at least I would try that, but I cannot say more without knowing the focal length of your objective.

New Orleans Trouble.

From New Orleans, Louisiana, comes a front page of a paper which bears the title: "L'Abeille de la Nouvelle-Orleans," to which is pinned a typewritten sheet of paper addressed to "Monseiur" Richardson. The aforesaid typewritten sheet contains also a pasted-on clipping, in which it appears that: "Milton Covington and Emile Prudhomme started on a tour of moving picture houses Saturday night throwing 'stink bombs.' They emptied two houses of their Saturday night human swarm when they ran afoul of Detective McCabe at Rampart and Canal Streets at 10 o'clock, who took them to the police station, where charges of disturbing the peace were filed. The two declared that they had been employed to throw the bombs in the theaters by an ex-moving picture operator, who, according to their story, gave Covington two dollars, and he, Covington, divided, fifty-fifty, with Prudhomme, whom he took in as a partner. The police, crediting their story, are looking for the employer."

Now this is an exceedingly likely yarn, is it not? The presumption intended to be raised in the mind of the public is, of course, that the striking New Orleans operators were behind the matter, and going a little further the members of Local 293. The correspondent says, in the course of his remarks: "Would very much like to write you concerning local conditions, but I will, however, leave that to you should you ever have an opportunity to visit our city."

Well, I am not so very familiar with conditions in New Orleans, and while I have been pretty thoroughly all over that beautiful metropolis in days gone by, and while I had perhaps more real enjoyment in the ten days spent in that city than in any equal amount of time spent elsewhere, still that does not help me any regarding conditions there now, nor do I expect to be able to visit the City by the Gulf for a long, long time, if ever.

I may safely say, however, that New Orleans theater managers are simply standing in their own light in opposing the efforts of New Orleans' operators to secure better conditions. The record of the past everywhere shows that *increased wages and bettered conditions have invariably been followed by a corresponding increase in efficiency, and that this increase in efficiency has more than balanced the cost of the improvement.* Now let me try to impress upon New Orleans', and incidentally, other managers, that it would be childish to dispute this proposition, because it is written on the pages of history, not in merely one instance, but in thousands of instances, yes, in tens of thousands of instances, and in-so-far as my knowledge goes, and I think I am pretty well posted, *there has not been a single exception to this rule.*

Now, please don't understand, gentlemen, that I mean by this that an increase in salary, or the betterment of working conditions, would be *immediately* followed by corresponding increase in efficiency. To make a claim of that kind would be idiotic, but the improvement in efficiency will come, and it will come just as surely as day follows the night. Any process that is sure is almost invariably somewhat slow. I would like, also, to again point out the absolutely undeniable fact that in every single instance, wherever men have been organized into unions for a length of time sufficient to allow the organization to improve the working conditions, and the salaries of its members, the moral, of the membership, its working efficiency, its habits and its value to the employer has not only been raised to a higher plane, but it has been raised to a very much higher plane

I, myself, am 48 years old, and I can remember the time when the house painter, for instance, was, with but comparatively few exceptions, a heavy drinker, and almost a bum. He received from a dollar twenty-five to two twenty-five for ten hour's work; two hours on a job without a can of beer would mean that there was not a saloon within a mile. Today the painter is thoroughly organized. He gets from three fifty to five dollars for eight hours' work. He has become a self-respecting mechanic and a good citizen, and I do not believe you could find a big painting contractor anywhere who would be willing to go back to the old $1.25- $2.25-ten-hour regime.

The same thing will hold true with the New Orleans theater managers; the painter bosses put up a terrific fight against the painters' organization. The railroad magnates put up an awful scrap against the Brotherhoods, but they accepted the inevitable; and have been the gainers. And so it was with the carpenters, the bricklayers, plumbers and the rest. New Orleans theater managers are now undergoing the process that these other employers underwent. They are fighting the organization of labor. They might just exactly as well fight the waves of the Atlantic Ocean; they would accomplish, in the long run, precisely as much. They are wasting energy which might better be employed in improving their projection. They are, in the judgment of the editor, taking an extremely unwise course, and, as I said in the beginning, are simply standing in their own light and impeding the progress of the photoplay in New Orleans.

As to the stink bomb matter, the editor does not believe the union had anything to do with it, but, even allowing they had, while this department cannot and most emphatically does not countenance any such tactics, still, in common fairness, it might be said that a strike is nothing in the world but an industrial war, and in time of war we cannot too harshly condemn men for utilizing such weapons as they have at hand. But, regardless of that view of the matter, I would say that the use of methods of this kind is foolish, for it very seldom, if ever, wins anything. It merely embitters the contest, and makes the managers more determined than ever to crush the organization, if they can. Therefore, laying aside the right or wrong of the use of such methods, the thing is unwise, and the very poorest kind of poor policy.

I wish both the New Orleans managers and operators to understand that this is written in the kindest spirit, and by one who has kept close watch on the labor movement for almost thirty years. The wise thing for the New Orleans managers to do would be to meet the organization in a friendly spirit and say: "Here, boys, let us talk this matter over like reasonable men, and try to arrive at a conclusion which will be fair to both sides"; having in mind the fact, however, that high-class work always commands good pay.

The Probable Cause.

Canada writes as follows:

> Page 60, October 3rd issue, you tell W. Crowther, Fall River, Mass., that the probable seat of his trouble is a worn sprocket. It struck me that perhaps the sprocket was over to one side too much, and rubbing on the intermittent sprocket idler. I have been told that this will wear to a sharp edge that will cut a strip off the edge of the film as it passes through the machine.

To all of which Brother Crowther will please take notice. Possibly this is the answer to his difficulty. Frankly, I don't know.

Wow!

A Tennessee exhibitor writes to a film exchange as follows:

> Gentlemen: I wish to call your attention to the fact that the Canfield Gas Engine Company, of Binghamton, N. Y., are making a first class film cleaner at a price that allows even a junk exchange to purchase one. The Edison people also make cement at $7 per gallon, and said cement works a whole lot better than tobacco juice for cementing films. Likewise, one way to hold customers is as follows: *Inspection Department!* Think it over.

All of which will undoubtedly hold the exchange manager for quite a spell. However in fairness to the exchange it might be noted that the exhibitor in question is paying less than one dollar per reel, and expects the exchange to include "The Adventures of Kathlyn," the series of "Dolly of the Dailies," "The Man Who Disappeared," and the "Octavius" series, without extra charge. The exchange then writes: "We do not ask your opinion of this: we know it already. As for what he terms 'tobacco juice' we would respectfully say that we are using the best grade of cement on the market, and have inspectors who very thoroughly know their business."

It must be admitted, and will be admitted by those who know, that very many of the exchanges could make vast improvement in their inspection departments, and make it with profit to all concerned too. But here is an exhibitor who is, if the statement of the exchange be true, totally and absolutely unreasonable. He is paying an absurdly low price, yet he demands the most popular series pictures there are, and, moreover, expects his film to be in good condition. I have often roasted exchange men for the poor inspection given films, however an exhibitor is not entitled to expect much of anything except junk when he pays junk prices. There are too many exchanges which send out film without proper inspection, also there are too many exhibitors who want something for nothing, and that is a mighty hard thing to get in this vale of sorrow and tears.

Uses Ninety Amperes.

Leonn W. Gregg, Westbrook, Connecticut, writes:

> Am owner, manager and operator in a small town, giving one show a week, which provides me with a little spare change. Am not an expert in any department, therefore appeal to you for assistance. Am using 110-volt, 25-cycle current, through an Edison 25-cycle transformer. The projector is a Powers Six A, with loop setter, which latter is worth its weight in gold. I use ¾ carbons. As I continually visit Boston and New York picture houses, to both of which cities my business calls me, I feel safe in saying that, by comparison, we have A No. 1 results on the screen, projecting a 14-foot picture at 68 feet. We are on a separate wire, with a 5 k. w. transformer on an outside pole. Recently I put in an ammeter because I was blowing 40 ampere fuses, and was surprised to find a continual reading of 85 to 97 amperes; changed to 50 and 60 ampere fuses and they seem to hold. This ammeter reading is had when using transformer lever is at five turns to raise amperage. Have roughly gone over wiring from carbons to outside switch, and can find no apparent trouble. What is the most likely seat of the difficulty?

Holy smoke, old man, you certainly *ought* to be getting good results with 90 amperes. That is about equal to 45 amperes d. c., and it is what a. c. users ought to pump into their arc, particularly when using such low cycle current. But it's expensive for a small-town show. The only answer I can see to this state of affairs is that the pole transformer is delivering a much higher voltage than it is supposed to, or else you have got your connections made wrong somewhere. (See page 153 of the Handbook). You should have your leads from the pole transformer connected to the two outside binding posts on the line side, but even if you had it connected to the middle and the "common" it ought not to make nearly that much difference, unless the supply voltage is high. In any event, however, you are certainly overloading that economizer good and plenty. I would suggest that you have the power company test the voltage of the secondary of the pole transformer.

Waste of Energy.

Seattle, Washington, writes:

> I am a foreigner, and my opponent in this argument is from Missouri. (Some combination. Ed.) Now I call the Power's Six, or Six A movement a "geneva movement." My friend from Missouri says I am wrong, since the Power's has no pin-wheel, no star, or geneva. It certainly is not a beater or dog movement, nor is it a claw movement. What is it? Also I call the Power's Five a star movement, and Mr. Missouri again says I am wrong.

Well, my brother, answering questions of this kind is rather a waste of energy. Custom rules very largely in language, as in other matters, and while I presume "maltese cross movement" would be more nearly correct, still the custom is to describe the Power's Six movement as a geneva movement, and it is hailed by that title in the Power's factory. The Power's Five movement is properly described as either a "star and cam movement," or a "geneva movement." It is not so important that we be strictly correct in word, as it is to convey the *idea*, and certainly if you spoke of a Power's Five or Six "geneva movement" anyone a all acquainted with projection machines would understand. It is no uncommon thing for the real meaning of a word or a phrase to change materially with the passing years, and while originally the term "geneva movement" applied only to one certain type of intermittent mechanism, it may now be applied to several.

Stretched Film.

Tacoma, Washington, recently sent in samples of a Kalem film which were stretched. The matter was referred to the Kalem Company, and a portion of their letter of reply reads as follows:

> The film in question was issued in August. The perforations are uniformly spaced. Since the time of issue, shrinkage has taken place to the extent of .12 inch in linear foot. Shrinkage in width is found to be .02 of an inch, or equivalent to .2 inch in a lateral foot. We only found the one fault in the film, viz.: that of shrinkage, and that is quite sufficient to cause the trouble referred to by Mr. Cleveland. During the past few months we have had complaints of a similar nature, and upon investigation found that the film had stretched after being in use a few months. We are taking this matter up with the Eastman Kodak Company. We have observed from specimens of film which we did not use, but retained in the factory, that while one lot would shrink, another would stretch. We would be pleased to learn if other film producers have met with the same difficulty.

I have not had complaints of this nature from other makes of film, but it is quite possible, however, that other producers have met with the same trouble, and I would respectfully suggest that if this is the case it would be up to the film stock makers to get busy, locate and remedy so serious a fault. There is, of course, no apparent reason why the trouble should be confined to the Kalem, and I am writing several other producers relative to this matter.

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Comments on the Films

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THE MYSTERY OF THE SEALED ART GALLERY (Edison), Oct. 27.—The twelfth mystery in the "Chronicles of Cleek" series, by Thomas W. Hanshew, featuring Ben F. Wilson, supported by Gertrude McCoy and the usual strong cast. While this offering is unusually well acted and splendidly photographed and mounted there is a noticeable weakness in the plot, that seems to indicate a tendency to derogation, which finally eventuates in a continuation of series; however, it is entertaining.

THE UNPLANNED ELOPEMENT (Essanay), Oct. 27.—A picture-play meritorious, because the plot and action are out of the beaten track. The author, H. Tipton Steck, and E. H. Calvert, the director, have involved a star cast made up of Francis X. Bushman, Ruth Stonehouse, E. H. Calvert and supporting artists, in a plot that contains many thrilling, well photographed scenes. Conjecture as to the outcome and intensity in the last scenes make this a very interesting offering.

THE NO-ACCOUNT COUNT (Kalem), Oct. 27.—A farce comedy featuring John E. Brennan as Weary Bill, a tramp; Fred Hornby, as Count De Bluffe; John Rand, as Hardup, and Ethel Teare, as Melinda, an awful fright. Albert W. Hale, the producer, has made of this one of the best laugh producers which has been offered recently, and all of the artists in the cast have done full justice in their various renditions of their parts.

LOVE AND TITLE (Lubin), Oct. 27.—Will Lewis is the writer and producer of this farcical offering. There are several funny situations of a rough order, with the usual jump in the lake. It has a satisfactory ending. On the same reel with "She Married for Love."

SHE MARRIED FOR LOVE (Lubin), Oct. 27.—On the same reel with "Love and Title." A very taking comedy by Epes Winthrop Sargent, that involves a couple of families in numerous cut-a-caper acts with a circus acrobat. Much might be said in favor of this offering; it is really worth the viewing. Eva Bell and Raymond McKee deserve mention.

WHY THE SHERIFF IS A BACHELOR (Selig), Oct. 27.—A western drama by Tom Mix, featuring Tom Mix as the sheriff. It is filled with the usual riding and shooting, etc., embracing a theme of love, which gives a certain amount of interest. The concluding scenes develop a surprise, that is probably antagonistic to the average spectator's supposition of the final termination. The sheriff is loyal to his duty, regardless of personal feelings. It is gripping and interesting throughout.

THE FABLE OF THE PEOPLE'S CHOICE WHO ANSWERED THE CALL OF DUTY AND TOOK SELTZER (Essanay), Oct. 28.—A good illustration of the game of politics, which will "make good" as a truthful depiction of the doings which take place during election times in corporations, sizing up from the smallest to the largest in population. There is always a ring existing—small or large. George Ade furnishes the dope and R. F. Laker dopes it out, not only truthfully but humorously. Moral: There is One Crop that Never Fails.

THE WASP (Selig), Oct. 28.—Typifying the extreme and dishonest methods a "political boss" will utilize to ruin the opposition candidate in the minds of the voters. Guy Oliver, as Dick Little, secret service operative, and Stella Razeto, as his sweetheart, do some good work in thwarting the plot of "The Wasp" (George Hernandez), who is certainly ideal in type and action; the other characters are well sustained. This is a good man's picture.

WILLIAM HENRY JONES' COURTSHIP (Vitagraph), Oct. 28.—The caption of this picture, while it suggests comedy, is not indicative of the real opportunities which Sidney Drew has been given to exploit his talents as the feature. Jones (Mr. Drew) is convinced that love is blind; after he has accidentally broken his nearsighted glasses; the accident prevents him from making the mistake of his life. Joseph N. Quail has produced a bird of a comedy, and Mr. Drew and his supporting cast make it an unusual release.

THE LOST MELODY (Edison), Oct. 28.—Written and produced by Richard R. Ridgely, involving love episodes which threaten the plans of the obdurate heads of neighboring families. Some very emotional scenes are visualized, and selfish fathers crush the hopes and ambitions of their progeny to accomplish their own ends. The unreasonable parents' cabal results, ultimately, ten years later, in a providential incident which restores "The Lost Melody" and reunites the lovers. Only favorable comment can be bestowed upon this picture.

THE WIFE'S STRATAGEM (Biograph), Oct. 29.—A bewildering sort of a plot evidences itself in the opening scene, but which is straightened out eventually in satisfactory and convincing incidents. Irene Howley, Ivan Christy, Jos. McDermott, Jack Drumier and Marie Newton, respectively the wife, man, husband, peddler and girl, make of this, combining photography and direction, an interesting number.

SNAKEVILLE AND THE CORSET DEMONSTRATOR (Essanay), Oct. 29.—Sophie Clutts, as the corset demonstrator (perfect 38—and then some), cuts a big figure in this offering. All the male inhabitants of Snakeville seem to be awfully interested, and vie with each other in making her stay in their "hum" town pleasant. Slippery Slim gets in bad on the start, and attempts to retaliate on the favored ones by working up an insurrection among the wives of the infatuated husbands. There is something doing all the time and they "do" poor Slim in the finale, and administer to him a dose of his own medicine. A laugh maker.

HEARST-SELIG NEWS PICTORIAL, NO. 70 (Selig), Oct. 29.—After some interesting topical scenes, war pictures are shown, taken on the battlefields of various locations where real action has just been in progress. The scenes are taken showing the conditions after the conflict—ruins of public buildings, churches and private residences. The horrors of war are most vividly shown.

KIDDING THE BOSS (Vitagraph), Oct. 29.—A western comedy tht is as full of meat as a generous pigeon pie, with the scenes laid at "Bar 4" Ranch, where the boys put one over on the boss, who is an unreasonable woman-hater. Doris Schroeder is the author and it has been produced by Ulysses Davis, with the assistance of a fine cast, in an artistic manner. Margaret Gibson very cleverly portrays the "sniffling lead," who wins out, to the surprise of the would-be jokers. Good comedy.

THE TIDES OF SORROW (Biograph), Oct. 30.—A story of the fishing banks—melodramatic, bordering on the tragic, which is rendered by an old-time Biograph cast, including Claire McDowell, W. J. Butler, Frank Evans, Charles H. West and Kate Bruce in the principal roles. The plot contains many thrilling incidents. The marine scenes have been well selected and have been beautifully photographed. This picture is up to the standard of this company's releases.

HAM AND THE VILLAIN FACTORY (Kalem), Oct. 30.—A burlesque on a melodrama by Ruth Roland and Marshal Neilan, in which they play the leading parts. This offering is filled with many ludicrous and comical situations, which are greeted with many well earned laughs. Several of the scenes take place in the Villain Factory, where dirty work is done at reasonable prices—so says the placard on the wall. A laughter producer.

THUMB PRINTS AND DIAMONDS (Lubin), Oct. 30.—The plot of this pictureplay involves all the characters usually used in the stage melodrama. The millionaire, with a lovely daughter, who is also the possessor of a priceless diamond, a crook, who uses all methods and means to "grab" it, also the daughter and a detective who is the crook's rival for the affections of the girl. The troubles they encounter working out the plot are interesting, but considerably trite. The acting and photography are up to the mark. It interests.

THE GREAT IMPEERYUL SIRKUS (Selig), Oct. 30.—A comedy that is full of laughs, as indicated by the spontaneous acknowledgement it receives from the spectators. Everyone who has played circus in their juvenile days on the viewing of this picture will have their minds carried back to bread and butter days, when the sight of an elephant caused goose pimples. How the little tads succeeded in putting one over on their elders is certainly worth seeing—and thoroughly enjoyable.

BUNNY BACKSLIDES (Vitagraph), Oct. 30.—A comedy with a plot that is refined and ingenuous, by Mrs. Tom Coleman, produced by George D. Baker. John Bunny, Josie Sadler, Flora Finch and Charles Eldridge compose a cast whose names guarantee enjoyable entertainment. The vehicle given them embraces the theory of eugenic marriage; imagine the two extremes, Bunny and Finch—here is where the laughs come in. Bunny weighs in at 360 pounds at Sweatems' Sanitarium, where he goes to reduce—at the end of a week he has gained one pound. If you enjoy laughs, see the finish.

HEARTS OF GOLD (Biograph), Oct. 31.—It is the old theme of two women loving the same man. The story is an appealing one, especially to those who are sentimentally inclined. The plot is devoid of suggestiveness. The one woman stifles her love in favor of the other, who is her benefactress. Alfred Paget, Isabel Rea, Katherine Lee, C. Lillard and Hectord V. Sarno are fully adequate in the leading roles. A taking number.

THE HAND OF IRON (Edison), Oct. 31.—A military drama, written by Sumner Williams. Picturesque scenes in and about a military station, which are clearly photographed, are the features of this offering. Although the direction of Langdon West and the acting on the part of the cast are fully adequate, there is a satisfying element missing in the plot and weaknesses in the character of Helen, the colonel's daughter (Gertrude McCoy), which leaves only pity in the mind for the staunch, young lieutenant (Richard Tucker), who asks her to be his wife. A fair offering.

BRONCHO BILLY'S MOTHER (Essanay), Oct. 31.—The usual western story featuring Broncho Billy, who this time essays the role of a "booze fighter." He goes on a rampage and shoots up the town. A visit from his mother humiliates him, and through the sheriff's unsolicited help she is made to believe that he is all right. The incident causes his reform and he swears never to drink again. Some exciting scenes take place in the action.

THE VENGEANCE OF WINONA (Kalem), Oct. 31.—An Indian drama, with Princess Mona Darkfeather as the feature. A good many gripping and thrilling scenes occur during conflicts between the renegades and Indians. There is a love theme running through which creates interest and a pleasant surprise at the end relieves a suspense figuring through the last scenes. An average release.

THE SOUBRETTE AND THE SIMP (Lubin), Oct. 31.—A western comedy concerning a cross road, one night stand, melodramatic company, which goes broke through bad business. A simp cowboy is induced by the manager and soubrette, on whom the simp is stuck, to buy half of the show. His experiences are wild and wonderful. Creative of much laughter. On the same reel with "An Interrupted Nap."

AN INTERRUPTED NAP (Lubin), Oct. 31.—On the same reel with "The Soubrette and the Simp." An animated cartoon by Vincent Whitman which receives hearty laughter.

AT THE TRANSFER CORNER (Selig), Oct. 31.—A comedy drama, by W. E. Wing, which contains a good plot, involving a young couple, the father of the lover and the mother of his sweetheart. Some good street scenes are in evidence, which are finely photographed. The manner in which the young couple circumvent their parents is productive of considerable comedy in the concluding scenes. A very good comedy.

ALL FOR BUSINESS 'Biograph), Nov. 2.—A gripping domestic melodrama, depicting how a man may be so wrapped up in his business that he neglects his family, and lacerates the heart of a loving wife, through thoughtlessness. Several intense emotional scenes occur. Ivan Christy, Augusta Anderson, Jack Mulhall and H. A. Barrows portray the prominent characters most ably. The ending is comparatively satisfactory, though the husband deserved a worse fate than forgiveness. An intense offering.

THE NEW PARTNER (Edison), Nov. 2.—This pictureplay has been reviewed at length by Louis Reeves Harrison in the Moving Picture World and can be found on page 349, issue of Oct. 17, 1914.

THE LAUNDRESS (Essanay), Nov. 2.—A very amusing comedy in which Sweedie (Wallace Berry) figures in a most wonderful deception. Sweedie, who this time is a laundress, through jealousy pretends to drown herself in the dye vat; but she does not die, vat? She rigs up a dummy. The manner in which she fools her tailor lover and wins out is quite laughable.

DOC YAK'S CATS (Selig), Nov. 2.—A comedy animated cartoon which is fairly amusing.

HEARST-SELIG NEWS PICTORIAL, No. 71 (Selig), Nov. 2.—Picturization of Uncle Sam's greatest warship, City of New York, during speed test; United States Coast Artillery exploding mines in New York harbor; Sylvia Pankhurst, in her address where she claims votes for women will win after the war. War scenes: Undergraduates of Oxford and Cambridge, who have enlisted in the ranks, building winter barracks; Artists' Volunteer Corps being inspected at Earle Court, London, by General Turner; the Belgian army in full retreat from Antwerp; one of the most effective engines of destruction of modern warfare—the armoured automobile, etc.

THE MYSTERY OF BRAYTON COURT (Vitagraph), Nov. 2.—A pictureplay with a mystery plot, which is productive of more than ordinary suspense in its entirety. W. A. Tremayne is the author. Maurice Costello and Robert Gaillord directed and play the leading parts, ably assisted by Thomas R. Mills, Jack Brawn, George Stevens, Estelle Mardo and Enid Hunt. The mystery is solved in the last scenes, to the satisfaction of the spectators. Considering the acting, direction and all details, this release is very commendable.

Licensed Specials

THE TICKET-OF-LEAVE MAN (Biograph), Oct. 27.—Visualized from the old melodrama by Tom Taylor. While few faults can be found with the acting, the modern costuming certainly detracts, seriously, particularly to the older element of spectators who have seen the dramatic version. Possibly this is a modernized version; let us hope so at least. Steam radiators, telephones (especially of the French construction), electric lights and safes with combination locks were not in vogue during Tom Taylor's entity. Considering the existing discrepancies mentioned, it is, however, creditable, in a dramatic sense.

THE BUTTERFLY (Vitagraph), Oct. 27.—A two-part picture drama which contains a strong comedy element, featuring Helen Gardener, supported by an all star cast. Continental and betitled suitors seek her hand and vie with each other until they learn that her father is about to fail. Later they are assured that it is a false alarm, but they all lose out when she chooses as her husband a plain American. This release is worth the viewing.

THE MENACE OF FATE (Kalem), Oct. 28.—Two acts in which Alice Hollister is featured (little Glendora Glendon, impersonating her at the age of four, in the first scenes). The story of the plot concerns a kidnapping, by a woman of the slums, of a little daughter of an aristocratic family. The later scenes illustrate how the victim is forced to live amid miserable surroundings. How she is eventually rescued and established in her proper home is very satisfactory. A picture of much merit in all respects.

THE MOUNTAIN LAW (Lubin), Oct. 28.—A two-part melodramatic feature. The plot of which is laid in the moonshine country. There is the usual feud between two neighboring families, which in the opening scenes has been compromised. The subsequent scenes to the end of the reel illustrate how the feud is almost renewed by unfortunate and tragic happenings. Herman Blackman is the author and the characters are splendidly acted by Louise Huff, Edgar Jones, Arthur Matthews and James Daly. For a moonshine picture it contains unusual merit.

THE WOLF'S DAUGHTER (Lubin), Oct. 29.—A two-part story with a pretentious plot, written by William M. Ritchey and directed by Leon D. Kent. A clever swindler involves persons of repute, whom he meets through their influential friends, in an illegal business. His convent educated daughter, whom he attempts to make his dupe, foils his nefarious schemes. Velma Whitman, as the daughter, ably assisted by prominent members of the stock company, make of this quite an interesting release, with a convincing final.

THE MIDNIGHT RIDE OF PAUL REVERE (Edison), Oct. 30.—This two-part picture has been reviewed at length, by Louis Reeves Harrison, in the Moving Picture World, and can be found on page 193, issue of Oct. 10, 1914.

WHATSOEVER A WOMAN SOWETH (Essanay), Oct. 30.—A two-part picture unfolding a tragedy of selfishness and cowardice, wherein the display of human weaknesses come into vivid contrast with the strength of human nature. The struggles, joys and sorrows of a lifetime encompass the characters in this production. Gerda Holmes, Thomas Commerford, Richard C. Travers, John Cossar and Bryant Washburn make up the able cast. A strong suspense prevails, especially during the closing scenes.

WITHIN AN ACE (Vitagraph), Oct. 31.—A two-part special that is full of inconsistent scenes and the story is long drawn out. There is a flavor of gruesomeness pertaining that is not pleasant to view. Maud Coleborn is the author and Theodore Marston the director. John Costello, Harry Northrup, James Morrison, George Cooper and Dorothy Kelly all act their parts well. The photography and backgrounds are up to the mark. This offering falls far short of the usual Vitagraph releases.

ROSEMARY, THAT'S FOR REMEMBRANCE (Selig), Nov. 2.—A two-part dramatic picture, the caption of which is taken from Shakespeare's Hamlet, from the mouth of Ophelia, "Rosemary, that's for Remembrance." A poor mountain girl is left an orphan and is being raised by a family, friends of her father. There is a love theme involving many scenes of emotion and suspense, which in the finale has a happy ending. Addie McGee, Earle Fox and Lafe McKee do good work as the principals. A meritorious offering.

HIS INSPIRATION (Kalem), Nov. 2.—A two-part picture drama featuring Tom Moore, whose character is that of an egotistical musician and composer. His wife proves to be the one who deserves the credit for his inspirations, and after his undeserved fame he deserts her for another. There is much interest in the final scene, where the egotist is forced to acknowledge his deceptions. A well acted and photographed release of considerable merit.

Independent

A GENTLEMAN OF NERVE (Keystone), Oct. 29.—Chaplin, Conklin and Mabel appear in this interesting bit of nonsense. The chief scenes are taken at an auto race. The gentlemen spill pop over strange ladies and perform a lot of funny antics of an eccentric sort. This is successful in its way.

THE DEAD LINE (Princess), Oct. 30.—A burlesque comedy number. A company of soldiers, the police force and fire department all appear to suppress the invaders, which turns out to be a joke played by the two lovers. They fire a volley of guns over the stone wall. This makes a comedy of average interest.

PAID WITH INTEREST (Majestic), Nov. 1.—A two-part offering with Mae Marsh as the heroine. The story is somewhat weaker than usual with Majestic offerings—it starts off with lively humorous action and then sinks into sentimentality. That it is well acted and has many pleasing qualities will keep it fairly entertaining even to the captious spectator.

CASEY'S VENDETTA (Komic), Nov. 1.—A sprightly little rough business farce made by Ed Dillon, who in it plays Casey, a flirtatious cop. Fay Tincher is a very fetching Italian owner of a fruit stand. A man wop, who has another fruit stand up the street a bit, loves her. Mrs. Casey, a fat Irish woman, has a large part in the denouement. The sub-titles are in verse that goes aptly with the action and helps out the picture. It is pretty sure as an entertainer of all kinds of spectators.

SHEP'S RACE WITH DEATH (Thanhouser), Nov. 1.—The mother-in-law's appearance temporarily wrecks the home of the girl twins, the mother and father separating, each taking a child. The events which bring the family together again are very stirring and full of anxious suspense. The big dog, Shep, pulls the runaway horse off the railroad track, where it had stopped, thus saving the life of one twin. This is well-pictured and very entertaining.

MUTUAL GIRL NO. 42 (Reliance), Nov. 2.—About the same in quality as usual and very fair entertainment.

LOVERS' POST-OFFICE (Keystone), Nov. 2.—A reel of amusing nonsense, in which the lovers post their letters in a box in a tree. The old man gets wise and sets a snare, by which he catches Fatty's hand. The girl releases the snare and Fatty hooks the old man by the leg. This is well pictured and contains numerous laughs.

THE BOY MAYOR (Nestor), Nov. 3.—This pictures Eugene J. Rich and Earl R. Goodwin as the boy mayor of Portland and his secretary. They apparently represent some juvenile organization in that city in which boys aid in rounding up youthful offenders. The reel does not make it clear just how much is fact and how much fiction. The story itself concerns a raid on a gang of boy criminals and is only fairly strong.

FALSE PRIDE (Majestic), Nov. 3.—A simple story of an extravagant girl, whose expenditures bring her father to ruin. Her sweetheart chides her and the girl's suffering is pathetic when she realizes what she has done. A natural story with a situation in it that is not overdrawn. The young couple are pleasing and the story altogether makes quite an appeal.

THE MINER'S PERIL (Reliance), Nov. 4.—A series of incidents in this picture grip with elemental force, and we think it is a very safe offering to spectators who seek diversion and entertainment. In the pictures a mine owner is bound and left suspended over a deep pit in a bucket. In a little cabin, not far away, the miner's wife, tied to a post, sees a candle ready to ignite and burn through the ropes that hold the bucket up. When the rope breaks her husband will be precipitated to his death. But then some astonishing things happen and the rescue is convincingly contrived. The director of the picture is Arthur Mackley.

"CURSES! THEY REMARKED" (Keystone), Nov. 5.—A burlesque on the false guardian's story, with amusing moments. Chester Conklin is the guardian's son and makes life miserable for the girl with his unwelcome attentions. The hero appears and there is an exciting chase. The close is very funny.

DOT'S CHAPERONE (Sterling), Nov. 5.—A Max Asher number, in

which Max disguises himself as a woman and hires out as chaperone for his sweetheart. The action does not lead up to any very humorous situations. It makes altogether a fair offering.

MAX'S MONEY (Royal), Nov. 7.—A comedy number in which the butler and his wife, who is a maid, leave the home of their employer unoccupied. They go to the beach for a time and mistake the nature of the pursuit. The butler is surprised to learn, when captured, that he has inherited half a million dollars. This is well pictured and contains a good deal of amusement; it is well up to the average.

HIS MUSICAL CAREER (Keystone), Nov. 7.—Chas. Chaplin and Ambrose disport themselves in this number as a pair of piano movers. They get a lot of eccentric humor out of this and of course succeed in getting things decidedly mixed. The burro helps in getting laughs. A good number.

AT THE CRUCIAL MOMENT (Eclair), Nov. 8.—This number pictures a series of creepy scenes in which an insane young doctor holds up the nurses and other physicians while he starts to perform an operation on the patient. The joke at the end, in which it was all shown to be the way moving pictures are made, would have been stronger if the prior scenes had not been so grewsome.

THE FATAL MARRIAGE (L. K. O.), Nov. 8.—A farce with Jewish characters and some business that distinctly reminds one of another brand. It is one of those lively and laugh-compelling offerings that is a bit vulgar; yet is funny enough to keep protestations from being heard.

THE STOLEN MASTERPIECE (American), Nov. 11.—There is little freshness in showing a young man prove his worth and make himself acceptable as son-in-law by tracking down thieves who have stolen a picture from the gallery of the girl's father. In the business there is much, naturally, that is new, and it is always interesting to watch clearly-drawn action brought forward toward its climax and final denouement. It may prove to many a fairly acceptable offering. The photography and staging of the picture are good.

THE FRANKFURTER SALESMAN'S DREAM (Joker), Nov. 11.—Ernest Shield appears in this as a Dutch sausage maker. He puts dogs in the machine and out come the frankfurters; also two trained bears are chopped up. During his dream the frankfurters again assume life and chase him around. There are some funny situations in this. The photography is good.

SIS DOBBINS, OIL MAGNATE (Powers), Nov. 13.—Edna Maison and Joe King play the part of two country lovers. Oil is discovered on the Dobbins place, the girl goes to school and comes back greatly improved. She remains true to Joe. This is pleasing without being very strong. It is attractively pictured.

WHEN THE GIRLS WERE SHANGHAIED (Nestor), Nov. 13.—A pleasing comedy number, in which the young wives dress up as boys and go slumming. Their husbands garb themselves as sailors and shanghai the girls. They set them to scrubbing decks, climbing the yard arm and other tasks which make them glad to reveal their identity. A pleasing little comedy.

WHEN LIZZIE WENT TO COLLEGE (Nestor), Nov. 14.—In this comedy-burlesque Victoria Forde plays the part of a Western girl in a girls' college. She is accustomed to mingling with cowboys and her antics in the college are decidedly funny. The girls laugh at her until she saves them from a burglar. This is a good characterization of the burlesque type and succeeds in evoking much laughter from observers.

FOOLS AND PAJAMAS (Joker), Nov. 14.—The two drug clerks send the girl some hair remover and hair restorer. She turns this over to her friends at a house party and the girls use it with astonishing results. The photography is good, but the humor is not particularly strong.

DEFEAT OF FATHER (Joker), Nov. 14.—A comedy novelty in which the entire story is told by showing only the feet of the various characters. Flirting, skating and falling down are all shown. This succeeds fairly well.

MAX IN A DIFFICULT POSITION (Pathe).—This is short, but it is played by the real Max (Max Linder) and that is enough to insure it a welcome. It is not wholly fresh, but it is fun maker.

WHIFFLES' NIGHTMARE (Pathe).—We don't remember seeing Max Linder and Whiffles appearing together on the same reel before—it is quite an event and will attract notice. Whiffles plays two parts as usual and the double exposure is so skillfully contrived that it defies detection. The farce is acceptable and the two together, regardless of the popularity of these two comedians, makes a good offering.

MOTHER'S DARLING LITTLE BOY (Pathe).—Good acting and a band of well trained kids make this a very acceptable offering. The minister's son is "Mother's darling" at home; but outside and as leader of the terrible band of pirates he is far from recognizable as the little angel who says "Now I lay me" before mother tucks him in at night. It is amply serviceable farce comedy.

THE RAINBOW'S END (Warner's Features).—A picture made by the Miller 101 Ranch. It is a story of the wide southwestern country with some splendid pictures of a great cattle ranch. The action is of good melodramatic quality and has been clearly put on the screen. The offering is commendable as an offering somewhat more than safe as an entertainment giver.

A MOUNTAIN GOAT (Warner's Features).—A one-reel rough-business comedy that we think will prove a scream. The "mountain goat" is a Lizzy-boy, the only man at a mountain hotel till six college men out on a tramp together arrive. The spinster who must get a man by hook or crook is also there and lively things ensue.

Independent Specials

THE TURNING OF THE ROAD (Thanhouser), Nov. 3.—In this two-reel number Muriel Ostriche plays the daughter of a gentleman crook. The opening scenes at the big hotel are attractive. The girl is induced by her father to steal the jewels, which she hides in the minister's grip. The later invasion of the minister's home holds interest well. In the end she confesses her deception, the father is captured, and the girl marries the minister. This is not a powerful story, but it is an attractive one and handles its familiar subject matter in an entertaining way.

A WOMAN SCORNED (Reliance), Nov. 7.—A two-reel crook story notable for the sense of reality the performers give the various parts. Mary Alden is particularly strong in the character of Mag, whom Jack throws over. Eugene Pallette plays the latter part. The picture opens with the two pals preparing nitroglycerin and later cracking a safe. The interest is held firmly throughout the entire two reels and for a story dealing entirely with the seamy side of life this is strongly presented. The final scenes are exciting. A strong thief story.

THE TEAR THAT BURNED (Majestic), Nov. 8.—A two-reel number of exceptional charm, though it deals with the seamy side of life. Lillian Gish plays a girl from the country who runs away from her drunken father and reaches the city. A Chinatown loafer makes a thief of her. In the second reel she impersonates a girl who died, in order to steal the jewels from a blind mother. In spite of these incidents the ending is a happy one and very effective. This is unusually well photographed and is handled in such a way that its appeal is much above the average.

HIS TRYSTING PLACES (Keystone), Nov. 9.—A two-reel offering in which Chaplin and Mabel and Ambrose appear. An interchange of overcoats leads to all sorts of family troubles in two homes. Chaplin does some particularly amusing stunts in this and the fun runs high through the entire two reels. This is eccentric comedy that should have wide appeal.

A SLICE OF LIFE (American), Nov. 9.—A loss of memory story in two reels—it is more interesting than its kind usually is; but is sentimental rather than dramatic. There is good acting in it and good photography and many scenes of charm from every viewpoint.

THE LAST TRUMP (Gold Seal), Nov. 10.—The fifteenth and last instalment of The Trey o' Hearts series, in three reels. This brings to a decidedly successful close this adaptation of Louis Joseph Vance's thrilling yarn, and the final number is abounding in mysterious and exciting happenings. Not until the last reel is the observer sure of what will happen. All of the principals have done their work consistently and well in this series. Alan Law and Cleo Madison have performed some daring feats and the interest has seldom lagged. The director is to be congratulated on carrying through the series the dual role of Rose and Judith, played by Miss Madison, without confusion. Followers of the story will find the last instalment intensely interesting. The setting is the beautiful Mission Inn at Riverside, Cal.

DESTINY'S NIGHT (Broncho), Nov. 11.—A strong two-reel story of a gentleman thief and a well-dressed woman thief who invade a home vacated for the summer. While they are inside a baby is left by its mother at the door. This entire production is far above the average crook play in human interest. The developments are surprising, but come about in a very natural, convincing way. The baby brings reformation to the evil pair. A finely developed story with good sentiment in it and with an interesting pull on the interest in every scene. A good offering.

FOR THE MASTERY OF THE WORLD (Eclair), Nov. 11.—A three-reel subject, introducing the same characters who appeared in "Adventures in Diplomacy," including Alec Francis, Edward Roseman and Belle Adair. The story runs along entertainingly, without any very dramatic incidents. At the same time there is a good air of mystery preserved. The nature of the wireless bomb and the desire of the government for suppressing it were not made extremely clear, but in this class of stories the observer is willing to take a good deal for granted. The photography and acting are commendable and the production as a whole strikes a good average of interest.

THE YELLOW STREAK (Eclair), Nov. 11.—A two-reel story with a sporting turn to it. Richard Garrick appears as Kid Donovan, a pugilist, who abandons the ring at his sweetheart's request, to become a fireman. He is accused of being yellow, but later proves his bravery as a fireman. He then fights once more in the ring to raise funds for the girl during an illness and is of course forgiven. This story is conventional in tone and familiar in incident, but it nevertheless holds the attention throughout. It is well up to the average.

THE FRIEND (Domino), Nov. 12.—This is a strong two-reel offering, which successfully handles a delicate theme. The tragic close is disappointing in a way, but undoubtedly carries a stronger moral for this reason. This first pictures a young artist living with his pretty model. Later he decides to marry and leaves her. Three years after his best friend falls in love with the model, who has become a successful miniature painter, and is about to marry her. The artist feels in duty bound to tell his friend of her past. This ruins the girl's life and she commits suicide. This is worked out in a delicate, absorbing way and presents the problem in a strong manner. The cast is a good one and the photography pleasing.

THE HATEFUL GOD (Kay-Bee), Nov. 13.—A two-reel subject in which the father of two girls is a bigoted churchman, scorning all forms of enjoyment. The girls run away to attend a circus and one is injured. The other leaves home because of her father's narrowness of mind. Later a city mission worker induces her to return and restores family happiness by reasoning with the father. This production makes the most of its theme, though none of the incidents are of exceptional interest. It makes on the whole about an average offering.

THOSE WERE THE HAPPY DAYS (Nestor), Nov. 13.—A two-reel comedy offering in which Eddie Lyons and Victoria Forde play the lovers. Their affair is interfered with and her parents send her to a Girls' school. Eddie promptly impersonates a professor and gets a job teaching there. Lee Moran plays the part of the ubiquitous janitor, who exposes the lovers. Stories of this type have been rather frequent lately. This is well-pictured and lightly amusing.

THE GIRL OF THE PEOPLE (Victor), Nov. 13.—A two-reel number featuring Mary Fuller in adventures from her days as an immigrant child until she becomes a famous dancer. This is told as a running picture narrative. On arriving in America she is placed in a sweat-shop. Six years later she flees from the insulting manager, is adopted by gypsies, flees from them in turn believing she has killed a man, and later learns to dance. She marries the famous artist who paints her

portrait. The scenes in this are all entertaining; without being a powerful story in any way it holds the interest and is pleasing.

PEG O' THE WILD (Imp), Nov. 13.—A two-reel story in which a man named Saunders flees with his baby daughter to the wilds after committing a crime. Years later two young detectives discover the girl, dressed in skins, living with her half-demented father. A love affair develops and there is some good comedy when one of the men brings the girl her first clothes. The father is identified and the girl's mother appears. Later the old man dies. Wm. E. Shay, Violet Mersereau and Hobart Henley are in the cast. The photography is good and the production entertaining, though of a somewhat familiar type.

THE NINETY BLACK BOXES (Bison), Nov. 14.—The fifth of the Villon series and one of the most interesting. Murdock MacQuarrie as the vagabond poet embarks on a plan to release the prisoners of the monstrous John Ballue. He visits the dungeons and succeeds in his purpose, but Ballue himself escapes. This has the usual excellence of costume and setting which have marked this entire series. Mr. MacQuarrie again enters into the spirit of Villon and carries the interest of the observer with him. A good number.

THE MEXICAN HATRED (Warner's Features), a three-reel offering dealing with recent conditions on the Mexican border and evolved from the Mexican hatred of American soldiers. The colonel's son, a young lieutenant, has shot a Mexican spy trying to escape and the man's wife vows revenge. Her chance comes. She has thrown a stone at him and hit him on the head. He loses his memory. The Mexicans take him home and fill his mind with hatred of his friends. He becomes their leader against Americans. The ending is melodramatic and acceptable. It is a safe offering and will be liked.

THE STRANGER (Box Office Attraction).—A sensational two-reel offering with the White Star brand. Its hero is a detective, "the stranger," who discovers the whereabouts of a girl captive of a gang of toughs with a den hid among shanties along a wild water-front of a city. He has hair-raising adventures, but with the help of the police whom he warns by a note thrown from a window, he brings the gangsters to justice. There is a good fighting chase in motor boats on the sea. It is a picture that will hold well and, we think, satisfy the spectators' love of adventure.

THE LAST CHORD (Warner's Features).—A three-reel picture made in Italy by the Savoia studio and filled with lovely scenes and backgrounds. The acting is unusually strong and the big thing in it is the madness of the heroine which lasts through too many scenes to be entertaining. The story is hardly vital and, in spite of its many excellencies, the offering can not be counted a sure feature for amusement loving spectators.

THE TERRORS OF A GREAT CITY (Warner's Features).—A three-reel melodrama that is truly filled with lively action and astonishingly sensational business. With the right audience it will be the biggest scream ever, while a more simple audience may be held spellbound by it. The heroines (there are two) are pretty and personable and the photography and acting are commendable. The story deals with German army officers. The villain, the heroine's father, sells secrets and gets her lover, also an army officer, accused.

THROUGH FIRE AND WATER (Box Office Attractions).—There are some fine thunderstorm scenes in this two-reel offering and it has a rescue of a child from a house on fire. The dream warning that brought the rescuers to the fire is not strongly convincing and the whole story is rather improbable. It is the kind of picture that will be watched to the close with interest, but not the kind that will deeply engage the spectator's faculties. The photography is good.

THE VOW (Box Office Attractions).—A three-reel picture made in California where the country passes very well as its ostensible Italian background. The best thing in it is a bit of master picture-making and shows a man struggling with big waves on a rocky coast. It has a convincing and personable heroine and is well acted with many charming scenes; but the story is far-fetched and as a whole fails to grip all the spectator's faculties.

LITTLE JACK (Box Office Attractions).—A three-reel Balboa offering with Jackie Saunders in the title role, a girl who has been brought up by a rough bandit uncle and is dressed as a boy. She saves a rich lumberman who puts up at their lonely house over night and then runs away for fear of punishment. She falls in with another gang of thieves and is wounded while helping them rob the city office of the lumberman. Later, on being recognized, she is given a home and in the end is the means of saving her benefactor from the thieving of his dishonest partner. There is action all through the piece and it is likely to prove a very acceptable entertainer in spite of the fact that it does not tell a strongly convincing story.

STATE DEPARTMENT REFUSES TO CONDEMN "THE ORDEAL."

Jesse J. Goldburg, secretary and executive manager of the Life Photo Film Corporation, returned last Friday from Washington, where he consulted with Acting Secretary of State Robert Lansing and Third Assistant Secretary of State Phillips, with respect to the Life Photo Film Corporation's latest five-part feature release "The Ordeal," adapted from a poem revolving about the Franco-Prussian war.

The negotiations with the Department of State were as a result of certain protests against the possible release of "The Ordeal" on the part of certain German societies who maintained that the production might possibly violate the proclamation of neutrality of President Wilson.

The contention of the Life Photo Film Corporation was that "The Ordeal" did not pretend to depict any true state of affairs, but was merely a poetic adaptation, and whatever realism was portrayed in the picture did not detract from the fact that the company never claimed the picture recited any true events possibly connected with the present unfortunate state of affairs in Europe.

Assistant Secretary of State Phillips, after thoroughly going into the matter with Acting Secretary of State Lansing, and Mr. Goldburg, finally determined that the Department of State would not prohibit the exhibition of "The Ordeal," and would not entertain any complaint against it.

Mrs. Thomas Whiffen.

WHEN the Cosmos Feature Film Corporation release the five-part photoplay, "Hearts and Flowers," there will undoubtedly be many who would like to know more concerning that delightful old lady, Mrs. Thomas Whiffen, who plays the title role. To those this brief resume is respectfully dedicated. For forty-six years Mrs. Thomas Whiffen has been on the stage and most of those years have been devoted to playing old lady parts in conjunction with some of the best-known stars in this country.

Mrs. Thomas Whiffen.

In 1869 Mrs. Thomas Whiffen came to America from England and early resolved to make a specialty of old lady parts. In speaking of the past, Mrs. Whiffen says, "Even as a young woman I powdered my hair and made up much older than I was; I was never a beauty and so I had to try to be clever," and surely Mrs. Whiffen has proven a performer of unusual cleverness.

Mrs. Whiffen had the distinction of playing Buttercup in the original production of Gilbert & Sullivan's "Pinafore" in the Old Duff Opera Company in New York. Later she appeared in the famous Hazel Kirke production, when that play ran for 486 nights in New York; in this production Mrs. Whiffen played Mercy Kirke, the wife. Mrs. Whiffen was also associated with the Madison Square Company; in association with E. M. Holland, Jeffries Lewis, Eben Plimpton, George Payvan, Herbert Kelcey and other players of equal note.

Next Mrs. Whiffen joined the Lyceum Company, which will be remembered by many Chicago theater-goers, playing the part of the blind Mother in "The Charity Ball," in which Mrs. Whiffen created one of her best roles. A few years ago many others will remember with delight "The Builder of Bridges" with the late Kyrle Bellew, a play in which Mrs. Whiffen had a big part. As Mrs. Talcott, an elderly companion and chaperone, with Ethel Barrymore in "Tante," Mrs. Whiffen proved a delight beyond words.

At the present writing Mrs. Whiffen is and has been delighting audiences at the Lyceum Theater, portraying the part of Mme. De Trevillac, Helen's Grandmother, in "The Beautiful Adventure," a new comedy in three acts, which has been "literally packing them in," in a great measure due to the remarkable work of Mrs. Thomas Whiffen, the grand old lady of the American stage.

DAMM OPENS PICTURE THEATER.

Louis Damm recently opened a moving picture theater in Osgood, Ind., which is said to be one of the prettiest little picture houses in that state. Its construction and wiring met with the approval of the Chief Fire Marshal of Indiana. The house will not be opened each night of the week, but on Tuesday, Thursday and Saturday nights the inhabitants of Osgood may invest in the good entertainment that the management of the new theater will give. G. B. McClelland is the manager. The admission prices are 5 and 10 cents.

"A Magnet for Quality"

In This Way Walter H. Seeley Characterizes the Mission of the Alco Company—Seeley and Lichtman Are Proud of "Salomy Jane" and Talk Interestingly of Film Conditions and of Their Own Future Plans.

By W. Stephen Bush.

THE development of the feature and of the feature market is of prime interest to exhibitors all over the country. Scarcely any other subject is more frequently discussed by and among them, and scarcely any other is more vital from the exhibitors' standpoint. The program is the life-blood of the motion picture theatre and the unfailing barometer of its success, and the feature is the life-blood of the program at least in the bigger theatres, the number of which is constantly increasing just as the old "shanty" with its hideous front of daubed "paper" is constantly disappearing.

Walter Hoff Seeley.

Of the new organizations which specialize in what they hope to be superior feature service not the least active and certainly not the least ambitious is the Alco Company, now firmly located in a building of its own.

Such a place and all places like it are never entirely without a budget of interesting news—interesting to filmdom in general and to exhibitors in particular.

The immediate cause and reason for my seeking out the energetic heads of the Alco, to wit, "Al" Lichtman and Walter H. Seeley, was "Salomy Jane." There are mighty few pictures these days that one loves and therefore does not criticise and "Salomy Jane" is just that kind of a picture. I felt that the readers of The Moving Picture World would share in my interest and might want to take a second look at the men who will handle "Salomy Jane." They of course had nothing to do with the making of the picture. The picture has been a long time in the making, as most good pictures must be, and these columns have not been barren of information as to incidents in the process of production, etc. Messrs. Lichtman and Seeley are making no effort to suppress their enthusiasm for "Salomy Jane," the most pretentious of all purely and emphatically American motion pictures. It is an all-American production, born in the brain of such an American as Bret Harte, made in an American paradise and with American light and played by Americans overflowingly happy in the thought that they were visualizing fine, noble and rugged American types.

Al Lichtman.

"If we take pride," said President Seeley, "in such a production as 'Salomy Jane,' it is not a purely selfish pride by any means. We will rejoice in any good picture no matter by whom made or by whom distributed, because every good picture and every improvement in quality means an advance all along the line of the industry. Competition in improving quality is the happiest possible condition and the surest promise of a great future for the motion picture. We aim to make the exchange more than a mere point of distribution. We want this office to be regarded everywhere as a magnet for quality, where producers will be eager to bring and offer their best."

Here an emphatic "Yes" came from the direction of Lichtman, who remarked upon the swift changes that had overtaken the film industry within the last few months. Said he:

"The day when the exhibitor and the exchange man were wrapped up in the one thought how to buy at the lowest possible price regardless of all other things. These were indeed trying days for the manufacturer. He could not do himself justice and the seeds of quality fell upon stony ground."

"With many if these producers who had good ideas and often high ideals," Mr. Seeley resumed, "it was, so to speak, a hand-to-mouth existence. We aim to free the ambitious and capable producer from the worry and doubt which distribution has heretofore entailed. Our producers have agreed to start a surplus fund which you might say is a sort of reserve guarantee of quality and there will be no dividends until the reserve fund has been amply secured."

"What about the exhibitor?" I interposed.

"In that respect," answered Lichtman, "I might call attention to the fact that on my recent transcontinental trip I found scarcely one so-called legitimate theatre between Chicago and the Coast given up exclusively to legitimate attractions. You read 'Daniel Frohman presents,' or 'Belasco presents, or 'Griffith presents' such and such a film play.

"In considering the needs and policies of the exhibitor," added President Seeley, "we constantly bear in mind that he depends on a regular supply of high average quality. No theatre can prosper if in selecting their features they have to pay one thousand dollars a week for one attraction, perhaps three hundred for the next and a hundred for the next, and then be left without anything for the following week. I am not venting theories, but recounting in my mind many concrete instances that I have observed in various parts of the country. We have thought it wise policy, beneficial to the exhibitor and in the long run to ourselves, to average prices which will place the very best within reasonable reach. The man who wants one good feature every week gets all we have, our very best emphatically included. There will positively be no exceptional scales and no exceptional prices. We thoroughly and sincerely believe in the benefits and possibilities of our policy. The big motion picture theatre and the big exhibitor of the future will be our best friend. There are some men, especially some men in the theatrical business, who view the great success of the motion picture exhibitor with a good deal of skepticism. The other day I met Paul Keith, who, in speaking of the phenominal success of a certain motion picture theatre in this city, spoke of it as 'just a passing fancy.' I reminded him that when Keith's theatre was opened in Boston every one spoke of it as 'Keith's Folly.' That was twenty years ago. A couple of weeks ago I had occasion to go to Boston, and there was the same theatre, more successful than ever and no longer called 'Keith's Folly.' We have so far lived up to all our promises; our first release appeared on schedule time and we propose to go on in this way. All our efforts are directed toward this one end: We want to take the premium off mediocrity and put it on superiority, where it belongs. We make this plain to all manufacturers who are now affiliated with us or may want to affiliate with us hereafter. No man can do his best in the producing of motion pictures unless he is assured of a steady revenue, just as no author can do his best if he must worry about the possibilities of the sale of his book. The producer who comes to us with a first-class film may be assured of a substantial advance and then of a royalty on his production which will be solely dependent on quality."

"And," concluded Mr. Lichtman, "as adaptations must needs cease and Broadway stars cannot go on forever, screen stars and screen originality must be the elements of future success in the production of those high-class films without which the industry can never attain its fullest measure of artistic success and material prosperity."

I came away from the interview fully persuaded that "Salomy Jane," which will make a profound impression as a work of the best American film art, is in good hands as far as its distribution is concerned.

"The Temple of Moloch"

An Exceptionally Good Edison One-Reel for Minds That Are Not Primitive.

Reviewed by Louis Reeves Harrison.

CAST.

Dr. Jordan.....Harold Vosburgh
Harrison Pratt.....Warren Cook
Eloise, their daughter.....Bessie Learn
Alfred Pratt, their son.....Yale Boss
Eric Swanson, an employee.....Carlton King
Workmen, servants, nurses, etc.

BESIDES offering a splendid subject, the way it is handled by Mary Mechtold Rider as author, and Langdon West as director, raises "The Temple of Moloch" far above the average reel. The average release, with its weary duplication of wornout plots, with its eternal triangle, gunplay and chase, is getting on the nerves of spectators quite as well as of critics. From the dull grey of dispiriting mediocrity, occasionally comes a cheering flash of what stirs the mind and heart and shows what moving pictures could be if they were treated as the expression of something worth expressing. "The Temple of Moloch," unlike the average release, is worth telling through any medium, and is therefore worth telling on the screen.

It is a story, and one reaching tender human sensibili-

Scene from "The Temple of Moloch" (Edison).

ties at times, quickening what is best in the universal heart, awakening recognition of our mutual relations, of our obligations to one another, and it is told as a story, not as as essay, by the author. Director West treats it with sympathetic understanding and the acting is beyond reproach. Mr. Harold Vosburgh easily carries off the honors in his manly interpretation of a practitioner engaged in special service. It is his dignified stand that brings an avaricious factory owner to a realization that he owes something more than wages to his employees. One of his victims, a role well interpreted by Carlton King, assists in the redemption by an impassioned denunciation of his employer when the latter's son and daughter fall victims to a dread disease that has hitherto destroyed people of smaller resistance. King's denunciation would have been more effective with a more suitable background than that of a front porch. It was such an exhibition of ferocious hate as is strong enough in itself to stand a commonplace setting, but worth placing where it could be delivered with greater force.

While the reformation of character in the factory owner does not furnish a new theme, it is given larger significance by realistic treatment. There is an obvious reason why such a conversion should be brought about, a reason all people of minds not primitive will be quick to appreciate. The play is produced in co-operation with the National Association for the Prevention of Tuberculosis, is nominated a "Red Cross Seal Story," but it can stand on its intrinsic merits without any such support.

MR. BLOOMFIELD ISSUES WARNING.

F. P. Bloomfield from Pittsburgh issues a warning against one J. S. Cummings, who, it is said, has represented that he is looking for a moving picture theater, and has money in bank. Mr. Bloomfield last heard of Cummings in Pittsburgh, but is skeptical as to his return.

"The Burglar and the Lady"

J. J. Corbett Plays His Old Part of Gentleman Burglar in Blaché Six-Reel Picture from Langdon McCormack's Melodrama.

Reviewed by Hanford C. Judson.

THE story told by McCormack's melodrama would be proof against even poor direction, and has been made a very effective six-part offering by the skillful direction of Herbert Blaché. In the first place he has chosen a good cast of players and has made excellent use of them. Besides this, his ability to get on the screen convincing continuity of background is marked and is again delightfully illustrated in this offering—there is, it is true, a short group of scenes near the close of the story (where the police are chasing the burglar over some roofs), in which this naturalness and realism are for the moment lessened; but for the most part the transitions from scene to scene are most satisfying. There is one quality in which the Blaché studio is at present pre-eminent, and that is the use of lighting—the lighting in this picture is of Gaumont quality, and that is pretty close to perfection. The six reels are filled with glimpses of lamplight and sunlight and moonlight scenes that art could hardly surpass. In getting these, of course, the scene builder, director, cameraman and player all have a part, and the credit goes to team work. The popular quality of the picture's story and the skill with which it has been put on make it an offering safely to be depended on to amuse and please the average spectator.

The Raffles hero (not the most popular kind of hero at present) is played by the one-time champion, James J. Corbett, who as most know is a very able actor—he fills the role well. The character is Raffles at night and Danvers, a private detective, by day, or whenever it suits his convenience. If he gets caught doing any little job, why he brazenly tells the police detectives that he almost caught the burglar and they merely wonder at his ability to get "on the job" so quickly. This double character of detective and criminal gives to the story its peculiar flavor and permits in the development one or two very telling and unusually dramatic situations.

The lady is played by Claire Whitney, whose frail, lily-like kind of beauty and delicate coloring—her abilities as an actress have been proven in many a fine picture before this—make her the perfect player for this story. Fraunie Fraunholtz fills the role of butler (he is Raffles' accomplice) with distinction. Mr. Fraunholtz is strong at character drawing,

Scene from "The Burglar and the Lady" (Warner).

but is tempted to over-do now and then. These are suppotted by a large number of others who also carry their business very well. It is, to sum up, an offering that can be safely relied upon to satisfy.

SELZNICK MAKES TOUR OF BRANCHES.

Lewis J. Selznick, general manager of the World Film Corporation, left New York, Saturday, Oct. 24, for a tour of inspection of the World Film Corporation branch offices. His first stop was Pittsburgh. From there he is to visit in turn Chicago, Minneapolis, Kansas City, St. Louis, Indianapolis, Cincinnati, Cleveland, Detroit and Buffalo. Mr. Selznick plans to be back within ten days, as there are several large propositions to be closed by that time.

"The Taint"

Pathe Melodrama from Novel Popular Twenty Years Ago—Shows How a Son Was Like His Evil Father—Other Subjects.

Reviewed by Hanford C. Judson.

THE theme handled in this picture does not give one of the deeply interesting views of life; but it has been plausibly worked up and so both engages attention and holds in suspense. That a cowardly and dishonest father should bequeath his evil character to his son, though the boy had never seen or heard of him and had been brought up by honorable people, appeals to the intellect rather than to the heart directly. But it is not an insignificant topic and furnishes many chances to develop an emotional appeal through the fates of those connected with them by deep rooted ties.

Scene from "The Taint" (Pathe).

The boy's mother is, in this case, the center of the picture's interest and in the first part of the picture excites much sincere sympathy. The last episode, after the woman who had gone to prison for the murder committed by the father of her son, has become a detective, will not bear analysis. Yet the interest though of a different order is kept up by a train of sensational happenings, each of them filled with marked suspense, regardless of its place in the story as a whole. These incidents culminate in a chase of the criminal in a stolen locomotive by the officers of the law in a second engine, and we are shown the sensational wrecking of the fugitive's locomotive—an actual derailment at a pretty good speed.

The acting is for the most part excellent. Ruby Hoffman plays the woman; Paul Chilton, the villain, and Creighton Hale, the boy. The staging is of high order and the photography is clear. It is four reels long.

"The Fireman and the Girl."

After the city fireman, on vacation, rescues the ragged princess of the woods whom her caitiff foster father holds captive in a cave under the falls, the action of this picture turns to sheer comedy and fitly becomes as merry as wedding chimes. It is a very likeable picture in three reels; but the pleasure that it gives is due mostly to the characters and the atmosphere that they live in and very little to the story.

In olden days the caitiff knight became, through his feudal rights, possessed as guardian of a beautiful maiden, always an heiress, and his object in forcing her to marry against her will was to strengthen his house or party in some way. This gave the true knight a chance to rescue her and win both girl and wealth. Transferred to the mountains of today the heroine cannot be an heiress, and there is no strong object in the foster father's wanting to force a marriage on her. But even so transferred and out of place, the story remains interesting; for the girl is still a maiden in distress and as such finds a hero—in this case it is the fireman.

The background of the picture is that beautiful lake region of New York with its fertile ground and its peculiar deep glens and waterfalls. The characters are in themselves likeable. Elsie Esmond plays the girl, ragged genius of a ferny mountainside, and is full of sprightliness and playfulness. Thurlow Bergen plays the fireman. Frank Brownlee plays the "old man," and Robin Townlee, his son. All do very well, indeed. The camera work is commendable and the offering will go. It was made by the Whartons for Pathe.

"The Crown of Richard III."

There is probably no more pathetic incident in history than the doing to death of those two little princes who stood in the way of the ambitious Duke of Clarence, Richard III. All will recall the gentle words Shakespeare puts in the mouth of the little Duke of York to account for his shortness—"Small plants have grace; great weeds to grow apace," and so on. The picture shows them left by their father's death, whom it makes the cruel Richard poison, to the tender graces of this terrible uncle. One dare not term the story strictly historical; but it has a good measure of suspense and most certainly interests.

Scene from "The Crown of Richard III" (Pathe).

The chief value of the offering—it is three reels long—comes from the dignity of its scenes. The scene making it worthy high praise and the picture, as a whole, is one of exceptional beauty. It was made by the French Pathe Company and some of its scenes were, we are told, taken in London. We can't be certain; but it is plausible enough, for these portals, castelated battlements, carved stone well-rims, grand stairs and palace rooms and donjon keeps have the grandeur of the old time in them. It is a graceful, dignified and very pleasing offering.

K. HEDWIG WITHDRAWS FROM HARVARD FILM.

William K. Hedwig, well and favorably known in the trade, has sold out his interest in the Harvard Film Corporation, and is busily engaged in preparing a series of productions which will shortly be placed on the market, with headquarters in the Knickerbocker Theatre Building.

During his long term of administration as laboratory superintendent of the Imp and Universal Companies, and since then in the office of executive and technical superintendent for the Harvard Film Corporation, Mr. Hedwig has made his capabilities well recognized.

It is reported that Mr. Hedwig is prepared to entertain film propositions of any nature.

Carleton to Direct "The Idler" and Capt. Jinks

Lloyd B. Carleton, one of America's best known film directors, now directing for the William Fox Wonderful Play and Players Corporation, is now engaged in the production of "The Idler," an old play by C. Hadden Chambers, and "Captain Jinks," by Clyde Fitch, both in five parts. In spite of Mr. Carleton's success as producer of Andrew Mack's picture "The Ragged Earl" and "Michael Strogoff," handled while he was a director for Lubin, it is expected that he will turn out even better work in the two new plays. Mr. Carleton staged both of them while he was a director in the legitimate.

Catherine Countiss and Charles Richman have been engaged for the leading parts in "The Idler" and are now hard at work on the film in the Pathe studios in Jersey City. When Carleton was stage director for Frohman he first produced "Captain Jinks" and the knowledge of every minute detail of staging, together with his knowledge of the film conditions, will stand him in good stead in preparing this famous play for the films.

"The Second Mrs. Tanqueray"

An Artistic Two-Reel Picture with Constance Crawley and Arthur Maude, Offered by Warner's Features.

Reviewed by Hanford C. Judson.

WHILE it remains true that the best motion pictures are not made from great novels or from great dramas, there is always a special and growing demand for really good pictures of the world's masterpieces. The world, we believe, prefers them, too, not played by Sarah Bernhardts, but by artists who have, either through

Scene from "The Second Mrs. Tanqueray" (Warner).

gift of nature or through hard work before the camera, the faculty of portraying emotions and also the mind's perceptions that is graphic. The real center of a picture is the player's face. Let the rest of the body be as eloquent as you please, the modern photoplayer makes up for loss of vocal expression by a new sign language of facial expression. This never could get across on the stage, because it never could be seen even in the front row. That Constance Crawley by natural endowment and through earnest practice has a wonderful command of this sign language, is widely known. In this picture of Sir Arthur Pinero's tragedy, she has a glorious chance and has made splendid use of it.

She is well supported, too, by Arthur Maude and a distinguished cast with no weak spots; but "The Second Mrs. Tanqueray"—so far as can be judged from this picture of it—is far more truly a play of one character than even Hamlet is. The second Mrs. Tanqueray is a woman with a past. She had tried to tell Tanqueray about her adventures before the marriage, but he refused to let her. After the ceremony, she finds that she can not fit into the sphere to which her husband's wife belongs. She is not treated cordially by the family friends. Her husband's daughter doesn't like her and this is the last straw. The climax comes when she finds that the man who wants to marry this girl is the old-time lover in her past. She bravely lays the whole business bare just as she has wanted to before Tanqueray married her. He was too weak to entertain it then and does not bear it very bravely now. In fact—well drawn and natural as the characters are—there is none of them that is worth a fiddle except the woman whom they all really despise. Yet her story is deeply interesting and truly tragic. Beautiful art has gone into the making of the picture and it is, beyond cavil, a very worthy offering, both for itself and as a picture of a noted play.

RELIANCE CHANGES FEATURE POLICY.

A new policy was recently established by the Reliance Company relative to special features, when the announcement was made that in the future the special features that have been made will be sold on a state-right proposition instead of being released through their affiliated organizations.

"The Avenging Conscience" or "Thou Shalt Not Kill," a six-reel D. W. Griffith special feaure, and "The Escape," Paul Armstrong's wonderful dramatic production, also produced in film version by Mr. Griffith, in seven reels, are the first two of these special features that will be sold in this way.

"The Worth of a Life"

A Strong Kay-Bee Two Reel, Produced by Scott Sidney from a Scenario by C. Gardner and Thos. H. Ince.

Reviewed by Louis Reeves Harrison.

CAST.

John Emerson.....Thos. Chatterton
Ruby Baker.....Gladys Brockwell
Randolph Stone.....Arthur Jarrett

THE power of conscience and of high mental training over the force of primitive inclination is admirably illustrated in "The Worth of a Life." The theme has been used before in visualization but never presented with such strength and with such intelligent attention to realistic detail. The story's power lies in a nice balance of structure, treatment and interpretation. Its form counts heavily, its handling also, and the acting is without serious blemish.

"The Worth of a Life" opens with a graduating scene at a medical college in which John Emerson is shown to be profoundly impressed by the ethics of his profession. College education, in spite of its many faults, fills the mind of an intelligent graduate with new personal and altruistic impulses. The emotions awakened on leaving the well-ordered life of Alma Mater to enter upon the perils of a professional or business career are sometimes dazzling, even distorting, but always profound. When there is a settled purpose strongly inculcated, it is apt to be felt throughout that career, even at its highest crisis. Such is the theme of "The Worth of a Life."

The theme is worked out through the intense natural love of Doctor Emerson for the girl to whom he is engaged. She is as light-hearted as a summer breeze, and as easily wafted one way or another. Now comes a New York broker, a young man whose good fortune has made him a power in the stock market, whose mental and moral training are not in keeping with his position. He wins the light-hearted one, marries her and carries her away to a life of demoralizing luxury. She finds that the sweets so alluring when held dangling beyond her reach, those that money

Scene from "The Worth of a Life" (Kay Bee).

buy, soon lose flavor when purchased, and she longs for what money cannot buy, for the love of a true heart.

The broker eventually is shot by one of his victims, and Doctor Emerson, now a great specialist, is called to save the wealthy man's life. Whatever power his natural inclinations exert is augmented by the woman who has learned to rightly value his love. She urges him to let nature take its course, to let her husband die, as he will but for the specialist's skill. The practitioner falters, but he yields to the powerful impression made at the beginning of his noble work, and saves the man intrusted to his care. The conclusion may be one of artistry—the wife goes to him without the formality of a separation from her husband—but it may be that this avoidance of the conventional will react with the average audience against the full underlying motive of the story.

H. WINIK IN NEW YORK.

H. Winik, who represents in London the Apex Film Company, arrived in New York on the Lusitania on Saturday, October 31. Mr. Winik's stay in New York is indefinite.

"For King and Country"

Picture Playhouse Film Company Releases Story of Servian Court Intrigue in Six Parts.

Reviewed by Robert C. McElravy.

THIS is a romantic episode of the kingdom of Servia, enacted by a pleasing cast of Italian performers. The story is purely fictitious, but the settings and characterizations are such that quite an air of reality is thrown over the production. The intrigue is so carefully worked out that it seems as though it might have followed the lines of actual happenings in some far-off day.

A prologue and five reels are required for telling the film narrative. The action never rises to any great dramatic

Scene from "For King and Country" (Picture Playhouse).

heights, yet it runs along entertainingly and has the advantage of splendid scenic effects and clear photography in maintaining the interest. The settings have all been carefully chosen and from the opening scenes, where the old king faces defeat upon the field of battle, the eye is attracted by striking environments.

Following the abdication of the old King, as pictured in the prologue, a regency is established during the youth of Sergius, the Crown Prince. Sergius goes to Paris to complete his education, whither Prince Francis and his daughter has flown, Prince Francis being dissatisfied with the policies of the Regent.

A pretty romance with Sergius and Princess Nydia as the lovers ensues and Sergius reveals his identity to the father. Even after the marriage, however, Nydia does not know of her royal alliance. This information is kept from her because the Crown Prince fears an attempt to usurp the throne before his coronation.

The first part opens with events occurring five years after the prologue. Sergius and Nydia now have a son, but the marriage is unknown in the Servian court. Princess Sonia, a court favorite, desires to sit upon the throne. She wishes to marry Sergius, but as he pays her no attentions, conspires with the Regent, William. The latter already wishes to assume the throne and Sergius is captured, while on a night visit to his wife and child, and thrown into the Grotto of St. Christopher.

Following this action Nydia comes to court to find aid in searching for Sergius. She falls a victim to the conspirators and the child is taken and thrown into prison. At this point a message cast to sea in a bottle by Sergius is found and the aid of General Candiana is obtained. After numerous adventures with Chancellor Orloff, one of the conspirators, both Prince and child are recovered and Sergius comes into the throne. The events of the final reel are spirited and pleasing.

The cast includes A. A. Capozzi as Sergius, Princess Ruspoli as Nydia and Mlle. Louise Degli Uberti as Sonia.

CAN'T KEEP 'EM OUT.

After a retirement of some months, Fred C. Amer of Columbus, O., an old exchange man, is back in harness again, handling Beulah Poynter in Lena Rivers and is negotiating for other big time photoplays. His wide experience with the Buckeye, Lake Shore, Royal Feature and Mutual Exchange of Columbus causes his many friends to feel confident that he will meet with success in his new venture.

"One of Millions"

A Four Reel Protest Against War Picturized by J. Searle Dawley and Offered by the World Film Corporation.

Reviewed by Hanford C. Judson.

NO PICTURE made to protest against anything is likely to be a thing of beauty in itself, and this picture, "One of Millions," made by the Dyreder studio, is surely not beautiful. To its producer war is a hideous thing full of horror, hate and insanity; he has shown it as nothing else than the despoiler of all the idyllic bloom on the blossom of young love and as the render of the heart strings of maternal affection. He has made it despicable. Who can tell how such a picture will appeal to the average spectator and his family? Mere description is all that can comfortably be given to help the exhibitor make his own decision. We can say that it is well acted and that it shows a skilled hand at scene making. The photography is fair.

It opens with a little pastoral in which Laura Sawyer plays a peasant girl who is loved and married by a soldier, played by Maximilian Jurgens. These scenes are insisted on by the producer for the contrast value later when he brings on his pictures of war that soon breaks in upon the bliss of these young people. Some may think he keeps them on longer than their interest warrants.

War is declared on the wedding night and the husband has to take his gun and go. The soldier's old mother, played by Gertrude Norman, is filled with dread; but the wife, fired by thoughts of glory and ambition, bids him depart with a light heart and dreams of him coming back a captain. On the other side, we are shown the trenches and some realistic pictures of charge and retreat and rout, with the men falling and the strewn dead and the agonized faces of the wounded drawn vigorously amid the smoke and stir of battle. Then come scenes when the news of the battle reaches the cabin and later the bringing home of the dead son and husband.

In the final act, the conquering general takes possession of the cabin. The dead soldier is upstairs and the girl has gone mad. The old mother is forced to feed and wait on the general and his staff. She puts poison in the wine that

Scene from "One of Millions" (Dyreda).

the general drinks. Dying, he staggers into the room where the corpse is and dies hideously there in a chair. The crooning old witch of a woman sets the house on fire and sits waiting till they are all consumed together.

Symbolical scenes of Death and Victory, or perhaps it is Glory, open and close the offering. Between these, as they stand motionless, a flight of steps drops from a curtain, closed at the opening, and from under this a stream of blood flowing makes the letters "War" on the steps, as though splashed there.

THE LIFE PHOTO ENGAGES JOHN ARNOLD.

The Life Photo Film Corporation have contracted with John Arnold, the vice-president of the Cinima Club, as head cameraman. Mr. Arnold left with the company for New Orleans, where the Life Photo Film Corporation are making their forthcoming release "Springtime."

Mr. Arnold is reputed to be one of the pioneers of motion picture cameramen, and has refused several tempting offers to join other producing concerns before signing up with the Life Photo Film Corporation.

"Perils of Pauline"

Boston Bull Pup Has Important Part in Newest Imperiled Pauline Picture.

Reviewed by Hanford C. Judson.

IT MAKES no difference at all that these Pauline pictures are each of them a part of a series; for absolutely the only things that connect them are the name they sail under and the fact that the characters in all are—Pauline (Pearl White), Harry (Crane Wilbur), Owen (Paul Panzer) and the gypsy leader (Clifford Bruce) who helps Owen, with such others as may be demanded by the exigencies of each new tale that Charles Goddard evolves and Donald Mackensie the director of them picturizes. The wonderful thing is the fertility of the author. They are well staged

Scene from "The Perils of Pauline" (Eclectic).

pictures, too, with backgrounds and scenes discovered or contrived that are absolutely what are wanted. In this one Pauline is lured to a ruined house where a gang of counterfeiters have nested and in which they have installed sliding doors with levers attached so that they will be safely hidden. An old church serves perfectly as this building with its scarey looking cellar stairs and rickety doors and windows.

When the gang got the girl there it made the mistake of letting the bull pup slip (a good bit of business), for it scampered up to the ground floor and out the window. Harry is soon on the job and after a quick turn of affairs, he and Pauline are fleeing for their lives in an auto which breaks down. A rustic log cabin is at hand. In this they take refuge and finding there rifle and revolver, provide the excitement of a cabin attacked and defended as in Indian pictures. It is elemental and when well handled as here is always stirring. The picture is as good an offering as any of the series have been and is perhaps better than most of them. It has some very good moments and runs as convincingly and smoothly as any. It is a very good melodrama; will surely be liked.

"PAULINE" ENDS WITH 20TH EPISODE.

In response to many requests received by the Eclectic Flm Company as to the probable duration of "The Perils of Pauline," public announcement is made that the big serial will be completed with the 20th episode. As the 17th episode will soon be released this means that there will be but three more made.

AMES WITH ALLIANCE.

The Alliance Films Corporation announces the employment of Geo. T. Ames as General Director of Agencies. Mr. Ames started his film career in the rewinding room of the General Film Company, with whom he was connected for a period of two years. He then became associated with Ward's Exchange, booking features. From there he became identified with Kleine's exchange, and later with the Weiss exchange in the same capacity. Mr. Ames continued to make rapid strides in advancement until he became assistant manager of the Mutual Exchanges.

Elsie Janis with Bosworth.

MISS ELSIE JANIS, considered to be the hit of Europe and America, has just given her consent to act before the screen for the first time in her life, having signed a contract with Bosworth, Inc., of Los Angeles, to make at least two pictures immediately for the screen.

She says: "I hesitated considerably to take up acting before the screen. I presume I have a little antipathy to it, similar to that experienced by every artist of note, who feels perhaps that it is a little bit beneath his or her dignity; but the character of the artists comprising the staff of Bosworth, Inc., helped, together with Frank A. Garbutt's charming personality, to win me over to the idea, and now that I at last have given my consent, I am enthusiastic and anxious for the work to begin."

Elsie Janis.

Miss Janis left for Los Angeles on the Broadway Limited Sunday evening, November 1, to be gone several weeeks; although her appearance on the screen for Bosworth will not interfere with any of her legitimate stage duties.

Mr. Garbutt, during his recent visit to New York, also signed up with James K. Hackett, who will appear in one of his popular successes; Dustin Farnum, who will probably play in "Captain Courtesy" and "Texas"; George Fawcett, who will probably appear in "The Great John Ganton," and Maclyn Arbuckle, who will appear in two photo plays—one to be a reproduction of one of his most popular successes, the other to be staged from an original scenario written by himself. In fact, it is not impossible that many of the Bosworth productions in the near future will be original scenarios by these most original stars and writers.

Miss Janis herself is going to write a scenario in which she is to star. It is well known to many of Miss Janis' most ardent admirers that she has written the scenarios of many of her most popular successes, although they have not in all instances been credited to her.

EMMETT DALTON IN NEW YORK.

EMMETT DALTON, the surviving member of the Dalton boys, is at present in New York City. He is accompanied by Mrs. Dalton. Mr. Dalton brought with him the three-reel picture which he produced six years ago, in which are shown incidents in the career of the bandit brothers. The oldest Dalton brother was killed while, as a United States marshal, he was making an arrest. This event preceded the outlawry.

In a conversation with a World man to whom he had just shown his pictures, Mr. Dalton said that he always delivers a prefatory talk in which he points out the evils following from a life of outlawry, especially advising the younger men against bad companions. He called attention to the fact that in the film there is nothing tending to make a hero of any of those without the law, that while the pictures show how it was that the Dalton boys took up the life of outlaws—following their being defrauded out of eighteen months' salary by an absconding United States Marshal—there is also shown the death by shooting that came to all but one of the men who held up the two banks at Coffeyville, Kan., in 1892, and the imprisonment for life meted out to the survivor.

Emmett Dalton was pardoned after serving fourteen and a half years. He is now forty-four years old. His appearance is that of a substantial business man, without a trace in manner or bearing of the characteristics usually ascribed to bad men. In fact, he seems to be all that such a man is not. Mr. Dalton has a fund of reminiscence, in the telling of which he emphasizes the axiom that "the way of the transgressor is hard," and the way of the bandit especially so.

"The Man from Mexico"

John Barrymore Scores Heavily in Five-Part Famous Players' Adaptation of Well-Known Comedy.

Reviewed by George Blaisdell.

WHEN John Barrymore made his screen debut in "The American Citizen" we knew there had been uncovered a man with unusual aptitude for the silent drama, or still better and rarer, silent comedy. "Silent," by the way, when speaking of "The Man from Mexico," refers not to an audience if one may judge by the reception given at the Strand Monday afternoon to the Famous Players' five-part adaptation of Du Souchet's comedy. While the house was not boisterous, there were continual ripples of mirth. The fun is generously sprinkled through the entire length.

The story is straight comedy. It supplies Mr. Barrymore with a splendid medium for the display of his bright particular talent in getting out of a given humorous situation the most there may be in it. There are many twists to the plot; there are complications and then more compli-

Scene from "The Man from Mexico" (Famous Players).

cations. If it strain the credulity, this remarkable series of happenings that befall Mr. and Mrs. Fitzhew, nevertheless, it furnishes abundant fun. And that is more than sufficient answer.

There need be no question about atmosphere. Producer Heffron has taken his large company over to Blackwells Island, where, with grim, gray walls for a background, he has shown his hero among other reluctant endeavors "making little ones out of big ones." Wellington Playter, as the prison guard who sticks so closely to Fitzhew, gives a good performance. So, too, does Fred Annerly, as Louis, the waiter who is arrested in the raid on the Cleopatra Cafe at the time Mrs. Fitzhew and the district attorney's assistant are searching for the gay Fitzhew. Anton Ascher makes a good Schmidt, the cabby who refuses to convey Fitzhew to the Jersey woods to watch the "shunrise," and gets beaten up and sent to jail along with his bibulous, magistrate-defying fare. Harold Lockwood has the quiet role as the successful suitor for the hand of Mrs. Fitzhew's sister. Pauline Neff, as Mrs. Fitzhew, entered into the spirit of the piece. Two other players deserve mention—Majors, the friend of Fitzhew, and the aid to the district attorney.

The scenes in the cafe are finely presented; others that stand out are the interiors of the institution on the Island, where Fitzhew misleads the waiter into starting a riot that he may pose as saving the day; where Mrs. Fitzhew pays a benevolent visit and nearly collides with the husband she supposes to be in Mexico. The denouement, at the dinner in celebration of the traveler's return is noteworthy. The script is by Miss Unsell, of the company's staff, and is a smooth piece of work. With the amplification afforded by Mr. Barrymore's "business" and the support of a competent, well-directed cast "The Man from Mexico" is a "go."

WAR REFUGEES IN "ZUDORA."

Peaceful New Rochelle saw war refugees pack their prized belongings through its streets last week. An East Indian caravan, princes, potentates, dancers, horsemen, carrying with them all the panoply, typical of the Oriental's love of display, it was. Down to Thanhouser Park swarmed the mighty army and there a halt was made. The foreigners arrived ten days ago from their country where their homes had been pillaged and their villages burned by the fiercely marauding Turk.

They fled to the coast bringing with them the swords, guns, rugs, vases, et cetra which had prominent place in their now ruined homes for years, perhaps centuries, for from father to son are the family weapons handed down; as the smiling daughters of that sunkissed land receive the laces, the handiwork of their mothers. Now will they be seen in motion pictures—in "Zudora," Thanhouser's wonderful photoplay serial, which has its first release on Nov. 23.

KLEINE TO RELEASE "MME. DU BARRY."

George Kleine announces the early release of "Mme. Du Barry," featuring Mrs. Leslie Carter in the title role. "Mme. Du Barry" is one of the most beautiful subjects ever put into film. In addition to the splendid work of Mrs. Carter, the picture is characterized by a lavishness of production and an attention to detail commensurate with its long and successful stage history. King Louis XV. of France is played by Richard Thornton; DeCosse Brissac, Captain of the Guards, by Hamilton Revelle, while Campbell Gollan handles the difficult role of Comte Jean Du Barry. This is the same cast which presented "Du Barry" throughout America so many times.

"The Opened Shutters"

Charming Four-Reel Production of Mrs. Burnham's Novel.

Reviewed by Robert C. McElravy.

Released by Universal Company.

IT IS seldom that a screen production enters so completely into the spirit and flavor of a novel as has happened in this four-reel adaptation of one of Mrs. Clara Louise Burnham's books. The members of the Gold Seal company appearing in this offering have brought out the characteristic charm of this popular woman writer. There is the usual attractive New England settings, the hard-headed New England characters, the light, pleasing love story and final happiness on all sides after the misunderstandings have passed.

Scene from "The Opened Shutters" (Gold Seal).

This is one of Mrs. Burnham's best known stories and has a decided psychological trend. "Thinkright" Johnson is the character upon which chief interest centers. This fine old country gentleman is a firm believer in the doctrine of right thinking. He applies the theory to the rebellious heroine in a way that brings out her character in an appealing way. The story is not one of intense, dramatic interest; it is rather a slow-moving, thoughtful presentation, calculated to bring out the best emotions in the observer. It succeeds fully in its mission and should prove of wide appeal. The cast seems fitted to the story and the photography and settings are particularly attractive.

The development of this story furnishes abundant proof that a screen production does not have to be all punch and action to hold the interest.

The very competent cast includes Wm. Worthington as Thinkright, Anna Little, Herbert Rawlinson, Frank Lloyd, Betty Schade and Cora Drew. Otis Turner was the director.

"The Turning of the Road"

A Two-Reel Thanhouser of Fine Motive by Elizabeth Gaskins.

Reviewed by Louis Reeves Harrison.

CAST.

Sidney Burdett.....John Reinhard
His Wife.....Ethyle Cooke
Rev. Edgar Raymond.....Frank Woods
Della Fletcher.....Muriel Ostriche
Bill Kent.....Ernest C. Wood

A SKILLFULLY blended appeal to those who enjoy the adventures of a criminal, and a bigger appeal to those who are sick to death of weary repetition, "The Turning of the Road," in spite of its "Thes" in its title, will form an attractive addition to any varied program. Although its climax depends upon a sudden conversion of character, ample preparation justifies the change, if, indeed, we may not always expect a woman to do the right thing when she is not forced by overpowering circumstances to enter upon a career of crime. Bill Kent, stepfather of Dora Fletcher, in this case, supplies the dominating element. He drives his

Scene from "The Turning of the Road" (Thanhouser).

stepdaughter into committing acts revolting to her better nature. She is weak enough to yield while unsupported, but a turning of the road restores her normal balance.

Young Sidney Burdett and his bride create a sensation at Sea View—at least she does by her gowns and jewels. Important guests at the same hotel is Rev. Edgar Raymond. Now comes Bill Kent, "member of a band of international crooks," and his daughter, for no other purpose than that of stealing the jewels. As members of an international gang there is nothing particularly subtle in their arrangements. They simply hang about until a favorable opportunity arrives. Meanwhile, the young clergyman becomes impressed by the character of Della and interests her to such a degree that she falters when the time comes for her to act. Rev. Edgar, all unconsciously, exerts a tremendous influence for the good upon Della, while her stepfather plays upon her fears. The latter succeeds in forcing her to abstract the jewels from a hotel room during the bride's absence, but the young thief becomes terrorized and hides in the clergyman's room. To avoid being "caught with the goods," she puts them in his satchel for temporary safe keeping. She is forced to hide behind a screen when he enters and sees him carry off the satchel—he is about to visit his invalid mother at her cottage.

Now follows a chase. The clergyman reaches his mother's home before Kent and Della can overtake him. Della obtains admission to the house by a ruse and is foiled by mere chance in her attempt to get possession of the valise. Meanwhile, the influence of a refined home, combined with that of the clergyman's invalid mother works upon the girl's sensibilities until she breaks down and confesses all. From this turn in the road she is very gently led to an appreciation of what is due the world from her as a woman. After Kent's capture and restoration of the jewels, the turn also leads to Della's complete happiness.

Colin Campbell, veteran director of the Selig Polyscope Company, who produced "The Spoilers," passes along much valuable advice to writers in The Script, which is the official organ of the Photoplay Authors' League, in an article entitled, "Greater Needs in Photoplays."

"The Test of Manhood"

Three-Reel Balboa Picture Full of Tense Action Offered by Box Office Attractions.

Reviewed by Hanford C. Judson.

TWO qualities are pre-eminent in pictures made by the Balboa studio—the gripping action in scenes as real as the heart's pulse and beautiful photography. We are likely to find sea scenes and these are apt to be set on a rocky shore with boulders photographed with an almost gem-like brilliancy. There is, too, in these offerings usually an interesting, popular story which is more apt to satisfy the spectator's human sympathies, his heart, than the colder faculties, his head, which demands unattainable perfection of form. Balboa pictures are democratic in the motivation of the characters, the problems that they encounter and in clearly defined melodramatic morals. We seldom find in them the aristocratic detachment of the picture's maker from the motions of his work. This is one reason why Balboa offerings have attained so wide a popularity.

In this picture, "The Test of Manhood," the story is perhaps even better than usual. It is full of adventures on land and sea and its melodramatic plot includes incidents that have the marvelous realistic grip that suggests Jack London at his best. There are many sharply contrasted characters in it and this always adds greatly to a picture's interest. The test of manhood is applied to the son of a rich rancher. He at first drinks and wastes his money gambling and his father orders him off the ranch till he has proved himself a man. He becomes a sailor—there's a fisticuff mutiny on board that ship that could hardly have been more vigorous if the picture's camera had caught real life for it. Meanwhile things are not going well at the ranch. A clever shyster lawyer is scheming to get the property from the old man who, in need of money, has given him a mortgage. Two characters are helping the shyster, a villainous foreman and a gambler who would like to be "on the square," but who, on account of past performances, is in the shyster's power. This gambler has a sister to whom the shyster has taken a fancy. Things are drawing to a head around the ranch when the son, escaping from the brutal ship-master, comes home with two of his companions. The gambler to save his sister allies himself with the son to confound the shyster and they rescue both the girl and the property, in a lively dramatic last act.

MCCARDELL WINS ANOTHER PRIZE.

Roy L. McCardell, the humorist, is richer to-day by $250 through winning the prize offered by David Horsley, the veteran motion picture manufacturer, to the person suggesting the best name for the new brand of comedies which Mr. Horsley is producing at his big Centaur studios at Bayonne, N. J. Mr. McCardell suggested the name "Mina," the component letters of which stand for "Made In America." More than 800 suggestions were received, a preponderance of which came from exhibitors, but the list included prominent people in every department of the motion picture industry, and such literary lights as Harold McGrath, the author, and Frederick Chapin, the playwright.

This is the second prize which Mr. McCardell has won in the motion picture business in a short time. Two weeks ago he received the first prize, $1,000 in the comedy scenario contest conducted by the Chartered Theatres Corporation.

BANGS LABORATORIES IN BANKRUPTCY.

The Bangs Laboratories, Inc., is in the hands of a receiver following the institution of bankruptcy proceedings against the corporation in the United States District Court. Judge Learned Hand appointed Wilmot T. Cox, an attorney of 34 Pine Street, receiver of the property under a bond of $5,000 with instructions to assemble the details of the failure and present the facts before the general creditors.

The liabilities of the film company are estimated at $17,000 and the assets which consist principally of machinery for manufacturing films is valued at $11,000, but it is considered doubtful if this sum can be realized on the property. However, it is expected that the corporation will endeavor to effect a satisfactory settlement with the creditors and continue business.

The petition was filed by Avery F. Cushman, an attorney, representing the following creditors: James G. Payne, $1,441; Robert F. Ludwig, $390, and William S. Jennings, $55.

The corporation operates a laboratory at 69 West Ninetieth street and maintains executive offices at 39 West Thirty-second Street. Louis B. Jennings is president of the corporation and Frank C. Bangs is treasurer.

The Motion Picture Exhibitor

NEFF MAKES A STATEMENT.

Inside Facts Pertaining to Resolutions Sent to the Press By Cleveland Local No. 1.

AT the Columbus Convention of the Ohio State League, held at the Southern Hotel on the 15th and 16th of September, a motion was made that a committee of three be appointed to consult with any one who could and would furnish sufficient capital to start a paper exclusively for exhibitors. Cleveland had several delegates present and not one of them voted against the motion and the records show that the motion passed unanimously. The committee appointed by the president were Ed. Kohl, Cleveland, Ohio, Local No. 1; Harry Vestal, Ada, Ohio, who belongs direct to the State; J. Q. Alexander, Dayton, Ohio, Local No. 5. This committee was instructed to endorse a paper when they were satisfied that those desiring to establish a paper had sufficient capital and would conduct the paper along lines beneficial to the exhibitor.

The committee was asked permission to start a paper and granted the request. The stock is owned by bonafide motion picture exhibitors and members of the Motion Picture Exhibitors League and anyone who is a member of the Motion Picture Exhibitors League of America can buy stock at $10 a share as long as there is any stock left to be sold. When some of the members of Cleveland Local No. 1 begin to see that the men behind the paper meant business, as usual they opposed it.

The following brief history of Cleveland Local No. 1 will show that this Local has been opposed to about everything that the rest of the State of Ohio has been in favor of:

The men who started Cleveland Local are C. M. Christenson, F. M. Kenney, assisted by Geo. M. Westley, President Neff's representative. The first act of Cleveland Local No. 1 was to start a fight with Keith's Hippodrome; the Local failed to make good and lost the fight. Second: The Local attended the Dayton Convention in 1912 and offered a resolution to amend the Constitution so they would have to pay only 10 cents a month instead of 25 cents to support the State League. They offered another resolution asking the State to pay part or all of the indebtedness they had incurred in fighting the Keith Hippodrome. Both resolutions were defeated by a big majority. The Cleveland Local instigated the local censor board; it was a failure and was wiped out of existence when the State Censor Board went into effect.

The next move Cleveland Local made was, at the Columbus Convention, to vote and instruct the State President to secure a Censor Law and there was only one vote against these instructions and that vote was C. M. Christenson of Cleveland, Ohio. After the Censor Board was working, Local No. 1 in conjunction with a New York Newspaper tried to secure a referendum vote against this law. Another failure.

At the bolt at New York City, the only man who attended the bolters convention was a member of Cleveland Local who worked through the resolution to endorse the National Censor Board. All of the members of Cleveland Local withdrew from Local No. 1 with the exception of twelve. They had quite a sum of money in the treasury and it was checked out to their stenographer and the manipulations were such that if the State had made an effort to have an accounting it would have been impossible. They made a failure of their Association Local and all came back into the old Local No. 1, but they would come back without paying any dues which the State has refused and there are only Fourteen (14) members in good standing in Cleveland Local at this date and they are the old reliable League members who never bolted. Cleveland Local has never paid any attention to the constitution and by-laws and has tried to lower the State dues and has tried to get the State to pay its debts. It is the only local in the State of Ohio that has tried any of these tactics. They claim now a large membership, but the books of the President, Secretary and Treasurer shows only fourteen (14) members in good standing and ten (10) of these members are in favor of disbanding the local entirely and joining the State direct, as they are disgusted with the cheap and arbitrary methods used by the local.

M. A. NEFF,
President Ohio State Branch No. 1 of the M. P. E. L. of A.

JOPLIN GETS CENSORSHIP ORDINANCE.

Charged With Showing Immoral Pictures, Exhibitors Co-operate With City Officials In Passing Censorship Legislation.

AN ordinance providing for the censoring of films, the first law of the kind Joplin, Mo., has had, went into effect November 1. Joplin has had no censorship of pictures, and during a recent period of charges that immoral pictures were being shown, many of the managers consulted and co-operated with the city officials in the effort to establish a standard as to what should be shown, and to arrive at a convenient mode of inaugurating censorship. The ordinance is largely the result of these conferences and co-operation.

Censorship of films is under the new law the province of the chief of police or some person or persons named by him. Films that have not been censored by an approved board must be examined and passed by the chief of police or his agent before being shown in Joplin, and a fee of fifty cents is to be charged. The chief has the right, however, to waive examination of historical, educational or religious pictures, or any picture that shows local views or views of travel. If a censored picture is shown, without the eliminations ordered having been made, the agent or exhibitor is subject to a fine of from $10 to $300.

Every exhibitor must present to the chief at least three days before it is to be shown, the title and trade name of the film, the name of the producing company, and a statement as to what board of censorship has passed upon it, if any. The National Board of Censorship is named as an approved board, and the mayor may name others. Films approved by such boards will not be examined by the chief of police before being exhibited, but he has the authority to order eliminations even from them, either before or after their public exhibition. Permits given by the chief to films examined and passed by him must be displayed on the reel or on a slide, or be conspicuously posted at the entrance of the theater.

The law applies to all exhibitions of moving pictures whether an admission fee is charged or not; and all owners or agents of moving picture premises are interdicted from showing or allowing to be shown obscene, lewd, indecent or immoral moving pictures that would have a harmful influence on the public.

The city council is given the right to revoke the license of any motion picture concern upon a hearing after two days' notice. Recourse against alleged injustice by the chief of police in his censorship is by appeal to the mayor, whose opinion is final.

EXHIBITORS' MEETING AT HARRISBURG.

Notice to Pennsylvania exhibitors has been sent out by H. C. Kleim of the convention committee of the Exhibitors of Western Pennsylvania, to the effect that there will be a convention at Harrisburg on November 11 to 15 inclusive. For further information address the Motion Picture Exhibitors' Association, 113 Fourth avenue, Pittsburgh, Pa.

MRS. FAHRNEY CENTAUR EDITOR.

Mrs. Milton H. Fahrney is now active head of the scenario department of David Horsley's Centaur plant in Bayonne, N. J. For six years she and her husband have been in the employ of Mr. Horsley. Most of this time has been spent on the Pacific Coast at Mr. Horsley's Los Angeles studios. There Mrs. Fahrney prepared the scripts from which more than 200 successful photoplays have been produced, a high average when it is remembered that many of the scenarios called for plural reel features.

"Life's Shop Window."

Box Office Attractions Company.

Reviewed by W. Stephen Bush.

WHATEVER may be said against the reputation of the book published under the above title, nothing whatever can be said against the motion picture bearing that name. Not even the sternest of moralists can find anything objectionable in the picture. Indeed, I would be doing the director of "Life's Shop Window" but poor justice if I were to content myself with this naked negative praise. The exhibitor is entitled to know that here is a picture which, in spite of obvious faults in dramatic construction and in spite of its occasional poor photography, deserves to rank among the first-class in the production of features.

In spite of the unbelievably poor way in which the picture was presented in the Academy of Music—the musical accompaniment consisting of a low montonous wail at times verging on the discordant—the inherent quality told and the effect on the audience was profound.

It is to be much deplored that the distributors of this excellent feature were not satisfied to make their appeal to the public upon the sheer merits of the production. They have, for mysterious reasons, called in the surreptitious aids of what must be described as false advertising and misleading posters. In fact, they seek to create the impression that the strong under-current of sensuousness which characterizes the book has found its way to the screen and, of course, the assumption is that the screen will intensify whatever the printed page contains. Having a clean picture they are not ashamed to make an appeal to the lovers of the morbid and the salacious. Probably this is good showmanship; to this average understanding it seems quite beyond comprehension.

The first part of the picture is of singular beauty and sweetness. A young Englishman is boarding at a farm in rural England. He wants to prepare himself for taking charge of a big ranch in the far west of America. He takes no notice of the daughter of the house, an insipid creature, but is much attracted by a servant, a young girl just budding into womanhood. The girl, shy and cowed by hard taskmasters, has a natural grace and refinement which appeals to the prospective farmer. Like most girls of her age she has visions of a world of sweetness and pleasure in which she is to be the queen. Her imagination paints the hero who is to share this realm of dreamed happiness with her. It is the story of Cinderella over again, only the touches here are strikingly artistic. How the girl's soul and fancy remained free and full of life amid the wretched drudgery to which Fate had condemned her is painted out on the screen with a most charming and delicate skill. The Prince Charming who now enters into her life is as manly and as honorable as the fancied hero of the fairy tale. It is here that the story falls in with the ideals of convention. No Tristan and Isolde, no Abelard and Heloise, no Francesca da Rimini are offered up for our admiration. The unfolding of the woman's heart and the ardent love of the man end with simple marriage in a very pretty and appropriate English country church. The atmosphere all through the courtship of the man and the girl breathes alternate sweetness and sublime pathos. It must be noted here that the acting, both of the man and the girl, are together with intelligent direction and lovely scenery, responsible for this success. The appearance of the wooer and the wooed are most pleasing, their manner most natural, tender and refined. If the language on the titles is taken from the novel, and I believe it is, one can hardly imagine that the writer had any but a clean mind. Such titles are seldom seen on a screen; for splendor of diction and high poetic quality they rank high, indeed. I am sorry to say that at times they have been mutilated and distorted by poor editing.

Shortly after the marriage—to resume the brief outline of the story—the husband is forced to come to America by the stress of business. As he is going to a wild and unsettled country he acts upon the advice of his friend in America and decides to go without his wife. The latter, in the course of time, becomes a mother and though the wedding ring and the marriage certificate are displayed before the farmer's termagant wife the young mother is driven from the farm. With her baby she starts for America and is reunited to her husband. The picture of domestic happiness which follows is drawn with the consummate kill of a master. The incidents in which the Indian and the Indian girl figure lend much color to the story and heighten the element of romance which abounds all through the feature. A young man who had helped the wife with her luggage in England as a member of a hunting party is thrown from a horse and injured right near the farm of the husband. There is recognition between the guest and the wife. The latter lives but for her husband and her child, despite the unintentional neglect of the husband, who is engrossed with the management of his ranch. The guest turns out to be a rogue, he abuses the hospitality of the ranch by making love to the wife and playing on her sense of loneliness. He has seen the whole world and has lived through many adventures. The wife falls under his spell; she does not love him, but finds him interesting "for the dangers he passed through" and at last yields to his importunities to run away. Here the development of the story gets out of the director's hands and there are many crudities which make it difficult to follow the events. The essence of it all, however, is the reawakening of the maternal instinct in the tempted wife and her return to her allegiance. The fate of the villain is left in doubt, but we are permitted to infer that the old Indian dispatched him.

"The Chocolate Soldier."

The Daisy Feature Film Company. Five Parts.

Reviewed by W. Stephen Bush.

THIS feature is a filmed version of the well-known musical comedy. It carries the original cast, which on the speaking stage was admittedly a good one. It is possible to take a musical comedy and put it on the films with little or no loss of those particular things which goes to make up the success of a musical comedy.

Fun, music, dialogue and color in dress and costume have much to do with the success of a musical comedy; the plot need not be a marvel of dramatic construction or of startling originality. Music of course cannot be filmed. An attempt may be made to fit parts of the original score to the filmed edition, but this is rarely satisfactory. Dialogue can only be filmed in titles and this of course is more or less of a makeshift. Black and white photography cannot do full justice to costumes.

There remains but one ingredient which is eminently filmable—fun. That there is much fun in the musical comedy "The Chocolate Soldier" is very true, but scarcely enough to furnish forth five thousand feet of film. What fun has reached the screen is mostly beaten thin and therefore of scant value to the exhibitor. Fun on the screen must give and vibrate and bubble if not all the time, at least, a great part of the time. Song and music will make a little fun go a long way, but on the screen we need the kind of fun which will go without these aids.

The personality of the artists engaged in this production is most pleasing to the eye. Their historic talents are obvious, their lack of experience before the camera is equally obvious. They hold the screen too cheap who think that the art of expression before the camera is acquired without hard experience.

Some, I ought to say most, of the exterior settings are very beautiful, which makes the few bad ones all the more conspicuous. Of the interior settings, which in such a production must be considered important, it is difficult to speak with patience. They are in the worst possible "early bad form" of the industry. I have seen nothing quite as bad since 1906. Here and there the photography is good, but in many scenes it is incredibly bad. The same I am sorry to say must be predicated of the double exposure work. It was technically poor and there was evident carelessness in posing the figures. The audience at the private showing in Weber's Theatre consisted of specially invited guests, lavish in their applause, but even they laughed but seldom at what was doing on the screen.

CONTINENTAL BOOKING KEYSTONE SPECIALS.

Sydney E. Abel, manager of the Continental Feature Film Company, 420 Penn avenue, Pittsburgh, Pa., announced on Saturday, October 17, that he would institute a new method of renting first-run, two-part Keystone comedies, released every fortnight and marketed through the Continental Company. This proclamation tickled the curiosity of a large number of Pittsburgh exhibitors and they advanced to the office of the Continental Company in crowds, and to each exhibitor who came to get further information the manager of the feature film company gave him to understand that the service could be given to but one exhibitor for the first showing. After the exhibitors interested had obtained a clear idea of the new method of renting the first-run showing of the Keystone comedies and being cognizant of the big business power behind this brand of laugh-producer, the manager of the Continental Company, after considering all kinds of bids, finally closed with Isaac Guckenheimer, owner of the Cameraphone theater, Fifth avenue, Pittsburgh, at $50 a day for a two-reel comedy featuring Charles Chaplin and Mabel Norman, entitled "Dought and Dynamite," the Keystone release for Monday, October 26, which was the first picture to be sent out by the Continental under its new way of distribution.

Manufacturers' Advance Notes

"THE MEANS AND THE END" (Essanay).

"The Means and the End" is a strong drama of the struggle between capital and labor. William D. Hildebrand, a trust magnate and capitalist, though not naturally a tyrant, has been so engrossed in his schemes to make money and build up great enterprises that he oppresses the people.

Vincent Archer, a Sociological worker, learns from his uncle on his death bed that he and Hildebrand were responsible for the death of a man. He uses this means to gain his end of building a model tenement house district

Scene from "The Means and the End" (Essanay).

for the poor. He forces Hildebrand, on the threat of exposure, to give the money while he and his secretary puts the schemes through.

Hildebrand's daughter, Helene, becomes immensely interested in the work and finally falls in love with Archer. Hildebrand, himself, after he has got into the enterprise, becomes interested and experiences a change of heart.

But another man knows of the slaying, a Jim Parker, of the underworld. He threatens to expose Hildebrand. Archer goes to Parker and while he is recovering from a spree, takes the evidence away from him and burns it up.

Parker goes to his office and almost kills Archer in a terrific battle. Helene takes Archer flowers while he is recovering and visits him frequently. While he is in love with her, yet he does not propose, because their stations in life are so far apart.

Archer comes to the conclusion that he was not justified in forcing money from Hildebrand, even for a good cause. He writes him to this effect and says he is going to leave the city.

But Helene hearing that he is going away, goes to him and asks him frankly if he does not care for her. This breaks down the barrier and he tells her he loves her more than anything else in life. Hildebrand then tells Archer the circumstances of the killing, which was in self-defense.

This production is booked for release November 20.

NEW THEATER FOR ASHLAND.

Latts, Latts & Schwager, who comprise the Royal Theater Company, of Ashland, Wis., recently opened the Royal Theater in that city. It is a thoroughly fireproof structure, and is up to date in all its conveniences and appointments. The house has a seating capacity of 876 and plays moving pictures and vaudeville, with an occasional road show. A Mirroroide screen is the projection surface, which, according to reports, is giving entire satisfaction. Five or six reels will be projected at each show. The admission prices are 10 and 15 cents for adults and 5 cents for children.

LUBIN PLAYERS AT HARTFORD COLLEGE.

Recently, a Lubin company availed themselves of a permit to take some scenes of George Ade's comedy "The College Widow," at the conservative college of Haverford. As soon as the troupe took possession of the campus there was no more work to be done in the school, the boys taking advantage of the usual permit to now and then lose a day.

Forty-five actors and actresses under the direction of Barry O'Neil were in the troupe. Ethel Clayton took the part of the "Widow" herself and Mrs. Morris was her "Chaperone." The chaperone, by the way, is called upon to kiss a college freshman (screen variety), in the scenario. Whenever this occurred a large gallery of Haverford students applauded vociferously, shouting "we want chaperones right away." Quaint old Founder's Hall, Barclay Hall, Lloyd Hall and other buildings of the college were included in some of the scenes.

The Mrs. Morris mentioned above is a society lady of the town and her appearance as the chaperon has caused quite a flutter in the exclusive set.

ROBERT H. COCHRANE, JR., COMES TO TOWN.

Robert H. Cochrane, secretary and treasurer of the Universal Film Manufacturing Company, has enjoyed for some time sole possession of the name "Robert H.," but the latest authorized report is that he has a rival for that distinction. Robert H. Cochrane, Jr., is the name of the party of the second part, and it is said that he is roundfaced and handsome. Robert H., Jr., came to town October 10, bringing with him a world of happiness for the parents and hearty congratulations from a host of friends. Along with its ability to report "mother and child doing fine," the Moving Picture World offers its congratulations to Mr. and Mrs. Cochrane.

"LORD CECIL PLAYS A PART" (Lubin).

Again the Beloved Adventurer undertakes to straighten out the troubles of a worthy couple and although the game is a dangerous one he is eminently successful. On the ship that is bringing him back to England he encounters a bridal couple just returning from their honeymoon. The young husband gets into the clutches of a pair of poker crooks and is not only cleaned out of his money, but also

Scene from "Lord Cecil Plays a Part" (Lubin).

$10,000 belonging to his employer. The situation is so desperate that the heartbroken bride is about to jump overboard when Cecil saves her and hears the story. He calms the little girl down and promises that all shall be well. Crooks are favorite "game" for the Englishman and he not only gets all of the money back, but makes them feel that they have encountered a cyclone. Thus the newlyweds are made happy and Cecil adds one more number to his list of Adventures. Arthur Johnson's forceful acting in this photoplay is pretty dramatic and will again make him the talk of the Fans.

"THE MAN FROM HOME" (Lasky).

"The man From Home" the famous Leibler Company Astor Theatre success which comes to the Strand Theatre next week, is the most recent output of the Jesse L. Lasky Feature Play Company and has at the head of the cast Charles Richman the recent star in "Help Wanted" at the Maxine Elliott Theatre. As a play, "The Man From Home" enjoyed the record run of the season and on tour, enjoyed the maximum of popularity.

In the photo play, the Lasky Company spared neither

Scene from "The Man from Home" (Lasky).

pains nor expense to make the production even more massive and finished than the stage production and in addition to Mr. Richman, the cast contains James Neill, Theodore Roberts, J. W. Johnston and a new find of the Lasky directors, Florence Dagmar who plays one of the principal roles. "The Man From Home" was released November 9 and will have its first showing in New York at the Strand Theatre.

"THE COUNTRY MOUSE" (Bosworth).

An announcement of special interest concerns the latest Bosworth release, "The Country Mouse." In this sparkling comedy of social and political life in a state capital, Miss Adele Farrington makes her first appearance in pictures, after a highly successful career in musical comedy. Miss Farrington possesses to an unusual degree the art of rousing

Scene from "The Country Mouse" (Bosworth).

sympathy for the character she is portraying as well as making the utmost of the humor of the situation. In "The Country Mouse" she plays the title role, a dowdy little countrywoman, who finds herself called upon to cope with the clever leaders of the political and social life in a state capital. Her interpretation is extraordinarily fine and sympathetic. Hobart Bosworth, who wrote the play, is cast to splendid advantage as the farmer politician, in which role he gives new proof of his versatility and genius. Myrtle Stedman and Marshall Stedman are seen to great advantage. Rhea Haines, another great favorite in the Bosworth company, contributes a striking character study. The story is a sparkling comedy of the experiences of a countryman and his wife in political life. Beautiful settings and fine photography add much to the success of the production. This subject will be released November 23.

"THE PRINCE PARTY" (Essanay).

"The Prince Party," released by Essanay Nov. 13, is a truly American story of a certain class of newly rich, in which a wealthy couple seeks to marry off at least one of their three daughters to a man of royal birth. The two eldest daughters fall into their parents' plans with a will, but the youngest and most beautiful, with real American spirit, vows that she will wed no one with whom she is not in love.

The part of the prince, the gentlemanly vagabond, is unusually well portrayed by Mr. Bushman, and Miss Bayne enacts the role of Betty, with the true feeling of an independent American girl.

Edward Mackey

EDWARD MACKEY, who is just finishing "The Span of Life" for the Kinetophote Corporation, has had a rather rapid rise to the position of general director, which he now holds in the Kinetophote studios. Mr. Mackey entered the motion picture field only last January, having come from a long experience on the dramatic stage.

When he went with the Kinetophote forces he was engaged for a rather important part in one of the first big productions gotten out by that company. In that feature he worked under the direction of Frederick Thomson. Later, he appeared in "The Little Jewess" and still later became director of the company, himself, making as his first picture, "The Coming Power," in which Lionel Adams, Edith Luckett, William Crimmins and Anna Rose had the leading roles. Comment of a commendatory character has been heard for "The Coming Power." A large number of exhibitors have booked the picture on the pure merit of the way in which the scenes had been handled.

Edward Mackey.

Mr. Mackey is now directing "The Span of Life," which has been picturized for the Kinetophote by Catherine Carr from the late Sutton Vane's melodrama of the same name. Lionel Barrymore is being featured in the film as well as Gladys Wynne, Lyster Chambers and others. This film is about finished and will be among the November releases of the Kinetophote.

Before Mr. Mackey went to the Kinetophote he played for the Famous Players, taking the feature part in "Clothes" put on by that company. Previous to that his activities on the stage were varied and covered a long time.

Mr. Mackey says that he likes the motion picture field and intends to stay in it if his talents continue to find him such employment. He enjoys the out-of-doors activity which the film game affords and finds himself in much better health there than in regular stage work.

THOMAS COMMERFORD IN MASTERFUL PORTRAYAL.

Thomas Commerford plays the part of the aged father of the selfish and willful woman who gives up her sweetheart because of his parent's disgrace in the Essanay moral play "Whatsoever a Woman Soweth" in masterful style. He portrays the emotions of the kindly and benevolent old man, shocked at his daughter's callousness and yet longing for her happiness, with an exactness that makes all his expressions clear cut and vivid on the screen.

Scene from "Prince Charlie" (Warner).

Warner's to Inaugurate New Service.

Beginning Sunday, November 8, the United Motion Picture Producers, Inc., Will Release Output.

THE United Film Service will inaugurate its program on Sunday, November 8. This service constitutes the new program of Warner's Features, Inc., the productions being supplied by the manufacturing companies contributing to Warner's and which are now combined under the name of United Motion Pictures Producers, Inc. The Warner Company has been preparing for months for the opening of this program. Especial attention has been given to securing a variety of subjects as well as quality in production. Many finished subjects are already in hand, and the producers are actively at work on future releases.

The first pictures to be issued include comedies, semi-comedies, dramas and westerns. Much thought has been devoted to the making of single-reel subjects, and the officers of the company believe they have succeeded in obtaining results out of the ordinary, that they have uncovered a number of unique ideas that will prove refreshing to picture-goers.

As representative of what may be expected in the future from the United Film Service the following are cited at random from the initial releases:

"Prince Charlie," a Superba comedy in which an Irish laborer goes to sea, gets shipwrecked on a cannibal island, and marries the queen of the tribe. Charles De Forrest is the real comedian who takes the part of the Irishman, and he has a reputation for doing that sort of work particularly well.

"The Gypsy's Warning," a Premier drama, showing unusual effects in story and setting.

"Reuben's Busy Day," an Albuquerque comedy-drama picturing remarkable stunts with an automobile. Buck Connors and Winna Brown are the leads.

"The Villain Still Pursued Her," a Starlight comedy full of most entertaining novelty trick work.

Scene from "The Gypsy's Warning" (Warner).

Scene from "Reuben's Busy Day" (Warner).

In order to keep up the work of reviewing the films as they come in it has been found necessary to install a double screen and another machine in the Warner's projecting room.

ZOE THEATER OPENED WITH PRAISE.

The Zoe theater in Houston, Texas, one of the best and latest picture theaters to be opened in that city, was the occasion of many commendatory comments on its first day of existence. Mayor Ben Campbell, of Houston, said that the opening of such a splendid house made him feel as though Houston was now on the map, and the Rev. William States Jacobs, pastor of the First Presbyterian church, welcomed the new picture house as a new pulpit. Rabbi W. Willner was among the others who spoke in eulogizing terms of the Zoe, and its management. J. E. Davis, manager of the Zoe, explained that the name Zoe comes from a Greek word meaning "Life."

WORLD FILM CORPORATION SECURES LEW FIELD.

The newest announcement from the World Film Corporation offices that is in keeping with their crashing announcements of the past fortnight, assures us that Lew Field is to be seen in their photoplay service.

General Manager Lewis J. Selznick has arranged to have Mr. Field make his first appearance in "Old Dutch," which was one of the most successful plays in which he was seen while operating the Broadway Theater. Among the players engaged by the World Film Corporation to support Mr. Field in "Old Dutch" are Vivian Martin, who is appearing with him in "The High Cost of Loving," and who has made a very successful debut before the screen in the Owen Davis story, "The Wishing Ring," which is to be released by the World Film Corporation on November 9th, and George Hassel. Mr. Hassel is now appearing in "The High Cost of Loving."

NEW ITALA SUBJECTS COMING.

Two photo-play characters of undying interest, Tigris, the Super-Criminal, and Maciste, the physically perfect giant who continues to be the wonder of the thousands who are daily seeing "Cabiria," will be the subjects of two big Itala series, soon to be introduced to the American market. Work on both series has been in progress for almost a year.

Harry R. Raver announces that to the lot of Tigris will fall consecutive thrilling grapplings with the law, of the high sustained intensity of interest which made the first Tigris a thing of keen enjoyment and big profits to exchangemen and exhibitors everywhere.

To fit the Gibraltar-like proportions of Maciste, the marvel of brawn, scenarios have been written that will admirably display his prodigious strength. Heroic adventures of the variety that makes his part in "Cabiria," the massive Itala spectacle now playing in the largest theaters, one of salient power, come to him early and often.

Advices from Torino, Italy, where Itala films are made, evince the desire and intention of the Itala Company to send to Mr. Raver a class of photo-drama subjects comparing favorably with their masterpiece "Cabiria" and other Itala successes.

Detailed announcements will be made in this publication later regarding each of these productions.

"THE QUACK" (Lubin).

This melodrama tells of the checkered career of a semi-crook, who will do anything to get money without work or honest endeavor. Having killed a police officer a price is put upon his head and he has to flee to the West, leaving his wife and child in poverty. Years pass and he has become rich by the sale of a quack medicine. The boy develops consumption and the mother takes him West and

Scene from "The Quack" (Lubin).

by chance locates in the same town where the quack doctor has his headquarters. She is induced to try the medicine and it kills the boy. The father is brought to realize that his crookedness has caused the death of his own child. The picture has been made at the Lubin Los Angeles studio directed by Captain Wilbert Melville, and offers excellent roles to Velma Whitman, L. C. Shumway and a big cast of other able players.

"THE NINETY BLACK BOXES" (101 Bison).

And now we approach the fourth and last dramatic episode in the magnificent serial story of the mediaeval period, revolving around the romantic, adventurous life of Francois Villon, vagabond, poet and friend of King Louis XI. These dramas, as they have been adapted from Century Magazine, have been epoch-making in their effect in that they have established a new and higher standard for historical dramatic productions in America. In fact, as the reviewer of the Moving Picture World so aptly put it, "The camera becomes a veritable magic mirror to us in this delightful picture of the days of Francois Villon. Indeed, it is remark-

Scene from "Ninety Black Boxes" (101 Bison).

able how convincing and like real human life these scenes from the long dead past are; there are village streets with the look of actuality and interiors full of naturalness that will accurately reflect the times."

One enjoys a delightful thrill, a pleasurable comfort, produced only by the finished piece of art, witnessing "The Ninety Black Boxes," which brings the adorable rascal, Villon, up to that point in his career where he forgoes the luxury of courts and the smiles of kings to return to his vagabond companions. The sentiment which the story embodies will be understood and appreciated by everyone; it is universal. The brilliant dueling scenes, the scenes in the palace of John Balue when Villon measures his wits against those of the famous jailer and the final reunion of Villon with his vagabond friends are all events which grip with a greater vidness than ever the master novelist's could.

Harry C. Stofford, as the author of the scenario, deserves a vast amount of credit. He has given smooth continuty to the various incidents and played up those which were logically deemed climaxes. Charles Giblyn has staged and directed the play with a perfection and skill that denotes profound study of the history and atmosphere of the period. Murdock MacQuarrie's characterization of the roisterer, Villon, is superb. The play in two reels, will be released Nov. 21.

Florence Nash in "Springtime"

THIRTY film players in a special car started for New Orleans on Monday. They were the star, Miss Florence Nash, and the actors and actresses who are to appear in Booth Tarkington's "Springtime," the first release the Life-Photo Film Corporation will make through Alco. Edwin M. Roskam, president of the producing organization, is in charge of the party. The object of the trip is to make the picturization in the scenes described by Mr. Tarkington.

Florence Nash.

In addition to Miss Nash, the star, members of the party were Miss Adele Ray, William H. Tooker, E. F. Roseman, Bert Gardner, Mrs. Sue Balfour, Frank Holland, E. F. Flannigan, Charles Travis, Warner P. Richmond, and others.

"Springtime," it will be remembered, is a story of the war of 1812, laid in and about New Orleans. Many of the structures mentioned in this former hit of the legitimate stage are still standing. Mr. Roskam, who has undertaken the general direction of the production and of the party, has determined to have as many of the scenes as possible enacted before the camera in their original locations. He plans to spend at least four weeks in New Orleans and the vicinity in this work. One of the undertakings of the company to which actors and actresses are looking forward to with the greatest pleasure, is the picturing of the old French quarter of New Orleans. Some of the scenes of "Springtime" were laid there.

Some of the interiors will be photographed in houses which date back to French days in New Orleans. Where this is found not to be practicable, studio work will be done. At a considerable outlay, Mr. Roskam is having special studios built. In order to have the proper atmosphere, properties and studio settings, Mr. Roskam is carrying with him to New Orleans fifteen sets of scenery and considerable properties. The costumes have been designed by artists who are thoroughly familiar with Colonial modes. The costumes of Miss Nash, who plays Madeline, are said to be very attractive and suit her dainty personality thoroughly. "Springtime" is a five-part subject and will be released through Alco on December 21.

McCRAY OF WEST VIRGINIA.

Frank C. McCray of the firm of McCray & McCray, Fairmont, West Virginia, spent a week or more in New York, recently, looking over the accessory market and getting a line on the latest pictures. Mr. McCray's firm handles supplies for picture theatres throughout the West Virginia coal region. It also owns one of the best theatres in that section. Mr. McCray reported a reasonably good exhibition business, but said that conditions were not up to the best at the present time.

A SELIG BUFFALO PICTURE.

A decided novelty in picture making has been achieved by Colin Campbell, who produced "In the Days of the Thundering Herd," for the Selig Polyscope Company. The pictures were taken on the historic buffalo ranch of "Pawnee Bill," at Pawnee, Okla., where Major Lillie ("Pawnee Bill") maintains a great ranch upon which roams one of the biggest herds of buffalo now in existence. The buffalo have practically free range over the big ranch and live under the same conditions which existed when that part of the country was a portion of the so-called "buffalo grounds."

"Pawnee Bill," who is a chief of the Pawnee nation, furnishes the site for an Indian village containing over 700 people. These Indians participated in the taking of the picture "In the Days of the Thundering Herd," and furnish the greater part of the action, together with the herd of buffalo. In the picture the buffalo dash to and fro across prairie, being stampeded by Indians and cowboys to produce the desired effect.

Scene from "In the Days of the Thundering Herd" (Selig).

The story presents the typical features of frontier life in the days of '49. It is from the pen of Gilson Willets. There are over two score "prairie schooners," or emigrant wagons, hundreds of horses, an army of white men and a whole tribe of Indians appearing in the photoplay. Tom Mix has the leading role, and is alway prominent in the picture with his daring feats of horsemanship, etc. Charming Bessie Eyton is at her best in this picture, portraying a settler's daughter, who is beset by Indians, but who is finally rescued by the indomitable Tom Mix, who appears in the character of a pony express rider.

The picture is a most entertaining and interesting one. It is full of action, and the lavish use of such unusual features as are represented in the picture, create a decidedly realistic and spectacular photoplay which undoubtedly will be profitable for exhibitors.

"In the Days of the Thundering Herd" will be released through the General Film Company November 30. It is a five-reel special.

THE PIKE'S PEAK FILMS COMPANY.

With the organization and incorporation of The Pike's Peak Films Company, the state of Colorado in general, and Colorado Springs in particular, will receive additional notation throughout the motion picture world. The company was organized for $150,000, and already the studio at 610 N. Cascade avenue, Colorado Springs, has been completely fitted up for a studio and factory. The company expects to produce and print at least five reels per month, and possibly more.

The corporation is headed by Major Charles T. Lowndes of Colorado Springs, and Otis B. Thayer, formerly with the Selig-Polyscope Co., is managing director. Mr. Thayer will have full charge of the producing and playing, and he will be supported by a very fine company headed by Miss Josephine West and E. F. Cobb in the leads. Mr. Thayer is well known in the moving picture world, and with the company he has gathered together, he expects to make a name for the new company in short time, and to make The Pike's Peak Films known from one end of the country to the other.

Frank Crane Directing "As Ye Sow"

DIRECTOR Frank Crane and the "As Ye Sow" Company, who are making the Alice Brady feature for the World Film Corporation, are working in East Gloucester, Mass. In a recent edition of the Gloucester Times, the doings of the company received considerable attention, part of which is reproduced below.

"There are 11 principals in the play and 20 people who take minor parts as sailors and spectators. Little Miss Jane Lee, of New York, a sweet, winsome lassie of two years seven months, with laughing blue eyes and flaxen hair, is the youngest actor in the company."

Frank H. Crane.

"Miss Alice Brady daughter of the famous William A. Brady, is the star. Other players of prominence in the acting are Mr. Fischter, Beverly West, Mr. MacLean and John Hines."

"It was the original plan of the company to have the setting in the play at Cape Cod, but owing to Gloucester being more accessible and the character of the shore being so beautiful at East Gloucester, it was decided to have the company here. The picturesque cottage and surroundings of the former Woods estate, now owned by W. Jay Little, has been engaged for a part of the setting. Places along Brace's Cove, Eastern Point, have also been frequented. Later, the company will go to Norman's Woe, where a wreck will figure in the story. The old coaster 'Island Home,' owned by T. E. Reed and used formerly as a salt lighter, has been purchased by the film company and in a few days, as soon as masts are stripped and a favorable rough sea is on, the exciting part of the drama will be put on.

"The company is making headquarters at the Harbor View Hotel. Fine and favorable weather has thus far given success to operations and some rough sea weather is now anticipated."

Crane began his motion picture career with the Thanhouser Company, and was their leading man for two years. He later became a leading man for the Lubin Company. Realizing that there were greater opportunities as a director, than in being a leading man, Mr. Crane devoted himself to direction, and received his baptism in this work with the Universal Company.

INCE HAS HIS OWN INDIANS AND COWBOYS.

A drastic change in the affairs of Thomas H. Ince's New York Motion Picture Corporation took effect on October 16, when the picture company and the Miller Brothers agreed to a discontinuance of the contract whereby cowboys, Indians and livestock were furnished for purposes of the screen.

Hereafter, therefore, instead of employing its men and horses from the ranch owners, Inceville will control all its equipment. Steps toward the carrying out of this plan were taken several weeks ago, when it was first decided not to renew the contract and as a result of Mr. Ince's activities, fifty men, two dozen Indians, 150 horses and several hundred head of cattle and other livestock, are now being housed at the company's camp in the Santa Ynez canyon under the absolute control of the film-producing company.

HARRY LAUDER VISITS UNIVERSAL CITY.

During his stay in Los Angeles, where he appeared at the Majestic theater, Harry Lauder, his wife and William Morris, his manager, were guests at the Universal's West Coast plant. Under the personal guidance of general manager Isadore Bernstein the little party was introduced to several Universal photoplayers, countrymen of the comedian. After watching several of the companies at work at the studio, the party motored to Universal City, where Mr. Lauder was initiated into the mysteries of production of several of the big features the company is staging at present.

REVISED SIMPLEX EQUIPMENT FOR 1915.
Precision Machine Company, Inc., Announces It Is Now Ready to Deliver Its Latest Apparatus.

THE Precision Machine Company, Inc., has been delivering, since November 9, its 1915 revised Simplex equipment, which it announces in spite of the advance in quality carries no advance in price. For the regular equipment "B" the figure is $300; with motor drive, $355; regular equipment with type S lamp, $355; regular equipment with type S lamp and motor drive, $410. The Simplex Catalogue AA explains a lot about the details of the new standard magazines, the wire glass window in the upper magazine, the improved take-up device, the optical system and the rheostat.

As pointed out in the company's illustrated advertisement in last week's issue of this journal the new standard magazines are of drawn steel in two pieces from No. 18 gauge steel, inside diameter 16 inches, accommodating any size reels up to 15½ inches. Underwriters' requirements are fulfilled on all motor-driven machines. Through the quarter-inch 3 by 4 inch wire glass window the film may be seen without opening the door, thereby reducing the fire hazard.

By the improved take-up device a reversible pulley permits use of regular reels or Bell & Howell special with five-inch hubs recommended for 2,000 feet. In the optical system there is an option on a No. 1 Gundlach motion picture or a Crown special motion picture objective. Other features are an achromatic stereopticon two lens single combination objective and a set of imported optical glass condensers. The rheostat is inclosed 110-volt grid, adjustable; underwriters' approval, increased to 50 amperes.

BLINKHORN PHOTOPLAYS CORPORATION.

It is a distinguishing trait of Englishmen generally that instead of making a big splurge about what they are going to do, they quietly set to work, accomplish their aims, and talk about their achievements only when pressed to do so by some inquisitive scribe.

Genial Albert Blinkhorn is no exception to this rule. "Blinkie," as he is known to his intimates, is the man who put the American market "Hep" to Hepworth's brand. Unobtrusively, but none the less thoroughly, he pushed the Hepworth films to the forefront during his first two years residence here, and the result of his work was seen in the formation of the Hepworth American Corporation, of which he was the first President and General Manager.

A select coterie of shrewd New York merchants, impressed by Mr. Blinkhorn's business acumen formerly devoted so wholeheartedly to the Hepworth interests, approached him with the suggestion that a chain of film exchanges carrying a large range of carefully selected features, comedies, "educationals," "scenic," and "scientifics," to be inaugurated under the name and title of Blinkhorn Photoplays Corporation, looked considerably attractive in their eyes—always provided that "Blinkie" would act as President and General Manager.

Within the comparatively short period of three months, Mr. Blinkhorn has not only acquired the rights on a great number of excellent features of varied makes and brands, but has also successfully launched branch exchanges at such widely separated points as Philadelphia, Chicago, San Francisco, Atlanta, Dallas, Cleveland, Denver, and Seattle, and plans to open further exchanges in Boston and Buffalo at a very early date. Every exchange of the Blinkhorn Photoplays Corporation is under the management of an expert in the exchange end of the game. "Blinkie" leaves nothing to chance, and has therefore equipped his exchanges in such manner that they may be compared favorably with those of any other concern handling high-grade product. And he has, moreover, wisely surrounded himself at headquarters with a staff of loyal and efficient aids in every department.

Enterprise such as is displayed by Mr. Blinkhorn is certain of obtaining its due reward in this country where merit counts above every other consideration. As to the current releases of the Blinkhorn Photoplays Corporation and the location of its various branch exchanges, we refer our readers to the advertising columns of this issue.

GLORIA FILMS FOR L. GERMAIN.

L. Germain, who has but recently graduated from the exhibiting ranks into the feature exchange business, has secured two pictures of considerable merit from the Gloria Company, of Turin, whom he now represents. One is a feature in which Lyda Borelli, the famous Italian actress plays the principal part and which consists of five parts. The other, which is a little shorter, presents a very pretty and pathetic story and has been praised by all who saw it.

Notes of the Trade

THERE is considerable conjecture as to who will be sent to the coast when the new Thanhouser cast is sent there to do pictures this winter.

* * *

Owing to his excellent showing directing the Turner Special Feature company during Mr. Turner's trip east, Frank Lloyd is to be a director of a new Universal company to be organized especially for him. George Larkin, present masculine lead with the Gold Seal Company, is to be Mr. Lloyd's lead, opposite will be Helen Leslie. Mr. Lloyd will play the heavy character leads and Marc Robbins, formerly of the Kerrigan-Victor company, will do characters. The films are to be released under the Rex brand.

* * *

A minute inspection of one of the mansions of Pasadena, Cal., and a complete inventory of the lavish furnishings contained therein helped to make absolutely genuine in reproduction "The Master of the House," a coming feature release of the Ince companies. One of the most powerful scenes in the story is that depicting a ballroom in the home that has been provided by the millionaire westerner for his wife.

* * *

Sidney Bracy began the interior work on "Sid Nee's Finish" at the Thanhouser studio on Thursday. He will finish the picture this week. Kellette wrote the script.

* * *

While a scene was being taken for "The Girl of the Open Road," the second of the series "Olive's Opportunities," Mabel Trunnelle, the Edison leading lady, tripped on her hobble skirt and rolled down an entire flight of stairs. When picked up Miss Trunnelle was somewhat dazed but unhurt.

* * *

Suffering from a piece of steel which had lodged in his eye during the enacting of the rescue scene during the recent fire in Fort Lee, King Baggot was forced to have a small operation performed.

* * *

William C. Preller is now the manager of the Minneapolis office of the World Film Corporation. Mr. Preller has been the manager of the feature department of the General Film Company, in Minneapolis, and he has also managed the Eclectic Film branch in that city. J. M. Kuhn, who has been the manager of the Minneapolis office, of the World Film Corporation, has been made special representative for the Minneapolis district.

* * *

Richard C. Travers plays an unusually realistic part in the rescue of a girl from a hotel in "Fires of Fate," released by Essanay Nov. 3. All the fire scenes are made at actual fires which took place in Chicago. As it was necessary to wait for chances to take these scenes, more than a year was consumed in making the pictures in order to insure them of realistic action.

* * *

Rosie Rosenbach was greeted with many smiles upon his return to the office of the Excelsior Feature Film Co., and the entire office force is happy. Things were dull without Rosie. This celebrated gentleman had quite an adventurous trip to Chicago, but looks none the worse.

* * *

Charles M. Seay, Edison director, is working on a two-reel comedy entitled "Lena." The versatility of Miriam Nesbitt, the girl who disguises herself as a maid, in order to improve the condition of domestic servants, is greatly exemplified in this film. The cast also includes Mrs. William Bechtel and Viola Dana.

* * *

Constance Brinsley has written a new script, in which King Baggot will play the lead. It is called "The City of Terrible Night," and deals with the underhand methods of the Russian Nihilists.

* * *

N. H. Spitzer, manager of the Kansas City branch of the World Film Corporation, was called to New York on account of the death of his mother, spending three days in the city.

* * *

Mr. F. W. Mead has been appointed manager of the Box Office Attractions Company's branch in Boston. Mr. Mead has had considerable experience in the New England territory. His connection with the William Fox organization has been received with unanimous applause.

* * *

Victor Potel, in the Essanay comedy, "Slippery Slim and the Impersonator," released November 5, used a real diamond ring, which figures in a part in the play, instead of an imitation sparkler, and lost it. Consequently he is mourning $150 of good money, which he paid for it.

* * *

As an equestrienne Cora Williams is alone in her class. While teaching the art to Andy Clark, the youthful Edison star, along the bridle path in Bronx Park, his horse took fright and started off with Andy clinging desperately to the saddle. Miss Williams gave chase and halted the maddened steed in time to save Andy from being thrown to the ground.

* * *

It will be strange when "A Political Feud," an Ince feature, treating of an urchin's rise to worldly success, is released, to note with what a fine degree of perfection both Richard Stanton and Arthur Maude have personified the college youth. Mr. Stanton has had a long association with the American stage, while Mr. Maude is equally as well known in English theatrical circles.

* * *

Carroll Fleming has finished "The Amateur Detective," a single reel and is directing "The Reader of Minds," a two-reeler, with Muriel

Ostriche and Nolan Gane in the leads. Phil. Lonergan, Thanhouser, wrote it.

* * *

Alice Kelly, a little twelve-year-old west side girl, was so touched by Miss Ruth Stonehouse's part of the little orphan in the Essanay motion picture play "Mother o' Dreams," that she sent her a beautiful Irish lace photograph holder which she made herself.

* * *

James Durkin, Thanhouser, is producing a special Christmas story by Lloyd F. Lonergan with Margaret Marsh taking the leading part. W. Eugene Moore, Thanhouser, is producing "Naidra, the Dream Woman," with Mignon Anderson and Morris Foster in the leads.

* * *

The girl who knows no fear is Bliss Milford, the Edison comedienne. In the Edison comedy, "She Walks in Her Sleep," Miss Milford walks without any support on a wire connected with a telegraph pole, at a distance far above the roof of a tenement.

* * *

Thomas H. Ince is rapidly acquiring the title of "the busiest man in the movies." He devoted the entire summer to two of his biggest feature films—"The Two-Gun Man" and "On the Night Stage." Although they are scarcely off his hands, he is now superintending the production of a third masterpiece, "The Italian." "The Two-Gun Man" is a seven-reel western thriller, with William S. Hart in the stellar role. "On the Night Stage" is another western story, but of a different type. This will offer Robert Edeson, William S. Hart and Rhea Mitchell in a tri-star combination. "The Italian" is a tense dramatic narrative of the slums and will have George Beban as its principal. Miss Mitchell is the leading woman of the Ince studios, while Edeson, Hart and Beban all have been specially engaged for their respective productions.

* * *

Bob Newman has entered the employ of Doc Willat, Fort Lee, N. J., as outside property man. Bob held the same position with the Thanhouser studio for a long time, and is sure to make good in his new berth.

* * *

Carlyle Blackwell, of the Favorite Players, gave a private showing of "The Man Who Could Not Lose," a story by Richard Harding Davis, to a few friends and some members of the trade a few nights ago, and the expressions of approval were numerous. The locations selected for the exterior scenes are beautiful and the interiors are especially rich and pleasing. Ruth Hartman takes her part delightfully.

* * *

Jack Harvey, has completed "The Centre of the Web," a counterfeiting story, with Claire Krall in the lead.

* * *

Charles Brabin, the Edison director, famous for his lighting effects in pictures, promises many new and wonderful effects for his Christmas story of "The Three Wise Men."

* * *

George Osbourne, the Inceville director, is about to pack up and return to his duties at the studio of the New York Motion Picture Corporation in Santa Monica, after a vacation of two weeks spent in the northern part of California. During the few weeks prior to his departure for the north he produced "Nipped," "The Vigil" and "The Game of Life."

* * *

Marguerite Loveridge, who has been appearing in Thanhouser films under the name of Marsh (her own name), will be cast in Flamingo Films, the newest comedy offering, under the direction of Fred Mace, formerly of the Thanhouser Apollo, in which "Lovey" appeared to good advantage.

* * *

W. R. Scates, F. H. Vine, J. J. Rotchford, A. N. Webster and C. L. Worthington are well-known film managers who recently have resigned from the Eclectic Film company to take other positions. Arthur S. Kane, general manager of branches, left at the same time.

* * *

Following "The Path Forbidden," which was so ably presented by the Excelsior Feature Film company, will be "When Fate Leads Trump," a four-reel production, from the book by John B. Hymer, featuring Octavia Handworth in the title role.

* * *

James Durkin is to direct the "Good Fellowship" picture being made by Thanhouser to bring cheer to the "down and outs" and unfortunates at Christmas time. This is the first picture of its kind ever made.

* * *

Charles Lewis, who virtually has grown up in the film business, has been engaged to manage the New York exchange of the K. C. Booking Co., Inc. Mr. Lewis is well known in local film circles through his association with the Universal and with Jungle Film Co.

* * *

Herman Gestler, formerly of the World Film Corporation, is now manager of the Manhattan avenue theater, at 109th street, since November 1. The policy of the house will remain the same as heretofore, and he will continue the use of regular programs.

* * *

Adele R. Jordan, whose engagemet to wed was announced last week, has severed her connections with the telephone desk at the Thanhouser studio and her place has been filled since Saturday by Dorothy Watson.

* * *

Mayor Carter H. Harrison of Chicago, and Andrew M. Lawrence, publisher of the Chicago Examiner, were guests of George Kleine at a private exhibition of Mr. Kleine's big, new six-part spectacle, "Julius Caesar." The Mayor was delighted with the picture and expressed his amazement at the monster scenes.

* * *

The Hippodrome spectacle "America" in motion picture form, which is a special release of the World Film Corporation, was chosen as an opening feature by Melvin G. Weinstock, the general manager of the National Amusement Company, that opens the new National theater in Portland, Oregon.

* * *

Leon Bamberger, who has been doing special work for the Buffalo branch of the World Film Corporation, has been transferred to the Indianapolis office, to do similar work in connection with that branch.

* * *

Loyd F. Lonergan, Thanhouser, has written a comedy, "The Dog Catcher's Friend," featuring Riley Chamberlain and Fanny Bourke. It is said to be a laugh-getter.

* * *

"Little Lord Fauntleroy" has been decided upon as the Alco release of November 16. "The Education of Mr. Pipp," which was announced for that date has been postponed until further notice.

* * *

All the various George Kleine offices report record-breaking bookings for the five-part feature, "The Naked Truth," and record-breaking attendances by theaters. The magnetic title and remarkably fine lithographs make an irresistible combination, according to proprietors.

* * *

E. A. Levy, of the Moving Picture Information Bureau, has assumed charge of the Publicity Department of the Excelsior Feature Film Co., and can be seen at that office hard at work every day between 12 and 1.

* * *

It is an open secret that the Screen Club brothers of Carlton King, Edison Company star, are getting him an elephant for Christmas.

Picture Theaters Projected

WILMINGTON, DEL.—Avenue Amusement Corporation is having plans prepared for a two-story moving picture theater, 50 by 50 feet, to cost $5,000.

WASHINGTON, D. C.—F. A. Simmons, Corcoran building, is preparing plans for a two-story moving picture theater, 69 by 140 feet, to cost $40,000.

DANVILLE, ILL.—Plans are being prepared for A. R. Lynch, 420 North Walnut street, for a one-story moving picture theater, 54 by 90 feet.

INDIANA HARBOR, IND.—George Walcis, 3418 Grapevine avenue, is planning to erect a one-story theater and store building, 50 by 116 feet, to cost $18,000.

BALTIMORE, MD.—The new Hippodrome theater, located on Eutaw street, is being rapidly completed, and the managers, Pearce & Scheck, who are widely known in amusement circles, expect to have the house opened some time in November. There will be a seating capacity for 3,000 persons. The employees of the theater will number about 50, including the musicians, and all will be attired in distinctive uniforms.

BOSTON, MASS.—George N. Jacobs, 6 Beacon street, is preparing plans for 2½-story theater, 56 by 98 feet.

GRAND RAPIDS, MICH.—A. Segeuffet is to build a one-story moving picture theater, 37 by 85 feet.

HECTOR, MINN.—Stockner & Emson are planning to build a modern moving picture theater here in the near future.

MANCHESTER, N. H.—C. R. Whichter is preparing plans for a one-story moving picture theater, 50 by 100 feet.

MANCHESTER, N. H.—P. D. Dupont is to erect a modern one-story moving picture theater, 55 by 98 feet.

BROOKLYN, N. Y.—Plans are being prepared for the Brighton Amusement Company for a one-story moving picture theater, with a two-story front, 50 by 102 feet, to cost $12,000.

BROOKLYN, N. Y.—Photo Theater Co., 1307 Avenue J, will expend $10,000 for an addition and alterations to their moving picture theater.

TROY, N. Y.—M. Goldfinger, 307 River street, is having plans prepared for a one-story moving picture theater, 22 by 130 feet, to cost $6,000.

UTICA, N. Y.—The American Motion Picture Co., Perry A. Little, president, White building, Buffalo, N. Y., have let the contract for the erection of a new theater building in this city. The structure will measure 84 by 144 feet, and cost approximately $125,000.

UTICA, N. Y.—Pavlozzi & Viscosi, 1308 Lansing street, have secured the contract to erect a one-story and gallery moving picture theater, 41 by 83 feet, to cost $8,000, for Centrolella & Pepe, 147 Elizabeth street. Work clearing the site is now under way.

WATERVLIET, N. Y.—Frederick Stevens will shortly start work on the erection of a one-story moving picture theater, 40 by 70 feet, to cost ,$4,500.

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S. S.

Exhibitors News

Interesting Information Concerning Moving Picture Men Gathered By Moving Picture World Correspondents Everywhere.

PITTSBURGH.

MYER SILVERMAN, manager of the Liberty Film Renting Company, gave his much-awaited banquet to exhibitors of the Pittsburgh district last week, and it was a finely-attended and successful affair. Not a regret was received. Harry B. Day, M. Feth, Peter Autonoplos, L. F. Behan and others of the guests made notable speeches and so successful was the banquet that the feasters determined that there would be more get-together affairs of the sort among the Pittsburgh exhibitors. Among those present were H. D. Ansell, Victoria theater, Uniontown, Pa.; Harry Mentz, Evaline theater, 5150 Penn avenue, Pittsburgh; George Bates, manager Pittsburgh Commercial Motion Picture Company; M. Feth, New York Telegram; Charles Seltzer, 341 Liberty avenue, Pittsburgh; Leonard Elswick, Kiski theater, Vandergrift, Pa.; George M. Downs, Jr., Pittsburgh Dispatch; Harry B. Day, Box Office Attractions Company, Pittsburgh; A. Lax, Cameraphone theater, Sharpsburg, Pa.; A. H. Berg, McKeesport, Pa.; H. S. Cunningham, Southern theater, Wheeling, W. Va.; Jerome Dawson, Victoria theater, Gallitzin, Pa.; George Sapper, manager Pittsburgh Wholesale Credit Association, Pittsburgh.

The Feature Film & Calcium Light Company report lively interest in the Baird projection machine and excellent satisfaction on the part of purchasers. The Calcium people have secured exclusive territory for the Baird machine extending from Harrisburg to Cleveland and from the Great Lakes to the Ohio river.

Wormald & Thompson, who now operate a motion picture house in Conneautville, Pa., are building another one in the same town, which will be completed December 1. It will be erected according to the regulations as outlined by the recent code commission, and will have a capacity of 250 seats. It will be thoroughly fireproof and up-to-date.

W. J. Whittington has re-opened his Family theater, West End, Pittsburgh, Pa., after having had it closed for a year.

Manager A. Dresner, of Warner's Features, at the request of R. M. Thompson, advertising manager of Pickering's furniture store and general manager of "tag day," has donated fifty slides which will be shown in as many moving picture houses throughout the city for the purpose of advertising the "tag day."

J. Louis Breitinger, chief State censor, says in a letter to J. F. Behan, manager of the J. Frank Hatch Film Company that he could arrange to have his films censored in Pittsburgh, provided Mr. Behan obtain a suitable room for that purpose and pay the expenses in connection therewith at the time the films are being censored. This will prove a great convenience to most film men in Pittsburgh, as the arrangement eliminates express charges and, most important of all, obviates delay and the consequent inactivity of the films.

The Pittsburgh cameraman, George Bates, was in Westfield, N. Y., for several days last week, where he made a film for the Welch Grape Juice Company, which own mammoth vineyards and wine cellars in that district. The films show the entire wine-making process, starting with a panoramic view of the acres of vines, followed by the picking of the grapes, the hauling to the factory and the various processes through which the grapes pass until they are finally bottled, labeled and packed for shipping. The film will be shown at conventions, expositions and other gatherings of those interested in the production of wines.

Simon Silverman has sold the Grand theater, Portage, Pa., to A. Lipshutz. The Grand is a fine large house, with 500 seats.

Angelo Lazzari is the owner of a new house in Monongahela City, Pa. It seats 170, but is well located and should do a good business. Warner's features are used.

C. W. Shepp, a hotel proprietor of Irwin, Pa., opened a picture house at Claridge, Pa., last Saturday. It has a seating capacity of 120 and is called the Palace. Mr. Shepp is on the lookout for several other locations in small towns.

Work on the new Garden theater, Johnstown, Pa., is being rushed night and day, and from present indications the house, which will be one of the finest in that part of the state, will be opened on Thanksgiving Day. It will have a seating capacity of 1,000. George Knox, the well-known amusement man, will be manager.

The Nonpareil theater, Northside, Pittsburgh, Pa., has changed hands, Charles B. Nestor being the present owner.

Thomas Raidin has purchased the interest of John Preach in the Viola theater, Sharpsburg, Pa., the film name now being Freeman & Raidin.

The Sun Film Company was sold at receiver's sale last Friday. It is understood that several former stockholders purchased the business.

Carle Carlton's fine new house in Butler is rapidly nearing completion. MANLEY.

MISSOURI.

P. GOLDSTONE, manager of the Omaha branch of the Box Office Attractions and also an exhibitor of that city, was in Kansas City recently conferring with District Manager Dembow.

The Eclectic Exchange reports that it has the five copies of the "Perils of Pauline" booked for six months ahead.

H. F. Tighe, of the Lappe-Tiche Amusement Company, which opened the Willis Wood theater recently, states that "Neptune's Daughter" has been a great success. It was booked for a week at first, but proved to be so very popular that it was booked for five days more. More people have seen this film than any picture that ever came to Kansas City. Mr. Tighe states that more than 7,000 people have seen it daily; at this rate more than 84,000 people have seen it during its stay in Kansas City.

G. E. Akers, representative for the Box Office Attractions, is making an extensive trip through Missouri, lining up theaters to use the big features that will begin to make their appearance at the Kansas City office about November 9. The Wonderland theater in Kansas City is using all the regular releases of the company.

Tom Magruder, a well-known Oklahoma picture man, was in Kansas City recently and reports that his business has been fine all summer and that the facts that there is no market for cotton and that the present price of oil is low have not affected his receipts in the least. Mr. Magruder operates a theater in Perry, Okla., and was in Kansas City to make arrangements to secure "The Perils of Pauline" for that theater.

N. H. Spitzer, manager of the Kansas City office of the World Film Corporation, has been called to New York on account of the illness of his mother. He left Kansas City Sunday, October 25, and it is not known just when he will return. Mrs. Spitzer, who is well versed in the business, will take his place until his return.

M. Leishin, traveling representative for the World Film Corporation, has returned to Kansas City after making an extensive trip through Oklahoma and Arkansas. He is converted to the idea that the moving picture is a permanent insituation after what he witnessed in those two states, where cotton and oil are big factors in business. He says that in spite of the fact that there is no market for cotton and that the price of oil is lower than it has been for years, the theaters are all doing their usual amount of business.

The Inter-State Film Company of Kansas City, handling Sawyers Features, has moved from the Gibraltar Building to the Floyd Building. They will now occupy two rooms on the fourth floor of this building. This makes the seventh company to take offices there.

The Box Office Attractions of Kansas City have put on William Warner as a representative for the company in the territory southwest of Kansas City. Mr. Warner is well known to the exhibitors of that territory and he has had a wide experience in the film business, so there is not much question but that he will make a success.

The Standard Amusement Company of Kansas City has redecorated the front of its Main street theater, the Palace. This house has been working to a disadvantage all summer; the streets in front have been torn up while new paving was being put in and it made it most difficult for people to cross. Besides this, a restaurant building next door has been under construction for two months. However, the management reports that the house has been making money all summer, and if that is the case, it is entitled to a "new dress."

Joe Gilday, manager of the Broadmore theater and booker for the Lappe-Tihge Company and the Standard Amusement Company in Kansas City, has for several weeks been forced to turn people away on Friday night, when he shows "The Million Dollar Mystery," while at the same there were many children in the audience that paid only five cents each. So he devised a scheme to get the children's nickels and not turn anybody away at night. Here, exhibitor, is the secret: At five o'clock Friday night he gives a bargain show for children who were just coming home from school; this show includes the "Million Dollar Mystery" and five other reels and is over before the evening shows commence. "In this way," says Mr. Gilday, "I show to three or four hundred children in the afternoon, and at the same time am not forced to turn down any ten-cent admissions at night. Besides, the children enjoy it more, because they go wild over the "Million Dollar Mystery" and I allow them to yell and whoop all they want to, which I would not permit at the evening shows."

The recent fire at the Universal Exchange, in Kansas City, has caused all the exchange managers to take extra precautions. Perhaps the most interesting feature of preventive equipment is a film carrier that went through the Universal fire, which Manager J. C. Woolf, of Warner's Features, has hung in the shipping room of his exchange. The carrier shows the effect of the fire and has a sign upon it which reads, "No Smoking." Although the Universal fire was not caused by smoking, so far as known, the result would be the same, and the message that the carrier conveys has its effect, not only upon the employees, but upon those who come to the office for service.

N. H. Spitzer, manager of the World Film Corporation, of Kansas City, has received word that America was shown to over 10,000 people the opening day Hippodrome at Springfield, Mo. The Hippodrome is the largest theater in the state with the exception of St. Louis and Kansas City, and seats about 3,100. BROWN.

CINCINNATI.

AS one of the first educational institutions to arrange for the practical use, in connection with existing courses, of motion pictures, it is very appropriate that the University of Cincinnati should also be among the first to make arrangements for the participation of its students in the newest branch of literary work, scenario writing. The students will compete for a prize of $50, offered by a local film-producing company for the best three-reel scenario, so written that it can be produced in local surroundings; and a large number of them have indicated their intention of attempting to win the prize.

In connection with the vigorous political campaign now nearing its end in Cincinnati, as well as the rest of Ohio, various interests have seen the value of motion pictures in advancing themselves before the voters, and have accordingly employed the screen, both for the purpose of attracting crowds and driving home their arguments. At a recent Democratic meeting, which was addressed by various speakers, a screen entertainment of several reels was used for the purpose of illustrating the good work claimed for the State and National administrations; while the advocates of woman suffrage, one of the issues up at the election, have used several films made for the express purpose of demonstrating the actual need of women for the vote for their own protection. A booth has been set up on Fountain Square, containing a projecting machine, which flashes everything from photographs to motion pictures on a sheet, and helps keep the crowds interested. It might very well be called a picture campaign.

Another moving picture romance, making the seventeenth, or thereabouts, reported in this vicinity lately, has occurred, Hamilton, O., being the scene, or at least, the residence of the parties. Kindred Spaulding and Hacel McKee, both of whom are pianists at the Eagle theater, in that city, fell in love with each other's playing, and slipped away one day last week and were married across the river, in Covington, Ky. After a brief honeymoon they returned home and to work.

One of the best-liked stars on the legitimate stage, Ethel Barrymore, has apparently lost none of her drawing power as a star of the moving picture stage, judging by the manner in which her appearance in the film production of "The Nightingale" brought crowds to the Orpheum on the evening that drama was shown at the Walnut Hills house. It is becoming an old story for the Orpheum to "turn 'em away," but on this occasion it seemed that the crowds waiting outside continually were enough to fill the house easily, and as a matter of fact, it was kept crowded during the entire evening. There is no talk whatever of attempting any other form of attraction at the big houses than pictures, as long as the management finds that several capacity audiences can be handled every evening.

By special request, according to the management of the Columbia theater of Dayton, coming from a large number who found themselves unable to get into the Columbia theater during the recent first run of "One Wonderful Night," the popular production in which Francis X. Bushman is featured, a return engagement of the play was handled last week, drawing quite as well as when it was first shown in Dayton.

"Paramount Pictures" are making a decided hit with patrons of the Majestic theater, in Dayton, according to the management of that popular house. "The Making of Bobby Burnit" and Robert Edeson in "The Call of the North" were

two of these productions which were shown there last week, pulling big houses.

The new Market street theater, in Youngstown, O., which recently opened its doors, has far more than met the expectations of its proprietors and managers in the size of the audiences filling it for the various shows. It is one of the handsomest houses in that part of Ohio, and bids fair to be one of the most popular as well. People evidently like to see moving pictures in a handsome theater, and as the management is specializing on features of high quality, there seems to be no reason why the initial success of the house should not continue.

Manager W. D. Clark, of the Columbia theater, Marion, O., falling in line with the tendency toward the exhibition of first-class multireel features regularly, recently announced to his patrons that he has made arrangements to show the various productions appearing under the general title of "Paramount Pictures," and also for the forthcoming George Kleine productions.

Jacob Pfau, an enterprising baker of Portsmouth, O., who was one of the numerous business men of the city with booth at the recent fall festival, or "Korn Karnival," held there, drew public attention to the toothsome bakery products shown at his booth by the simple expedient of showing moving pictures every evening. This drew the crowds and enabled the baker to advertise his business extensively and effectively. CASEY.

KENTUCKY.

THE high cost of living," "business depression" and similar phases are used in many lines of business to account for quiet times just now, but none of the conditions appear to be hurting the motion picture business in the least. The legitimate theaters have not drawn as heavily this winter as usual, but even the outskirt theaters of the motion picture type are handling crowds that are said to be above normal for this time of year. The local exhibitors are well pleased with results and a number of rumors are going the rounds as to new motion picture houses to be started shortly.

Lewis Berg, who for a number of years has been operating a road motion picture outfit out of Louisville, has formed the Great Southern Film Exchange, which will begin business about November 1, at 528 West Jefferson street, Louisville.

The Kentucky Gold Fish Farms is the name of the concern which has been established at 424 West Green street, Louisville, which will supply gold fish to be used as premiums by motion picture theaters throughout this district. The Owl Feature Film Company began to handle gold fish last fall and has disposed of large quantities during the past year. The gold fish are generally given as premiums on a regular premium night and are placed in oyster pails until carried home by the theater patrons. One of the front windows of the store building here has been made to represent an artificial lake, and a number of gold fish will be exhibited at all times. Lewis Berg and some other local motion picture men are interested in the proposition.

V. R. Skaggs, of Barrallton, Ky., a traveling exhibitor who has made most of the cross roads towns of Kentucky several times this summer, was in Louisville during the past week.

Julius G. Reader, formerly of the Ohio Motion Picture Company, which booked Paul J. Rainey's African pictures, who for some time past has been connected with the S. & P. Film & Supply Company, of Louisville, as road man, has given up his position to go with the Kentucky State Racing Commission as auditor. At present he is stationed at the Latonia track.

A convention of the Kentucky Grand Lodge of Masons, which held its session in Louisville during the past week, attracted a few motion picture men from the far South. Among the visitors were E. Scott, manager of the Idle Hour theater, of Delhi, La., and J. L. Allen, of the Amuseu theater, of Houston, Miss. While in Louisville the two men called on the local exhibitors and some of the film exchanges.

The Knickerbocker theater, which is to occupy the old market house at Eighteenth and Market streets, will be opened soon. The promoters have almost completed remodeling and will be ready to announce an opening date in the near future. Two Powers 6A, motor-driven machines have been purchased for the house.

Business at the Star theater, at Fourth and Jefferson streets, Louisville, was severely curtailed last Saturday evening by an explosion of a fuse in a conduit manhole on Fourth avenue. The trouble occurred between 8 and 9 o'clock, and the house was dark for over half an hour. Only about ten people remained in the theater and the box office was compelled to quit selling tickets until the lights were on again. Even the box office was in darkness as well as the electric sign on the front of the building.

The Empire theater, at Shelby and Market streets, Louisville, was in a like fix a few nights ago, when a big fire at Second and Main streets put the lights "on the hummer" for the rest of the night. At the time of the break a section of the "Million Dollar Mystery" was being shown and the house was packed. The theater has been crowded to capacity every night since the new addition was built.

Interior work on the Alamo theater, Louisville, of the Fourth Avenue Amusement Company is coming along rapidly and the theater will be ready by November 14, unless something unexpected happens. The theater, when completed, will be absolutely fireproof and will seat 1,100 persons. The latest upholstered opera chairs have been purchased and a perfect system of ventilation provided.

R. S. Shrader, of the World's Film Corporation's Indianapolis office, was in Louisville recently with Mr. Elliott, his road man. Mr. Shrader for a long time was local manager of the Central Film Service Company's local office and has many friends among the Louisville exhibitors.

George Terrell, manager of the Grand theater, of Corydon, Ind., paid a flying visit to Louisville last week in search of some good comedy productions.

H. E. Shaw, manager of the Evansville branch of the Central Film Service Company, was in Louisville last week conferring with the local office.

J. A. Gividen, of Sulphur, Ky., was recently in Louisville and purchased an Edison machine for a new theater he is opening at Bedford, Ky. He has operated a house at Sulphur for almost a year and has been very successful in his undertaking.

The Cherokee Amusement Company of Louisville has purchased two Powers 6A machines and will be ready to open during the latter part of the week.

R. E. Gumm, who recently sold his motion picture theater at Lagrange, Ky., has moved to Corbin, Ky., where he has purchased a motion picture theater and leased the opera house. He has had a great deal of experience in the moving picture business, has operated shows in Iowa, Chicago and various other parts of the country.

L. J. Brosemer, who is in charge of the poultry bureau for the Agricutural Department of Tennessee, was recently in Louisville attending a convention of the Southern Poultry and Egg Shippers' Association. He made a long address concerning conditions on poultry raising in Tennessee and used a motion picture machine to show the various kinds of coops and housing for fine breeds of chickens and the manner of hatching by incubation. These same pictures are used in five counties in Tennessee to show the farmers how to increase their poultry product. It is said that both Kentucky and Tennessee will devote more money to this feature of the work next year.

R. B. Roberts, of Olive Hill, Ky., was recently in Louisville, where he purchased a new machine and supplies for a motion picture show in Olive Hill.

The Opera House at Richmond, Ky., has just started showing the Paramount Program, which is taking very well. G. D. CRAIN, JR.

KANSAS.

THE Aurora theater in Topeka displayed pictures recently of the Washburn college football team in action. Topeka is loyal to this college and the patrons of the moving picture houses, all of which are on the list for the pictures, are ardent boosters, and glad to see their heroes.

Moving pictures of the old trails, mostly taken in Kansas, by the M. B. Faidley Company, are said to have turned out well, and will soon be shown through the state. The pictures now available represent scenes westward from Kansas City to Trinidad, Col. Later the moving picture men will take pictures eastward to New York, and put them on view at houses in the districts through which the trails pass. The moving picture feature is an adjunct of the campaign to revive interest in the old trails, and to mark them; the ulterior motive being the stimulation of the building of cross-continent highways.

C. A. Brodbeck is the busiest man at Great Bend, Kan., and is becoming one of the best known. He recently bought the Elite theater, and is making extensive improvements, which include the installation of a nitrogen lamp in front.

The Boy Scout movement is being forwarded in Kansas City, Kan., by the showing of pictures of the camping trip in the Ozarks of last summer, which were a feature of an entertainment at the First Congregational Church.

A feature of the great Dry Farming congress in Wichita recently was the demonstration by means of moving pictures of manufacturing processes in various industries. Manager Baugh of the Pictureland and the Vaudette theaters in Fort Scott had a few mighty busy days recently, when the M. W. A. logrolling brought many thousand visitors to the city. His shows started at 10 o'clock in the morning, and ran to midnight, and had full houses practically all the time.

The Brownie theater in Hiawatha has been sold by R. M. Brown to J. S. Stevens, of Atchison, whose sons, Robert and Harry, have changed its name to the Hiawatha, and are operating it. They are hustlers, and the prospect is that they will be very popular in Hiawatha.

Chas. M. Holman has sold the Royal theater in Hiawatha to A. J. Parcels, who has as assistant in the management Roy Sweetland, a former proprietor of the establishment.

J. M. McAvoy has made extensive improvements in the Mallory opera house, at Paola, Kan., which was the picture show house the past season, lowering the front of the floor and building an orchestra pit. Occasional musical comedies and other attractions will be played, including moving pictures. BROWN.

ILLINOIS.

MOVING pictures play an important part in the lives of the residents of Springfield, according to the survey of the Russell Sage Foundation, which recently has been completed at the state capitol. In mentioning this survey some time ago the Moving Picture World commented on the fact that this was the first thorough survey undertaken in any city of consequence in the United States. From the point of view of exhibitors throughout the country the most important finding is that the amusements of the city that are conducted for gain form a very real part of the local recreation resources. "They should be used, not suppressed," says the report. This can be accomplished by proper inspection and regulation. In the section of the survey which relates to the activities of neighborhood life, it is recommended that parent-teachers and other organizations conduct motion picture shows. The results of the inspection of ten photoplay houses in the city are summarized as follows:

"In March, 1914, when the recreation survey was made, ten motion picture theaters were in operation. Upon investigation it was found that as respects ventilation and cleanliness, only two or three of the houses were not in fairly satisfactory condition. As a rule also the illumination of the auditorium was sufficient to minimize objectionable conduct and, as far as could be observed, order was fairly well maintained. The programs were of the average character. No unclean pictures were observed, although not all of them bore the approval of the National Board of Censorship, which, of course, is the best test of fitness we have.

"The city ordinances contain regulations regarding the licensing of moving picture shows and also specify how the cinematograph machine shall be installed and housed. The latter, if properly enforced, are adequate for the avoidance of fire hazards peculiar to this sort of enterprise. The regulations, however, are defective in their requirements regarding the moral conditions surrounding the motion picture business."

The Olympia, a moving picture theater on Chestnut street, in Kewanee, has been sold to C. M. Merritt, who will operate it three days a week, Friday, Saturday and Sunday, for awhile. John Schienberger will continue as manager.

A moving picture show has been opened in the village hall at Thomasboro, giving exhibitions Tuesday and Friday nights.

Wyatt Halcom, who has closed his airdome at Weldon, has rented the F. A. Ayers building and will operate a moving picture show in it this winter.

W. H. Klein and Oliver Weidler have equipped the Grand opera house at Mt. Olive for use as a moving picture theater. The new house will be known as the Gem.

The Thompsons have sold their moving picture show business at Maquon to Judson Briggs, who will continue to operate the theater.

P. M. Silloway of Lincoln has sold the Gem theater at that place to a company of Spring field men, who already have announced that the name of the house will be changed to the Vogue. W. P. Wall, of Springfield, will have charge of the theater. Immediately after the deal the house was closed for a week for remodeling.

Manager H. Zimmerman, of the Grand theater, at Galena, gave a portion of one night's proceeds to a Sunday school class, which was raising a fund for the Chicago Herald's Christmas ship.

Bert Fultz, who was operator for Frank Jones at the Gem theater at Sullivan, will be acting manager of the house, which has been sold by Jones to J. H. Piper, of Mt. Vernon. Jones has returned to Mt. Vernon.

The National Ad Film Service, Inc., of Chicago, has been granted a charter by the secretary of state with a capital stock of $20,000, to deal in motion picture films. The incorporators are H. G. Carnhahan, Hugh C. Young and William W. Young.

The Grand theater at Litchfield is to give away, on November 26, a juvenile automobile worth $50 to the boy or girl selling the most tickets. The winner's mother gets a thirty-day pass to the Grand.

"The Man Who Made Good," the picture made at Racine, Wis., by the Zenith Motion Picture Company, was shown at the Dixon Opera House

Every Tuesday is Country Store Night at the K-K-K Hippodrome in Kankakee.

Mrs. W. H. Fritz, of Danville, has purchased the Colonial theatre at Gas City, Ind., from Mrs. John Malloy. Mrs. Fritz will be assisted in the operation of the house by her son and daughter.

During the big Corn Carnival at Gibson City the Princess theater ran its moving picture show day and night. Programs were changed twice a day.

The management of the Hebron Opera House at Hebron is giving profit-sharing coupons to all patrons of its picture show.

When the moving pictures showing the dangers of the fly were shown at the Varietie theater in Canton no children under high school age were admitted unless they were with their parents. The film was exhibited through the co-operation of the Illinois State Food Commission, the local school officials and the management of the theater.

The managements of two Clinton houses—the Star and Dreamland—have agreed to co-operate with organizations in that city in getting a better class of films for children. The movement was started by a committee representing five parent-teachers' organizations. Mr. and Mrs. Jacobs, of Dreamland, when approached, agreed to show educational films on Friday nights and J. C. Wilson of the new Star promised a helpful program at all of his Saturday matinees. Mrs. Elvira Downey, active in the Illinois Federation of Women's Clubs, is a member of the committee which arranged for the shows.

Charles Workman has started a moving picture show in his hall at Hanna City. He will give shows three nights each week at five and ten cents.

The Echo theater at Des Plaines was loaned for a lecture, illustrated with moving pictures, by Cy DeVry, head of the Zoological Department at Lincoln Park, Chicago. The affair was under the auspices of the Woman's Club of Des Plaines and attendance was limited.

The Idle Hour theater at Huntley has been reopened under new management.

The Standard Program Association of Chicago has been incorporated with a capital stock of $2,500 to deal in moving picture films, machines, parts and accessories. The incorporators are William A. Hopp, Patrick T. Richmond and Otto E. Reinhart.

Glen Poorman has leased the Louthan Building at Arcola and has remodeled it for use as a moving picture theater, which he will call the Princess. He will manage the house, which will charge ten cents. Roy Peck of Hinsboro will have charge of the musical program. The equipment has been purchased.

"A Million Bid" was the feature for the opening program at the new Rich theater on Lake street and Fifth avenue in Maywood. The next day (Sunday) "Captain Alvarez" was run. The house is under the management of J. T. Brettschneider assisted by A. J. Hendrickson.

Arrangements were made to have moving pictures made of the parade which was a feature of the Civic League and Merchants' Carnival at Robinson, Oct. 29.

Episodes 113 and 114 in the serial "Blame it on the Pictures" have just been released. No. 113 is "water stuff." Rivermen on the Mississippi River near Rock Island had rotten excursion business last year and attribute it to the fact that the people would rather see the photoplays than ride in the moonlight. No. 114 is adapted from the report of the Russell Sage Foundation Recreation Survey at Springfield. The reporter who adapted it has introduced many situations not found in the original. He charges that the boys of the capital city hurry directly from school to the picture theaters in such large numbers that it is but a question of time when a youth who engages in outdoor sports after 3 o'clock will be a rarity. The fact that 71 per cent. of the Springfield youths play baseball is buried.

The Cozy theater at Belleville is giving away a juvenile automobile in a contest among its young friends.

The Players' Producing Company of Chicago has been incorporated with a capital stock of $35,000, to do a producing theater, moving picture and amusement business. The incorporators are Thomas E. Vent, Charles F. Vogel and Henry F. Dickinson.

The Princess theater at Beardstown had a gift matinee at which each lady received a cook book, a sample of face powder and heard a beauty talk

The Court Square airdome at Waterloo has not only been enclosed for use as a moving picture theater this winter, but the seating capacity has been increased.

The new moving picture theater which will be opened in South Pekin will be operated by M. McDonnell of that place.

Roy Scott and Roy Aldrich of Richmond have formed a partnership with a view to opening a moving picture theater at that place.

The building in Abingdon owned by Dr. Jesse Rowe has been rented to Galesburg parties who will open a five-cent picture house.

A course of three industrialogs, for which an admission of fifty cents was charged, was arranged at the Temple theater in Alton by the Alton Retail Merchants' Association. The pictures used were the International Harvester Company's "Dawn of Power," "Dawn of Plenty" and "Dawn of Commerce." The Alton Times secured some tickets for the course—paid cash for them and gave them to country subscribers.

The Royal theater at Monmouth gave a souvenir to every tenth person who purchased a ticket at a recent show.

Schneidewind's orchestra is furnishing the music on Sunday nights at Manager Windt's moving picture show in the Opera House at Dundee.

An addition of sixteen feet has been made to the Kozy theater on East Main street in Galesburg in order to increase the seating capacity. A new screen has been installed and the house has been redecorated.

Bad roads interfered with the premier of Burr Swan's Homecoming pictures at the K. P. Opera House in Pittsfield. In order to give the country folk a chance to see them they were run again at Saturday's shows.

George Tabor of Oconee is assisting the band at Shobonier which is giving a series of moving picture shows this winter in the opera house at Shobonier.

At a meeting of the Household Science Club in Belvidere, Mrs. Frank King read a paper on "Safeguarding Public Amusements for Children." She referred to the popularity of the moving picture and suggested a constructive policy of providing clean amusements for the young people.

A moving picture show has been opened in the opera house at Gifford and exhibitions will be given one night each week.

The Cozy theater at 23 West Main street in Belleville issued notice to the public that 2,000 of its white tickets had been stolen and then changed the color.

The Heslep theater at Augusta had a Knights of Pythias night when the moving pictures taken at the golden jubilee celebration of the lodge in Chicago were shown. Other films were on the program.

"David Garrick" was one of the subjects given at an eight-reel show which Manager Carl Muller of the Elite theater at Waukegan put on for the benefit of the Christmas ship of the Chicago Herald, which will take a boat load of toys to the children of Europe.

"Ivanhoe" was shown at Atherton's Hall in Lafayette for the benefit of the high school.

M. W. McGee was called away from Dixon, where he was working on a picture for the Zenith Motion Picture Company of Chicago, by the death of a relative in Chicago.

City officials of Lincoln have agreed to cooperate with the proprietors of the motion picture houses in a crusade against the men who persist in spitting on the floors and walls of the theaters. Notice has been served that offenders who are caught will be prosecuted.

The Knights of Pythias of Pekin made arrangements with the Capitol theater of that city to give a special show the night of October 30 and exhibit the films of the K. of P. golden jubilee held in Chicago in September.

Lyman Andrews has commenced the construction of a moving picture theater in Main street at Dundee. The house will be 40x80 feet and will be operated by parties from St. Charles, Ill.

A new policy is announced for the winter season at the Opera House at El Paso. Road shows will not be so numerous. Instead, Manager Shaw will put on multiple-reel picture attractions at 25 cents. The first of these was "Samson."

The Kenilworth Club at Kenilworth has gone back to the moving picture entertainments which were inaugurated so successfully last spring. Two shows will be given each Wednesday night at the club hall which has been remodeled for safely housing the apparatus. Educational, travel and comedy pictures will predominate in the programs.

MIDWEST SPECIAL SERVICE.

INDIANA.

THE new Colonial at Farmersburg, Ind., contrary to the usual custom, was opened with a revival meeting. The Rev. Clive McGuire conducted a meeting which crowded the house to the doors. The house is not a large one but is modern in every respect and the management is making a hit with the population by its offer of the theater free for any Sunday church service.

Rolla Sipe, manager of the Starette theater, Newcastle, Ind., is spending a week in Cincinnati at the bedside of his sister, Mrs. C. O. Billman, of Winchester, Ind., who had to undergo a serious operation in a Cincinnati hospital. Harry Sipe of Marion, a brother, was in charge of the theater.

Mrs. Fleet C. Ager has sold the Lyric theater of Kokomo, Ind., to Dwight Gilbert. Mr. Gilbert was formerly connected with the Carson Pirie Scott Dry Goods Company of Chicago. He took possession of his property in Kokomo Nov. 1. The Lyric has always been a good money maker and Mr. Scott does not contemplate any radical changes in either program or management.

Lewis J. Selznick, vice-president and general manager of the World Film Corporation, visited Indianopolis on a tour of inspection of the branch offices of his company. Accompanying Mr. Selznick on his tour is C. R. Seelye, director of sales. Mr. Selznick and Mr. Seelye were preceded on their visit by Leon J. Bamburger. Mr. Robert Shrader is the local representative.

The Lyric theater, Elnora, Ind., has entered into a contract with the merchants of Elnora to give a free moving picture show on the street at Elnora every Saturday night. The scheme is one to draw farmers to Elnora to trade.

The Temple theater, Hartford City, had an auspicious opening. The house was beautifully decorated for the occasion and souvenirs were given to the patrons. There was not seats enough to hold all who got in for the two shows given. The management has installed an electric piano. Part of the equipment is a stage and it is the plan of the management to use vaudeville attractions occasionally.

William Myers, of Frankfort, has bought a moving picture show at Greentown. Myers formerly sold popcorn balls from a basket. He made enough to buy a wagon and did a lunch and candy business. Myers Frankfort's friends believe that his new venture will be characterized by the same success that has marked his other efforts. The Greentown location is a good one and with efficient management the theater should prove a success.

Theo. Stanfield, of St. Louis, has remodeled the Pastime theater of Vincennes and has thrown the house open under the name of "The Victor." Mr. Stanfield is an experienced picture man and expects to make the Victor a good money maker.

The New York Central "Safety First" car is working through Indiana, giving moving picture exhibits showing how accidents happen through wrong operating methods and how such mistakes may be avoided by right methods, the right methods being in the pictures.

Mayor Galer, Postmaster Herzog, Chas. Ostrom, Geo. Senger and John B. Berschelt, of Mishawaka, Ind., went to Chicago recently to see J. R. Mills in an effort to induce Mr. Mills to build a three-story building in Mishawaka on a property where he now contemplates a one-story structure. The men who called on Mr. Mills want him to make it a theater building. Messrs. Berschelt and Senger are exhibitors, owning the Century and Princess theaters.

O. R. Sebring, manager of the Wallace theater, Peru, Ind., has just completed the remodeling of the lobby and exterior of the house. Chas. A. Holden, former manager of the Wallace, has bought a farm near Rochester, Ind.

The Luna theater, Tipton, enjoyed such exceptional attendance at their showing of "Samson" that they have decided to use other big features.

Manager Gravel, of Gravel's theater, Goodland, Ind., recently gave an exhibition of educational pictures for children, charging an admission fee of 2 cents to pay expenses. Mr. Gravel expects to make pictures of this kind of frequent appearance at his house and will not raise the admission price.

Among the moving picture men of Indiana who know of it, the success of Manager Sweeton of the Orpheum theater, Evansville, at getting realistic effects from his musicians, is a frequent subject of comment. Mr. Sweeton has an idea that moving pictures are not enjoyable unless the music can be made to add a realistic effect. He has worked with his musicians, a piano player and a trap drummer, until they have grasped his idea. The result is that the Orpheum is setting the pace in this respect and Manager Sweeton is the envy of some of his competitors, who are trying to duplicate his efforts.

In South Bend recently a test was made of 748 school children. Of this number 41 per cent. preferred educational films, 30 per cent. dramas, 27 per cent. comedies, and only 2 per cent. crime. Of three thousand pupils one-half attended a picture show one or more times a week and only 10 per cent. did not attend at all.

The Crystal theater, Decatur, Ind., has donated the house to the local Presbyterian church for a show to raise Christmas funds.

The Business Men's Bible class of the Central Avenue M. E. Church has established a moving picture outfit in the Sunday school room. This is the first attempt in Indianapolis to adapt the moving picture to Sunday School.

The Indiana Union, the Indiana University organization at Bloomington, will buy a moving picture machine. In order to finance the moving picture show idea the students are selling tickets good for ten shows for $3. For members of the Indiana Union the price is $2.

Frank A. Davis, of Kansas City, secretary of the National Old Trails Highway Association, gave a moving picture show in the Arc theater at Brazil to show scenes along the National Old Trails Highway. Brazil will be on the highway when it is completed.

R. L. JENNE.

When Writing to Advertisers
Kindly Mention
MOVING PICTURE WORLD.

SAN FRANCISCO.

IDA PETERSEN, 3134 Divisadero street, has been granted a license to operate a picture theater by the Board of Police Commissioners.

The Nat A. Magner Company, Pacific Building, have secured the Alliance program for this territory and are now making bookings.

The Pastime theater, at Haight and Fillmore streets, is to make a number of improvements in its operating room, including the installation of a new Powers No. 6A Cameragraph.

The Kahn & Greenfield Circuit is preparing to erect a fine new moving picture house at Eddy and Fillmore streets, this to be known as the New Fillmore theater. The new house will have a seating capacity of about one thousand and will be strictly first class in every respect, with a number of novel features, including lighting effects never seen here. Construction work will commence about the first of November and will be rushed to an early completion.

The Randolph Feature Film Corporation has been incorporated here with a capital of $200,000, the interested parties being F. W. Randolph, F. A. Wilhelm, O. E. Cook and A. and J. Gale.

Mr. Kidwell, formerly of the Opal theater of this city, is considering the erection of a new house on Fillmore street, near Golden Gates avenue.

Charles Goodwin, formerly of the Elite theater, on Market street, near Seventh, is now connected with one of the large concerns operating a concession on the grounds of the Panama-Pacific International Exposition.

A number of improvements are being made in the Majestic theater on Mission street under the direction of Manager J. MacArthur. The walls have been newly decorated, new lights installed and the place brightened up generally.

Frank R. McCauley, who conducts the Irving theater on Ninth avenue, has every confidence in the early commencement of an era of great prosperity here, and as an evidence that business is good at the present time has just purchased a fine new automobile.

The Star theater on Pacific avenue has been remodeled and an immediate improvement in business has been noted.

The Peoples theater at Twenty-first and Mission streets, formerly conducted by Levin & Levin, has changed hands.

E. D. Tate, manager of the Seattle branch of the Golden Gate Film Exchange, Inc., was here this week conferring with Sol Lesser, president of the concern, and arranging a campaign for the winter months.

E. M. Asher, with the Golden Gate Film Exchange, Inc., is making a tour of the San Joaquin Valley in the interests of this firm.

C. L. Langley, of the Turner & Dahnken Circuit, has returned from the second trip made to Los Angeles within the past month. This big concern plans to open a house in the southern city, and arrangements have virtually been completed for securing a suitable site.

Eugene Roth, manager of the Portola theater, is back from a three weeks' trip to New York and states that while away he secured many ideas that will be incorporated in the management of the local house.

The attraction at the Portola theater during the week of October 25 was "Salomy Jane," the first production of the California Motion Picture Corporation to be exhibited. During week the front and lobby of the theater was decorated with redwood bark and evergreens from the forest to carry out the sylvan effects of the production. Big business was the result.

Film men of this city are rejoicing over the completion of a railroad connecting San Francisco and Eureka, and other points in Humboldt county. At the present time all films for this territory have to be shipped by steamer and delays are frequent, but the new road will make it possible to land shipments in the northern coast city in fourteen hours, instead of two days.

The stock films of the Atlas Film Company, 95 Market street, has been disposed of at public auction.

Moving pictures, illustrating the benefits of the work done by Governor Johnson and the present State administration, have been prepared and are being shown in theaters throughout the State. Many of the commissions are shown in session and work on the San Francisco waterfront is shown in detail. The keen interest taken by Governor Johnson in the moving picture industry has made him a great favorite with theater owners and he has their support generally.

J. J. Wood, the genial manager of the Broadway theater, Chico, Cal., was a recent visitor in San Francisco and made a number of advance bookings while here. The Broadway theater has recently been remodeled and a unique feature added in the form of a movable roof by means of which the house can be changed into what is virtually an airdome in a very short space of time.

G. B. Sargent, proprietor of the Lyric theater, San Rafael, Cal., is making a trip to Los Angeles and vicinity, and while in the Southern part of the State will visit a number of studios.

W. F. Wallace, a traveling motion picture exhibitor who operates under the name of the Wallace Famous Picture Company, has started to cover his circuit of towns which include Mokelumne Hill, Amador and a number of mining communities.

Dave Solari, of the Empire theater, Napa, Cal., is now conducting the Empire theater at Stockton, Cal., having a circut of five houses.

The Elite theater on Shattuck avenue, near Vine street, Berkeley, Cal., has been sold by H. P. Matthews to C. W. Williams.

A. L. Altenhoff has taken over the Grand theater at Elmhurst, Cal., and is featuring a Golden Gate service.

A. H. Moore, formerly in charge of the door at the Berkeley theater of Turner & Dahnken, Berkeley, Cal., has succeeded E. V. Clover as resident manager of this house.

A. Johns has opened John's theater at East Fourteenth street and Ninety-eighth avenue, Oakland, Cal. This is a new house.

All of the amusement places in Petaluma, Cal., were closed from October 12 to October 24, on account of an outbreak of diphtheria in that city.

Henry Langenour, who operated an airdome at Woodland, Cal., during the summer months, is enclosing this and will change it into a regular theater. In case weather conditions permit, exhibitions will continue during construction.

John Sontag has been succeeded as president of the United States Feature Film Company, Oroville, Cal., by Chesebro, of Lewiston, Cal.

William Anderson has purchased the Modesto theater at Modesto, Cal., from A. A. Richards. This is considered to be one of the finest houses in the San Joaquin Valley.

Mrs. May Pettengill of Eureka, Cal., will open the Arcata theater at Arcata, Cal., about the last of November.

E. P. Roswald, proprietor of the Imperial theater, Eureka, Cal., was in San Francisco recently booking features. He hopes to make future trips by rail, instead of by steamer, the new road into Eureka being completed.

The new Mission theater of Walter Evans has been opened at Dinuba, Cal. This house has a seating capacity of 600 and cost in the neighborhood of $12,000.

A. J. Arkush, who recently took over the Bell theater at Redwood City, Cal., is planning to make a number of improvements in this house, including the addition of 150 new opera chairs.

The Maya Film Company has been incorporated at San Diego, Cal., with a capital of $20,000, by E. Wilson Farr, Ralph P. Stineman and Alfred E. Newman.

CHURCH.

PHILADELPHIA.

THE agitation incident to the inauguration of the Pennsylvania State Board of Censors has subsided entirely and the board, with the co-operation of the producer, distributor and exhibitor, is performing better work than was at first attributed to it.

William Heenan, formerly of the Electric Theater Supply, is now in charge of the Stanley Booking offices, at Juniper and Market streets. The Stanley is daily calling for greater effort and ability because of its steadily increasing business, and Mr. Heenan is being relied upon to "produce."

The Plainfield Public Recreation Committee has entered the moving picture field. Machines have been purchased and as part of an educational experiment historical, travel and other pictures are being shown. Washington School is being utilized for the purpose.

Almost new in appearance the Grand theater, at 5206-08 Market street, was opened after extensive alterations and improvements. Albert E. Brown, the proprietor, included everything in the alterations looking to the convenience of the patrons.

For the purpose of conducting the moving-picture business in all its branches the Robinson Amusement Company filed articles of incorporation at Trenton, N. J. The capital stock is $25,000, divided into 100 shares. The incorporators are Harry H. Robinson, Mayer H. Robinson and Elizabeth Robinson.

J. Elvin Jackson, architect, 727 Walnut street, this city, is in charge of plans and specifications for the erection of a moving-picture theater, at 4500 Lancaster avenue. The new house will be 35x110 feet, of one story brick, and will be built for John Fiocca, of 841 N. 40th street. Another operation is in process at Allegheny avenue and Front street. Richard Jackson, Perry building, received the contract for erecting one-story brick and terra cotta moving-picture theater, 60x114 feet, at the latter address, for Jacob Ridgway. It will cost about $20,000, and will be constructed in accordance with the most approved plans and modern architecture.

The Stanley theater, 16th and Market streets, has forwarded an offer to Mayor Blankenburg to run five Sunday afternoon consecutive performances for the aid of the American Red Cross, the price of admission being fixed by the Mayor.

Plans are being outlined by the Hoffman Company, this city, for a one-story moving-picture theater, to be erected at Conshohocken, Pa. It will measure 65x100 feet, will be constructed up-to-date, and will represent an outlay of about $25,000.

Plans have been prepared and bids will be accepted for the extension of the Idle Hour theater, on East Gay street, West Chester, Pa., which will include a new gallery and an extension of the length of the building so as to accommodate a seating capacity of 1,100.

Because of alleged violation of the state moving picture censorship law the Blue Bird theater, recently opened, was fined $50 and costs. It is charged the proprietor exhibited pictures that had not passed the censor.

A Wurlitzer unit orchestra, valued at $5,000, has been installed in the Family theater on Market above Thirteenth. C. L. Bradfield, manager, can be accredited with an enterprising spirit, as the new orchestra is drawing well.

Joel Levy, who is retiring as manager of the Box Office Attractions, will be succeeded by C. L. Worthington. Mr. Worthington was Washington manager of the Electric Film Company.

Alterations, improvements and decorations have been completed at the Coliseum theater, Philadelphia. Splendid programs booked ahead will add to the theater's popularity.

CONGDON.

NORTHWESTERN NEW YORK.

THE All Theaters Film and Accessory Company, Inc., has opened offices at 18 Chapin Block, Buffalo. S. S. Webster is manager. P. W. Webster attends to the booking of the firm and Israel Cobe is road representative. W. R. Rorick, president of the Buffalo Livestock Exchange, is treasurer. The firm distributes the Alliance programs in New York State and handles the Blinkhorn, Hepworth and other productions. Henry A. Powis, manager of the Lyric theater, Hornell, is booking the Alliance programs through the Buffalo concern.

William W. Pierce, treasurer of the Shea Amusement Company and stockholder in the Shea Theatrical Enterprises, died recently in Buffalo after a long illness. This film recently built Shea's Hippodrome of that city, one of the finest moving picture houses in the country. The concern also owns theaters in Toronto, Ont. In recent years Mr. Pierce traveled extensively.

Penny collections are being taken up in the moving picture theaters of Dunkirk, N. Y., under the supervision of Police Chief Quandt. The purpose is to aid the needy families of that city.

The Buffalo Times gave a moving picture show outside its office election night. This paper advised moving picture exhibitors to vote against a commission charter in that city, on the ground that the charter might abolish Sunday shows.

The peace film, "Lay Down Your Arms," was shown in Buffalo recently under the auspices of the Buffalo Peace and Arbitration Society.

Manager Michaels, of the Academy theater, Buffalo, which features vaudeville and moving pictures, introduced a Hallowe'en Cabaret, which was a decided novelty. Among the special stunts arranged were apple diving, pie eating and coin contests. In the last feature coins were packed at the bottom of a barrel of flour and those securing the coins kept them as their reward.

Among the biggest moving picture productions shown in Buffalo recently were David Higgins in "His Last Dollar" at Shea's Hippodrome, and Tom Wise in "The Gentleman from Mississippi" at the Strand theater.

BILLY BISON.

BRIDGEPORT, CONN.

IN the face of vigorous opposition from the Pastors Association the mayor has permitted Sunday baseball here and his action in forbidding moving pictures on Sundays has been severely criticised in some quarters here. The majority of the moving picture managers here are opposed to opening their theaters on the Sabbath. When an attempt was recently made to form an association of managers here the majority of those taking part in the movement expressed themselves as opposed to Sunday shows.

L. H. Corbit, one of the leading photographers of Bridgeport, is making films of local events. He has films of the Columbus day parade, the Danbury fair shopping crowds in the business streets of Bridgeport during Saturday morning, the great shopping time in the Park City, noonday crowds at the Remington Arms-U. M. C. Co. factory and the factory of the Singer Sewing Machine Company. Fayerweather's island, which was recently added to the park department of Bridgeport, has also been made part of the films.

The Waterbury Amusement Company has just been organized and will build a handsome moving picture house in North Main street. The company was incorporated under the laws of the state with a capital stock of $4,000, of which $1,000 has already been subscribed. The stock will be divided into 50 shares. The officers of the company are John J. O'Neill, president, 5 shares; F. B. O'Neill, treasurer, 40 shares, and Susan C. O'Neill, secretary, 5 shares. These three are also the directors of the company

BOOTH.

Calendar of Licensed Releases

Current Releases

MONDAY, NOVEMBER 9, 1914.

BIOGRAPH—A Better Understanding (Drama).
EDISON—With Slight Variations (Comedy).
ESSANAY—Sweedie the Trouble Maker (Comedy).
KALEM—The Riddle of the Green Umbrella (Special—Two parts—Drama).
LUBIN—The Beloved Adventurer, Series No. 9, "Lord Cecil Plays a Part (Drama).
PATHE—Pathe's Daily News No. 75, 1914 (News).
SELIG—When His Ship Came In (Special—Two parts—Drama).
—Hearst-Selig News Pictorial, No. 73 (News).
VITAGRAPH—Miss Tomboy and Freckles (Comedy).

TUESDAY, NOVEMBER 10, 1914.

BIOGRAPH—The New Magdalen (Special—Two parts—Drama).
COLUMBUS—A Family Intermingle (Comedy).
—Oh! What a Dream (Comedy).
EDISON—The Heritage of Hamilton Cleek (Thirteenth of the "Chronicles of Cleek" Series) (Drama).
ESSANAY—Within Three Hundred Pages (Drama).
KALEM—The Widow's Might (Comedy).
LUBIN—Butt-ing In (Comedy).
—A Bargain Table Cloth (Comedy).
SELIG—The Ranger's Romance (Western—Drama).
VITAGRAPH—The Senator's Brother (Special—Two parts—Drama).

WEDNESDAY, NOVEMBER 11, 1914.

EDISON—Andy Falls in Love (Twelfth of the "Andy" Series) (Comedy).
ESSANAY—Three Boiled Down Fables (Comedy).
KALEM—A Midnight Tragedy (Special—Two parts—Drama).
LUBIN—The Quack (Special—Two parts—Drama).
PATHE—Pathe's Daily News No. 76, 1914 (News).
SELIG—Peggy, of Primrose Lane (Drama).
VITAGRAPH—In Bridal Attire (Comedy).

THURSDAY, NOVEMBER 12, 1914.

BIOGRAPH—The Fleur-de-lis-Ring (Drama).
ESSANAY—Sophie and the Man of Her Choice (Comedy).
LUBIN—In the Hills of Kentucky (Special—Two parts—Drama).
SELIG—Hearst-Selig News Pictorial, No. 74 (News).
VITAGRAPH—Lola the Rat (Drama).

FRIDAY, NOVEMBER 13, 1914.

BIOGRAPH—Life's Stream (Drama).
EDISON—A Question of Identity (Special—Two parts—Drama).
ESSANAY—The Prince Party (Special—Two parts—Drama).
KALEM—Ham, the Piano Mover (Comedy).
LUBIN—The Trap (Drama).
SELIG—Cupid Turns the Tables (Comedy).
VITAGRAPH—The Rocky Road of Love (Comedy).

SATURDAY, NOVEMBER 14, 1914.

BIOGRAPH—His Wife's Pet (Comedy).
—The Deadly Dispatch (Comedy).
EDISON—The Everlasting Triangle (Drama).
ESSANAY—Broncho Billy's Decision (Reg. in U. S. Patent Office) (Western—Drama).
KALEM—Helen's Sacrifice (First Episode of "The Hazards of Helen") (Drama).
LUBIN—Beating the Burglar (Comedy).
—Magazine Cooking (Comedy).
SELIG—The Fatal Note (Comedy—Drama).
VITAGRAPH—Ann the Blacksmith (Special—Two parts—Drama).
—Making of a Newspaper (Educational).

Advance Releases

MONDAY, NOVEMBER 16, 1914.

BIOGRAPH—The Child Thou Gavest Me (Drama).
EDISON—The Adventure of the Lost Wife (Eleventh of the "Octavius" Amateur Detective Series) (Comedy).
ESSANAY—Countess Sweedie (Comedy).
KALEM—The Man of Iron (Special—Two parts—Drama).
LUBIN—The Beloved Adventurer, Series No. 10, "Lord Cecil Keeps His Word" (Drama).
MINA—The Thrilling Adventures of Count Verace (Comedy).
PATHE—Pathe's Daily News, No. 77, 1914 (News).
SELIG—If I Were Young Again (Special—Two parts—Drama).
—Hearst-Selig News Pictorial, No. 75 (News).
VITAGRAPH—Sisters (Drama).

TUESDAY, NOVEMBER 17, 1914.

BIOGRAPH—Ernest Maltravers (Special—Two parts—Drama).
EDISON—A Moment of Madness (Drama).
ESSANAY—The Servant Question (Comedy—Drama).
KALEM—The Peach at the Beach (Comedy).
LUBIN—She Was the Other (Comedy).
—Cheap Transportation (Comedy).
SELIG—The Sheriff's Reward (Western—Drama).
VITAGRAPH—Hope Foster's Mother (Special—Two parts Drama).

WEDNESDAY, NOVEMBER 18, 1914.

EDISON—Buster Brown and the German Band (Comedy).
—A Millinery Mix-Up (Comedy).
ESSANAY—The Fable of "Proving That Spongers Are Found in a Drug Store" (Comedy).
KALEM—His Nemesis (Special—Two parts—Drama).
LUBIN—The Marriage Wager (Special—Two parts—Drama).
PATHE—Pathe's Daily News No. 78, 1914 (News).
SELIG—The Broken "X" (Drama).
VITAGRAPH—Fixing Their Dads (Comedy).

THURSDAY, NOVEMBER 19, 1914.

BIOGRAPH—Hen-Peck Gets a Night Off (Comedy).
—A Fowl Deed (Comedy).
ESSANAY—A Horse on Sophie (Western—Drama).
LUBIN—On Suspicion (Special—Two parts—Drama).
SELIG—Hearst-Selig News Pictorial, No. 76 (News).
VITAGRAPH—Too Much Burglar (Comedy).

FRIDAY, NOVEMBER 20, 1914.

BIOGRAPH—The Girl and the Miser (Drama).
EDISON—What Could She Do (Special—Three parts—Drama).
ESSANAY—The Means and the End (Special—Two parts—Drama).
KALEM—Fatty and the Shyster Lawyer (Comedy).
LUBIN—The Unknown Country (Drama).
SELIG—The Mysterious Black Box (Comedy).
VITAGRAPH—The Professional Scapegoat (Comedy).

SATURDAY, NOVEMBER 21, 1914.

BIOGRAPH—Blacksmith Ben (Drama).
EDISON—Dickson's Diamonds (Drama).
ESSANAY—Broncho Billy's Scheme (Reg. in U. S. Patent Office) (Western—Drama).
KALEM—The Plot at the R. R. Cut (Second of "The Hazards of Helen" Series (Drama).
LUBIN—The Tale of a Coat (Comedy).
—The Daddy of Them All (Comedy).
SELIG—Her Sacrifice (Drama).
VITAGRAPH—Mary Jane Entertains (Special—Two parts Comedy).

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Calendar of Independent Releases

Mutual Film Corporation

SUNDAY, NOVEMBER 8, 1914.

KOMIC—Ethel's Roof Party (No. Ten of the "Bill" Series) (Comedy).
MAJESTIC—The Tear That Burned (Two parts—Drama).
THANHOUSER—Keeping a Husband (Comedy—Drama).

MONDAY, NOVEMBER 9, 1914.

AMERICAN—A Slice of Life (Two parts—Drama).
KEYSTONE—His Talented Wife (Comedy).
—His Trysting Places (Two parts—Comedy).
RELIANCE—Our Mutual Girl No. 43 (Topical).

TUESDAY, NOVEMBER 10, 1914.

BEAUTY—Motherhood (Drama).
MAJESTIC—The Niggard (Drama).
THANHOUSER—Their Terror of Anger (Two parts—Drama).

WEDNESDAY, NOVEMBER 11, 1914.

AMERICAN—The Stolen Masterpiece (Drama).
BRONCHO—Destiny's Night (Two parts—Drama).
RELIANCE—The Widow's Children (Drama).

THURSDAY, NOVEMBER 12, 1914.

DOMINO—The Friend (Two parts—Drama).
KEYSTONE—An Incompetent Hero (Comedy).
MUTUAL—Mutual Weekly No. 98 (News).

FRIDAY, NOVEMBER 13, 1914.

KAY-BEE—The Hateful God (Two parts—Drama).
MAJESTIC—The Folly of Ann (Comedy—Drama).
PRINCESS—Seeds of Jealousy (Drama).

SATURDAY, NOVEMBER 14, 1914.

KEYSTONE—(Title Not Yet Announced).
RELIANCE—The Floating Call (Two parts—Drama).
ROYAL—A Fortune in Pants (Comedy).

SUNDAY, NOVEMBER 15, 1914.

KOMIC—Out Again, In Again (Comedy).
MAJESTIC—The Oadlisque (Two parts—Drama).
THANHOUSER—The Man With the Hoe (Drama).

MONDAY, NOVEMBER 16, 1914.

AMERICAN—Redbird Wins (Two parts—Drama).
KEYSTONE—(Not yet reported.)
RELIANCE—Our Mutual Girl No. 44 (Topical).

TUESDAY, NOVEMBER 17, 1914.

BEAUTY—When Queenie Came Back (Comedy).
MAJESTIC—The Little Country Mouse (Drama).
THANHOUSER—Pawns of Fate (Two parts—Drama).

WEDNESDAY, NOVEMBER 18, 1914.

AMERICAN—Beppo (Drama).
BRONCHO—Shorty Falls into a Title (Two parts—Drama).
RELIANCE—The Hidden Message (Drama).

THURSDAY, NOVEMBER 19, 1914.

DOMINO—Nipped (Two parts—Drama).
KEYSTONE—(Not yet reported.)
MUTUAL—Mutual Weekly No. 98 (News).

FRIDAY, NOVEMBER 20, 1914.

AMERICAN—Old Enough to Be Her Grandpa (Comedy).
KAY-BEE—The Master of the House (Two parts—Drama).
PRINCESS—The Bad Mistake (Comedy-Drama).

SATURDAY, NOVEMBER 21, 1914.

KEYSTONE—(Not yet reported.)
RELIANCE—His Responsibility (Two parts—Drama).
ROYAL—Love Finds a Way (Comedy).

Universal Film Mfg. Co.

SUNDAY, NOVEMBER 8, 1914.

ECLAIR—At the Crucial Moment (Drama).
L-KO—The Fatal Marriage (Comedy).
REX—The Link That Binds (Two parts—Drama).

MONDAY, NOVEMBER 9, 1914.

IMP—The Stronger Love (Drama).
STERLING—An Ill Wind (Comedy).
VICTOR—Terrance O'Rourke, Gentleman Adventurer, (Series No. 1) "His Heart, His Hand, His Sword" (Two parts—Drama).

TUESDAY, NOVEMBER 10, 1914.

CRYSTAL—The Life Savers (Comedy).
GOLD SEAL—The Trey o' Hearts, Episode 15, "The Last Trump" (Three parts—Drama)—Note: This is the last of the Series.
NESTOR—The Two Thieves (Drama).

WEDNESDAY, NOVEMBER 11, 1914.

ANIMATED WEEKLY—Number 140 (News).
ECLAIR—The Yellow Streak (Two parts—Drama).
JOKER—The Frankfurter Salesman's Dream (Comedy).
—A Day with the French Army (Educational).

THURSDAY, NOVEMBER 12, 1914.

IMP—Peg of the Wilde (Two parts—Drama).
REX—The Shoemaker's Eleventh (Comedy—Drama).
STERLING—The Dog Raffles (Comedy).

FRIDAY, NOVEMBER 13, 1914.

NESTOR—When the Girls Were Shanghaied (Comedy).
VICTOR—Girl of the People (Two parts—Drama).

SATURDAY, NOVEMBER 14, 1914.

FRONTIER—The School Teacher at Angel Camp (Western—Drama).
"101" BISON—The Silent Peril (Two parts—Drama).
JOKER—Defeat of Father (Comedy).
—Fireproofing Children (Educational—Drama).

SUNDAY, NOVEMBER 15, 1914.

ECLAIR—Her Own Home (Drama).
L-KO—Lizzy's Escape (Comedy).
REX—The Chorus Girls' Thanksgiving (Two parts—Drama).

MONDAY, NOVEMBER 16, 1914.

IMP—The Treasure Train (Two parts—Drama).
STERLING—A Bear Escape (Juvenile—Comedy).
VICTOR—The Phantom Cracksman (Drama).

TUESDAY, NOVEMBER 17, 1914.

CRYSTAL—Oh! You Mumsy (Comedy).
—Naughty Nellie (Comedy).
GOLD SEAL—The Opened Shutters (Four parts—Drama).
NESTOR—No release this day.

WEDNESDAY, NOVEMBER 18, 1914.

ANIMATED WEEKLY—Number 141 (News).
ECLAIR—The Wondrous Melody (Two parts—Society—Drama).
JOKER—His Night Out (Comedy).

THURSDAY, NOVEMBER 19, 1914.

IMP—The Universal Boy in "Cupid and the Fishes" (Drama).
REX—His Uncle's Will (Two parts—Drama).
STERLING—Noodle's Return (Comedy).

FRIDAY, NOVEMBER 20, 1914.

NESTOR—When Their Brides Got Mixed (Comedy).
—Defenders of the British Empire (Educational).
POWERS—A Scenario Editor's Dream (Comedy).
VICTOR—For the People (Two parts—Drama).

SATURDAY, NOVEMBER 21, 1914.

FRONTIER—Man to Man (Drama).
"101" BISON—Ninety Black Boxes (Two parts—Drama).
JOKER—The Battle of the Nations (Comedy).

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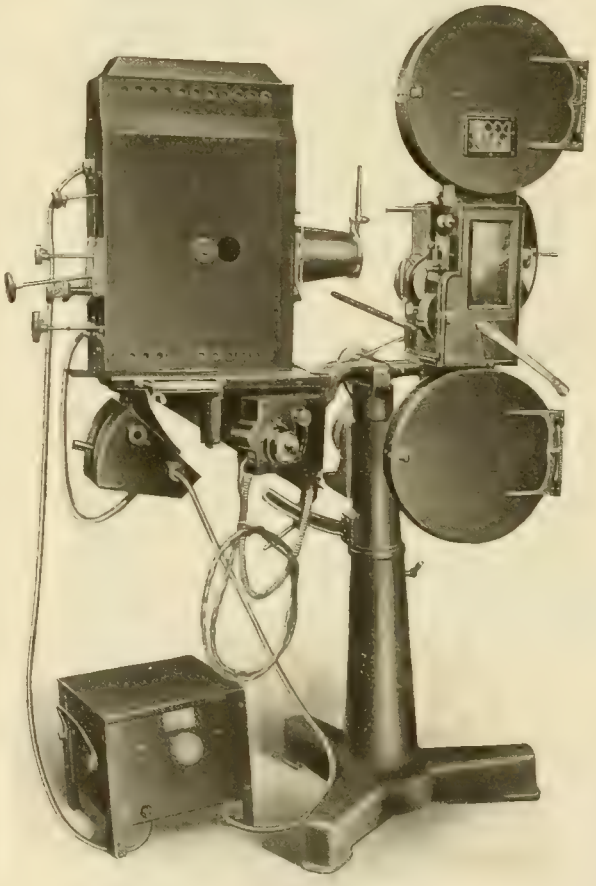

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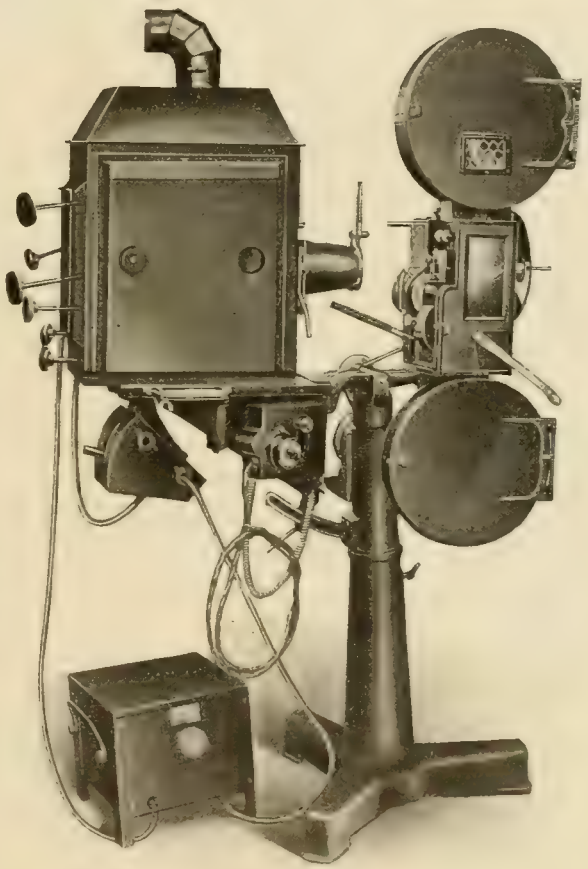

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LICENSED FILM STORIES

EDISON.

THE ADVENTURES OF THE LOST WIFE (11th of the Octavius Amateur Detective Series —Nov. 16).—Things had been going rather slowly for Octavius when the morning mail brought an invitation from Mrs. Burton to join them at Pinehurst. Welcoming a few days in the country, Octavius wired his acceptance and started for the train. The Burtons were a very lively couple, and perfect harmony reigned throughout their home as long as the subject of dancing was not broached. Mrs. Burton was intensely fond of the pastime, whereas her husband's attitude was just the reverse. It so happened that they had a violent quarrel on this subject the night before Octavius arrived in Pinehurst, and the following morning Mrs. Pinehurst had disappeared, leaving behind her a note to the effect that she did not expect to return.

Burton rushed out of the house in an effort to find his wife and the entire household was in an uproar when Octavius appeared on the scene. Mrs. Burton's mother gave him the harrowing details, and, spurred on by his detective instincts, he first put the servants through a grilling examination, then examined the grounds and found suspicious footprints which led to the boat house. His search an the bay culminated in his finding an empty boat, but when he tried to examine it closely he fell overboard and just barely managed to get ashore, holding on to his own boat, while the other one floated away.

His landing place was a barren island, and it was there that Mrs. Burton had taken refuge. As she sat calmly reading, she was surprised at seeing Octavius approaching, drenched from head to foot. He soon convinced her that it would be best to return home, but when they started for his boat they found, to their horror, that his boat had also drifted away, and they were marooned in earnest. They spent a rather miserable hour or two before Mr. Burton arrived in a motor boat and took his wife home with him. Octavius, in the meantime, had caught his boat, but, the oars being lost, he was forced to paddle slowly home with a piece of plank, a sadder but a wiser man.

A MOMENT OF MADNESS (Nov. 17).—When Inez arrived in New York to pay a long deferred visit to her old school mate, the two girls indulged in a fund of reminiscences but each discovered that a subtle change had taken place in the other's mental attitude since graduation day, and a certain feeling of restraint gradually came over them for which it was difficult to account. This feeling was added to when Rita met Jack Aldridge, whose personality so captivated her imagination that she soon lost sight of the loyalty due her friend. Aldridge was madly in love with Rita and took no pains to conceal it and this fact made Inez all the more determined to capture him for herself.

She employed every means in her power to attract his attentions, but, to her chagrin, her wiles seemed to have no effect upon the young man. Matters were at this stage when they all started for a cruise in the Willis' yacht. Then again Inez tried to capture Jack's attention, but, failing in this, her jealousy served to blind her to everything except the object of her infatuation and she decided upon desperate methods. Feigning illness, she slipped down into the cabin, her mind hardly made up to any distinct plan. Catching sight of a knife on the buffet, she hid it in the folds of her dress and returned to the deck where she perceived Rita and Jack standing together on the rail. Walking up to where they stood, Inez climbed upon the rail and, prompted by her blind fit of jealousy, she reached up and cut the rope to which Rita was holding.

With a scream Rita fell into the water, and, as Jack sprang after her, he accidentally brushed against Inez, and she, likewise fell screaming into the sea. The tide was strong and Jack had a struggle in saving his sweetheart, a sailor dived after Inez but before he could reach her, she was drowned and it was only a lifeless body which he bruight back to the yacht. The knife and the freshly-cut rope showed only too plainly how the whole thing had occurred, and pity, more than scorn, filled the hearts of all present for the poor misguided girl who had wrecked her life in a moment of madness.

BUSTER BROWN AND THE GERMAN BAND (Nov. 18).—Buster had a party. Knowing him as we do, that would have, seemingly, offered enough variety for one day. It turned out differently, however, when Buster heard "Dot leetle German band" playing down the street. A quiet consultation with Mary Jane and Tige developed a plan that was calculated to disturb such remnants of peace as might still hover around the Brown household. As Mrs. Brown was likewise entertaining a few friends, Buster decided that a serenade was just the proper thing to finish off the day.

A bargain was quickly struck with the leader of the band and the children led them to the house, and so placed them that the full blast of harmony (?) would go right through the window near which Mrs. Brown and her guests were seated. The clarinette squeaked and the horns blared in a perfect orgy of discord. The goat was sleeping peacefully, dreaming dreams of unlimited pasture and mischief. His awakening was a rude one, and he proceeded to prepare for an onslaught, but his rope held him fast. The ladies tried their best to stop the racket, but Buster urged on the band with cries of "Louder! Louder!" and the musicians redoubled their efforts. Finally, the goat succeeded in working the rope loose and just as Mrs. Brown appeared on the scene, he came charging around the corner and scattered everything right and left.

A MILITARY MIX-UP (Nov. 18).—Things began badly at the breakfast table for Tightwad, as Mrs. Tightwad discovered a most alluring advertisement in the morning paper of a hat sale, and began teasing for money to buy a new hat which she had greatly admired. Tightwad refused her indignantly, telling her that she already had more hats than she would ever be able to wear out, and started for his office in a rage. His arrival there, like a whirlwind, set everything in motion, and the repeated calls of Mrs. Tightwad over the phone, pleading for the new hat only served to add fuel to his rage.

The entrance of Tillie, however, had a softening effect upon him, and he greatly admired the girl's new hat, much to the glee of the office boy, who watches developements from a safe place. Mrs. Tightwad finally, tired of phoning, decided to attend the sale without her husband's permission. On her way to the store she stopped in at the office for one last effort and arrived on the scene just as Tightwad was admiring Tillie's new hat. Jumping at the conclusion that he had bought the hat for Tillie, she grabbed it from him, and, tearing it in shreds, rushed out of the office. Tillie, of course, immediately had a fit of hysterics, and poor Tightwad picked up the ruins of the hat and went out to buy her another one. He had no sooner completed his purchase when his wife entered, and, seeing him with the hat box in his hands, she grabbed it and rushed out of the store. Sheepishly he returned to the store to buy a second hat just like the other one and sadly returned to his office a wiser and a poorer man by the price of two hats instead of the one that his wife had asked for at the breakfast table.

WHAT COULD SHE DO? (Special—Three Parts—Nov. 29).—The death of her father brought Sylvia Fairfax face to face with conditions which she was unequipped to handle, and, after an unsuccessful attempt to fill the position of governess in the Windermere home, caused her to go to New York. The experiences there in a typical boarding house were varied, but thanks to Hetty Sharp, who took her under her experienced wing, Sylvia escaped the machinations of Banners, and finally secured a position in the same department store where Hetty worked.

In an effort to stop systematic thievery, the store owner had employed a detective and his suspicions fell on Sylvia. It so happened that just as Hetty had taken a handsome collar from the case she was called to the main office. Thrusting the package into Sylvia's hand, telling her to keep it until she returned, she hurried away. A few moments afterwards Sylvia was confronted by the detective, and, despite her declaration of innocence, was taken to the office of the owner and charged with robbery. The two girls were examined separately by the police inspector, and being unable to secure any evidence from Hetty, he proceeded to apply the third degree to Sylvia. In spite of all their efforts, she refused to tell who gave her the package. Hetty, listening in the next room, finally could stand it no longer, and burst into the room with a full confession which cleared Sylvia.

Struck with Sylvia's fortitude, the Inspector offered to employ her upon the force, and, as fate would have it, her first case turned out to be the abduction of little Kittie Gray. Sylvia had met Robert Gray before her misfortunes, and on discovering that it was in his home that she was to work, she prevailed upon him not to divulge her identity. Clever work enabled Sylvia to locate the abductors through the complicity of Lizzie, the maid, and after a terrific pistol fight ending in the capture of the thugs, little Kitty was restored to her mother's arms, while Robert made known Sylvia's real identity to his mother. Deciding to resign from the force, Sylvia and Robert went to the police station, and as Hetty had been released on a suspended sentence, Sylvia took the girl to her new home in an effort to make some return for Hetty's former kindness.

DICKSON'S DIAMONDS (Nov. 21).—Jimmie Coleman had dropped in to chat a while with his old friend, Felix Boyd, when they were interrupted by the entrance of a man who introduced himself as Nathan Dickson of Maiden lane. His evident desire to consult Boyd privately caused Coleman to step into an adjoining room and in a few moments Boyd was in possession of the fact that his visitor had received a letter warning him that he was in danger. The letter in itself was peculiar, having been made up entirely from separate words cut from a book. While his visitor had been talking, Boyd's attention was attracted to a heavy reading glass which protruded from his pocket, likewise to a freshly-cleaned spot on his vest. On calling Dickson's attention to these points, he seemed somewhat confused, but explained that he was very near sighted.

After giving Boyd his home address, which he wrote with the aid of the glass, he left, seemingly reassured with the detective's promise to look into the matter. When Coleman returned to the room he found Boyd at the window carefully examining the letter against the window pane. It soon became evident that the words composing the letter had been cut from a dictionary.

It was several days later that Boyd was attracted by a considerable crowd collected before a shop in Maiden lane. It turned out to be that of Dickson, and as Coleman was there, they made an examination of the premises and discovered that the safe had been robbed of its contents, and that certain traces pointed to the methods used by the burglars. To Boyd's surprise, Dickson's reading glass was found on the window sill, also certain foot prints were visible, which matched an old pair of rubbers found in one corner of the area way.

Dickson was notified, and after examining the shop, stated that his loss would amount to $200,000 and that he was ruined. Boyd's methods soon located a live trail, and he surprised Coleman by taking him on a trip to Long Island. They reached their destination at night, and, on entering an old barn, the remains of a dictionary from which words had been cut, showed Coleman that his friend's keenness was bringing them close to their quarry.

Their examination of the premises was interrupted by the entrance of a man wearing a heavy beard, whose actions seemed strangely familiar. They followed him from the barn, and were about to capture him when several men appeared upon the scene. In the fight which followed, the bearded man fell to the ground and the others escaped. Boyd and Coleman bent over him and, to the latter's surprise, it proved to be Dickson, and tight in his hand they found the package of stolen diamonds.

VITAGRAPH.

SISTERS (Nov. 16).—Unable to fight against her love, Lizzie Desmond, a factory girl, consents to elope with Tom Cassidy, a married man, whose wife is dissipated. She meets Rose Allen, a wealthy settlement worker, and tells her the whole story. Rose begs Lizzie to give Tom up, pointing out the right and wrong of the matter and telling her she can understand how hard it is as she too loves a married man, but has sent him away from her. Lizzie regards Rose as almost a Saint, and promises to send Tom away. Tom buys tickets for the West, and begs Lizzie to go with him that night. She refuses, and sends him away from her, but her love proves too strong, and she calls him back. Lizzie prepares to leave with him, but first goes to say good-bye to Rose and tell her she cannot live without Tom. While he waits on the corner, Lizzie enters the house. She expects Rose to beg her not to go with Tom, but instead, Rose says the man she loves has returned, and she is going with him that night. Lizzie is horrified, and seeing all that such a step would mean to Rose, begs her not to go, saying they will be strong and fight out the battle together. Outside, the two men grow tired of waiting. Brent thinks Rose has changed her mind after all, Tom is sure she has persuaded Lizzie to throw him over, and the two men disappointedly go their separate ways. The girls, looking from the window and seeing the men are gone, burst into sobs. Although there is such a tremendous difference in their stations in life, the sorrow of unrequited love has made them sisters, and each comforts the other, hoping that time will heal their heart-wounds and enable them to forget. They both live to rejoice in their decision.

HOPE FOSTER'S MOTHER (Special—Two Parts—Nov. 17).—Urged on by the desire to give her mother some of the luxuries of life, Hope Foster, an actress, rather timidly asks her manager for a more important role in their next production. He waives her aside, but her sincerity makes a favorable impression. Consequently, when the leading lady's artistic temperament—or plain temper—"starts things," the manager gives Hope the leading part in the new play. She is greeted affectionately by the dear old lady who rejoices in her daughter's good fortune. Mrs. Foster, although keeping it from her daughter, is on the verge of a serious illness. That night, without awakening Hope, she calls the doctor, who insists she get a trained nurse at once. Next morning Hope insists on nursing her mother herself, but Mrs. Foster will not hear of it, as that night is the opening night of the play. Hope at last gives in. The first act goes rather poorly, because of Hope's wrought-up condi-

tion. Before the second act she calls up her mother, who speaks so hopefully the girl goes back to her part in the play with a light heart. At the very moment her daughter is receiving a tremendous applause for her superb acting, her mother suffers a relapse. When she arrives home the nurse tells Hope the crisis has come. She kneels by the bedside and in a beautiful vision the sobbing girl seems to see her mother standing on the brow of a steep hill, beyond which can be seen the Eternal City. Then, her Mother-Love calling irresistibly, she turns and comes back. Hope raises her head and sees Mrs. Foster stir slightly. The nurse quickly admits the doctor, who announces that Mrs. Foster has, by some apparent miracle, safely passed the crisis.

FIXING THEIR DADS (Nov. 18).—Both deadly rivals for the hand of the Widow Hathaway, Kirkland and Livingston, gentleman farmers, are so bitter, they do all possible to break up the love match between Dick and Florence, their respective children, causing great unhappiness. Dorothy, a city friend of Florence's, arrives on a visit at the Livingston's. Seeing the two old fellows endeavoring to monopolize the fair widow's attentions, Dorothy asks what it all means. Dick and Florence tell her and she determines to help the young lovers. Florence, with a camera, hides in a doorway, and when Livingston comes by, Dorothy flirts outrageously with him with the result that they sit on a nearby bench very close together. Florence clicks the camera just as Livingston kisses Dorothy. Then they work the same scheme with Kirkland, Dorothy pretending a sprained ankle. Florence's camera snaps them with Kirkland's arms around Dorothy's waist. Then Florence threatens to show the photos to the widow. Livingston and Kirkland are forced to withdraw their objections to the marriage of their respective daughter and son. When Kirkland and Livingston again call on the widow, they are handed a letter, explaining that she has gone away with an old sweetheart; adding that she hopes they will find their happiness in that of their children whom they have foolishly tried to keep apart. Agreeing that they have been a couple of old fools, the two men shake hands, and give their hearty endorsement to the marriage of Dick and Florence. Their "dads" lose and they win.

TOO MUCH BURGLAR (Nov. 19).—An exceptionally capable girl, Trixie Joyce, proves a great help to her mother, a widow with a large family of girls. They receive a proposition from Henrietta Joyce, Mrs. Joyce's wealthy sister-in-law, to take Trixie as a companion, feed and clothe her and in place of wages, send her mother an allowance sufficient to support the rest of the family. Both realize it is the solution of a hard problem, and Trixie accepts the offer. Henrietta is close-fisted and selfish in money matters, but she also has a strain of morbidly-romantic sentiment in her nature, so the largest part of Trixie's work is reading aloud to her mistress quantities of swashbuckling, mid-Victorian novels. Trixie makes the acquaintance of Tom Perry, a young bank clerk, and the acquaintance ripens into love. Tom manages to call at the house on banking business, but tries in vain to get on the right side of Auntie. She finds him making love to Trixie, and tells the young lady she will stop the allowance if she has anything more to do with Tom, scornfully explaining, "He's no hero! There are none nowadays!" This gives the young people an idea and they arrange to have Phil, Tom's friend, break into the house as a burglar. Tom is to appear at the crucial moment and make himself a hero by "capturing" the "burglar." Unfortunately, two real burglars get into the house, so when Tom and Phil get there, they have to become genuine heroes. After a terrific struggle, they overpower the thieves and send them off to jail. Henrietta, on being released from the chair to which she has been tied up and gagged, feels convinced she has found in Tom a real hero of modern times, and resolves to keep hm in the family by consenting to his and Trixie's marriage.

THE PROFESSIONAL SCAPEGOAT (Nov. 20).—Noticing an ad reading, "Man wanted—Experienced in dismissals preferred," Arthur Wimperis who has just been discharged—feels he is well equipped for a job of that nature. He applies at Mack's big department store for the position. The superintendent tells him he requires a man to take the blame for trivial complaints made by customers—in other words—a professional scapegoat. A rehearsal is satisfactory and Arthur gets the job. He proves to be a superlative "scapegoat," and when he goes through his "weepy" motions after being "discharged" by the superintendent, the enraged customer invariably calms down and goes out feeling sorry for having caused a subordinate to lose his job. He falls in love with Enid, a beautiful salesgirl who is being pestered by the attention of a floorwalker. Delighted at her sweet sympathy, Wimperis does not tell the girl of his position in the store, but when she sees the young man "fired" several times, the joke comes out. Shortly after Wimperis and Enid have become engaged, a lawyer calls on the superintendent, inquiring for Wimperis. When sent for, the latter, by sheer force of habit, goes through his usual sorrowful business at being discharged, causing both men to roar with laughter. Wimperis then learns he is heir to a large fortune. He tells Enid and takes revenge on the floorwalker by heaving him into a pile of crockery. Arthur then stalks out of the store with Enid and they are soon made man and wife. Five years later she tells her husband that Arthur, Jr., has broken a saucer. Reprimanded, the youngster goes through the identical motions his father had performed when he was employed as a "professional scapegoat," to the great amusement of Enid and Arthur, Sr.

MARY JANE ENTERTAINS (Special—Two Parts—Nov. 21). An unexpected business meeting prevents Brown from attending a Tango Dansante at Harmony Hall, with his wife, and she, greatly disappointed, goes to her mother's for the night, leaving the house in care of Mary Jane, the maid. Percy, the grocer's clerk, calls on Mary Jane, his sweetheart, and is royally entertained by her at the Brown's expense. She finds the tango tickets and dresses up in her mistress's clothes, while Percy gets into Mr. Brown's dress-suit. They then go to the Dansante, where their comical appearance causes much amusement. Meanwhile, Mr. Brown finds he will be able to attend the dance after all, and so 'phones his wife. They find the house in awful shape, their evening clothes and tickets gone. They get a policeman and at the dance hall Brown goes in alone to look for Jane. He finds the pair drinking punch. Percy sees him coming and beats it, but is caught by Mrs. Brown and the policeman. Mary Jane, light-headed from the punch greets Brown affectionately and makes him drink some. Mrs. Brown arrives and finds her hubby and Mary Jane sitting close together, drinking from the same glass. She berates him and all are taken to court. There Brown accuses Percy of stealing his dress-suit and the young man is fined. With no money, he is about to be jailed when Mary Jane gives her last cent to liberate. Brown is taken home by his indignant wife, and poor Mary Jane, with no money, no position and scorned by Percy, feels her "entertainment" has proven a pretty costly affair.

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Did you read Mr. F. H. Richardson's—America's accepted judge and critic of perfect motion picture projection—article of a column and a quarter, devoted to Meniscus Bi-Convex Condensers, which appeared in his Projection Department, on page 638 of last week's edition of the Moving Picture World? If not, turn to this issue and read it at once—if you are a particular manager or operator and care for perfect projection.

This is not Mr. Richardson's first expression as to his opinion of the Meniscus Bi-Convex condensers. He has passed his endorsement along from time to time until it has attracted the attention of this country's best and most skillful operators, and every one who has tried out the Meniscus Bi-Convex Condensers now swears by and for them. Mr. Richardson's recommendation was given after the most rigid test by New York's greatest operators. Mr. Richardson says he accepts Mr. W. G. Woods' (General Sales Agent for Jno. H. Elbert, San Francisco), **judgment with more confidence than any one other operator in the country, barring none.**

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KALEM.

THE MAN OF IRON (Special—Two Parts—Nov. 16).—A hard man is Lucius Stanley. Uncompromisingly upright, he lacks sympathy for characters weaker than his own. Thus, when his son John asks for money with which to pay some debts, the stern father refuses the boy's request.

John is to inherit a fortune on his twenty-fifth birthday. Hard pressed, the boy takes money from his father's safe, salving his conscience by promising to return it when he receives his inheritance. Stanley discovers the theft. Despite the pleas of his wife and their daughter Margery, the father sends his son to jail.

A year later, John spurns his father's advances. Discharged from prison, the boy hastens to New York. The blow prostrates Mr. Stanley. Margery quarrels with her father, blaming him for the change that has taken place in John. As the result, the girl leaves home.

Proceeding to New York, Margery vainly endeavors to secure a position. John, meanwhile, is squandering his fortune in riotous living. Margery, failing to find a position as a chorus girl, excites the sympathy of a couple of actresses. They later invite her to accompany them to a dinner party. John is to be the host.

Ignorant of this, Margery accompanies the girls. Thus, brother and sister meet. Unaware of the circumstances, John is appalled to find Margery in the company of his shady friends. The boy takes her to his apartments.

While he learns her story, John receives a letter which warns him to come home if he desires to save his mother's life. Brother and sister start homeward. They arrive in time to hear their father's tearful admission that his stern conduct has caused the misery which has beset him. When Mrs. Stanley opens her eyes, she finds her son and daughter, their arms about their father, kneeling by her side.

THE PEACH AT THE BEACH (Nov. 17).—Ham, who has a day off, learns that his fascinating neighbor, Mrs. Hothead, intends to spend a day at the beach. Stealing his wife's purse, Ham tells her he is called out of town on business and leaves for the beach. He meets Mrs. Hothead. They go bathing. Billy the Dip, a pickpocket, reaches into the bath house and steals the purse from Ham's pocket.

A cameraman taking topical views, films a scene on the beach. Ham and Mrs. Hothead fail to notice him. Later, Ham discovers his wife's purse has been stolen. Borrowing carfare from his fair neighbor, he returns home.

Some weeks later, the Hotheads and the Hams attend a moving picture show. The first picture thrown on the screen shows Ham and Mrs. Hothead at the beach soulfully gazing into each other's eyes. Jealous Mr. Hothead and infuriated Mrs. Ham promptly create a riot.

Mrs. Ham gets her spouse in their home and whales away at him for dear life. Just then the doorbell rings. Mrs. Ham answers the bell and finds a package and a note lying on her doorstep. It is from Billy the Dip, who, having reformed, returns the stolen pocketbook and its contents. The wife glances at the note which tells of how the money had been stolen and poor Ham!

HIS NEMESIS (Special—Two Parts—Nov. 18).—With ruin staring him in the face, Manning, of Manning & Co., commits a theft which averts the crash. The scoundrel cleverly contrives to throw suspicion upon Reynolds, an old and faithful employee. Reynolds receives a three-year sentence.

Beatrice, the daughter of Manning's victim, believes in her father's innocence. Led to believe Manning the real cause of her father's tribulations, Beatrice vows to wreak vengeance upon the scoundrel. The girl easily inveigles Joe, the banker's son, and through the boy, gradually brings Manning to ruin.

Not content with breaking the father on the wheel, Beatrice deliberately brings about Joe's downfall. Then, with Manning a beggar, and Joe a drunkard and good-for-nothing, the girl reveals her identity and gloats over their misery.

But because of her conscience, her vengeance becomes the food of wormwood and her drink the water of gall. The words of a Salvation Army speaker bring Beatrice to the full realization of the awful wrong she has done. Her thoughts revert to the men she has dragged down. She vows to expiate her offense. The girl becomes a religious worker.

Reynolds is discharged from prison. Filled with thirst for revenge, he hunts Manning down. Just as he is about to slay the man, he learns of what Beatrice has done. Later, Manning, Reynolds and Joe find Beatrice working for the people in the slums. Together they start life anew.

FATTY AND THE SHYSTER LAWYER (Nov. 20).—When Fatty slips on a banana peel in alighting from a street car, Steel and Gouge, rival lawyers, scent business. Fatty tries in vain to escape the attorneys. In the mixup which follows, the three are arrested. Steel wins a client when he pays Fatty's fine.

The railway company is notified that as the result of their negligence in allowing a banana peel to repose near their tracks, Fatty has sustained everything from paralysis to dandruff.

When the case comes up for trial, Fatty is brought into court on a stretcher. His pitiful plight, made much of by Attorney Steel, moves every person in court to tears. The railroad doctor brings an electric battery. Declaring that a paralytic cannot feel an electric current, he gives poor Fatty every volt in the battery.

With a howl, the "paralyzed" man bounds out of the stretcher and makes a bee line for home. Every person in the court room, from the judge to the attendant, follows. They catch Fatty just as he reaches his home. The man saves himself, however, by declaring he has been cured by the shock.

The following day, Fatty receives a letter from the railway company. It is a bill for $500 which the company declares is due them for having cured him of paralysis. Lawyer Steel enters the house just then. Aided by his wife, Fatty hurls him into the street. But the worst is still to come. Steel's rival, Gouge, passes by. Observing Steel's predicament, Gouge adds insult to injury by standing over his rival and jeering.

THE PLOT AT THE R. R. CUT (The Second Episode of "The Hazard's of Helen"—Nov. 21).—Gregg and Benton fall in love with Helen, who is temporarily assigned to the station at Quarry Depot. Bad blood springs up between the two men, although Helen has been impartial in her friendship.

While conversing with Benton outside her office one afternoon, Helen is suddenly seized by the scoundrel, who tries to kiss her. The girl struggles furiously and succeeds in freeing herself. Gregg arrives upon the scene and learns what has occurred. The next moment he and Benton are engaged in a wild fight.

Worsted, Benton vows vengeance. Later, the scoundrel sees Gregg superintending the placing of several hundred pounds of dynamite intended to blow out the side of the hill. Insane with hate, Benton explodes the dynamite, burying a score of men under a mass of earth and boulders.

Helen learns of the terrible explosion. Discovering that a boulder has smashed one of the telegraph poles and severed the wires, the plucky girl climbs the poles which have es-

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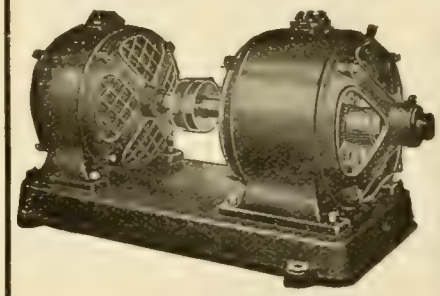

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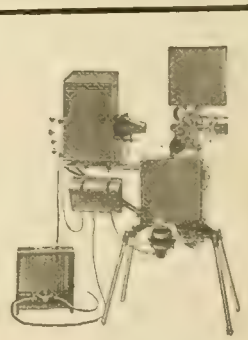

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caped injury, and at the risk of her life splices the wires. As the result of her message for help, doctors and nurses are sent to the scene in a rescue train.

By a miracle, Gregg escapes with his life, although his injuries are severe. Benton is found to have been killed by a falling stone. Although suffering intense pain, Gregg turns to Helen as he is being placed aboard the rescue train, and asks her to be his wife. But Helen, who is still to meet the man she is to wed, slowly shakes her head in refusal. Her next adventure is released Saturday, Nov. 28.

ESSANAY.

COUNTESS SWEEDIE (Nov. 16).—Countess Von Swatt goes on a slumming party and loses one of her calling cards in the "hash house" where Sweedie works. Sweedie finds the card. Next day an invitation to a ball to be given by Mr. Wealth is delivered by Sweedie by mistake. She has an idea; she will go to the ball and pretend to be the countess. The night of the party, Sweedie arrives at the Wealth home accompanied by a waiter from her place of employment. She is introduced to the waiting guests as the Countess Von Swatt and in the middle of the introduction, stubs her toe and falls down the stairs. She is paid great attention by all present and they insist upon her demonstrating the latest dances. Sweedie and the waiter are in the midst of the Sweedish tango when the real countess arr[illegible] seeing her the pair make a rush for the door, but are captured and spend the night in jail. Sweedie happy that she was a countess for a while anyway.

THE SERVANT QUESTION (Nov. 17).—Ellen, an heiress, becomes tired of living an idle life, so applies for a position as maid to Mrs. Newlyrich. She is accepted. The following day she is seen by a wealthy Baron as she runs out to mail a letter. He is infatuated and next morning when he reads an ad for a chef in the same household, he applies and is engaged. That evening Lord and Lady Montford are to be the guests for dinner. The Baron makes a miserable attempt at cooking, and after the second course the butler is given orders to discharge the chef. The enraged Baron enters the dining room, where he is recognized by Lord Montford, and at the same moment Ellen enters and is given a hearty welcome by Lady Montford. The Baron is given a formal introduction to Ellen, and the four depart to get a square meal.

THE FABLE PROVING THAT SPONGERS ARE FOUND IN A DRUG STORE (Nov. 18).—Once there was a good natured old Scout who opened a drug store on the corner with the intention of making money enough to buy bird seed once in a while. The first Gink who blew in wanted to know the correct time, and not a cent's worth did he buy. The next was one of those hurry-up guys who wanted a city directory and wanted to know if Murphy was spelled with an "F." Shortly after Estelle came in and wanted to wait for Laura. She was dying for a drink of plain water, she couldn't drink soda water because the gas got up her nose. Finally, when Laura came she bought a postage stamp, and not having any pennies, said she'd be in later to pay for it. She wanted a free almanac. The next chap wanted a light and all he spent was his time. A Hick wanted to hang a lithograph in the window for a show that didn't give passes. Still the cash register slumbered on. Finally a live wire came in with a prescription, and the books at the end of the day showed a profit of $1,76. Wonderful business that man did. Moral: Don't blame the apothecary. He has to play even.

A HORSE ON SOPHIE (Nov. 19).—Sophie writes a note to her aunt telling her that she is undecided whether she will marry Slippery Slim or Mustang Pete, but says she will accept the one who buys the best-looking horse. Slim intercepts the note and immediately goes to the Deacon, who owns the finest horses in town. He buys the Deacon's prize steed, but when he attemps to drive him, the animal refuses to move an inch. In the meantime Mustang has heard of Sophie's plan, so he also goes to the Deacon and buys a horse. This one refuses to go forward and takes Mustang for a nerve-racking ride traveling backwards. Slim and Mustang trade horses, each thinking that he is putting it over on the other. When the two rivals discover that both horses are "lemons" they proceed to mix in a fistic encounter. While they are fighting the Deacon comes along, helps Sophie in his buggy and drives away.

BRONCHO BILLY'S SCHEME (Nov. 21).—Colonel Emmett's daughter is captured by an outlaw who blindfolds her just before taking her to his hut, so, in case she escaped, she would be unable to lead anybody to his rendezvous. She is told by one of his accomplices that he intends forcing her into marriage, so she feigns illness. While the outlaw goes for a doctor, she writes a note saying that she is not ill, and is being held for ransom. The outlaw arrives with Broncho Billy, the doctor, whom he has also blindfolded. The girl slips him the note and he pretends to be attending her. Before being blindfolded again for the return journey he fills his pocket with white pills, which he drops at intervals, marking the trail. He then notifies the sheriff who, follows the trail and rescues the girl after his men have overpowered the gang.

THE MEANS AND THE END (Special—Two Parts—Nov. 20).—William D. Hildebrand, a trust magnate and capitalist, though not naturally a tyrant, has been so engrossed in his schemes to make money and build up great enterprises that he oppresses the people. Vincent Archer, a Sociological worker, learns from his uncle on his death bed that he and Hildebrand were responsible for the death of a man. He uses this means to gain his end in building a model tenement house district for the poor. He forces Hildebrand, on the threat of exposure, to give the money while he and his secretary put the schemes through.

Hildebrand's daughter, Helene, becomes intensely interested in the work and finally falls in love with Archer. Hildebrand himself, after he has got into the enterprise, becomes interested and experiences a change of heart. But another man knows of the slaying, a Jim Parker of the underworld. He threatens to expose Hildebrand. Archer goes to Parker and, while he is recovering from a spree, takes the evidence away from him and burns it up.

Parker goes to his office and almost kills Archer in a terrific battle. Helene takes Archer flowers while he is recovering and visits him frequently. While he is in love with her, yet he does not propose, because their stations in life are so far apart. Archer comes to the conclusion that he was not justified in forcing money from Hildebrand, even for a good cause. He writes him to this effect and says that he is going to leave the city. But Helene, hearing that he is going away, goes to him and asks him frankly if he does not care for her. This breaks down the barrier and he tells her he loves her more than anything else in life. Hildebrand then tells Archer the circumstances of the killing, which was in self-defense.

SELIG.

IF I WERE YOUNG AGAIN (Special Two Parts Nov. 16).—Aged Jonathan Wise is head Curator of the department of Anthropology in the great museum at X..... He has a considerable fortune saved in the bank, and when Director Henshaw, head of the institution, jokingly shows him an advertisement of a brokerage firm which claims to make investors wealthy, the aged Curator shakes his head and replies, that if he were young again he would venture his savings in such an enterprise.

The day following a shipment containing a mummy arrives from Egypt to the museum, and while examining this new addition to his treasures, Professor Wise discovers among the bandages a vial containing a liquid, and on the vial is an inscription in ancient characters which the Professor quickly translates, reading as follows: "One drop with each new moon brings back youth." Professor Wise secretes the vial on his person and takes it to his room. He pours a few drops on a withered plant which reposes in his window seat and is astounded to witness the immediate rejuvenation of the plant.

The next day he goes to the bank, draws out his accumulated savings and that night, seeing that the moon is still new, he swallows a few drops of the magic liquid. A glance at the mirror shows him revealed again as a young man. Then the various problems in connection with his sudden change of appearance present themselves. Not wishing to explain to his landlady his sudden change from old age to youth he packs some necessary articles in his valise, and stealing silently to the door, rings the bell, and upon the appearance of the landlady, announces himself in search of lodgings. The landlady shows him to a room across the hall from his own room.

He visits the promoters of the Mexican oil stocks, which he has seen advertised and unhesitatingly turns over all his available cash in exchange for beautifully printed stock certificates. He finds much enjoyment in visiting various places of public interest where he comes among acquaintances, who, however, do not realize that the sprightly looking young man in their immediate vicinity is good old Professor Wise.

Director Henshaw of the museum is much perturbed in spirit by the sudden and unaccountable disappearance of the Curator. He notifies the police and an article is printed in the newspapers, giving a few known facts in connection with his mysterious disappearance. Professor Wise reads the newspaper article and chuckles over the mystery which his transformation has occasioned. In his own room upon glancing through the columns of the newspaper which tells the story of his disappearance, he is horrified and shocked to read an account of the swindling operations of the promoters who sold to him shares in the alleged Mexican oil wells. His fortune is gone and he finds is necessary to begin at once to recuperate his losses by obtaining employment. He answers advertisements in the newspapers, but is rejected in one instance because of his apparent

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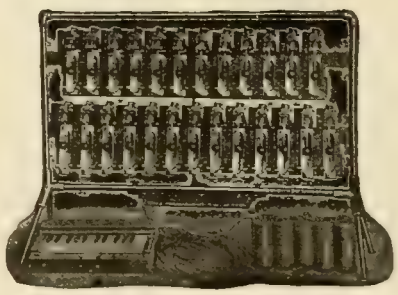

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youth, and another advertiser declares that he wants only stylish young men, glancing disapprovingly at the well-made but old-fashioned garments worn by the transformed professor. Finally, after many fruitless endeavors, he obtains employment in the museum as a clerk in the department built up and conducted by himself. The salary, however, is but a small part of that which he received as Curator.

Wishing to obtain some necessar articles from his own room, he enters the chamber surreptiously and the landlady eat hes him, as she thinks, intruding upon the premises of the absent lodger. She demands the reason for his intrusion, and he finally confesses to her that he is none other than the late Professor Wise, who has been transformed by a magic liquor from an old man to his present appearance. She is astounded, but withal delighted. The landlady has recently come into an extensive fortune and has expressed a wish that she might become younger in order to enjoy the benefits of unlimited money. The professor has discouraged her, but when he exhibits the mysterious vial and explains to her that it contains additional quantities of the magic fluid, she frantically begs him to permit her to taste the contents and become youthful again. The experiences of Professor Wise in his transformed condition have been so fruitless and so bitter that he counsels her earnestly to refrain from making such an experiment. She insists and he finds it necessary to eject her from the room. He believes that no good can come from the continued existence of the contents of the magic vial. So he pours the remainder of the contents into an open dish and sets fire to the liquid. It burns for a few seconds while the pungent fumes pervade the atmosphere. He is overcome and falls into an easy chair. Upon awakening he finds himself returned to his previous condition.

The landlady is overjoyed to find him again in his natural stage of life. He returns to the museum and takes up again his work as Curator after astonishing the director beyond words by his brief explanation. He states that he has been on a long journey in which he lost everything and gained nothing. The landlady gives him her hand in marriage and he thereby recuperates his lost fortune.

THE SHERIFF'S REWARD (Nov. 17).—Rose Boland, a pretty young ranch owner, quarrels with her foreman because she dislikes his attentions. She discharges him from her employ, and her cowboys eject him from the ranch. The disgruntled foreman proceeds to join a band of cattle rustlers and engages with them in the looting of cattle.

One day while Rose is making a tour of inspection on horseback, the rustlers, who have been lying in wait, make her a prisoner. They bind and gag her, and lock her up in an isolated cabin. The boys of the ranch go in search of her and notify the sheriff that she has disappeared. The sheriff has cast eyes at Rose in the past and is all eagerness to find her. Alone, he rides up to the deserted cabin, having trailed her by a handkerchief which she cleverly dropped in the pathway, as a clue. The rustlers wound him when he tries to make prisoners of them, and they escape temporarily. The cowboys ride up, release Rose, and she nurses the sheriff back to life and strength. The rustles are dealt with according to the traditions of western law. The sheriff gets his reward by making a prisoner of Rose's heart.

THE BROKEN "X" (Nov. 18).—Tradition still tells of the band of bank burglars who terrorized Marysville twenty years ago. It is supposed that they have been completely dispersed, but one dark night the Marysville bank vault is looted of an enormous sum in currency and the burglars escape. In the darkness three men, Phillip Elliott, mayor of a neighboring town, Ed. Stanley and "Bull" Ames enter the Marysville hotel by way of the fire escape and divide the bank loot. All are well known and no suspicion is attached to them. The local police find themselves unable to solve the mystery. Secret Service agents are called in and proceed cleverly to trace various clues.

Stanley, who is a morphine fiend, is traced through a $1,000 bill, and the two other burglars are finally rounded up by the Secret Service agents. Stanley escapes the penalty of the law by accidentally taking an overdose of morphine. A former member of the old "X" gang revenges himself for past treachery upon Elliott and Ames by identifying them as the remains of that famous band of burglars—the "X" gang. They go to prison for long terms.

THE MYSTERIOUS BLACK BOX (Nov. 20).—Bill, a lazy fellow employed in the shipping department of Fogg's wholesale house, is in love with Fogg's pretty daughter, Betty. Fogg is stingy with his wife and will not clothe her according to her station, although he is generous to Betty. Fogg catches Bill loafing on the job and fires him. While getting his pay envelope, Fogg's stenographer stumbles and strikes her head against a desk. Fogg picks her up and Bill, lunch-box in hand, makes an exclamation which leads Fogg to believe earnestly that Bill has taken a snapshot of the scene.

Bill has a photograph of Betty and himself, who have just been married secretly. The pair

make reference to this photograph in such a way that Fogg believes Bill intends to show Mrs. Fogg a photograph of the scene in the office. Fogg bribes everybody, including his astonished wife, with bountiful presents, and discovers finally that Bill had a lunch-box instead of a camera.

HER SACRIFICE (Nov. 21).—Tom, a fisherman, and his sister live in a quiet village by the seashore. Kitty lives with her dad in a neighboring cottage, while Bill, the sweetheart of Kitty, earns his living by fishing with Tom and Kitty's dad. Bill and Kitty are engaged to be wed and the happiness of the young lovers is unclouded until suspicions are aroused that Bill has won the simple heart of Tom's little sister, who has returned his passion without a thought of the consequences. The little fisher-maiden becomes horror stricken when she discovers the consequences of her love with Bill, and beseeches him to protect her from the village gossip by making her his wife.

Bill's affair with the little fisher-maiden has been a pastime, for he dearly loves Kitty. Tom discovers the facts in the case and attempts to take the life of Bill, but Kitty interferes, prevents the penalty of revenge and resigns her sweetheart to the little fisher-maiden; while her own heart is torn with anguish. Bill, realizing the full consequence of his unmanly treatment of the little fisher-maiden, returns to her, begs forgiveness and they are married.

HEARST-SELIG NEWS PICTORIAL NO. 70 (Oct. 29).—In this section are shown the first pictures taken after the bombardment of Rheims. This film was made by a Hearst-Selig camera man after he had received a special permit from the French Government. An occasional shell was still falling among the ruins when the intrepid operator began cranking his machine. One section of the film shows a falling wall caused by the bursting of a 25-pound shell within a half block of the operator.

The early press reports, to the effect that the Cathedral had been destroyed by the bombardment, are belied by the pictures which show that the Cathedral suffered comparatively little from the bursting shells. War section concludes with actual firing-line scenes showing Belgian artillery in action on the outskirts of Antwerp and refugees fleeing toward the city.

Among the interesting domestic scenes are the motor boat race on Lake Erie, when Disturber IV broke the world's record; the launching of the Great Northern coastwise steamship at Cramp ship yards, Philadelphia, which is an exceptional picture in view of the fact that the boat strikes the water on the side and narrowly misses capsizing; New York physicians, including a woman surgeon, sailing for the war zone; and election scenes throughout the country which includes pictures of Governor Glynn and Col. Roosevelt.

COLUMBUS.

A FAMILY INTERMINGLE (Nov. 10).—Bob Noble, while attending college at Boneville, meets May Brock and learns that they both come from Piketown. While their children are at college, Mrs. Noble and Mr. Brock meet and get married, not telling each other that each has a child. Bob is requested by his mother to send her mail in future care of general delivery, and under no circumstances to come home without notifying her first. Surprised at this, Bob decides to go home and investigate. He leaves a letter for May, telling her he is going home. She, thinking his love false, decides to follow on the next train. Arriving at Piketown, Bob learns of his mother's marriage and goes to see her at Mr. Brock's house. He is rudely pushed into a room by his mother, but not in time to prevent Mr. Brock seeing a strange man with his wife. Mr. Brock is very angry, and his wife, being afraid to tell him it is her son, leaves the room. Much to his surprise, his daughter arrives and the tables are turned—Mrs. Broeck sees her husband with a strange woman. Mr. and Mrs. Brock have a real argument, deciding to separate. The children then appear and everything is explained satisfactorily.

OH, WHAT A DREAM.—(Trick picture on same reel with above.)

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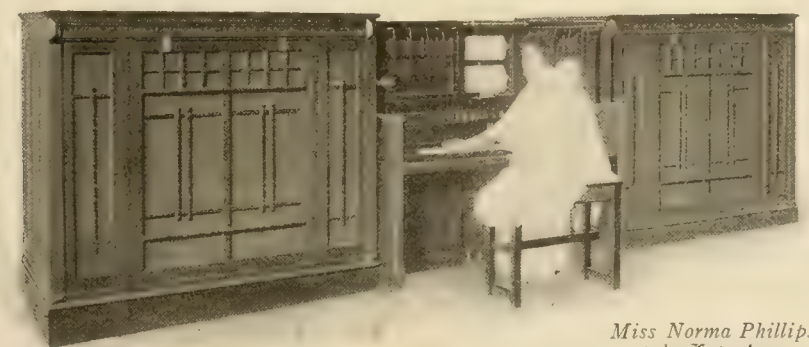

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INDEPENDENT FILM STORIES

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VICTOR.

THE PHANTOM CRACKSMAN (Nov. 17).—Big Robbery. Watchman Cloroformed. Supposed to be the work of the notorious criminal, the Phantom Cracksman," read this newspaper article. It was a big joke at the police headquarters and the joke was on Nolan, who had sworn he would capture this elusive crook. It was the talk of all the clubs. Mr. Brandt, of the Republican Club, sneered at what he called the inefficiency of the police. "I'd like to see him rob my house," was the last remark as he left the club that evening.

A few hours later the joke was on him. Notwithstanding his elaborate system of burglar alarms, "The Phantom Cracksman" walked in and cleaned out his safe while he was dozing on a chair in the adjoining room. The police and press were soon on the scene and also some of his friends from the club. The police pointed out that the burglar had entered through a window which was fairly obvious, as Mr. Brandt had seen him go out that way, and the garden path below showed evidences of bad markmanship. Brandt was getting worked up into a rage. The reporters made notes, but no one seemed to do anything.

A few weeks later he was robbed again and this time he caught a glimpse of the Phantom Cracksman's face. He was surprised to find that it was the face of a woman. It was months before he saw her again, this time as a woman of fashion, who knew how to spend this money lavishly and artistically. Controlling himself with an effort, he sent the hotel clerk for the police and addressed her. As she turned to flee he seized her by the wrist. Two or three flashes from her eyes and one or two pleading remarks and he was on her side and ready to stand between her and the police.

But the wages of sin- she died in his arms with a bullet in her lungs.

POWERS.

NAN O' THE HILLS (Nov. 6).—Nan Walsh, keeper of a restaurant in a small mining town, is engaged to marry Bob Davis, a young prospector. True to her expectations, Bob makes good and uncovers a vein of rich pay ore. He hastens to tell Nan. She accompanies him back to the scene of his operations. Arriving there, they find that the claim has been jumped in their absence and that the law, in the person of a constable, is protecting the rights of the claim-jumper.

Despondent over this incident, Bob hits upon a plan to reap at least part of the fruit of his labors. Not wishing to hurt anyone in the operation, he extracts the bullets from the cartridges in his revolver and sallies forth to hold up the wagon upon which the claim-jumper is sending a load of ore for shipment to the railroad.

Unfortunately for Bob, Jim Haswell, sheriff of the county, is riding in the vicinity. Drawing his revolver, he wings the would-be hold-up. He then gathers a posse and sets out to capture Bob.

Bob, foiled in his attempt, seeks refuge in Nan's restaurant. When all ruses fail to convince the sheriff that Bob is not there, she recalls to him an affair in which she was instrumental in saving his life. Confronted with this page from the past, the sheriff rides away with his posse. Thus, Nan saves her lover from capture and, together, they watch the former pursuers fade away into the distance.

101 BISON.

THE JUNGLEMASTER (Two Parts—Nov. 7).—Roselli, a circus owner, accompanied by his daughter, Marie, and her fiancee, Clifford, arrive in Jorgeburg, Africa, where Roselli expects to purchase animals for his menagerie. Paul, a hunter and trapper, witnesses their arrival and, himself a white man, invites them to his kraal, which is also his headquarters for captured beasts. Later, Paul invites them to inspect his menagerie.

In a cage, somewhat isolated from the others, is a lioness. Paul warns the visitors against the beast, but Roselli advances toward the animal. It immediately becomes calm. To further demonstrate his strange power of control, the circus owner enters the cage, takes from the lioness her cub, and hands the little fellow to Marie. Their astonishment over, the party returns to Paul's house.

That evening, while seated about the fire, Roselli relates how and when he first discovered that he possessed his strange power over wild animals. Paul, impressed, offers to guide Roselli into the jungle. His offer is accepted, and the following morning finds them all en route, except Marie.

The venture is a success; several wild beasts are added to an already large collection. Marie, piqued at her father's refusal to permit her to accompany them into the depths of the jungle, mounts her horse and rides off. Once in the jungle she encounters a leopard—she is thrown from her horse. Paul rescues her after killing the beast, and brings her back to camp. The fascinating Marie has unwittingly created in Paul a feeling stronger than admiration. Paul declares himself to the girl, but is refused. Disappointed, Paul takes his troubles to his mother, who does her best to calm the hot-headed young man. Later, Paul and Clifford have words.

Unknown to his guests, Paul is a heavy drinker; moreover, he possesses an ungovernable temper. In revenge for Marie's refusal of him, he watches until he is certain that Marie has the lion cub in her room. Then he releases the old lioness. The beast follows the trail of her cub, jumps through the window, and is only prevented from killing the girl by the timely arrival of Roselli, who again gives a demonstration of his strange power. Continuing his debauch, Paul again endeavors to use the lion to further his revenge, and is finally killed as a consequence.

GOLD SEAL.

THE OPENED SHUTTERS (Four Parts—Nov. 17).—When the story opens Sylvia Lacey has been left an orphan. Her shiftless father, Sam Lacey, of artistic, but weak nature, left her without money. Her mother had died ten years before. The girl writes to her only remaining relatives, an aunt, Miss Martha Lacey, and her mother's brother. In his youth the Judge—Calvin Trent wanted to marry Miss Martha, but they quarreled. When Sylvia's letter arrives, announcing that she will be in Boston the next day, both uncle and aunt are nonplussed. Neither wants the responsibility. Miss Martha finally decides to go and the Judge sends his young partner, John Dunham, in his place.

Miss Martha waits with the young lawyer in the hotel parlor. Plainly she speaks her mind to John about the inconveniences of the girl's coming. Sylvia is already in the room and hears. She promptly refuses any aid from either relatives. Miss Martha is sorry, but it is too late. Dunham, however, goes back to the girl and forces her to accept a loan (of Judge's money).

Back in the village, Miss Martha and the Judge both remember a cousin of the Judge's who manages the Judge's main farm. "Thinkright" is sent for and his white hair and kindly eyes soon win the girl to visit him. "Thinkright" once loved Sylvia's mother and is naturally drawn toward the girl.

As she and "Thinkright" reach the Mill Farm near Portland, she sees the deserted old Tide Mill with all its shutters closed. Imaginative, she says then and always after, that the old mill is sorrowing and only love can open the shutters. Edna Derwent, a rich Boston girl, who owns a cottage on a nearby island, is a friend and disciple of "Thinkright's." He has taught her to be patient with the false social life which means so much to her mother. Each summer she comes to Hawk Island with Miss Lacey as chaperon. Sylvia becomes jealous of Edna and all her beauty, charm and wealth. "Thinkright" stops this trend of thought in the girl and after several severe tussles, turns her thoughts into the right road. She struggles bravely. Her uncle, penitent, arrives and promptly falls in love with this niece he has never seen before. She forgives him. The next day Miss Lacey arrives at Hawk Island with Edna. This forgiveness is harder, but Sylvia, strong in her new right thinking, manages it. She is invited to the Derwent cottage for a visit.

John Dunham, an old friend of Edna's, comes for a visit and his fancy is quickly taken with the imaginative Sylvia whom he rescued in Boston the month before. Sylvia has a strong talent for painting. She has done some things with pencil, but longs for paint. She has no money and is too proud to ask any of her relatives. In her heart she adores John Dunham, but has held herself coldly toward him because she thought that he and Edna were engaged. Suddenly she discovers that he loves her. In her embarrassment she drops her book of sketches and "Thinkright" finds pieces of brown paper covered with drawings, all showing much power and talent. Edna leagues Judge Trent in a plan, and Sylvia learns that she is to have lessons in painting.

The winter passes. Sylvia is making rapid strides in her profession under Edna's special wing in Boston. Summer comes and she goes to the Mill Farm again for a visit. Walking alone on the edge of the basin, she sees the shutters of the Tide Mill have opened and the windows are gleaming brightly. Just then John Dunham appears and asks her to go with him to the Tide Mill. It is open. The first floor is vacant and so is the second. He asks her to go clear to the top and there she finds a luxuriantly appointed artist's studio.

"Love opened the shutters," says John. "I bought the Mill and furnished this for my bride." "The old story is told and the shutters of life open wide for the girl who learned to think right."

FRONTIER.

THE GIRL FROM TEXAS (Nov. 7).—Fred, a lawyer and real estate agent in a frontier town, receives a letter that Miss Edythe Sterling, of Dallas, Texas, will shortly call on him. He is to give her all assistance possible as to purchasing a suitable ranch.

Edythe arrives. Several weeks pass. She decides on a ranch and Fred makes arrangements for its owner to be out at the place that afternoon. Edythe, who is somewhat a ventriloquist, imitates the sound of a rattlesnake and gives Fred a bad scare.

Two crooks, recently released from jail, have sworn to "get" Fred, who, they claim, railroaded them. They have taken up their abode at the deserted ranch that Edythe has chosen. A holdup occurs. The victim rides in for the sheriff.

Fred and Edythe arrive at the ranch. While waiting, he proposes to her, but is rejected. Fred decides to ride down to the nearest ranch house and again 'phone to the ranch owner, which he does.

The two crooks return to the shack. Edythe, terrified, takes refuge in the closet. Fred returns and the two crooks find that they have in their power the man they have sworn to "get." About to shoot him, Edythe, in the closet, has a sudden inspiration; she imitates the sizz of a rattlesnake. When the two crooks jump, she emerges and gains the upper hand. The sheriff and his posse appear. The ranch owner also appears. The sale is concluded. Fred, looking over the deed, discovers that it has been made out in his name. He soon knows the reason why.

MAN TO MAN (Nov. 21).—When Fred, the sheriff of Tulare County, receives word that his younger brother, across the line in Inyo County, has been elected sheriff, he entrusts affairs with his deputies and starts over to offer his congratulations.

Jay, the defeated candidate for sheriff, picks a quarrel with Jack, the younger sheriff. He snatches Jack's gun, and cooly insults him. Jack grabs Jay's gun and draws on him. Jay calls attention to the fact that he is shooting in self-defence. When the elder brother arrives he finds his brother dead, and he is prevented from shooting Jay by bystanders who tell him that Jay only protected himself. Jay leaves. Fred examines the gun in Jack's hand, which Jack had snatched from Jay. Finding it empty, he at once realizes that his brother met death through a deliberate murder. He informs the bystanders that he intends to avenge his brother's death if he has to follow Jay to perdition. The man hunt begins.

Into the desert the two men go. A sand storm comes up. Both lose their horses. Days pass. Reduced to his last shell Fred fires—only to miss. Jay sees him throw away his gun and starts for him. Fred is helpless from weakness. Jay kicks and curses him and edges off with his gun covering him. He, too, has expended his ammunition. Knife in hand, Jay starts for him, and with the strength of a cornered beast the sheriff wards him off. The death struggle begins. When the sun sets the sheriff stands over the man—his oath of vengeance fulfilled.

NESTOR.

THE STAR GAZER (Nov. 3).—The star gazer is an aged astronomer, who earns a meagre living for himself and his daughter with his telescope, at five cents per look. His daughter falls in love with a newspaper reporter. They become engaged. The matter of a trousseau on a slender purse troubles them. The father endeavors to raise money by securing a second mortgage on their home. He fails.

During his absence his daughter cleans house. While polishing with kerosene oil, a fire breaks out in the room. Its furnishings are burned. A fireman, after putting out the blaze, discovers a charred rag, saturated with kerosene. He becomes suspicious. So the next day when the old man comes to collect his fire insurance, he is accused of arson and arrested. The reporter visits the house and finds a fireman on watch. A fresh fire breaks out and the reporter, on looking for the cause, discovers a ray of sun, reflected through the telescope, focused at a small spot on the dry floor. It smoulders and ignites, thus proving that the original fire was caused in the same manner.

The old man is released. He secures his fire insurance and the daughter thus gets her trousseau.

WHEN THEIR BRIDES GET MIXED (Nov. 20).—Lee and Bess elope and are secretly married. Eddie and Vic. do the same. Both couples stop at the same hotel, and are assigned to adjoining rooms. Lee goes out to attend to the

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baggage, leaving Bess in her room. Eddie leaves Vic. to go out and get a smoke. Bess looks for Lee and meets Eddie in the hall. They are brother and sister who have not seen each other for a year. Both are afraid to tell of their marriage.

Bess takes Eddie into her room for a chat. Lee, returning, sees them enter the room. He is about to break in when Vic. comes from her room and recognizes Lee as an old school-friend. He thereupon goes into Vic.'s room and is seen by Eddie, who has just come out of his sister's room. Eddie then tries to peep through the key-hole. The house detective comes upon him and orders him downstairs. Lee comes out of Vic.'s room and rushes to his own room and is in the act of listening at the door, when the house detective orders him away. Both girls then go in search for their husbands. Eddie returns and finds his wife gone. Bess returning, meets her brother and they again go into her room, just as Eddie's wife comes around the corner of the hall, and sees her husband enter a room with another girl.

New complications arise between the two bridal couples and the house detective; both brides and bridegroom are arrested. The police judge becomes so muddled in trying to understand the relationship of the quartette that he lets them all go. Explanations and a reconciliation ensue.

ECLAIR.

A FRIEND IN NEED (Nov. 22).—Josie, a girl brought up in poverty and want, is the sole comfort of her widowed mother. When the latter is suddenly stricken ill, the child is almost frantic. She renders her all the aid possible, but the doctor who attends the woman says that she must have a certain kind of medicine and a little wine or she will not live.

The heartbroken Josie races to the drug store with the prescription, but is roughly turned away by the druggist when he finds she has no money. She goes out on the street and narrowly escapes being knocked down by the hurrying crowd who have but little thought for the child's trouble. Pausing in front of a fruit stand, she is moved on by an Italian peddler, who turns to wait on a messenger boy who has left his bicycle on the curb. In a flash Josie makes up her mind and seizing the bicycle rides madly off. Stopping at the first bicycle store and after some persuasion the man gives her $5.00 for the wheel. Purchasing the medicine and wine, she races home. Meanwhile, the messenger boy discovers the theft of his wheel. He points out Josie as the thief. The officer is about to take her when she explains. Although the boy wants him to take her away, he allows her ten minutes grace. Entering the room, the child gets the medicine ready and proceeds to her mother's bed only to find she is dead. At this moment the policeman indicates that the ten minutes are up and the messenger starts to rush in. The policeman stops him and gently opening the door sees a sad tableau. Taking in the situation at a glance the man in uniform pays the messenger boy.

OUR BELOVED COUNTRY (Nov. 22).—A series of views, showing the colonization of the United States and its inception up to the present date.

Various Presidents of the United States with the dates of their administrations, are shown and the film closes with a picture of Woodrow Wilson and the American flag floating proudly above his head.

CRYSTAL.

NAUGHTY NELLIE (Nov. 17).—Nellie consents to marry Charlie. Father refuses to give his consent. He orders Charlie out of the house. Nellie is heartbroken. She writes a letter telling him she is going to pretend she has taken poison by mistake and scare her father; the maid will be sent for the doctor and instead of going for a real doctor will get Charlie.

While leaving the room to get an envelope, the maid enters and reads the letter; she pours some hair tonic into the bottle. Nellie takes the supposed poison and nearly goes into convulsions. The maid calls her father, who calls a real doctor. The doctor tastes the poison and gives Nellie a glass of medicine. Charlie arrives and tips the maid so she will not give away their scheme. He fixes his false beard and enters. The real doctor, becoming indignant, leaves the house. Nellie begs her father to send for Charlie as she is going to die. The doctor leaves the room; he goes down stairs and removes his beard. Her father leaves the room and discovers the beard in the hall. He returns to the bedroom and, much to Nellie's and Charlie's disappointment, throws the latter out.

O! YOU MUMMY (Nov. 17).—The long-watched-for mummy arrives at the museum. The professor is so elated. Meanwhile, his niece is being entertained by her beau, whom he strongly objects. Hearing her uncle is coming, she has Harry climb into the davenport. Her aunt and uncle enter and the latter speaks about the mummy. Harry, who is suffocating, begins to yell; the professor is alarmed and looks around. Slowly the lid of the davenport raises and Harry peeks out, the professor discovers him and yanks him out. He orders him out of the house.e

The college boys play a joke on the professor. They bind Mabel and sustitute her for the real mummy. Arriving at the mummy's case the professor is surprised to learn that the mummy is alive; she walks out to him and soon is making love to him. He leaves the room to get a drink. She immediately exits. Returning, the professor is alarmed to find his mummy gone; he runs to the street. Meantime, his daughter has removed her disguise and she and her friends are talking in her home. When they hear her uncle coming they all hide, excepting Mabel. The professor's tale of his loss is soon related and Mabel discovers his mummy.

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REX.

TRAFFIC IN BABIES (Nov. 22).—Jack Hardy, a wealthy young bachelor, loves Ann Farris, daughter of a banker. He is proposing to her when a note arrives from her father, saying he is to be arrested for embezzling and has committed suicide rather than face the disgrace. Ann sends Jack away and takes a position as nurse in a family going to Europe, rather than have her lover burdened with the shadow of her father's act.

Two years elapse. Fate picks Katie O'Brien to bring the lovers together. Katie, whose mother is a washwoman, tends the baby in the street. While she is in the residential section she meets a pretty but weary looking nurse girl, tending a baby boy. The nursegirl admits that she doesn't like caring for the baby. Katie remembers.

Later, Katie's charge is saved from drowning in a sewer ditch by a strange young man. This young man playfully offers to buy the baby for fifty cents. Katie refuses, but says she knows where she can get a baby for him. The young man gives her fifty cents. Katie, watching her chance, manages to carry off the baby which Ann has charge of. She deposits the infant in the young man's apartment and departs to buy a kewpie doll.

Jack, for he is the strange young man, returns from his walk and is much amused to find the baby. The valet has awakened and is much disturbed. After a romp with it, Jack reports the affair to the police. It is when Ann comes to identify the lost baby that she meets her former sweetheart. Incidentally Ann decides she doesn't want to hide any longer and is quite willing to become Jack's wife.

JOKER.

TWO PALS AND A GAL (Nov. 7).—One-Eyed Al and "Coyote Kid" breeze into Gulchville with six months' pay all in one lump. Kid and Al are life-long pals, ready at any time "ter wade through melted lead if 'twould save the other's skin." But this brotherly affection is rudely shattered when they strike Gulchville. The cause of this shattering, as usual, is a woman—one Widow Clemon, who conducts a hash-house. Both fall in love with this lady.

Widow Clemon has long deplored the lack of business. She welcomes their trade. Accepting their love, or returning it, is another matter. When they venture to propose marriage to her, she promptly throws them out. They, however, do not lose hope.

In the town is a cunning shyster lawyer, nicknamed "Hearse." Al and Kid seek this lawyer's advice as to how best to make the widow love them. "Hearse" sees the size of their payrolls and schemes with the widow to secure it. He advises Kid and Al to make the hash-house owner jealous. They readily fall for this advice, bringing a flock of dancehall girls to the hash-house for a grand blow-out. They then spend their money like water, endeavoring to make the widow jealous.

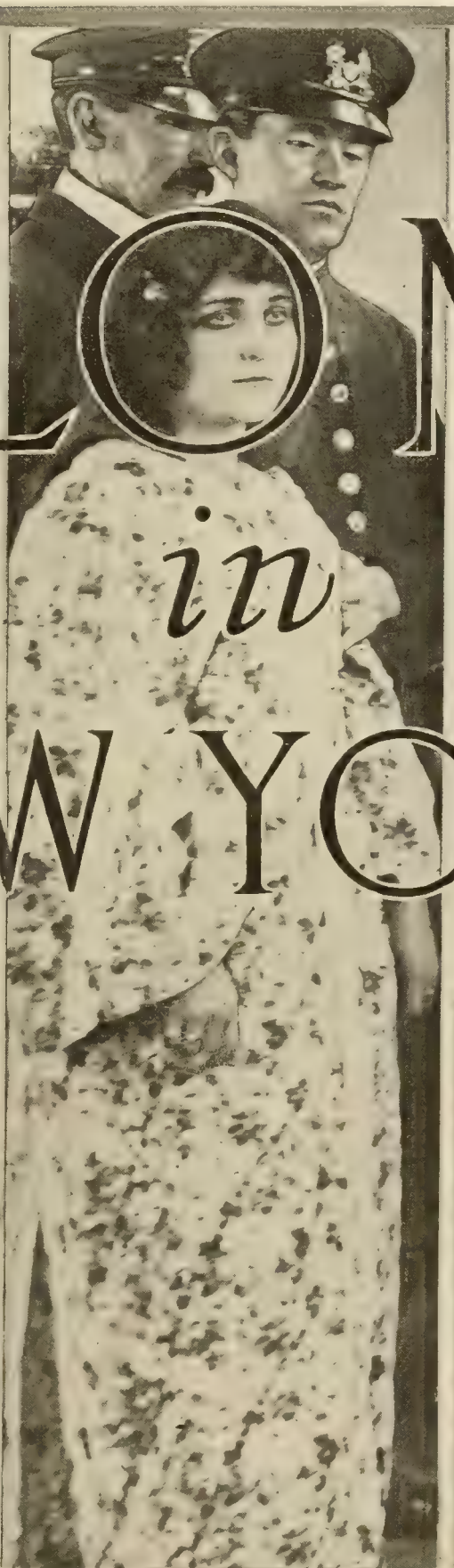
She carries along her part of the scheme, and seemingly is enraged because of Kid and Al's attentions to the girls. She keeps this up with great success, until all their six months' hard-earned pay is transferred to her cash drawer. Then Kid and Al, each nursing the surety that the widow is properly wrenched with heart pangs, and ready to fall on their necks to plead her love, receive a rude awakening when "Hearse" shows up jubilant.

HIS NIGHT OUT (Nov. 18).—Ernie, who is in love with Betty, has trouble in seeing her owing to her father, who objects strenuously. Father, catching them in an embrace, tells the ardent wooer he is not the man for his daughter; he is a weakling; and wants a man of force for his daughter.

Ernie seeks consolation at the club and becomes intoxicated. In this condition Ernie is interested in the prehistoric decoration on the wall. Leaving the club, he falls asleep on some stone steps, where he dreams of being in the primeval period, where he is in love with Betty. Another leader of the primitive men is trying to steal his intended bride. A war ensues in which he displays skill and recovers her. In embrace he is awakened by a policeman.

The dream has given Ernie added courage. He goes to his sweetheart's house that evening, intent on kidnapping her. He gets in the wrong room and carries father out, discovering his mistake in the lower hall. He shoves father out

ALONE *in* NEW YORK



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the window. Another attempt at kidnapping ends in the discovery that he has brought the negro maid to the minister's house. He decides to take the minister to Betty, which he does. They are married in due form.

THE BATTLE OF THE NATIONS (Nov. 21).—England, represented by Chauncie, seeks alliance with France. France is represented by fair Marie, daughter of Henri. Henri is willing enough, but allows Marie to do as she pleases. Marie's relations with Germany makes such an alliance impossible, for Germany is young Jakie Shultz. Chauncie is enraged, but does not lose hope.

The French and German families now fully understanding how matters stand and drink to the happiness of the betrothed young couple. Chauncie is left in the cold. The two families are together thick as bees in the spring time, when suddenly comes news that war has been declared between their respective sods. Immediately a blank wall of hate rises between them. Trouble starts. Jake and Marie also read the dreadful news, but intense love conquers. They declare strict neutrality.

War between their families starts. Chauncie sees his chance. He calls Henri's attention to the fact that Marie is betrothed to a hated German and offers his fighting strength to Henri if his proposed alliance to Marie is clinched. Henri takes him up, and endeavors to separate his daughter from Jake. Likewise, Shultz endeavors to separate his son, Jake, from Marie. A terrible battle in the meanwhile rages between the chagrined families. It is brought to an abrupt stop by the intervention of America, in the shape of husky cops, who duck the contending parties in the horse-trough to cool them off.

When Marie and Jake return home and announce their marriage they are disowned. A year later, the banished young pair form a triple alliance. The third party being a sweet rose-bud baby. With hearts yearning to see the old folks, Marie and Jake go home. The third party to the triple alliance has its wee say in the matter and together with its pink toes and its baby blue eyes, effectually seals the peace pact between the warring factions in happiness, forever.

IMP.

CUPID AND THE FISHES (Nov. 19).—Mattie visits an uncle on the Jersey coast and is speedily initiated in the fisher fleet. The lifesavers take a fancy to him. Matty takes a trip in the breeches buoy, the life saving appliance made to carry folks from a shipwreck to safety.

Everyone likes Matty, excepting Ralph, who is the bully of the settlement. His attentions to Rose, Mattie's cousin, are obnoxious to her. Mattie tells Ralph what he thinks of him. One day Mattie sees a sailor lashed to a portion of a mast and calls the fishers and has the castaway brought ashore.

The unfortunate, who is a handsome fellow, works with the fishers and it is not long before there is a romance between himself and Rose. Ralph grows jealous. Knowing it to be a prison offence to catch fish under the legal size, he takes a very small one and puts it in his rival's basket. The fishing inspector sees the small fish and is about to place the innocent man under arrest when Mattie, who has witnessed the deed, comes forward and accuses Ralph. The indignant fishers cast him from the community. The castaway marries Rose.

UNIVERSAL.

ANIMATED WEEKLY NO. 139 (Nov. 4).—World's Longest Canal Lock—Connecting Great Lakes, giant lock 1,350 feet long is opened to navigation at cost of $6,000,000—Sault Ste. Marie, Mich.

Latest Scenes From the Front—King George and the Hussars—His Majesty inspects the 10th Cavalry Hussars prior to their departure for the front—Salisbury Plain, London, England. Sub-title A charge.

St. Armands, Belgium—Showing many interesting war scenes in and around this once beautiful city. Sub-titles—Sharpshooters at St. Armands railroad station; Getting range for gunners; Belgian infantry seek shelter in side street; Last refugees to leave town; Red Cross headquarters, Zoological Gardens, Antwerp; Belgian battery on firing line.

Red Cross Camp—Ambulance wagons and horses are loaded on railroad trains preparatory to leaving for the front—London, England.

Britain's Indian Troops—Most valiant regiment of troops possessed by the Indian Empire now at the front—Bombay, India. Sub-titles—Camel cavalry; Lord Roberts greets officers.

English Artists Volunteer—Major-General Sir Alfred Turner inspects new corps of well-known artists who enlist for home defense, Earls Court, London, England.

Monster Weapons of War—Huge caterpillar siege guns of French army that repulsed the enemy at very gates of Paris, France.

Torpedo Destroyer Ashore—U. S. S. "Paulding" runs ashore in fog and heavy sea off Cape Charles, Lynnhaven Inlet, Virginia.

Disastrous Dynamite Explosion—Bomb destroys 16 tenements inhabited by Russians, Poles, Austrians, Germans and Italians, killing and wounding many—Montreal, Canada.

63d Congressional Meeting—Champ Clark, Oscar Underwood and Congressman Lieb of Indiana, leaders in record session which resulted in passage of $125,000,000 war revenue bill. Sub-title—Now moving picture actors.

U. S. S. "New York"—Returning from target practice, the most powerful dreadnought of Uncle Sam's fleet is caught by Animated Weekly camera man as she passes under Brooklyn Bridge, New York City.

Cartoons by the world famous caricaturist, Hy. Mayer of Puck.

MUTUAL FILM CORP.

KEYSTONE.

HIS TRYSTING PLACE (Two Parts—Nov. 9).—Clarence in the bosom of his family is absentminded and restless. He tips over the boiling soup upon himself, carries the baby "old cat" fashion by the scruff of his little rompers, falls into the infant's cradle and commits numerous other breaks so that Mabel, his pretty wife, is distracted. At last he decides to go down town, announcing that on his return he will bring a present for little Peter. Stopping at a drug store he purchases the latest innovation in nursing bottles and then goes into a cafe where dinner is served for a quarter.

Meanwhile Ambrose takes leave of his adoring wife to go on one of his periodical strolls. He has an appointment with Clarice, the pretty telephone girl in the hall of his apartment house, to meet her in the park, and as he passes, she hands him a note stating the hour and precise location of the trysting place. This he slips into his pocket with an affectionate wink—and takes his way to the twenty-five cent eating place to kill time before the rendezvous. Here he and Clarence accost one another side by side at the counter, and Ambrose's table manners and musical manner of eating soup cause Clarence to protest. A quarrel ensues, in which soup and broken dishes fly, and, then the two belligerents escape, in their hurry exchanging overcoats. Clarence rushes home to tell his troubles to Mabel; and Ambrose, meeting his wife on a park bench, unbosoms to her his grievances and is consoled.

Mabel, wondering what Clarence has brought little Peter, explores the coat her husband has left on the rack—and discovers the telephone girl's note to Ambrose. She bursts into the room where Clarence is innocently disporting himself with the baby, and treats him to a terrible trouncing. Then she thrusts him from the house. And five minutes later, babe in arms, she gives pursuit.

Clarence, in a dazed state, wanders into the park, where he comes upon Mrs. Ambrose sitting alone on the bench where Ambrose in his duplicity has charged her to remain until his return—he having gone to keep the appointment with his lady love. Clarence at first does not strike Mrs. Ambrose favorably, but at last he manages to win her sympathy, and when Mabel comes upon them he is unburdening the tale of his marital woes to her. Of course she leaps to the conclusion that this is the "Clarice" who wrote the note, and she savagely attacks the innocent pair. Left alone, Mrs. Ambrose amuses herself with searching the pockets of the overcoat her husband has dropped on the bench—and brings to light, the nursing bottle. Her deductions are not to Ambrose's credit. Mabel meanwhile in order to have both hands free to beat up Clarence, thrusts the baby into the arms of Ambrose who chances to be strolling that way, and he hurries back in consternation to his wife—who instantly faints at the first glimpse of the infant.

Mabel produces Clarice's note and Clarence is more flabbergasted than ever. Then he examines his overcoat and discovers the exchange. Explanations are forthcoming, and Mabel is overjoyed to find that he is not the guilty wretch she thought him. Then, as a subtle revenge, Clarence takes the note to Mrs. Ambrose, saying: "Here is something belonging to your husband." While Mabel and Clarence are happily making up, the real masher in the plot suffers a terrific walloping from the enraged Mrs. Ambrose.

KAY BEE.

IN THE CLUTCHES OF THE GANGSTERS (Two Parts—Nov. 6).—Chick Hodge, Red Corrigan and their gang decide to attend Alderman Finn's picnic as uninvited guests with the hope of obtaining a little easy money. Chick meets at the picnic Molly Mason, who invites him to call, but withdraws her invitation when she learns that Hodge is a member of Corrigan's gang. The girl makes an impression on Chick, and when the others ask him to put Cohen out of the way and get his money, he refuses, saying that he intends to reform. Chick gets a position and saves money. Molly and be become engaged. They are buying furniture for their flat one day when he discovers that they need more money and starts to the bank to draw upon his savings. He is shadowed by Sandy, a member of the old gang, who attacks Chick in the dark hallway. Molly hears the struggle. She manages to snatch the money away from Sandy. In the gangster's attempt to make his getaway, he is run down by an automobile.

BEAUTY.

THE TIGHTWAD (Nov. 3).—Tobias Frye prefers to bank his money in the fireplace. He scorns all modern improvements, and his wife and daughter drudge from morning till night. An up-to-date young man, Frank Hastings, is in love with Julia Frye. He is a "trouble shooter" for an electric company, and when he tries to persuade Julia's father to grant a right of way through his place, Frye orders him off the premises and forbids him to have anything more to do with his daughter. The enterprising Hastings, however, instals a telephone in a tree, and he and his sweetheart hold frequent conversations. Slick Sam, a tramp, discovers where the miserly old man hides his money. He returns that night with a pal to rob the house, and Julia, who is telephoning in the tree for a doctor for her sick mother, overhears the tramps plotting. She 'phones Hastings for help. Meanwhile the tramps break into the house and Frye is overpowered. But the young electrician and a policeman arrive in time to prevent the robbery and arrest the thieves. When the miser learns about the tree telephone and that this is the means by which his money has been saved, he is converted to new ideas. He sends his worn out wife and daughter to the seaside to recuperate, and on their return they find the house fitted throughout with labor saving appliances. Young Hastings cooks the dinner first by electricity, and Frye warmly welcomes him into the family.

RELIANCE.

OUR MUTUAL GIRL (No. 43—Nov. 9).—One morning recently Margaret was awakened at a very early hour by the clatter of the telephone bells near the head of her bed. The voice at the other end proved to be Ralph Hamilton's. He had just a few days before come into his uncle's property, which included large silk mills, and he was most anxious that Margaret should attend that afternoon in Paterson, New Jersey, the parade of the silk workers, where she would be the guest of Governor Fielder.

"Our attorney was at the house last night," added Ralph. "My uncle's will fixes it so that I forfeit a large part of the income unless I

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take immediate charge of the mills and prove in one year that I am competent to handle the business. I've got to make good. And Betty says she'll disown me if I don't."

Margaret was delighted to accept the invitation, but first she had an engagement with Aunt Abbie to do some shopping at Wanamaker's. She promised to hurry the shopping expedition a bit and then motor over to Paterson. So Our Mutual Girl and her aunt visited the famous establishment of the Quaker City merchant, and Margaret selected several pretty evening gowns—every one of American design, for she had determined to help spur American modistes into capturing and retaining the trade of American women in American-made clothes. Then they drove to Paterson.

They were welcomed by Mayor Fordyce and Governor Fielder. From the Governor's box Margaret saw thousands of silk workers pass in review, then she bethought herself of Ralph. It was his first day in his uncle's plant. They decided to drive round to the factory and surprise him. At the mill Aunt Abbie suggested that she stay in the car until Ralph had been found, so Our Mutual Girl entered the office of the big plant alone. She was told by the office boy that Mr. Hamilton was on a tour of inspection and had given strict orders not to be called until he had finished. Margaret made up her mind that in that case she would go to him.

Passing through the superintendent's office she saw a woman in black holding an animated, whispered conversation with the superintendent. She paused to ask directions, then observing that the two had the air of conspirators, and sensing that all was not right, she slipped behind a filing case to listen. What she overheard was a plot to set fire to the mill by overcharging the machinery, and thus ruin young Hamilton's future. It was to be perpetrated at the resumption of work after the lunch hour—and now it was nearly twelve o'clock. As the forewoman turned—for Margaret recognized by their conversation that this was her official capacity—Our Mutual Girl was startled to see the remarkable resemblance between herself and this female conspirator.

Her nimble wits were at work instantly. Presently the superintendent left the room, and the woman, going to the wardrobe, changed her dress. The minute she was gone Margaret scrambled into the black dress she had taken off, and again hid. And noon too soon, for the forewoman came back for her purse and entered the wardrobe. Then our Mutual Girl, darting forward, locked the wardrobe door making her a prisoner. Seeking the superintendent in the huge room full of whirring machinery, she managed to fool him for several minutes. But suddenly, penetrating her disguise, and realizing that she was there to trap him, he seized Margaret and tried to throw her into the whirring wheels. She struggled—then emitted a piercing scream which carried over the jangle of the machinery. Ralph heard it in the front office and came running to see what was wrong. He knew he could not reach the woman in time, so he drew out his revolver and shot at the central switch. The whirring wheels came to a stop. But not until he was by her side and heard her voice did Hamilton recognize Our Mutual Girl. A well directed punch sent the foreman to the floor in unconsciousness—and Margaret was in Ralph Hamilton's arms.

THE WIDOW'S CHILDREN (Nov. 11).—Widow Kelton lives on her tiny ranch with her three children. She works from sun-up till sundown every day except Sunday to eke out an existence for her little family. The Mountain Water Company is building a fence line which brings them through the widow's property. They discover on her land a barn which blocks their line, and unable to convince her that it must be moved, the surveyor sets fire to the building. One of the children, a tot of four years, sees the barn burning, and runs in among the flames and falling timbers "to save the poor horses." She is rescued by the superintendent of the fence gang and restored to her distracted mother. The incident serves to waken the sympathetic interest of the superintendent in Mrs. Kelton and her brood. Eventually the widow and the kindly superintendent marry.

THE FLOATING CALL (Two Parts—Nov. 14).—Bella is the "cub-ess" of the Daily Blade, and the men reporters are jealous of her apparent pull with the managing editor. To discredit her with her boss they send her on a "fake" murder story which never happened, hoping thus to get her off the staff. She goes to the place, finds she has been tricked, but falls across a scoop in which she recognizes twice as big a story as the murder would have been. This puts the laugh on the reporters who then have to accept her.

A big story which has to do with counterfeit money passed by an Italian has just broken. No clue, however, to the source of the supply of false coin can be found. Bella chances to buy a melon at an Italian fruit stand, and on opening it, finds it full of counterfeit money. She sees instantly that this is the channel through which the counterfeiters and their confederates make connections. Dressing up as an Italian girl, she goes to the fruit dealer, and

(Continued on Page 978.)

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"THE PATH FORBIDDEN"

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In the Leading Roles

"AT THE OLD CROSS ROADS"

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Estha Williams
The Original Star, in the Leading Role

"McVEAGH OF THE SOUTH SEAS"

Released November 2 by Progressive Motion Picture Company. A story of daring and action, featuring

Harry Carey

"THE HOOSIER SCHOOLMASTER"

Released November 9 by Masterpiece Film Manufacturing Company, featuring

Max Figman

"THE MAN WHO COULD NOT LOSE"

Released November 16 by Favorite Players Film Company. From book by Richard Harding Davis, featuring

Carlyle Blackwell

"WHEN FATE LEADS TRUMP"

Released November 23 by Excelsior Feature Film Company. From book by Alice M. Roberts.

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(Continued from Page 974.)

passing herself off as the daughter of a friend of his who is about to open a store, she learns from him where they can buy melons. Going to the truck farm named, she is suspected as a spy and made captive. She manages to discover the money moulds, however, and to float a message down the irrigation canal to Connors, the secret service man, and his posse, whom she has stationed there. The counterfeiters are caught, Bella lands the biggest sensation of the year, also the secret service man and she come to a happy understanding.

PRINCESS.

WHEN VICE SHUDDERED (Nov. 6).—John Gale, president of the National City Bank, is a victim of gambling. His debts accumulate until he is led one night to rob the safe. As he is making his escape he is pursued by the janitor who has returned to the bank for a bottle of medicine for his sick wife which he has forgotten there. Meanwhile two crooks cut the burglar alarm wires and enter the bank. The police see them and give the alarm. Gale and the janitor are struggling at the railway station. The latter is trying to convince the president that he must not flee the town, but should return the money and go home to his wife and children. At last Gale turns back with his adviser to the bank. The crooks, running out of an alley way, with the police in hot pursuit, run into Gale. The bag of money falls, and before the crooks can escape the police have them. Then one of the officers picks up the bag and, handing it to the president, says that the burglars have just emptied the safe. The money is put back. Gale's reputation is saved. And the young janitor goes home with the medicine to his sick wife happy in the realization that he has saved his employer's honor.

MAJESTIC.

A FLIGHT FOR FORTUNE (Two Parts Oct. 25).—James Morrison, a capitalist, has used bribery to secure from the city an important and valuable franchise for a street railway. Charles Brown, a young lawyer in the city's employ, is in love with May, Morrison's stepdaughter, but the latter refuses consent to their marriage because Brown is working against him in his civic capacity. A meeting is held in Morrison's house, and May overhears the discussion. She discovers her step-father's crookedness, and threatens to expose him unless he gives up his plan to loot the city treasury. Morrison takes her to his camp on the bay, locking her up there and placing a guard over her, until the deal shall be safely over. Brown trails Morrison and his colleagues to the camp. They plan to harm him, and May manages to make her escape in order to warn him. She finds a rowboat and tries to reach the opposite shore where she can get help.

Brown learns that his sweetheart is out at sea in a small boat, and unable to secure another craft, calls upon Capt. Hodgson whose hangar is nearby. Meanwhile, Morrison, fearing that May will betray him, pursues her in a motor boat. There ensues an exciting race between the motor boat and the hydro-aeroplane. The latter rescues May on the fly. Her step-father's schemes are ruined, and she and Brown are married.

THE NIGGARD (Nov. 10).—Elmer Kent is a clerk in a large establishment, and earns fifteen dollars a week. He supports his sickly mother, and every cent of his salary is required to make both ends meet. The heaviest expense is the payments on the cottage which his father, before his death, partially paid for. Recently more money than usual has gone for necessities for his mother who has had an ill turn, and the real estate agent sends him word that payments overdue must be remitted the following day or the cottage will be seized. The next day is Saturday and pay day. Elmer hurries with the money to the agent's office only to learn the has gone to the beach. He follows, him but at the summer resort is waylaid by a fellow clerk. Wirt Hadley, who introduces him to two pretty girls They have a good time, Hadley footing the bills—until the girls begin to pass remarks about Elmer's being a "tightwad." Discouraged, irritated by their ridicule, and despairing of finding the agent, he treats everybody to a sumptuous meal at the cafe. There Carr, the agent, sees Elmer, forms his own opinion of the spendthrift, and when the young man applies on Monday for an extension, sternly refuses. Elmer and his mother are evicted. Meanwhile the girls enjoy life at the beach, where they are summering, all unconscious of the misfortunes their careless twitting of a sensitive youth have caused.

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THE FOLLY OF ANNE (Nov. 13).—Anne leaves her country town to embark upon a career as a writer in the city. She takes a hall bedroom and applies herself to her stories. The landlady is dubious. Anne goes to a publisher and is turned down. She goes to a second publisher and meets with the same fate. It gets to be an old story after a while—and her fund of money is almost gone. One by one she burns her manuscripts to heat soup, until she has but one story left. The landlady demands the rent in advance, and Anne is evicted. Chased from stoop to stoop by the policeman, she at length finds the key of one of the houses under the doormat and takes refuge inside. The young man, who is the owner of the place, presently returns to get some articles he has forgotten. Not finding the key, he enters through the window and Anne takes him for a burglar. She sees him putting things in his suit case. Finding an old revolver, she holds him up, and proposes that he teach her to be a burglar too. He enjoys the joke awhile then he tells Anne who he is. She recognizes the name of a publisher who ninety-nine times has turned down her literary efforts by mail. Handing him the last story remaining, she compels him to sit down then and there and read it. Thus begins a romance which makes Anne's career a double success.

THE LITTLE COUNTRY MOUSE (Nov. 17).—Dorothy, the sweet and unsophisticated daughter of a country clergyman, is invited up to Newport by her worldly cousin for a week end visit. After a day of sight-seeing, she is metamorphosed by borrowed finery into a typical social butterfly. Blundering into a heavy game of bridge, she loses heavily to her hostess, who presses her for payment. A middle-aged roue induces her to accept his check for the amount, which she endorses and turns over to her hostess. To her consternation the roue then shows his hand and insists on a pro quid quo for his money. As Dorothy cannot appeal to her father for money for a gambling debt, she is in a dilemma. She tells her story to Lt. Hawkhurst. He bribes a social tame-cat to part with some of the hostess' love letters and, using them as a bludgeon, finally induces that lady to hand over check. He then tears it up under the roue's nose and throws him out of the place. An engagement between the lieutenant and Dorothy now closes the affair.

KOMIC.

ETHEL'S ROOF PARTY (Nov. 8).—Taking advantage of the boss's absence, Ethel decides to give a luncheon on the roof. Bill and his pal make up their minds that they should be included in the invitation, so they mount to the roof where Ethel and her guests are assembled. The hostess is not at all pleased at Bill's butting in, and at her request her male friends put the office boy and his chum off the roof and lock them out. Bill determines to give them a scare.

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So ,after nailing up the door, he starts some old rags smouldering. He and his pal then depart to get their lunch. The janitor smells smoke and soon locates the fire. The party, in their wild desire to reach safety, smash a window and receive the full force of the fire hose. Luncheon and gowns are ruined—but Ethel and her guests are rescued, amid the cheers of a large crowd gathered below.

OUT AGAIN AND IN AGAIN (Nov. 15).—Mr. Henpeck, being anxious to join the boys, arranges with two pals to disguise themselves as policemen and he will feign insanity. At a certain signal, they are to rush in and take him into custody. Meanwhile a crook, pursued by two cops, takes refuge in Mr. Henpeck's kitchen. Mrs. Henpeck gets wise to hubby's game, locks him in the kitchen, and gives the signal herself. The crook forces Henpeck to exchange clothes with him, so that when the friends arrive they find themselves looking into the muzzle of a thirty-eight gun. When the real policemen reach the house they find henpeck dressed in the crook's clothes and decide that he is their man. They rush him off to the cooler, and after much business of mistaken identity, he finally is released, promising never again to try to put one over on his clever spouse.

ROYAL.

A FORTUNE IN PANTS (Nov. 14).—A young messenger, entrusted with the delivery of a famous precious stone, accidentally is left at a small way-station. While the messenger is taking a bath at the hotel, a crook enters the bath room and steals his trousers. The crook rifles the pockets of all the money in them but misses the precious stone. Then he throws the trousers into an ashcan where a tramp finds them and sells them to a dealer in old clothing. Meanwhile, the messenger, clad only in the shower shield, rushes from the bath room, dons a strange suit of clothes which he finds in an unlocked room, and hurries to the street. He meets the tramp, who tells him of the discovery and sale of the trousers, and they run to the old clothes shop—only to find that the trousers have been sold to an actor. The messenger is in despair. Then, under the swinging doors of a bar room, he spies the familiar pant legs. He dives in, captures the actor, the trousers and the precious stone. Tramp, old clothes dealer and actor all collapse when they see what they have missed.

THANHOUSER.

THE CHASM (Nov. 6).—Dr. Mureaux, a widower, has an only daughter, Ruth. One night when her father is away, a burglar breaks into the house. Ruth displays great courage, winning the admiration of the intruder. She questions him about his mode of living and finally induces the man to promise that he will return in a few days when she will do all in her power to get him an honest job. When her father comes home Ruth tells him about her adventure and that the man has given her his word that he will return. But the doctor is a strict believer in punishment for the evil-doer. Saying nothing to his daughter, he makes arrangements for the capture of the burglar. The man is seized and put in prison. The fact that he has been betrayed by her own father causes estrangement between Ruth and the doctor. As time passes, Dr. Mureaux becomes remorseful. He secures a pardon for the burglar, and after helping the man to find honest employment the breach between father and daughter is healed.

THE TERROR OF ANGER (Two Parts—Nov. 10).—Gilbert Rawlings, a wealthy business man, does not realize that his wife has ceased to care for him. He is overcome when he finds her gone, leaving a note saying that she never will return. He pursues the elopers, but the chase is brief, for their automobile goes over the edge of a bluff and the wife and her lover are killed. Returning home, and seeing his baby boy sleeping, Rawlings is filled with a terrible hatred toward all womankind. That night he has a dream. It seems to him that he has taken his boy into the wilderness where he is bringing him up to be a savage and to hate women. A young girl, traveling with some tourists, strays into the forest, and Rawlings makes a drudge of her. His son, now almost, a young man, in spite of his bringing up, resents his father's cruelty to the girl. At last he helps her to escape. The father pursues the runaways, and in a hand-to-hand fight with his son is about to kill him—when he wakes from his dream. It comes over him then, that, false as his own wife may have been, he has no right to prejudice his son against women, but should permit him to believe the truth—that most women are loyal —and help him to win a wife who will make him happy.

MUTUAL WEEKLY.

MUTUAL WEEKLY NO. 97 (Nov. 5).—Latest pictures from the seat of war: The English dirigible "Beta" flying over London. German prisoners of war do useful work at Frimley. Torpedo boat destroyers guard steamers crossing the English Ccannel. Moscow, Russia, gives tremendous ovation to the Czar and Czarina. Termonde during the battle. Soldiers march through the ruined town. German prisoners in Paris. First captured German gun on view at the war office, London. Senlis, a French town, in ruins.

President Wilson, ex-President Taft and the full bench of the U. S. Supreme Court are present at the opening session of the American Bar Association at Washington.

The Sunset Limited is wrecked by train robbers at Broussard, La.

Uncle Sam's new $3,000,000 model money factory at Washington, D. C.

New fire-fighting apparatus is inspected by fire chiefs in convention at New Orleans, La.

Edmond Von Kaenel, world-famous steeplejack, demonstrates a new safety device for tower climbing.

The Mutual Weekly sea-going tug accompanies the U. S. S. New York on her trial trip off Rockland, Me.

A bunch of "twilight sleep" babies born at the Massachusetts Homeopathic Hospital, Boston.

A one-man peace parade. James Van Kirk, ringing a Liberty Bell and carrying a world Peace banner, starts from Boston, Mass., on his way around the globe.

The Columbus River is being improved for navigation.

A bridge 720 feet long and weighing 7,000,000 pounds is moved 48 feet in 7 minutes without stopping traffic.

FEATURE FILM STORIES

GENERAL FILM CO.

THE CHARITY BALL (K. & E.—Biograph—Three Parts).—Rev. John VanBuren is worried about the health of his brother Dick, a stock broker. John persuades his mother, who is blind, and his sister Bess to urge Dick to go away for a rest. Phyllis Lee (whom Dick has betrayed under promise of marriage) takes her invalid father to Florida. Dick receives a letter from Phyllis informing him of her father's grave condition and beseeching him to keep his promise. Dick, under pressure of business, finally collapses and is ordered abroad. John VanBuren is assisted in his philanthropic work by Ann Cruger. Ann is the daughter of Franklin Cruger, Dick's most powerful rival. Ann has noticed that John is tired out and needs a change.

John goes to Florida for a couple of weeks. While there he meets Phyllis and her invalid father. Phyllis is startled at the mention of John's last name, but being sworn to silence she does not disclose the fact of her association with Dick. Phyllis's father grows gradually worse and the doctor warns her that the end is near. Phyllis sends for John, who comes and speaks words of spiritual consolation to her father. Mr. Lee, realizing that he is going to die, entreats John to look after his daughter. John promises. He takes Phyllis to his home, where she receives a warm welcome. In the short time John has known Phyllis he has fallen in love with her, but owing to her sad loss does not speak of it. Cruger's activities force Dick to return home. When Phyllis is alone with Dick she pleads with him to marry her. He refuses, having already made up his mind the only way to dethrone Cruger is to marry his daughter Ann. John confides in Ann that he is in love with Phyllis. Ann is heartbroken as she is in love with John.

Dick and Cruger are worried over the action of the market. Dick meets his opponent at the Charity Ball and tells him that he regrets that he has to fight against the father of the woman he loves. Cruger admires his grit, gives his consent and wishes him luck. Alec, Cruger's clerk, is in love with Bess VanBuren. He asks her to be his wife and she blushingly consents. Phyllis breaks down and tells Ann all, but does not mention Dick's name. Ann takes her to her home and tries to console her. Phyllis decides to confess all to John and while Ann is preparing her own room she hurries to the VanBuren home. Phyllis tells her story to John. Ann discovers Phyllis's absence and surmising where she has gone, hurries to the rectory to prevent Phyllis from telling John. Ann reaches the house before Phyls has told her story. Ann tries to persuade Phyllis to wait until the next day, but Phyllis refuses. John listens in horror and demands to know the name of the man. Phyllis, however, cannot be urged to reveal his name. Dick returns from the ball and from Phyllis's actions at the sound of his voice, Ann and John are assured that Dick is the guilty man. Dick tells John that Cruger has given his consent to his marrying his daughter Ann. John demands that he marry Phyllis. Dick refuses and they have a violent quarrel. Bess tells her brothers of her engagement to Alec. After Bess leaves, John asks Dick how he would feel if some scoundrel had dealt with their sister as he is dealing with Phyllis. Dick then realizes the full horror of the situation. He begs Phyllis's forgiveness and at his request they are married at once by John.

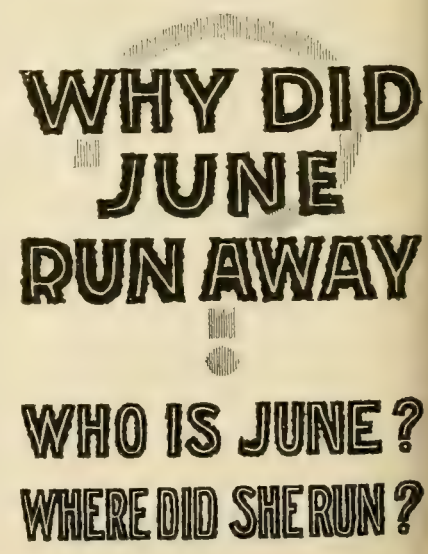
Dick again plunges into business and during one of the exciting periods on the "Street" he succumbs to heart disease, thus paying a high price for his ambition. John meanwhile sees his mistake in thinking he loved Phyllis and realizes that he has always loved Ann. While writing Ann that it has "dawned upon him that that which he regarded as friendship for her is love," she enters and he shows her the letter. An understanding reached at last, they are happily married.

THE WAGES OF SIN (K. & E.—Biograph—Three Parts).—Mrs. Hope, an employee in the Medford Mills, dies. Mr. Dean, the owner, adopts her daughter Ruth. Stephen Marley, cousin of the Rev. George Brand, who is in love with Ruth, is an unwelcome visitor at the parsonage. Brand secures a position for Stephen in the mills. Stephen makes the acquaintance of Rose Dean and her foster sister, Ruth, and shows his admiration for Ruth. Stephen strikes up an acquaintance with Barbara Dale, a mill hand.

Rev. George Brand proposes to Ruth but she puts him off, telling him he must get Mr. Dean's permission. Dean gives his consent. Stephen overhears the conversation and determines to win Ruth. Stephen entices Barbara away from home and then deserts her. Barbara's father turns her out of the house. She implores Stephen to marry her but he refuses. Ruth meets Barbara and tries to comfort her. Lieutenant Wentworth, Rose's fiance, leaves to join his regiment. Barbara again implores Stephen to save her from disgrace. He tells her if she will agree to accuse George Brand and tell Ruth it was Brand who wronged her, he will marry her. Barbara is horrified but finally agrees. Barbara calls at the Dean home and tells Ruth that George Brand wronged her. Ruth is overcome at Barbara's alleged confession and when Brand calls, he is astonished at her change of heart. Stephen pays attention to Ruth and when he proposes, Ruth, anxious to get away from George and her friends, accepts him. Stephen urges Ruth to marry him at once and late that night Ruth leaves a note for Rose telling her she has gone forever and departs with Stephen. Rose and her father are overcome with grief.

Two years later, Ruth and her baby, in poverty, are neglected by Stephen. Juliana, an actress, befriends Ruth. George Brand, now a revivalist in the city, recognizes Ruth. He follows her to her home and offers to help her. Ruth realizing her child is dangerously ill, accept his aid. Stephen enters and demands money. He struggles with Ruth, finally overpowering her, and flees with the money. Frantic with grief, Ruth rushes out and entering a saloon, grabs a bill from the hand of Harry Wentworth, who is in the city. Ruth retraces her steps, followed by a policeman and Wentworth. She pleads with Wentworth but he turns a deaf ear to her pleadings and she is led away as her child dies. Ruth is found guilty and sentenced to prison.

A few months later Ruth is released. Believing she is dying, Ruth sends for her foster-father and Rose, who take her home. Ruth is about to retire when she is disturbed by a noise and is horrified to find Stephen and Ned, his



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pal, rocking the Dean home. Her screams attract the attention of Dean, Rose and Wentworth, and in order to save himself, Stephen tells them Ruth is his wife. Wentworth recognizes Ruth and tells Dean she is a convicted thief. Ned and Stephen escape. Ruth admits her guilt and Dean orders her from the house. She returns to her old quarters and finds shelter with her friend, Juliana.

Stephen and Ned hide in a basement. Barbara, deserted, sees Stephen and vows revenge. Barbara is found by Ruth. Grateful to Ruth, Barbara confesses. Ruth leaves with Barbara, and Juliana, alarmed, asks George to go in search of her. Ruth and Barbara reach Stephen's hiding place and determined to know the truth, Ruth breaks open the door. She confronts Stephen and tells him if he does not tell the truth, regarding George, she will denounce him. Enraged, he beats her unmercifully. He is about to escape when George and a policeman enter. Ruth accuses Stephen and confesses the truth to George. Ned, thoroughly frightened, kills Stephen by mistake. Ruth and George marry and return to the Dean's home. Ruth is forgiven.

STONEWALL JACKSON'S WAY (Lubin—Three Parts).—With the winter, "Stonewall" Jackson comes back to Virginia, his purpose being to hold inoperative the Federal army encamped in the Valley, until Lee can make certain movements. Jackson goes into camp a few miles from the Federal forces. With Jackson are Colonel Bradley and Captains Robert Randolph and Roderick Hilton, father and suitors to Louise Bradley.

Louise clearly shows that Robert has her heart, and Roderick is filled with jealousy. His sense of honor stifled, Roderick resorts to a miserable trick which causes Louise, almost broken-hearted, to turn from Robert in disgust. For some time the Valley has been almost at the mercy of a savage guerilla band, headed by one Quetrell. This ruffian, attempted to steal Louise's pet horse, encounters the girl, who is saved from his brutal advances by her father, who is at home on leave. For the thrashing which Colonel Bradley causes to be administered, Quetrell swears vengeance, not satisfied with having seriously wounded the Colonel.

That night the Bradley home is attacked by the guerillas. Colonel Bradley is mortally wounded, the house is left in flames, and Louise carried off to the guerilla camp. Bill, a faithful negro, saves his master and mistress from the flames, and then traces the guerillas to their hiding place. Next he hurries to the Confederate camp with the news of the outrage and of Louise's peril. Both Robert and Roderick beg to be allowed to go to her rescue, but Jackson, facing an enemy of overwhelming numbers who may attack at any moment, and knowing how disastrous to the Southern cause would be his defeat at this time, will not permit any detachment to be withdrawn.

Robert though tortured by his inactivity, sees no course open to him. Roderick, however, resolves on a daring expedient, and steals away from the camp, dressed in the uniform of a Union colonel, and carrying a forged order to the Union commander, which procures for him the command of a troop of Union cavalry. With this force Roderick attacks the guerrilla camp, wipes out the band, and rescues Louise, whom he causes to be returned to the cabin in which her mother has found shelter.

Roderick succeeds in separating himself from the Union troops without being recognized by Louise, but in attempting to re-enter the Confederate camp he is captured. He is placed under arrest and soon tried by court-martial for disobedience of orders and being absent from his command, in the face of the enemy. He is found guilty, and the sentence is formal reduction to the ranks. The Federal army breaks camp, makes a short march, and bivouacs about the cabin where Louise and her mother have found shelter. Louise learns that the plan is to attack Jackson at dawn the next day, and carries the news to the Confederate camp. Jackson at once abandons his camp and marches away into the mountains from whence he came, and scouts bring to the Union commander the news that Jackson has not dared accept battle, but is in full flight, that none of the enemy remain in the Valley of Virginia.

The Union army lies down to sleep with a feeling of perfect security. Meanwhile the terrible forced march of Jackson's army through the mountains continues—the men are half starved and frozen, the horses are exhausted, the men struggle desperately to drag their artillery through the mud and snow, up the mountain roads. Many fall by the wayside, but the column staggers on without pause. Roderick falls exhausted, and is found by Robert, who, himself almost at last gasp, is struggling on after the army. Robert's first impulse is to leave his rival to die in the snow, but he conquers this and assists him to his feet.

An hour before dawn, there is a sudden wild alarm in the Union camp—from out of the blackness come wild yells and the flash of rifles and cannon—the only light is from the flaming guns. Jackson, marching in a complete circle, has crossed and recrossed the mountains, coming back unseen into the valley, and delivered a furious attack.

The Federal rally desperately, but the surprise and assault from the rear has been perfect—the battle in the dark rages for awhile, then the firing dies away. In the height of the battle, a shell has entered the cabin in the center of the field, and the faithful negro Bill has given his life to protect Louise and her mother. Dawn closes with the Confederates in possession of the bloody field. Robert and Roderick, both wounded, are lying side by side, and both are taken into the cabin, which has been turned into a small hospital. Louise, doing what she can for the wounded, comes upon her two lovers, and Roderick sees that it is still Robert who has her heart. Dying, Roderick confesses his miserable trick, and in her happiness, Louise forgives him.

THE TELL-TALE HAND (Essanay—Three Parts).—Tim Cantlie, an evil-looking fellow, is drinking at a bar. The saloonkeeper's daughter enters, and Tim, slightly tipsy, tries to kiss her. She struggles to escape him. Broncho Billy enters and draws his gun. Tim flees. Tim gets his horse and rides away. As he approaches a house on a hill nearby, he sees Annie Fango run out of her home, her father cursing her. Tim seizes and kisses her. She strikes him in the face and screams. Her father then comes out and drives Tim away. He sends Annie back into the house, following her with his gun. Tim swears vengeance.

He sneaks about the house and finally Annie rushes out again and flees in terror to the woods. Tim sneaks into the house and stabs Fango. Then he takes a piece of the skirt that Fango has torn from his daughter's dress in his struggle to horsewhip her. He rushes to the sheriff and tells him that Annie has killed her father and a posse starts in pursuit. In the meantime Broncho Billy has left the barroom and rides towards home. He meets Annie and she tries to evade him. He finally corners her and asks her what is the trouble. She sees that he is not going to harm her and asks him to protect her. He takes her on his horse and, seeing a posse coming, takes a by-path and eludes it. They camp for the night and Broncho stays awake while Annie sleeps.

Broncho is overcome by weariness, however, and falls asleep. The posse discovers them and arrests Annie. She is taken to jail, put on trial and convicted. Broncho is much troubled over Tim's eagerness to have the girl convicted and follows him. He sees him go to the Fango home. He grows more suspicious. Broncho examines Fango's shirt and sees the imprint of a hand. He takes a piece of paper and pours chemical on it. Then he meets Tim in a barroom and manages to force his hand down upon it. Tim runs for his horse and flees. Broncho pursues. They have a terrible running battle on horseback. Neither have guns and they fight hand to hand.

Tim is finally overpowered, bound and brought back to the sheriff's office. There it is found that the hand print on the paper corresponds with that on the shirt. Tim breaks down and confesses. Broncho then releases Annie.

THE STORY OF THE BLOOD RED ROSE (Selig—Three Parts).—The story is laid in the middle of the Seventeenth Century, and the incidents take place in the fanciful kingdom of Urania in the days when soldiers use cross-bows instead of guns and when laced sleeves and witches were the fashion. In a dark and gloomy grotto, the home of Hagar, the witch, burns a fire and from a rude tripod of sticks over the fire, hangs a steaming kettle.

Paulo, the young huntsman, and Godiva, his sweetheart, meet in the forest. Paulo exhibits with great pride a deer which he has just killed. Godiva explains to Paulo that they must not forget their old friend, Hagar, the witch. Therefore, they make their way together to the gloomy cavern and after playfully surprising the old crone, they present her with a haunch of venison. They are much interested in the magic brew which simmers in the great pot. The witch notes their interest and explains that she is brewing a magic potion which will change a human being into an animal or other object at the desire of the partaker.

While the young lovers are visiting their old friend, the witch, the king of Urania is returning from the hunt, accompanied by his retinue of gentlemen of the court. The King is thirsty, and observing in the distance the cot of a shepherd, directs his way to the humble abode for the purpose of obtaining a glass of milk. While he is drinking it, the young lovers approach the shepherd's cot, the home of Godiva. The King is startled by the beauty of the young peasant girl and shows her attentions. Paulo becomes frantic with indignation. He follows the couple and when he discovers the King seizing his sweetheart and pressing his hot passionate kisses upon her face and lips, Paulo seizes the monarch by the throat and throws him to the ground.

The retainers of the royal ravisher crowd to his assistance, seize Paulo, bind him, and take him to the royal castle, where he is cast into a cold, gloomy oubliettte infested by rats and lighted but dimly through a tiny window. The old witch gives Godiva the magic potion and whispers to her that in time of stress and danger, she may swallow the contents and change herself into a beautiful white rose, which will never die.

The King tells the story of his meeting with Godiva to his chamberlain. Together they plot, and decide finally to abduct the girl. A small body of the King's retainers is dispatched to the shepherd's cot with instructions to return with the beautiful girl. It is the King's orders. Sancha, a spy, in the employ of the queen, and her lover, overhears the conversation between the King and his chamberlain, and hastening to the Queen, tells her of the King's passion for the beautiful young shepherdess. Throwing off her cloak of royal austerity, the Queen bursts into a passionate rage, fired by jealousy, and at once plots with Sancha to dispose of her rival. But first she must have sight of this marvelously beautiful girl; so she disguises herself, and together with Sancha locates Godiva in the cavern home of the old witch. Such beauty is dangerous, the Queen decides, and orders Sancha to assassinate her.

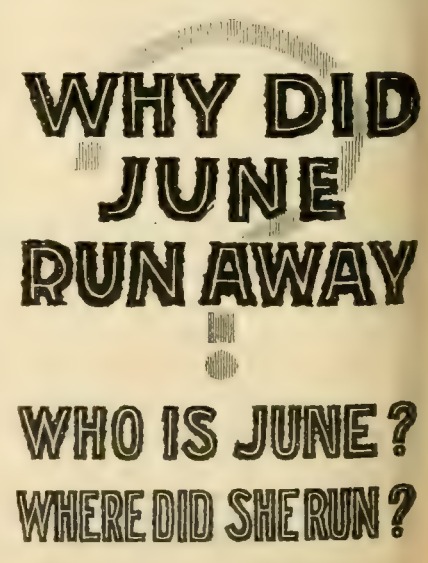
The Queen's bravos and the King's abductors meet at the shepherd's cottage. There is a fight and the King's men carry Godiva away. The King places her in the secret chamber, and endeavors to woo her, but she repulses him. Angered by her resistance, the King leads her to the dungeon and pointing exultantly through the grating, shows her the figure of Paulo, her lover, lying on the cold stones in the oubliette. There is a noise in the apartments above: Godiva realizes her peril. She calls softly to her lover, and while the attention of the King is distracted by the sounds of approaching footsteps, she tells Paulo of the magic powder and its powers. A beautiful white rose falls between the iron bars of the grating, into the hands of the distracted young lover, who passionately kisses it. His sweetheart has come to him.

Angered, the Queen enters, but the King, amazed at Godiva's disappearance, pleads ignorance of her whereabouts. In the excitement that follows, Paulo succeeds in escaping from the dungeon and becomes a wild man of the forest, his only companion being the beautiful, fragrant, white rose, which reposes always in his bosom. After a year of wandering, Paulo meets the King in the forest and kills him, but the King's bowmen avenge his death by sending an arrow into the breast of Paulo. The arrow pierces the rose in his bosom and his life's blood stains the blossom to a brilliant scarlet. His soul departs to meet her spirit which has been released from the flower.

ECLECTIC.

A SOLDIER'S DUTY (Three Parts).—Count Eric Konovitz, the military attache of Strassland, is sent to Grovania. He has been ordered to attend a court ball and meet the Chamberlain, Von Thiel, whose residence, being close to the Myrano fortress, would be of material advantage to him as a basis of operation. Good fortune favors the count. He is the means of some slight assistance to Therese, the charming daughter of Von Thiel, and makes such an impression on her that he receives an invitation to visit the Chamberlain's home. Shortly afterward a hunting party is formed which, taking the count near the fortress, gives him the chance of making observations for future use.

The young foreign attache's continued presence at the Chamberlain's home arouses suspicion. Lieutenant Hanser, a cousin of Therese, receives a letter from the war office of Grovania requesting him to watch the count's



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movements. In the meantime, under the influence of Therese's charms, the count suffers his mission to occupy a secondary position in his mind. After receiving various notes in cipher from Strassland urging him to forward the desired information, the count bestirs himself and secretly visits the neighborhood of the fortress and proceeds to draw certain plans. A little Laplander, whose hatred the count has aroused by uncalled for harshness, follows him and finding a pocketbook which the spy has left, keeps it for future use.

War clouds gather over Grovania and the count is ordered to gain at once the information necessary and forward it to his government. To further his projects, he leaves the Chamberlain's house and, disguised as a mechanic of the peasant class, takes lodgings in the cottage of Gunhild, a peasant friend of Therese. He soon arouses in her a deep and enduring love, and innocently she is the means of giving him the information he desires. She tells him that a certain flume leads to the military bridge that he has been unable to approach because of a heavy guard. That same night he stealthily leaves his room after writing a letter to Therese in which he tells her that he is about to fulfil the mission entrusted to him and that not even his love for her can sway him from fulfilling his duty to his country. Going to the flume, he suffers the swft current to carry him down to the bridge. Stealing upon one of the sentries, he hurls him from the structure below and then blows up the bridge. While he is doing this the Laplander hurries to the Chamberlain's house, tells him of his discovery and brands him as a spy. A little later, Lieutenant Hansen, Therese and Gunhild find in the waters of the river the lifeless body of the man who had subordinated his own love to that of his country.

THE OLD FOGEY (Pathe—Three Parts).—Ezra, a trusted bookkeeper, receives an invitation to the circus from his employer. The invitation recalls to his mind the days of his youth when he first went to the circus, taking with him the girl he loved. It was a fateful pleasure trip for him. De Mauvais, the head ring-master, a handsome but unscrupulous man, at once became an object of great attraction to Alva, Ezra's sweetheart. After the performance the girl expressed a desire to meet the man and congratulate him upon his skill. The next day, Ezra received a note from Alva telling him that she was going away with the man she loved. With these recollections in his mind, Ezra sets out for the circus, taking with him the little daughter of his employer. To his great surprise, he recognizes in the woman liontamer his sweetheart of the by-gone years, and feeling the call of the old love, makes himself known to her.

De Mauvais has failed to marry the girl, and daily contact with his coarse nature has brought her to his level. In spite of his ill-treatment, Alva still loves the man and finds great unhappiness in the fact that she has occasion to suspect his fidelity to her. The day after her meeting with Ezra, De Mauvais tells Alva that he has a business engagement and leaves the circus to keep an appointment at a restaurant with another woman. Ezra, to renew old times, invites Alva to dine with him at the same restaurant. She accompanies him. Seeing De Mauvais there, she at once perceives the nature of his "business engagement." The next morning she reproaches him. He tells her that he must have ten thousand dollars at once and that if she secures it for him he will throw over the other woman. Meanwhile Ezra's mind is filled with dreams of a little home with Alva as his wife.

Alva decides at once to use her old sweetheart as a means to regain her lover's affection. She writes a letter to herself, ostensibly from her attorney, stating that the mortgage on her late uncle's estate will be foreclosed at once unless ten thousand dollars is paid, also that the attorney has a client who will pay twice as much for the property two or three days later. Armed with this letter, she goes to Ezra's boarding house and proceeds to delude him into the belief that the little home and marriage to him are likewise much in her thoughts. When she judges that the time is ripe, she shows him the fake letter and asks his financial aid. He tells her that his savings only amount to two thousand dollars, but she insists that it is only for a day that she needs the money, and Ezra is persuaded to make up the balance from a large sum belonging to his employer which he took home with him that day, as it was too late to bank it. The girl no sooner departs with the money than Ezra finds, from a note which she accidentally dropped, the depth of her perfidy. Half crazed by what he has done he leaves at once for the circus grounds. Meanwhile, De Mauvais receives a visit from his latest love in his office. Excited by her visit, he neglects to close the door of the lion's cage and one of them escapes and makes for the mountains. Into the car comes also Alva, and the other woman barely has time to hide. Alva gives the money to De Mauvais and in a few moments the guilty pair are confronted by the excited Ezra. He demands the money and Alva denies that she has received any from him.

Realizing the weakness of his case through lack of witnesses, Ezra leaves broken-hearted. The other woman hears him departing and thinking that Alva is leaving, comes out of her hiding place. Enraged by this evidence of her lover's perfidy, Alva seeks to take a loaded revolver from De Mauvais' desk. De Mauvais tries to take it from her. The revolver is discharged and the other woman is stretched dying upon the floor. Realizing that he will be accused of the crime, De Mauvais makes his escape to the mountains, followed by the police. As he climbs higher and higher among the rocks to escape his pursuers, fate leads him to the spot where the escaped lion has taken refuge. The lion becomes an instrument of the law's vengeance and leaping upon De Mauvais he hurls him to the ground, dead. A few moments later the police arrive and take his body back to the circus. There they find in his pocket the money which Alva gave him and they restore it to her. Overcome with remorse and feeling pity for the man whom she nearly ruined, she goes to Ezra and restores his money in time to save him from disgrace.

THE PERFECT "THIRTY-SIX" ('Four Parts).—Gertie, a charming, lively young girl living in a little village, graduates from the high school, and her mother at once sends her to her Aunt Amelia, proprietress of a fashionable garment store in Leipsig, to be broken into the business. Arriving at Leipsig, she is at once put to work by her Aunt, who is a very capable business woman. Great as is the contrast between her present life in Leipsig as compared with that of her native village, she sighs for life in Berlin where, as her favorite line of fiction tells her, beautiful young girls can have the world at their feet. Not long after her debut in the garment store, enters Sigmund Phillippsohn, salesman for a wholesale garment house in Berlin. He is the friend of every one in the shop and there ensues a flutter of excitement from Amelia down to the errand girls. He sees Gertie and she scores a hit upon his nice discernment. He invites her Aunt and her to dine with him that evening, and then wires his house that he has found a perfect thirty-six and asking if he will hire her. His house answers telling him to "send her along." He broaches the subject to Gertie and finds her more than willing to accept. The next day she airily trips from the shop, giving her poor Aunt an unexpected and unwelcome farewell.

Arriving at Mayer and Nathanson's cloak and suit emporium in Berlin, the green girl does not make an immediate hit with Mayer, but she is taken on. Moritz Abramowsky, however, sees the diamond in the rough and determines to get in her good graces. He invites her to supper with him and she gladly accepts. A sad awakening the frugal Moritz takes her to a beanery of the type where the waiters yell "draw one in the dark" and "ham and." While Moritz is foraging among the eatables of a neighboring table, the house salesman of Mayer and Nathanson enters in search of Gertie and carries her off to a real restaurant.

Gertie's rise in the business is rapid. The princess of the royal family calls at the emporium to select a costume. The various models parade before her in all their refinery, but of them all it is Gertie who makes the hit. Through her skillful showing, the princess purchases liberally and leaves, stating that she desires Miss Gertie to always wait upon her in the future. The fame of her ability travels, and she is offered a position at double her present salary by a rival concern. Gertie decides to accept it, and so does not go down to business that day. It so happens that the princess requests Mayer to call at the palace that very day and bring Miss Gertie with him to show the new gowns. Alarmed by the model's absence, he accepts Moritz's advice and calls upon the absent girl in person. He persuades her to go with him to the palace. At the conclusion of a most successful call he determines to make the girl his for all time, proposes and is accepted.

THE PERILS OF PAULINE (17th Episode—Two Parts).—Completely restored after her last harrowing experience, Pauline Marvine idles the moments away in harmless pastimes. Much of her time is given to a small bull terrier which was given to her by her friend, Lucille. Her very evident affection for the small brute is looked upon with disfavor by her lover, Harry, who jealously begrudges each caress bestowed by her. The presence of the dog gives Owen, the scheming secretary, an idea which he speedily starts to put into execution. Meeting his fellow conspirator, Balthazar, he arranges with him to steal the dog and entice Pauline away from the Marvin home by getting her to call for the dog later. Thus he would capture his ward and remove her from his path. Then to gain control of the Marvin estate.

Balthazar manages to steal the dog, which he takes to a supposedly vacant house in the suburbs. In reality, this house is occupied by a notorious gang of counterfeiters who are on friendly terms with Balthazar. He explains his mission and is promised co-operation by them. A sinister looking old hag, a member of the gang, is later induced by Owen, who is presented to the counterfeiters by his henchman, to write to Pauline advising her that she is in possession of the "lost" dog which was advertised for in the papers. Pauline immediately sets out in her racing car to claim her pet, but is plainly perturbed to note that the address given is that of an old deserted house. Overcoming her fears, however, she rings the bell, which is answered by the old hag. Bidding Pauline to follow, she leads the way into the house. She approaches a wall and knocks with a secret signal. A panel opens and the two women pass through. Stepping into a room, Pauline sees her dog and eagerly starts toward it. She is seized by the counterfeiters. During the struggle that follows, the dog makes a dash from the room and escapes. Some time later Harry is surprised to see the dog running toward him trailing a broken piece of rope. Picking up the rope, Harry is lead away by the dog in the direction from whence he came. Suspecting foul play, Harry allows the dog to lead him and finally reaches the old house in front of which he sees Pauline's racer. Making his way into the basement, the dog scratches on the panel which leads to the room where Pauline is held captive. Harry hears the approach of the counterfeiters' distributing agents and hides. He sees them give the secret signal and pass in. Waiting a moment, he also gives the signal and passes through the panel which he fastens with a chunk of wood. As soon as Harry is seen, the gang makes a rush for him. Shouting to Pauline to rush out, Harry quickly evades the gang and followed by the dog they dash out to the racing machine in which they make their escape. The gang gives chase in the agents' touring car. Owing to a punctured tire, Harry and Pauline desert their machine and take refuge in a contractor's shack nearby.

The gang attempts to follow, but Harry stands them off with a rifle which he finds in the shack. Balthazar discovers some powder bombs left by the contractor and determines to blow up the shack. He sneaks toward the shack and lights the fuse. Attracted by the sputtering, the dog grasps it and dashes away, trailing the bomb after him. Coming to a bridge, the dog leaps down into the water, extinguishing the fuse. He then swims to shore where he is found by a party of campers. They discover the bomb and wonder at its being in the dog's possession. Following his lead, they arrive at the shack just in time to save Harry and Pauline from the attack of the counterfeiters, who had already succeeded in smashing down the door. A furious struggle follows, but the youthful campers soon have the counterfeiters hors de combat. Balthazar, however, has managed to escape and carries the news of his latest failure to Owen, his villainous employer.

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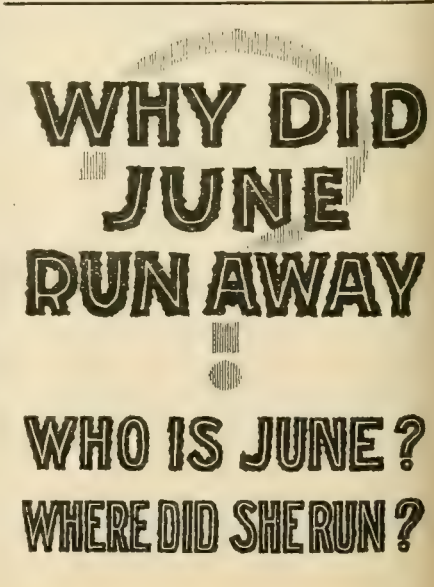
A VICTIM OF WAR (Four Parts).—Maurice, an army aviator, proposes to Helen Berker, and is told by her she cannot offer him any hopes for their marriage as she is already engaged to an officer of their hated country with whom war is now certain. During her visit to the army's aeroplane factory with Maurice she receives a telegram from her sweetheart, Ivan Warner, telling her that he has taken advantage of the present armistice between their countries and will visit her. She shows the telegram to Maurice, who immediately becomes jealous. On Ivan's arrival he goes at once to Helen's father to ask for his daughter's hand. He is refused, the father objecting because he does not want his daughter to marry an enemy

(Continued on Page 988.)



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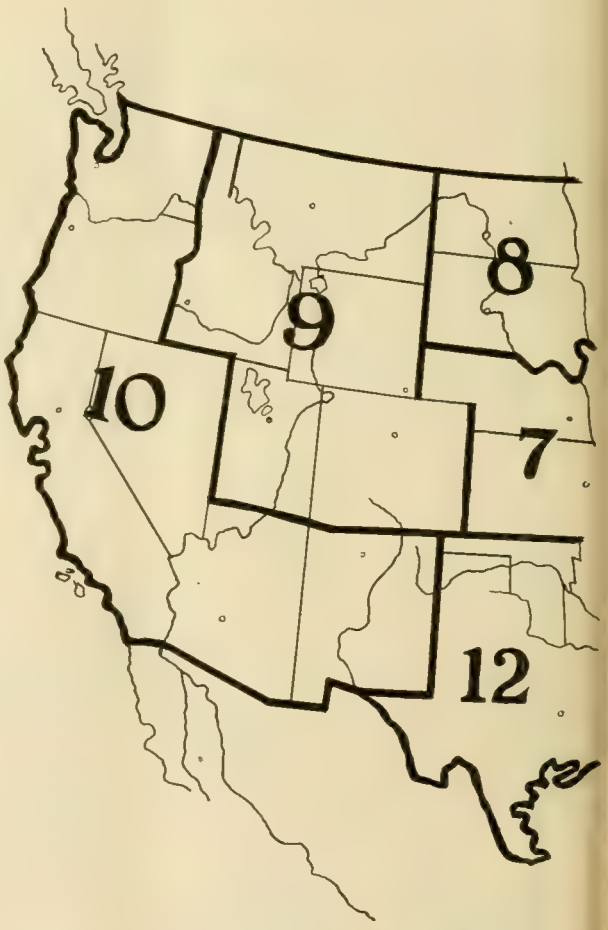

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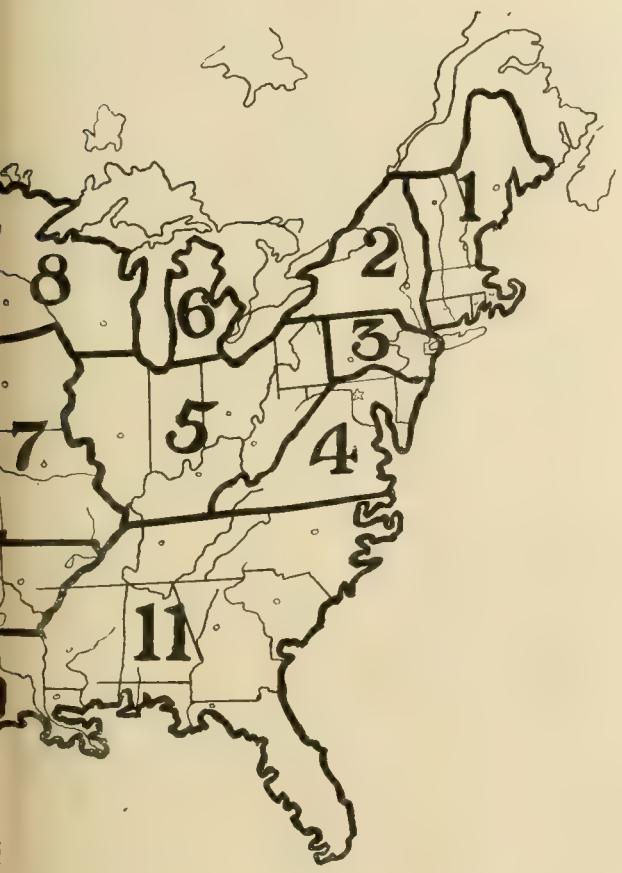

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(Continued from Page 984.)
of their country. Downcast, the lovers retreat to another room, and during their conversation are aroused by a newsboy crying out the latest extra. Dashing to the street, Ivan purchases a paper and reads that the opposing powers, having failed to come to an amiable agreement, have made a final declaration of war. Reading this, he persuades Helen to elope with him.

This she consents to do, and after hasty preparations they escape that night, and entering a waiting automobile they start on their wild dash through the enemies' lines. Amid hair breath encounters with sentinels who, trying in vain to obstruct their passage, they finally cross the border into Ivan's camp. He immediately persuades the mayor of the village to marry them, and in the midst of the wedding the pursuing cavalry charge upon the village. The mayor tells Ivan of a secret passage which will lead them outside of the city. He implores him to take this in order that they may escape, and after many thrilling adventures they finally reach its end and lay down in a field for rest. A scouting party of the enemies come upon them and immediately arrests Helen as a spy, while Ivan, bound hand and foot, is left to die. Helen is taken to a temporary prison to await instructions. Maurice, who had joined the rival army as an aviator, discovers that Helen is being held prisoner and he decides to rescue her. After eluding the soldiers, Maurice places her in an aeroplane and starts on their journey to safety.

In the meantime, Ivan, having released himself of his bands, and finding his way back to his own camp, starts out in an endeavor to save Helen. He discovers an aeroplane of the enemies flying overhead. Not knowing that it contains his wife and best friend—Maurice, he orders his men to fire upon it, destroying it. When they arrive at the side of the wrecked aeroplane Ivan discovers his great mistake, finding Helen dead, a victim of war.

THE HEREAFTER (Four Parts).—An angel appears to the great poet, whereupon he asks to be guided to his poetic elusions. He ascends to Heaven on the sphere of fire, enters the moon and there meets Piccarda De Donate, who on earth was a nun, and known for her enchanting beauty. Through the sphere of mercury he speaks to Giustinanio, the great ruler. Cunizza Da Ramano, sister of the tyrant Exelino, gives a pictorial vision of her wisdom and sacrifices during the Holy War. He now descends to Purgatory. Purgatory, in comparative religions, is any state or place succeeding the present life and serving as a means of moral purification. In Roman theology it is a place in which souls who depart this life in the Grace of God suffer for a time because they still need to be cleansed from venial or have still to pay the temporal punishment due to mortal sin. The existence of a Purgatory was defined by the Councils of Florence 1438. It was declared that the souls in Purgatory are assisted by the sufferage of the faithful and especially by sacrifice of the altar. Beyond this nothing is defined, the same degree enjoins bishops to abstain from difficult and subtile questions in their discussions on the subject, and prohibit curious inquiries, superstitious practices and making of Purgatory a source of gain as scandals and stumbling blocks to the faithful. Arriving at the door of Purgatory, he encounters a huge monster with seven heads, driving the Luxurious to horror and torture.

An angel carrying souls in a boat appears, and amongst them is Cassella an exquisite singer, who recognizes the poet. He sees the gluttons suffer hunger and thirst; the misers in brimestone, the slothful in a continuous run of agony. Entering the place where the passionate suffer, the poet has a vision of the martyrdom of St. Stephen. The envious have their eyes sewn together with a thread of iron. The proud are seen carrying enormous rocks in which stories of humility are engraved. We next have a vision of Pia Dei Tolomei, who died a violent death. In the midst of Luxury lovers Guido Guinicelli and Arnaldo Daniell present themselves to the poets. An angel warns the poets that to go elsewhere they must cross the flames and by the help of the angel they succeed in crossing. Virgil removes the soot of infernal regions from the poet's face, and crowns him. From Purgatory he again ascends tells him of how he fought for Christ in the two holy wars to Paradise. He meets Cacciaguida, his great grandfather, who in Cherubin, he sees God reflected in splendor and surrounded by angels. The poet then sees the glorious Mother of God in the imperial sky.

KINETOPHOTE CORP.

MARKIA; or THE DESTRUCTION OF CARTHAGE (Five Parts).—In ancient times Rome looked upon Carthage as her greatest rival, and determined to plan her downfall. Cato, a Roman Senator, appealed to the Senate to conquer Carthage, and under a pretext that she had failed to keep faith, the Romans began a new war. The Roman army embarked for Africa and landed near Carthage. (This ends the prologue.)

Markia, daughter of General Astrubal, Governor of Carthage, asks permission of Zamah, her stepmother, to visit the Temple outside the town, which is refused, but Astrubal intercedes and consents to Markia's doing so. Mobi, Astrubal's spy, brings news to him of the triumphant advance of the Romans on African soil, and from the walls of the city they watch the retreat of the Carthaginian army commanded by General Annon. Astrubal, ambitious to become the dictator, conspires to cause the downfall of Annon, and induces the city council to bar the mercenary troops from the town, fearing disorder and plundering. Messengers are dispatched to the warriors with this command, and they rebel, but Annon calms them by promising to present their grievances. In the meantime, Astrubal denounces Annon, and upon the latter's appearance in the Senate he is assassinated.

Upon returning from the Temple, Markia is abducted by some of Annon's warriors, but Sirabas, his lieutenant, releases her and escorts her to the city. The impatient warriors start an uproar outside the city, but Astrubal calms them, consenting to receive a deputation with their grievances. Sirabas heads the delegation and is received by Astrubal, who apparently yields to the soldiers' request. Upon beholding Sirabas, Markia's stepmother, falls in love with him. Astrubal entertains his warriors in the banquet hall, but plans a massacre that night by his bodyguard, who secretly enter the palace.

Zamah, Astrubal's wife, tries to save Sirabas by summoning him to her chamber. While there he hears the clamor of the fight and realizes the treachery of Astrubal. Sirabas escapes from the town and carries the news of the massacre to the waiting warriors. Markia, who had seen Sirabas leave the chamber of Zamah, has lost faith in him and seeks seclusion in the Temple. Sirabas and his soldiers join the Romans, who, headed by young Scipio, receive him with open arms. Preparations are made for the siege of the city.

Astrubal's bodyguard sallies forth and captures Sirabas and a Roman outpost. Markia begs her father to save Sirabas and her plea is successful. She repulses him, however, and he determines to seek an explanation. Later he meets her in the sacred garden and convinces her of the truth. While trying to escape from the garden Sirabas is taken prisoner and Zamah has him sentenced to galley-slavery, and he is chained in the hold of a ship.

The town is attacked by the Roman legions and conquered. Astrubal deserts his followers and flees to his galleys with his daughter. Zamah, however, refuses to desert the palace and dies a heroic death. The Roman fleet pursues Astrubal's galleys and defeats them, Astrubal being killed in the melee. Markia discovers Sirabas chained in the ship's hold, and succeeds in breaking the chain. Sirabas in turn rescues Markia from the raging flames and, throwing her overboard, jumps after her, leaving the galley to burn to the water's edge. Both lovers succeed in reaching the shore and are reunited once more.

THE SPAN OF LIFE (Four Parts).—Dunstan Leech, an unscrupulous gambler, victim of drugs, plans to marry his mother's ward, Kate Heathcote, that he may hide the embezzlement of funds entrusted to his care. His mother summons him from London to their country home, where he discovers Kate to be in love with Richard Blunt, who is tutoring his crippled half-brother Cecil. Unable to make Kate listen to his love, Leech plans to kill Cecil to gain possession of the money which will revert to him upon Cecil's death. He injects morphine into a prize bunch of grapes which is being saved for Cecil's birthday. The boy eats the grapes, dying from the effects. Leech's mother, Mrs. Jelf, determines to ruin Blunt in Kate's eyes by making it appear that a robbery has been committed and having the money discovered upon his person.

The plot fails and Blunt, whose suspicion had been aroused in connection with Cecil's death, leaves the house. Determined to stay in the neighborhood to protect Kate, he visits the keeper of the lighthouse, where he is followed and trapped in a closet by Leech. Leech, who is in a half drugged condition, is pursued by the vision of the murdered Cecil and upsets the lamp in the lighthouse, causing it to catch fire. The rescuers, guided by the burning building, reach Blunt in time to effect his escape. Upon recovering, Blunt urges Kate to immediate marriage, and they depart for the diamond mines of South Africa, accompanied by three ex-acrobats. Leech later follows and with a band of Arabs abducts Kate and her child. They are rescued by Blunt and the three acrobats, but later, when upon the point of recapture, the acrobats form a span of life by throwing their bodies across a chasm, over which Kate escapes.

Blunt is made prisoner in an Arab camp. Kate, believing him to be dead, returns to England. With the assistance of a Christian Arab girl Blunt manages to escape and makes his way to an English army post. In England Leech's mother finding herself upon the point of death, summons Kate to her bedside, giving her a key to a silver box, indicating that through its contents she can protect herself against Leech. Leech learns of her possession of the box and determines to steal the evidence it contains. He goes to her room at night and is horror-stricken when he discovers the hypodermic needle left in the grapes years ago, which had been found by his mother. Blunt, arriving at the house, is startled by Leech's cry of horror. He hastens to Kate's room and overpowers Leech, who tries to escape, but is confronted with the phantom of his drug-crazed mind by the spirit of Cecil. Before anyone can prevent him, he takes an over-dose of morphine and dies, thus bringing Kate and Blunt together.

THE COMING POWER (Four Parts).—Frank Norman, a young idealist and radical, gains fame and popularity through his speeches, which are inspired by the writings of a young crippled girl—Ruth—who spends her life in an endeavor to bring justice before the eyes of a corrupt political city. Norman is elected candidate for governor upon the Radical ticket. Carter, a financier known as "The Vulture," wishes to control the actions of the possible Governor, but Norman is above bribery. Several clever ruses are resorted to in an attempt to compromise him and place him in Carter's hands, but without success.

Vera, the daughter of Carter's cats-paw, who has met and fallen in love with Norman, is persuaded to use her influence to make Norman accept the bribe. Upon the realization of Norman's contempt for her the girl's better nature is roused and she warns him against his enemies, thus becoming a friend of both Ruth and Norman. Carter, furious at being balked in his designs, plans a frame-up which will place Norman safely in jail and disqualify him in the election. The frame-up is successful—the shooting of a gangster in a saloon being attributed to Norman, who, though realizing that he is in the hands of "The Vulture," is unable to protect himself.

The wounded gangster is placed in a hospital under strict supervision of the politicians, who allow no one to see him. Resorting to a strategy, Norman's political manager, accompanied by the cats-paw's daughter Vera, manages to reach the gangster, obtaining a statement exonerating Norman. Norman is at once released, while a wholesale arrest is made of his enemies. The death of "The Vulture" occurs dramatically when he is confronted by an ex-bookkeeper—an innocent victim who has been railroaded to jail and returned for revenge. The shock causes heart failure, which is fatal.

Norman is elected Governor, but the night of his triumph is saddened by the death of Ruth, who, before dying, indicates her desire to have Vera and Norman marry. A wonderful vision appears to Ruth in which she sees justice prevail at last for the working man, and Truth and Honesty in politics.

THE LITTLE JEWESS (Three Parts).—Isaac Zangwill, a discouraged Jewish book agent, enthusiastic over the tales of fortunes made in America, sails with his wife, Sarah, and daughter of eight on a trading ship to the new land.

A storm wrecks the vessel. The daughter is tied to a mast and cast overboard, in an effort to save her. The mother, half-crazed, leaps after the child into the water and manages to keep afloat. Husband and wife are separated in the water. The husband is picked up by the yacht of a millionaire Jew and is taken to Paris, while the wife and daughter are rescued by an American-bound vessel and befriended by a woman passenger who offers them a home. Both believe the other to have been lost at sea. Attracted by the personality of Zangwill, he is taken into the home of the millionaire to catalogue his library, and interest in his career is created by his faithfulness and intelligence, his employer deciding to give him a start in life.

Zangwill, prosperous under Stern's friendship, being installed as Paris manager in his wholesale jewelry shop. Both he and Sarah have given up hope of ever seeing each other. Rebecca, grown to womanhood, takes her mother to New York; in her efforts to find some clue to her father's fate she becomes interested in detective work. She causes the arrest of Jim Dayton and Eva Lumley, crooks and confederates, who later figure prominently in the story. Zankwill's eyes, under the strain of work, begin to fail, he becoming temporarily blind. A sea voyage and complete rest is prescribed as the only possible chance of restoring his sight. Accompanied by his secretary, Zangwill sails for America in the hope of learning something of his wife and daughter. Dayton, who has seen Zangwill in Paris, recognizes the diamond merchant and plans with his accomplice to rob him. In the meanwhile Rebecca has become a detective in the Secret Service, having risen to a position of importance. Shadowing Zangwill's private secretary, Dayton discovers him to be in search of his missing family. He conceives the idea of substituting Eva as the daughter, gaining access to Zangwill's home and robbing him. Rebecca, who is trying to trap a criminal, overhears the plot of the two crooks; while pretending to be in a drunken stupor, obtains the address of Zangwill's home and plans to save him, unconscious that he is her father. Dayton

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decoys the secretary to his office, locks him in, and proceeds to Zangwill's. Rebecca arrives first at Zangwill's house and hides behind the piano. Dayton gets Eva on the telephone, and she explains the loss of the address, but hastens to the home. Dayton introduces her as Rebecca —Zangwill's long lost daughter. Zangwill finds her features those of a Gentile, but believes Dayton. He describes the wreck, and Rebecca realizes he must be her father. Impatient to get Zangwill's money, Dayton proposes a toast to their reunion. Eva puts a sleeping powder into Zangwill's wine. As he is about to drink it, Rebecca appears from behind the piano, dashes the drugged wine to the floor, skillfully disarms Dayton, summons the police, and delivers Eva and Dayton to them. To Zangwill she recalls a personal incident of the wreck, which establishes her, unquestionably, as his daughter. Husband and wife are reunited; Thornton and Rebecca become mutually interested in each other.

MOTHER'S DARLING LITTLE BOY.—The blue-eyed, curly haired pet of the family, Willie, is the leader of a boy gang up to all sorts of tricks. On this red letter day they find Mr. Tipple Suds, the convivial husband of the fat and efficient washerlady, Mrs. Suds, badly the worse for wear sleeping off a drop too much in the peaceful seclusion of an old wagon seat. The boys run off with the wagon and take the helpless Suds to their cave. Here they tie the prisoner up and concoct a letter to his spouse, demanding thirty cents as the price of their victim's release. This note being placed in the worthy woman's hands, she straightway answers that her husband "isn't worth thirty cents." In the meantime the boys have confiscated the eatables of a picnic party in order to feed their hungry prisoner.

Two tramps, being forcibly rebuffed in their demands upon Mrs. Suds for food, come across the cave by chance. They release the prisoner and find in the cave a banquet to their liking. When the boys come back to their quarters they find the enemy in possession and are forced to forage for liquid refreshments. Seeing their opportunity they concoct a strange mixture, which speedily renders the adult garrison of the cave hors de combat. Then seeking the assistance of the despoiled picnickers they see the the enemy ducked in the pond. That night when the angel child is put to bed by his mother and the evening prayers are said she leaves him, little thinking of the outlaw deeds that have occupied his day.

K & S FEATURE FILM CO.

THE SERPENT OF THE SLUMS (Three Parts).—Nell Walker, a settlement worker, carries on her activities of the slums, completely disregarding and laying aside all the luxuries and opportunities that her parent's wealth offer her. She is brought in immediate contact with that portion of humanity, unknown and unfamiliar to her, but she ministers to the wants of the weak and the poor, in true and unselfish spirit. Her fiancee, Bob Brennan, is against her doing that kind of work, and gives her the preference either to break off the engagement, or give up settlement work. She gives up her fiancee.

Bob meets a beautiful woman who comes from the slums, marries her. On a certain occasion, Bob saves a gambler by the name of Tom from a certain beating, at the hands of a gang, and they become fast friends. Bob introduces Tom to his wife and their friendship turns into an infatuation. Bob's suspicions of his wife surprises the two, and he orders her out of his home. Nell Walker, still doing her settlement work, meets Bob, who on her advice joins "The Society of Suppression of Vice," and they both seem to be thrown together in their work.

To get evidence against his wife, who has become since an owner of a gambling den, Bob masks as an old man who has a new invention, and takes a flash-light of the surroundings so as to make use of same as evidence against his wife. Being frightened at the exposure, Tom and Bob's wife decide to lure him into their place, and dispose of him. They lure him with a letter from a doctor, claiming that his wife is at her death bed, and when he gets there, they overpower him with chloroform, and put him in the basement, where they decide to explode a quantity of dynamite, so as to cover up their murder by blowing up the entire house. Nell Walker learns of the letter, and gathering a party of men to the place, she rescues him just in time from the terrible death, and has the two guilty ones arrested. Getting his divorce, Bob and Nell are re-united again.

ON THE TRAIL OF THE DOCK RATS (Three Parts).—A gang of "Dock Rats" have long eluded the harbor police, and it is now up to Blake to wipe them out. Ordinarily it would have been an easy job, but in this case the power behind this gang is a man of apparent respectability.

From a low, dirty, general merchandise shop there runs a secret tunnel leading to the drawing room of Jasper Jones, a philanthropist and church worker. With him lives Edith, his ward, whom he loves and hopes to marry. This probably would have happened, if Blake had not started on the trail of the "Dock Rats." Blake, disguised as a sailor, feigns an escape from the police and is gladly welcomed by the gang. He is soon one of them, and drinks with them in their vile retreats under the slimy piers. Learning that there is a power behind them, he becomes suspicious of one, Abraham Levi, a wily old dealer in general merchandise.

Blake meets Edith, who soon welcomes his attention, and he soon meets Jasper Jones, her guardian. In the course of events, the police seize an old wreck upon which the "Dock Rats" are trying to get away and there is a desperate struggle for life. The gang manage to get to the pier and try to hide in the tenement section, at hand. The police fearlessly pursue them to the roofs of the buildings, where one of the "Rats" almost sends a policeman to his death, from a hanging rope, but is foiled by a timely bullet from the gun in Blake's hand.

Blake soon discovers that he is on the path of a remarkable criminal. Abraham Levi, bent, dirty, meek and cunning is none other than Jasper Jones, well-to-do and respected by the community. This gives Blake a double motive and he resolves that Edith shall not marry the scoundrel. He sets to work and weaves his net-work of evidence about Jones, alias Levi, until the hour arrives that Jones is to marry Edith.

Just at the moment when the fateful words are to be spoken, the minister removes his wig and there stands Detective Blake.

Jones, realizing that all is over, escapes by a quick move to the den he occupies as Abraham Levi. Determined upon revenge, Jones sets a bomb, but Edith and Blake fortunately are not injured. Blake and the police make their way to Levi's den, where they round up the entire gang of "Dock Rats." Levi is brought to the police station, where Edith is asked to identify him. She swears that she does not know the old man and then Blake, with a quick movement, tears the wig from the face of Levi and there, before the horror-stricken Edith, stands her guardian, Jasper Jones.

A WOMAN WHO DID (Four parts).—A young woman named Katherine works hard in the office of a promising young attorney, Harry Buch, to support herself and to care for her mother. The latter has been ill for some time, and is treated regularly by a young doctor. Katherine falls in love with the doctor, and it is on this account that she refuses to marry her employer, who had proposed to her. During one of the visits of the doctor, Katherine notices a picture in his possession which he says is that of his sweetheart. The condition of Katherine's mother becomes worse, and the doctor decides that an expensive operation is necessary to save her or prolong her life. The girl learns of this, and decides to marry her wealthy employer in order to raise the necessary money, but she voices her true sentiments to the doctor. She promises, however, to try to learn to love her prospective husband. Buch and Katherine are married, and it is through the aid of the lawyer that the operation is performed and the life of the girl's mother is saved.

The couple live happily until Buch becomes entangled in a financial difficulty and loses money which was intrusted to him and for which he was to give an accounting in three years, when the rightful owner would become of age. Not seeing his way clear to make good the loss, the young attorney decided to commit suicide, but is prevented from doing so by his wife, who urges him to go to the mining fields, there try to regain the fortune he lost. Meanwhile, the doctor's fiancee, tired of the length of the engagement, breaks it and marries another man. The doctor, grieved at the loss, takes to drink, loses his practice, and after a series of wanderings, lands in the place to which the lawyer had gone. In the meantime the lawyer's wife gives birth to a son, and having lost her mother, decides to go to her husband. On her arrival, the baby takes sick, and the mother applies to the doctor for medical aid, which is refused because of his hatred for women. As a result the baby dies.

Harry Buch, now a prospector, informs his wife that he has been fortunate in making a good strike. This is overheard by George Fiske, another prospector, who decided to rob Harry of it. Fiske follows him to the mine and there induces him to accept him as a partner, the two to work the mine together, it being Fiske's intention to explode the mine while working it. Harry, however, catches him in the act. A fight ensues which terminates in the explosion of the mine, the death of Harry, and serious injury to Fiske. Harry's wife, on hearing the explosion, goes out looking for her husband, and finds both him and Fiske in one mess. She has her husband buried, but takes George to the house and nurses him. She leaves the house to get aid, but on returning with Dr. Black finds George dead.

Dr. Black persuades her to return to the city and allow him to take care of the mine. Two years elapse. Dr. Black sends Katherine enough money to pay the debts that her husband, the lawyer, had contracted on bonds which were entrusted to him as guardian. Dr. Black, upon receipt of a good offer for the mine, sells it. He writes Katherine, advising her that his profession and heart are calling him to the city. He returns, tells her of his love for her, and they are married.

A MOTHER'S HEART (Four Parts).—L. Hampton, a young lawyer, being in very poor health, is advised by his physician to go to the Canadian wilds on a hunting trip. In accordance with this advice he makes the trip, and under the assumed name of Iveson, joins a hunter's colony. He is introduced to the hunter's daughter, and in a comparatively short time falls in love with her. With the consent of her father, the two are married. Sometime later Hampton is called back to the city by one of his clients to conduct a very important case. He takes leave of the hunter and his wife, giving as a reason for not taking her with him that her customs and crude speech would act against him in the city. He promises, however, to return for her upon completion of the trial.

Upon returning to the city, he is informed by his friends that the trip made a new man of him. He at once takes charge of the case, and in due time, wins it for his client, a beautiful lady, whom he decides to marry, completely forgetting about the wife whom he married under the assumed name of Iveson.

Time passes, the unfortunate daughter of the hunter ever thinking of her husband. After a lapse of fifteen years, her son, tired of life in the woods, decides to go to the city and seek employment. On arrival, he makes the acquaintance of the captain of a barge, the two become fast friends, and young Iveson is engaged by his friend to work on the barge. One day, while the two were in a saloon, the captain happens to flash a big roll of bills, which immediately attracts the attention of one of a number of ruffians. The ruffian kills the captain. In the mixup which ensues, the assailant makes good his escape, while a general tumult follows, after which young Iveson is charged with murder he did not commit. He is held, tried and convicted on so-called "Circumstantial Evidence." Sentence of death is passed by his own father, who had since been elevated to the judiciary. Being quite a popular judge, he is nominated for the office of Governor.

In the meantime, Mrs. Iveson, through a newspaper, learns of the predicament her son is in, and resolves to go to the city in an effort to save him from the death chair. In pleading with the judge for leniency she recognizes in him the man who had deserted her. The recognition becomes mutual. Hampton realizes that a word from the woman would ruin his political career, and endeavors to come to terms with her. There is only one condition on which the woman will maintain silence regarding the unlawful second marriage of the judge, and that is that he sets her son at liberty. This the judge has no power to do, but promises, that after his election to the Governorship, he will pardon young Iverson. Hampton is elected Governor, but neglects to fulfill his promise as to the pardon. Iveson's mother, who left for her home, now returns to the city with the intention of exposing the Governor. While on her way to the executive chambers, she meets the second wife of the Governor and their daughter. After a conversation, the unfortunate mother decides not to ruin the lives of Mrs. Hampton and her daughter, but asks them to use their influence in the securing of the pardon. The pardon is eventually granted and young Iveson is restored to his now happy mother.

WORLD FILM CORP.

THE WISHING RING (Shubert—Five Parts).—Sally, a parson's daughter, though in rags and well ventilated shoes, had artistic instincts and the two vases, though far too rich for her father's church, were flowerless. In her innocence she argued "That man Annesley has an immense rose garden and surely he can spare a few roses for our church," and gathered an armful without the formality of saying "By your leave, sir." Annesley was annoyed, even to the point of anger, at these mysterious disappearances, and finally, during a quarrel with his gardner, the latter threw his apron in Annesley's face and left.

Again, if Giles, the son of the gouty, testy Earl of Bateson, had applied himself more assiduously to his studies instead of making night hideous for the village by his carousals with his boon companions, he would not have been arrested, and expelled from college. On his return home to father, the latter placed him in the hands of a tutor, from whom Giles escaped and arrived at his friend Annesley's rose garden at the psychological moment when the gardener had tendered his resignation. Annesley gave him the apron and placed him in charge of the garden. Sally makes another raid, is caught by Giles, who, from threats, took pity and accompanied her to the forlorn church, where his better nature is aroused. Returning to the garden, they breakfasted al fresco. This acquaintanceship finally ripened into a friendship. During one of their wanderings they happened upon a gypsy camp, where she was told that she will marry a nobleman's son. Giles bought a wishing ring from the

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gypsies which he gave to Sally. Naturally superstitious, Sally easily construed coincidences as replies to her wishes on the ring. At Annesley's party, Sally and the parson discovered through a letter which the Earl sent, that Giles is his son and must earn a half crown before he can hope for forgiveness. They were astounded and treated him quite deferentially Sally resolved to bring father and son together. She visited the old gent and the Earl was quite impressed with her. She played chess with him—amused him—in fact she became quite essential to him. Her quixotic nature was aroused by the sight of his suffering and wished his cure on the ring. Getting no results, she consulted the gypsies who told her that a certain herb plucked by the light of the moon at midnight and made into a tea is a sure cure for gout. She obeyed the instructions and in reaching down the face of the cliff, fell down and was injured. The following morning a party led by her little dog found her at the bottom of the cliff and took her to her home.

The next morning at ten, when the Earl's little visitor failed to appear, he sent his butler to inquire. On learning that she was injured, he forgot his gout, ordered his horse and set forth to see her. His horse became lame—he stopped at the Inn—ordered a fresh horse, which, by a coincidence, was furnished by Giles, who received a half crown. As the innkeeper gaves Giles the money, he told him that Sally had been injured. Giles took a short cut, arrived before his father, told her of the half crown, hid when his father appeared, and when beckoned on by Sally (who in the meantime had earned the gratitude of the Earl by telling how she was injured) he emerged from his place of concealment, and she brought about the reconciliation.

ONE OF MILLIONS (Dyreda—Four Parts).—Gladimer Kubelow, a young soldier, in whom an adoring mother places all of her love and affection is loved by Maria, a peasant girl. Gladimer divides his heart and soul between the two women who love him. In the very midst of the marriage festivities, the laughter and jests are checked by the entrance of an officer who announces that war is declared. Gladimer realizes the seriousness of what the future may bring, as does his mother, but Maria in the optimism of youth, only thinks of war as a vision of flying flags and the thrill of fife and drum.

A retreating soldier staggers into Gladimer's modest home and announces that a battle is on only a few miles distant. The mother's careworn face is clouded with apprehension for the safety of her boy, but Maria thinks it would be glorious to see a battle, and with several of her girl friends she merrily starts toward the scene of action. However, when they come upon one who has laid down his life for his country, they are crushed by the horror of war's reality. Soon after, one of their own villagers comes to the door and they anxiously crowd around him for news of their boy. Graphically he tells them that the last he saw of their boy was when, wounded, he tried to crawl from the charge of General Blucher's cavalry and how ruthlessly they rode him down.

That night the mother and Maria start out in search of the loved one. When they bring him home dead, Maria's mind snaps under the strain. The mother hurries out to find a doctor. She meets one who stops long enough to give her a drug and explain that three drops will bring her sleep, but more would bring death. While preparing the medicine, soldiers arrive and take possession of her home. They demand food and drink, and while she is serving them another officer enters and announces: "General Blucher, the horses will be ready in the morning." General Blucher has the mother show him to a room and demands that she bring him a bottle of wine. As she places the wine on a tray a look of vengeance steals over her face, and she quickly pours the contents of the vial into the bottle of wine. General Blucher unsuspectingly drinks this down and slowly a paralysis comes over him that spreads so rapidly that his calls for help are ineffective. He crawls from the room to where he finds the crazed bride caressing and talking to her dead soldier. Then the mother enters and tells him of her son and his death, and with a final look of agony, General Blucher falls back dead.

These events have been too much even for the old mother and taking a burning fagot from the fireplace she throws it on to a bed of straw and as the flames rapidly crawl around these poor unfortunates the curtains slowly close, and leave us with a vivid impression of the horrors of war and thankful for the peace that surrounds us.

KEYSTONE.

TILLIE'S PUNCTURED ROMANCE (Six Parts—State Rights Picture).—Tillie, a country maiden, is throwing blocks of wood for her dog to fetch to her. Charlie, a city chap, wanders into range and receives an unusually large block in the middle of his face. Tillie, seeing the stranger is in distress, drags him to her home. Here the stranger discovers that Tillie's father has a bank roll. With threats and promises, he induces her to get the money and go to the city with him. Their first stop is at a cabaret, where Tillie takes the first drink of her young life. Things go along smoothly until they are disturbed by a pretty young damsel, named Mabel, who has followed them since their arrival in the big city. She turns out to be Charlie's city girl, and he, on getting hold of the money that Tillie kept on her person, leaves with her.

Tillie imbibed too freely and was put out into the street. She was then arrested and thrown into jail. Her jailers, discovering her name to be Tillie Banks, telephone to the big millionaire of the city, Douglass Banks, and find that she is his niece whom he has never seen. She is escorted to her uncle's beautiful mansion and here creates such a scene that her uncle disowns her and orders her from the house. No place to go, she looks for a job and secures one as a waitress. Her uncle, being much distressed by the incident, goes away to do some mountain climbing to forget it. Here he takes a terrible fall and his guide, thinking he is dead, telephones to Mr. Banks' secretary, who immediately goes looking for Tillie, who is the only known living relative.

In the meantime, Charlie has made use of the bank roll by dolling up Mabel and himself and they are taking life easy. He and Mabel one day wander into the restaurant where Tillie is working and Tillie, meeting the one who is the cause of her downfall, faints. Charlie and Mabel make their escape, and sitting down in the park to rest, Charlie buys a newspaper, which tells him of the hunt that is on for the missing heiress, Tillie Banks. He immediately sneaks away from Mabel and goes back to the restaurant and explains matters to Tillie's satisfaction and drags her off to a minister, where they are married. On going back to the restaurant they are met by the late millionaire's secretary, who makes known to Tillie that she is an heiress. The heiress and her newly-acquired husband proceed to their new home, the Banks' mansion.

Here they entertain lavishly and a few days later give a grand ball. This ended in a frightful fracas, through the machinations of Mabel, who has managed to secure a position as maid in the household. In the midst of the melee the uncle, who was found to be only slightly injured, returns and has the whole party thrown out into the street. Charlie, discovering that Tillie has nothing in the way of worldly goods, renounces her, and grabbing Mabel's hand, off they go pursued by the now vengeful Tillie. In the excitement that ensues the police of the city are called out as well as the river police, as Tillie has pursued the recreants to the water front, and here in the midst of all the excitement Tillie is struck by an automobile loaded with policemen and she, automobile and load take an awful drop into the river below. Here Tillie is finally rescued and Mabel, seeing the destruction the conscienceless Charlie has wrought, falls into Tillie's arms, imploring her forgiveness, and they both renounce Charlie, as he is dragged away by the police.

SYNDICATE FILM CORP.

THE MILLION DOLLAR MYSTERY (Episode 20—Reels 39 and 40).—When Norton, Florence and the faithful Shep returned to the dock after their exciting battle with the conspirators in the motor boat, as set forth in Episode Nineteen, Norton 'phoned for a taxi and all three, wet and dripping as they still were, piled into it and set out for the Hargreave mansion. As they alighted, a mysterious man, who hid himself carefully in the shrubbery surrounding the house, watched old Jones open the door in response to their ring. While the astonished butler listened to their story, the man darted along the side of the house and peering through the lattice work at the end of the porch, saw Florence hand Norton the paper, which she had taken such desperate risks to obtain, and which she believed held the secret that would free her father from further persecution by the Black Hundred.

Norton put the precious document in his cap and took his leave to return to his rooms and dress, while the spy made haste to report his discovery to Braine. But he did not see Norton, who hurried to change his clothes that he might the sooner be with his sweetheart, take the mysterious paper from his cap and conceal it in his necktie. Nor was he aware that Jones, suspecting his espionage, had loaded two revolvers to be prepared for any emergency that might arise.

So it happened that when Norton was returning to visit his fiancee he was set upon by Braine, the spy and another of the gang. While he lay senseless they hurriedly searched his garments in the hope of finding the precious paper, but without success. Before they had finished the search, Norton recovered consciousness and made a game effort to defend himself. But in this he would have been speedily worsted had not old Jones, hearing the commotion in the garden, ung open a window and fired at the struggling men.

A minute later he was at Norton's side and together they gave chase to the fleeing thugs, who, however, having a good start, easily make their escape. Braine, infuriated by his defeat, upbraided his companions for their obtuseness in not making a more thorough search of Norton's clothes, and then by a roundabout way returned to the Hargreave grounds in the hope that he might yet have an opportunity to get possession of the paper. Through the library window he saw Florence and Norton and the butler examining it.

At first its blank appearance seemed to puzzle them, but suddenly it occurred to one of the three, that the writing might be in invisible ink, which the application of heat would bring out. A candle is procured and holding the paper carefully over its flame, the three are astonished to read the following message:

"Dear Hargreave:

The Russian Minister of Police is stopping at the St. Roland's Hotel under the name of Henri Servan. He is investigating the workings of the Black Hundred and if you could lay before him the evidence that you have, he will be enabled to apprehend them and put an end to the persecution which you have suffered.

Faithfully,
A Friend."

Braine, his eyes glued to the shutter, could not read the message, but he realized that it was important, by the looks of the three interested parties. He saw Florence burn the paper until it was nothing but a heap of ashes, but a quick movement toward the window by the old butler prevented him from seeing more. A short time later, however, when Jones left the house, he followed him.

Left to themselves, Norton and Florence engaged in a worsted-winding match, Florence trying to roll the skein thrown across Norton's arms into a ball, and Norton doing his best to entankle her in its fuzzy lengths, a feat in which he finally succeeded. Meanwhile, neither are aware of the events that have been happening at the St. Roland's Hotel, whither Jones has gone.

There the venerable butler has been closeted for some time with the Russian Minister of Police, to whom he has made himself known by means of a mysterious handshake. With their heads close together, they discuss plans to round up the Black Hundred in thorough fashion, unaware that Braine, who has kept close on Jones' trail, is watching them through the keyhole. The minister decides to consult with one of his agents and when he and Jones go out, Braine lets himself into the apartment with a skeleton key. Once there he makes a quick survey of the premises and going through the papers on the Russian police head's desk, ascertains who he is. But he tarries too long and before he can leave, Jones and the other return.

There is a short, sharp conflict and a moment later Jones and the police official, baffled, vainly attempt to batter down the locked door, while Braine makes good his escape.

COSMOFOTOFILM CO.

CALLED BACK Four Parts).—Dr. Ceneri, in his labors for the liberation of Italy from the Austrian yoke, spends the fortunes, of which, as sole trustee, he has control, of his sister's children, Anthony and Pauline. Pauline, under his guardianship, grows into a beautiful girl, and Macari, one of Ceneri's fellow conspirators in the Garibaldian cause, falls in love with her, but his love is not returned. Anthony is frivolous and extravagant, and as the allowance made him by his uncle is not enough for his wants, he demands a settlement and the control of his own fortune. Ceneri tries to gain time. One night Pauline goes with her brother to the theater. He brings her back to his uncle's house, and when Ceneri comes in, accompanied by Macari and another man—Petroff—Anthony refuses to wait his uncle's convenience any longer.

Pauline goes into an adjoining room, playing and singing softly to herself. A quarrel springs up between Anthony and the other men in the course of which Macari stabs Anthony to the heart. Pauline sees this from her seat at the piano and springs up with a shriek. It is at this moment that Gilbert Vaughan enters the house. Vaughan has been suffering from lenticular cataract and has lost his sight. In a mood of restless depression he leaves his house, intending to walk up and down the pavement outside. Presently he ceases to count his paces, and he finds that he is lost. He asks a belated reveler to take him to his home in Walpole street, but the drunken man really takes him to Horace street. Vaughan's latch-key opens the door of Dr. Ceneri's house. He is arrested by the sound of music and waits by a door, listening to Pauline singing. Suddenly he hears a gurgle and a thud, the music ends in a piercing shriek and, forgetting his blindness, Vaughan dashes into the room. He is immediately made prisoner, but they quickly satisfy themselves that he is really blind. They administer an opiate to him and he is then left in a quiet thoroughfare, where he is picked up by the police. His explanations to his old nurse, Priscilla, are disbelieved. No one believes his story and he ceases to talk of it.

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NOV 16 - Little Lord Fauntleroy

ALCO FILM CORPORATION

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ALCO

Two years pass. A specialist performs a successful operation and Vaughan's sight is completely restored. One day he is traveling in Italy when a beautiful girl attracts his attention. He follows her into a church and is puzzled to note the strange lifelessness of her beauty. Three months later he sees the same girl and discovers that her name is Pauline March. By chance he makes her acquaintance, but Pauline only answers him in monosyllables. Nevertheless, his infatuation increases, and he boldly asks Dr. Ceneri's permission to marry Pauline. Ceneri at last consents, but two days after his marriage, Vaughan, to his horror, discovers that Pauline's mind is a blank.

Macari, hearing of Pauline's marriage, calls in the hope of profiting by the change in her circumstances. He represents himself as Pauline's brother and tries to enlist Vaughan's aid in recovering from the Italian Government Pauline's fortune, of which he intends to claim one-half. Becoming excited, he takes a knife from the table and stabs heavily on the blotting-pad. Pauline immediately shrieks and faints. Vaughan goes to her aid. Presently she opens her eyes, rises and goes blindly out of the house, followed by her husband. She stops before Dr. Ceneri's old house in Horace street and will not leave the door. To humor her, Vaughan tries his key in the lock. To his surprise the lock turns. They go upstairs through the dusty house and Pauline mechanically sits down at the piano and begins to sing the song he heard on the night of the murder. At the same point the song is broken off, Pauline shrieks and faints. And then by some strange clairvoyance, Vaughan finds that when he holds his wife's hand, he sees the whole scene of the murder, transferred from Pauline's brain to his. He carries Pauline back to her own home, dangerously ill, and accuses Macari of the murder in Horace street. Macari recognizes Pauline's husband as the blind man and cynically admits the crime, but says the man he killed was Pauline's lover and that the blow was struck to avenge his dishonored sister. Vaughan turns him out, but his faith is shaken by the story. Tortured by doubt, he resolves to wrest the truth from Ceneri. He finds that the doctor has been doomed for revolutionary propaganda work to Siberia.

Vaughan visits him there, finds him almost at the point of death among hideous surroundings, and learns that Macari's story is a lie; that the murdered man was Pauline's brother; also that Macari was the traitor who betrayed him and had him sent to Siberia; and, with his dying breath, Dr. Ceneri begs Vaughan to convey that fact to his faithful friend, Petroff. Vaughan returns to London, having first written to Petroff to meet him at his London house. Vaughan learns that his wife has quite recovered her senses. Petroff arrives and Vaughan gives him Ceneri's dying message, and Petroff vows vengeance on Macari. Pauline is in the garden, pondering. She imagines that Dr. Ceneri, through undue influence, induced Vaughan to marry her when she was a half-witted girl and that, therefore, she has no right to wear the wedding ring. Just as she is taking the ring from her finger her husband approaches, and, mistaking the meaning of her action, goes, broken-hearted, back towards the house.

Alone again, Pauline is visited by Macari, who, having heard that her mind has been restored, fears for his own safety. He threatens her. She must keep silent or she shall share her brother's fate. She tries to break away, whereupon he attempts to kill her. The noise brings Vaughan on the scene again. He closes with Macari, and there is a violent struggle. Macari is fast gaining the mastery when Petroff, who from a distance has seen the fight, rushes up and quickly overcomes Macari. He is about to stab Macari when Vaughan intervenes, and Macari makes his escape. Later, Petroff tracks down Macari, and after a desperate struggle, slays him. The story ends with Vaughan and Pauline happily re-united.

PARAMOUNT.

THE COUNTRY MOUSE (Bosworth—Four Parts).—When Billy Balderson and his two cronies, Charlie and Ed, get together on Bill's porch to discuss the high-handed ways in which the railroad is putting it over on the farmers, cross-roads politics develop a latent spring of eloquence, and poor, dowdy little Addie, Billy's wife, thinks that her husband is the most wonderful orator she ever heard.

A few days later they dress up in their second best and go to a meeting on the Common, where George Marshall, suave, well-dressed and condescending, explains to the voters that the railroad is their only hope of salvation and that in the approaching election they should vote for representatives who will support that institution. Billy questions Marshall. The crowd is with Billy, and almost before he knows it he is on the platform, annihilating Marshall's argument in a rousing speech. Between excitement and pride Addie is reduced almost to hysterics, and when Charlie, seizing the psychological moment, nominates Billy for the Legislature, she is nearly overcome. The most exciting days of her hard-working, colorless life follow, culminating in the fete day when Billy entertains all the townsmen at their farm to celebrate his election.

With their arrival at the State Capitol a new era begins, and Addie soon learns that the years of drudgery and plain living on the farm are poor preparation for coping with the political circle of the State Capitol. Shy and bewildered, and lacking the poise that a sense of his position gives Billy, she quickly finds herself outstripped by him in adapting themselves to the changed conditions of their lives.

Addie can only look nervously about and wish she was at home; as she and Billy attend their first reception and she notices the covert laughter of the people about them. Two persons notice them particularly—George Marshall, the speaker Billy answered during the campaign, and his wife, Myrtle. As Billy is recognized as a coming man, and his vote will be needed on an impending railroad bill, Marshall quietly gives his instructions to Myrtle, then recalls himself to Billy, and tries to put him and the embarrassed Addie at their ease.

Taken up by the Marshalls, Billy makes rapid progress in the social life of the capitol, but only until Addie learns that Mrs. Marshall is monopolizing her Billy's time, and that she herself is looked upon by the women of the political circle as a poor little frump with no spirit.

With a blank signed check from Billy, she calls in the services of Mme. Pauline, proprietor of a beauty parlor, and the result is so astoundingly transforming that she can hardly believe her eyes. She passes Billy on the street and he does not know her, though the thought flashes through his mind that his little country mouse of a wife might have looked like that, if———! When he reaches home, there is Addie, still the little, dowdy country mouse, who seems to shrink from the very thought of the reception and ball to which they are invited, and who later sees him off to it with an air of relief. The relief at least is not feigned, for it has been hard work to keep Mme. Pauline and her maid quiet in the kitchen, while she gets Billy out of the way.

The transformation takes place quickly, and the country mouse appears at the ball as a wonderfully charming and brilliant woman. Marshall is distinctly impressed, and so ardently seized the opportunity of persuading Addie to influence Billy's vote on the railroad bill, that Billy is furiously jealous. The denouement is cleverly turned to a comedy finish and the play closes happily as Addie begins to teach her husband the tango.

THE MAN FROM MEXICO (Famous Players—Five Parts).—Clementina Fitzhew decides to spend a night with her mother but happening to overhear her husband planning a wonderful time at the Cafe Cleopatro with his friend and boon companion, Majors, she determines to follow them to the gay cafe and watch hubby. Fitzhew and Majors betake themselves in blissful ignorance to the Cleopatra, and proceed to partake not wisely but too well of the flowing bowl. A picture of Clementina falls from Fitzhew's wallet, and is seized by Paquita, a Spanish dancer, who keeps it to tease Fitzhew. Majors persuades Fitzhew to leave while still able to walk, and as they depart Clementina, veiled, accompanied by Farrar, the District Attorney's nephew, who is in love with Sallie, Fitzhew's sister, enter. At this juncture the place is raided, and Clementina and Farrar manage to escape, after giving fivtitious names to the police; but Clementina's fface is seen by Louis, the waiter, who is arrested because he refuses to give her description to the officer. On his way home the joyful but unsteady Fitzhew engages in battle with a cabman, and Fitzhew and the cabby are arrested and taken to court, where Fitzhew talks too much and is given thirty days on the Island. When Fitzhew finally realizes what has happened, he is at his wits' end to account for the thirty days' absence to his wife, and being allowed by the authorities to say farewell, tells her he is going to Mexico for a month. Clementina, afraid of being apprehended on account of the raid, and not wishing anyone to know of her own jaunt, is with difficulty restrained from going with him.

From now on, Fitzhew's adventures on the "Island," among his fellow-prisoners, his attempts to play on the love of the District Attorney's nephew for Sallie, his discovery that the Warden has the picture of Clementina, stolen by Paquita, and is in love with Mrs. Fitzhew, his hungry attempts to steal food from the other convicts, his meeting with Louis, the waiter at the Cleopatra, who wants to kill the warden and escape, the visit of Clementina to the prison not knowing her husband is there, and the melodramatic jail delivery, culminating in Fitzhew's triumphant recapture of the escaping prisoners and his congratulations by the authorities, leave nothing to be desired in the way of mirth-provoking situations. His return home at the end of thirty days in Mexican costume, with a handbook of the Spanish language; his getting into more tangles, and cleverly getting out again; and his hoodwinking Clementina to the end, furnish the funniest finish to one of the funniest farces ever written.

JESSE L. LASKY.

READY MONEY (Lasky—Five Parts).—Stephen Baird, a mining engineer and popular man-about-town, goes west to seek his fortune. Arriving at Gallup, a mining town, he becomes acquainted with Mike Reardon. They set out in quest of gold.

While making camp, the first night out, they come across the abandoned workings of the Skyrocket mines. Steve decides to explore it. Finding a piece of rock, which he believes contains gold, he pursuades Mike to look it over, and although Mike is certain that it is worthless, he goes about his work in a business-like manner and comes to the conclusion that the tunnels have been driven in the wrong direction. On the strength of their conviction, Steve goes to the owner of the property and purchases it for thirty thousand dollars, of which he pays one-third down, and he immediately leaves for New York to secure the remaining $20,000 to complete the purchase.

James Morgan, a mining operator of doubtful character, who owns mines adjoining the Skyrocket, discovers through the development of his own property that a vein of ore in his mine extends on through the claim controlled by Steve, and then learns that Steve is the owner of the Skyrocket property. In New York, Steve has made the acquaintance of Jackson Ives, with plenty of money, who agrees to purchase fifty thousand dollars' worth of stock in Steve's mine.

New Year's Eve comes and finds Steve downhearted and melancholy, but Jackson Ives fulfills his promise and gives Steve fifty thousand dollars for an interest in the property. Steve's friends, including Grace Tyler, come to the apartment to try and persuade him to join them at a party, and seeing Steve with fifty thousand dollars in bills, lying on the desk, they immediately assume that he has struck gold and implore him to accept their checks in payment for stocks in his company, which they had heretofore refused to purchase.

Jackson Ives, for a number of years, had been suspected by the Government as a counterfeiter, but the detectives had never been able to catch him "with the goods." On this particular night they had trailed him from the hotel to Steve's apartment and break in on them just as Ives gives the huge bundle of bills to Steve. By using a little strategy, Steve is enabled to slip the money into an envelope, addresses it to Grace Tyler, his sweetheart, and slips it into a mail pouch. After a thorough search of the room, finding nothing the detectives depart and Steve and Ives join the party in a restaurant.

Meanwhile, Mike Reardon, with increased force, is working night and day to discover gold. Morgan learns this and, fearing that Reardon will uncover the vein of ore which he knows to be there, causes an explosion in the Skyrocket mine, which instead of acting as an injury uncovers the huge vein of gold, the report scatters and wealth pours in on Steve and Mike and their partners. Jackson Ives, instead of being a counterfeiter, is proven a man of unlimited wealth, and despite the activities of the secret service officers he proves his honesty and, becoming a partner of Steve's, remains by his side even when Steve takes Grace Tyler in his arms and asks her the all-important question, to which she smilingly answers, "Yes, dear."

BLINKHORN PHOTOPLAYS CORP.

LENA RIVERS (Whitman—Five Parts).—Lena Nichols falls in love with a wealthy young collegian who is staying in a little New England town and has chosen to call himself by the first two of his names only. The full name being Harry Rivers Graham. He marries Lena under the name of Rivers, and after a short period of married bliss is recalled to his home. Lena thinks Harry has deserted her, and returns home to give birth to a little baby girl. Broken-hearted, Lena dies. The baby is called Lena after the mother. Harry has been informed that his wife is dead and that it will be useless to try to locate his child.

Years pass. Harry marries again, moves to Kentucky, and sends his stepson, Durward, to school in the East. Durward meets Lena and soon they are enraptured in a youthful love affair. But Durward's love is evanescent, but cools off when he again meets Carrie, his first little sweetheart. Meanwhile Harry Rivers Graham has come to realize that Lena is his daughter, but he fears to tell his wife and stepson, and instead shows Lena many attentions to try to make her life more happy. These attentions are misunderstood by his wife and Durward, and the complications that arise cause Lena to leave her uncle's home. Her collapse under the burden of her troubles, her recovery and the acknowledgment by her father, coupled with Durward's loyalty, form a climax well in keeping with Mary Jane Holmes' novel of the same name.

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Rates on request.

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64 W. Randolph Street **Chicago, Ill.**

Exclusive Distributors Alliance Program in Illinois

INDEPENDENT RELEASE DATES

AMERICAN.

Nov. 16—Redbird Wins (Two Parts—Drama).
Nov. 18—Beppo (Drama).
Nov. 20—Old Enough to Be Her Grandpa (Comedy).

BEAUTY.

Nov. 10—Motherhood (Drama).
Nov. 17—When Queenie Came Back (Comedy).

"101" BISON.

Nov. 7—The Jungle Master (Two Parts—Drama).
Nov. 14—The Silent Peril (Two Parts—Drama).
Nov. 21—Ninety Black Boxes (Two Parts—Dr.).

BRONCHO.

Nov. 11—Destiny's Night (Two Parts—Drama).
Nov. 18—Shorty Falls Into a Title (Two Parts—Drama).
Nov. 25—The Cross in the Desert (Two Parts—Drama).
Dec. 2—A Romance of Old Holland (Two Parts—Drama).

CRYSTAL.

Nov. 16—The Life Savers (Comedy).
Nov. 17—Oh! You Mummy (Comedy).
—Naughty Nellie (Comedy).

DOMINO.

Nov. 12—The Friend (Two Parts—Drama).
Nov. 19—Nipped (Two Parts—Drama).
Nov. 26—The Mills of the Gods (Two Parts—Drama).
Dec. 3—The Vigil (Two Parts—Drama).
Dec. 10—Not of the Flock (Two Parts—Drama).

ECLAIR.

Nov. 8—At the Crucial Moment (Drama).
Nov. 11—The Yellow Streak (Two Parts—Dr.).
Nov. 15—Her Own Home (Drama).
Nov. 18—The Wondrous Melody (Two Parts—Society—Drama).
Nov. 22—A Friend in Need (Drama).

FRONTIER.

Nov. 14—The School Teacher at Angel Camp (Western—Drama).
Nov. 21—Man to Man (Drama).

GOLD SEAL.

Nov. 10—The Trey o' Hearts, Episode 15, "The Last Trump" (Three Parts—Drama). (Note—This is the Last of the Series).
Nov. 17—The Opened Shutters (Four Parts—Drama).

IMP.

Nov. 9—The Stronger Love (Drama).
Nov. 12—Peg of the Wild (Two Parts—Drama).
Nov. 16—The Treasure Train (Two Parts—Drama).
Nov. 19—Universal Boy in Cupid and Fishes (Juvenile—Drama).

JOKER.

Nov. 7—Two Pals and a Gal (Comedy).
Nov. 11—The Frankfurter Salesman's Dream (Drama).
—A Day With the French Army (Educational).
Nov. 14—Defeat of Father (Comedy).
—Fireproofing Children (Educational—Drama).
Nov. 18—His Night Out (Comedy).
Nov. 21—The Battle of the Nations (Comedy).

KAY-BEE.

Nov. 13—The Hateful God (Two Parts—Drama).
Nov. 20—The Master of the House (Two Parts—Drama).
Nov. 26—A Crook's Sweetheart (Two Parts—Drama).

KEYSTONE.

Nov. 7—His Musical Career (Comedy).
Nov. 9—His Talented Wife (Comedy)
His Trysting Places (Two Parts—Comedy).
Nov. 12—An Incompetent Hero (Comedy).
Nov. 14—(Not yet announced.)
Nov. 16—(Not yet announced.)

KOMIC.

Nov. 8—Ethel's Roof Party (No. 10 of the "Bill" Series—Comedy).
Nov. 15—Out Again, In Again (Comedy).
Nov. 22—Ethel Has a Steady, No. 11 of the "Bill" Series (Comedy).

L-KO.

Nov. 8—The Fatal Marriage (Comedy).
Nov. 15—Lizzy's Escape (Comedy).
Nov. 22—The Groom's Doom (Comedy).

MAJESTIC.

Nov. 8—The Tear that Burned (Two Parts—Drama).
Nov. 10—The Niggard (Drama).
Nov. 13—The Folly of Ann (Comedy-Drama).
Nov. 15—The Odalisque (Two Parts—Drama).
Nov. 16—The Little Country Mouse (Drama).
Nov. 22—The Saving Grace (Two Parts—Comedy-Drama).

NESTOR.

Nov. 10—The Two Thieves (Drama).
Nov. 13—When the Girls Were Shanghaied (Comedy).
Nov. 17—No release this day.
Nov. 20—When Their Brides Got Mixed (Comedy).
—Defenders of the British Empire (Educational).

POWERS.

Nov. 6—Man of the Hills (Western—Drama).
Nov. 13—(No release this day.)
Nov. 20—A Scenario Editor's Dream (Burlesque-Comedy).

PRINCESS.

Nov. 6—When Vice Shatters (Comedy-Drama).
Nov. 13—Seeds of Jealousy (Drama).
Nov. 20—The Bad Mistake (Comedy-Drama).

RELIANCE.

Nov. 9—Our Mutual Girl, No. 43 (Topical).
—The Widow's Children (Drama).
Nov. 14—The Floating Call (Two Parts—Dr.).
Nov. 16—Our Mutual Girl No. 44 (Topical).
Nov. 18—The Hidden Message (Drama).
Nov. 21—His Responsibility (Two Parts—Dr.).

REX.

Nov. 8—The Link that Binds (Two Parts—Drama).
Nov. 12—The Shoemaker's Eleventh (Comedy—Drama).
Nov. 15—The Chorus Girls' Thanksgiving (Two Parts—Drama).
Nov. 19—His Uncle's Will (Two Parts—Dr.).
Nov. 22—Traffic in Babes (Comedy-Drama).

ROYAL.

Nov. 14—A Fortune in Pants (Comedy).
Nov. 21—Love Finds a Way (Comedy).
Nov. 28—(Not yet reported.)

STERLING.

Nov. 5—Dot's Chaperone (Comedy).
Nov. 9—An Ill Wind (Comedy).
Nov. 12—The Dog Raffles (Comedy).
Nov. 16—A Bear Escape (Juvenile-Comedy).
Nov. 19—Noodles Return (Comedy).

THANHOUSER.

Nov. 6—The Chasm (Drama).
Nov. 8—Keeping a Husband (Comedy-Drama).
Nov. 10—Their Terror of Anger (Two Parts—Drama).
Nov. 15—The Man With the Hoe (Drama).
Nov. 17—Pawns of Fate (Two Parts—Drama).
Nov. 22—A Messenger of Gladness (Comedy-Drama).

VICTOR.

Nov. 9—Terrance O'Rourke, Gentleman Adventurer, "His Heart His Hand, His Sword" (Two Parts—Drama).
Nov. 13—Girl of the People (Two Parts—Dr.)
Nov. 16—The Phantom Cracksman (Detective-Drama).
Nov. 20—For the People (Two Parts—Drama).

FEATURES.

ALCO FILM CORP.

Nov. 2—Salomy Jane (Calif. M. P. Corp.—Dr.).
Nov. 9—Rip Van Winkle (Drama).

ALLIANCE FILMS CORP.

Nov. 9—The Hoosier Schoolmaster (Masterpiece Film—Five Parts——Drama).
Nov. 16—The Man Who Could Not Lose (Favorite Players—Five Parts—Comedy—Drama).
Nov. 23—When Fate Leads Trump (Excelsior—Five Parts—Drama).

APEX.

Nov—Friends of Hell (Four Parts—Dr.).

BLINKHORN PHOTOPLAYS CORP.

Nov.—Lena Rivers (Whitman—Five Parts—Drama).
Nov.—Jane Eyre (Whitman—Four Parts—Drama).
Nov.—The Witness Invisible (Blinkhorn—Three Parts—Drama).
Nov.—The Aviator Traitor (Blinkhorn—Three Parts—Drama).

BOX OFFICE ATTRACTIONS CO.

Nov. 3—Little Jack (Balboa—Three Parts—Drama).
Nov. 3—The Maks (White Star—Two Parts—Drama).
Nov. 3—Bitter Sweets (Nemo—Three Parts—Drama).
Nov. 9—Life's Shop Window (Drama).
Nov. 10—Message of the Mind (Balboa—Three Parts—Drama).
Nov. 10—To Love and to Hold (White Star—Two Parts—Drama).
Nov. 17—The Call of the Heart (Balboa—Two Parts—Drama).
Nov. 17—Vengeance of the Flames (White Star—Three Parts—Drama).
Nov. 19—The Walls of Jericho (Drama).
Nov. 29—The Thief (Drama).

COSMOPOLITAN FEATURE FILM CO., INC.

November—The Robbers (Six Parts—Drama).

COSMOS FEATURE FILM CORP.

November—Hearts and Flowers (Five Parts—Drama).

ECLECTIC.

Nov.—The Taint (Four Parts—Drama).
Nov.—The Perfect "36" (Four Parts—Comedy).
Nov.—Mother's Darling Little Boy (All Films—Comedy).
Nov.—In a Difficult Position (Comedy).
—Whiffle's Double (Comedy).

HISTORICAL PICTURES CO.

Nov. Indian Wars Refought by United States Army (Six Parts—Drama).

K. & C. BOOKING CO.

Nov.—The Coming Power (Four Parts—Drama).
Nov.—The Little Jewess (Four Parts—Dr.).

PARAMOUNT PROGRAM.

Nov. 5—Ready Money' (Lasky—Five Parts—Drama).
Nov. 9—The Man from Home (Lasky—Liebler—Five Parts—Drama).
Nov. 12—The Straight Road (Famous Players—Four Parts—Drama).
Nov. 16—The Rose of the Rancho (Lasky—Belasco—Five Parts—Drama).
Nov. 19—The Ringmaster (Lasky—Five Parts Drama).
Nov. 23—Chechako (Bosworth—Five Parts—Drama).
Nov. 26—Aristocracy (Famous Players—Four Parts—Drama).
Nov. 30—Mrs. Black Is Back (Famous Players—Four Parts—Drama).

PICTURE PLAYHOUSE FILM CO.

Nov. 2—The King and Country (Six Parts—Drama).
Nov. 10—The Last Dance (Five Parts—Drama).
Nov. 18—The Wild Rose (Four Parts—Drama).
Nov. 26—The Black Envelope (Four Parts—Dr.).

UNITED (WARNER'S).

Nov. 12—Reuben's Busy Day (Luna—Comedy).
Nov. 14—Gypsy's Warning (Premier—Drama).
Nov. 15—Taste of High Life (Superba—Comedy).
Nov. 17—Noisy Neighbors (Starlight—Comedy).
Nov. 19—Sage Brush Leading Lady (Luna—Comedy—Drama).
Nov. 21—Bandit of Devil's Gap (Premier—Dr.).

WORLD FILM CORP.

Nov. 9—The Wishing Ring (Shubert—Five Parts—Drama).
Nov. 16—One of the Millions (Dyreda—Dr.).
Nov. 23—Lola (Five Parts—Drama).
Nov. 30—The Dancer and the King (Five Parts—Drama).

ROLL TICKETS

PRICES

Five Thousand.....$1.25
Ten Thousand.....$2.50
Twenty Thousand.....$4.50
Twenty-five Thousand.....$5.50
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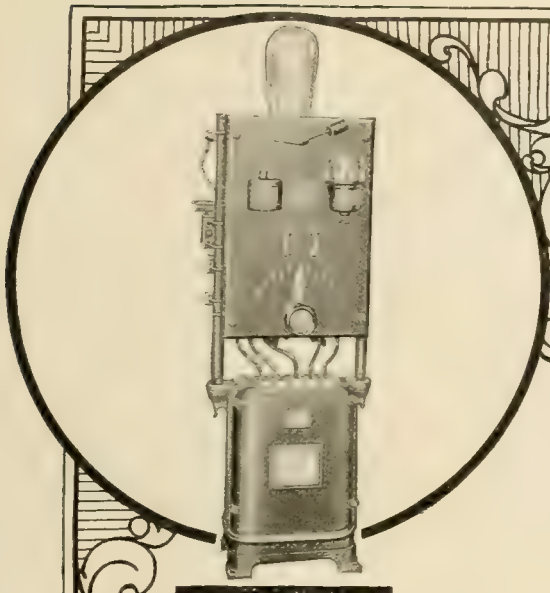
SHAMOKIN, PA.



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changes, a.c. to d.c. and therefore will give you the most brilliant, snappy, "talked about" pictures it is possible to get—far and away ahead of anything you could ever get with any a.c. arc.

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For Texas, Oklahoma and Arizona business refer to Southwest General Electric Company (formerly Hobson Electric Co.), Dallas, El Paso, Houston and Oklahoma City. For Canadian business refer to Canadian General Electric Company, Ltd., Toronto, Ont.

5004

LICENSED RELEASE DATES

RELEASE DAYS.

Monday—Biograph, Edison, Essanay, Kalem, Lubin, Pathe, Selig, Vitagraph.

Tuesday—Biograph, Edison, Essanay, Kalem, Lubin, Selig, Vitagraph.

Wednesday—Edison, Essanay, Kalem, Lubin, Selig, Pathe, Vitagraph.

Thursday—Biograph, Essanay, Lubin, Selig, Vitagraph.

Friday—Biograph, Edison, Essanay, Kalem, Selig, Lubin, Vitagraph.

Saturday—Biograph, Edison, Essanay, Kalem, Lubin, Selig, Vitagraph.

BIOGRAPH.

Nov. 2—All for Business (Drama).
Nov. 3—Masks and Faces (Special—Two Parts—Drama).
Nov. 5—Butterflies and Orange Blossoms (Comedy—Drama).
Nov. 6—A Regular Rip (Comedy).
—Getting the Lack (Comedy).
Nov. 7—The Dole of Destiny (Drama).
Nov. 9—A Better Understanding (Drama).
Nov. 10—The New Magdalen (Special Two Parts Dr.).
Nov. 12—The Fleur-de-les Ring (Drama).
Nov. 13—Life's Stream (Drama).
Nov. 14—His Wife's Pet (Comedy).
The Deadly Dispatch (Com.)

COLUMBUS.

Oct. 13—Why Skunkville Went Dry (Comedy).
Oct. 20—Love Charm (Comedy).....
Oct. 27—Mulligan's Ghost (Comedy).....
Nov. 3—A Twisted Affair (Comedy).
Nov. 10—A Family Intermingle (Comedy).
Oh! What a Dream (Comedy).

EDISON.

Nov. 2—The New Partner (Drama).
Nov. 3—Shorty (Drama).
Nov. 4—Jenks and the Janitor (Comedy).
—Buster Brown Picks Out the Costumes (Comedy).
Nov. 6—The Pines of Lorey (Special—Two Parts—Drama).
Nov. 7—Getting the Ball Game (Comedy).
Nov. 9—With Slight Variations (Comedy).
Nov. 10—The Heritage of Hamilton Cleek (13th of the Chronicles of Cleek) (Drama).
Nov. 11—Andy Falls in Love (12th of the Andy Series) (Comedy).
Nov. 13—A Question of Identity (Special—Two Parts—Drama).
Nov. 14—The Everlasting Triangle (Drama).
Nov. 16—The Adventure of the Lost Wife (11th of the "Octavius-Amateur Detective" Series)—(Comedy).
Nov. 17—A Moment of Madness (Drama).
Nov. 18—Buster Brown and the German Band (Comedy).
—A Millinery Mix-Up (Comedy).
Nov. 20—What Could She Do (Special Three Parts—Drama).
Nov. 21—Dickson's Diamonds (Drama).

ESSANAY.

Nov. 2—The Laundress (Comedy).
Nov. 3—Fires of Fate (Drama).
Nov. 4—The Fable of How Uncle Brewster was Too Shifty for the Tempter (Comedy).
Nov. 5—Slippery Slim and the Impersonator (Comedy).
Nov. 6—His Dearest Foes (Special—Two Parts—Drama).
Nov. 7—Broncho Billy's Mission (Reg. in U. S. Patent Office) (Drama).
Nov. 9—Sweedie the Trouble Maker (Comedy).
Nov. 10—Within Three Hundred Pages (Drama).
Nov. 11—Three Boiled Down Fables (Comedy).
Nov. 12—Sophie and the Man of Her Choice (Comedy).
Nov. 13—The Prince Party (Special—Three Parts—Drama).
Nov. 14—Broncho Billy's Decision (Reg in U. S. Patent Office) (Drama).
Nov. 16—Countess Sweedie (Comedy).
Nov. 17—The Servant Question (Com.-Dr.).
Nov. 18—The Fable of "Proving that Spongers are Found in a Drug Store" (Com.).
Nov. 19—A Horse on Sophie (Comedy).
Nov. 20—The Means and the End (Special—Two Parts—Drama).
Nov. 21—Broncho Billy's Scheme (Reg. in U. S. Patent Office) (Drama).

KALEM.

Nov. 2—His Inspiration (Special—Two Parts—Drama).
Nov. 3—Lizzie, the Life Saver (Comedy).
Nov. 4—The Prison Stain (Special—Two Parts Drama).
Nov. 6—The Indian Suffragettes (Comedy).
Nov. 7—The Man in the Vault (Drama).
Nov. 9—The Riddle of the Green Umbrella (Special—Two Parts—Drama).
Nov. 10—The Widow's Might (Comedy).
Nov. 11—A Midnight Tragedy (Special—Two Parts—Drama).
Nov. 13—Ham the Piano Mover (Comedy).
Nov. 14—Helen's Sacrifice (First Episode of "The Hazards of Helen") (Drama).
Nov. 16—The Man of Iron (Special—Two Parts—Drama).
Nov. 17—The Peach at the Beach (Comedy).
Nov. 18—His Nemesis (Special—Two Parts—Drama).
Nov. 20—Fatty and the Shyster Lawyer (Comedy).
Nov. 21—The Plot at the R. R. Cut (Second of "The Hazards of Helen" series Drama).

LUBIN.

Nov. 2—The Beloved Adventurer, Series No. 8.
—A Partner to Providence (Drama).
Nov. 3—A Boomerang Swindle (Comedy).
Nov. 4—The Sorceress (Special—Two Parts—Drama).
Nov. 5—The Stolen Yacht (Special—Two Parts—Drama).
Nov. 6—Love Triumphs (Drama).
Nov. 7—Kidnapping the Kid (Comedy).
—The Honor of the Force (Comedy),
Nov. 9—The Beloved Adventurer (Series No. 9—Lord Cecil Plays a Part—(Drama).
Nov. 10—Butt-ing In (Comedy).
—A Bargain Table Cloth (Comedy).
Nov. 11—The Quack (Special—Two Parts—Dr.).
Nov. 12—In the Hills of Kentucky (Special—Two Parts—Drama).
Nov. 13—The Trap (Drama).
Nov. 14—Beating the Burglar (Comedy).
—Magazine Cooking (Comedy).
Nov. 16—The Beloved Adventurer No. 10 Lord Cecil Keeps His Word (Drama).
Nov. 17—She Was the Other (Comedy).
Cheap Transportation (Comedy).
Nov. 18—The Marriage Wager (Special—Two Parts—Drama).
Nov. 19—On Suspicion (Special Two Parts—Drama).
Nov. 20—The Unknown Country (Drama).
Nov. 21—The Tale of a Coat (Comedy).
—The Daddy of Them All (Comedy).

SELIG.

Nov. 2—Rosemary, that's for Remembrance (Special—Two Parts—Drama).
—Doc Yak's Cats (Cartoon).
Nov. 2—Hearst-Selig News Pictorial No. 71 (News).
Nov. 3—The Telltale Knife (Western—Drama),
Nov. 4—"C D"—A Civil War Tale (Drama).
Nov. 5—Hearst-Selig News Pictorial, No. 72 (News).
Nov. 6—No Wedding Bells for Her (Comedy).
Nov. 7—The Losing Fight (Drama).
Nov. 9—When His Ship Came In (Special—Two Parts—Drama).
Nov. 9—Hearst-Selig News Pictorial, No. 73 (News).
Nov. 10—The Ranger's Romance (Western—Dr.).
Nov. 11—Peggy, of Primrose Lane (Drama).
Nov. 12—Hearst-Selig News Pictorial, No. 74 (News).
Nov. 13—Cupid Turns the Tables (Comedy).
Nov. 14—The Fatal Note (Comedy—Drama).
Nov. 16—If I Were Young Again (Special—Two Parts—Drama).
Nov. 16—Hearst-Selig News Pictorial No. 75 (News).
Nov. 17—The Sheriff's Reward (Western—Dr.).
Nov. 18—The Broken "X" (Drama).
Nov. 19—Hearst-Selig News Pictorial No. 76 (News).
Nov. 20—The Mysterious Black Box (Comedy).
Nov. 21—Her Sacrifice (Drama).

VITAGRAPH.

Nov. 2—The Mystery of Brayton Court (Drama).
Nov. 3—On the Stroke of Five (Special—Two Parts—Drama).
Nov. 4—The Evolution of Percival (Comedy).
Nov. 5—The Choice (Drama).
Nov. 6—Thanks for the Lobster (Comedy).
Nov. 7—In the Land of Arcadia (Special—Two Parts—Drama).
Nov. 9—Miss Tomboy and Freckles (Comedy).
Nov. 10—The Senator's Brother (Special—Two Parts—Drama).
Nov. 11—In Bridal Attire (Comedy).
Nov. 12—Lola the Rat (Drama).
Nov. 13—The Rocky Road of Love (Comedy).
Nov. 14—Ann the Blacksmith (Special—Two Parts—Drama).
—The Making of a Newspaper (Ind.)
Nov. 16—Sisters (Drama).
Nov. 17—Hope Foster's Mother (Special—Two Parts—Drama).
Nov. 18—Fixing Their Dads (Comedy).
Nov. 19—Too Much Burglar (Comedy).
Nov. 20—The Professional Scapegoat (Comedy).
Nov. 21—Mary Jane Entertains (Special—Two Parts—Comedy).

MISCELLANEOUS LICENSED FEATURES.

BIOGRAPH.

October—The Charity Ball (Three Parts—Drama).
October—The Power of the Press (Four Parts—Drama).
October—The Genius (Three Parts—Drama).
November—The Woman in Black (Four Parts—Drama).
November—Under the Gaslight (Four Parts—Drama).

BROADWAY STAR FEATURES.

October—The Win(k)some Widow (Four Parts—Comedy).
November—The Tangle (Four Parts—Drama).
November—The Locked Door (Drama).

COLUMBUS.

Oct. 19—The Red Cross Nurse (Three Parts—Drama).
Oct. 26—When Lions Escape (Three Parts—Drama).

ESSANAY.

Oct. 17—In the Glare of the Lights (Three Parts—Drama).
Nov. 19—The Tell-Tale Hand (Three Parts—Drama).

GEORGE KLEINE.

October—The Golden Beetle (Four Parts—Drama).
October—The Secret Ring (Three Parts—Drama).
October—The Song of the Soul (Three Parts—Drama).
October—Judge Not (Four Parts—Drama).
Nov. 1—Julius Caesar (Drama).

LUBIN.

October—Threads of Destiny (Five Parts—Drama).
November—Stonewall Jackson's Way (Three Parts—Drama).
Nov. Eagle's Nest (Five Parts—Drama).
Nov.—The Sporting Dutchess (Six Parts—Dr.).

SELIG.

Oct. 15—Garrison's Finish (Three Parts—Drama).
Nov. 11—The Story of the Blood-Red Rose (Three Parts—Drama).

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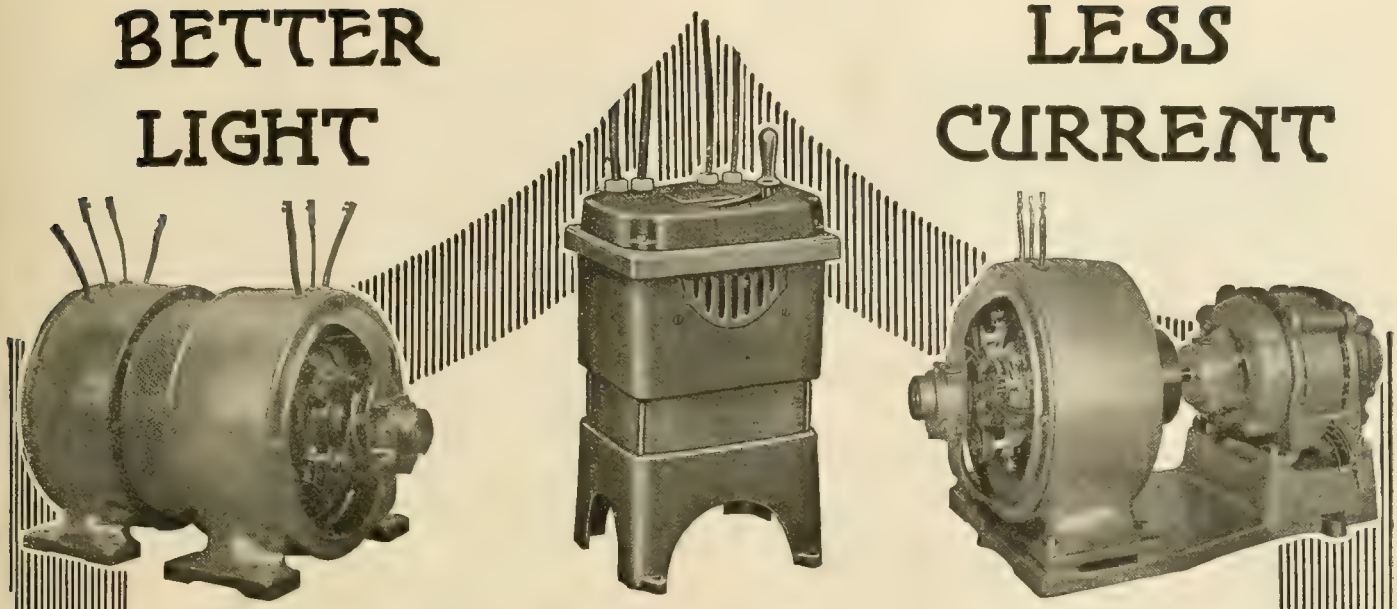

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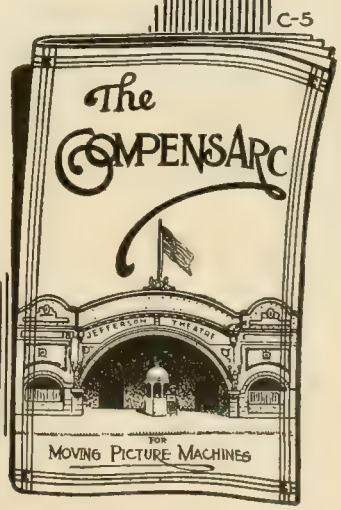

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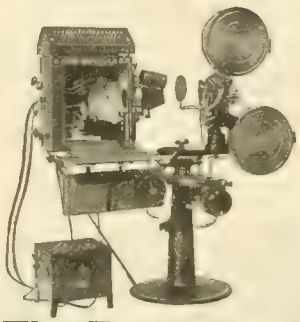

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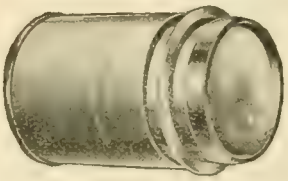

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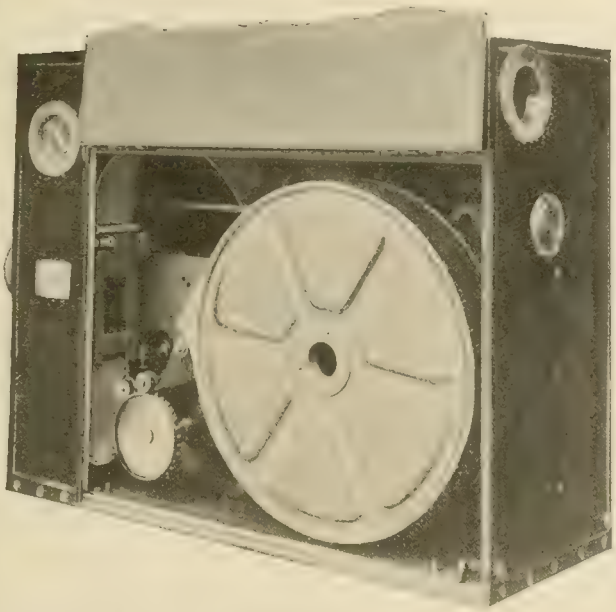

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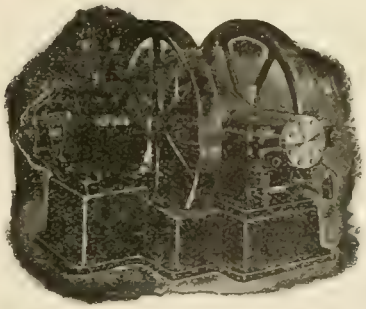

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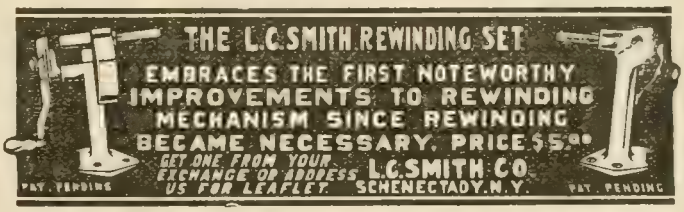
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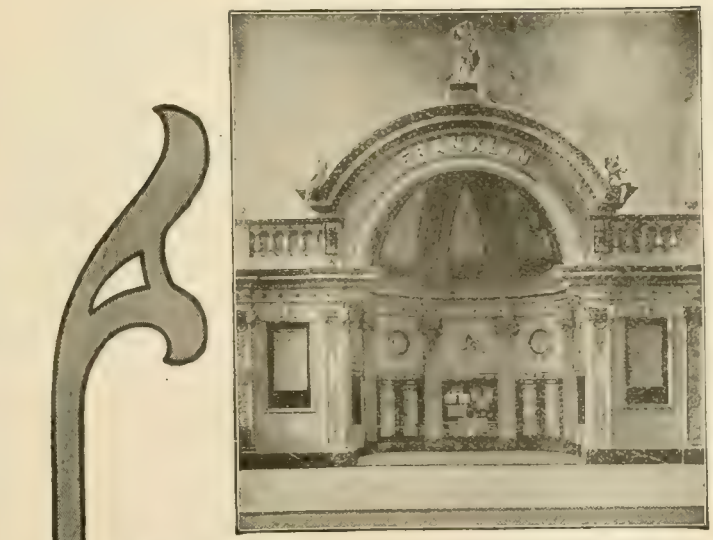
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Please Note My fees do not include envelopes or return postage. Send prepaid and self addressed return envelope and remit in New York exchange; not local checks. I reserve the right to return unread (with fee) any story or plot that does not warrant treatment. All scripts must be typewritten.

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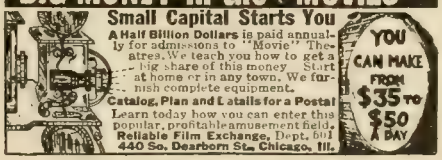

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FEATURES

BLANCHE SWEET and HENRY WALTHALL

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THE ODALISQUE

(The "Odalisque," in the sense employed in this story, means a woman who is a slave to dress.)

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MAJESTIC AND KOMIC GUIDE FOR EXHIBITORS

(In which we try to tell only the truth about all Majestic and Komic releases.)

FALSE PRIDE (1 Reel Majestic) Release date Tuesday, Nov. 3. A domestic drama very well produced and strongly appealing in story.

THE TEAR THAT BURNED (2 Reel Majestic) Release date Sunday, Nov. 8. A very unusual story of deep human interest, finely acted and put on, featuring Lillian Gish.

ETHEL'S ROOF PARTY (1 Reel Komic) Release date Sunday, Nov. 8. No. 10 of the Paul West "Bill" stories and one of the best of the series, if not the best.

THE NIGGARD (1 Reel Majestic) Release date Tuesday, Nov. 10. A story with a novel moral appeal.

THE FOLLY OF ANNE (1 Reel Majestic) Release date Friday, Nov. 13. A delightful comedy featuring Lillian Gish. Story adapted from the short story of Ellen Farley in the Cavalier magazine.

THE ODALISQUE (2 Reel Majestic) Release date Sunday Nov. 15. Featuring Blanche Sweet, Henry Walthall, Miriam Cooper, Wallace Reid and a full Majestic cast. A story that teaches the folly of fine clothes. Well acted and fairly well produced.

OUT AGAIN—IN AGAIN (1 Reel Komic) Release date Sunday, Nov. 15. A "Komic" farce with Fay Tincher in the leading role. Quite up to Komic standard.

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SELIG CURRENT RELEASES FOR WEEK OF NOVEMBER 16 TO 21

RELEASED MONDAY, NOV. 16.—TWO REELS

If I Were Young Again

An unusually attractive and unique two-reel picture from the pen of Gilson Willets. It is a weird, psychological tale of an aged scientist who renewed his youth with the aid of a potion which he found in the wrappings of an Egyptian mummy. An exceptionally interesting photoplay, admirably produced and portrayed.

RELEASED MONDAY, NOV. 16.—ONE REEL

Hearst-Selig News Pictorial No. 75

Ahead of all competitors with latest, authentic European war news and pictures of world-wide events.

RELEASED TUESDAY, NOV. 17.—ONE REEL

The Sheriff's Reward

A dashing, vivid, Selig cowboy drama, written and produced by TOM MIX, whose feats of horsemanship are distinctive, as usual. He defeats the cattle rustlers and wins the girl, of course.

RELEASED WEDNESDAY, NOV. 18.—ONE REEL

The Broken "X"

Another Selig "Blue Flame" derective drama. Featuring STELLA RAZETO and GUY OLIVER. J. A. LACY wrote it and EDW. J. LE SAINT produced it.

RELEASED THURSDAY, NOV. 19.—ONE REEL

Hearst-Selig News Pictorial No. 76.

Furnishing exhibitors with results of the work of an army of clever, intrepid and capable camera men in all parts of the world. Latest and best European war pictures. First showing in America.

RELEASED FRIDAY NOV. 20.—ONE REEL

The Mysterious Black Box

A rollicking, laughable Selig farce-comedy, written by WM. E. WING. JOHN LANCASTER, LYLLIAN BROWN LEIGHTON, ELSIE GREESON and SID SMITH are exceptionally entertaining in this enjoyable comedy.

RELEASED SATURDAY, NOV. 21.—ONE REEL

Her Sacrifice

A Selig drama featuring KATHLYN WILLIAMS, WHEELER OAKMAN and CHARLES CLARY. It is an intensely absorbing picture, telling the story of when love proved a traitor. Written and produced by COLIN CAMPBELL.

SPECIAL ### The Story of The Blood-Red Rose **In 3 Reels**

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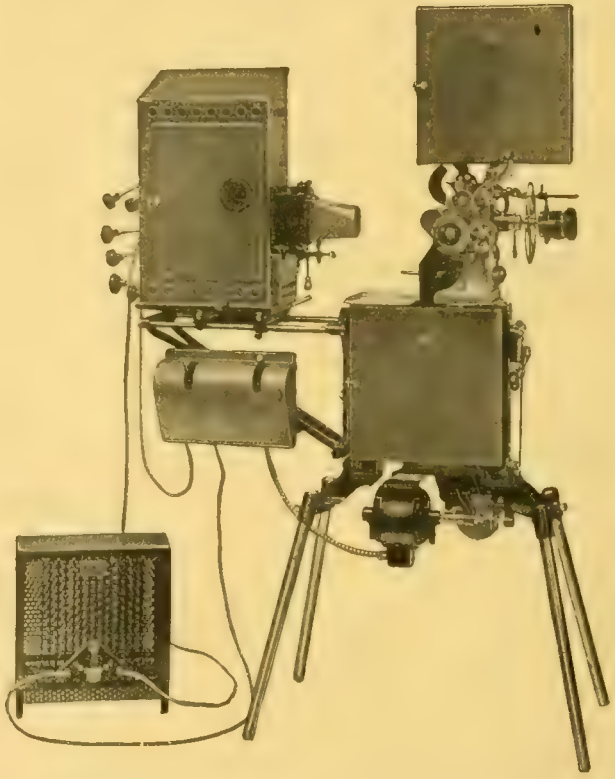

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H E HOFFMAN

MOVING PICTURE WORLD

THE FILM INDEX

EXHIBITORS' GUIDE

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Baltimore, Md.	Mut. Film Corp.	28 West Lexington St.	C. G. Powell.
Boston, Mass.	M. F. C. of Mass.	1106 Boylston St.	H. Hirsch.
Buffalo, N. Y.	Mut. Film Corp.	272 Washington St.	Earl B. Shaw.
Butte, Mont.	Pacific M. F. Co.	American Theatre Bldg.	W. A. Coughlin.
Charlotte, N. C.	Mut. Film Corp.	322 N. Tryon St.	C. S. Manning.
Chicago, Ill.	M. F. C. of Ill.	5 S. Wabash Ave.	R. C. Seery.
Cincinnati, O.	Mut. Film Co.	111 E. 7th St.	Floyd Lewis.
Cleveland, O.	Mut. Film Co.	106 Prospect Ave. S. E.	A. P. Desormeaux.
Columbus, O.	Mut. Film Co.	422 North High St.	Nate LeVene.
Dallas, Texas	M. F. C. of Texas	1807 Main St.	L. B. Remy.
Denver, Colo.	Colo. M. F. Corp.	Box 536	H. Lustig.
Des Moines, Ia.	M. F. C. of Ia.	Cohen Bldg.	S. J. Berman.
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El Paso, Texas	M. F. C. of Texas	524 Trust Bldg.	S. D. Cobbs.
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New Orleans, La.	Mut. Film Corp.	340 Carondelet St.	M. W. Lawrence.
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This Means Nobody But You

. . . . The article on the opposite page is the fiftieth of a series of editorials, by Carl Laemmle, president of the Universal Film Manufacturing Co., published every week in "The Universal Weekly," a 36-page magazine which every exhibitor should read, no matter whether he is using Universal films or not.

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. . . . Mr. Laemmle's "straight-from-the-shoulder talks" are by far the best printed help that has ever been given to picture exhibitors.

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A BENEDICTION

(No. 50. Straight-from-the-Shoulder Talks by Carl Laemmle, President.)

I SAW today a four-reel picture that was a benediction. It breathed goodness, purity, truth. The very simplicity of its story had a charm that words cannot describe. I sat through the whole four reels, enthralled, but not excited; thankful, but not thrilled. All the rest of this day (it is now nearly bedtime) I have been a better man. I have not felt like pulling the hair of some one who manifested stupidity. I have not had a bit of hate in my heart. Tonight I am going to crawl into my bed and have a peaceful sleep. I know from the bottom of my heart that I will not dream ghastly dreams. I will not be sliding over a jagged precipice in my B. V. D.'s. I will not be running down the middle of Broadway in my pajamas. I will not dream that I am swimming in a bathing suit that persists in shrinking. I will not see purple ichthyosauri gambolling on top of the mantel piece in the living room. I will not dream of studios burning; nor of actors blown up by dynamite; nor of stage directors tearing their hair and mine.

I will sleep. I feel calm and strangely contented. I FEEL AS THOUGH A BENEDICTION HAD BEEN BREATHED OVER AND INTO MY WHOLE BEING.

And think of it! The four-reel picture which has enriched my goodness and impoverished my hate DOES NOT CONTAIN A SINGLE "PUNCH."

Not once is a hero thrown over a cliff! Not once is the leading lady tied hand and foot! Not once is there a fire scene, a boat wreck, a murder, a mystery, a battle scene or anything else that is deemed so essential to the success of a feature picture nowadays! And yet this four-reel feature held me as in a vise; and it gripped the members of the National Board of Censors who saw it when I did; and it showered a wealth of GOOD FEELING over the members of the Universal staff who saw it!

Here's something totally different and something totally unexpected! Just when you expected us to startle the world with something sensational, we produced something that will startle it because of its LACK of sensationalism.

THAT'S WHAT KEEPS THE UNIVERSAL AHEAD! We are not stereotypes. We disapprove of hackneyed methods. Let others stupidly follow the beaten path, and in the end they will find themselves AS BEATEN AS THE PATH. Those who use their legs instead of their brains will pay for it with their dollars.

The four-reeler in question is going to GIVE A TREMENDOUS UPLIFT TO EVERY EXHIBITOR WHO SHOWS IT. It is gong to silence the chatter of fanatics who damn all moving pictures up and down and claim they are breeders of crime and immorality.

It is not a sermon. It is not a sickish, goody-goody treatise on how to be happy, though good. It is not mawkish sentimentality for falsetto-voiced men or pop-eyed marms.

It is just a great big little bit of a sweet, simple story; written by one of the leading thinkers of the day; wrought into scenario form by one of the brightest minds I have ever come in contact with; produced by one of the few really great stage directors of the times; and enacted amid beautiful surroundings by one of the cleverest and most satisfying groups of actors and actresses ever brought together in one picture.

The author is Mrs. Clara Louise Burnham.

The scenario was done by Lois Weber, whose name in every-day life is Mrs. Phillips Smalley.

The stage director is Otis Turner.

The leading roles are enacted by Miss Anna Little, Mr. Herbert Rawlinson, Mr. William Worthington, Mr. Frank Lloyd, Miss Betty Schade and Miss Cora Drew.

The title is "The Opened Shutters."

It will be released on the regular Universal program Tuesday, Nov. 17th—yes, on the **Regular Universal Program!** The Universal Weekly will tell you the details.

It is a benediction, and it is one of the many, many reasons why I have been urging you to cast off the old yoke which has kept your business from enjoying its natural expansion. I refer to the yoke of low rental prices. Go to the nearest Universal exchange NOW, indicate your willingness to pay a higher price than you ever paid in your life for film service and INSURE YOUR FUTURE!

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"WATCHFUL WAITING!"

—That's what they're doing. Thousands of American newspaper readers are engaged in "watchful waiting" for that latest, greatest Universal Serial, "THE MASTER KEY," written by John Fleming Wilson for their favorite papers and appearing for fifteen weeks in their favorite theatres. Is yours a **favorite theatre**? Have YOU booked this master serial? It is costing the exchanges a record sum and you must expect to pay extra for it. Remember, Robert Leonard and Ella Hall are the stars, the picture is the most massive and mysterious ever known in the serial line and the first installment releases the week of November 16th—**that's SOON!**

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FIFTEEN WEEKS THIRTY REELS UNIVERSAL MOVING PICTURES

"Not the Cheapest Serial but THE GREATEST"

Some Battle Scenes!

The second of J. WARREN KERRIGAN'S "Terence O'Rourke" adventures

—**"THE EMPIRE OF ILLUSION,"** 2 reel **regular** Victor of Monday, Nov. 25—called for a fierce French attack on the Arabs. **Here's where Universal Luck entered:** Following the breaking out of the European war, great numbers of Frenchmen, from various points along the Pacific Coast, drifted into California, with the hope of securing admission to the French army and passage to Europe. Quite a few of them were taken and transported east and on to Europe, as they were members of the reserve classes called to the colors. But many of them were left behind, because they either did not come within the age limit or were naturalized Americans. These men found themselves out of work, stranded, away from home. And they were trained fighters. We snapped them up for the "French side" in the battle scenes AND YOU NEVER SAW SUCH GENUINE, STIFF FIGHTING IN ALL YOUR LIFE! YOUR PATRONS WILL TALK ABOUT THESE FIGHT SCENES FOR MONTHS AND MONTHS!

A Play That's Beloved!

—**"HUMAN HEARTS!"** The title brings up memories, we wager! One of the most popular plays of the day when melodrama was all the rage—founded on the kind of story that will never die, **a story OF human hearts, written to appeal TO human hearts.** KING BAGGOT has taken this rich, old melodrama and made it into a glorious Imp three-reeler. Baggot plays Tom Logan, the innocent blacksmith, of course. And this fine part shows him at his absolute best. The release date is Wednesday, Nov. 25th.

That Night Photography!

—We knew it! Everybody is now trying for successful "night photography." Just the intimation that Universal triumphed in that direction AND OTHER PRODUCERS ARE ANNOUNCING, OR WILL ANNOUNCE SHORTLY, PICTURES TAKEN AT NIGHT! Maybe they'll be good pictures, too; but it is a matter of record that UNIVERSAL WAS FIRST. The pioneer night film is Bison's "The Brand of His Tribe," released Saturday, Nov. 28th.

"Animated" the Only Weekly!

—Every other film weekly is **out of it** alongside the "ANIMATED." We admit that they all have enterprise to burn BUT IT'S THE "ANIMATED" THAT IS SCOOPING THE COUNTRY ON TOPICAL PICTURES WEEK IN AND WEEK OUT. Now, it's results that count, isn't it? We admire our competitors' skill, resources and fighting ability, and so must you; but if "ANIMATED" makes 'em all look sick in the **results department,** you must book the weekly with the best news-in-film, which is the "ANIMATED!"

Universal Film Manufacturing Company

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Based On Hugh Conway's Deathless Mystery Story!

AS GILBERT VAUGHN

IN FOUR REELS

A Regular Release

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Out Tuesday, Dec. 1st

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AS PAULINE MARCH

PRODUCED BY OTIS TURNER

MARVELOUS SETTINGS MATCHLESS PHOTOGRAPHY
MASSIVE PLOT

—What happened to Gilbert Vaughn on his way to the eye specialist for treatment? What kind of house did the sightless man enter? Why did the occupants spare Vaughn's life? What was Pauline doing there? What did the murderers force the blind man to drink? Where did he find himself the next morning? **Why was Pauline's mind a blank?**

The Plain Answer (Found in the Film) Makes "CALLED BACK" the Year's Greatest and Most Startling Mystery Feature!

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THE WEEK OF NOVEMBER 15th

Released Exclusively Through the Mutual Film Corporation

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CHARLES RAY	RHEA MITCHELL	JOHN KELLER	WALTER EDWARDS
ROY LAIDLAW	MARGARET THOMPSON	JAY HUNT	GERTRUDE CLAIRE
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PICTURES

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SUCH A LITTLE QUEEN	MARY PICKFORD
MARTA OF THE LOWLANDS	MME. BERTHA KALICH
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THE COUNTY CHAIRMAN	MACLYN ARBUCKLE
BEHIND THE SCENES	MARY PICKFORD
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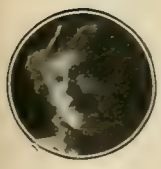
MRS. BLACK IS BACK — **MAY IRWIN**

Released Nov. 26th

THE CONSPIRACY — **JOHN EMERSON**

Released Dec. 10th



"DAVID HARUM" — **WILLIAM H. CRANE**

Released Dec. 14th

THE STEPSISTER — **MARY PICKFORD**

Released December 21st

THE CRUCIBLE — **MARGUERITE CLARK**

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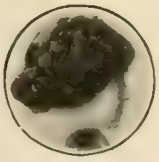

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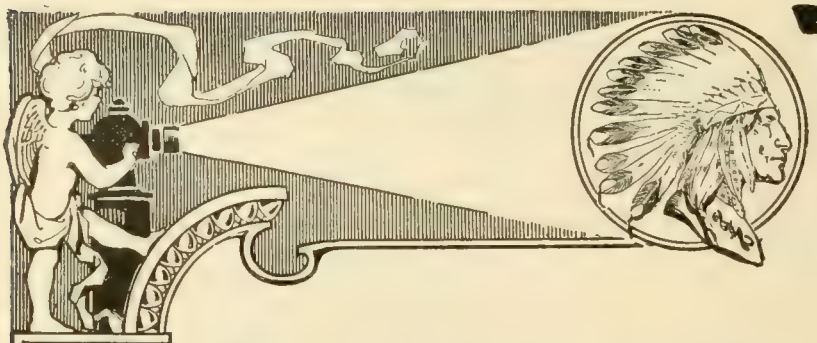

ESSA Six - A

Three Big Laughs!

Released Monday, November 23

"Sweedie at the Fair"

Sweedie's donkey fails to take any blue ribbons at the fair

Released Tuesday, November 24

"Beyond Youth's Paradise"

After being separated for years from the woman he loved, an army officer by chance runs upon her. Adapted from The Munsey Magazines.

Released Wednesday, November 25

THE FABLE OF

"Aggie and the Aggravated Attacks"

By GEORGE ADE

How Aggie kept her parents guessing what she was going to do next.

Three Big Thrills!

Released Thursday, November 26

"Snakeville's Reform Wave"

Snakeville goes dry by a large majority

Released Friday, November 27

"Scars of Possession"

(IN TWO ACTS)

Featuring Mr. FRANCIS X. BUSHMAN

A dramatic love story in which a young man wins the hand of an heiress by saving her life by transfusion of blood. Adapted from The Munsey Magazines.

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"Broncho Billy's Double Escape"

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A western drama featuring Mr. G. M. ANDERSON

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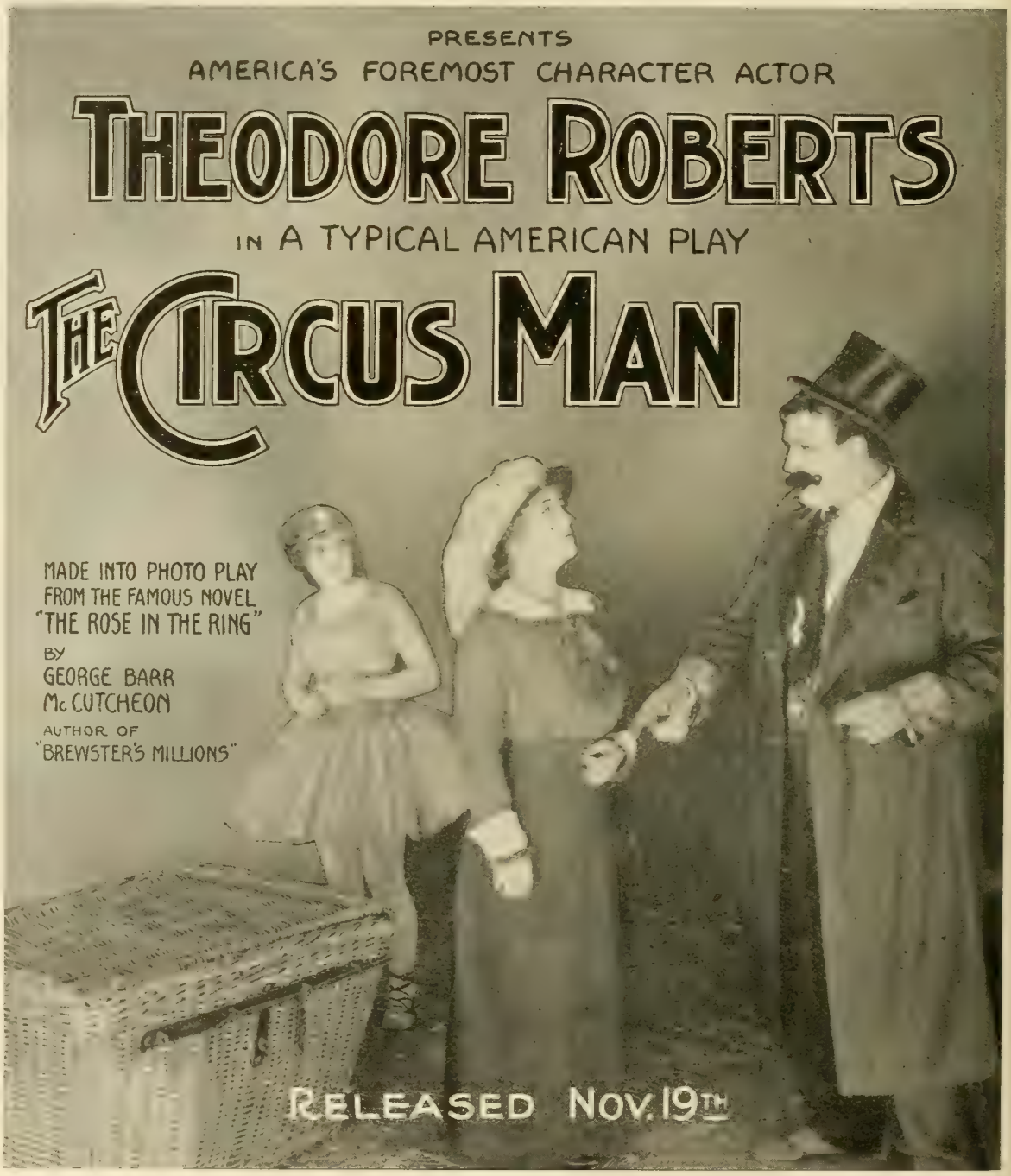

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November 30—THE ROSE OF THE RANCHO with an All Belasco Cast including Bessie Barriscale
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December 7—THE GHOST BREAKER The Lyceum Theatre Hit with the Original Star. with H. B. Warner

December 24—CAMEO KIRBY The Leibler Co's. Biggest Success. with Dustin Farnum

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David Belasco's Cameo of the Romantic West, Produced Under Direction of the Author.

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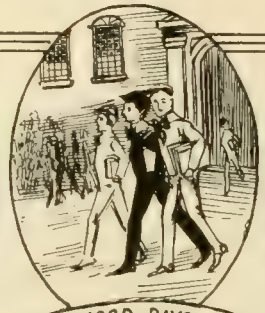

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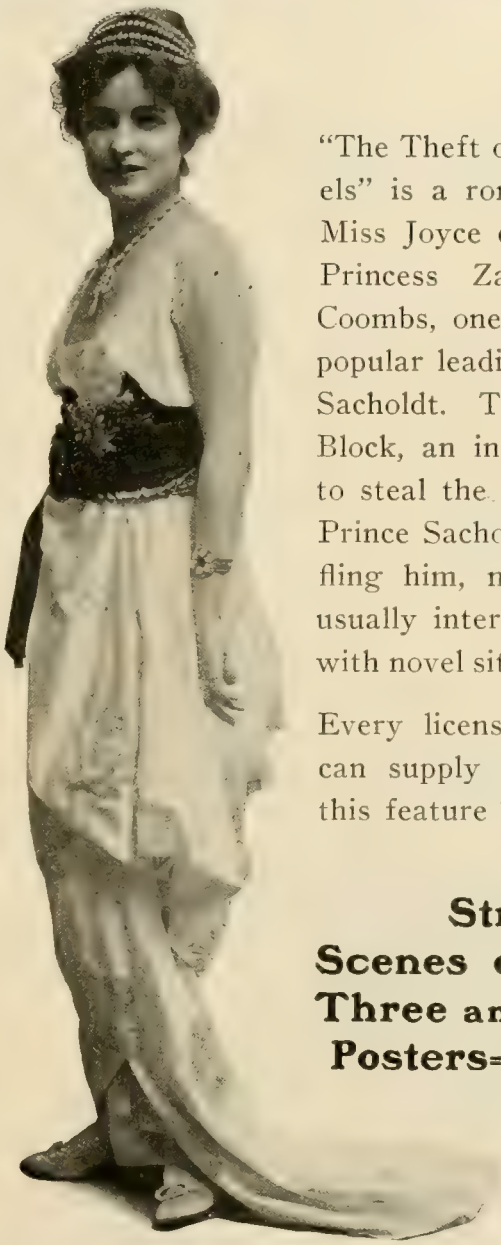

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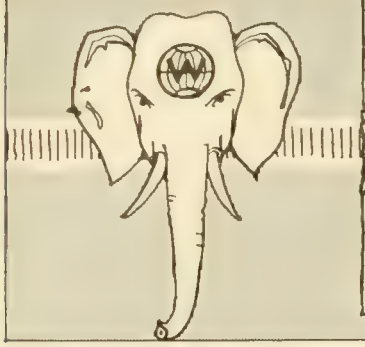

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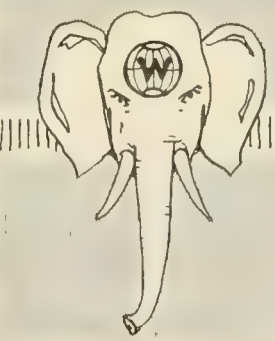

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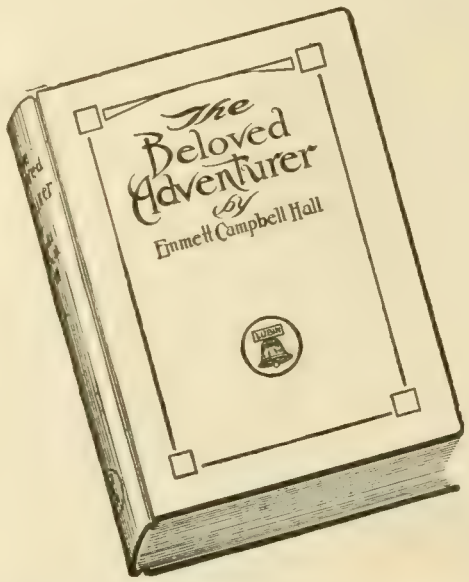

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"SHE WAS THE OTHER"; "CHEAP TRANSPORTATION." Split Reel Comedies. Tuesday, November 17th.
"THE MARRIAGE WAGER." Two Reel Drama. Wednesday, November 18th.
"ON SUSPICION." Two Reel Drama. Thursday, November 19th.
"THE UNKNOWN COUNTRY." Drama. Friday, November 20th.
"THE TALE OF A COAT"; "THE DADDY OF THEM ALL." Split Reel Comedies, Saturday, November 21st.

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Being an Adventure of Lord Stranleigh

By ROBERT BARR

Lord Stranleigh's meeting with Lady Sinclair brought the young nobleman out of the atmosphere of boredom which had surrounded him for a long time, and he soon found that life was really worth living after all. His proposal to her was met, however, with a declaration on the young lady's part that until he should prove himself really worthy by accomplishing some real good in life, she could not entertain his suit. On his way home from a reception his first opportunity occurred as they passed a house on fire. But his bravery didn't satisfy her. Later on possessed of an enormous fortune, he heard of the McKellers who had been caught in a mining scheme and were about to be swindled out of their investment. The McKellers were in despair when young John Hazel happened to drop into the office. On learning the facts in the case, Hazel insisted upon giving Peter a card of introduction to Lord Stranleigh. Peter called upon the young nobleman and explained the whole affair. Stranleigh at once decided upon a scheme. Accompanying Peter to his father's office, he told him to give orders to twenty brokers to buy in a certain amount of stock when offered, and in this manner, not only was the scheming group defeated, but the market value of the property was greatly enhanced.

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Friday, November 27th	THE KING'S MOVE IN THE CITY, IN TWO PARTS	Drama 2000 ft.
Saturday, November 28th	THE LAST OF THE HARGROVES	Drama 1000 ft.
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Auntie does not consider Tom good enough for her niece. She changes her mind when Tom rescues her from two burglars, who gag and bind her. MAURICE COSTELLO heads the cast.

"The Professional Scapegoat"

Comedy .....FRIDAY, NOVEMBER 20TH

He is hired to be fired. It is his business and he is well paid for it. He inherits a fortune, fires himself and marries one of the salesladies. Funny business. SIDNEY DREW is the goat.

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Comedy in Two Parts...SATURDAY, NOVEMBER 21ST

She gives a party during her employer's absence. She spares no expense. She furnishes lots of fun for everybody. It is very enjoyable while it lasts, but it costs her her job and her bank roll. FLORA FINCH, JAY DWIGGINS, CISSY FITZ-GERALD and HUGHIE MACK are the cast.

SIX A WEEK

"THE LEVEL"
Drama .....Monday, November 23rd
"THE OLD FLUTE PLAYER"
Two Part Drama .....Tuesday, November 24th
"NETTY OR LETTY"
Comedy .....Wednesday, November 25th
"CAUSE FOR THANKSGIVING"
Comedy .....Thursday, November 26th
"THE CURING OF MYRA MAY"
Comedy .....Friday, November 27th
"CONVICT, COSTUMES AND CONFUSION"
Two Part Comedy .....Saturday, November 28th

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3-PART DRAMA — **TWO WOMEN**
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An All-Star Cast in a Modern Two-Act Drama

Unable to break his wife of her extravagance, the millionaire feigns dire poverty. Compelled to perform a servant's work, she comes to the realization of her folly. Alice Hollister and Harry Millarde in leading roles.

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MOVING PICTURE WORLD
THE FILM INDEX — EXHIBITORS' GUIDE

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(The Index for this Issue will be found on page 1154)

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Saturday, November 21, 1914.

Facts and Comments

WITH this issue of THE MOVING PICTURE WORLD we are beginning the publication of a Digest of Motion Picture Laws. While no degree of perfection is claimed for this digest it does contain many points of information which we hope will be useful to our readers. We repeat here the advice urged in the brief introduction to the digest and suggest to all readers who are interested to be sure and keep copies of it for future reference. Many editions of THE MOVING PICTURE WORLD containing special information have been depleted and reduced below the copies we like to keep in our own office because of strong special demands for certain issues.

* * *

WE THANK the friends and readers who have taken the trouble to write us that they commend the stand of THE MOVING PICTURE WORLD in refusing to advertise objectionable films. One of our subscribers says: "I hope every exhibitor who is a reader of your magazine appreciates as we do the genuine help you are giving us." We still think that the publisher who takes money for advertising such films makes himself a party to a traitorous offence against the welfare of the entire industry. A general preachment against indecent pictures is a barren proceeding, when the advertising columns are thrown open to the objectionable picture. Such an attitude is, if we remember the substance of the Biblical teaching, somewhat hypocritical. The sincerity of opposition to bad pictures is proven and tested not only in the editorial sanctum but likewise in the counting room. The latter test is the crucial one.

* * *

WE URGE every exhibitor to be on his guard against violently partisan war films. Men who could not possibly produce a film which will appeal to the public on its merits try to reach success by indirect and not always creditable routes. There has been too much of this pro-British and pro-German agitation. The screen ought to remain neutral or pro-American which is much the same thing. No exhibitor can make money with a film which must needs offend some part of his audience. The honeyed words or the importunities of the booking agent sometimes make the exhibitor forget his first duty: screen examination of his program before his public sees it. Screen examination of war films is a duty which no exhibitor can afford to neglect. One or two particularly offensive pictures are now being offered to exhibitors, hence the necessity of double vigilance at this time.

* * *

AN IMPORTANT decision affecting the ownership of dramatic productions and the rights growing out of such ownership has recently been rendered by the Appellate Division of the first department in this state. The father and heir of the late Clyde Fitch had intended to reproduce on the screen some of the plays of his son which had been sold to Charles Frohman. Frohman contended that such a step would infringe upon his rights and the court sustained his position. The plays having been sold to one party, all the rights flowing from the ownership were, according to the decision, naturally included in the contract of sale. This decision does in no way alter or interfere with a decision recently rendered in a Federal Court where it was held that the dramatic rights and the motion picture rights of a novel may be sold separately. Of course there is no reason why the author of a play may not sell it both to the producer of the speaking stage and to the producer who uses the screen as a medium of dramatic expression. A play sold outright without restriction or qualification includes the motion picture rights it would seem as a matter of course.

* * *

TWO ministers in a suburban part of New York are up in arms against an exhibitor of motion pictures because they "cannot countenance competition of motion pictures with church club activities." One of the reverend gentlemen remarks that he is "not against all motion pictures." He says he does not like "those of a melodramatic character." Frankly speaking we do not like them either, but that does not mean that our taste ought to be raised to the dignity of a legal edict and that the men, women and children who take pleasure in melodramatic films ought to be arrested or kept at home. Anathema and excommunication have always seemed the poorest kind of spiritual weapons to our way of thinking. Let the protesting pastors use their moral influence to improve the good taste of their flocks. An occasional lively and entertaining program minus the melodrama might help a little. The clergyman has the same chance to attract and hold his young people as the exhibitor.

Stage and Book to Screen

By Louis Reeves Harrison.

A MERE glance at past conditions is all that is necessary to make us realize that moving pictures have fought their own way against literary skepticism and theatrical prejudice, have found their own way to universal popularity in spite of the fact that few writers ever gave them support and that they were regarded with mingled envy and disdain by exponents of the "legitimate." It is now quite satisfying for authors to have their works visualized, and gentlemen of the theater are tumbling over one another to convert comatose scripts into live assets. Some disputes have arisen as to ownership of these embalmed products. Men who acquired dramatic rights, at a time when that meant their oral exposition on the stage in three or four acts, attempt ownership of silent visualization in two hundred scenes on the screen.

The stage offers one vehicle, the book another, and screen representation another, each distinct from the other, each unique in its way.

If no one reserved rights of screen production, if they were not mentioned in agreements, is it not difficult for any man who has grasped the full meaning of this new art to see how it becomes involved unless offering a mere reflection of an older art. The two arts stand in a relation to each other like that of all arts,—that of separate means of expression, each with its own structure and treatment, but it is not impossible that courts, absorbed in technicalities, detached from equity by precedent, may reach a decision against ownership by the author of what his mind has created.

The courts may rule that in selling one form of expression an author has disposed of all other forms, especially one so poor in vocabulary as to depend upon the word "dramatic."

When a judge is not progressive, when he is guided less by what should be than by what has been, it is not to be expected that the immediate future will offer anything conclusive as to the proper relation of stage rights to those of camera visualization, but it is wholly within my province to offer some information on the subject, in view of the fact that I have transcribed quite a number of photostories from other sources of publication than those of the screen. From poems, from novels, from scripts of stage plays, I have taken the author's idea and constructed this or that scenario of an entirely new play, sometimes keeping along original lines for atmosphere, at all times adding a very large part—at least one-half—of the material necessary for successful screen portrayal.

Who owns the story?

Some book-publishing concerns unwittingly admit that the *author* does by asking him to assign *all rights* to them, meaning both those of stage and of screen production. If a comprehensive implication was involved by book publication, there would be no need of an effort to secure *all* rights. It seems to be clearly implied that there *are* other rights, that one specific form of publication does not embrace the others. To attempt ownership through legal technicalities may be expected—it is common enough—and the application of ancient principles may be made to modern conditions, but it would seem to be a matter of natural justice to regard any creative work as primarily the property of its creator.

Consider a few facts.

The structure of a stage play differs widely from that of the photostory.

One depends largely upon vocal utterance which is entirely absent in the other.

One is necessarily artificial and nearly always arbitrary in form; whereas the other may easily be natural and logical in its development.

These particular and distinctive characters appear to give the younger art an individuality of its own, though, like literature, it may possess an intrinsic relationship to the drama. It is certainly developed and maintained as a separate art. The fact that its interests and concerns are those of any vehicle of thought should not give rise to any confusion. That is a kinship of idealization. The art itself, the employment of given means to effect a purpose, has grown along entirely new lines and reached its strong place in the hearts of people through the novelty of its presentation. That its stories may go straight to the minds of people without the intervention of words, places it beyond subordinate classification under literature or the drama.

In transposing from books or stage plays, the author of a large screen version may well keep in mind that the book may be laid aside and that there are intermissions between acts at the theater, whereas the attention of an audience must be compelled for nearly two hours in a five-reel presentation. The handful of main characters should be clearly defined in the author's mind at the outset and introduced to the audience at the earliest possible moment. On the strength of this introduction hinges sympathetic attention. Now a question arises as to how much they are to influence the course of events—a question of their intelligence and native power, and how much chance and fate are to influence *them*.

Along with the introduction of these main characters, to be gathered from two or more sources, comes the development of incidents which bring them together along a single line of interest leading up to a climax. To introduce principals late in a story is dangerous. People know there is to be a clash of some kind and exhibit a deeper interest when enabled to range themselves for and against the opposing forces. Still, in rare cases, particularly those involving a fascinating central figure, it is possible to conduct a series of adventures toward a given end, but such plays often peter out before that end is reached. I do not believe, however, in imposing any limitations upon the author of a five-reel photodrama—the materials at his disposal are usually inadequate and often unsuited to the strong enforcement of an idea.

Because of a tremendous demand for good features there are few miserable failures where there has been adequate treatment in the transposition. Beauty of scene, delightful personality of interpreters, fine scientific work,—all these offer compensation for mediocrity of play structure, but there has been no striking or brilliant success without able authorship in the background. There are quite as many fundamentals to be mastered and absorbed in getting a play ready for visualization as in preparing a novel for publication, aside from command of language. There the novelist has an advantage—the treatment is his own. There is one note which cannot be sounded too often, that of sincerity. Sincerity of authorship, direction and interpretation counts, and there is very little artistic sincerity back of the desire to pick up a little easy money. The man who puts his heart and soul into authorship at this stage may not reap large rewards, but he will build a reputation bound to count heavily in the end.

New Theatres---New Exhibitors

By W. Stephen Bush.

IN THE great evolution of our industry, going on in plain sight of all who care to look, two facts stand out with unmistakable distinctness: One the profound change in the character of the theaters now devoted to the showing of motion pictures, the other the equally profound change in methods of presentation. These changes are perhaps most notable in the larger cities. Six or seven years ago one could count the little places located along and amid the arteries of the city traffic by the dozen and often by the score. Today these little places have largely disappeared, having been supplanted by fewer bigger and far more substantial structures. The building of modern theaters specially devoted to motion pictures has indeed become a distinct branch of architecture. Examining the plans and specifications for the erection of such theaters and looking at the best picture theaters now in existence we are struck with the elaborate provisions made for the comfort of patrons, with the special attention given to women and children, with the extraordinary care to insure a maximum of safety both to the employees in the booth and to the public and last, but not least, with the amount of thought bestowed on the problem of projection.

The subject of decoration is justly deemed one of the utmost importance in a motion picture house, and we know for a fact that the leading decorators in this country have been frequently called into consultation. Moving picture architecture also aims at a perfect control of the lighting system which makes possible the fullest use of light as an aid to a proper presentation of the pictures. All indications point to solidity and permanency. We know of no field in which new and clever ideas of construction are surer of their reward than in the building of motion picture theaters. Unless all signs fail, the motion picture theater of the future will be not the least wonderful development of an industry which has made the wonderful itself seem commonplace.

When I examined moving picture conditions abroad a little more than a year ago, it seemed to me as if in the construction and equipment of theaters we were somewhat behind London, Berlin and Paris. Today this country undoubtedly leads the world by a safe margin in the number of modern, large and well appointed moving picture theaters. One of the most remarkable phases of this growth is to be found in the fact that old theaters which were never intended for motion picture audiences have lately been avoided by exhibitors. Everybody seems to realize thoroughly that the motion picture must have a home which is distinctly its own and that it cannot be shown to advantage in quarters which are not suitable in every respect.

If the new departure in the construction of motion pictures means much, the changes and improvements in the method of presentation are equally important and absolutely essential to the healthy growth of the industry itself. It has been said by a distinguished and successful director of motion pictures that the exhibitor is expected to be the "realizer of the producer's ideals." At a time when the producer's ideal was to sell an equal number of copies of all his negatives, wholly and contemptuously irrespective of the difference in quality, the saying just quoted meant little or nothing. If it had any significance at all it meant that the exhibitor must take a maximum of reels conscientiously using everything which came in the course of his regular service.

Happily for all of us these days have passed never to return. They were the results of temporary conditions and I do not believe that even the men who at that time profited so handsomely by these conditions, can now be desirous of returning to them. In the present condition of the producing branch of our industry "realizing the producer's ideals" means a good deal. Dozens of producers are undoubtedly aiming at quality, regardless of present cost. They feel that the stability of the motion picture as a favorite popular amusement at this time depends wholly upon quality. They know that the hundreds of new theaters now going up all over the country and playing to increasing audiences must have quality. Hence, we have in the midst of a most unwholesome over-production, a considerable number of high class film productions. These are the productions which make it possible for the exhibitor to capitalize his talent, his skill and his experience. These high-class productions, supplied in sufficient quantities, must eventually destroy the evils of a daily change. Needless to say, the daily change reduces the possibilities of presentation to a minimum. It also creates an unhealthy taste for constant change in the audience. On the other hand, the high-class production, like the legitimate attraction in its best days, fosters and develops the taste for quality in the audience.

Never before in the history of motion pictures has originality held out greater rewards to the exhibitor. It is an open race, free to all who think they can run well enough to be near the front at the finish. The man who sticks to the conventional and who insists on doing tomorrow just exactly what he did yesterday will, despite the fine theater and even despite the fine pictures, find himself distanced in the race. The men who have the crude notions of "showmanship" as it was practiced a generation ago are sure to bring up the rear of the procession. The motion picture, we are happy to say, is very responsive to intelligent effort and good presentation will win the good will and patronage of desirable audiences. On the other hand, the motion pitcure does not lend itself and is not responsive to those tricks dear to the heart of the old-fashioned showman. The educational vein which runs through the motion picture, at times indistinguishable and at times strongly prominent, militates against antiquated methods of so-called showmanship. Intelligence and fair treatment of the audience are required of every successful man.

Strange as it may sound, exhibitors are frequently afraid of what is new and unconventional. Too many men in the exhibition branch of this industry waste their time in two ways: First in watching the success of their neighbor and second in trying to imitate it. It has happened time and again, to the writer's personal knowledge, that the manager of a large theater had the first opportunity to offer his patrons something new, but simply scorned the chance. He would make light of a proposed innovation and ignore valuable suggestions. A week or so later his neighbor, with a more original turn of mind, and eager for improvements, would run across some innovation or some suggestion, seize it, improve upon it and work it out skilfully. The response of the public was gratifyingly swift. Now, when the slower rival saw the success which the new departure had brought, he forgot his foolish scorn and immediately proceeded to give an imitation. Of course, it failed, as imitations always must fail. The old Latin proverb aptly says that "when two persons do the same thing it is not the same thing."

Universal Growing

President Carl Laemmle Talks of His Company's Big Plant at Fort Lee and of Universal City.

By George Blaisdell.

THERE are "goings on" at the offices of the Universal Film Manufacturing Company these days. Just before his departure for the Pacific Coast on the afternoon of November 5, President Carl Laemmle outlined a few of the projects his company has in contemplation as well as under way. First of all, Universal City, the objective of Mr. Laemmle's long trip, is rapidly being poured into shape—for all of the main buildings constituting that unique municipality are of concrete, reinforced. Then, again, there is the huge plant of the Universal at Leonia Heights, Fort Lee, N. J., which it is confidently predicted will be ready for the making of pictures by March or February of the coming year. As the Universal has centered all its western activities in one location—Universal City—so, too, it is preparing to combine in one comprehensive establishment the several scattered units that in the East have been contributing to the Universal sum.

While these indicated physical improvements were much in the thoughts of the Universal's president by no means did they absorb all of his attention. "Do you know the more I think of it the more am I impressed with the urgency of exhibitors getting from their patrons a fairer return for the entertainment they are providing?" said Mr. Laemmle. "We hear some talk about hard times, but you know and everybody in the business knows that there are not enough men and women out of work in any community to prevent an exhibitor from getting more money for his shows on Saturdays and Sundays. Exhibitors do not all take account of the fact that many who used to spend a lot of money on theatrical shows now go to the pictures almost exclusively.

"The only factor entering into the production of motion pictures that has not increased in cost is the single item of raw stock. Everything else has been going up, and then up. Why, we made a deal yesterday—and I'll admit that it sounds absurd, but it's a mighty cold fact—whereby we are to pay an average of twenty-five hundred dollars a week for one scenario a week for one year. That's a lot of money to put into a production, especially when you consider that it goes into a column of the books usually covered by comparatively small sums. We are not yet ready to reveal the identity of the writer who will furnish us with these stories—which will have to be put into script form afterward—but his stature in the literary world will surprise you. Now the pictures produced from these stories are going into our regular program. We have got to keep up with the procession, we have got to pay big sums for our scripts, and the man to pay us is the exchangeman. He must be reimbursed through the exhibitor, and the exhibitor ought to see that it is really for the benefit of his business, and that means for the benefit of his patrons, that these expenditures are incurred. We have just taken from a well-known writer six scenarios for which we are to pay $1,500. That may not be an amazing sum, but it's a whole lot more than has been paid in the past. So I say, as the cost of everything in the way of production is increasing, it seems only just that the exhibitor should raise his price of admission on Saturday and Sunday. Ninety million persons in the United States want better stuff, better workmanship, better quality, and I think exhibitors will find their people ready to pay for these things. We are selling no more film to the exchanges for 10 cents a foot. In spite of the increase we have been compelled to charge the exchange, our net profit has not been a bit more than it was, because we have been compelled to put the additional money into the pictures.

"In London our business is holding up wonderfully in spite of the fact that many are out of work and hundreds of thousands of men out of the country. On the Continent, of course, there is very little doing. If we could get negatives into Germany we could do business there. I want to reiterate, however, that with business conditions as they are in the United States it is ridiculous to say that exhibitors cannot charge and get 10 cents admission on Saturdays and Sundays at least. The public is demanding dollar entertainment at the picture houses, and it is unthinkable that it will not be willing to pay for what it is getting a sum sufficient to reimburse the manufacturer, the exchangeman and the exhibitor."

Mr. Laemmle reached across his desk and unrolled a number of blueprints. "I just want to show you what the Universal has under way in the East in the way of improvements. Here is the ground plan of our Fort Lee studio and laboratory. You will note that the plot is 300 by 600 feet." The plans, which have been executed by Edward Barnard Kinsila, provide for elaborate Italian gardens in the front of the plot, which faces the northeast. On one side is a pergola, with a pool in the center. At the left of the garden is an ornamental fountain. On the southeastern side of the plot for nearly half its length are two lakes, separated by a rustic bridge and waterfall. The studio and annex are situated just behind the Italian gardens. The studio is 151 by 80 feet. The annex is 80 by 142 by 130 by 151. At the rear of the plot is the laboratory, 145 by 65 feet. A large plaza separates the studios and the two-story laboratory. The structures are in the Tudor style of architecture, and attention has been given to the decorative as well as the utilitarian side. In the studios ten directors can work at one time. Provision has been made completely to shut off any portion of the studio, in case a producer is putting on a "noisy" scene, so that others will not be disturbed. The studios are believed to be the largest glass-inclosed buildings in the United States. The cost of the entire improvement is expected to approximate a quarter of a million dollars. "And out on the Pacific, in Universal City, in time to come, we expect to build a studio twice as large as this one," said President Laemmle.

The president of the Universal took down a bundle of photographs. His eyes sparkled. "I want you to see for yourself the evidence furnished by the camera as to what we are doing in Universal City," he said. The evidence was abundant, there being dozens of photographs. "Here is a city covering 260 acres devoted entirely to the purposes of picture making," said Mr. Laemmle. "It is situated twelve miles from Los Angeles and four miles from Hollywood, on the main highway from Los Angeles to San Francisco. Street cars from the former city pass the property, so that employees living in Los Angeles have excellent transportation facilities. We intend during the San Francisco Exposition next year to do considerable entertaining of friends who care to visit us while in the West. Uniformed guides will show them over the city. While the show in San Francisco is but a temporary exposition we are building a permanent one."

The photographs show the completed buildings of hollow tile and reinforced concrete construction. The white Administration Building, the laboratory and the projection room are three buildings that stand out. These front on Laemmle Boulevard, the thirteen-thousand-dollar highway which runs for a mile through the center of the town. Another striking picture is a general view of the great stage, showing the new diffusing system. Some of the others, and just some of them, are a panoramic view of the rear end of the city, with mountains in the background; the arena, 70 by 100, where animal pictures are taken; circular training cage, where the animals are accustomed to the camera; exterior and interior of saddlery storeroom, where are kept every kind of saddle known; dog kennels, animal property room, corral, vehicle repair shop, mill and sculpture department, carpenter shop, hay barn, pumping station, scene loft, recreation room in cavalry barracks, winter and summer quarters of Charley, largest elephant in captivity; long row of dressing rooms and shower baths, offices of Superintendent Wallace Kerrigan and Technical Director Lee Lawson, property room, exterior and interior of arsenal, wherein are stored hundreds of rifles and much ammunition; dormitory in cavalry barracks, horseshoeing and blacksmith shop, shelter for vehicles, showing a stage coach and Roman chariots; cages for wolves, coyotes, Eskimo dogs, lions, leopards and monkeys; restaurant, of hollow tile, 50 by 100 feet; stalls for English saddle horses and corral of Indian ponies; hospital, cavalry barracks, summer and winter quarters for dromedaries, cowboys' bunkhouse; one structure containing employment agency, extras' dressing rooms, water tank and engine room, costume department and tailor's shop, wardrobe storage—this latter building is two stories, 81 by 105 feet, of reinforced concrete. And there are others.

"On our eastern pictures we have had complaints about photography," said President Laemmle in concluding his talk. "When our Fort Lee plant is finished we intend to put into it all our eastern companies, and I think we will have no further photographic troubles. We are to spend $15,000 across the river just to get clear water. At different times we have been doing work at the plant in One Hundred and Tenth street, where the fire occurred; at Coytesville, at Forty-third street, in Eleventh avenue, and at Bayonne. We intend to retain the Bayonne factory, not removing even a printer, as an insurance against emergencies. Our Fort Lee establishment will contain an equipment that is brand new throughout. We will have facilities there for staging the most elaborate productions. We have abundant room to expand if at any time it be necessary. I think you will agree with me that when our east coast and west coast plants are in full working order, as they will be in a few months, the Universal will be in a position to give its customers and the public just what they want—that is, if we can learn what that is, and I think we can."

CARL LAEMMLE
President of the
UNIVERSAL
FILM
MANUFACTURING
COMPANY
Scenes taken at
Universal City
Los Angeles
Cal.

Kriterion to Release January First

Announcement Is Made as to the Identity of the Companies Contributing to It as Well as Some of Its Plans.

DEFINITE announcement has been made as to the inauguration of the Kriterion program and of the companies that will contribute to it. The first release will be on Friday, January 1. The brands will be Paragon, Thistle, Navahoe, Monarch, Alhambra, Robin, Santa Barbara and Kriterion Star. Of the twenty-one reels in the program, six will be single length and six will be two-part. Six subjects will be comedies. Already signed up are twenty-four exchanges in the United States and two in Canada. It has been the aim of the management to give exhibitors quick service. With this in view, jurisdiction has been given not according to state lines, but rather in accordance with proximity to exchange points.

The Crown City Film Manufacturing Company will produce the Thistle and Paragon brands. One will be a comedy and the other a drama. The directors are Donald MacDonald and Bruce Mitchell. Arthur H. Coldoway is studio manager. In the comedies will be Rena Rogers, Ralph McComas and Allen Frallick, and in the dramas, as leading woman, Dorothy Davenport and as leading man Joe Singleton. Ed Alexander is also a member of this company.

The Navahoe Film Manufacturing Company will have at the head of its producing forces Charles K. French. Mr. French has had wide experience in directing western stuff, having been one of the original Bison men, and he has also been with other companies featuring western life. While the manager is not yet ready to announce the name of the leading man of this company, it can be said, if it prove to be the same person intimated to the World man, there is no better screen actor.

The Monarch Producing Company will have as managing director Harry Harvey, who has had experience with, among other companies, Solax, Nestor, Broncho and Frontier.

The Alhambra Film Manufacturing Company, which will produce comedies and dramas, will, it is promised, be under the direction of one of the best known screen players, who has been featured in a wide range of subjects, including western and straight dramas.

Robin's Photoplays, Inc., will have at its head as general manager and director Jesse Robin. Some of Mr. Robin's more recent work has been released through the Eclectic offices. At the head of this company will be J. L. Phillips and Miss Gertrude Ruby. This organization will specialize in comedy-drama.

The Santa Barbara Company will make two brands, a drama and a comedy. At the head of the dramatic forces will be William Robert Daly, who will direct a strong company supporting Miss Fritzi Brunette. Mr. Daly is a well-known director, having for a long time been with the Imp company. His most recent work has been the production of "Uncle Tom's Cabin" and "Jack o' Diamonds," of five and six reels respectively, and both successful. Bert Angeles, one time Vitagraph director, will be at the head of the comedy department. As leading woman will be Reta Williams. The leading man is not yet announced.

As to the Kriterion Star productions, the company says it will in due course have a most interesting communication to make, declining for strategic reasons to uncover its hand at present.

Aubrey M. Kennedy, the general manager of the Santa Barbara Company, will have complete authority over the products of the western organizations. About December 1 the company will move into its executive offices on the sixth floor of the Mecca Building, using a part of the quarters formerly occupied by the Kinemacolor Company, among which will be the excellent projection room. All laboratory work will be done in the East. The company has secured a large and finely equipped studio and factory in the metropolitan district. While each producing company will have its own scenario department, the parent organization will have co-operative jurisdiction over scripts and all matters pertaining to each company.

The statement is made by an official of the new concern that there are ample funds to carry out all the plans now under way or in contemplation.

On December 5, a man well known in the trade will assume charge of the publicity department. In control of the department assigning release dates, will be a man now associated with one of the old-line companies. It is promised that announcements of interest to the trade will be made from time to time.

Mutual to Centralize Advertising.

Majority of Companies Contributing to Its Program Will Issue Publicity Matter Through One Bureau.

AN important bit of news for this week is the affiliation of a majority of the allied producers on the Mutual program in the matter of publicity. Keystone, Reliance, Majestic, Kay-Bee, American, Beauty, Domino, Broncho and Mutual Weekly will concentrate their advertising and handle it from the offices of the Mutual rather than as independent manufacturers, as has been the case heretofore. A department has been organized, under the direction of John W. Grey, formerly of the Universal, which will attend to these matters.

In the future there will be a "death watch" on all productions of the Mutual. In other words, representative judges have been selected who will pass upon the products of the various manufacturers. Any feature or film released by the Mutual must pass at least 60 per cent. in the various branches of the moving picture art. This includes direction, photography, action, story, dramatic values and continuity. If a film shown to this body does not come up to the proper standard it will not be released.

"I have decided upon this move primarily because I am of the opinion that the moving picture industry has passed the stage of swaddling clothes," said H. E. Aitken, president of the Mutual. "We have arrived at a point where 'quality' is the most important item in the manufacture of film. I have always striven to make the Mutual and its releases the most perfect, from the standpoint of photography and picture art. With this in mind, I have decided that in order successfully to give the exhibitor a program which will be equal, if not superior, to the present so-called features, a jury of competent judges is the only way to aid the exhibitor and successfully carry out my ideas."

Speaking of the new policy of the Mutual in regard to releasing its special features on a states' right basis, Mr. Aitken said:

"I have always felt that such features as D. W. Griffith has produced are far too beautiful and wonderful to attempt to handle and to do justice to by so large an organization as I am associated with. I have decided the only way really to do justice to pictures of this calibre is to sell the rights to reputable state rights people, who will exploit them in a manner befitting their importance.

"A feature such as 'The Avenging Conscience,' for instance, would never receive the proper attention if it were exploited in the regular way, and such pictures as this, which is one of Mr. Griffith's masterpieces, are deserving of a better fate than is commonly imposed upon the regular feature, released in the regular way.

"There have been so many state rights' propositions on the market that have hardly come up to the average of regular program material released by the large manufacturers that it is about time proper attention be devoted to this most important part of the industry. If more attention were paid to the end of purchasing proper and lasting subjects, the present position of the states rights' branch of the business would not be looked down upon as it is now."

NEW DETROIT FEATURE FILM COMPANIES.

Detroit is headquarters for the All-Red Feature Company and the British-American Feature Company, which concerns have been recently organized. The All-Red company is specializing in features and is also getting out a war weekly; its efforts are confined only to Canada. The weekly is booked for months ahead. The company will bring out its first feature release about November 15; the picture will be "War Pigeon." It is an historical subject in three reels. The scenario was written by Arthur Stringer, who is now at work on several other scenarios. The war weekly contains 800 feet. The officers of the All-Red Feature Company are F. H. Lawrence, of Detroit, general manager; W. H. Lawrence, of Detroit, treasurer, and R. T. Coe, of Windsor, president. The company has its American offices at 1613 Dime Bank building, and has its studio and plant at Windsor, which is in Canada, across the river.

The British American Feature Company was organized for the purpose of handling the American and foreign rights to all of the pictures produced by the All-Red company. Its offices for the present will be at 1613 Dime Bank building. The firm comprises W. C. Skerrett and Victor J. Lorden. The All-Red company, by the way, in addition to the regular war weekly plan to produce a feature about every three weeks.

"The Ordeal" in Court

Justice Davis Hears Argument on Application for Order to Restrain the Commissioner of Licenses from Interference with the Picture.

ARGUMENT on the application for an order to restrain the Commissioner of Licenses from interfering with the exhibition of the picture "The Ordeal" at Hammerstein's Lexington Avenue Opera House was heard Wednesday, November 11th, before Justice Vernon M. Davis, sitting at Special Term in the Supreme Court. The plaintiff, i.e., The Life Photo Play Company, was represented by Gustavus A. Rogers, of Rogers Brothers, while Commissioner Bell was represented by George P. Nickolson of the Corporation Counsel's Office.

Mr. Rogers contended that Commissioner Bell had attempted to set himself up as a censor of motion pictures for which he had no warrant in law. He described the picture as a dream based upon a poem which had nothing objectionable in it. He told the Court that there was no violation of the spirit of neutrality anywhere in the picture.

"Are armies shown in uniform," asked Judge Davis, "clearly indicating that they were respectively French and German?"

Mr. Rogers admitted that such was the case. He said he was afraid that the Commissioner would take away the license of the Lexington Opera House if his client insisted on showing the picture after being requested to discontinue its exhibition, hence his application for a restraining order.

In opposition Mr. Nickolson cited the affidavits of a large number of members of the National Board of Censors to whom he referred as "public spirited citizens giving their time without pay." He said that after the exhibition of the pictures the telephone in the Commissioner's office was kept ringing with protests. Objections had also been registered in the Mayor's office. The picture, Mr. Nickolson said, was described by these protestants as violently anti-German and liable to cause a riot whenever shown.

"What these people want," said the representative of the Corporation Counsel, "is to have this court set its approval on this film and then take advantage of it in the advertising of the film. They tried the same maneuvre in Washington, where the Secretary of State expressly denied that any such approval had ever been given, though asked for." Mr. Nickolson read from affidavits of prominent exhibitors, among them S. L. Rothapfel, of The Strand, condemning the picture as likely to cause a breach of the peace wherever shown.

At this point Judge Davis, who took a keen interest in the argument, interrupted the lawyer to ask just what the Commissioner of Licenses had done or had threatened to do in the premises. Mr. Nickolson read from the affidavit of Commissioner Bell, showing that Mr. Bell had never gone beyond making a request for the discontinuance of the exhibition of the film. Judge Davis doubted whether under such circumstances there was anything for him to do, but Attorney Rogers claimed that the deputy commissioner had made a threat of a revocation of license.

"It is not the practice of this Court," said Judge Davis, "to interfere with the discretion of any public official, provided such discretion has some foundation in reason and common sense. This Court does not issue licenses. That function has by plain enactment been conferred upon the Commissioner of Licenses. The Commissioner may not have the right to say in advance what picture he will allow to be shown and what pictures he will prohibit, but as a general proposition of law this Court will not disturb the discretionary finding of an official where there is some ground for the exercise of sound discretion."

Both sides asked leave to submit further documents and affidavits which was granted. The Justice indicated that he will render an early decision.

A CHANCE FOR "NORTH-AMERICAN" PRODUCERS.

The demand for American films is evidently growing, the war having practically ended all manufacturing in the principal European countries. The Moving Picture World is in receipt of a letter from Senor Masjuan-Cuadrada, of Avino 18, in the city of Barcelona, Spain, which seems to confirm the dearth of films abroad. Senor Masjuan-Cuadrada is looking for a chance to represent American producing firms in Spain and Portugal. He says that Spain looks to "North-American producers" to get its needed supply of motion picture films.

More Animal Pictures

David Horsley Buys Bostock's Wild Animal Show, the Biggest on Earth.

BY one of the largest deals of its sort ever recorded in the motion picture business Frank C. Bostock's unequalled collection of trained wild animals is coming back to America to appear in motion pictures for David Horsley. The animals are due to arrive November 18 on the Atlantic Transport liner "Minnewaska." While the exact purchase price is not known it may be definitely stated to be in excess of $100,000.

The European war is directly responsible for Mr. Horsley being able to secure this collection of trained animals. When Frank C. Bostock, the animal king died, the animals passed to Mrs. Bostock. They were quartered in London and, a few weeks ago, Mrs. Bostock sent Harry E. Tudor, personal representative of Mr. Bostock for twelve years, to America to dispose of the animals. Mr. Horsley outbid all other purchasers.

The collection, comparing in size with the Hagenbeck collection which has been confiscated by the German government, contains trained wild animals of every imaginable kind. There are twenty-eight lions, fourteen leopards, fifteen polar bears, twelve pumas, six elephants, three camels, five tigers, several chimpanzees and a monkey cage. Many of the animals possess special qualifications such as the skating bears, dancing bears, boxing kangaroos, and wrestling bears. Among the most interesting animals in the collection are three baby lions. All the principal trainers and handlers will enroll under the Horsley banner. Bostock's animal players will be seen in motion pictures made by Mr. Horsley. The pictures, which will be special releases, will comprise single reel pictures, a motion picture serial and feature pictures.

Frank C. Bostock, the animal king, was known all over the world. His marvelous collection of animals has been recognized as the greatest on earth for many years. America, England, Canada and Australia, in short all English speaking countries, recognized Mr. Bostock as one of the foremost figures of the amusement world. On his death the New York newspapers and publications all over the country devoted columns of space to the exciting and adventurous career of the wild animal king.

By the terms of sale Mr. Horsley acquires sole rights to the Bostock name as well as the animals. The name, in itself, is a most valuable asset.

On arriving in New York the animals will be re-shipped to Los Angeles accompanied by Mr. Tudor and the trainers and handlers. In Los Angeles the animals will be installed in new, large and pretentious quarters now being erected on the grounds occupied by Mr. Horsley's studios where the producing forces of the new Mina comedies will also be located for the winter.

FAVORITE PLAYERS' STUDIOS BUSY.

The Favorite Players, of which Carlyle Blackwell is the head, has taken over the entire stage of the Norbig Studios, Los Angeles, which will be used in addition to their own studios for their forthcoming releases on the Alliance program.

Both studios are alive with activity preparing the settings for Mr. Blackwell's production of "The Last Chapter," by Richard Harding Davis. For the staging of this picture a Zulu village is being constructed on the Glendale Road, and nearby the temporary quarters for the camels, oxen, elephants and reptiles to be used in this production is rapidly nearing completion. This is the second Davis story done into film by Mr. Blackwell and will be followed by "The High Hand," a political romance from the pen of Jacques Futrelle.

THE STRAND TO HELP BELGIAN RELIEF.

Under the auspices of L. de Sadeleer, Minister of State for Belgium; Emanuel Havenith, Belgian Minister to the United States; Pierre Mali, Belgian Consul General in New York; the Belgian Relief Committee, and with the co-operation of the Committee of Mercy, a performance will be given at the Strand Theater on the afternoon of Tuesday, December 8. The theater has been donated and many prominent members of the theatrical profession have volunteered to contribute their services in a unique and all-star performance. There will be no incidental expenses whatever, so that the entire proceeds from the sale of tickets will be turned over to the Belgian Relief Fund. Mrs. August Belmont is the chairman of the committee on arrangements.

Film Rights Go To Play Owner

Appellate Division So Decides in the Suit of Charles Frohman Against the Father of Clyde Fitch.

IN the suit filed by Charles Frohman against William G. Fitch, father of Clyde Fitch, the playwright, and the American Play Company, the Appellate Division of the Supreme Court, to which was submitted the controversy, found that the right of the theatrical manager was supreme in the ownership of the play "Captain Jinks of the Horse Marines" and it enjoined the American Play Company from producing it in moving pictures. The suit was of considerable importance, as in it was the question as to the rights of authors to the moving picture rights of their productions where contracts were made prior to the advent of the motion picture.

Justice Chester B. McLaughlin wrote the prevailing opinion of the court, and his opinion was concurred in by Justices George L. Ingraham, presiding, Frank C. Laughlin, John Proctor Clarke and Francis M. Scott. There was no dissent.

The following is the opinion in full:

The plaintiff is, and on the 15th of February, 1900, was, the manager of certain theaters in the City of New York and elsewhere, and a large producer of plays throughout the United States. On the day named he employed one Clyde Fitch, a reputable writer of plays, to write a play for him, and the same was to be delivered on or before the 1st of January following. The agreement between them was in part as follows: "Whereas the said party of the first part agrees to write and deliver a play on or before January 1, 1901, and whereas the said party of the second part desires the exclusive right to produce or to have produced the said play in the United States of America and in Canada, now, therefore, * * * the said party of the first part agrees to sell, assign and transfer, and hereby does sell, assign and transfer to the said party of the second part, the exclusive right to produce the said play in the United States of America and in Canada, for which sale, assignment and transfer the said party of the second part agrees to pay to the said party of the first part or to his authorized agent as follows:" Then follow provisions for the payment of $500 on the execution of the agreement, and, if the play were accepted, a further sum of $500, both payments in advance of the authorized royalties—the royalties thereafter accruing to depend upon the receipts. There was also a provision in the contract to the effect that if the play were produced it was to be in a first-class theater and in a first-class manner.

Fitch wrote the play, gave it the name of "Captain Jinks of the Horse Marines," and delivered it to the plaintiff, and the same was accepted within the time specified in the contract. It was produced with success by leading actresses in the principal cities of the United States, and was a valuable theatrical production. The contract, some three years after its date, was modified by permitting the plaintiff to lease the play to stock companies, and providing that the receipts received from such leasing should be at the rate of 50 per cent. to each of the parties to the contract.

When the play was originally produced it was only in first-class theaters, in which the price for orchestra seats was $2 in large cities and $1.50 in other cities, the price for other parts of the theaters being relatively smaller, but when the play was performed in so-called stock theaters—that is, theaters run by stock companies—the prices varied from $1 to 15 cents, according to the city, theater and location of seats.

Clyde Fitch died on September 4, 1909, and all his property, including his rights under the contract referred to, passed to his father, the defendant, William G. Fitch. In March, 1914, William G. Fitch entered into contract with the defendant American Play Company, by which he assumed to grant to it the right to produce the play throughout the United States and Canada by means of moving pictures, and the Play Company has publicly announced that it intends to produce the play in that way.

According to the agreed statement of facts, the Play Company knew of the original and subsequent contracts between Clyde Fitch and the plaintiff when it entered into the contract with William G. Fitch. The defendant's counsel conceded, upon the argument of the question presented, that a moving picture presentation of the play in the manner contemplated by the Play Company would constitute the production of a play, but contends that the right to such a production was reserved to Clyde Fitch and, upon his death, passed to William G. Fitch. This contention is based upon the argument that at the time the contract was entered into neither of the parties contemplated production of the play by means of moving pictures. Even though it be conceded that neither of the parties had in mind the production of the play in that manner, nevertheless, I think it is a clear violation of the contract to permit the play to be so produced. The contract, as we have seen, gave to the plaintiff the "exclusive right to produce or to have produced the said play in the United States of America and in Canada." This exclusive right was to protect the plaintiff in the property which he had purchased. That the plaintiff's rights under the contract constituted property cannot be questioned. That by the aid of science it has, since the contract was executed, been made possible to produce the play in some manner not then contemplated, does not give William G. Fitch nor the American Play Company the right to destroy plaintiff's property or diminish the value of what he purchased. The fact that the plaintiff agreed to produce the play only in first-class theaters and in a first-class manner does not contemplate that the author of the play reserved to himself the right to produce it in a second-class theater in a second-class manner. On the contrary, this provision was inserted in the contract to protect the author of the play by insuring to him that his production should only be produced in a credible place and in such a way as would add to his reputation.

If the foregoing view be correct, then the plaintiff is entitled to a judgment enjoining and restraining the defendants from producing the play in the manner contemplated, with costs.

All concur.

GEORGE MELFORD WITH LASKY.

Word comes from the coast that George Melford, long-time director and photoplayer connected with the Kalem Company, has joined the directing staff of the Lasky company at Los Angeles. A story to the effect that he had joined Carlyle Blackwell's company, printed in a theatrical journal, is erroneous.

Screen Club's Ball Thanksgiving Eve.

Arrangements for the Annual Function, Which Will Be Held at the Hotel Astor, Being Rapidly Completed.

THE arrangements for the third annual ball of the Screen Club are well under way. The time is Thanksgiving Eve, Wednesday, November 25, and the place is the Gold Room of the Hotel Astor. The price of the tickets has been placed at $5, which will admit a couple. Already there has been a lively demand for invitations. Jule Burnstein, who has in charge the sale of boxes, reports that many have been disposed of. There are thirty-six of these on the lower tier and twenty-four on the upper. Mr. Burnstein may be reached at the clubhouse or at his business address, at the Eclectic offices, 115 East Twenty-third street. Tickets of admission may be obtained from members or at the clubrooms, 165 West Forty-seventh street.

President Kirkwood has named a representative committee to co-operate with the Board of Governors in making this affair a big success, especially from a social viewpoint. Aside from the screen players—and nearly all of the Eastern actors and actresses are now in the city—there will be a generous representation of stage men and women, some of whom have been seen on the screen and some who have not. Former President Baggot will entertain as his guest Donald Brian, now starring at the Knickerbocker theater in "The Girl from Utah." If Mr. Brian should join the dancers on the floor—and it is inconceivable that he should be content to remain in the category of a "wallflower"—there will be shown some graceful steps worth going a distance to see.

First Vice-President Ben Wilson has arranged for the Hotel Astor's orchestra and great organ, the pipes of which are placed about the ballroom. The music will be one of the features. While nothing is being said about souvenirs there is reason to believe that these will not be overlooked. An effort will be made to have the grand march eclipse that of the first annual ball, which in filmdom is still remembered. In charge of the lighting will be Will C. Smith of the Nicholas Power Company—and what Mr. Smith knows about light effects is a lot. He may be depended on to do something not only original but effectively picturesque.

It will be a big night, that Thanksgiving Eve, and those who may be anxious for an opportunity to renew old friendships and associations will find their old friends and old associates waiting to be looked up.

Pauline Frederick in "Zaza"

DIRECTLY following the important announcements that the Famous Players Film Co. has secured two such celebrated dramatic successes as "David Harum" and "The Old Homestead," comes word from that company that it has now obtained the film rights to the great emotional drama, "Zaza." This stage triumph was the starring vehicle of the noted French actress, Mme. Rejane, and our own American stage celebrity, Mrs. Leslie Carter.

Pauline Frederick.

"Zaza" will undoubtedly make an unusually powerful photo-drama, with its deep heart interest and tense human appeal. In the film version of this play, the Famous Players will star Pauline Frederick, who has won unusual distinction in the current success, "Innocent," and who has already completed engagements in two forthcoming Famous Players productions, "S ld," and "The Eternal City," the first of which will be released during the next two months. As contained in a recent announcement, Miss Frederick is under exclusive contract with the Famous Players Film Co. for a series of film characterizations.

This production will be the first release of the Famous Players Film Co. in affiliation with Charles Frohman.

The Motion Picture Exhibitor

SOUTHWESTERN EXPOSITION GREAT SUCCESS.

Exhibitors and Supply Men Hold Meeting at Dallas and Have Big Representation—Exhibitors Elect Officers.

THE Southwestern Motion Picture Exposition, held in Dallas, Texas, October 25, 26 and 27, was a grand success from all angles. A large two-story building in the downtown district was equipped for the Exposition, the downstairs floor being divided into booths, and the upstairs floor used for an auditorium. The exhibit booths were decorated in many colors, as was the exterior of the building; and practically every film exchange and supply concern in the Southwest was represented.

Those having exhibit booths were: Eclectic, Apex, Lewis System, Box Office, Cremona Musical Instruments, Southern Film, Thrash Film, Sanozone, Violano-Virtuoso Musical Instruments, Southern Theater News, Southwestern Picture Inspection Bureau, Dallas Film, Sawyer, Consolidated Film, Big Four Feature, American Seating, Dallas Scenic, Blinkhorn Film, Alco, Wurlitzer Musical Instruments, Paramount Film, United Theater Chair, Photo Drama, Warner's, World Film, Atlas Metal Works, and others. In the auditorium, screens were stretched and machines installed, and during the day and evening, feature films were shown.

The Motion Picture Exhibitors' League of America, Texas Branch, No. 18, met during the last two days, and as invited guests, many members of Oklahoma, Louisiana and Arkansas Branches were in attendance at these meetings. Exhibitors were admitted to the building free, their badges acting as passes, but outsiders were charged a nominal sum for admission. It is estimated that five thousand "fans" visited the exposition building daily.

The opening day (Sunday), was spent in registering the visiting exhibitors and providing them with badges, and very little outside entertainment was endeavored. On the morning of the second day, at 10 A. M., the M. P. E. L. met in the auditorium, and also met again at 2 P. M., and at the same hours on the third day. Monday noon, about five hundred feet of motion pictures was taken of the exhibitors and supply men in and around the exposition building, by Cameraman Fitzhugh. This reel was finished up with scenes at the State Fair Grounds and local views and will be booked over the State.

Monday afternoon the League elected the following officers to serve for one year: T. P. Finnegan, Dallas, president; John Davis, Houston, first vice-president; G. K. Jorgenson, Galveston, second vice-president; J. C. Clemmons, Beaumont, secretary, and Ed Beserer, Austin, treasurer. A Grievance Committee was appointed consisting of members Ridout, Xydias, Besserer, Campbell and Finnegan.

At 8 P. M. Tuesday night the exhibitors and supply men and their ladies were guests at the banquet and entertainment at the Oriental Hotel. A hundred and twenty-five plates were laid. After the banquet, short talks were made by T. P. Finnegan, of Dallas; E. H. Hulsey, of Houston; G. K. Jorgenson, of Galveston; B. H. Powell, of Oklahoma City; Ned E. Depinet and others.

After the short talks, the guests formed their chairs in a circle around a temporary stage, where a four-act vaudevile was arranged by James B. Kelly of the entertainment committee. Louis St. Pierre, of the Dallas Scenic Studio, was first on the program, with a clever magic stunt, winding up his act with a rapid artistic water color sketch. Mrs. Marguerite DeOrto was next presented, and entertained the guests with some beautifully rendered songs of the day. Joe Gilligan, of the Blinkhorn office, then occupied the stage, and told some very laughable Irish jokes. He also gave a good reading of John Hayes "Jim Bludsoe." The last act was a burlesque "Mind Reading" act, presented by Tomes and Walker, of the Southern Theater News. When Walker, who played the part of the "Mind Reader," said that Arthur Geis (7 foot 4 inches tall), nationality was "Pole," the "act" was nearly broken up by laughter. After the vaudeville, the banqueters enjoyed dancing until a late hour, and when the gathering was finally broken up, everyone left with that smile of happy enjoyment.

"The Lure," a picture prohibited by the Dallas censor, was shown in the Auditorium of the exposition building Monday night, being run exclusively for the motion picture exhibitors; but as admission was charged to outsiders at the entrance of the building, there was some newspaper "talk" of complications. A short inquiry was made by the Municipal authorities, but on account of a statement being made before the picture was shown, that it was strictly for the exhibitors, no action was taken by the City.

One of the novelties of the exposition was the miniature motion picture theater installed in the Sawyer booth, where a continuous show was run. Another of the features was the "Daily Extra" of the Southern Theater News, which was published each morning during the exposition, giving news of the previous day's happenings.

A total of 341 exhibitors registered at the registration office during the three days, and it is estimated that at least a hundred exhibitors visited the exposition building after the registration office was closed in the afternoon.

The exposition was a success from every angle, and it is planned to hold such a meeting in Dallas each fall.

J. S. PHILLIPS.

EXHIBITORS JOIN UNITED MANAGERS.

Arthur J. O'Keeffe, of the United Managers' Protective Association, Makes Flying Trip Through New York State.

TO LEARN through direct contact with motion picture exhibitors just what might be the feeling in regard to organization Arthur J. O'Keeffe, of the United Managers' Protective Association, last week took a trip through New York State. Mr. O'Keeffe is the associate of Ligon Johnson, general counsel of the organization. He has had wide experience in organizing and in handling large bodies of men. For ten years he was in the municipal service of New York City. He was on the Civil Service Commission, for two years he was First Deputy Police Commissioner under Mr. Bingham, he was for two years First Deputy Fire Commissioner under Commissioner Waldo, and later he was Bridge Commissioner under Mayor Gaynor. While in the Police and Fire Departments he maintained toward amusement interests an attitude based on common sense interpretation of the code. If violations were filed against a theater or a motion picture house Mr. O'Keeffe would see to it that the owner or lessee was given sufficient time to make his changes, provided, always, of course, there was evident intention on the part of the proprietor to do what the law called for.

Mr. O'Keeffe visited on his trip Buffalo, Rochester, Syracuse, Utica, Schenectady and Albany. The immediate occasion of the journey was a telegram from Rochester picture men asking for advice and assistance in a dispute they were having with their operators. The Rochester local has a membership of forty-five, of whom twenty were present at the meeting called by Mr. Minder. Following a statement by Mr. O'Keeffe of the objects and aims of the United Managers and their method of doing business all the exhibitors present signified their intention of joining the association and of using their influence with the other exhibitors in the city to do likewise.

In Buffalo Mr. O'Keeffe visited a number of the prominent exhibitors, was cordially received, and given substantial encouragement. In Syracuse twenty exhibitors met at the Onondaga Hotel in response to a call sent out. All promised to sign applications for membership in the association. Mr. O'Keeffe was told that in Syracuse there was urgent need of organization, the exhibitors being convinced that there were altogether too many five-cent houses and that this condition primarily was due to lack of cohesion among the men in the business.

F. S. Anderson, president of the unaffiliated local in Utica, called a meeting of exhibitors of the city. The picture men were very strong for the United Managers and there were many requests for application blanks. In Schenectady Mr. O'Keeffe heard complaints that business was very poor and that the exhibitors were anxious to take steps tending to

strengthen their interests. In Albany Mr. O'Keeffe was given close attention and much encouragement. Among the exhibitors most enthusiastic for the new organization of amusement men was Edward M. Hart, of Harmanus Bleecker Hall, who is taking active interest. Mr. O'Keeffe said that as the result of his trip, undertaken in the nature of a "flyer," he is convinced that among the motion picture exhibitors there is a wide field for work by the United Managers' Protective Association.

PITTSBURGH EXHIBITORS HOLD MASS MEETING.

The mass meeting of exhibitors, which was held Sunday, October 25, in the Olympic Theater, Pittsburgh, Pa., did not turn out to be very massive in proportions, but a fair-sized crowd of exhibitors and exchange men attended. It made up in enthusiasm what it lacked in size. Plans were laid for a line of action which, it is thought, will awaken the exhibitors from their indifferent attitude towards organization. H. C. Kliehm officiated in the capacity of chairman and A. J. Hanna was secretary.

R. W. Swett, a representative of the Nicholas Power Company, who is a member of the Exhibitors' League of Masachusetts, told how his organization fought adverse legislation. Harvey B. Day gave an instructive talk on organization and co-operation among exhibitors and exchangemen. Sydney Abel spoke in favor of social features and thought they should be held once a month. Max Herring suggested that some form of entertainment be devised as an incentive to attending and A. Dresner coincided. These two men were then appointed a committee to arrange a social affair to be held Sunday, November 8, in the Olympic Theater.

CIRCUMVENTS TAX BY REMOVING SEATS.

While the war tax on motion picture houses has not been welcomed by any means by Cincinnati exhibitors, their friends across the river, in Newport and Covington, Ky., who usually feel that they are almost a part of the Queen City, are really hit much harder, and have loudly announced that fact. This is by reason of the Kentucky state license tax, Kentucky and West Virginia, by the way, being the only states imposing such a tax. It is estimated that the war tax on Covington exhibitors will net the Government nearly $700, figured on a seating capacity of 7,000 for the fifteen theaters of the size taxed. However, it is understood that several exhibitors, determined to escape, if possible, the triple tax of city, state and Federal governments, will remove enough seats to place them in a lower class, preferring to lose revenue rather than pay the tax.

NEGROES REFUSE TO OBEY HOUSE RULES.

Manager Everett S. Wheeler of the Colonial Theater at Urbana, Ill., met with what looked like an organized attempt to thwart his plan of having a Jim Crow section in his moving picture house. When W. J. Prince and his wife, negroes, entered the Colonial they were ushered to the section allotted to blacks. Later they arose and took seats in the section reserved for whites. Attaches of the house called the negroes' attention to the fact that they were out of place and that the tickets purchased stated "Subject to conditions." Prince loudly protested, and said none but a policeman could remove him from the house. He courted arrest and intimated that he wanted to test the ruling. A policeman refused to give him grounds for false imprisonment, but told him to appear in court the next morning. The judge the next day said the policeman had done his duty in removing the negroes from the theater.

PENNSYLVANIA LEAGUE MEETING NOVEMBER 18.

At the request of the majority of members of the executive committee of the Motion Picture Exhibitors' League of Pennsylvania, a meeting of the board has been called for Harrisburg, Wednesday, November 18, at the Commonwealth Hotel. A committee from the western association will meet the exhibitors from the East. The gathering will include the following: President Sam F. Wheeler, Philadelphia; National Vice-President Gilbert C. Miller, Plymouth; 1st Vice-President Ben. H. Zerr, Reading; 2nd Vice-President Francis E. Devlin, Wilkes-Barre; Secretary J. G. Hansen, Reading; Treasurer E. F. McAtee, Mahanoy City; Publicity Representative Frank A. Gould, Reading.

PITTSBURGH EXHIBITORS MEET.

The regular semi-monthly meeting of the Pittsburgh Motion Picture Exhibitors' Association was held at the headquarters, 113 Fourth avenue, November 2. Two new members were received at this meeting, making a total of fourteen applications during the month of October. The present quarters were found to be not large enough, and the trustees were authorized to secure larger quarters.

The committee of the exhibitors' convention reported rapid progress on the coming convention to be held at Harrisburg, and indications are that a very large crowd will attend, as both exhibitors and supply houses are very enthusiastic, and have promised their support to make it a success, at least from the Western Pennsylvania district.

WORKING ON PITTSBURGH SCREEN CLUB.

The project originally planned by Messrs. Max Herring and A. Dresner, of Pittsburgh, Pa., to have a gathering of some sort to get the exchangemen and exhibitors in that city together has been called off and what will doubtless be the most elaborate affair of the kind ever held by Pittsburgh film men and exhibitors has evolved from the proposed "Dutch lunch or gathering of some kind," by these two men.

At first it was the intention to have a small gathering, but after talking it over with the exchangemen it was decided to collect funds and conduct a banquet which should prove a fitting event which will likely result in a Pittsburgh Screen Club, a social organization composed of men from every department of the motion picture industry.

The plans are to hold a banquet in the Fort Pitt Hotel on Sunday, November 15, at 3 p.m., to which every exchangeman and exhibitor is invited. Joseph G. Armstrong, mayor of Pittsburgh, will likely be present and make an address; also Rabbi J. Leonard Levy. An elaborate menu will be prepared.

Popular Interest in Photo Play Works

Publications Relating to Motion Pictures Score in Twelve Out of Fourteen Weeks in Public Libraries.

IT IS evidence of the widespread interest in motion pictures that almost every week at least one book dealing with the subject is listed by the New York Public Library in his list of books, other than fiction, most in demand for the current week. This list is regarded by those interested as the standard throughout the country. From The Bookman the following table is prepared for the three months ending with September, the latest for which reliable data is available. It will be noticed that the publications of the Moving Picture World are in the lead. The number in parenthesis indicates the place of the work in the list:

August 5. (1) Writing the Photoplay—Leeds-Esenwein. August 12. (2) Technique of the Photoplay—Sargent. August 19. (1) Handbook—Richardson. August 26. (3) Technique of the Photoplay—Sargent.

July 1. (6) Technique of the Photoplay—Sargent. July 8. (3) Handbook—Richardson. July 15. None. July 22. None. July 28. (8) Handbook—Richardson.

September 2. (3) Moving Pictures—Talbot. September 9. (2) Writing the Photoplay—Leeds-Esenwein. September 16. (2) Technique of the Photoplay—Sargent. September 23. (2) Handbook—Richardson. September 30. (5) Technique of the Photoplay—Sargent.

In fourteen weeks but two show no work on photoplay. More than 30 per cent. of the titles listed relate to the war, but the only book to lead the list twice and show second twice was the Castles' "Modern Dancing." This and Sargent's "Technique" are the only books not dealing with the war to be listed four times in the three months, and photoplay writing leads with seven mentions, of which five are the Sargent book. "Technique of the Photoplay" is the only book (including war titles), listed five times in the fourteen schedules. Mr. Richardson shares with the Castles and Kirkpatrick's "War—What For?" second place with four mentions, and Richardson and Sargent alone are mentioned in each of the three months. This is a record to be proud of, considering that these two books have been published for more than a year, while most of the books listed as most in demand are of comparatively recent issue.

CHILDREN'S PICTURE ENTERTAINMENTS

The shows for school children recently inaugurated at the Mary Anderson Theater, Louisville, Ky., under the auspices of the Parent-Teacher League, of Louisville, are being well attended on Saturday mornings and are proving successful. The women of the censorship committee, formed to pass upon the films shown at the theater, recently met at the Louisville Free Public Library, where it was decided that the films would be censored every Friday afternoon at 5 o'clock. A long list of films which may be procured upon request was read by the chairman of the committee, and a number of the members signified a desire to have Christmas, historical and nature pictures sent on for approval, as well as one depicting the world's series of baseball games.

"Julius Caesar"

Powerful, Spectacular and Impressive Production Upon the Story of the Great Conqueror.—A Kleine Six-Part Release.

Reviewed by W. Stephen Bush.

"JULIUS CAESAR" may safely be added to the brilliant array of high-class productions which strengthen the hold of the motion picture upon general popular favor. Rome and her story are inexhaustibly rich in materials for spectacular displays and whenever these materials are worked out within a suitable dramatic frame-work the results are sure to be gratifying.

The real theme of this version of Julius Caesar is the biography of the great conqueror. All the dramatic and spectacular features, in which the life of Caesar abounds are skillfully developed. The settings, a very important item in a production of this sort are beyond all praise and will stand comparison with the very best the screen has ever shown. Not the least charm of these settings consists of their variety. So rich is this production in powerful spectacular scenes that only a few can be mentioned here. To try and describe even a little more would mean the use of many pages. The mighty senate of Rome, always first in the immortal S. P. Q. R., has been visualized in the most impressive manner. One does not have to be a classic student to absorb and appreciate such a spectacle. The dignity and the power of the greatest nation in the world's history are visibly present in these scenes. The massing of the war-like forces at sea, the fierce struggles in the country of the Gauls, the conquest of the great leader, Vercingetorix, the scenes in and about the Capitol of Rome specially constructed for the occasion, the triumphal entry of Caesar, the crossing of the Rubicon, the final scene "at the base of Pompey's statue," are but a very few of the magnificent spectacles in which this production abounds.

The thread of the story has been dexterously woven, the intent evidently being to emphasize the human heart-interest. This latter grows with the progress of events. The picture gathers great force in the latter part and is strongest at the finish. Nowhere could I detect the slightest trace of padding; the dramatic and spectacular are joined with a powerful effect; the delight of the eye and the interest in the story combine to make the feature a most pleasing entertainment.

The part of Julius Caesar is taken by Anthony Novelli, whose rendition of the Roman patrician in "Quo Vadis" will long be remembered with admiration. He was at his best in the latter half of "Julius Caesar." He gave a very fine portrayal of the conqueror and the dictator; while it had the poise and dignity which all historians attribute to Caesar it never lacked force and fire at the right moments. There was perhaps too little change in appearance, the youth in the early twenties seemed much the same as the Caesar of matured manhood; the same applies to Caesar's first wife, Cornelia. The other actors and actresses were well directed and their performances were conscientious and creditable.

There is no question that much time, much ambitious effort, much ability of varied character and very much money has been spent on this production. The scale is lavish throughout. In the matter of costumes, armors, weapons, in fact, in all historical matters there is nothing less than perfection. The facilities of the Cines studio, their system and thoroughness in all such things are too well known to need mention here.

LUMIERE COMPANY ENJOINED.

Pending a final hearing on the issues involved in an infringement action brought by the Goodwin Film & Camera Company against the Lumiere Jougla Company, of 75 Fifth avenue, Judge Mayer, of the United States District Court, has issued a preliminary injunction enjoining the defendant from manufacturing or selling celluloid pellicles, which are alleged to constitute a violation of the rights of the plaintiff.

Scene from "Julius Caesar" (Kleine).

CHICAGO LETTER

BY JAS. S. McQUADE

By G. P. von Harleman.

MAURICE FLECKLES, general manager of Laemmle Film Service, is back, safe and sound, in Chicago, after eleven weeks of most exciting travel in the European war zone. Mr. Fleckles left Chicago the 16th of August and sailed from New York on the steamship Amsterdam for Holland en route to Germany to bring back home his wife and her sister, Mrs. Carl Laemmle, with her two children. Mrs. Laemmle and Mrs. Fleckles had spent the summer with the old folks in Fliden bei Fulda and, like a number of other Americans, when the war broke out they were unable to get out of the country. It is an interesting and exciting story Mr. Fleckles relates of his harrowing experiences on land and sea before he finally succeeded in getting his wife and her sister out of war-stricken Europe.

Early on the morning of September 2nd, Mr. Fleckles begins his story, the passengers on the liner Amsterdam were awakened by a cannon shot. The excitement was intense and everybody, regardless of dress, rushed up on the deck. The much dreaded had happened—the ship was captured, and, big and threatening, less than a mile away, loomed the sinister hull of a French man-of-war. The cause for anxiety was well founded, for the Amsterdam, though a Dutch steamer and belonging to a neutral nation, carried contraband of war. About 750 German and Austrian reservists were on board, bound for the war zone, and the liner was trying to elude the French and English warships and make a dash for a Dutch port.

The Amsterdam was taken by the French warship to the city of Brest, on the French coast, and convoyed into the harbor by eight torpedo boats. The navigation was very slow and careful on account of the numerous mines laid down for miles to protect the city. The flotilla arrived in port 10:30 o'clock in the evening. All the passengers were immediately lined up and their papers examined. Those not having satisfactory passports were taken off. This, of course, was the tragic fate of the 750 German and Austrian reservists.

One Austrian became so enraged and desperate that he struck a French officer in the face. An order was given; the man taken aside. A few soldiers formed a little squad and shot the offender, killing him instantly. The whole execution took less than a minute and the unloading of men and cargo proceeded as if nothing had happened. However, the incident made a profound impression on all the passengers. The steamer carried a great cargo of various food articles and supplies, which were all promptly confiscated. It took six days to unload the valuable cargo, which, among other things, contained a million and a half dollars of bar silver. On the 7th day of September, at six o'clock in the evening, the steamer was released and immediately resumed its journey to Holland.

The ship was stopped again at ten o'clock the next morning by another French man-of-war, who merely inspected the captain's papers and then allowed it to proceed. At two o'clock the same day an English man-of-war hailed the steamer and also inspected the papers. This same afternoon, when the ship again was on its way, the passengers on board were most surprised to find that one of the German reservists was still left on the ship. He had hidden among the dirty linen in the room provided for that purpose. The poor man was almost dead, as he had had nothing to eat nor drink for seven days.

On the 10th of September the ill-fated steamer finally arrived in Rotterdam. Glad to be on terra firma again, but anxious to proceed, Mr. Fleckles took the very first train out of Rotterdam and Holland, crossing the German border to Frankfurt-on-the-Main. He had to change cars eight times, and it took him thirty-eight hours to reach this city, which is thirty hours more than the usual schedule. He had to show his passport at the border, and it was inspected very carefully. Only those having passes of neutral countries were allowed to cross into Germany. From Frankfurt it is only a short trip to Fliden bei Fulda, a little town of about 3,000 inhabitants, and which is the home of Mrs. Fleckles and Mrs. Carl Laemmle. The two ladies had spent the entire summer there with their parents, and it is needless to say that our man was welcome.

After resting up for a couple of days in the bosom of his family, Mr. Fleckles went to visit some of his friends and relatives in Laupheim, which town is interesting to us, being the birthplace of Carl Laemmle. From there he went to Munich, where a brother of Carl Laemmle lives, and then returned to Frankfurt, proceeding from there to Cologne, on the Rhine.

The bridge across the Rhine is heavily mined and electrically wired. It is one of the biggest and most important bridges in Germany, and should the enemy try to effect a crossing, a press on a button is all that would be required to blow the bridge and the invaders to smithers. In crossing this bridge the trains had to proceed painfully slow and all windows had to be closed. From the time the war was declared up to the 28th of September, 36,000 trains of soldiers have passed this bridge on their way to the front.

The town of Cologne is in perfect darkness after 9:00 o'clock at night. Only gigantic searchlights ply the heavens guarding this big and important city from any attempted aerial attacks. This kills the picture business, of course, Mr. Fleckles said, in Cologne as well as in any other town on or near the border line. Otherwise picture theaters are running all over Germany, but are using mostly old stuff, as Germany is practically isolated from the rest of the world, and all plants are closed down.

From Cologne our man went to Rotterdam, trying to book a passage for himself and the ladies to England. This was not an easy thing to accomplish, as everything was taken weeks ahead of time. Not being able to get a berth, he went from Rotterdam to Flushing to see if it was possible to get a passage to England. At that time Antwerp was taken, and 60,000 refugees crowded into Flushing, trying to get across the channel. Flushing is only a short distance from Antwerp, and Mr. Fleckles said that he could see through field glasses the shelling and burning of this unfortunate city. "So I can truly say," he added, "that I am an eye witness to the siege and fall of Antwerp, one of the greatest events in modern history."

Not being able to get a passage across to England, Mr. Fleckles went back to Rotterdam and stayed there for a few days, when he was fortunate enough to secure a booking on the liner Rotterdam, on which he sailed from the city of Rotterdam, October 15th, bound for New York, accompanied by his wife and Mrs. Carl Laemmle and her two children. The trip was uneventful and the ship not molested by any warships. "The Rotterdam landed in New York October 24th, and, believe me," concluded our narrator, "we were mighty glad to get back to good old U. S. A."

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Nebraska and South Dakota Have Fine Moving Picture Theatres.

Royale Valray Rothermel, Nebraska representative for the Paramount Film Corporation, made a call, this week, at the Chicago offices of the Moving Picture World.

Mr. Rothermel says that he has traveled quite extensively over Nebraska and South Dakota, and his opinion is that these two states have unusually fine and well conducted moving picture theaters. It is remarkable to see, he says, some of the picture houses in little towns of only 2,000 inhabitants and even less—regular theater brick buildings that some cities much larger could be proud of. The admission charged in many of these small town theaters is as high as 15 cents for a regular program and 25 cents for features. Most of the exhibitors use a thirty-day service and pick out their programs rather for quality than lateness of release date. A thirty-day service is considered quite satisfactory, and only a few theaters in Lincoln and some of the larger cities use what you call a first run service. But what about the condition of the film, we inquired. After a run of thirty days, if it is anything like in Chicago, it would hardly be called satisfactory. Well, he says, you would be surprised to see the stuff. It looks almost as new, and both film exchanges and exhibitors take very good care of the film.

By the way, Mr. Rothermel says you will not find the finest theaters in the largest cities, by any means. Lincoln, for instance, the capital and largest city in Nebraska, has less first class moving picture theaters in proportion than many of the smaller cities. However, there is a very fine and well conducted house in Lincoln, the Magnet theater, seating 900 people and running straight pictures.

The finest theater in the state, according to Mr. Rothermel, will be the Empress, in Freemont, a city of only 5,000 inhabitants. The house is not yet completed. It will seat over 1,000 people, and open for pictures around Christmas. The owner is Nels Johnson, a local real estate man. Quite a theater, I dare say, for a little city of 5,000. The whole town must go to picture shows at night to support such a big house.

In Beatrice, a city of 9,000, a picture house seating about

1,200 will be opened the first of the year. This house will cost about $65,000, and is owned by Wm. B. Gilbert, a local contractor.

One of the prettiest theaters in the state of Nebraska is the Dean Theater, in York, a city of 2,000 inhabitants. According to Mr. Rothermel, the Dean is one of the best conducted moving picture theaters he ever saw. The owner, G. W. Ballenger, puts on his pictures to perfection. Not satisfied with the electric light service of the city, he has an electric light plant of his own. The plant is installed in a small brick building, built for this purpose, adjoining the rear of the theater. The house has a seating capacity of 400, and admission charged is 10 and 20 cents.

South Dakota has a number of good theaters. It is the usual thing there that exhibitors get 15 cents for regular programs and 25 cents and more for features. In Mitchell, South Dakota, is a man who runs his comedies backwards. However, only once a week, and it makes a great hit with the natives. This man also has a five-piece orchestra to play not only for the pictures, but at the same time for the people on the street. The musicians are placed somewhere around the operating booth, facing directly the passing throngs on the sidewalk. Somebody ought to try that little stunt in Chicago!

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Large Picture Theater for Chicago's North Side.

Hugo Sonnenshein and Charles H. Kusel have sold to Nathan Ascher and James F. Greenbaum, 4730 Sheridan road, a plot 100 ft. x 150 ft., consideration withheld. This faces opposite Lakeside place, where it ends at Sheridan road, and is one-half block north of Wilson avenue. Kusel & Harris have contracted to build at that place a two-story brick and terra cotta building to contain four stores, offices on the second floor, and a high moving picture theater. The theater will be known as the Lakeside, and will have a seating capacity of 1,000. It is said that it will be the most beautiful moving picture house in Chicago. Ralph C. Harris is the architect. The entire transaction involves, it is said, $150,000. Gus M. Greenebaum represented all the parties to the transaction. Lewis F. Jacobson attended to the legal details for the purchasers, and Sonnenshein, Berkson & Fishel were attorneys for the sellers. The theatre will be under the direction of the Ascher Brothers, who own the Panorama, President and Cosmopolitan theaters on the south side.

* * *

Rogers Park Wants Better Pictures for School Children.

Preliminary steps were taken in a meeting held Friday, November 6th, in the Armstrong school of Rogers Park, fashionable suburb of Chicago, to obtain better and cleaner moving pictures for children, and the plans formulated will be submitted to the parents of the community for their approbation Tuesday evening of next week. It is the purpose and ambition of the originators of this movement to make it an extension of the social center and a means for providing entertainment of an elevating character for parent and pupil alike.

"We hope to win the children from the cheap and many times harmful forms of amusement that so many of our picture theaters afford, by giving them better pictures for less money and in an atmosphere catering to the best interests of our future citizens," said Alcie Brackett, who is the prime mover in the movement at the Armstrong school. "Good, clean pictures of every kind will be included in the daily programs and a special effort will be put forth to correlate such pictures as nearly as possible with the work of the classroom. Exhibitions will be given in the afternoons and evenings and we are sure that the parents of our community will become as enthusiastic over the venture as the children. If the parents favor the plan, as I expect them to do, it will be submitted to the board of education for final approval, in which case it will be immediately put into effect."

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Films Made from Skimmed Milk Exhibited at Dairy Show.

The menace of a "film famine," which, following the European war outbreak, threatened to tie up the American moving picture industry, has been banished. Moving picture film is now being made out of skimmed milk. The first roll of practical skimmed milk film was shown in Chicago last week in the exhibit of the Illinois state food commission at the National Dairy Show.

Other uses for skimmed milk by-products are the making of coat buttons, collar buttons and piano keys. Samples of such unique manufacturing feats were displayed by W. Scott Matthews, state food commissioner. Ye gods, what next?

Chicago Film Brevities.

James S. McQuade, Western Associate Editor of this paper, is taking a few weeks' well-earned vacation. Mr. McQuade left Chicago for Detroit and Mt. Clemens last week, and expects to return to the Windy City Wednesday morning, November 18th.

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Carl Laemmle, the ever-active president of the Universal Film Manufacturing Co., stopped over in Chicago Friday, November 6th, on his way to the Coast.

* * *

Weigle's wonderful war pictures were shown to the Chicago censor board at the rooms of Major M. L. C. Funkhouser, Saturday, November 7th. The film is called "On the Belgian Battlefields," and was taken by Edwin F. Weigle, staff photographer of the Chicago Daily Tribune. The Tribune was given the exclusive right by the Belgian government to take moving pictures in the Belgian war zone. The pictures show the battles of Alost, of Lierre, of Aerschot, of Malines, and the fall of Antwerp. There are 4,500 feet of film, divided into four reels. A public exhibition will be given at the La Salle Opera House Tuesday, the 10th of November.

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"Big Ben" Abrams, the well-known representative of the Kinetophoto Corporation of New York, called this week to say "How do you do?" to the Western representative of The Moving Picture World. "Ben" says that business is fine, and that there is a gratifying demand for his product.

* * *

W. H. Douve, manager of the Rossville Opera House, Rossville, Ill., paid a visit to the World office last week. The Rossville Opera House has a seating capacity of 500, and runs five reels of Mutual pictures. Mr. Douve informed us that he was running "The Million Dollar Mystery" to capacity business.

* * *

Robert T. Kane, supervisor of exchanges for the Alco Film Corporation, and Joseph S. Skirboll, of the Pittsburgh branch of the same concern, called at the World office last week. Mr. Skirboll has recently been appointed general manager of the Pittsburgh and Chicago offices of the Alco Film Corp.

* * *

Charles E. New has leased the Evanston theater to R. Gundling. The Evanston seats 944 people. Admission is 10 and 20 cents, and Paramount service is used. Mr. New is now on the lookout for another house of good seating capacity, located in a live city.

* * *

F. S. Kosch, treasurer of the Alliance Film Corp., stopped off in Chicago, on his way to New York City, Thursday, November 5th.

* * *

Hugo Amberg, formerly traveling representative for Laemmle Film Service, and who recently was sent to Berlin as publicity manager for the Universal Film Mfg. Co. in Germany, has been drafted in the German army, and is now on the firing line. The Chicago office of the Laemmle Film Service received a letter from the young man last week, telling all about the hardships of a soldier's life, and sending a "good-bye" to all his friends over here, in case something should happen to him. Mr. Amberg is of German descent and has a host of friends in Chicago.

* * *

Dudley A. Tyng, vice-president of the Historical Feature Film Co., returned to this city Friday, November 6th, from a very pleasant two weeks' vacation. He looks hale and hearty, and ready to take up business matters again.

NOTICES.

A man using the name C. A. Allen has been representing himself as being an employee of the Gaumont Company throughout the Western States. This man has never been connected in any way with the Gaumont Company. Through his alleged connection with the Gaumont Company this man recently succeeded in procuring from a party in Bellingham, Washington, three hundred feet of valuable scenic film. Please be guided accordingly.

LIEUTENANT PATIN GOES TO THE FRONT.

M. Claude Patin, secretary of the Eclair Company, who is now a lieutenant in the French army, writes from the Creusot works, France, where he has been detailed, that he is about to go to the front. Le Creusot is where the famous artillery of France is made and Lieutenant Patin, attached to that arm of the service, is about to accompany a battery to the firing line. The Moving Picture World wishes for him a safe return.

Doings at Los Angeles.

WE had our first rain of the year this week. A foggy day, followed by light showers throughout the evening and a short pouring of water from the skies, and a day following of lovely sunniness put the directors out for a while, but they came back strong with the cleared atmosphere. California is at its best only after a rain, when the air becomes as clear as crystal.

It is said here that the moving picture people are only temporary visitors. Some persons put forth opinions before investigation. If space permitted, a list about a yard long could be prepared showing the large amount of lots, houses, land, various businesses, and automobiles owned by picture folks. Just the same the players are very welcome, and their cozy homes around the cities show their faith in the Southland.

* * *

George Beban is being sent all the way to Italy by Thomas H. Ince, to get special canal scenes for "The Italian," the eight-reel play that is being put on personally by the New York director. Beban will be back before the holidays.

* * *

The Oz Co. ran for the first time before the public "The Last Egyptian," the desert story from the book by L. Frank Baum. J. Farrel McDonald played the title role and was ably supported by charming Vivian Reed, the Oz girl, with her million dollar smile. The story is a wonderful one, having the thrill and punch in it that puts it among the leaders of current releases. The settings are wonderfully similar to the country by the Nile, and the whole atmosphere of the picture shows much thought and preparation.

* * *

The Photoplayers did themselves and their managers proud on Hallow'en when they turned away hundreds of people at the Mason opera house with their benefit vaudeville performance. Many filmdom stars participated and the many turns before the footlights instead of the diffusers brought the people to the realization that screen artists are good on as well as off the stage.

* * *

"Who Shot Bud Walton?" is the title of a mysterious drama being put on at the Mutual studio by Jack Adolfi. The detective and criminal points are so finely worked out in this play that the beholder almost becomes a living part of the picture, so intensely interesting is the action of the murder and its detection.

* * *

Bessie Barriscale is being featured in Thomas H. Ince's picture this week and is working hard to finish the picture as soon as possible. Howard Hickman is appearing in a big story of a great daily paper under the direction of Reginald Barker. Raymond B. West, who put on the big fairy picture, is assisting Mr. Ince.

* * *

James Dayton, specialist in scenarios at the Big U place, has returned from a motor tour to San Diego. Rhea Mitchell of the Broncho forces has also come back from a vacation by auto to the southern metropolis. She is now working with W. S. Hart in a big picture, but keeps talking of the wonderful exposition buildings she saw while away.

* * *

Big things are on foot around here. Herbert Brenon and Mrs. Leslie Carter have arrived and are ready to start work in the sunny land of no rain. They are about to locate their studio, but as yet have not decided where to start making pictures. However, they will start operations as soon as possible.

* * *

From a captain of police to a big fat country boy in the pictures is the life story of Bill Cavanaugh, at present engaged with the New York Company as stockman. He was formerly in the police department of Venice, and recently joined the company, working as a policeman in one picture. He is possessed of a generous supply of superfluous weight, as he says, "Roscoe Arbuckle has nothing on me for excess baggage."

* * *

Cleo Madison has severed connections with the commuters and has joined the jolly company of joy riders. She now drives a natty little "30" to and from her work. The car is a beauty and the girl who doubled so well in "Trey O' Hearts" is as happy as a fairy.

* * *

Lillian and Dorothy Gish will be seen shortly in a picture. This is the first time in over a year that the two popular sisters have worked together in the same film, and admirers will be glad to see them together again. The story is "The Sisters," and the plot is taken from the experiences of two country maids who come to the city. Two opposites later show the story, one remaining the sweet country girl while the other becomes a hardened woman of the world.

* * *

When the quarter of a million dollar wharf fire occurred at Port Los Angeles, Francis Ford shot about 600 feet of excellent scenes and will use them in a coming picture. He happened to be down at the beach and was fortunate in getting the big fire.

* * *

Nearly all the beach Vitagraphers are members of the night high school, attending the dramatic classes. Property men, assistant directors, and actors who live at the shore are learning how to act. They will produce a play later in the year. Even a cameraman and a member of the office force are attending the evening classes.

* * *

The Mutual is putting over a good story in which a man is rescued from a narrow ledge by the use of a boy's kite, the tail of which carries a note to the rescuers. Wallie Reid is the lead, and Irene Hunt plays opposite.

* * *

Gretchen Lederer, formerly of the New York Company, has joined the Universal and will be opposite George Larkin in the new Rex company under the direction of Frank Lloyd. This new organization is especially strong and ought to be well received by the theater-goers. Larkin needs no introducing, having done enough feats in the "Trey O' Hearts" to last a lifetime. Gretchen Lederer has been seen in so many New York releases that she has become well known everywhere.

* * *

Henry McRae, of the Universal, has been on a week's vacation necessitated by his injured leg sustained when he vaulted from a moving train. He tore a ligament and had to stop in the midst of his work.

* * *

A regular Zulu village has been built in Griffith park for Carlyle Blackwell who is producing "The Last Chapter" from "An Unfinished Story," by Richard H. Davis. This company of Favorite Players is working industriously and expects to finish the story in a short time.

* * *

The N. Y. corporation is putting on a number of new people and extra actors. All the stars at Inceville need support, and there are a number of stars there.

CLARK IRVINE.

MANUFACTURERS' ASSOCIATION MEETING.

A meeting of the manufacturers interested in forming an organization for the purpose of holding trade expositions will be held at the Hotel Wellington, N. Y. C., Tuesday, evening, November 17. Eight o'clock is the hour. It is reported that the committee appointed at the last meeting to secure definite information regarding the cost of holding such an exposition has secured all the required data and will make a report.

EASTMAN COMPANY DENIES ALLEGATIONS.

The Eastern Kodak Company, named as defendant in a Sherman anti-trust suit in the United States District Court to recover treble damages of $3,000,000, contends that cameras and photographic supplies are not classified in the category of necessities and hence the statute does not apply to its business.

Consequently the question of the jurisdiction of the court to litigate the suit is raised in the company's answer to the suit filed by its attorneys, Hubbell, Goodwin & Moser.

Answering the allegations contained in the complaint the company denies that it acquired a majority of the capital stock in a number of competitors including the General Aristo Company, the Rochester Optical Company and the Photo Materials Company to effect a merger which in effect resulted in a monopoly of the business, and asks that the complaint be dismissed.

NEW YORK EXHIBITORS HELP WAR CHARITY.

The Motion Picture Exhibitors Association of Greater New York, comprising almost every motion picture theater in the city, in conjunction with the War Children's Christmas Fund, of which Mrs. John Hayes Hammond is National Chairman, and Miss Mary Garrett Hay is Secretary, will give special performances in the various theaters of New York to assist in the collection of gifts for the war stricken children of Europe. It is estimated that the proceeds of these benefits will make five thousand children in Europe happy on Christmas morn.

Motion Picture Laws.

A Digest of Legislative Enactments Relating to Motion Picture Theatres on the Statute Books of Various States.

Collated by W. Stephen Bush.

FOR the benefit of its readers The Moving Picture World has compiled a digest of laws relating to motion picture interests. Requests for information have been sent to forty states and thirty-five answers have been received in all. We have endeavored to supply the missing links as far as possible by consulting the session laws of all the states for the last five years. There is, even at this time, a large number of states in which no special legislation in regard to motion pictures has been enacted. In such states the motion picture comes under the general classification of "shows and amusements." We realize that new legislation is being constantly put on the statute books and that some of this legislation will directly or indirectly affect motion pictures. We will as far as possible keep track of such legislation and report it for the benefit of our readers.

We suggest to our readers to keep copies of all issues containing this information because they will be of permanent value as a means of handy reference.

The states have been arranged in alphabetical order and, as much ground will be covered, they will run through a number of issues of the paper.

Alabama.

There are no state laws affecting motion picture interests as such. In many of the minor political subdivisions of the state, cities, towns and counties there are local regulations.

Arkansas.

There are neither state nor county laws covering motion pictures. There are local regulations in most of the cities.

Colorado.

No state laws on the subject of motion pictures. Local ordinances in most cities.

Connecticut.

The only state laws on the subject are represented by Chapter 205 of Public Acts of 1909, the text of which is as follows:

Section 1. No moving picture machine involving the use of a combustible film more than ten inches in length shall be operated in any public building or place used for public assemblage or entertainments unless the moving picture machine and all of the combustible films to be used therein are placed in an enclosure or house made of fireproof material, such enclosure or house to be constructed according to such requirements as may be prescribed by the State Police; nor shall any moving picture machine be operated on the premises of a public building or place used for public assemblage or entertainments until such precautions against loss of or injury to life by fire as the State Police may specify have been taken by the owner, user, or exhibitor of such moving picture machine. The fee for inspecting the enclosure or house surrounding any moving picture machine shall be five dollars for each inspection, which shall be paid by the owner or operator of such machine; no charge, however, shall be made for inspections made after a certificate of approval of such enclosure or house has been issued by the Chief of the State Police.

Section 2. The State Police are hereby empowered and directed to inspect any moving picture machine involving the use of a combustible film more than ten inches in length which is used or kept on premises designated in Section 1 and to make such rules and regulations as they may deem necessary for the safe use of such apparatus.

Section 3. No person shall operate a moving picture machine involving the use of a combustible film more than ten inches in length until he has received a license to do so from the State Police. The fee for such license shall be three dollars. Such license shall be for the term of one year from the date thereof, and may be renewed yearly without examination upon the payment of a fee of one dollar. No license shall be granted to any person under twenty-one years of age, nor until the applicant shall have passed an examination and shall have been found thoroughly skilled in the working of the mechanical and electrical apparatus of the moving picture machine to be used by such applicant. No license shall be granted to operate a moving picture machine by oxyhydrogen gas, so called, or by lime-light.

Section 4. Any person of the age of twenty-one years or over, who has been examined in any other State of the United States as to his ability to operate a moving picture machine, and has passed a satisfactory examination and received a license or certificate from such State, shall be permitted to operate a moving picture machine within this State for a period of not more than thirty days.

Section 5. Any person using or operating a moving picture machine involving the use of a combustible film more than ten inches in length, contrary to the provisions of this Act, or in violation of any rule or regulation made by the State Police, or of any regulation or requirement made by the Chief of the State Police in accordance with the provisions hereof shall be punished by a fine of not more than five hundred dollars.

Section 6. The Superintendent of the State Police shall render a monthly account to the Comptroller of all sums received by him and his assistants under the provisions of this act and pay the same to the Treasurer of the State.

It will be observed that the law empowers the state police to make such rules and regulations "as they may deem necessary for the safe use of such apparatus." Acting under this provision of the statute the state police have prescribed certain requirements, which affect the buildings in which exhibitions take place and the booths in which the machines have to be placed. The most important building requirements are as follows:

Exit stairways must meet the approval of State Superintendent of Police in the matter of size, construction and material. Chairs must be fastened to the floor. No one is allowed to stand in the aisles or block the exits. Exits are to be plainly marked with letters five inches high, illuminated and red. Doors must open outward. Moving picture shows will generally not be approved in any tenement building or buildings in which people reside. Fee is required for each inspection before certificate of approval is issued.

The rules concerning booths are as follows:

FRAME. Booths shall be constructed with a steel frame; angle or tee iron to be 1½ in. x 1½ in. x ¼ in.—minimum size. Intermediate uprights to be not more than two feet apart.

COVER. The cover will consist of asbestos board (asbestos sheet mill board, so-called, will not be permitted in any case), at least one-fourth of one inch (¼ in.) thick to be securely bolted to the frame. The asbestos covering shall be outside the frame.

FLOOR. The floor to be of ⅜ in. Asbestos board laid over a level, firm, secure wooden floor.

MAIN DOOR. The door shall open outward. It shall be six feet high and two feet wide (6′ x 2′). It shall be provided with a metal stop to prevent it swinging into the booth.

WINDOWS. The windows must be provided with gravity doors so constructed that when closed they will overlap the opening by at least one inch. Windows, while open, to be held in place by a fine combustible cord attached to a fusible link. Cord to be located within easy reach of the operator.

VENTILATION. On each of the four sides of the booth, about three inches (3 in.) from the floor, there must be an opening fifteen inches by three inches (15 in. x 3 in.). Covered with a wire net of ⅛ inch mesh. Net to be securely fastened to inside of booth. Near the center of the top of the booth must be placed a circular vent pipe of at least ten inches in diameter, this pipe to lead to outside of building, or to an especially constructed vent flue.

In this vent pipe there will be placed a box containing a twelve-inch (12 in.) electric fan. Fan box to be so constructed that it can be easily examined and door to be always kept closed with proper fastenings. Fan to be controlled from inside the booth.

WIRING. All wires to be brought into the booth in conduits.

PERMANENT BOOTH—SEMI-PORTABLE TYPE. This type of booth is permitted in any theater, exactly as a Permanent Booth would be used. This Department advises, however, that the regulation type be used in all Regular Moving Picture Theaters.

The booth shall be constructed of structural steel as follows: frame uprights 1¼″ x 1¼″ x 3/16″, intermediate vertical supports to be not over 4′ apart. Otherwise same as permanent type.

Door frame to be 1″ x 1″ x 3/16″.

Strap Iron for horizontal support and covering joints to be 2″ x ⅛″.

Cover to be of asbestos board ¼″ minimum thickness for sides and top and may be placed inside the frame. Floor to be same as regulation type. The booth shall be otherwise constructed according to regulations laid down for permanent booths. No change or enlargement of booths shall be made without the approval of the Superintendent of State Police. Certificate of Approval shall be revoked if any alterations or changes are made contrary to the foregoing regulations and without permission from the Superintendent of State Police.

There are also regulations in regard to machines and operators. Summarized and condensed they provide for the following:

No clothing can be kept in booth unless a special closet is provided. Switch for control of current must be within easy reach of the operator, machine switch to be encased in an iron box. Booth door must always be closed but never locked.

Nothing combustible or inflammable except films will be allowed inside the booth. If clothing is to be kept inside the booth a closet will be required.

Switch for control of current to be within easy reach of the operator, machine switch to be encased in an iron box.

All wires must be properly insulated.

If the house lights are controlled inside the booth an emergency switch shall be placed near the main entrance.

Booth doors shall be always kept closed;——but never locked.

SMOKING in or around the booth is forbidden.

Operators shall always have their licenses with them while inside the booth.

An approved automatic drop shutter must be upon all machines and always kept in working order.

A shutter must be placed in front of the condenser so as to be instantly closed when necessary.

The films must be wound upon a metal reel encased in an iron box with a slot in the bottom only large enough to permit the film to pass through a set of metal rollers, which must fit tightly to the film. The joints necessary in the construction of this box must be made tight without the use of solder.

The cover which admits of the placing or removing of the reel in said box must have hinges so arranged that it will at all times close tight, and be provided with a fastening to lock when closed. Under this box must be arranged a box of similar design and construction, containing a reel for the reception of the film from the box above, with a slot in top and with a set of rollers as directly under the top box as possible; the film to be conducted from the upper magazine or box and thence into the lower magazine or box of the same construction.

All films while not in use to be kept in boxes of similar construction to those required by the above paragraph, and repaired or rewound inside booth. The operator shall not be allowed to rewind a film or leave the booth while the machine is in operation.

Arc lamp to be covered with an iron box.

All Incandescent lamps shall be covered with wire guards.

Rheostat, or other device answering same purpose, must be covered with perforated sheet iron or heavy wire mesh. Must be properly insulated and securely fastened to its support and the support to the floor.

Machine must be securely fastened to its support and the support to the floor.

Proper fuses shall be provided to prevent the carrying of too great a current. Maximum voltage must never exceed 110 Volts.

No machine shall be operated more than twenty minutes without a stop of at least five minutes.

Within twenty-four hours after any fire or accident the operator and manager shall make a written report of said fire or accident to the State Police Dept., Hartford.

SPECIAL CERTIFICATE OF APPROVAL may be granted for single exhibitions of Moving Pictures in School Houses, Churches, Lodge Rooms, Club Rooms, Hotels, etc., with the use of an asbestos portable booth. The booth to consist of an iron pipe frame entirely covered with asbestos cloth located, constructed and connected to meet with the approval of the Superintendent of State Police.

New Regulations For Storing Film.

Recommendations to Be Submitted to National Fire Protection Association's Executive Committee.

THROUGH the kindness of George P. Enke, M. E., the Moving Picture World is enabled to print the rules and requirements governing the storage and handling of nitro-cellulose motion picture film as recommended by the National Fire Protection Association. Some changes in existing rules have been made in order to meet criticism that were passed at the annual meeting last May. The following rules will come before the executive committee at its meeting early in January for such alteration, if any, as may be decided upon, with the prospect that during the same month the regulations approximately as they now stand will be enforced as the decision of the National Association:

Storage of Nitro-Cellulose Motion Picture Films.

Nitro-cellulose motion picture films should preferably be stored in a separate building or vault, not exposing other property or occupancy; if a limited quantity is permitted in a building with other occupancy, or in an exposed building, it must be in standard fireproof vaults, safes or cabinets.

1. Film Reels. Each reel of film shall be kept in a separate metal box with tight-fitting cover, except when in use.

Note.—A reel ordinarily carrying 1,000 feet of film, 11 1 32 inches wide, and weighs about 5 pounds; diameter of reel is approximately 10 inches.

2. Vaults. Where the maximum degree of protection for valuable films is the primary consideration, vaults shall be constructed according to requirements for Class A vaults. This type of vault involves massive construction designed to resist long-continued fire, impact of falling bodies and attack by burglars (in so far as this feature can properly be incorporated in these specifications). Where the primary consideration is to minimize the fire hazard in a building incident to the films therein, vaults shall be constructed in accordance with the requirements for Class A, B or C vaults. No one vault or compartment shall exceed in size 750 cubic feet. To prevent abnormal temperature within the vault, glass windows and skylights should be avoided; likewise proximity to boiler stacks and similar sources of heat.

3. Safes. Size not to exceed 150 cubic feet. Safes shall have an angle iron frame at least ¼x¼x2 inches and continuous at all edges. On safes larger than 40 inches high, 30 inches wide and 30 inches deep, an additional stiffening of heavy steel at least ¼ inch thick, and of width proportioned to size, but never less than 2 inches, shall be used at top, bottom and sides. Sheet steel plates shall be not less than No. 12 U. S. gauge for the outer shell and not less than No. 14 for the inner shell. Filling to be of cement concrete or its equivalent not less than 5½ inches thick, except that the doors may have 4 inches of concrete and a 2-inch sealed air space; this space may be used for the lock and bolts. Door shall have stepped sides so as to be smoke-proof. No cast iron to be used in the construction of the safe, except such parts as casters, hinges and flanged door frames.

4. Pressure Relief for Vaults and Safes. Vaults and safes shall have an opening to the outside of the building directly through wall or a flue with masonry walls at least 4 inches thick; sectional area of opening shall be at least 50 square inches (if size of vault or safe is less than 150 cubic feet the opening may have a sectional area of 15 square inches). Pipes to connect relief opening in vault to the outside may be permitted inside buildings equipped with an approved system of automatic sprinklers; they shall be of metal not less than No. 18 United States gauge in thickness. Pipes run inside building shall be rigidly supported and covered with at least one inch of approved heat insulating material. The outlet shall not expose or be exposed by other property; it shall be shielded from the weather and provided with a wire screen of not larger than ¼ inch mesh.

5. Ventilation of Vaults and Safes. There should be no ventilation of safes and vaults other than a pressure relief opening, discharging directly to the outside of the building. Blower systems circulating air in the safe or vault are objectionable, even after every reasonable safeguard has been provided.

Artificial ventilation of vaults is sometimes desired in factories handling fresh material as in motion picture film printing establishments. In such cases the additional fire hazard in connection with the ventilation may be somewhat reduced if the intake and discharge openings in the vault connect directly to the outside of the building through wall or a flue with masonry walls at least 4 inches thick. Pipes to connect vent openings in vaults to the outside may be permitted inside buildings equipped with an approved system of automatic sprinklers; they shall be of metal not less than No. 18 United States gauge in thickness, rigidly supported and covered with at least one inch of approved heat insulating material. The outlet shall not expose or be exposed by other property; it shall be shielded from the weather and provided with a wire screen of not larger than ¼ inch mesh. Only suction blowers drawing air away from the vault shall be used.

6. Cabinets. Two hundred reels of film weighing not more than one thousand pounds in the aggregate may be stored in cabinets, but no one cabinet shall contain more than 50 reels (250 pounds). When more than one cabinet is used, there shall be at least 10 feet clear space between each cabinet and the cabinets shall be in a separate room inclosed by incombustible partitions with fire doors of the corridor type at communications.

Cabinets shall be tightly inclosed and may be made of suitably stiffened sheet iron at least No. 18 United States gauge in thickness, double walled with 1½ inch of air space; doors shall be constructed equivalent to walls of the cabinet, shall be self-closing, fit closely and be kept locked.

Each cabinet shall have a pressure relief opening extending independently to the outside of the building; sectional area of opening shall be at least 10 square inches. Pipes, if necessary to connect relief opening in cabinet to the outside, may be permitted inside buildings and shall be of metal not less than No. 18 United States gauge in thickness. Pipes run inside building shall be rigidly supported and covered with at least one inch of approved heat insulating material. The outlet shall not expose or be exposed by other property; it shall be shielded from the weather and provided with a wire screen of not larger than ¼ inch mesh.

Other containers having a capacity not exceeding 50 reels of film each and approved as the equivalent of the cabinets may be accepted in lieu thereof.

Handling of Nitro-Cellulose Motion Picture Film.

1. Printing, Developing, Examining, Repairing and Exchange Rooms. (a) Shall have outside ventilation and be separated from the balance of the building by tight partitions of incombustible material, with fire doors of the corridor type at communications; partitions, transoms and doors to contain no glass other than wired glass. (b) Such rooms to be used neither for storage nor handling of combustible materials, other than the films. The furnishings should be of incombustible material. (c) The number of reels of films exposed in a single room at any one time shall be limited to ten (10). (d) Reels containing films on printing and perforating machines shall be inclosed in magazines constructed according to the requirements for Motion Picture Machines.

2. Scrap and Waste. All scrap or waste shall be kept in self-closing standard metal waste cans or their equivalent, and removed from the building at least once each day to a safe location; such waste to be kept separate from paper waste or other rubbish.

3. Cement. Any compound of collodion and amyl acetate or similarly inflammable cements inside the building shall be limited to one gallon, not exceeding the quantity required each day.

4. Motion Picture Machines and Booths. Shall be safeguarded in accordance with the requirements of paragraphs 38 (U) and 38 (V) of the National Electrical Code. The booth may be omitted if the machines are in a separate room inclosed by incombustible partitions with fire doors of the corridor type at communications.

5. Power. Electric motors, if used, should preferably be of the induction type, without commutators, or, if of the direct current type, to have inclosed commutators. All switches, rheostats, or other current controlling devices must be inclosed in approved dust-proof and fire-proof cabinets.

6. Lighting. Shall be by incandescent electric lights only; lamps, if subject to mechanical injury, to be protected by approved wire guards. Entire installation shall be in accordance with the requirements of the National Electrical Code.

7. Heating. Only hot air, hot water or steam heat shall be used; the heating pipes to be preferably overhead attached to the ceiling. Steam and hot water pipes or radiators, if on side walls, shall be safeguarded by the use of sheet metal or heavy galvanized wire netting with not over ¼ inch mesh held firmly in place at least one inch from pipes, or by covering space between back of benches and walls with heavy galvanized wire netting, with not over ¼ inch mesh, securely stapled to bench and wall, but sloping so that it may not be used as a shelf. No hot air nor other floor registers shall be used; nor shall any register be less than 6 inches above the floor.

8. Smoking and Carrying of Matches. Shall be strictly prohibited.

9. Protection. All buildings containing factories or exchanges in which more than 50 reels of films (250 pounds) are stored or handled shall be equipped with an approved system of automatic sprinklers. Each room shall be equipped with at least one approved hand fire extinguisher. At least one pail of water and one pail of sand shall be provided for each vault, safe or cabinet in use.

Motion Picture Studios.

The provisions herein contained for storage and handling of films should be observed in establishments where the subjects are photographed. These plants usually introduce most of the hazards commonly found in theaters, and safeguards as provided in the standard specifications for theaters should be observed as far as practicable.

At Last the Worm Turns.

Stenographers' Protective Society of Los Angeles Protests Against "Unwarranted Caricaturing."

THE members of Stenographers' Protective Society No. 1, of Los Angeles, are indignant over what they describe as "unwarranted caricaturing of stenographers in film dramas and comedies." It just happens that the secretary of the society, Miss Adelaide Hollendorff, has had two scripts accepted by the Balboa company. Being in touch with the scenario department of that company, Miss Hollender has written to Scenario Editor Wiltermood asking him to enlist the aid of other editors in the society's crusade to prevent "the further unjust characterization in films of stenographers as silly, gum-chewing, over-dressed, immoral girls who allow employers to caress them."

"We respectfully appeal to you," says Miss Hollendorff in her communication, "to reject all submitted manuscripts which depict one or more of the characters as 'sporty' stenographers. There are doubtless more than 100,000 girls employed as typists in offices throughout the United States and it is an aspersion on the character of every one of these young women for film manufacturers to depict stenographers as being lewd in their attire and conduct. Please do what you can to call the attention of other studio editors to our campaign for our rights."

Beyond question the women, young and otherwise, behind this complaint have just ground for taking action. It is possible their appeal would have had more force had it been confined to comedies. In this class of photoplay production the stenographers have been considered fair game as marks for the shafts of the directors. In dramas, however, stenographers, as a general rule, have received due consideration.

THE ART OF EXHIBITION.

The Principal Aids in Presentation According to Rothapfel —What May Be Done with Light and Effects—How Unpromising Pictures May Be Made Presentable— "Realizing the Producers and the Director's Ideals."

By W. Stephen Bush.

"PURCHASERS of tickets are subject to delay." The black Hercules in the lobby of the Strand Theater addressed these words at intervals of about one minute to the great throng waiting for their chance to look at the screen within. An out-of-town exhibitor, one of the many who come to the Strand in search of new ideas in the art of presenting motion pictures, stood between Mr. Rothapfel and the writer and smilingly remarked:

"Well, you simply can't discourage them. They don't care about this 'subject to delay' announcement. We used to think that 'holding them' out in the lobby at the end of the first show was a pretty good sign of prosperity, but who in those old days would ever have expected anything like this? How do you do it Rothie?"

"Oh, I don't know," replied the master of the screen thus familiarly addressed, "I just go and git 'em."

This is a favorite phrase of Rothapfel, a motto and war-cry, neatly painted black on white, it hangs in his private office and it is often familiarly repeated by the men who work with him and for him and to whom he modestly assigns the greater share of his success.

"Really," he insisted, "I don't know myself what I will do next until I do it."

The Alphabet of Presentation.

"You are asking me now about the treatment of the picture and what you call presentation of the picture proper. Well, to begin with, I study my program on the screen. I let my mind dwell on the principal characters of the play. I try to follow and grasp the situations. I study the possibilities of the scenery; in fact, I go at it much as one would go at the solution of a puzzle. As I busy myself with this analytical process the problem presently becomes clear and one by one the puzzle unfolds itself. Sometimes this task of concentration is quite easy and ideas suggest themselves in abundance. One such picture was the 'County Chairman,' which we showed last week. It made me think of the days when the youngsters in my home town, myself among them, gathered in barrels and fences to burn on the night of election day, and when the rival brass bands in opposing political camps made the rural welkin hideous. I felt my audience would be affected in much the same way and I played on that chord all through the picture. We had a very short rehearsal and when we arranged the 'blue notes' in the rival bands the men in the orchestra fairly laughed their heads off. The whole thing was more like an hour of relaxation than a rehearsal."

"The Exhibitor a Realizer of the Producer's Ideals."

Rothapfel here pointed to one of the informal memorial tablets which decorate the walls of his office and I found beneath the words quoted, the signature of Frederick A. Thomson, who directed many famous Vitagraph productions.

"I quite agree with Mr. Thomson," said Rothapfel. "All exhibitors consciously or unconsciously aim at realizing the producer's ideals and I know that I utter the sentiments of all my brother exhibitors when I say that this task is a very hard one most of the time. After all, we are working with the thoughts and ideas of somebody else. These thoughts and ideas are frozen on the film; they are not flexible or plastic. The best then that we can do is to interpret what the director intended to convey, to emphasize and amplify his meaning. I try to read the mind not only of the director, but of the scenario writer as well, and I follow the actors very closely. Only in this way is it possible to do full justice to the combined efforts of the men in the studio."

The Four Great Aids of Presentation.

"The four great aids which exhibitors have in trying to strengthen and interpret the picture are light, music, the human voice and effects. I have spoken at some length on music in our last talk, but I assure you that I consider light just as important as music. The day will come when a motion picture theater will be constructed with an idea of utilizing the possibilities of light on the screen as well as on the audience. The skilful handling of light enters largely into the creation of atmosphere. I use light quite a good deal for the purpose of pleasing and holding the interest of my audience. Often the simplest idea is quite effective. Say, for instance, that I want to bring my audience out of a quiet or merry mood into the influence of pathos. I have the orchestra play a serenade by Schubert during which the stage is absolutely dark as well as the house, with the exception of a very faint light filtered and thrown toward the orchestra. I have the light reflected back on the singers' faces through the shimmer of the fountain. It is a delicate touch and always attains its purpose. I repeat that the possibilities of light in moving picture presentation are not thoroughly realized as yet. I find that the darkening of the house during a tense dramatic scene, the brightening of the house during a comedy never fails in psychological effect. Every picture theater should have its house lights and stage lights controlled by dimmers. If it is imposible to have a man on the stage to attend to this the operator should work them. I have often worked light effects in accentuating and bringing out dramatic climaxes. Plunge your house into entire darkness while the people on the screen are passing through a tunnel. These things may appear trifles but they help a good deal.

The Use of Familiar Melodies.

"There are pictures in which the use of an old familiar melody will establish very pleasing relations between the people on the screen and the people in front of the screen. I can best illustrate my meaning by referring to an example or two. In the 'County Chairman' the love affair between the leading character and the girl who married his rival is quite affecting. When the author shows how this affection persisted through all the years and how for the sake of these memories the county chairman forbears to wreak his vengeance, 'Auld Lang Syne' or 'Love's Own Sweet Song' will best express what arises in the hearts of the audience. Here it seems to me one must be careful not to bring in any other melody or theme as otherwise the harmony of ideas might suffer. Another example: In the 'Virginian' the leading character is seen silhouetted against the western sky. The simple melody 'Carry Me Back to Old Virginia' at once establishes sympathetic relations between the Virginian and his audience, who can almost guess his very thoughts. The same air also closed the picture as Farnum and Miss Kingston stand in front of the camp fire in the last scene. One method of insuring the best presentation possible is to inspire everybody connected with the show, the stage hands, the ushers, the musicians, etc., with a lively visible interest in the performance. I want everybody to be transported as it were, into the picture. This always reacts upon the audience and increases its own tensity and its own appreciation of realism.

Difficulties in Presentation.

"When pictures suffer from imperfections as they sometimes do, and from a lack of attention to detail, effective presentation becomes uphill work. Often a burden is put on the presentation which should have been shouldered in the first instance by the producer. One of the things that I find very annoying and hampering to exhibitors is the reckless use by directors and scenario writers of the so-called 'flash-back.' There is no reason why the effect of a 'flash-back,' intended by the director, cannot with equal force be accomplished through a dissolving scene. In this way the exhibitor is enabled to retain the basic theme in his music, etc. These 'flash-backs' often break up what would otherwise be a splendid effect and often may be dispensed with entirely. In the matter of ceremonies at well-known public or political functions or any matters of military detail many pictures, even such as come from the best studios, are incorrect or incomplete. What can the exhibitor do under such circumstances? He may be thoroughly familiar with all such details and anxious to work out their possibilities on the screen, but if we haven't got the right thing on the screen we cannot supply it from the outside. Sometimes we are able to put in details forgotten by the director, but often this is impossible and the blemish on the picture is incurable.

Why I Use Singers.

"Speaking of the aid which the human voice gives to the proper presentation of the picture, I think that good and capable singers help to round out the performance and add a touch of polish and elegance which every audience appreciates. I think, too, that a song wisely chosen and artistically rendered helps to rest the audience. I do not have to tell you that I consider the old-fashioned illustrated singer as an unmitigated horror and nuisance. I spoke of the choosing of songs. This is very important, for the character of the song must fit in thoroughly with the program. One must know where to put the light touch and where to use a stronger one. You have often seen me in here struggling with my singers, trying to get them to understand just what is expected of them; what their purpose is and what in my entertainment their limitations must be. The human voice, of course, is welcome at any entertainment. As a rule, the use of the graphophone is ill advised, but there are occasions when judiciously employed behind the screen, it may become a valuable aid, such for instance as imitating the gradual approach of a body of marching men or distant

music. It may also be used, if sound judgment is exercised, to imitate the grumbling and murmurings of an excited mob that may be shown on the screen."

The Exhibitor with the Smaller Theater.

I asked Rothapfel what the man with limited means at his command could do by way of improving his presentation.

"No miracles are expected of him," Rothapfel replied. "He, too, can study the picture and treat it in the light of intelligent analysis. I think a dignified treatment of the pictures with well thought-out pianissimo effects on the piano is one way in which the smaller exhibitor can improve his presentation. If the operator, the musician and the exhibitor put their heads together and carefully and jointly study the picture many things will suggest themselves. With honest and enthusiastic co-operation the three of them will work out many a novel and striking thing, and if they can originate something, say only once a month, it will sow the seeds of more improvement, they will please their public and incidentally take renewed interest in their work.

"Most of the light effects of which I have spoken (and there are many more, I assure you) can be worked in a small house just as effectively as in a larger one. The projection in many a small house is much superior in quality to that in bigger houses. The operator and the pianist and the exhibitor in a small town and a small theater often feel their individual responsibility for giving a first-class show much keener than the managers in bigger places where things are often apt to degenerate into a routine and then into a rut.

Effects.

"I think," continued Rothapfel, "that the word 'effects' covers a very wide field. Do you know that the sense of smell may, at times, be appealed to and highly gratified? Let me give you an example: I was running a very humble theater when we got the 'Flower Parade at Pasadena.' I looked at the pictures and noticed that the prevailing flower was the rose. I bought an ounce of rose perfume dipped them in tiny paper streamers and as soon as we set the fans going we let the currents of the air blow the streamers all about the theater. I noticed that the audience looked very closely at the picture when the scent made itself felt. One young lady stopped me on going out and said: 'Why, Mr. Rothapfel, those rose pictures looked so natural I honestly thought I could smell the perfume of the rose.' There are certain scenes in 'Quo Vadis' where by the simple expedient of burning incense I intensified the atmosphere a hundred-fold. The same effect I produced by the burning of sulphur during the eruption of Vesuvius in 'The Last Days of Pompeii.'

"I should say that, as a general rule, it is safe to keep away from effects entirely in a dramatic production, unless, of course, the spectacular element is emphasized. The imitation behind the screen of galloping horses, of autos and trains, is, as a rule, ridiculous, and ought not be resorted to except in rare cases where such imitation may accentuate the dramatic value of the scene. If I were in doubt, however, I would always stay away from the effect in such a case rather than chance a burst of derision from my audience. Water, cleverly imitated, is all right in most cases; it is soothing and does not detract the attention too much. I take my effect men into my confidence and I have often spent an hour in getting a pistol shot or an explosion just right. Tell your effect-man just what you want and why you want it. The thin line which divides the sublime from the ridiculous is most easily transgressed by an overzealous effect-man who is left to his own discretion and who imagines that he must be heard to earn his salary. One of my pet abominations is the trap drummer. Effects should never be used in front of the screen anyway, except where they may be incorporated into the music as, for instance a touch on the cymbal or a roll of the drum, etc. Such 'effects' should be properly marked on the music score. The vulgar habit of making a staccato-like noise on the piano when kissing is shown on the screen is particularly offensive to good taste and I am sorry to say is very common in New York. The good Lord deliver us from all such nuisances."

CLEO MADISON BACK FROM VACATION.

Cleo Madison, of "Trey o' Hearts" fame, has returned from her well-earned week's vacation and, apparently in better health and spirits than she has been for a long time, announces that she is again ready to take up her work as leading lady with the Gold Seal company under Mr. Lucas' direction.

Florence Hackett

BECAUSE she is both a gifted actress and a superlative type of womanhood, Florence Hackett holds an enviable place among the circle of her intimates. The brilliant characterist of the Arthur V. Johnson photoplays is known to many by reason of her uncommonly able performances in Mr. Johnson's two and three reel features, as well as in scores of his single-reel comedies and dramas. Her rise is another instance of what talent, backed by brains and determination, will accomplish. Two and a half years ago she was assigned by the Lubin management to Mr. Johnson's company. At first she supplied "atmosphere," played minor character bits and was always in readiness to undertake what a more important player would decline. Then second parts were regularly assigned to her, and gradually the motion picture public came to associate her with Johnson photoplays. At this time she was given her first character lead and shortly afterward scored a series of successes in widely different roles in Mr. Johnson's important productions. To-day Florence Hackett parts are written for the actress. Let it be said that Florence Hackett parts are any which demand exceptional emotional strength and the ability to efface the player's personality completely. She is equally convincing and satisfying as a self-centered society butterfly or a grief-crazed fishwife. As Rosa, the Italian, in "The District Attorney's Conscience," Miss Hackett's artistry was seen in its fullest flower. Her transformation from an American gentlewoman of today to the tortured, frenzied wife of Tony was a coup which raised her from a merely competent actress to the valuable artist with a fixed future. Miss Hackett treasures a memento of that role in a letter received from a prominent criminal lawyer of New Orleans who, in a practice extending over twenty-eight years, declares that he has never seen so faithful a portrayal of the Italian temperament outside the courtroom. Yet as Julia Radnor, the capitalist's daughter, in "A Leader of Men," she was the woman of society—selfish, luxurious, steady in her purpose to gain her own ends, with all outward signs of the wretched Italian erased, and with no suggestion of Crazy Mary, the misjudged, forsaken wife of the fisherman in "The Sea Eternal," nor of the innocent Florence Randall in "The Parasite."

Florence Hackett.

It is just this skill in achieving definite characterizations which makes Miss Hackett's rank as an actress what it is, but her distinction as a woman is known only to her associates.

Hers is a character essentially appealing, for she embodies all the traits of ideal womanhood. Tender, sympathetic, modest, retiring—she is an actress because of necessity, not because she enjoys the excitement and shallow rewards of the life. A score of small, unobtrusive charities—kindnesses, she would call them—have endeared her to the rank and file of Lubin workers. They cannot be enumerated, but to those familiar with life in the average studio, there come to mind cases where a pair of warm gloves, a lift in one's motor to an old lady, or a doctor sent hurriedly to someone in distress would have been a Godsend. Behind a personality finished, cultured, rich in variety, Miss Hackett adheres to a simple purpose—To Help.

PEERLESS PLAYERS AT MARBLEHEAD, MASS.

Director O. A. C. Lund with a half dozen principals of The Peerless Feature Film Company, are at Marblehead, Mass., where he is directing a number of wreck scenes that are to be a part of "The Marked Woman," which the Peerless is to release shortly. The company will remain at the North Atlantic resort for about a fortnight according to the present arrangement. Those who are to enact roles in the wreck scenes are Miss Barbara Tennant, William C. Bailey, George Cowl, William Edmondson, Joseph Baker, Mary Nevarro and Fred "Daredevil" Probst.

Moving Picture Educator

Conducted by the REV. W. H. JACKSON

THE EDUCATIONAL PICTURE.

By the Rev. E. Boudinot Stockton, S. T. B.

Oregon Fish and Game.

FOR the last three years Mr. William L. Finley, the author, naturalist and sportsman of Portland, Oregon, has, with a companion, been cruising the great tule marshes, that but few men have ever seen, making pictures of the great bird colonies in the lake region of Southern Oregon, which was set aside as a wild bird reservation of the federal government by a special proclamation of President Roosevelt in 1908. Mr. Finley has spent many years in the field with his camera and notebook and is one of the greatest living authorities on his subject. He has worked with both the Oregon and Federal governments and as a lecturer for the National Association of Audubon Societies in furtherance of game protection and propagation.

Children and the Birds.

One reel is taken up with showing the important educational work undertaken by many states and schools to interest children in the preservation of song birds, by teaching them to build bird houses and how to care for the inmates of them during the winter months. The remainder of his pictures which are entitled "The State, the Sportsman and the Game" is in six reels. The first reel is of a general character and illustrates how game is raised for stocking purposes, and how it is transported to fields that need stocking. On this reel also are general views of the Oregon lake region and incidents of the adventures of Mr. Finley and his companion, vast colonies of sea birds, sea lions at home and interesting views of the sea parrot.

Trout and Salmon Fishing.

The next three reels are devoted to the angler and the fisherman. This shows among other things the falls of the Willamette and the salmon leaping the cascades, the hooking, struggle for and final landing by a fisherman of a large Chinook salmon, and the sport of fishing for trout in the Rogue river. Many interesting and valuable pictures of these and other fish in their home life are also shown.

The Hatcheries.

The next two and last reels are given over to showing the great Oregon hatchery in operation, how the river is racked to hold the fall run of the Chinook salmon, how the male and female fish are selected, how they are cared for during spawning time, and the methods of handling and transporting the young fish to the streams where they are to be planted.

More Voting Contests.

The picture field seems to be a most fertile soil for voting contests of all kinds. In addition to the many that we have already had or that are now going on, the Philadelphia "North American" has started another one for equipping certain of the Pennsylvania and New Jersey schools with the Edison School Kinetoscope. We give below the details of the competition, the method of counting the votes and a description of the prize outfits to be awarded.

Details of the Competition.

The North American's Edison School Kinetoscope Contest is to determine which schools in Philadelphia, Bucks, Chester, Delaware and Montgomery counties, Pennsylvania; Camden and Gloucester counties, New Jersey, and the city of Wilmington, Del., are to receive thirty-three Edison school kinetoscope outfits, to be given away by The North American, as follows:

Two Edison school kinetoscope outfits to the two schools in each of the ten school districts of Philadelphia which receive the largest number of votes in their respectve districts.

Under the same terms, two school kinetoscope outfits each will be awarded to the schools of Bucks, Montgomery, Chester and Delaware counties, in Pennsylvania; two to schools in the city of Wilmington, Del.; two to schools in the city and county of Camden, N. J., and one to a school in Gloucester county, N. J.

Any school, public, parochial or private, in the districts named is eligible to the competition.

Schools should be nominated by a pupil or a teacher. In case of a nomination by a pupil, a teacher or a parent of the pupil should also sign the nomination.

How the Votes Will Count.

The winners in the competition are to be determined by the number of votes in favor of the schools in the districts named. Prizes are to be awarded for highest totals in each district.

The count will be based upon coupons sent to The North American and upon subscriptions to the daily and Sunday North American upon which credit for votes is requested. A coupon will be printed in each issue of The North American until November 15. A coupon from a daily issue of the paper will, when properly filled in with the name of a school, count one vote in favor of the school named. A coupon from a Sunday issue of The North American will, when properly filled in with the name of a school, count ten votes. All coupons, in order to be counted, must be received at The North American office on or before the expiration date printed on the face of the coupons.

All votes, to be counted, must reach The North American on or before November 20. Announcement of the result will be made in The North American on Sunday, November 29.

In addition to the coupon votes described above, subscriptions to The North American will be counted as below, but only when the school which is to benefit by the subscription is named when the order is received. Subscriptions must be accompanied by cash or signed in person by the subscriber, counter-signed by the person soliciting the subscription and verified by the regular North American agent or carrier as a bona-fide new subscription.

All nominations, votes, subscriptions and requests for information must be sent to School Kinetoscope Contest, The North American, Philadelphia, Pa.

What the Prize Outfits Include.

Each outfit awarded as a prize in the competition will consist of one Edison school kinetoscope, equipped for use with current in the school winning the outfit; films to the value of $30, as selected from the Edison catalog; two lantern slides, embracing ten views each and accompanied by explnatory lectures; one dozen carbons for arc lamps; one screen, 4½x6 feet, and one portable miniature booth, as required by insurance regulations. The outfit has been selected with a view to giving an entertainment lasting one hour. The films are exchangeable for other Edison films at prices quoted in the catalog.

What the School Kinetoscope Is.

The Edison school kinetoscope is in every respect, except size, a duplicate of the standard motion-picture machine.

It can be packed in a case 16¾ inches long, 6½ inches wide and 10½ inches high. Its weight is about 20 pounds.

It uses non-inflammable film, projecting a picture 4½x6 feet on a screen 30 feet distant.

It can be operated by an intelligent boy or girl. The services of an experienced operator are not required.

It can be used wherever electric current is to be had.

Eighty feet of school kinetoscope film is equivalent to 1,000 feet of standard motion-picture film. The reduction of size of picture reduces the cost of film to users of the machine. Any film is exchangeable for another film of the same price at small cost.

There are 240 film subjects in the Edison catalog, any of which is obtainable in exchange.

The Edison school kinetoscope may be used as a stereopticon, and projects clear pictures 4½x6 feet from slides containing ten separate views. There are scores of subjects in the catalog of lanterns slides.

This is one way to solve the difficulty of equipping the schools with projection machines and it may prove a feasible one elsewhere. We would suggest, however, that instead of a special machine like the small Edison that can use only a special sized film to be procured only from that company that future prizes should be one of the regulation makes of projection machines that will allow the schools to use any of the ordinary makes of picture on the market. These cost somewhat more at the start but their value is infinitely greater.

THE WAR AND THE EDUCATIONAL PICTURES.

All parts of the world are in some way affected by the great European war. In the majority of instances the effects are for the time being disastrous, and while the general moving picture business in America is, as usual, good, there is no doubt that the educational branches are bound to suffer. It is well known that the greater portion of educational films came from France; now that those great factories are closed there must perforce be a suspension, not only of the films of studio and laboratory origin, but also of those being taken in all parts of the world by the educational film camera men. From the choice list of pictures already in our possession we know how a large company of photographers were abroad working upon the augmentation of that list in Scenic, Geographical and Natural History subjects. It is refreshing to note, however, that the continuation of the work is held in most hopeful anticipation.

War Specials.

We learn from England that a series of war specials are being snatched as it were like brands from the burning in the stricken Belgian districts. Tremonde and Malines have

been filmed at great cost and risk by the Pathe firm, which are described in the English papers as "revealing poignant scenes besides which the newspaper descriptions are tame and insipid." Pictures of the ruins of both stately public buildings and the humble homes of the poor. Processions of the hunted refugees, as they trudge aimlessly, an endless train along the road. A special film shows the devastations of the great siege guns, terrible in their havoc and ruin.

The Making of a Soldier.

This is a contrast film showing the developments of Lord Kitchener's new army. Like the weekly instances depicted in Pathe's weekly these films cannot be considered as in any way violating the true American neutrality. They are history in the making, a record of current events, and more truely educational than the distorted, exaggerated and sensational newspaper accounts. Indeed, it must be admitted that any pictures coming from either the war zone or from the belligerent countries, on account of their truthfulness, must necessarily be less a violation of our determined neutrality than the excitable and indiscreet newspaper accounts.

Notes.

It is only to be expected that in Germany the foreign film trade is at a low ebb, with perhaps the exception of American films, from an educational standpoint this is a loss only to those who are thus deprived of these advantages. The moving picture is the universal language of the human family, and those who are deprived of its benefits are to be commiserated. This is especially applicable to the educational picture wheresoever it may be made.

* * *

Russia, in common with England, is maintaining an interest in keeping the moving picture houses open. It may therefore be worth while noticing that because of the taboo on German pictures "urgent demands are made for American films." Anglo-American agents are trying to meet the demand, travelling by Stockholm and Finland to Moscow.

* * *

Denmark finds the home supply of films insufficient and is sending out urgent calls for "almost anything now," noting that consignments via Liverpool to Copenhagen are shipped weekly. Reports from India show that it is yet a comparatively untried field. The war will naturally increase the interest and desire for European and American pictures. Until pictures descriptive in character secure their attention the demand in its small scale is for lurid melodrama.

BRITISH NOTES.

MOVING picture exhibitors in Britain have not yet succeeded in effectually removing the barrier to Sunday opening, but the past few weeks has seen much pioneer work in this direction. City authorities under whose jurisdiction licenses are issued remain in the majority inexplicably obdurate in their determination to prohibit Sunday exhibitions, although ordinary theaters controlled by the same body are given "carte blanche" permission to open their doors. It is highly probable that a great concerted move will shortly be started by the Exhibitors' Association to overrule this unwarranted obstinacy.

* * *

The experiences of the handful of camera operators who have succeeded in reaching the firing-line in Belgium teem with interest, but none more so than those of Frank D. Yates, of the Cherry Kearon Company, who has returned to London for a few days for breathing-time. He has secured sensational pictures of the battles and bombardments of Louvain, Bruges, Hasselt, Termonde, Malines, Alost and Aeoschot. When Antwerp surrendered Mr. Yates was at Ghent when suddenly the hotel waiter told him that the Germans were only just outside the town. Along with an American journalist he managed to sling his apparatus on the bare chassis of an automobile and the two of them made hasty tracks for Bruges. On the way they picked up a Belgian and an English soldier and a few moments later found they were being pursued by German mounted infantry. It was a race that would have made a thrilling scenario, but the car eventually outpaced the invaders, although it was hit five times. The first bullet hit the English soldier in the leg, the second lodged in the Belgian's thigh, the third let daylight into a suitcase, the fourth shattered the lens of Mr. Yates' camera and the last damaged a spoke in one of the wheels. Mr. Yates, who was holding like grim death to a splashboard, was unscathed and when Ostend was reached he found his films intact. In London Mr. Yates examined his camera and saw that the bullet after piercing the mount and casing had gyrated in the interior, reducing the mechanism to scrap.

"John D." in the United States is an abbreviation used to signify the monetary wealth of its possessor. In Gerrard street vicinity it implies the filmic wealth of the head of the Transatlantic Film Co. Mr. Tippett has sent me particulars of his recent visit to Holland whither he went to ease his mind that no Universal pictures were directly or indirectly going into Germany or Austria. His reason for this, it should be explained, is not solely patriotism. The British government imposes heavy penalties upon manufacturers trading with the enemy in any shape or form, directly or indirectly and, although the wares of the Transatlantic Film Co., Ltd., are entirely American and those of a neutral country the fact that they bear a British name and address, not to mention being incorporated as a British company, might precipitate an awkward situation if the regulations are not followed. On the return journey Mr. Tippett could see the shelling of Antwerp as they crossed the river Scheldt. The Transatlantic branches in Berlin, Vienna, Budapest are closed down until the end of the war, while the Paris office was closed temporarily after a bomb dropped from a German aeroplane missed it by a hair's-breadth. The offices in Barcelona, Petrograd, Moscow, Milan, Constantinople, Christiania, Stockholm and Amsterdam are still open.

* * *

Drastic parliamentary prohibitions have been introduced by the police in regard to film stores. Power is given to search any premises in which it may be suspected large quantities of films are stored. If no permit his been granted or if such stores are not known to the police the contents may be removed and confiscated.

* * *

Larry Trimble has just produced a fascinating little subject entitled "Film Favorites" in which Miss Florence Turner impersonates the most noteworthy film artistes of Europe and America. It is quite a novel production and a departure that is commendable for its originality.

* * *

Lieut. Rose, who has appeared in the role of a heroic naval lieutenant in several productions of the Clarendon Company, is in real life a lieutenant in the British Navy. He was aboard the cruiser "Hogue," which was sunk in the North Sea a fortnight ago. Fortunately he escaped inju.y.

* * *

A producing house that has loomed prominently before the public notice by the production of stage war dramas is the Samuelson Film Company. A year ago this organization was practically unknown but to-day they are responsible for some of the most profitable subjects. The attention of the firm is now being concentrated upon detective drama and the classic fiction of Sir A. Conan Doyle is to be exploited for this purpose.

J. B. SUTCLIFFE.

PICTURE PLAYHOUSE OPENS OFFICE AT DALLAS.

The Picture Playhouse Film Company has opened a new office, located at 202 Andrews Building, Dallas, Texas, and has installed P. A. Block as manager. William J. Lee, general manager of the exchanges, has spent some time in Dallas arranging for the opening of this office and has already received a number of advanced bookings on the Picture Playhouse Film Company's releases.

UNAUTHORIZED QUOTATIONS.

Editor Moving Picture World,
New York.

Dear Sir:—It has come to our attention that a party by the name of H. R. Garson, of Troy, N. Y., has incorporated a company called the Exhibitors All Theater Film Co., and has issued a prospectus inviting exhibitors to take stock in such company. He offers to give them features for $15.00 per day, and among the films listed is "The Key to Yesterday."

This company has no connection with the Alliance Films Corporation, which has the sole rights to the Favorite Players' production, "The Key to Yesterday," and has no right to offer our pictures to anybody, at the preposterous price of $15.00, or any other price.

We would thank you to publish this letter in order that exhibitors may not be misled. Yours very truly,

ALLIANCE FILMS CORPORATION,
By Andrew J. Cobe, General Manager.

Complaint is also made that the Exhibitors All Theater Film Co. is offering the Cosmos feature "Lena Rivers" and the features of other companies at low prices without authority. Exhibitors generally are cautioned against giving credence to the quotations of the Exhibitors All Theaters Film Company.

Advertising for Exhibitors

Conducted by EPES WINTHROP SARGENT

Carpenter Chat.

THAT George E. Carpenter, of the Notable Feature Film Co., of Salt Lake City, shut us off the list a couple of weeks, so we begged him to put us back again and make our own job easier and he did and we're friends again with five issues all in a bunch. More than that, we wrung from him the confession that he writes vaudeville sketches and he wants to know if we are guilty, too. Worst we ever did was a burlesque show and two sketches. The show ran a season, but both sketch buyers died before the stuff could be produced. We are not superstitious, but we stopped writing after the second death.

George E. Carpenter.

He has switched from fables to "Secret Dispatches from the Front," as being more timely, being the letters of a Broadway Usher to the N. F. F. C. Office Boy. The Broadway is in Salt Lake City and not in the big town. Of course, the stuff lauds the subjects he is booming, but it does it so nicely that you read clear through the stuff (we lost an hour this afternoon) and are glad when you are through that you *did* read the stuff. Mr. Carpenter is one of the painfully few who realized that the best advertisement is the one that pays you in laughs or interest for reading the stuff clear through and who can frame his writing so that the laughs and booms alternate like a huge layer cake. The real secret of advertising is not to write stuff so strong that the boss likes it, but stuff so smart that it does the boss some good. There is a wide difference between the two, most times. What the boss thinks is good advertising just plain isn't—not meaning Carpenter's boss, but bosses in general, and you yourself if you write your own stuff.

One issue shows the front of a book sellers with three book rights plays advertised by posters and copies of the books. If you get it in time you can get your own stationer to do the same thing and carry a lot of *your* advertising to boom *his* wares. You *can* at least arrange to get a date within a couple of weeks and far enough in advance to get the shop-keeper to run an eight-sheet in his window with "copies inside." The meat of the whole scheme is right here in Real Reels from which we clip.

> Here is the idea: Hook up with your local bookseller, meet him half way and get in on the profits. He may tell you that he has not enough books with which to make an appropriate display, but that's easy. If you don't know the tricks of the trade we will let you in on a secret. The publishers invariably cover the backs of their books with paper covers and will send extra ones on application. You know a month or more ahead, just what you are going to get from your exchange. When you note that "The Call of the North," "The Squaw Man," "Brewster's Millions," "The Man on the Box," "The Virginian" or any other book play is scheduled, get busy.
>
> We know a man who made a great window display with ten books. He held the ten on his shelves and covered a miscellaneous lot of books with the paper covers and displayed them lavishly in the window. He sold the ten and "stalled" his customers on the other orders until he could get a shipment from the next town.

* * *

This idea of co-operation with the book store is not a new one, although, perhaps, it has not been tried in the West. In the East, however, book dealers are now providing moving picture theaters with slides while they devote a window display of books and one-sheet posters from the theater. The slides read something like this:

THE SQUAW MAN
Will Be Shown Here on
Mon., Tues., Wed.
Read The Book.
Only 50c a Copy.
AT JONES' BOOK STORE.

As Mr. Carpenter points out, there are certain concerns that make a specialty of reprint, getting out cheap editions of the best sellers about the time the photoplay rights are sold, so your patrons may get the books for 35 to 50 cents instead of the $1.08 price. Try it.

And After That.

And after all that stuff comes this paragraph:

> If Epes Winthrop Sargent, of the Moving Picture World, does not pick on somebody his own size pretty soon, we will criticize his proof-reading.

If he can think of anything we have not already said on the subject let him shoot and we'll pay special delivery postage. We have already exhausted the Thesaurus and Crabbe's Synonyms.

And the Other Fellow.

And Paramount Pickings, Minneapolis, has also dropped fables for letters, the letters of an Exhibitor to his son. It's just a little too up-stage as written at present, though the idea is good. If they want to go that far back for inspiration they might pick on Pepys rather than Lord Chesterfield. More to the point is their clipping from the clipping in a local paper that reads:

> THE EFFECT OF THOSE WILD WEST MOVIES IS AWFUL
>
> Webster (S. D.) Reported and Farmer.—Wesley Kading, who is employed in a moving picture theater in Sioux Falls, arrived Saturday to spend a two weeks' vacation, shooting and visiting his parents and friends.

It is to be presumed that the parents were visited first and shot afterward.

Swagger.

The Lyric, Minneapolis, sends in a program for "The Typhoon." The five-act feature is not mussed up with a reel of comedy, but a musical program in keeping with the Oriental subject is used. Edith Helena and Domenico Russo were the soloists and there was also orchestral music. This is better than merely trying to make a certain footage and it assuredly appeals more strongly to those to whom the better class of plays will appeal.

We have seen little of the Saxe brothers' advertising of late. We wish that we might see more.

One thing we note is the front page, a clown standing before the drop curtain on which appears only the name of the theater. The clown is all in white, the printing being in green, save for his skull cap and the rosettes on his slippers, these being in red. It takes a wonderful restraint on the part of some one to have a red form and then use only a dab and two dots, but it is more effective than would be a whole smear of the color. The entire imprint does not cover the quarter of a square inch, but an entire square inch would have hurt it.

Wented.

Bertram Williams seems to have gone from Athens. The house owner and the exchange man say that he forgot to say good-bye or to hold other necessary conversation.

It Pays.

In sending in some stuff, Steve Farrar of the Casino theater, Eldorado, Ill., refers to a letter unanswered. Will he please repeat as we do not recall it. He sends a bill for Sterling's Love and Vengeance and writes:

> I enclose you a couple of bills, both of the ideas are old, but they got the business, and that is the main thing, perhaps they will help some other fellow in a small town. This Ford Sterling picture was run at my theater while I was away for a few weeks in June, the boys did not advertise it and the business was "nothing." I repeated it in September and filled the house. It pays to advertise when you have the goods to advertise about. I have a scheme in mind that I will try out as soon as I find a suitable film to try it on, that I think is original with me. If it's a success I will let you have it. Business is good.

Advertising assuredly does pay. No matter what you may have, unless you make a noise and tell others about it, you might as well rest content with small business. A good picture is a good picture no matter what the advertising, but a better than usual picture will not do you much good unless you let people know that you are going to have it. The bill, as Mr. Farrar says, is not a new idea, but it is good standard material and others may want to pattern after it.

> LOVE
>
> That is what caused FORD STERLING to sprinkle the race track in front of the racing automobiles.
>
> AND
>
> He succeeded in causing the machines to do a lot of funny stunts. Automobiles go backward and forward and sometimes sideways. They run over policemen and tear down fences. But you see Ford Sterling was looking for

VENGEANCE

Against the man driving racing car No. 2 and the way he got it will cause you to laugh as you have never laughed before. It's all a new kind of machine-made comedy, and what those skidding machines do is almost past believing.

The rest of the bill tells more of Ford Sterling and tells where the film will play. The above is the essential part.

A good catchphrase is found on the other bill. It will make good program filler. It runs:

LIVE EACH DAY SO THAT WHEN YOU DIE, EVEN THE UNDERTAKER WILL BE SORRY.

Stamps.

They must have a virulent attack of couponitis down in St. Louis. The St. Charles program comes in with the announcement that, with each ten-cent admission, on four days of the week, they will give a dollar's worth of stamps and half that number with five-cent admissions. On the back of the card is the menu of a Cafeteria with the whole week's bill of fare and there you can get a plate of roast beef and a trading stamp all for ten cents. From the form of the program we rather imagine that the same card is used both as a menu in the restaurant and a program in the theater, which is a new stunt on us. To be frank, it looks more like a menu than a program.

Not Too Economical.

We commented lately on a house that tried to get all of the opening announcement on one card. It was not a success. The Regent, Bogota, N. J., takes two cards, one a formal invitation done in neat Gothic. The other is the announcement card proper and a wise choice of type permits the saying of much in small compass. Three thousand of the announcement cards were sent out and about two hundred invitations. The two in combination work very advantageously.

Anniversing.

You'll look in vain in the dictionary for that word, but the Broad theatre, Bethlehem, Pa., has been anniversing, and to mark the anniversary went into a colored cover. The greeting is worded in particularly good taste, nothing blatant but a modest sense of achievement. To celebrate they had a feature every night.

A Richardson Record.

In sending in a program for criticism, Ed A. Saunders, of Edenland, Franklin, Tenn., writes that they have just completed a fourteen-day run without a break or a patch, thanks to good operating.

The program is badly printed. The body type is so old that it looks dirty on the page, and either the ink or lack of enough impression adds to this effect by printing grey instead of a strong black. The make-up, too, is ragged. It is all set the straight thirteen em column. If there is enough to run double column, that's the way it runs, but there is no uniformity. Monday's bill gets eleven inches of matter, while Tuesday runs twelve and Wednesday only one and three-quarters. Friday picks up to double column again. It would be better to lay out a certain space for each day and fill that space, cutting down long synopses and building up short ones. It may not be possible to get better printing in Franklin, but some little improvement can be gained by working to a uniform layout for program. Some of the subjects are discussed while others are merely passed over. It would be better to standardize the program space, using the same space for each day and writing to fill. That seems to be about all that can be done with the present printer. Later on a little house stuff would help. At present there is nothing beyond the announcement of the subjects. Mr. Saunders can find many references to good programs in this department. By sending to some of these managers, enclosing a stamped return envelope, he can gain many useful hints.

Just One Suggestion.

There is only one suggestion to be offered on the program of the Hollywood theater, Los Angeles. The day and date lines on the various sections of the program would be better in a bold type of the present size. They are not quite emphatic enough. The program is clean and attractive looking, the titles set in uniform type, the underlines being terse and snappy. The only foreign advertising appears on the back page. The printing is in blue on a light lemon stock. Everything about it gives the suggestion of a clean and well kept house.

Went It Alone.

Some time since we printed a request for sample programs from R. W. Hanke, of the Studio theater, Bridgeport, Conn., but there was no response, so he "went it alone." At that he did very nicely with it, marking the completion of the first year with his first issue. The stock is too heavy and of a shade of yellowish brown that suggests the grocery store. It is a good plan to use a tinted stock where it does not cost too much, but a light green printed in silk green, a light blue with ink of a deeper shade or some such combination would give a better result. Inside, in the program proper, too much bold type is used. The whole thing is set in bold faced type and this is not a good face for body type. A light italic or even a plain face would be better and would bring out the titles more strongly. As it is, there is the suggestion of too much to read and only the ardent fan, who is certain to come anyway, is apt to start to read it through. The type used in the announcement on the first page would do very well.

In announcing multiples, the number of parts should not be set in the same type as the title. It prevents the title from standing out. Give the title in eighteen point and either underline the number of parts or else cut down to eight point for the announcement of the divisions.

It is a good plan to omit quotation marks from the titles. This is not necessary where the title is displayed. It does not look well. In the body type, where a number of titles are quoted in succession there is another objection in that the excess of quotation marks does not make for easy reading.

The program reads convincingly and we think that Mr. Hanke has done very well indeed. The suggestions will make for even better results.

Many Treys.

There were more treys of hearts around the Princess theater, Peoria, Ill., the other day than can be found even in a pinochle pack. Seven thousand cards were used in the house and lobby decoration. Manager Johnston sends a photograph of the display, but it is too weak to reproduce well. The center of the lobby decoration was a trey of hearts in electric lights. This was surrounded by a circle of cards, only one card being used. Two cards were used for the second row, three for the next and so on, the effect being that of a gigantic umbrella without a handle. In front of this another web of single cards faced the street with another electric trey in the center, this being a flag spider web design. The same idea was carried into the auditorium. It was a decidedly novel effect and we regret that we cannot reproduce the photograph.

Pulled It Out.

M. Kashin, of the London theater, Montreal, after telling how much good this department had done him, adds that with precisely the same service plus an advertising campaign, the house has been worked over from a heavy loser to one of the best paying propositions in the city.

He sends several post cards of favorite players, backed by an advertisement and in announcing the Alice Joyce series, he makes cunning appeal to the lure of the stage with such lines as "Were you ever back stage?" "A show girl's adventures behind the scenes" and "See the whole series and know the comedy and tragedy of stage life."

An odd stunt is the distribution of a card with spaces for a male and female star. The recipient is invited to guess who these are who are to appear in the same subject on a certain day.

An adaptation of an old idea is a folder with the inside blank. The outside pages state that reasons for not coming to the London are to be found inside. Evidently Mr. Kashin believes in variety.

Prints, Too.

G. H. Rossiter, of Cheeks and Rossiter, owners of the Edgewood theater, Westville, Conn., sends in a lot of stuff which he explains is all done by himself on an 8-11 job hand press. Included in the lot is a collection of stock slides on "mica," which we gather Mr. Rossiter sells to other exhibitors as well. There are also numerous door-knob cards, blotters and other matters within the range of the press, some of them in two colors. The work is not at all amateurish, and the possession of a printing outfit puts Mr. Rossiter in an independent position with regard to his work. He does not have to wait while a big run is cleared from the press and he gets the display just as he wants it. Just in passing his mica burns suspiciously like gelatine.

It is odd that more managers, especially in small towns, do not own a small press. It is more than handy. Our own press is only 5-8, yet it does excellent work.

On Saturdays.

The Y. M. C. A. at Fall River, Mass., runs pictures on Saturday afternoon and evening, offering a program specially selected for them by a Boston woman, who seems to be making a specialty of this work. The advertising matter, prepared by H. E. Dodge, the general secretary, is reserved, but effective, and will draw as well as a more lurid style. Especially effective is an announcement card in blue on blue. It is all set in eight point except the headline, but it arrests attention.

Brief, but There.

Eugene A. Upstill, of the Star theater, Long Pine, Neb., has taken the plunge and sends in the first issue of his program. There is not very much to it, as yet, but what there is we like. It is a four page 5x7 done on rough white paper and printed in black. It is in no way pretentious but it has been set by a printer who knows how to get the best out of the type he has and it commands respect. Mr. Upstill's salutatory is in keeping with the typographical appearance, nothing florid, but somehow it impresses you with a sense of solidity and genuineness. About the only comment to make is that there should have been some sort of catchline over that announcement to set it off. We would like to see later issues, in which Mr. Upstill gets talking to his patrons, but other than this one addition to page three we do not suggest any changes. Read this over and see if you do not get the same impression of sincerity and on-the-levelness:

> I have made arrangements with the Film Exchange to get my programs one week in advance and I shall put out my week's programs every Saturday.
>
> My program is given me subject to change without notice, so I must make my program under the same conditions.
>
> I can inform you for sure of the program for the evening by 9 o'clock in the morning, my office being in the north rooms of the Hotel Upstill, phone 135.
>
> I can in no way hold the expensive service I am using over one night to be sure of advance programs.
>
> I am going to do my best to keep this program correct.
>
> Eugene A. Upstill, Proprietor.

If you cannot make the language jump through hoops, the next best thing is to be able to write sincerely. This initial greeting should be followed by a series of talks to the patrons and the back page can later be given to gossip of the players.

THE PHOTOPLAYWRIGHT

Conducted by EPES WINTHROP SARGENT

INQUIRIES.

Questions concerning photoplay writing addressed to this department will be replied to by mail if a fully addressed and stamped envelope accompanies the letter, which should be addressed to this department. Questions should be stated clearly and should be typewritten or written with pen and ink. Under no circumstances will full manuscripts or synopses be criticised, whether or not a fee is sent therefor.

At the Inquest.

POP HOADLEY was a welcome visitor to the last Inquest, this being his first appearance this season. Miss Maibelle Heikes Justice was also present, as were C. Doty Hobart, of the Kalem Company, and other staff men. Once again Marc Edmund Jones got into the limelight with an American two-reel picture, "The Ruin of Manley," and at his suggestion, the fact that he had written it was not disclosed until the comment was concluded. This was a written-to-order story, covering some stock negative of the Los Angeles flood of last year, and Jones explained that he had finished it off in a hurry and had not worked up to a good climax, falling back on mistaken identity. One point that was dug up was that a failure to be definite in the script had lost a point or else the director had not sensed the idea. The heroine sees, as she supposes, her fiance kissing another woman. She taxes the woman with it, and the latter explains it is her husband. As there was plenty of time to pursue the investigation further, the failure to do so constituted a fault, but Jones explained that the demand should have been made so aggressively that the other woman was angered and brushed past without further conversation. An Imp was rather severely handled because of technical faults and two places were pointed out where a great improvement could have been made with proper leaders. Nestor's "The Star Gazers" showed the results of lack of care in construction. The heroine was too selfish in her demand for a modish wedding gown and her general attitude toward her father did not seem to warrant her request for a fashionable costume when his business was selling peeps at the moon through a telescope. The suggestion was made that the picture was called "The Star Gazer" because he was looking at the moon. The end of the story led to a chat on the legal aspect. The heroine was charged with arson and the incriminating evidence had been turned over to the agent for the insurance company instead of to the prosecuting attorney, as would have been the case in real life.

A Crystal comedy, it was shown, could have been cut at the end of any one of several episodes without affecting the plot, since there was no plot to begin with. They just kept on repeating the business until a thousand feet had been run down.

Pop Hoadley said he had never seen the market so bad, and Marc Edmund Jones, in rebuttal declared that since he had come east he had canvassed the studios and had found a good market still for stuff above the average run. Continuing, Pop warned against the wildcats, declaring that much money was due him that never could be collected. He also told how some of the book rights stories were advertised for production before the rights were obtained and mentioned several specific instances.

Mr. Hobart called attention to the fact that Kalem wants only two-reel stories and reminded the authors that Kalem is playing largely for close up pictures.

In spite of the fact it was the night before election, there were thirty-two present. The next meeting will be held November 16, starting at the Savoy theater and adjourning to Keene's Chop House. The coroner intimated that if Jones had another two-reeler on exhibition on that occasion a change would be made to another house.

Here It Is Again.

We quote rather fully from a recent letter, partly because we believe that the matter should be kept aired as showing the methods of the schools and partly because others may make this same mistake. A correspondent writes:

> In reading the recent issues of THE MOVING PICTURE WORLD, I notice that you have a new film reviewer on the staff of your paper. This reviewer is the Reverend E. B. Stockton, S. T. B., of East Orange, N. J. As a reviewer, I think he is very good, and in fact, the only one I know of that regards minor faults in a production.
>
> I am one of the many readers of your Photoplaywright Depart and have been since I purchased my first copy of THE MOVING PICTURE WORLD, the January 3, 1914, number. I have read your many charges against the fake correspondence schools and have followed with interest your articles on the methods of graft used by these said schools. One of these articles particularly interested me, and that was the one concerning the "institution" which first offered its course in photoplaywriting for $30.00, then for $25.00, later for $22.50, and finally for the half price of $15.00! To me it seemed almost impossible that any school would offer or sacrifice its teachings for $15.00, and so I decided to investigate. As you did not give the name of this school, I was obliged to write to several before I located the one you had reference to. It was the Associated M. P. School of 672 Sheridan Road, Chicago. While looking through some of the circulars and advertising matter sent me by that school, I was surprised to find that it uses the name of Rev. Stockton as a proof of the merit of the school's teachings, being as Rev. Stockton is one of the graduates of the Associated. In the form of a testimonial, Rev. Stockton writes the following letter to E. F. McIntyre, director of the Associated:
>
> "East Orange, N. J.
>
> "Dear Sir: I have sold my scenario, 'The Thief,' to the Imp Company. REV. E. B. STOCKTON."
>
> I ask you to take nothing for granted. I am enclosing herewith the circular in which the above letter appears.
>
> Now, I find that Rev. Stockton is criticising scripts in addition to his reviewing films for THE MOVING PICTURE WORLD. Furthermore, he uses the same worded advertisement you used when you were doing the same thing. Since you are so prejudiced against the correspondence schools, I wish to have you answer this question: When a man takes a course in photoplaywriting and succeeds in writing salable plays after completing the mail order course, can you recommend him as a worthy successor to you when it comes to criticising MSS for amateurs?

When Dr. Stockton started in to learn to write photoplays, he undertook the course of this Chicago school and also came to this writer. We did not know at that time that he was studying with the school.

He wrote the script titled "The Thief," sent it to the school and brought it to us. We suggested sending it to the Imp. He did so, and sold the story for $15. Later the school replied in criticism and told him that no director would "touch the story with a ten-foot pole." Having already sold the story, he decided that he wanted no more of such "schooling," and so he discontinued the course. Later on they wrote and asked why he had stopped and he told them. They promptly announced that one of their "pupils" had sold a script. He has sought to have this misuse of his name stopped, but the Post Office authorities profess their inability to prevent it and his only other recourse is an expensive litigation in a foreign state.

Dr. Stockton is *not a* "graduate" of the Associated Motion Picture Schools. They are using his name without his authority and very much against his wishes. He is a personal pupil of this writer and a competent critic, not by virtue of the school, but by virtue of his own intelligence and good instruction.

Lamothe Moving.

New Orleans is without a Coroner. Julian Louis Lamothe has moved on to the studio belt and has hitched up with the Melville section of the Lubin company in Los Angeles.

There is an opening in New Orleans, if anyone wants it, for an Inquest.

That Philadelphia Inquest.

If the Philadelphia Coroner does not come across with his address already requested, we will endeavor to appoint another Coroner. Last call.

Books Wanted.

We would like copies of Katterjohn's and Nelson's books on playwriting to fill out our set. If you have a copy of either and are willing to sell, please drop a postal, stating price. Do not send the book, as we want only one copy of each.

No More Dogs.

One week from date no more dog stories will be read. We have read nearly three hundred and to the faults already described in an earlier issue, we have added another writer who, in writing a story about a dog, adds twlve small puppies.

There is not more than one writer in a hundred who writes with the brains God gave him. He just writes any old thing and spends most of his time wondering why it does not sell.

Buying photoplays is a business, not a charity scheme, and only good plays will be purchased. If you cannot write good plays do not expect to sell them. Don't even try to sell until you get started or you'll merely waste postage and patience.

To Get Notice.

If you want to be listened to sign your name. The office is holding a synopsis right now for a chap who did not even have the courtesy to sign his name while asking for a free criticism. If he will send a stamped and self-addressed envelope, he can have it back. Under no circumstances will this department read synopsis either free or for a fee. It just plain cannot be done.

Evenly Good.

You can work up to the finest climax to be imagined and if your story is not good, you'll lose out. Too many writers think only of their climax and think that so long as that is good the rest of the story doesn't matter. It does. If in the first half the reel you get the spectator thoroughly disgusted with your leading character, the best and strongest climax in the world is not going to make good. If your sweetly gentle heroine knowingly and deliberately commits bigamy along about the six hundredth foot, you can't hold the interest to her clear to the tailpiece; yet that is precisely what a chap did the other day and he thinks he has a strong story.

The whole trick in writing a hit lies in getting and holding the interest of your audience. Make them want a thing to happen because they are interested in the person it is to happen to, and then make them fear that quite the reverse is going to be the climax. To get and hold the interest, all parts of the story must be equally good, and the strong climax alone is not sufficient. You might weep with Muriel mourning over the body of her dead sweetheart, but if you saw her de-

liberately get drunk and kill him in her maudlin rage, you could not share her sorrow. If she inherited the alcoholic taint, you might be sorry for her affliction, but if she gets drunk through sheer cussedness and kills Jack, that is another matter.

Hundreds of scripts are spoiled largely because the appeal is broken long before the story ends; because the leading character forfeits all sympathy. The author has not learned to scrutinize every aspect of the story, and so he blunders along to the important climax that caused him to start the story and never realizes that in his engrossment in the big thought he has cost the character all possible interest and so the climax that might otherwise score leaves the audience apathetic.

Until practise brings you to the point where you can write with an absolutely certain touch, examine every action, study both cause and effect and see just how the development will affect the interest of the man who sits before the screen. If you'll do that, you may not write so many stories, but you'll write much better ones.

Night Scenes.

One of the things we noticed in the dog stories recently submitted was that fully fifty per cent. of the scripts had night scenes. We do not see why this should be so, but it is, and it gets very tiresome to take script after script and wring its neck just because of the night scenes; not because it is not possible to make night scenes, but because it is so seldom necessary. Play your stuff in the sunlight and the pictures, made in the sunlight will be convincing, but even tinted night stuff is so seldom convincing that night stuff should be used sparingly. Write night scenes only when Friday falls on the thirteenth of the month.

Gypsies.

Gypsies cut but an infinitesimal part of the everyday life of Americans, and yet they are constantly introduced into scripts "because they are so picturesque." That's no reason at all. They are not really picturesque and they are not convincing.

Another Study Method.

Building up on the scheme of studying pictures on the screen, one author mentally translates the action into words. He sees, for instance, a proposal. He repeats the action and gets a mental scene something like this:

> Parlor—Nell sitting on sofa—Maid enters—speaks—Nell speaks—Maid exits—ushers in Paul—maid exits—Paul goes to sofa—shakes hands with Nell—sits beside her—talks—takes her hand—proposes—she says yes—he puts ring on her finger.

He has repeated the action as it happens and gets a good mental picture of what the script should look like. But he is apt to get too full a script. It might, deduced to actual words, look more like this:

> Parlor—Nell on—Maid announces Paul—he is ushered in—greets Nell—sits beside her—proposes—accepted—gives ring.

That is probably about what the director would need. He would know, for instance, that the maid would not linger after having ushered the caller in, and so, though the exit is not indicated, he would send her off while Paul was crossing to Nell.

The scheme has the advantage of giving the precise action, but it gives the action and does not leave room for observation of the finer points. It would be well, perhaps, to select a program repeated twice in an evening and the second time note the more important matters of technical construction. The latter is the more important of the two, though it is, of course, highly necessary to be able to write understandable action.

Weighing Letters.

Don't buy a cheap spring balance to weigh your letters on. Wait until you can afford three dollars for a regular beam scale that may be relied upon and then get one of a standard make. The springs are not reliable and the scripts that seem to weigh two ounces may be two and a few grains over, some clerk weighs it, slaps on a postage due stamp, the studio refuses it—as most studios do nowadays—and you get the script back some time later from the dead letter office unless you put a return card on the going envelope—and very few seem to do that.

Old Plots and New.

Someone asks why we suggest that the beginner work on many new plots instead of working on a single one until that is right.

There are two excellent reasons. One is that working on a single plot the writer, and most particularly the novice, is apt to grow stale. The second, and vastly more important reason, is this: The foundation of photoplay writing is the ability to plot. It is better to write a hundred plots and get a vague idea of their errors than to write one single plot a hundred times. Each time a new plot is worked out it presents some new angle. It is probable that in a hundred plots this same angle may present itself in a dozen stories. It is better to get the angle a dozen times in as many lights than to study the angle always from the same point of view.

Few are possessed of sufficient patience to study plotting and the writing of single scenes. They want to get right down to writing and selling plays, but this merely extends the time required to find success for this work must be done, no matter how clever you are, and if you complicate it with the writing of full plots, you merely do that much extra work while performing the required duty. You are not getting ahead; you are merely working overtime.

N. Y. M. P. Supplied.

Richard V. Spencer writes:

> By the way, we (the N. Y. M. P. Co.) are overstocked and will be for some time to come. We have more than 40 scripts ready for production in addition to those already in the directors' hands. It will take a very good story to tempt us for the next two or three months—if then.

It takes the exceptional story to sell to almost any company these days, but Spencer wants even better than the best if he buys.

An Editor Now.

A. Van Buren Powell is now the editor of the Colonial Company. He is not one of those automatic self-advertisers, but he built up a sound technique and now he is collecting money for it.

Objection Sustained.

Henry Albert Phillips takes exception to a recent comment on his new book in which we said it was not a book for the novice. He writes:

> I have just read your notice about my new book, "The Photodrama," and I want to thank you for the kind words you say about it—which I know would not have been said unless you meant it. I want to take friendly exception, however, to several things you have said. For one thing, you say in one place that "Mr. Phillips advances little that is new," which seems roundly contradicted first by "The newness of his idea starts from the cover" and again "it is not a rehash of any other work, but original in *treatment* and *thought*."
>
> Secondly, I object to the statement that "Mr. Phillips has not written a book for the beginner." If you had substituted the word "illiterate" for "beginner" I think it would have been better. This much I will cheerfully concede, that your own excellent work, "The Technique of the Photoplay," is better for beginners than any other work written, beside being one of the three or four books distinctly worth while for the most advanced playwright as well. But "The Photodrama" begins with the A, B, C of the new art, because it represents all I have learned of photodrama in the simple order that I acquired the knowledge myself.
>
> One difficulty that beset me in writing this book proved to be my opportunity: Everything that had been written to date seemed to be a rehash, a revamp or a rebate of your own, "The Technique of the Photoplay;" if I have done something different, I feel that my effort has not been in vain. I want to confess here and now that I owe a big debt for the valuable information and ideas gleaned from "The Technique of the Photoplay." The pioneer's is the hard work after all.

All right. We'll take it back to this extent. Mr. Phillips has not written a book for the illiterate, but so many of the beginners are illiterate in a literary sense, that it means pretty much the same thing. Most people who start to write photoplays need something so simply expressed that Mr. Phillips' work is not sufficient, since he sends his message to the man who is supposed to be able to understand good English, and we took it for granted that the sort of man who can understand could also understand that he should read all he could on the subject. Now, this does not mean that the photodrama is not clearly and intelligibly written as well as intelligently written. It simply means that too many of those who "take up" photoplay writing cannot read with understanding the ordinary good English, and Mr. Phillips has written in literary instead of primmer English, that's all.

Mr. Phillips advances little that is new in that he must follow the general lines of technique to write an honest volume on technique. The work is original in treatment and thought in that he has written his own book instead of merely paraphrasing the books of others.

And just in passing, Mr. Phillips adds that already the Photodrama is selling better than The Plot of the Short Story, though the latter book occupies a field by itself. More people want to know about photoplay than about plots, though the plot is the soul of the photoplay as well as the short story and the book—with certain exceptions having to do with camera technique—is as useful to the photoplay writer as to the fiction author. If more persons tried to write real photoplays instead of merely making money, there would be better photoplays to select from.

Technique of the Photoplay

(Second Edition)

By EPES W. SARGENT

Not a line reprinted from the first edition, but an entirely new and exhaustive treatise of the Photoplay in its every aspect, together with a dictionary of technical terms and several sample scripts.

One hundred and seventy-six pages of actual text.

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Projection Department

Conducted by F. H. RICHARDSON

Manufacturers' Notice.

IT is an established rule of this department that no apparatus or other goods will be endorsed or recommended editorially until the excellence of such articles have been demonstrated to its editor.

Important Notice.

Owing to the mass of matter awaiting publication it is impossible to reply through the department in less than two or three weeks. In order to give prompt service, those sending four cents, stamps (less than actual cost), will receive carbon copy of the department reply, by mail, without delay. Special replies by mail on matters which cannot be replied to in the department, one dollar.

The first seventy-four questions are now ready, and printed in neat booklet form. They may be obtained by remitting 25 cents, money or stamps, to the editor. Every live, progressive operator should get a copy. You may be surprised at the number of questions you cannot answer without a lot of study. Canadians should send P. O. M. O. or coin only.

Question No. 59.

Best answer will be published, and the names of others sending in replies of excellence will appear in the Roll of Honor. Theater managers looking for high-class men will do well to watch the Roll of Honor.

What do you understand by an "outlet box?" A "junction box?" Give best method of running the various operating room circuits under different conditions, and tell us what you would do about locating conduit if you were building a concrete or brick operating room.

Roll of Honor.

Question No. 53 was a sticker. The Roll of Honor consists of A. C. Stewart, Waitsburg, Washington; Montreal, Canada; L. C. LaGrow, Albany, New York; J. I. Roberts, Nashville, Tennessee; Allie Baron, Lodi, California, and John Solar, Watertown, New York, who sent in an excellent reply which came too late to be considered for publication.

The reply of Brother Stewart has again been selected as best. He gives a fairly correct answer in a few words.

Answer to Question No. 53.

The Question:

Could you use ordinary copper wire for resistance (rheostat) coils to cut down the voltage for a projection lamp? If you say yes, then give us full data for such a rheostat. Explain how light is produced in an incandescent globe—why the filament gets incandescent, and why it always gets just so hot and no hotter.

The Answer:

Copper wire could be used for rheostats, the objections being high cost and the large amount necessary. If we needed 31 amperes, and the supply was 110 volt d.c., we would deduct the arc drop of 48 volts, leaving 62 volts to be taken care of by the rheostat. Dividing 62 by 31 shows that we need two ohms resistance. No. 10 wire has an area of 10.380 c.m.

$$\frac{10{,}380 \times 2}{10.8} = 1{,}922 \text{ feet of wire}$$

We could use smaller wire and a shorter length, in which case the wire would operate at a higher temperature.

When the switch is closed on an incandescent carbon lamp, the current tries to get through the high resistance of the carbon filament. The friction of the current generates heat. The hotter the carbon gets, the less resistance it offers, and the more current flows. This goes on until the filament gets incandescent, giving off a comparatively small percentage of light and a large percentage of heat. If the filament is metallic the current goes through with a rush, as it has less resistance when cold than when hot. This can be proved by switching on a mixed load of carbon and tungsten lamps. You will see the tungsten lamps reach incandescence before the carbons. While heat is being generated it is also being dissipated. When the rate of generation and dissipation become equal, equilibrium is established, and the temperature thereafter remains constant.

[I am not quite certain myself as to one point, nor have I time to look it up at present. The heat from an incandescent filament is dissipated very slowly, since the filament is in a fairly complete vacuum. My understanding has been that, while the resistance of the carbon filament decreases with the rise of temperature up to a certain point, at a certain point it abruptly rises again. Now this may or may not be correct. At any rate, Brother Stewart has demonstrated the proposition that he understands the points involved at least as well as the editor does.

Friend Roberts went into a somewhat lengthy explanation of the choking action of a.c., giving it as his opinion that, one to the magnetic kick set up by a.c. current in passng through coils, a copper rheostat was practical. Theoretically yes, practically no, by reason of the fact that, due to the amount of heat generated, the oxidization of the copper would be rapid, and, moreover, I believe the vibration of the coils due to the aforesaid magnetic action would cause them to sag very soon. Brother Stewart is correct. A copper rheostat would theoretically be practical, and, as a matter of fact, could be used, but when it comes right down to brass tacks the thing is impractical by reason of its cost, and, I think, also by reason of its short life. Friend Stewart, however, left out one very important item, viz.: the temperature. He has figured his resistance at normal temperature. —Ed.]

Rheostat Connection.

South Berkley, California, is puzzled by that old poser, the position of the rheostat. He says:

> I cannot understand clearly concerning the rheostat connection. Carefully reading the Handbook would seem to indicate in one place that the rheostat should be on the positive, but in other places it shows drawings in which the rheostat is on the negative. It would seem, after studying the book, that when a rheostat is used on d.c. it should always be on the positive line, since otherwise the resistance would come after the current has passed through the arc. On a.c. it would seem as though both wires should go through the rheostat in order to get the full benefit. In the Handbook, Fig. 48, 51 and 53 show the rheostat on the positive, while Fig. 54, 58 and 59 show it on the negative. The thing which confuses me is how do you get the benefit of the resistance if you do not get it before the current reaches the arc?

Well, brother, you are not the first one to be confused on that particular proposition. It had the editor up in the air for a good long time in days gone by. It is perhaps one of the hardest things there is in all the realm of electrics to explain intelligently, but I'll make the best stagger I can at it. It does not make any difference whatever whether the rheostat be placed in the positive or the negative wire of d.c. projection circuit. As a matter of fact, I do not think any living man knows exactly what "voltage" consists of, or how it acts. We only know its result in overcoming resistance. We know a certain thing will happen when electric voltage is applied in a certain way. I put this question up to Mr. Edison himself once, and he replied that we should consider voltage as coming from, or acting in both directions, meaning by this, as between negative and positive. Voltage is a condition, the same as pressure in a steam boiler is a condition. Pressure in a steam boiler acts in all directions and so, presumably, does voltage. We say that the current flows from positive to negative, but some very eminent theoretical electricians are now claiming the exact opposite to be the case, and if you cut a pin hole in the back side of your lamp house, opposite the arc, and place a white screen from three to six feet away you will get an excellent image of the arc in reversed position (upside down) which you can study, and study will seem to indicate that the current, or the electrical action, really does flow from negative to positive. As I said in the beginning, it is a puzzling proposition, and one exceedingly difficult to understand. But this much we can affirm, though the editor himself once held differently, viz.: it makes no difference whatever, in practice, which wire the rheostat is placed on, either with a.c. or d.c.

More Meniscus-Bi-Convex Dope.

W. R. McPherson, chief operator, Mills Hippodrome, Minneapolis, Minnesota, writes as follows concerning meniscus-bi-convex lenses:

> In September 4th issue there is an article from Michigan in which it is said there is no real worth in the meniscus-bi-convex condenser combination, or, at least that opinion was expressed. I beg leave to differ with this proposition. From a long and personal experience in using different condensers I find that a pair of meniscus-bi-convex condensers of proper focal length will give a perfect light at all times, and will increase the screen illumination by 30 per cent., as against the plano-convex lenses. The superiority of the meniscus-bi-convex combination in light transmitting power is well worth the small difference in price, since less amperage can be used and still secure a brighter and clearer picture. I have tested these lenses under the most trying conditions, using both high and low amperage, the projectors being two Powers Six A. An ammeter was placed on the service line of each machine, which showed the amount of current consumed at the arc at all times. In conclusion allow me to again say that I beg leave to differ with our Michigan friend, and would by all means advise him to obtain a pair of meniscus-bi-convex condensers of proper focal length.

I am quoting these letters not to boost anybody's selling game, but simply for the reason that I regard this matter as of very large importance. I am firmly convinced that the introduction of these lenses will improve projection, but I am also firmly convinced that their introduction *should be carefully undertaken,* and that we have got to work out the exact combination to go with each objective lens much more carefully than we did with the plano lenses. It stands to reason

that the meniscus-bi-convex is a much more sensitive animal than the old plano lenses were, and therefore the results of any error in focal length or placement will show up quicker and do more damage, but on the other hand, with proper focal length and proper placement the benefit ought to be, I think, correspondingly greater.

Classy House.

L. Rucker, Arkansas City, Kansas, sends a post card with three pictures thereon. I have cut the thing apart, rearranged it, and here it

is. It is a pretty nice post card idea at that. One view gives the front of the theater, another the operating room, and the third the operator. Brother Rucker writes:

> The house, Rex theater, was opened April 30th. I thought maybe you would like to have a card of this kind. We have only one projector at present, but will put in another soon. The man holding the pole up is Yours Truly.

He Wants to Know.

Missouri writes:

> I operate a Powers Six on a 65-foot 4-inch throw, projecting a 9-foot picture, using a 4½ inch condenser lens, and a 1¼-inch objective lens, focal length 13 inches. Am I using the proper size condenser lenses? Is there any combination I can use to better my picture? It is very good now, but I want to know if I can improve it.

In the first place, my small-town brother, your data is very much mixed and decidedly twisted. If you are projecting a 9-foot picture at 65 feet you have approximately a 6¾ e. f. objective. I would suggest that you refer to article by Brother Griffths, page 430, July 18th issue, and match up your lenses according to the table he gives. I would also suggest that you by all means send $2 50 to the Moving Picture World for a Handbook. I think you have given the diameter of your lenses. I cannot make anything else out of it, and if that is a fact you most emphatically stand in need of the Handbook.

A Valuable Tool.

Recently the editor came into possession of a mighty slick little device put out by the Simplex Wire & Cable Company. I have been in correspondence trying to get them to supply me with several thousand, so that I could send them to my friends, but I fell down on that. The thing consists of a very neatly gotten up rectangle of celluloid, upon which is a revolving dial, and you have only to set the dial according to the simple directions printed thereon in order to automatically determine the size of wire to use for any distance with a given loss of voltage; to determine the volts lost of any size wire for a given amperage at a given distance; to determine the amperes that will cause a certain voltage drop at a given distance with a given size, or to determine the distance that will cause a certain voltage drop with a certain number of amperes on a given size wire. On the back is a table giving all the data concerning copper wire. And now I am going to tell all my friends how I think they can get one of these wiring computers free. Write to the Simplex Wire & Cable Company, 201 Devonshire Street, Boston, Mass., enclosing a self-addressed stamped envelope and merely ask them for one of their Simplex Wiring Computers. Now don't waste the company's time by writing a long rambling letter. Just say: "I have heard of your Simplex Wiring Computer and would feel very grateful if you would send me one in the enclosed stamped envelope," or words to that effect. I, of course, cannot guarantee that you will get one, but it is worth making a try for anyhow, because the thing is really a mighty fine little device, and works to perfection.

More Optical Dope.

John Griffiths, Ansonia, Connecticut, proceeds to stir the optical puddle with the following:

> With the object of increasing our knowledge of lens action, with your permission I will raise a point for discussion, viz.: What causes the spot on the shutter? According to Figure 6, page 358, April 18th issue, (Friend James' article) the spot on the shutter is caused by the objective ray which Professor Wall says is non-existent. The writer claims the spot on the shutter is no part of the main beam of light, but is entirely due to the reflection from the lamp house. Also that the bright rectangle of light shown in Brother James' article has nothing to do with the aperture, but is the image of the rectangular opening in the slide carrier, in support of which I offer the following: place a non-transparent slide in the slide carrier and move it half way over, so as to obstruct half the beam of light, and you will find that half the rectangle of light on the shutter has disappeared. Now remove this non-transparent slide and obstruct the light by half covering the aperture, and it will be found that the rectangle of light still maintains its complete outline, showing conclusively that the rectangle of light on the shutter is an image of the opening in the slide carrier, a fact which in itself goes a long way to prove that the spot on the shutter is simply reflected light being projected. One thing which puzzled the writer for some time was: How does the image get projected to the shutter at a point where the main beam of light converges to a point? To do so it must travel along different lines from the main beam. I remember that some time ago an operator called our attention to the fact that the lens of one machine could be put in focus while another machine was projecting a picture on the screen by placing a piece of transparent film at the aperture, a clear image appearing thereon by reflection from the picture being projected on the screen by the other machine. I note, also, that the reflected picture exactly fits the aperture. From the foregoing I conclude that there are what may be termed four true passages through a lens, that is, two each way. The main beam of light enters the lens in a converging beam, whereas reflected light converges before it reaches the lens and enters the same as a diverging beam, since otherwise the reflection from the curtain could not arrive at the aperture in the form it does, and thus we can account for two passages through the lens, and by reversing the lens we get the other two. Now if reflection from the curtain can be focused at the aperture, the reflection from the condensers can be focused at the shutter, the rays from the reflection being converged before entering the lens and emerging as a diverging beam, thus accounting for the size of the spot at a point where the main beam is converged to a point, or approximately to a point. If we remove the lens from the machine and look through it towards the lamp house, using a smoked glass at the aperture, the view is very similar to the spot on the shutter. By-the-way, I think there is a typographical error on page 1098, August 22nd issue, in Professor Wall's reply. About the middle of the column it reads: $\frac{1}{u} - \frac{1}{u} = \frac{1}{f}$. It should read $\frac{1}{v} - \frac{1}{u} = \frac{1}{f}$. And, by-the-way again, what happened to the diagram mentioned in the reply. So far as I can judge without it, the table I sent in agrees pretty well with Professor Wall, with the exception that we use a longer cone of light, thereby eliminating any chromatic aberration there might be.

Well, I got an awful slam for having the temerity to comment on Professor Wall's articles, however I am still alive and I am going to expose my ignorance once more. I cannot quite see how you make it four passages. It seems to me that the reflection which focuses at the aperture simply follows the same path taken by the out-going beam, or projecting beam. I do not see how it could possibly be otherwise, and, yet how can that be? The picture is, in this case, it seems to me, an original source of light, and as such sends out light rays in all directions therefore it would be absurd to assume that the rays from the picture focus before entering the lens. That, it seems to me, could not possibly be true. On second thought I guess I will crawl back into my hole, because I don't want to get a headache. As to the other matter, I do not exactly understand what you mean by "reflected light" unless it be that you intend to convey the idea that the light from the spot travels back, and is then reflected from the surface of the condenser through the aperture, thus forming the spot on the shutter. Well, if that is the idea it sounds plausible enough, and yet it hardly seems possible that there would be sufficient reflection to make so definite a spot, but perhaps I am misunderstanding you in this matter, so I will wait for further light.

St. Paul Organized.

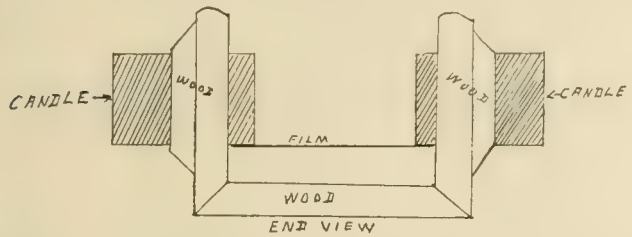
A letter from Moving Picture Machine Operators' Protective Union, No. 356, St. Paul, Minnesota, says that the union instructed the secretary to inform the motion picture fraternity through the projection department, that the operators of St. Paul have organized and were chartered August 5th under the above title. The following officers were elected: Frank Eirler, president; E. R. Hoffman, vice-president; Walter J. Palmer, recording secretary; Al. Trezona, treasurer and business agent; Fred Miller, sergeant-at-arms.

The letter winds up with: "We have a dandy bunch of boys in the local. Everyone is striving to learn and improve himself in his profession, and to place the best possible results on the screen. Should the editor of the department ever wander this far West, local 356 will certainly be glad to receive a call."

I am glad to know that the St. Paul boys are organized. I lived for a little while in that city in 1884, up at what was then known as the "Five Points," at the foot of, if I remember rightly, Rose Hill. I am very much pleased that the St. Paul boys are striving to improve. I firmly believe in good working conditions and salaries for the operators, and I just as firmly believe in the operator delivering high-class results on the screen; those two particular things go hand in hand. My compliments to 356. May her shadow never grow less!

Lubricating First Runs.

J. E. Bauer, Beaumont, Texas, has sent to the editor a sample of a little device which is his own invention. It is designed to lubricate first run films so that the emulsion will not stick to the tension springs or shoes. As will be seen by the illustration, the device is simply a block



of wood cut out in the center, or built up out of boards, with a hole the diameter of a large sperm candle in either side. In operation the candle is thrust into the hole (the side of the block should be at least ½ or ¾ of an inch thick in order to hold the candle firmly), and allowed to project inside just enough to reach out over the sprocket holes of the film. The opening in the block should be about 1/16 of an inch wider than the film. The block is fastened to the table between the rewinder heads and the film is passed under the candles, so that in rewinding the track of the film presses against the candles on the emulsion side, and is lubricated with sufficient tallow to prevent the emulsion adhering to the tension springs. Brother Bauer says he has been using the film waxer for five months and has no trouble at all in running first-run pictures. In fact, he says he sends them away in better condition than when they come to him. He also claims it does not make a bit of difference if the picture has only just been released; just run it through a waxer once and the tallow absorbed will prevent the emulsion sticking forever afterwards.

It seems to me that this device is a thoroughly practical contrivance and it has the advantage that any operator can readily make one for himself. Large candles, an inch or more in diameter, should be used, as they must be the same diameter throughout, or be trimmed until they are, since otherwise they would not slip through the holes. My compliments to Brother Bauer. I extend to him the thanks of the departmentities for contributing what looks to me like a very practical idea.

The same thing has been presented before, in another form, but this one particularly appeals to me by reason of its simplicity.

No, I Can't.

Lowell, Massachusetts, says:

> I am going to ask for information as follows: Passed my examination for moving picture operator's license last May, but have to wait until May 1, 1915, before being admitted to the union. Meanwhile I have an ambition, and that is to secure a motor drive license, and as there are no motor-driven machines in this city, can you suggest any means by which I could do this? Also, what causes carbons to break in the lamp house? We use 60 amperes a.c. with 5/8-inch cored carbons. Have filed the jaws, but to no purpose.

I am sorry, my brother, but I cannot suggest anything with regard to the motor drive license. As I understand the matter the idea of a separate motor drive license is not so much a fear of lack of knowledge of motors as it is that the authorities want to determine for themselves whether or not an applicant is a man who may be safely trusted with that kind of apparatus. That is to say, a man who is careful, and who will not say: "Let the motor do it," while he sits down and reads the paper, or steps outside of the operating room to chat with his best girl. As to the carbons, you will have to describe the trouble more definitely. Just where, how and when do the carbons break?

Mr. Ghost Again.

Winchester, Illinois, says his stereo is as clear as a bell, but there is a spot in the motion picture, only noticeable in a letter or clear film; which almost disappears at times, and then again is very plain. It is about half way from side to side, but down a little above the center. Is using a Standard machine; Fort Wayne compensarc at 40 amperes, the throw being 56 feet.

I think from what you say that your trouble most likely lies in the set of your carbons. Study carbon setting in the Handbook, a copy of which you have. It is possible your lens system is out of line, and that that is helping aggravate the trouble. See "Lining the Machine," page 228, Handbook.

Griffiths vs. Arkin.

John Griffiths, Ansonia, Connecticut, is here with the following:

> It was with much interest that I read the excellent article submitted by our friend, Mr. Arkin, of New York City. He most certainly deserves the thanks of all operators interested in projection optics, and to prove that I am interested I, for one, am going to offer criticism on his article, trusting it will be received in the same kindly spirit in which it is written.
>
> In the first place, let me say that there is bound to be wide divergence of opinion as to the correct size of picture for a given throw, since there are so many different shaped auditoriums. My own throw is 60 feet, but if I suggested to my manager that we ought to have a picture only 10½ feet wide he would most likely look at me real hard and inquire how many I had had, referring, of course, to marine matters, and, narrowing things down somewhat, to schooners. Friend Arkin, however, made provision for a large picture on a short throw, and the main point I am trying to bring out is that the whole article is based on theoretical geometrical optics, which need a little adjusting before being put into practice. Referring to friend Arkin's diagram, Fig. 4, page 185, October 10th issue, proceed to calculate the size of the spot at the aperture, and the calculation will show why geometrical optics fail in practice. Taking the figures of Arkin in case 2: $F = 20.5$; $F_1 = 5.9$; slide carrier opening 3 6/16, then 20.5 : 3 6/16 :: 5.9 : X, where X is size of spot at aperture. 36/16 = 3.375, which multiplied by $5.9 = 19.9$, and this divided by 20.5 gives us .92, or a spot at the aperture less than one inch in diameter. Now how in Gehenna are we going to get a clear field on the screen with a spot of that size when the diagonal of the aperture is 1.13 inches and the .92 inch spot includes the outer rays, which are heavily charged with color due to the chromatic aberration of the condensing lenses? Whatever move we make to enlarge the spot, whether by advancing the arc or the whole lamp house, or by changing condensers, the rays cease to have their virtual focus at the center of the lens tube. Still the fault is not due to the theory of optics, but to the appliances we use. If, for instance, we were to use a corrected set of condensers having a diameter of say, 6 inches, then I believe the theory would work out in practice. It is interesting to note that the relative distances obtained by friend Arkin between the condensers and film are approximately the same that I, myself, obtained for my own table (page 430, July 18th issue), although they were arrived at by an entirely different system. In computing my table I only took into account the condensers most readily procurable by operators. In concluding I wish again to thank Mr. Arkin for his efforts in our behalf. I am in a position to appreciate the great amount of work involved in producing his article, and since he is not an operator, but an optician, I again say that, notwithstanding certain faults in the aforesaid article, Arkin has nevertheless added to our knowledge, and is, therefore, entitled to the sincere thanks of all operators.

Brother Griffiths sent with his comment a rough sketch designed to illustrate the size of the spot under brother Arkin's method computation, but I hardly think the expense of making a cut would be justified, since the matter is perfectly clear without it. I am particularly pleased in one thing. Not long ago in a private letter from a professor of optics I was told that in my comments I displayed ignorance of geometrical optics. I replied saying that while I had a fair understanding of plain geometrical optics, still I did not think they applied, or could be applied successfully to the problems found in a projection system, whereupon I got another terrific calling down and was told, among other things, that I did not know straight-up. Well, at least if that is true brother Griffiths also don't know "straight-up," and I think before the matter is finally settled the gentleman in question will find that we are going to arrive at the result we are looking for, whether we know anything or not, and that it won't be done by applying hard and fast geometrical optics to the problems of projection either. That, in my judgment, is where the optician fails when he comes to consider optics as applied to projection. I long ago suggested, and I now repeat, that the accepted rules won't, don't and never will work out when applied to a projection machine system without modification. If I am wrong, all right, but I have nailed my flag to the mast on that particular proposition, and I have used twenty-penny spikes to do it. Brother Arkin made another error. In some instances he selected lenses of focal length, which it would be almost impossible for the operator to obtain: 6½ and 7½-inch lenses have been the standard from which, up to a year ago, there was almost no variation. Of late, however, due, I think, largely to the various articles in this department, there has been a considerable demand for 8½, 9 and 9½ lenses, but anything shorter than a 6½ would be very hard to secure. I presume they could be had from the Kleine Optical Company or the Bausch & Lomb people, but I doubt if any ordinary dealer carries them in stock, and, moreover, I doubt the desirability of a combination having a rear lens of less than 6½ inches, since this would heavily increase the lens curvature and set up a correspondingly greater spherical aberration. I trust that brother Arkin will understand that these criticisms are offered in good faith, and without any desire either on my part or on the part of brother Griffiths to belittle or detract from the valuable work he has done. It is rather surprising that a man who is not an actual operator should have come as close to hitting it right as he did, and, like Griffiths, I believe all operators owe friend Arkin a vote of thanks.

Duluth Trouble.

It seems that there is trouble between Thomas Furniss, manager of the Rex and Lyric theaters, Duluth, Minn., and the Moving Picture Machine Operators Union No. 32 of that city. The editor is in receipt of a letter from a member of the Duluth Union, asking him to publish certain newspaper clippings, the same being a statement by the union, a reply by Furniss, and a newspaper article, in the department.

Now, this would be inadvisable, I think, first, because it would not do any good, second, because it would only embitter the struggle, third, because it is purely a local matter, and fourth, because it would take up at least a full page of valuable space to no purpose. I shall, therefore, confine this matter to calling the attention of manager Furniss and the Duluth Union to the fact that in this fight energy is being wasted which might be put to other and far better uses. Mr. Furniss in his statement says the president and the business manager of the Duluth Union are both employes of another theater and that the balance of the union is composed of a bunch of young boys. Mr. Furniss goes on to say that he "believes in union labor" and stands ready at any moment to employ union operators when fair and square men are at the head of the union, and its members are competent, trustworthy men.

Now, Mr. Furniss, even assuming that your estimate of the members of the union is correct, which I take the liberty of doubting, how do you ever in this world expect to get the opportunity of dealing with a

union "composed of high-class, trustworthy men," unless you are only willing to pay more than the very low wage the Duluth operators receive? Do you expect to get the class of men you are talking about unless you hold out financial inducements sufficient to *attract that kind of men to the business of operating?* Well, Mr. Furniss, if you do, then you are likely to keep right on "expecting" for a good while to come. Possibly there is material in the Duluth Operators' Union which is not all that could be desired. I don't know, but if there is, I venture the assertion, that this is due wholly, solely and entirely to the fact that Duluth operators have received low pay, and therefore men of real ability—the trustworthy men you are talking about—have very naturally sought employment where their trustworthiness, etc., would be recognized in some other form than words, which don't pay the grocer's bills or put shoes on the kiddies' feet.

I would suggest to friend Furniss that, up to say twenty-five dollars a week, the manager has no legitimate kick coming on any wage demand the union may make, because in this day of high living, even in a small city like Duluth, twenty-five dollars is as little as any manager can expect to secure really competent, trustworthy men for, who would not only be capable of, but willing to deliver high-class work on the screen of his theater. *That proposition is just plain, ordinary, horse sense,* and you will find that, while the process is somewhat slow, an increase in salary and a betterment of working conditions will operate to raise the Duluth operators to a higher plane, just as it has done elsewhere. But I want to say this: You cannot expect really satisfactory results until you do something radical. I mean by this that real ability does not have to work for a song, and, as a general proposition, it don't either. *When you make salaries such that operating will not only be attractive to the boy and the ex-truck driver, but also to the high-class man of brains and ability, then you will get real results,* because Mr. Ex-T. D. and the boy won't stand any show against the other fellow. As it is now the man of brains and real ability laughs when you suggest moving picture operating at fifteen to twenty dollars a week. Do I make the matter clear? and doesn't what I've said sound like good logic? Think it over, Mr. Furniss, and other managers who talk loudly about wanting good men, but who seek them at poor man salaries.

Repairing Guil Pastil.

R. G. Kittel, Weaubleau, Missouri, sets forth the following interesting matter concerning guil pastil.

> As guil pastil seems to be of much interest to gas users, I will tell more of my experience with it. Am still using the first one I bought, though I fully expected to have to throw it away some time ago. In fact I cracked it wide open through the middle, and presumed it was ruined, but, while waiting for the new one I ordered to come, not wishing to go back to the old lime, with its much weaker light, I took some soft asbestos (Brother Kittel means the asbestos wicking or engine packing, which can be bought at any hardware store.—Ed.) and wrapped some of it all around the outside of the pastil, as per Figure 1. I then wrapped some soft wrapping wire, such as jewelers use,

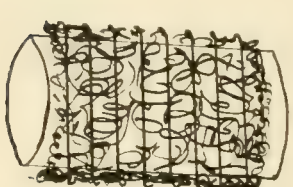


FIG 1

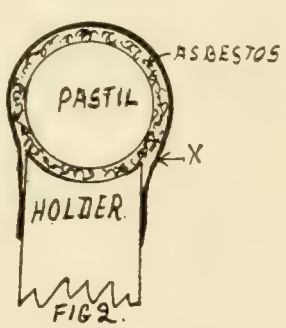


FIG 2.

> around the asbestos, which holds the pencil solidly together, and, the wrapping being soft, protects it just as does the cotton the pencil is shipped in. I next made a clamp, like X, Fig. 2, out of iron, though a heavy piece of tin would answer just as well, and pushed this down over the pencil and the holder which I bought with the pencil. This holds the pencil solid and safe. It cannot fall off or get cracked or broken, and as the pencils are very easily damaged it is a distinct advantage. By this plan they will last as long as there is any pencil left, and the light is not affected, even though the pencil be split or cracked many ways. I can therefore recommend that this plan be adopted with a new pencil, purely as a matter of protection to it. By its use one is enabled to turn off the gas without having to be so careful about it. I now turn off my gas the same as I did when I was using limes. The heat will burn off the wire, and wrapping as fast as the pencil is consumed, so that all one needs to do is to smooth the surface of the pencil with a piece of paper. Not even sandpaper is really necessary, since the pencil is very soft. Figure 3 shows a view of the clamp. I bend the ends so as to fit around the holder of the pencil. I would advise the salesman of guil pastil to make a holder such as this, and to sell it with the pastil, as it would be a great help to users. As a matter of fact the pencils ought really to be wrapped before they are ever used at all. Those who can make use of my idea are welcome to it. With this improvement I can safely say that guil pastil is the best thing made for calcium light, even in the item of lasting quality.

It seems to me that here is a matter of very large value to gas users. The only complaint against guil pastil has been the extremely fragile nature of the animal. As one user very aptly put it: "It certainly gives the light all right, but the darned thing breaks if you look at it real hard." Now, if Brother Kittel's idea works out, and it seems to me like it could not do otherwise if the wrapping is consumed by the heat, as he says it is, that this holder will overcome the difficulty complained of, and allow the user to get the full benefit of the pastil by exercising just about the same care he would with a lime. I am sure gas users will be grateful to Friend Kittel for his contribution which I strongly advise them to try out. The illustrations seem to make the matter clear, except Fig. 3. I am not quite sure about your idea there, though I think you mean that you bend band X down over the back end of the pastil in the form of a flange. I did not reproduce Fig. 3 because it could not be understood.

That Answer Book.

F. W. Van Horne, Williamsport, Pennsylvania, writes:

> Your letter received and I thank you very much for giving my suggestion the attention you have. I think that your stand is well taken, but at the same time there is another side to the question. Now, I do not think that a person merely trying to pass an examination would go to the trouble to learn these answers. If he did try to do that, he would soon either become discouraged and quit, or else become so interested that he would study them in earnest, and thus be well started on his way to become a real operator. No embryo operator, as you can them, would be willing to put in the time necessary to learn such a book by heart, and he would either have to do that or study out the real meaning of the answers for himself if he wanted to pass an examination. It would also hit the so-called "schools," because there would be a book on the market which would give the same things they profess to teach, and it would give them in a manner that would make the would-be operator work in order to master its contents. I hope others will see the matter as I do.

Well, it takes more than one drop of water to make a bucketful. Let us hear from the rest of you. This is all the comment I care to make at this time. If the majority seem to think that the publication would be advisable I might consider it; not otherwise.

Pretty Slides and a Good Stunt.

C. W. Epps, Star theater, Mineola, Texas, writes:

> Here I am with an answer to question 51. (Which unfortunately came too late for consideration. Ed.) I note in September 26th issue you have one on the Roll of Honor which you say was typewritten with a purple ribbon on white paper with the name omitted. Question No. 45. I guess probably that might have been me.
>
> Some time ago I had considerable fun with my camera. I went around town and took pictures of some of our pretty babies, and of our lakes and other interesting things. When I had finished I made them up in lantern slides and ran them that night. We had a good house and everyone was highly pleased. Any operator not over-burdened with work, and who is the proud possessor of a Kodak, can have a good deal of amusement by emulating my example; also he can make some money. I made over twenty-five dollars the night I did this, and did not in the least slight my work either. Slides are not hard to make, and to everyone having ideas similar to mine it is a pleasure to make them. I do not mount the slides, as they are usually run only once, and by careful handling they will not get soiled or scratched.

Brother Epps sent several of the slides. They are very clear and would undoubtedly project beautifully; moreover, he had colored them, and though this was done somewhat crudely, still I have no doubt but that the effect is good. He says he "made twenty-five dollars," but does not tell how he did it. Presumably, however, he took orders for copies of the photographs. I would suggest that many theater managers or operators could work this in to good purpose. Imagine what a hit it would make with a mother to have a picture of her baby flashed on the screen of the local theater. Why, she would not get through talking about that theater for weeks, and she probably would be there with her hair in two distinct braids pretty regularly thereafter. Also, if it were known that there would be an occasional stunt of this kind pulled off I have no doubt but it would add to the drawing power of the theater, and add very materially, too.

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Comments on the Films

Licensed

SHORTY (Edison), Nov. 3.—A thrilling release, written by J. A. Dorward and splendidly produced by Ashley Miller, featuring Yale Boss in the character of Shorty. Chas. Sutton, as Pete, and Bessie Learn deserve special mention, in fact all members of the cast are perfect types of the characters they portray (dock pirates and wharf rats). The various scenes contain much suspense. Shorty frustrates the gang, of which he is a member, by a clever ruse and becomes a hero. This is an enticing offering.

FIRES OF FATE (Essanay), Nov. 3.—Adapted from Munsey Magazine. Richard C. Travers and Ruth Stonehouse are featured, and both are called upon to accomplish some strenuous physical acts, as well as strong emotional work. A superior hotel fire scene and a hazardous rescue scene, several stories above the street, are most taking punches. The ending is most satisfactory. The director has done his work well in all respects.

LIZZIE, THE LIFE SAVER (Kalem), Nov. 3.—Director Marshal Neilan has produced a very laughable comedy, featuring Ruth Roland, Lloyd V. Hamilton and himself. The principal scenes take place in and on the water at a summer resort. Those that enjoy a good laugh will be gratified by sitting through this picture.

A BOOMERANG SWINDLE (Lubin), Nov. 3.—Frank C. Griffin has written a very laughable and original comedy, which J. Frank Glendon, Francis Ne Moyer, Ed Lawrence, Harry Loraine and C. W. Ritchie most ably portray. In the plot two professional swindlers in an attempt to bunco a farmer have the tables turned on them, and beside losing all their money succeed in breaking into jail. How it is all accomplished is very interesting and laughable.

THE TELLTALE KNIFE (Selig), Nov. 3.—A typical western melodrama of a most lurid type, involving cattle rustlers, ranchmen, the sheriff and his posse, etc., in scenes of shooting, fighting, hard riding and love making. There is not very much in it of an original nature. It is a replica of the old-fashioned releases.

JENKS AND THE JANITOR (Edison), Nov. 4.—A loud suit of clothes is the principal disturber of domestic happiness in this comedy. It is hardly conceivable that so many misunderstandings and laughable situations could be got out of a new suit of a pronounced pattern. The cast, headed by Edward O'Connor and Dan Mason, ably portray their various characters splendidly, eliminating all horseplay. The audience greeted this picture with laughter.

BUSTER BROWN PICKS OUT THE COSTUMES (Edison), Nov. 4.—On the same reel with the above. This Outcault comedy, under the direction of Charles H. France, is much superior to the last two or three preceding it; even Tige and the goat display more ginger. This comedy is worth seeing.

THE FABLE OF HOW UNCLE BREWSTER WAS TOO SHIFTY FOR THE TEMPTER (Essanay), Nov. 4.—In this George Ade shows how those there "gosh dawrn" city chaps couldn't put anything over on Uncle Brewster (Frank Owens). It is funny to see how he cut down on his expenses and filled up at a fruit exhibit. The hotel at which he stopped was money out and Uncle was plus on towels, which he brought as souvenirs to Aunt Mahaly. Moral: Some People are Good Because it Comes High to be Otherwise. Amusing throughout.

"C. D." (Selig), Nov. 4.—A story of the Civil War, with a somewhat trite plot concerning a Northern Spy who falls in love with a Southern Girl. There are several quite thrilling scenes. The costuming in some instances is far in advance of the period; carelessness has been shown in this respect. Some intensity and suspense prevails and it succeeds in being about an ordinary release.

THE EVOLUTION OF PERCIVAL (Vitagraph), Nov. 4.—A very laughable comedy in which is used the old antiquated idea of the fellow behind the curtain, with a mallet, who delivers the knockout blow. Billy Quirk and Constance Talmadge are featured. The ring scene is productive of continuous laughter, as are the closing scenes, wherein Percival, formerly a timid and effeminate youth, after his victory in the ring, becomes a regular "tough un." A comedy of merit.

BUTTERFLIES AND ORANGE BLOSSOMS (Biograph), Nov. 5.—Quite an interesting comedy, concerning a young naturalist and a beautiful young heiress, whose mothers are old friends and anxious for the scions of the different families to meet and become deeply interested in each other. The desires of the parents are accomplished in the final scenes. The young people accidentally meet, with the assistance of an old mammy laundress, fall in love and surprise themselves as well as the two scheming mammas. An interesting and laughable comedy.

SLIPPERY SLIM AND THE IMPERSONATOR (Essanay), Nov. 5.—Another love episode occurring between Slippery Slim and Mustang Pete, rivals for the hand of Sophie Clutts. The strenuous complications which occur during the unfolding of the plot, especially in the last scenes, are very laughable.

HEARST-SELIG NEWS PICTORIAL, NO. 72 (Selig), Nov. 5.—A number of highly interesting domestic events are presented, covering almost the whole world, which must be seen to be appreciated. Then comes scenes from the theater of the European war, showing the ruins of various cities in Belgium and France after being bombarded, scenes on the battlefields, in the trenches, etc.

THE CHOICE (Vitagraph), Nov. 5.—A most interesting visualization, demonstrating the different methods utilized by smugglers of opium into the United States. The picture demonstrates how a young revenue officer, who is assigned by his superior to land the depredators, does it and involves himself in a love episode. It is thrilling, combined with intensity. A most pleasing surprise is sprung upon the audience at the very end of the closing scene. Guernsey Fraser is the author and Ulysses Davis is the director, Myrtle Gonzales, Wm. Duncan, Jack Moore and Alfred Vosburgh, the principals in the cast, merit special mention. A strong release.

A REGULAR RIP (Biograph), Nov. 6.—On the same reel with "Getting the Sack." A sort of a travesty, as the caption would indicate, on "Rip Van Winkle," which as a laughing feature is very commendable. The cast is made up of Florence Lee, Walter Coyle, Clarence Barr and Louise Owen, all of whom do creditable work. It is provocative of much laughter.

GETTING THE SACK (Biograph), Nov. 6.—On the same reel with "A Regular Rip." A comedy of complications, including an irate father, a couple of burglars, a pair of lovers and a sack, which is very deceptive. A minister gets mixed up in the mix. Quite a laughable mixture.

THE INDIAN SUFFRAGETTES (Kalem), Nov. 6—An Indian farce comedy which is a travesty on the suffragist movement of their pale-face sisters. It is a decided departure from the usual Princess Mona Darkfeather's series and very original in conception. Dishwater (Princess Mona), returns from the East to the Oompah tribe, a militant suffragette and instills her belief into her red sisters with an umbrella and also convinces the braves, with the same weapon, that they must take a back seat. It is very interesting to see how, in the final scenes, she does not win out. Very comical.

LOVE TRIUMPHS (Lubin), Nov. 6.—An interesting story written by Olive H. Lee, in which Harry C. Myers plays the leading part and directs the company. Rosemary Theby cleverly portrays a dual role, which demands a great amount of emotional work. Brinsley Shaw and Bartley McCullum ably support in strong principal characters. There is much sustained interest in the scenes and the acting and photography are exceptional.

NO WEDDING BELLS FOR HER (Selig), Nov. 6.—A comedy burlesque by W. E. Wing. An extravagant array of scenes which eat up one thousand feet of film to demonstrate how the awful villain was foiled. The director, Norval MacGregor, with Lyllian Brown Leighton, John Lancaster, Lee Morris and Helen Castle make of this offering a hilariously funny burlesque.

THANKS FOR THE LOBSTER (Vitagraph), Nov. 6.—A farcical comedy written by Roy L. McCardell, in which Wally Van is featured as Von Blotz, Professor of the Terpsichorean Art. He introduces some wonderful dancing at Murphey's Jardin De Danse—upstairs, downstairs, upside down, on the ceiling, out of the window, etc.—then he wakes up. He wins the booby prize, entitled "A Living Likeness"—a live lobster. Several other things occur, which keeps the audience laughing continually.

THE DOLE OF DESTINY (Biograph), Nov. 7.—A picture drama with a pastoral flavor. One is reminded of the old Biograph productions by seeing so many familiar faces in the cast. It is a picture that contains interest and suspense in its many scenes, which are finely photographed. The acting is all that could be desired. A gratifying number.

GETTING TO THE BALL GAME (Edison), Nov. 7.—A comedy depicting how a baseball fan (Arthur Housman) encountered all sorts of trouble in attempting to get to a baseball game. This picture is especially interesting from the fact that the scenes on the diamond are actual, taken during the game between Pittsburgh and New York National teams—the game which put the New York Giants out of the running for the 1914 pennant. Yale Benner deserves mention for his characterization of an "old residenter."

BRONCHO BILLY'S MISSION (Essanay), Nov. 7.—An Anderson western drama in which Broncho figures as an outlaw, but in the latter scenes he redeems himself, through a dramatic incident, and finishes as the hero. As is usual, in Mr. Anderson's productions, there is a fine display of scenery and good photography. It is a commendable offering.

THE MAN IN THE VAULT (Kalem), Nov. 7.—A modern picture drama featuring Anna Nilsson and Guy Coombs. There are quite a number of intense scenes pertaining involving parental love. The theme of the plot of this number is not as wholesome as it might be, but in the later scenes, sacrifices made by a father and son, who are master cracksmen, for the love of each other, tend to a redeeming quality at the ending. It is well acted and photographed.

KIDNAPPING THE KID (Lubin), Nov. 7.—A farce comedy written by Epes Winthrop Sargent, evidently to exploit Babe Hardy in the character of a young kid, who is kidnapped by a couple of curb stone musicians. They have an awful time and are eventually glad to get

rid of him. J. A. Murphy has worked up the funny situations cleverly. On the same reel with "The Honor of the Force."

THE HONOR OF THE FORCE (Lubin), Nov. 7.—On the same reel with "Kidnapping the Kid." A slap-stick comedy which is more acrobatic than anything else, concerning a street gang and comedy police force. A horseplay effort.

THE LOSING FIGHT (Selig), Nov. 7.—The scenes of this story, laid in a fishing village, are very realistic and have been clearly photographed. The various parts are portrayed by Kathlyn Williams, Charles Clary, Wheeler Oakman and Frank Clark skillfully. Collin Campbell is the author and producer. This is a most interesting picture.

A BETTER UNDERSTANDING (Biograph), Nov. 9.—A picture drama that contains very little that is absolutely interesting to the spectator. The plot, while evidently intended to be of a convincing quality, is vapid and filled with inconsistencies. The general tone of this release is lacking in a moral sense and not up to this company's usual standard. The acting and photography are deserving of mention.

WITH SLIGHT VARIATIONS (Edison), Nov. 9.—A farcical comedy by E. H. Geissinger, directed by Charles Ranson, featuring William Wadsworth. A display of long drawn out absurdities rather than comedy, and it fails to hit the mark as a laugh creator. Little can be said in its favor.

SWEEDIE THE TROUBLE MAKER (Essanay), Nov. 9.—In this comedy Sweedie has two admirers and her mind is so fickle that she is unable to decide between them. Her parents determine on one and, of course, she detrmines on the other. Several funny complications occur, and when they try to force Sweedie to the wall she clears out the whole family, including the police, who have been called in. Considerable horseplay is introduced, but it is amusing.

HEARST-SELIG NEWS PICTORIAL, NO. 73 (Selig), Nov. 9.—Seven large truck loads of Christmas presents, being shipped from Los Angeles to children in the European war zone, by the Millionaire's club of that city; Longfellow's home and the ceremonies dedicating it as a monument to the poet, including scenes of the interior, principal among which is the room in which he was born; the razing of twin chimneys left standing among the ruins caused by the Salem, Mass., fire. War scenes, showing crack Canadian troops disembarking in England; huge traction trucks conveying baggage of the soldiers through the streets of London, on their way to the camp at Salisbury Plain; also quite a number of scenes at the front.

MISS TOMBOY AND FRECKLES (Vitagraph), Nov. 9.—A comedy which requires Miss Lillian Walker, who is featured to do several strenuous stunts, which she succeeds in accomplishing gracefully. She is most ably assisted by William Bletcher. The backgrounds, especially the exteriors, are very attractive. An old-fashioned barn dance is a most pleasing feature and, taken all in all, this picture is a charming one.

Licensed Specials

MASKS AND FACES (Biograph), Nov. 3.—A two-part production, adapted from Charles Reade's noted novel, entitled "Peg Woffington." Strong dramatic work is necessary to bring out the points in this offering, and those who have the various leading characters in hand do full justice to the author's conception; the scenic effects, photography and costuming are perfect. Alan Hale, Vola Smith, Edward Cecil, Gretchen Hartman, A. C. Marston and Jack Drumier are the principals. A noteworthy production.

ON THE STROKE OF FIVE (Vitagraph), Nov. 3.—A special feature in two parts, which is splendidly acted and produced by a star cast, directed by Captain Harry Lambert. The embellishments of this picture are more than ordinarily lavish and it seems too bad to waste so much talent and expenditure on a plot of morbid construction. Naomi Childers does some very strong work in the character of the adventuress, who eventually pays the price of her machinations.

THE PRISON STAIN (Kalem), Nov. 4.—A two-act modern picture drama, featuring Marin Sais, supported by Paul Hurst, Frank Jonasson and Wm. West. It is a story with the opening scenes located in a prison and concerns the struggles, after their discharge, of two ex-convicts. There is much intensity existing throughout the two acts. After much suspense all ends happily. The acting of the principals is highly commendable, and those who have minor roles deserve credit for their work. A very satisfactory visualization.

THE SORCERESS (Lubin), Nov. 4.—While this two-part picture is written by the popular author, Clay M. Greene, and Joseph W. Smiley has produced it with lavish accessories, the theme and the plot are not deserving of commendation, inclining throughout to pruriency. The actors in the cast do full justice to their parts and the photography is almost faultless.

THE STOLEN YACHT (Lubin), Nov. 5.—A two-reel picture play by Marc Edmund Jones, produced by Paul Powell. A picture of complications, to which the spectator must give his utmost attention in order to understand the plot. Bribery and intrigue are involved, also considerable crookedness, but eventually, after several strenuous scenes the ending is satisfactory. The acting is commendable and the marine scenes are interesting and well photographed.

THE PINES OF LOREY (Edison), Nov. 6.—A two-part drama written by J. A. Mitchell and produced by Ashley Miller, featuring Marc MacDermott and Miriam Nesbitt, supported by a strong cast of leading Edison actors. This picturization contains many scenes of a thrilling nature which have been beautifully photographed. There is considerable mystery pertaining, which holds the interest of the audience to the termination. A satisfying production in all respects.

HIS DEAREST FOES (Essanay), Nov. 6.—A two-act dramatic picture adapted from a Munsey Magazine story, with the scenes laid in an English garrison in India, the principal characters being composed of officers in the English army and natives, including an Indian Rajah. The dissolute son of the English commander is the cause of all the trouble depicted in this picture. There is lack of convincing quality in the last scenes of this visualization.

THE LAND OF ARCADIA (Vitagraph), Nov. 7.—The basis of this two-part picture is the theory that the ideal way of raising children is to isolate them from the world. Most of the scenes take place on Arcadia island, illustrating the primitive manner of life a father has adopted for the purpose of rearing his children in an atmosphere of simplicity. The cast is made up of leading Vitagraph actors supporting Lillian Walker, and the acting is all well done. There is a strong comparison drawn between the artificialities of the city and the simple life of seclusion. A number worth viewing.

THE RIDDLE OF THE GREEN UMBRELLA (Kalem), Nov. 9.—This two-part pictureplay has been reviewed at length, by Hanford C. Judson, in the Moving Picture World, and can be found on page 655, issue of Oct. 31, 1914.

WHEN HIS SHIP CAME IN (Selig), Nov. 9.—A two-reel sea drama, featuring Bessie Eyton and Thomas Santschi. There are some beautiful marine scenes shown in the action of this picture and the photography has been cleverly done. As far as the plot is concerned not much can be said in its favor. The acting is adequate.

Independent

MUTUAL WEEKLY, No. 97.—Nov. 5.—Interesting war scenes, the president and supreme court at opening of Bar Association, new mint at Washington, manufacture of stamps, and of a dozen twilight sleep babies are included in this number.

THE CHASM (Thanhouser), Nov. 6.—A very fair offering with beautifully made scenes, though the acting, while also fair, is not really strong. It is a mental chasm referred to and lies between a girl and her father. She had met a burglar who had come to rob the house. Repentance had made him write to her father, saying that he would return the things taken on promise; that he could come with them safely. The father promised, but then notified the police and the young man was arrested and spent his time in jail. This is not one of the strongest situations.

WHEN VICE SHUDDERED (Princess), Nov. 6.—The janitor saves the bank cashier from looting the bank vault. The fact that convenient burglars had been there helps cover the tracks of the cashier's embezzlement and apparently he goes scot free. The story is not strong and there is not much convincing realism in the scenes; but there is much prettiness in the picture and the players are pleasing.

TWO PALS AND A GAL (Joker), Nov. 7.—Two bad men breeze into a Western town and try to win the widow who runs the local restaurant. She and the lawyer next door have been secretly married and between them they get all of the visitors' money. The sub-titles are in verse. This is well photographed and makes fairly good entertainment of a burlesque type.

KEEPING A HUSBAND (Thanhouser), Nov. 8.—A domestic problem is presented in this number when the pretty young girl attracts the elderly married man. His wife pretends to be a sleepwalker and intrudes upon them, bringing the husband to his senses. This is handled with a fair degree of interest. Some of the photography is not very clear.

ETHEL'S ROOF PARTY (Komic), Nov. 8.—Another of the "Bill" series in which the girl stenographer gives a luncheon on the roof. The boys start a fire scare. This is not quite so funny as some of this series, but serves to hold the interest very well. The photography is particularly good.

THE WIDOW'S CHILDREN (Reliance), Nov. 9.—The party of surveyors are chased away by the angry widow with a shotgun because they wish to move her barn off the right-of-way. They set fire to the barn and later the chief engineer rescues a child and wins the widow's heart. This makes a story of about average interest. The fire scene was well put on.

HIS TALENTED WIFE (Keystone), Nov. 9.—A burlesque theatrical number in which Mack Sennet takes part. During the performance some money is stolen and a chase follows. The humor of this is not very strong. The photography is good.

AN ILL WIND (Sterling), Nov. 9.—An eccentric number with some quite amusing situations in it. The chief of police becomes locked in a clothes box in the girl's room and is given a wild ride inside it. The photography is good and this succeeds very well for an old type of film story.

MUTUAL GIRL, No. 43 (Reliance), Nov. 9.—John W. Grey is finishing the Mutual Girl series both as author and producer. He has introduced a bit of life in them and this number is a self-sufficing melodrama in which Norma saves the silk mills of her sweetheart from a scheming superintendent. It happens that she looks exactly like the woman overseer—there are several double exposures in the picture and in one, the heroine is made to cross in front of herself and there is no hint of camera manipulation. It will interest.

THE TWO THIEVES (Nestor), Nov. 10.—In this number Murdock MacQuarrie plays the part of a safe cracker who enters a bank and discovers the cashier dead on the floor. A note left for the wife indicates it was a case of suicide because of short accounts. The thief destroys the note, ruins the cashier's book and arranges things so that the wife thinks her husband died a hero trying to save the bank from robbery. A unique plot, well presented and convincing.

THE NIGGARD (Majestic), Nov. 10.—A one-reel sermon that fails to get over strongly and perhaps chiefly because there is something irritating in the weakness of its hero that locks the door on sympathy. The clerk has money to pay the last installment on his home, occupied by his old mother and himself; but meeting a fellow clerk and two girls is "forced" to treat in order to show that he really is no tightwad. The result is that he and his mother are sold out of their home. It has well made scenes and is well acted.

THE LIFE SAVERS (Crystal), Nov. 10.—Hans and Fritz pretend to be life savers, though neither can swim. They also pass themselves off as Counts Snuff and Sniff. This low comedy has occasional humorous spots in it, though the plot is not strong.

MOTHERHOOD (Beauty), Nov. 10.—A story of approaching maternity, handled in a delicate way. The young wife does not want her child and

has numerous fearful visions, but at last her love overpowers them all. This symbolic reel is quite entertaining in its way. The opening scenes in particular are very beautiful and the photography exceptionally good. Marguerita Fisher and Harry Pollard are the young couple and Kathie Fisher appears as Cupid.

AN INCOMPETENT HERO (Keystone), Nov. 12.—Fatty flirts with a married woman across the way. Later, when a burglar appears he crosses a rope into her room. A rough-house ensues with some laughable moments in it. This is well photographed throughout.

THE DOG RAFFLES (Sterling), Nov. 12.—The dog's master, being out of food and money, teaches the animal to invade other people's rooms and steal. All goes well till the dog picks up a lighted bomb and then a wild chase results. This is well pictured and makes a fairly amusing number.

THE SHOEMAKER'S ELEVENTH (Victor), Nov. 12.—A unique little story, featuring Ben Wilson as a shoemaker. He has a wife and ten children. He tries to leave one on a doorstep and the police send him home with two, one baby being left by a young mother. The picture of the numerous children asleep is certainly amusing. Happiness results upon the discovery that the eleventh child has a thousand dollars pinned to it.

HER OWN HOME (Eclair), Nov. 15.—A prettily pictured comedy number in which a young girl finds her home sold out from under her after her father's death. She goes to the city but later returns to the old home disguised as an elderly woman. She of course marries her employer. A nice comedy idea quite well worked out. Lottye Fowler and Fred Sumner are in the cast.

LIZZIE'S ESCAPE (L. K. O.), Nov. 15.—A short reel comic, showing the adventures of a country girl with a couple of city ginks, the latter played enjoyably by Henry Lehrmann and Billy Ritchie. The girl has her money taken from her in the back end of a saloon and it has various adventures before she recovers it. Low comedy that will cause some laughter.

THE PHANTOM CRACKSMAN (Victor), Nov. 16.—Charles Ogle plays the part of a millionaire whose house is robbed by the mysterious cracksman. He joins the detective force and determines to find the guilty one. The manner in which he recognizes the woman, portrayed by Mary Fuller, is interesting and presented with spirit. The denouement, in which the girl is shot through a curtain may disappoint some observers, but it is perhaps the logical ending.

BEAR ESCAPE (Sterling), Nov. 16.—A boy and girl story, in which one of the lads makes up as a bear. A real bear chases him up a tree. This situation affords quite a little amusement. It turns out that the real bear is tame and eats sugar from the girl's hand. This should interest children.

O! YOU MUMMY! (Crystal), Nov. 17.—Prof. Diggup receives a mummy and the young folks dress up Pearl White to take its place. The professor thinks his mummy has come to life and there is a wild chase after it. Fairly amusing.

NAUGHTY NELLIE (Crystal), Nov. 17.—On same reel with above. The girl pretends to take carbolic acid because her father refuses consent to her marriage. The doctor gives her an emetic. This is an average comedy.

HIS NIGHT OUT (Joker), Nov. 18.—The girl's father dismisses her lover, saying he wants his daughter to wed a man of force. The lover becomes intoxicated and dreams he is a cave man, numerous scenes being shown in which the characters wear skins and fight with clubs. Later the lover invades his sweetheart's home and drags her out of bed to be married. The humor in this is a little coarse and does not get over strongly.

CUPID AND THE FISHES (Imp), Nov. 19.—This is the tenth of the Universal Boy series. Matty watches the life savers in practice work and later goes out with the fishermen to see the nets hauled. This does not contain much plot, but the scenes have a certain educational interest.

A SCENARIO WRITER'S DREAM (Imp), Nov. 20.—Howland Rant, a temperamental director, orders a scenario writer to turn out a strong war production. The result is amazing. First airships are shown in destructive work and later the inventor brings them down by a machine which shoots bolts of lightning. The photography is none too clear in some places but the ingeniously devised studio scenes hold the interest strongly.

WHEN THE BRIDES GOT MIXED (Nestor), Nov. 20.—A farcical offering in which two young married couples go to a hotel and become mixed up. They are finally arrested by the hotel detective who thinks they are crooks. The cast is a pleasing one, but the situations in the story are not particularly new.

THE BATTLE OF THE NATIONS (Joker), Nov. 21.—The characters in this are three Frenchmen, three Germans and various other national types. All get into a row and wind up by marrying girls of different nations. A play upon the present war situation in Europe. The humor is not very strong and the plot not of much consequence.

CUPID'S PRANKS (Pathe).—A farcical auto-elopement romance that will make fun for the spectators. It is all old stuff; but it has been done with liveliness and speed and will be liked.

A HARVEST ROMANCE (Warner's).—Life on a big wheat ranch is the background of this melo-dramatic romance by the Miller 101 studio, which is interesting and gets over. The heroine is pretty and plays her part "according to Hoyle"—she will make a hit with susceptable spectators. Then we are shown the big steam reapers and threshing machines and they, too, give quality to the picture. A good offering.

THE BEAZLEYHOPPERS (Warner's).—A single reel from Miller's 101 ranch. It is a rather queer mixture and, though there is some good stuff in it due to the acting of the leading woman (a cook who is playing she's an actress at the Beazleyhopper ranch), there seems to us to be a number of sleepy places.

HELP, MURDER, POLICE (Warner's).—A "Starlight" offering in one reel with a speedy tumble farce. A fat man in it gets drowned. His friends pump him out with a big sewer pump and get up lobsters, fish, eels and the like. It will go.

DR. JEKYLL AND MR. HYDE DONE TO A FRAZZLE (Warner's).—A single reel burlesque not so much of the great play as of life and of other pictures. The sheer nonsense of it all is the reason of the fun. Very fair offering.

THE PROSPECTOR'S ROMANCE (Warner's).—A fair offering. The story is sentimental and not wholly convincing; but there is no stalling in the business, although it has no "thrills." The sub-titles in sloppy verse don't add anything to it. It is a story told by an old miner to a girl who has just quarreled with her lover and its object is to convince her that her action was not wise so that she will make up with him. The best thing in the offering is the acting of the love scenes—these are pleasing.

ROMANCE OF COYOTE HILL (Warner's).—A single reel by Miller 101 Ranch studio with a farcical story of cowboy pranks. The entertainment value of such offerings depends on the audience. We feel sure that many will find it very funny; but there are some who will not count it so.

Independent Specials

THE TERROR OF ANGER (Thanhouser), Nov. 10.—This story contains a dream in which the father, deserted by his wife, takes his son and brings him up in the wilderness. The return to primeval conditions is much better than the average effort along this line. The girl's experiences with the father and son are full of romantic interest, and have none of the vulgar touches so often found in these situations. The dream comes to a close during a struggle on the cliff between father and son. The father then determines to remain in civilization. This is well pictured and holds the interest firmly.

THE SILENT PERIL (Bison), Nov. 14.—A lively two-reel offering of a somewhat improbable sort, but well constructed and new in conception. Wm. Clifford appears as a young inventor in the U. S. Secret Service. The girl's father has invented a boat which can be operated from shore, something in the manner of a real invention we believe. Clifford, in love with the girl, wishes to do something to show his skill and blows up the boat by his secret invention, wrecking the vessel and at the same time kiling the operator, who is, of course, her father. The closing scene is tragic and the least satisfying in the story. The photography is good

THE FLOATING CALL (Reliance), Nov. 14.—A two-reel number, featuring Irene Hunt as a girl reporter, who traces some counterfeiters to their lair. The leading situations are all of an improbable sort, particularly hiding the queer money in the melons. At the same time the production is so novel and different that it proves decidedly entertaining. There is plenty of action and good suspense in the scenes where the girl falls into the clutches of the Italian counterfeiters. A message written on a piece of board thrown out of her window into the river brings aid and results in the capture of the gang. The scenes are well pictured throughout and for an improbable sort of yarn this proves very entertaining.

THE CHORUS GIRL'S THANKSGIVING (Rex), Nov. 15.—This two-reel offering, written by James Dayton, presents a story that is well acted and absorbing throughout. Herbert Rawlinson plays the young bank teller who steals money to have his mother operated upon. Anna Little plays the chorus girl, threatened with consumption. The two are brought together and the teller gives himself up so the girl gets the reward. She buys a ranch in California and on his release he goes to her. This has the proper atmosphere, good suspense and numerous other qualities which go to make up a finished production. A good offering.

THE TREASURE TRAIN (Imp), Nov. 16.—A well-photographed railroad story, with King Baggot and Arline Pretty in the cast. Mr. Baggott looks the part of the railroad foreman, who appeals to the officials of the road not to discharge the girl operator at Lone Pine. He tells of her brave deed in saving the treasure train with the picnic party on board. This is all brought out in the film. The story is not an exceptional one, but is well handled and works up considerable suspense in the second reel, where the girl makes a wild ride on a handcar to save the train.

THE OPENED SHUTTERS (Gold Seal), Nov. 17.—An excellent four-reel production of a novel by Clara Louise Burnham, opening with pictures of the author at home. Herbert Rawlinson, Anna Little and William Worthington play the leading parts, the latter appearing as Thinkright, a sort of Christian Science character, who brings the conflicting individuals together. Judge Trent and Aunt Martha, those typical, hard-shelled New England characters, are well represented. The photography and scenic effects are good throughout. Anna Little is particularly good as the rebellious Sylvia. This makes a very pleasing comedy-drama, and retains the spirit of Mrs. Burnham's story admirably.

SHORTY FALLS INTO A TITLE (Broncho), Nov. 18.—A two-reel number, featuring Shorty Hamilton. He is chief hostler for a Wild West show, but loses the job through the cook's practical joke on the boss. His double, Lord Chatham, is in trouble with the suffragettes and induces Shorty to take his place. He in turn exchanges places with Shorty. The resemblance of these two characters is striking. Quite a little amusement is gotten out of this exchange of personalities, though each is glad to switch back again later. The photography is good and as a whole this makes very fair comedy.

THE WONDROUS MELODY (Eclair), Nov. 18.—This is a conventional film story in which an old violinist's daughter marries against her father's wishes. Later the child is born and her husband deserts her. The strongest situation is in the second reel, where the child, which has developed musical genius, absorbs its grandfather's composition and wins a prize. This might have been handled more effectively if brought out in a more dramatic way. Mother and child and grandfather are happily united at the close.

HIS UNCLE'S WILL (Rex), Nov. 19.—Robert Leonard and Ella Hall appear in this two-reel comedy offering. The plot is unfortunately very familiar and the entire first reel is given up to establishing an old situation. The scenes in the second reel are more entertaining, being located at a girls' seminary, where the hero is employed as chauffeur The chief drawback of this number is lack of novelty in plot. The acting and photography are good.

THE MASTER OF THE HOUSE (Kay-Bee), Nov. 20.—A two-reel number in which Richard Stanton plays the part of a rich young Westerner. He is roped in by a New York girl's designing relatives. The scenes are finely photographed and well enacted. The Eastern life palls on him and he decides to return West with his wife. She refuses to come with him and he proceeds to tame her. He also whips her good-for-nothing brother. In the end the wife is glad to go with him. This is interesting and very well presented.

FOR THE PEOPLE (Victor), Nov. 20.—A two-reel political story with some unusual features in it. Matt Moore plays the part of a young man who grows up in a poor factory district. He runs for the state Legislature as sponsor for the Workingmen's Compensation Act, and is elected to office. Pictures of the State House at Columbus, O., are shown, also of Governor Cox, of Ohio, and other state officials. The pictures were taken during the actual passage of the act. A love story is also neatly woven into the production. Dorothy Phillips playing the girl. This is a political story with a fresh turn to it and is on the whole very entertaining.

EVERYMAN (Warner's).—This old morality play has been pictured in two reels and the title role is played by Constance Crawley. Miss Crawley is a wonder of grace in this role, but her fine qualities as a picture player are so well known that we need not further expatiate on them here. She and her company have made of it a very beautiful and dignified picture. The time will come when colleges will simply have to have all such films that are made.

THE BRACELET (Box Office Attraction).—A three-reeler made by the White Star studio. It tells a story of a libertine and his end, well-deserved if not according to law. The smooth-tongued brute had deceived the sister of a fisherman and left her to die and is now engaged to a society woman. The fisherman hears of it. He is soon stealing up with a pistol to where the villain is standing on the piazza —he had just had a quarrel with his fiancee. The villain becomes aware of the intruder and also draws a pistol. The guests inside the house hear a noise and find him dead with a pistol in his hand, and think that he has killed himself. Later, the fisherman meets the girl and they become friends—the bracelet he had given her is thrown into the sea. The picture has beautiful sea pictures and its action will hold interest fairly well.

A PICTURE PIONEER IN FRANCE.

George Davis, of the New York Exchange of Warner's Features, Inc., was a pioneer in making the moving picture popular in France. Fourteen years ago Mr. Davis and a partner got hold of a film entitled "La Passion" and traveled with it through the land of the fleur de lis. Wherever they stopped they hung up a sign bearing the legend, "American Electric Palace," whereupon the inhabitants would tumble over each other to see the show.

That was in the very early days of moving pictures. It didn't take much of a film to get the money, and Mr. Davis' picture commanded an admission fee of one to two francs

Old Picture of the Early Days of Moving Pictures in France.

(20 to 40 cents). He says that nobody would even look at such a picture nowadays.

The entrance to one of his Electric Palaces is shown in the photograph, which is getting dim from age. He is the man in dark clothes seated behind the ticket booth.

Mr. Davis is now in Cuba in the interests of Warner's Features, Inc. The intention of the company is to establish an exchange in Havana.

"Rose of the Rancho" Coming

First of the Lasky-Belasco Features Said to Be a Marvel of Exactness.

IN the production of "The Rose of the Rancho," the first of the Belasco productions to be released by the Jesse L. Lasky Feature Play Company, and in which a complete Belasco cast is being used, the Lasky Company has gone to no end of extremes to make this production the most artistic that concern has yet turned out.

Two reels of the picture were retaken in order to intro-

Scene from "Rose of the Rancho" (Lasky).

duce therein a Spanish saddle which was discovered shortly after the first part of the picture had been finished, and, in order to gain the atmospheric detail that this saddle would lend the picture, Mr. De Mille retook the first two thousand feet.

By making a monetary donation to the mission of San Fernando at Monterey, Mr. De Mille was allowed to use the mission grounds, and many of the scenes are laid in the historic old buildings throughout the vast acreage fronting the mission house.

An exact replica of the Castro Rancho was built on the new Lasky ranch, as was also a duplicate, in appearance, of the old Spanish custom house, both of which are to be destroyed in the final scenes of "The Rose of the Rancho."

Cecil B. De Mille and Wilfred Buckland made a trip to Guadalajara, Mexico, and there engaged forty native actors to appear in the roles of Vaqueros, Caballeros and Mexican Indians, and prevailed upon the Mexicans to bring their native costumes and characteristic mantillas and multi-colored gowns.

Padre Francisca de la Vianna, head of the Monterey mission, consented to appear in the picture, and actually performed the mock ceremony between Bessie Barriscale as the "Rose" and Monroe Salisbury as the "Gringo."

Richard Walton Tully, co-author of the play, assisted in the production, while Cecil B. De Mille and Wilfred Buckland handled the staging of the piece.

It will be released November 30 and shown at the Belasco Theater for the first time Sunday, Nov. 15, when a large party will be the guests of David Belasco, Jesse Lasky and Samuel Goldfish, the three men who are associated in the Lasky-Belasco productions.

SANTA MONICA JUVENILES GOOD ACTORS.

Director Richard Stanton of the Ince companies was surprised to learn during the production of "A Political Feud," a forthcoming Ince release, what a large amount of natural talent abounds in youngsters in and about Santa Monica, Cal., where the Inceville studios are located. In the early part of the action of the story, children play the important roles, and Mr. Stanton was obliged to recruit to the ranks of the players a number of boys and girls ranging in age from eight to fourteen years. He had no trouble in finding the juveniles. A multitude responded to the call. But he thought he would have trouble in getting the chosen ones to do as he commanded before the camera. He was mistaken. The youthful novices took to the task like ducks to water and succeeded in putting over the scenes with great success.

Music for the Picture

Conducted by CLARENCE E. SINN

"GORDON'S MOTION PICTURE COLLECTION."

UNDER the above title the Hamilton S. Gordon estate has issued a new collection of music for moving picture pianists. This music is compiled and composed by Sol. P. Levy, who composed the music for the feature film "Sealed Orders" and others. Mr. Levy has presented us with something a little different from the usual run of picture music. Aside from the fact that the music is of merit, both in composition and the selection, Mr. Levy has placed it before the pianist in a form both convenient and unique. There are two books, Part I. and Part II., which are sold for $1.00 for both (the two are not sold separately).

Mr. Levy has classified pictures in nineteen groups (or "types"). For each of these nineteen types he has provided musical themes of the kind most apt to be needed in each particular picture. For example, the first group is entitled:

"American Military—Revolutionary War"

and contains eight themes—four on each page, to wit:

1. Minuet by Mozart. (Two strains.)
2. "Drink to Me Only with Thine Eyes." (Old song—for love scenes.)
3. Call to Arms (Bugle call—fife and drum "Yankee Doodle.")
4. "British Grenadiers."
5. Andante. (For camp-fire, etc.)
6. Battle Scene.
7. "Star-Spangled Banner."
8. Galop—for pursuits, etc.

The fourth group is entitled "American Indian," and consists of seven characteristic themes arranged as follows:

1. For camp or travel scene.
2. For love scene.
3. For war dance.
4. For sad scene, parting, etc.
5. Mysterious scene.
6. Combat, pursuit, struggle, etc.
7. Barcarolle, for water scene.

Two pages of music are devoted to each type of picture, of which, as before mentioned, there are nineteen, all contained in Part I. These pages open opposite one another—the idea being to do away with the necessity of turning the music during the picture.

Part II. consists largely of National Airs of different countries and descriptive music generally.

Many of the themes in these books are portions of longer numbers published by Hamilton S. Gordon. Of Mr. Levy's original compositions in this work, he is particularly happy in his battle and storm scenes—a species of descriptive music much in demand by picture pianists.

The publishers in their enthusiasm have made the time honored mistake of claiming that this collection "contains all the music necessary for any film." Don't let this prejudice you against it. Mr. Levy has really covered the ground about as thoroughly as can be done in 60 pages of music, and I believe his books are worth the price asked for them.

Study the Audience Also.

One who does not wish her name published says: "Like all motion picture houses, our audience is a mixed one, and in selecting my music for a six-reel program I aim to study the people as well as the pictures. As I am in a college town we have many college students as well as high school students, and for this class I select if possible one or two comic operas, such as 'High Jinks' or 'Sweethearts.' These I find always fit in well with the lighter dramas or educational pictures. Then for the lover of classical music I select such numbers as Wagner's 'Evening Star' or Schubert's 'Serenade,' which are so good for the heavier dramas. Perhaps there will be a drama of the heart interest type which features some old people, and then there may be an old man or woman in the house who will enjoy hearing 'Just a Song at Twilight' or 'When You and I Were Young, Maggie.' Then there is the large majority who only care for rags or popular songs, and this class I aim to please in the comedies. We cannot please every one, but I sincerely believe that by varying the program in this manner, when the performance ends there will at least be a few people to whom we have appealed and who will therefore come again to hear the style of music they like as well as to view the pictures.

"Signed, K. H. M."

The musician who has the opportunity to study his audience is fortunate; the one who takes advantage of that opportunity is wise. Musical accompaniments for pictures should not only be appropriate to the subject, but satisfying to the hearers. In the smaller towns and "neighborhood" theatres of the cities it may not be so difficult to get in touch with your patrons and learn their likes and dislikes musically, but in other places it must be largely guess work. Generally speaking, a mixed program—both musically and pictorially—will appeal to nearly everybody in turn. When one is sincere in the desire to properly accompany the pictures and nearly succeeds in satisfying one's self as well as pleasing the majority of the patrons, he (or she) has done about all that can be expected.

What to Play for Pictures.

About every so often somebody wants to know "what to play for pictures." If you were to ask a cook how to prepare food he would want to know whether you meant radishes or rabbits. There are almost as many kinds of pictures as there are edibles; and the taste of the consumers has something to do with it, too. Few pictures shown at present in the average five and ten-cent houses will permit of a masterly setting of high class music, though many of the dramas give opportunity for "sketching in" with gems of the best writers. "Heart interest" pictures and sympathetic stories often permit the thematic treatment, a simple form of which is to choose some well-known melody or some theme easily recognized and play it for leading character—at the first entrance and for every scene in which he (or she) predominates. A pathetic ballad for a sympathetic character. (Choruses of some of the contemporary ballads are particularly acceptable to the younger folk.) An "Oriental" or a mysterious for a Hindoo hypnotist. Some old time ballad if the character happens to be an old person—something in keeping with the character. When you find a picture which permits of a judicious use of a single theme frequently recurring throughout, this can be made very effective.

Melodramas and sensational pictures—and many of the multiple reels are nothing else—offer the best opportunities for working to details. This should not be abused, however; only the more prominent scenes and situations should be "played to." Happily, the day is passing when it was thought necessary to follow every change of action and every change of scene with a corresponding change in the music.

"What to play for the pictures" depends on the kind of pictures you have and the kind of audience you are trying to please.

If a house has been running long enough to establish a patronage, it is almost a certainty that you can judge the musical taste of the audience by the pictures shown. High class dramas attract a cultured audience capable of appreciating the best kind of music. Give them the best you can, but always try to choose something in keeping with the picture—and play it according to the action. If your music happens to be marked fortissimo and the scenes are quiet or pathetic, subdue your music. If that isn't sufficient, skip the movement. Playing a lot of classic stuff regardless of its fitness may please the music lovers, but it does not help the show as a whole. How you play is just as important as what you play.

In accompanying photoplays of the better class, don't chop your music up into short phrases in the effort to "play to the picture." Rather humor the number you are playing, and describe the action in that manner as much as possible. "Hurry music" is often very appropriate in the more tumultuous scenes, but don't drag in the ordinary melodramatic stuff too freely or you are apt to cheapen your work.

The sensational plays, on the other hand, attract the

lovers of the old "10, 20 and 30" style of melodrama. Plenty of thrills, hair-breadth escapes, deep-dyed villainy and persecuted heroines. Melodramatic music was born and grew up in this atmosphere. Here you may play it unstintingly, but don't forget that these patrons also enjoy hearing some of the better class of music—particularly numbers which are well known.

Farces and slap-stick comedies appeal to the lovers of popular music and—entre nous—that includes all classes in varying degrees.

A "mixed program" implies a mixed audience, with a corresponding mixture of musical types. See K. H. M.'s letter, just quoted.

Says Managers Are Looking for Good Music.

Carl W. Baker, formerly of Van Wert, Ohio, now located in Minot, N. D. (Lyceum Theater), writes an interesting letter of which this is a part: "Myself and wife (violin and piano), took up picture playing six years ago and feel we owe much of our very good success to you and the Moving Picture World. We find this work very interesting. It is difficult for managers to find musicians who are capable of playing standard grades of music which they can feature and play to the pictures also; when they do find such they are willing to pay top salaries. Musicians who are willing can make this work profitable as well as interesting."

Mr. Baker has a five-piece orchestra well up in this line, but it took real work on his part to get them broken in. We would like to hear from more like him.

Also in the Dictionary.

C. W. K., of St. Paul, Minn., inquires:—"Is the word 'audience' correct as applied to the spectators in a moving picture theater? Your answer will decide a bet."

AUDIENCE: (1) The art of hearing or attending to sounds. (3) An assembly of hearers. (Webster.)

Strictly speaking, the word would not be correct as applied to an assembly of people viewing pictures. They are observers or spectators or viewers or onlookers or just lookers or something like that. But "audience" is a more convenient word; we are accustomed to it by association with the legitimate theater—we know just what it means when applied to the crowd in a picture theater—and custom is making its usage allowable at least.

If you are a musician, a singer, a candy-butcher or some other kind of a sound maker in a picture theater you may still refer to the bunch out in front as "the audience" and keep your conscience clear. And if I want to say "audience" I'll say it anyhow.

The winner of the bet please note my address—1942 W. 21st street, Chicago, Ill. I prefer to smoke the domestic brands.

OHIO WON'T PARTICIPATE IN EXPOSITION.

After considering the matter thoroughly it appears that the commercial organizations of most of the cities of Ohio have decided not to participate in the plan of showing at the Panama-Pacific Exposition industrial films covering their manufacturing and other activities. The Cleveland Chamber of Commerce has definitely notified the Ohio State Commission of the Exposition that it will not participate, and Cincinnati, Columbus and Toledo are understood to have decided on similar action. In the case of Cincinnati, at least, the ground of the decision is not any lack of appreciation of the advertising value of motion pictures used in this way, but a belief that the benefit to the city, or to any other city, would be small, on account of the comparatively insignificant impression which one city would make among so many.

VITAGRAPH ENTERTAINS.

Wednesday evening, November 4, was a special press night at the Vitagraph Theater, and a number of New York newspaper men attended the exhibition as the guests of "Pop" Rock, A. E. Smith and J. Stuart Blackton. After witnessing the very excellent program of real vitagraph features the party gathered about a long table in the restaurant of the Hotel Astor where a light collation was served. Present were Wallace Ham and E. E. Hart, Evening Sun; H. H. Niemeyer, Times; Victor Watson and Wesley Hamer, American; Frank T. Pope, Journal of Commerce; Mr. Mullen, Herald; Graham Baker, Brooklyn Times; Mr. Donohue, Chicago American; John W. Semler and Mr. Winchester Morning Telegraph; W. A. Johnston, Motion Picture News, and James L. Hoff, Moving Picture World. Sam Spedon assisted Messrs. Rock, Smith and Blackton in entertaining the party. Two very pleasant hours were spent in the exchange of ideas "touchin' on and appertainin' to" pictures.

Clara Horton

ONE of the sweetest little girls who has delighted the hearts of picture audiences in Eclair productions for some time past is leaving for Tucson, Arizona, in the person of Clara Horton. Little Miss Horton was found sitting demurely on the edge of a large trunk while her mother, the wardrobe woman for the Eclair Company, deftly packed some of Clara's finery. I discovered that she was born eleven years ago in Halsey street, Brooklyn. While attending public school she was given opportunity to appear in a tableau production during Christmas holidays. Her specialty, which consisted of a simple toe dance, was "put over" with all the grace and skill of a grown-up. A theatrical manager present saw likely material in the little girl, and with her mother's permission took her under his wing. She was sent to dancing school, and after a finished course secured an engagement in a pantomime production of "Jack and the Beanstalk." In company with her mother she traveled with this production from coast to coast. To little Clara was granted the unusual experience of a European trip, and she played in the principal capitals on the Continent. From overwork her health became such that her mother brought her back to America, and after a rest of one year she secured a part in a pantomime production of "Cinderella." Mrs. Horton deemed it best that Clara be kept from the vicissitudes and temptations of the road. With this in mind she cast about for a permanent position with a motion picture company, and before long Clara had been engaged by Eclair, whose stock company was then located at Fort Lee, New Jersey. The indefinable charm and beautiful simplicity of the little stage child immediately won the hearts of directors and players, and under careful direction and coaching she became one of the cleverest child artists appearing in the pictures.

Clara Horton.

Blessed with a wonderful head of long golden curls, great blue eyes fringed by dark lashes, and a complexion the color of peaches, Clara forms a beautiful picture indeed on the screen. She has been with the Eclair Film Company, Inc., for the past two years, and during that time has played in over two hundred and fifty productions.

Recently the entire producing forces of the Eclair Film Company, Inc., moved to their newly built studios and laboratories at Tucson, Arizona, and Clara will soon be in the land of cactus and sage-brush, accompanied by her mother. At Tucson she will head a newly formed company of juvenile artists and will appear in both Western and society productions.

PRIVATE SHOWING OF "ROSE OF THE RANCHO."

Probably the most auspicious private showing yet conducted will be the premier of the first Jesse L. Lasky-David Belasco release, "The Rose of the Rancho," which will take place at the Belasco Theater, in West 44th street, New York, Sunday night, November 15, at 8.30 o'clock. For the occasion one thousand invitations have been issued.

The event will be under the personal auspices of David Belasco, and will be staged for the occasion by S. L. Rothapfel, manager of the Strand Theater.

Among the invited guests will be David Belasco, Mrs. H. C. DeMille, Professor Brander Matthews, Judge Dittenhoeffer, Cyril Maude, Adolph Zukor, Daniel Frohman, George H. Cohan, William Collier, Benj. F. Roeder, Fred Stone, Dave Montgomery, R. Wanamaker, Mme. Nazimova, Julia Sanderson, Mr. and Mrs. Vernon Castle, Mitchel Mark and the representatives of the daily and trade papers.

Response invitations have been sent out. Upon receipt of reply, reserved tickets will be forwarded. Admission to the Belasco Theater will positively be on tickets alone.

OBSERVATIONS

BY OUR MAN ABOUT TOWN.

OF the motion picture actors who left this country in response to the call to arms of their native lands, Marcel Morhange, a Frenchman who worked at the Vitagraph studios in Brooklyn, was among the first to respond, and is one of the first to get direct information to his family and friends in this country regarding his movements. No doubt other actors who went to the war are rendering just as valiant service to their respective countries, and it is not on account of failure in that direction that they have not been heard from. The Frenchman had the foresight when he first reached Paris to make the bureau of the Brooklyn Eagle in that city his headquarters and whenever that bureau sends news of the war to its Brooklyn office it incorporates anything it may receive concerning Morhange and the Brooklyn office communicates it direct to his wife and child in Brooklyn through one of its reporters.

* * *

Morhange and his wife and child came to this country from France with Mme. Sarah Bernhardt about two years ago. They worked as "extras" at the Vitagraph studios about a year before the father went to the war. The wife and the child, who is about five years old, are still working "extra," playing prominent parts with Miss Helen Gardner under Director Gaskill. The child is very pretty and clever. When Morhange received notification to report to the French Consul in New York City and did so many of his fellow "extras" criticized him. They told him his place was with his wife and child, especially as their means were limited. It was then that Morhange gave answer to similar sentiments on the part of many people who cannot understand why foreigners who come to this country with the intention of making it their home should leave it to take up arms on the other side of the Atlantic. Morhange said he was not leaving his wife and child through heroic impulses alone, but with the intention of preserving something for them for the future. "If I stay here with them I can only make a living while I am able to work," he said, "My wife, child and myself will in time inherit property and money from relatives in France and if I do not respond to the call it will mean a forfeiture of those inheritances and imprisonment for me at any time after the war I might visit France. I may not return from the war, but that I have done nothing to deprive my wife and child of what is coming to them will be some consolation."

* * *

Many people are disinclined to believe stories of warm friendship being manifested between French and German reservists before their departure for the other side. The prevailing opinion is that a spirit of hatred must have arisen as soon as it became known that the people of those two countries were to jump at each other's throats again and re-enact the scenes of 1870. Nevertheless, in one case at least, two reservists parted on this side the best of friends, Morhange and a German "extra" were both working in a motion picture under Director Gaskill when the call to arms was issued. They selected a day when the Vitagraph studios were idle to report to their respective Consuls. They travelled together to this city. While the Frenchman was in his consul's office the German was awaiting his return downstairs, and the Frenchman waited while the German arranged his affairs. After "signing up," as they termed it, they adjourned to a cafe and celebrated. Although the men had known each other a comparatively short time, the friendship manifested by them for each other was very strong. It is said that motion picture work makes the participants a family and creates among them a spirit of esteem and intimacy that is not as noticeable in many other vocations. However, the spirit of friendship manifested by these two motion picture actors was undoubtedly sincere. It was predicted when they left the studio arm in arm to report for the war that they would return separately and very much the worse for wear. Director Gaskill remarked as they departed. "Those are two nice boys, but I am afraid that before night they will have their first battle."

* * *

Contrary to this expectation, the two warriors returned as they left. The German was to sail first. He entertained Morhange and his family at dinner the day after the "signing up." The night before he was to sail the Morhange family gave a dinner to the German. During a talk after dinner the German asked Jacqueline, Morhange's little girl, "'Jac,' where is your papa going?" "To Europe," she replied. "What for?" With some display of spirit the child promptly answered, "To help kill all the Germans!" Instantly the German raised the child in a firm embrace and kissed her repeatedly. There was not a tearless eye in the room. As he released the child the German said, "Well, 'Jac' dear, I hope your papa and I will never meet in battle and that we will all be together again with Mr. Gaskill and the Vitagraph."

* * *

Nothing has been heard from the German. The last heard of Morhange was through the Brooklyn Eagle by cable from Paris, under date of October 27. He succeeded in getting back to Paris after narrowly escaping the Germans in a hot pursuit from the front. His movements are now kept secret and it is forbidden to state where he was in danger of capture. He was attached as dispatch bearer and interpreter to the Yorkshire regiment of the English army and later was made British staff interpreter. "I knew he would—what you call—'make good'," said Mrs. Morhange the other day, "and his German friend is all to the—the—what you put on sandwiches—yes, mustard. But I wish they were both here again."

* * *

Come to think of it, wouldn't these incidents in the lives of these German and French reservists make a ripping good war scenario? No hatred, no horrors; yet reflecting actual occurrences.

* * *

According to the New York World confession has at last been made by temperance and church workers, as well as the liquor interests, that motion pictures are a powerful ally in temperance work. The Brooklyn Excise Bureau announces that fifty-nine saloons have gone out of business in that borough since last January and there has been a falling off of $75,000 in license fees. In the boroughs of Manhattan and Bronx one hundred and six saloons have gone out of business within the past year and, according to a statement by the excise department, the loss of license fees in Greater New York for the past year has been close to $200,000. It is not claimed that the motion picture houses have been responsible for all the failures, but there are facts in hand to show that they were the direct cause for many of them. Names and addresses are given of saloonkeepers who "blame the motion picture for rotten business." One saloonkeeper is credited with the statement that there is bound to be a reaction, but the motion pictures will put a lot of saloons out of business before people get tired of them. Corner loafers and saloon hangers-on, he says, are fast disappearing.

* * *

This situation is identical with the claims the motion picture people have always made. It is the best public refutation thus far given to the charge of the narrow-minded and prejudiced that motion picture houses are "dens of vice and immorality." But the confessions do not extend to the actual sphere of good work done by motion pictures. The time will come when the conscience of the confessors will compel them to admit that the pictures are among the greatest factors of the present time in the advancement of all branches of moral and intellectual work. Impartial investigation will establish this. Every person in the country who is sincere in advocating reform is a motion picture fan and their example will eventually bring into the fold those that have been wasting time and money for years in trying to hamper and break down the makers and exhibitors of motion pictures by ridiculous regulations and laws born of selfish purposes, or inability to understand and grasp conditions as they are really presented.

SELIG ONE-REEL ANIMAL PICTURES.

The demand for Selig one-reel animal pictures immediately following the announcement of a series to be released, has demonstrated beyond a doubt that this class of photoplays is desired by exhibitors. Mr. Selig has been working on this series for some time and a number of exceptionally interesting scenarios have been especially prepared. A large number of these have been produced and dates for their release will be announced later. Exhibitors have written in to say that they want all of the Selig one-reel animal pictures obtainable.

In most of the Selig one-reel animal pictures, Kathlyn Williams will be featured, which naturally will furnish an added attraction and render them additionally profitable to exhibitors. All these releases will be made through General Film Co., and will constitute part of the Selig program.

"Through the Valley of Shadows"

Florence Turner Is Featured in an Unusually Appealing Story in Four Parts, Released Through Hepworth.

Reviewed by George Blaisdell.

HERE is a story abounding in pathos. It is a domestic tragedy that narrowly escapes being a blood tragedy. The basic theme is as old as time itself—the separation of a couple through the man's absorption in professional duties. Its working out is different; as we see it on the screen it moves to an unusual degree, even when that screen is situated in a little room several hundred feet above the roar of

Scene from "Through the Valley of Shadows" (Hepworth).

Broadway, where there is no orchestra or any of the theatrical accompaniments which some deem so essential to the proper showing of a picture.

"Through the Valley of Shadows" is written by Larry Trimble, its producer, and Miss Florence Turner. It is a real screen story. Its principal characters are three—no, four; by no means must we overlook Jean, the collie, whose entrances, actions and crestfallen exits contribute in no immaterial measure to the strength of the play. Miss Turner portrays the wife who momentarily succumbs to the flattery of a man of the world who is worse than unscrupulous—in his defeat he is vindictive, poisoning the ear of the husband with unspeakable falsehoods. By his influence in theatrical circles, which the wife frequents in the hope of obtaining employment, he is able for too long a time to prevent her from making a living in the line for which she is fitted. That later on, when the wife has obtained a place as a motion picture actress, she should take advantage of her opportunity and use on this man, playing opposite her, the knife put into her hand seems the natural thing for a woman driven to desperation. It may be a convenient coincidence that her doctor husband should be called to attend the injured actor and discover the wife long lost to him, but it all goes to create situations of power—and the most powerful are those of her illness and convalescence in the old home to which the husband restores her and the ultimate honor of which she has always protected.

Mr. Clifford is Dr. Cross, the husband who, in a rage, turns out his wife and who immediately afterward repents and institutes a fruitless search for her. Mr. Clifford gives a fine interpretation, displaying strength and feeling. Edward Lingard is Oscar Mailling, the actor who informs Dr. Cross, that Mrs. Cross has tired of him, when, as a matter of fact, she had rejected him in the beginning. For his careful and faithful portrayal of the part that falls to him Mr. Lingard will be very properly disliked. And there is Jean, of whom—not which—we have spoken, and of whom much more might be said.

If Miss Turner is one of your favorites, don't miss this picture. If you are unacquainted with her work, don't miss this opportunity to see her.

ARCH CENSOR BECOMES FATHER.

William D. Maguire, the secretary of the National Board of Censors, has assumed a new relation in life, having become the father of a promising son and heir. A friend has ventured the suggestion that the initals of his given name be made to conform to the well-known formula: A. N. B. C. or Approved National Board of Censors.

Steffanson Rescue Pictures

Sunset Motion Picture Co. Will Release Interesting Subject in December.

M. E. Cory, general manager of the Sunset Motion Picture Co., has just returned to San Francisco from Seattle where he went to meet the Arctic Expedition which returned on the now world-famous rescue ship "King and Wing." Cory is very enthusiastic over the negative secured and claims to have the greatest picture ever made of the frozen north. A picture showing the capture of live young walrus in which a native is shown on either side of the walrus with their teeth sunk in its flippers holding it thus while they fasten the ropes with their hands, is only one of the many sensational animals pictures.

The big feature of the picture is, of course, the rescue from Wrangel Island of the survivors of the wrecked Karluk, the Steffanson expedition ship. The rescue was accomplished in the face of the greatest danger. The U. S. S. Bear made several unsuccessful attempts to affect the rescue during the summer. The Russian and Canadian governments also tried to reach the island, as well as several privately owned ships. Even the King and Wing was unsuccessful upon the first attempt. The King and Wing was finally successful in getting to within a few miles of the island and taking off the unfortunates who had spent over a year there.

Scenes were made of their huts in which they had lived, of the graves of those who had died, and breaking camp and going aboard the King and Wing. On deck close up pictures were made of the entire group after which they were fitted out with fresh clothing and their old clothes thrown overboard. About half way to Nome, the King and Wing met the U. S. S. Bear making another attempt to effect the rescue. Capt. Bartlett, former skipper of the Karluk, was aboard the Bear. Pictures were made showing Bartlett coming aboard the King and Wing and greeting his old crew. The survivors were then transferred aboard the Bear for the rest of the trip to Nome.

Cory states positively that no other camera man could possibly have secured genuine pictures of the Steffanson Rescue and it is said that another vessel having a camera man abroad succeeded in reaching Wrangle Island and posed the boats crew around the deserted huts to make a fake picture.

It is the intention of the Sunset Company to give a private exhibition of the picture as soon as it is finished, after which it will be taken to New York.

December 1st has been set for release date.

J. D. JAMESON IS NEW SEATTLE MANAGER FOR KLEINE.

J. D. Jameson, conected with the Kleine Pittsburgh office as travelling representative, has been transferred to Kleine's branch at Seattle, Washington. He becomes manager of the Seattle office, succeeding O. R. Henkel, resigned.

RETURN DATES OF KLEINE'S "VENDETTA."

From the Sumner theater of Brooklyn to the Odeon theater of San Francisco, letters in praise of "Vendetta," George Kleine's five-part feature booking through the special feature department of the General Film Company, pour in daily, along with the information that many of these theaters are playing return dates on the attraction. "Vendetta" is unquestionably the best five-part commercial subject ever released under the Kleine standard, a fact well illustrated by its heavy initial bookings and the numerous return engagements.

MUTUAL'S WINNIPEG OFFICE EXPANDS.

Owing to increase in business the Mutual Film Corporation of Canada, Ltd., located at 40-48 Aikins Block, McDermott avenue, Winnipeg, Manitoba, has been compelled to seek bigger quarters and has secured favorable and spacious offices at 26 and 27 Aikins block, a few doors away from its old home. J. H. Boothe, manager of this Mutual branch, has been in charge of this exchange for the past four years, having become connected with it when it was known as the Gaumont Company of Canada, Ltd. "Considering conditions due to the war, money stringency, etc.," says Mr. Boothe, "the Manitoba exhibitors as a whole have done very well. In some localities business has not been quite up to the past years, but it has been better than at first expected. The Mutual has been quite successful. The bookings for its serial picture, 'The Million Dollar Mystery,' has been phenomenal and from the number of inquiries that are coming into this office regarding the new serial 'Zudora,' it appears that the bookings for this big production will be heavier." Mr. Boothe announces that J. M. Cummings, general manager of Canadian Mutual office, has recently been in Winnipeg and reports that conditions in the eastern part of Canada are very satisfactory.

"Ready Money"

Five-Part Lasky Drama, with Edward Abeles in the Leading Role, Is a Good Production.

Reviewed by George Blaisdell.

IN "READY MONEY," the Lasky five-part subject released on November 5, we may not have an altogether wholesome moral, judged from stricter standards, but we certainly have good entertainment. The theme may be said to be rather unmoral than immoral, insofar that the hero of the drama succeeds in business partly through the artful assistance of a slick countefeiter who has a most comprehensive understanding of human nature—the impulse to give to him who hath or whoever it is believed possesses. In spite of the fact that the man escapes arrest we are led to believe

Scene from "Ready Money" (Lasky).

that he ceases his illegal operations—he destroys notes which he insists are the best he ever made—so why complain?

There are in the large cast excellent character drawings. Edward Abeles has the leading role, that of Steve Baird, a young man who goes west to make his fortune and takes an option on a mine. Theodore Roberts as Mike Reardon, the big western friend and partner of Steve, makes one of the hits of the piece. When he "cleans up" in rapid fashion the three assailants who attempt to put him out of business there is nothing forced or artificial about the proceeding. All of his work is of the best. James Neil as Jackson Ives, the counterfeiter, gives a strong performance, as also does Dick La Reno in the role of Captain West of the Secret Service. Bessie Barriscale is charming in the part of Grace Tyler, the sweetheart of Steve.

There is a sprinkling of comedy running throughout the five reels. Mr. Abeles makes the most of these situations and also is commendable in the dramatic scenes. The story is an intermixture of mining stock promoting and counterfeiting in New York, of plotting in Arizona to obtain possession of the property on which first Steve had an option and of which he was later the owner, subject to a mortgage held by Morgan. There are many moments of suspense, and these are carefully handled so as to bring out their full value. The staging is artistically done, the scenes of the New Year's Eve banquet and the street crowds of merrymakers being especially notable. So, too, the producer has been successful in establishing his mining town atmosphere, both as to backgrounds and types. "Ready Money" is a strong combination of western and society drama and should be popular.

WARNER TO RELEASE HUMANOLOGY PRODUCT.

Warner's Features announces that it will release the product of the Humanology Film Producing Company of Boston. This company was formed recently by Jack Rose, who is president, and with whom is associated a number of prominent Boston business men. W. W. Clarke, a former member of the Massachusetts legislature and a lawyer, is first vice-president and treasurer, D. W. Robertson, second vice-president. and E. V. Finch is secretary. The company is capitalized at $250,000 and has a studio at Medford, Mass.

Allied with Mr. Rose in the production of pictures is Ella Wheeler Wilcox, famous the world over as a writer of poetry. By this arrangement all of Mrs. Wilcox's poems will be available for motion picture purposes.

Marguerite Courtot

SEVENTEEN years ago, or, to be exact, on August 20, 1897, the population of Summit, N. J., was increased by the arrival of a daughter in the home of Mr. and Mrs. Courtot. According to the record in the Summit Bureau of Vital Statistics, the name of the newcomer was Marguerite Gabrielle Courtot—quite a hefty name for so tiny and dainty a specimen of humanity.

Marguerite Courtot.

As is generally known, Miss Courtot is enrolled under the Kalem banner. In fact, she has never appeared in any motion pictures save those bearing the famous "Bursting Sun" trade mark. That Kalem recognizes her protean ability can be seen by the fact that this seventeen-year-old girl is now portraying leading roles opposite Tom Moore.

Here is how it came about. About two years ago, Kalem established a studio at Cliffside, N. J. Miss Courtot resided just a short distance away and frequently had occasion to pass the place. It happened that the producing director in charge of the studio was in great need of a girl of Miss Courtot's type. To his great delight, the director found that one of his players was intimately acquainted with the Courtot family. That night, in company with this player, the director called upon the Courtots and offered Marguerite a position. The following morning found the girl working in her first motion picture.

Barely two years have passed since Miss Courtot's initial appearance before the motion picture public, nevertheless the roles this girl has portrayed in that time reveal most strikingly her wonderful talent. Such roles as Valentine de Mornay, in Kalem's production of "A Celebrated Case"; Zoe, in "The Octoroon"; Kathlyn, in "The Green Rose"; Melissa, the unfortunate sister, in "Fate's Midnight Hour"; Annette, in "The Girl and the Stowaway," and Millicent, in "The Girl and the Explorer," would ordinarily be deemed formidable by the most experienced actresses. Miss Courtot, however, handled these roles in a manner which led even captious critics to pronounce her a finished artiste.

PROGRAM FOR DETROIT EXHIBITORS.

Forty-seven Theaters Using Universal Service Will be Supplied with Sixty-four Page Booklet.

AN enterprise that has prospects of growing greatly is to be given a trial in Detroit. It will be in the nature of a weekly program to be used by 47 theaters showing Universal films. A company has been organized under the style of the Universal Photoplay Weekly, with offices at 1120 Chamber of Commerce. G. B. Hiller, who originated the idea, is general manager. The company is incorporated for $250,000, of which Mr. Hiller will be the largest stockholder. The remainder of the stock is to be sold to Detroit people. The regular Universal Weekly, which is issued by the Universal Company, is to be boiled down and made the program for houses using Universal films. The book or program will contain 64 pages, half reading matter and half local advertising. The programs will be practically the same, except that each theater will have its name on the frontispiece and its own program. It will also have a half page in which it can "talk" to patrons.

Each theater will receive approximately 3,000 copies a week. This means that the total number to be printed each week will be 100,000. Each theater will either mail or distribute the programs weekly so that they will be in the hands of their patrons not later than Monday. There is no charge to the theaters for the programs. Most of the houses will mail them each week, a few deciding to have them distributed by carrier. The company getting out the program makes its money through the advertising. A force of ten solicitors have been active for the past thirty days and have secured contracts from the largest advertisers in the city.

"The Country Mouse"

Four-Reel Bosworth Picture Showing How Rural Legislator's Wife Wins Her Battle in the State Capital.

Reviewed by Hanford C. Judson.

ONE of the most interesting situations for dramatic development that a great civilized republic offers is the position of a rural legislator's wife elected with her husband to leave the farm and live in some state capital. If her husband is a mere commonplace man elected in some off year, her experiences are not extraordinary; but in cases where the man is an individual of inherent power she runs the risk of watching him grow out of her sphere and of seeing the romance of their married life destroyed. Self-reproaches and tears are of the worst possible use to her; she has to break loose from old things that were once good enough and make a new person of herself, if she wants to keep up with him. Of course, the husband may, for instance, choose to remain simple and curb his ambitions, and there are other innumerable ways of treating the situation, almost any one of which offers chances of probing down into human feelings as deep as one pleases.

Adele Farrington.

In this picture, "The Country Mouse," the legislator's wife finds her husband taking very naturally to capital society. He is a man of power and is more and more sought after, while she, awkward and ill-at-ease in company, finds herself despised as a frump without the spirit to make herself acceptable to her husband's friends. She gets desperate, fearing that she is going to lose her husband altogether, and calls to her aid a fashionable modiste who helps her to get the right clothes and to make herself fashionable. The character in this situation presents difficulties to the actress, who is required to make a very striking change, seem probable to the spectator. This particular experience is not wholly new in pictures. But it is sure that the heart-interest of the story as it is played by Hobart Bosworth, as the legislator, and by Adele Farrington, as his wife, holds strongly.

Scene from "The Country Mouse" (Bosworth).

We must mention also some interesting scenes in the picture of rural politics that are delightful, especially the nominating of the "people's champion" by acclamation after he has made a ringing speech against the "octopus" railroad. Such scenes are a strong asset in a picture. The city scenes were taken in Sacramento and have just the kind of atmosphere that the offering needed. The photography is clear and the transitions from scene to scene are smooth and natural.

Famous Players Engage Marie Doro

THE Famous Players Film Company has secured the exclusive motion picture services of the celebrated young star Marie Doro, who has one of the largest metropolitan followings of any of the younger players on the American stage. Miss Doro has recently won added lustre by the distinction of being selected as co-star with William Gillette and Blanche Bates in the present season's important revival of "Diplomacy," one of the more notable of the current Charles Frohman productions.

The Famous Players will present Miss Doro in her greatest dramatic success, "The Morals of Marcus," by William J. Locke. This production attained such popularity at the time of its stage appearance that it is hardly necessary to recall the role created by Marie Doro—that of the little girl from a Syrian harem, who upsets the household of the precise Sir Marcus, and plays havoc with his dignity and his heart, after losing her own to him. The absorbing delineation of the girl who finds her soul and who changes from a playful young animal to a woman capable of suffering and sacrificing for the man she loves is one of the greatest character developments ever conceived.

Marie Doro.

The film production of "The Morals of Marcus," like that of "Zaza," will be released by the Famous Players-Charles Frohman Company.

LEWIS COMPLETES PRODUCTION OF "THE THIEF"

Edgar Lewis, as director for the Box Office Attraction Co., has completed his screen production of "The Thief," which is in five parts. The picture is said to be one of the best reproduced from a famous play. Mr. Lewis is now preparing to present a film version of "Samson," another well-known drama by Henri Bernstein, author of "The Thief." Mr. Lewis is a believer in stunts of magnitude and the Box Office Attraction Co. is giving him a free rein in every particular. After "Samson," another film sensation is promised by the well-known director.

Crowd Before Portola Theater, During Run of "Salomy Jane," Distributed by the Golgate Service.

"The Colonel of the Red Hussars"

A Three-Reel Edison Romance from the Novel by John Reed Scott.

Reviewed by Louis Reeves Harrison.

CAST:

Major Armand Dalberg, U. S. A.....Robert Conness
King Frederick of Valaria.....Bigelow Cooper
Princess Dehra, his daughter.....Miriam Nesbitt
The Archduke of Lutzen.....Marc MacDermott
Richard Courtney, U. S. Ambassador to Valaria.....Herbert Prior
Mrs. Marion Spencer.....Sally Crute

DIRECTOR RICHARD RIDGELY, of fine artistic tastes, finds in "The Colonel of the Red Hussars" those idealistic aspects of human character which, in settings of beauty, often take us "out of ourselves" irrespective of our

Scene from "The Colonel of the Red Hussars" (Edison).

trend toward realism. The story, like many of those following lines indicated in "The Prisoner of Zenda," has the same perilous adventures of a hero transported from the commonplace of ordinary existence into the formalities of ceremonials of a small kingdom tucked away somewhere between the Causasian and Balkan mountains known in this case as "Valaria." There is a King of Valaria, a lovely Princess and a delightfully villainous Archduke aspiring for the throne and her hand when an American of "royal descent," Major Armand Dalberg, appears on the scene.

How delightful! How lovely the women are! How handsome the uniforms of Archduke Lotzen and King Frederick of Valaria! It is all like a dream, or like grand opera on the screen. The royal descent of Major Dalberg is discovered by King Frederick, and the young American is made an Archduke while you wait as well as Colonel of the Red Hussars. How fine he looks in his new uniform. The Archduke of Lotzen secretly boils with rage—one can tell from his wicked glances, but he is as polished as a rapier on the surface. He bides his time until that generous help to authorship, mere chance, brings him into contact with the most charming adventuress ever pictured on the screen, Mrs. Marion Spencer in the story, Sally Crute at her best, in reality.

In spite of the fact that Marc MacDermott makes a most delightful villain, even his star wanes when Sally simply dominates every situation in which she appears, until it becomes her play. Her smile makes that of Mona Lisa look like a sickly smirk. Sally's smile is not repressed—it is given free and natural expression—but it loses none of its Sphinx-like mystery on that account. It has as many shades of meaning as there are tints in an evening sky and all quite as pleasing to look upon. It is Sally's mission to break up the love affair between the young American and the Valarian Princess at the instigation of Archduke Lotzen.

Can you not guess that the plot fails, that the hero and heroine are united in spite of all? Sally does a lot of damage to the lovers, meanwhile, and small wonder. The great wonder is that the whole court does not succumb to her charms and fall in love as one man. Those in the audience certainly will. Only force of habit enabled the critics to sit still when watching Sally on the screen. Critics are not supposed to have any feelings, but such as they are, Sally gathered them all into her net. Richard Ridgely did all he could with the combined beauties of art and nature to enslave attention to his play, but what is the use of trying to rival a lovely woman in her sweetest moods? It can't be done. A vous Mademoiselle Belle Sourire.

Frances Gibson.

THE subject of this sketch comes from a wonderful theatrical family which, including father and mother, number thirteen, all of whom are in the profession in one branch or the other; in fact, as the old saying goes, she was "born to the business," in Everton, England. Her first appearance was in Wilson Barrett's Company, at the age of three years. She played child's parts for six years, then, coming to the United States with her parents, was placed in Holy Cross convent, 42d street, New York City, where, after five years' attendance, she again entered the profession and played the role of "Little Bo-Peep" in "Babes in Toyland."

Frances Gibson.

In stock, Miss Gibson has essayed some of the most difficult emotional roles. She was unfortunate enough to have been in San Francisco at the time of the earthquake and lost all her wardrobe and valuables in that disaster. For several seasons she appeared in a single singing and dancing act, on the Orpheum circuit. During the last few seasons she has appeared as a member of stock, in principal parts, with the Lubin, Thanhauser and Solax companies. Miss Gibson is an expert equestrienne, rope and pole climber, swimmer, etc., which accomplishments are of great value to her in picture work. She has appeared in over fifty film productions, prominent among which are "Nicholas Nickleby," "Lady Betty's Strategy," "The Mills of the Gods," "The Rose of the Circus," etc. She is at present working in special features, having just finished as lead in the four-part railroad feature, "Steve Hill's Awakening."

Farmers Great Picture Lovers.

State Fair Uses Motion Pictures as Comparison in Advertising to Rural Communities.

THE farmer is interested in the moving pictures. Institutions and persons seeking the attention of the farmer realize this. Two big state fairs this year made direct appeals to this new pursuit of the rural resident. "It beats the movies" was the slogan of the Wisconsin State Fair held at Milwaukee. Advertisements of the Michigan State Fair at Detroit were illustrated with strips of film picturing the different attractions.

"Great possibilities are believed to exist in the use of the moving picture in instructing the farmer. * * * The work is in its incipiency," wrote Charles A. Whittle, of the Georgia State College of Agriculture to the editor of a farm paper. "It has served to illustrate the facts which the agricultural leaders wanted to impress in a way which could not have been equaled had all the animals, machinery, etc., been conveyed to the meeting place of the farmers by a solid train. An institute worker says that the farmers would not have taken as much interest in the real as in the movies. There is the further advantage of flashing out in concise sentences, between pictures, the facts which are revealed in the pictures—a task almost impossible for a speaker to accomplish so well in an address."

Nearly all state agricultural colleges have projection apparatus and possess valuable films relating to farm work in that state. One in the southwest has its own camera men to record interesting experiments, to show results and to exploit student life.

"Rip Van Winkle"

Thomas Jefferson Plays Rip in a Picture Made from Play Version of His Father—Alco Five-Reel Offering.

Reviewed by Hanford C. Judson.

THE famous Jefferson family—great grandfather, father and son—have been playing Rip for almost a hundred years now; but in a very real sense Thomas Jefferson is the most fortunate of them all—his portrayal will still be giving pleasure a hundred years from now. The picture was made from the working stage script of Joseph Jefferson, and Edwin Middleton is responsible for its translation into picture form. He has profited by the mistakes of his predecessors—the picture (there are five reels of it) is undeniably the best of this great story we have seen. In one or two places there are still possibilities of improvement; but in that part dealing with the little men up on the mountain with whom Rip had dealings about the carrying and sampling of a keg, it seems perfect and this was the hardest part of all to handle. The places where it seems awkward are in the village part of the story and come partly from loyalty to the stage version. These great classics are dangerous to handle; for it takes too much courage to change them enough to make the best pictures.

Thomas Jefferson as "Rip."

Thomas Jefferson accents the heart-feeling in the character of Rip; makes him appeal to the spectator's heart so strongly that the dramatic tension is felt even through those stagey scenes at the close. Indeed, it is strange that we believe the tale at all; but as Mr. Jefferson plays its central character the emotions of his fate are so compellingly deep and true that it really lives. There is more truth than fairy tale in it, view it how you will—in a way we all become Rips. A well-selected cast supports the leading man and among them Clairet Claire, in the role of Rip's wife, is especially worthy of notice, and the innkeeper of H. B. Blackmore is another most pleasing characterization. The scenes and the backgrounds do very well and have been clearly photographed. The picture would go, even if it were merely a new offering; but it is doubly sure to find favor, it being a great play with Thomas Jefferson as Rip.

Scene from "Rip Van Winkle" (Alco).

"Motherhood"

A One-Reel "Beauty" Allegory of Fine Theme and Exquisite Treatment.

Reviewed by Louis Reeves Harrison.

CAST:

The Girl.....Margarita Fischer
The Man.....Harry Pollard
The Son.....Joseph Harris
Cupid.....Kathie Fischer

WITH a vital theme to raise it far above the average of weary mediocrity and a treatment both delicate and beautiful, "Motherhood" takes very high rank as a one-reel production. To a critic who is accustomed to view two or three triangles a week, with a few chases, burglars, mistaken identities and whisker comedies thrown in by way of incompetent variety, the living subject and capable handling of "Motherhood" came almost as a revelation. It shows that we are getting closer to the human heart, that warm and sympathetic human heart, which enables us to grasp the fact that none of us are without flaw and arouses a tenderness of sentiment on that very account.

Scene from "Motherhood" (Beauty).

It may be that our strongest plays will relate to the individual caught in the web of his own complex nature, powerless at times to extricate himself, for in that situation lie some of the most dramatic, if not tragic, facts of contemporary life. Our greatest philosophers are in accord with our greatest dramatists on at least one subject—that progress is only possible through the discovery of mistaken conceptions concerning ourselves and our social relations with one another.

The object of marriage is now what it has always been, in a finer sense than ever, but there exists a great deal that is false, misleading and even hypocritical in the ideals sometimes presented to a young girl's mind. She enters it as the girl in "Motherhood" does the garden, where Cupid sits at the gate, to cull its sweetest flowers, and a more-or-less childish innocence as to its full meaning. She expects to dwell in an unreal atmosphere, a sort of make-believe wife, amused and petted as she has been by doting parents and friends. Men often love such women—the innocence of their natures is so close to that of the babes they are destined to give the world, that it may be a garden of the darlingest flowers—but when the full significance of marriage comes to such tender hearts long after the ceremony, they may break or give way to destructive frivolity.

The allegory shows such a young wife on the brink of a happiness-wrecking decision, brought to a realization of right and wrong through a series of prophetic visions, with a happy result. The treatment of this delicate subject is not only consistently delicate, but it is given an exquisite charm by a dainty method of telling. The new art is destined to be one of the greatest instruments in the world for teaching us to see ourselves as we are, to know ourselves, to define our actual and spiritual relations with one another, when we get to an average as high as "Motherhood."

"The Quest of the Sacred Gem"

A Detective Story Beginning in India and Ending in America—Made by American Pathe Company.

Reviewed by Hanford C. Judson.

THIS, we believe, is the first picture made by the Pathe Company in its American studios for some months. It is a four-reel story of mystery. Among its opening scenes, which are laid in India, there is a set so astonishingly like a Brahman temple that one will wonder whether it were really taken in the Occident—it is an excellent specimen of studio craftmanship. We may state at once that the

Scene from "The Quest of the Sacred Gem" (Pathe).

picture is filled with extraordinarily beautiful sets and backgrounds and they all have been perfectly photographed. Pretty costumes perfectly become the luxuriously appointed interiors and help in making many a scene as charming as can be.

The story increases in interest and suspense as it unfolds—the last two reels of it reach the point of being gripping. The first half follows beaten lines; but in its continually changing incident, will be pretty sure to please well enough to hold safely till the real mystery begins to be felt by the spectator. The "sacred gem" is, in the first scenes, the chief ornament of an Indian idol. An American, disguised as an Oriental, steals it while all, except a fakir, are asleep; but the latter sets up such a commotion that the whole city joins in the thief chase. Yet he gets away and reaches America, to be murdered in his berth on a fast express train. The Indian priests had followed and one accomplishes his death in a most unusual way. The gem goes by his will to his niece, an heiress with a wonderful house and beautiful grounds. How her fiance is accused of stealing the gem from her and how he proves himself innocent, much to the astonishment of the spectators, makes a really good yarn, one that will be welcome to even critical patrons.

The cast includes Charles Arling, Edna Mayo, William Rosell and Ernest Truax. These players are well known—it is the first appearance of Edna Mayo, we are told, in pictures. They do excellent work.

MAY IRWIN IN HER GREATEST COMEDY TRIUMPH.

America's foremost comedienne, May Irwin, in the title role of the film version of the most celebrated of all her stage triumphs, "Mrs. Black Is Back," by George V. Hobart, is the next Famous Players subject to appear on the Paramount program, scheduled for release November 30. May Irwin is inimitable as the irrepressible Mrs. Black, who deceives her husband about her age, and who goes through a period of comic anguish as the result.

Miss Irwin appeared in the original stage production of "Mrs. Black" for many seasons, and in the five-part Famous Players feature this distinguished star even surpasses the merits of her stage performance. Little need be said of either the play or the star, for both have gained individual distinction, and there is no doubt that the film version will add considerably to the popularity of both. May Irwin's wonderful powers of mimicry, her keen sense of comedy, and her facile eye-brows, or an inimitable "May Irwin gesture" to convey an entire situation, render her an invaluable addition to the realm of photo-comedy.

"The Vigil"

A Two-Reel Domino by Richard V. Spencer and Thos. H. Ince Produced by George Osborne.

Reviewed by Louis Reeves Harrison.

CAST:

Mira.....Miss Tsuru Aoki
Kenjiro.....Sessue Hayakawa
Owaru.....Thos. Kurihara
Kamura.....Mr. Yamata

A STIRRING melodrama, performed by Japanese, "The Vigil," contains much that is new on the eternal theme of two men and one woman, new in those minor details that make for realism with an added value of realistic atmosphere created by the treatment. It has all the appearance of being what young critics call "true to life." The primitive passions are closely akin to those with which other plays of the eternal triangle have made us familiar, but there is a departure in their manner of expression which becomes more marked in the philosophical resignation shown by leading characters at unexpected moments with high intensity at others. It also brings to attention ceremonials of betrothal and marriage which are probably survivals of very ancient customs, and some peculiar superstitions.

Mira, the daughter of a poor fisherman, is betrothed by her father to Owaru against her will, through a payment made by Owaru as a bride-price, showing that the idea of parental or kinsfolk ownership still prevails to an extent in the Island Empire. Mira has already fallen in love with Kenjiro, a young man of wealthy family and fine education, who later seeks her hand in marriage. His bride-price being larger than that paid by Owaru, her father throws over the first suitor in favor of the wealthy one, much to his daughter's delight.

Owaru does not attempt direct vengeance on his rival, nor even personal violence, but is accorded an opportunity to satisfy his hate by a combination of circumstances. The successful suitor is appointed to serve unmarried for one year as "Godmaster," a service involving isolation and intervention with the deity in behalf of the people. At a time the people are visited by a plague, Owaru contrives to visit his rival's hermitage and drug his food with a sleeping potion, thus interfering with the Godmaster's vigils. He then leads the people to believe that their sufferings are caused by Kenjiro's inattention to his duties.

Kenjiro is arrested, tried and convicted to the dismay of his betrothed, for he is sentenced to be flogged to death. All the resources of Mira's heart and mind are now roused to save her lover, and she visits Owaru in a guise that plays upon

Scene from "The Vigil" (Domino).

his weak mind. He flees in terror from the dreadful visitation, is struck by flying branches during a storm, and blinded. In this helpless condition he wanders to a cliff and falls over with fatal results. He confesses at the point of death, at the moment Kenjiro's dreadful execution is to take place, and restores Mira to the lover she has well deserved.

COMIC SECTIONS WORSE THAN BAD PICTURES.

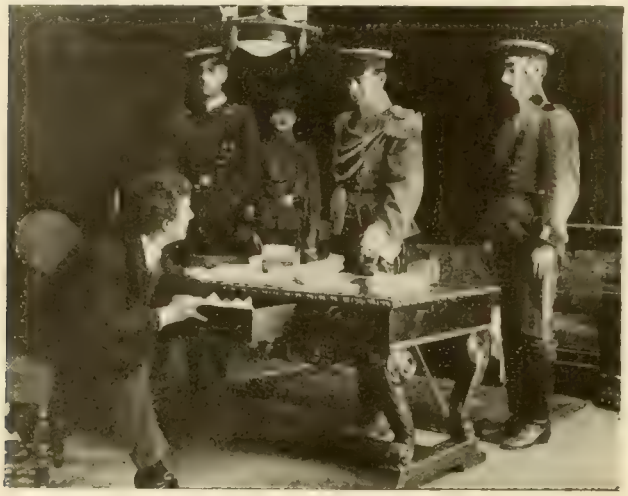
Comic supplements are more of a detriment to school children than even the bad moving pictures, declares a writer in the Western School Journal of Winnipeg, Canada. Injurious moving pictures are confined to the cities and towns, he says, but the colored supplement goes everywhere.

"The Man From Home"

A Lasky Feature of the "Made in America" Sort—Enthusiastically Received at the Strand.

Reviewed by W. Stephen Bush.

HERE is a shining star in the Paramount sky. "The Man from Home" is a good deal more than a successful film feature. It is a veritable triumph of screen dramatization. It emphasizes in a thoroughly convincing manner that, as a medium of dramatic expression, the film has no metes and bounds. A play in which so much seemed to depend on the dialogue has been adapted for the screen



Scene from "The Man from Home" (Lasky).

absolutely without loss of any values either of dramatic action or of characterization.

I cannot help saying, apropos of this and other recent film plays, that nothing in our art has now been demonstrated more clearly than the success of the American-made high-class feature with a typically American plot and atmosphere. Such plays as "The Man from Home" are utterly impossible in the nickelodeon, but they are the very breath of life to the high-class theater which, all over the country, is rapidly coming into its own. For years I have been a careful observer of audiences, but never before did I see an audience so quickly drawn in sympathy to the screen as the audience in the Strand.

The keynote in the play is the inherent American love of truth and honesty, the American way of cutting the Gordian knot of European formalism and etiquette with the knife of wit and commonsense and the wholesome manliness of American men. The humor of it all is typically American. The flashes of wit and pathos in both titles and pictures had the audience in mighty good humor and there was much response by way of hearty and at times prolonged laughter.

The action of the play jumps from Kokomo, Ind., to Russia, then to Siberia, then to the German-Russian frontier and finally to Italy. Of course the motion picture alone can do justice to this sort of variety. The Italian scenes were so much like the genuine that an expert eye was needed to detect the beauties of the Californian landscape.

The story deals with the adventures of two young Americans, brother and sister, who came very near falling into the hands of English and Russian adventurers of the worst character. The prospect of marrying into a distinguished English family had somewhat confused the native American good sense of the couple. Happily the young American heiress had the right sort of guardian, an American country lawyer, a giant in figure with the best kind of a heart and a sincere affection for his ward. When it is proposed to turn three-quarters of a million dollars over to the prospective English bridegroom he balks and decides to leave his native Kokomo and take a personal look at the distinguished Europeans himself.

Here then starts the fine, rollicking humor of the play. Daniel Voorhees Pike (can you doubt his Hoosier origin), arriving in Southern Italy is shocked by the brutal way in which the Italian treats his animals. He promptly interferes on behalf of a tortured mule and thereby wins the regard and friendship of a Russian Grand Duke, sojourning in Naples. The Russian duke introduces himself as "Doctor Rollenhagen," whereupon Pike assures him he will hereafter call him "Doc." The Duke is a manly sort himself and between the two men there springs up a most charming friendship. All their joint adventures are tinctured with a spirit of fun and good fellowship, which is simply irresistible. The villains are duly exposed and the American heiress recovers her senses and marries Pike, whom she had loved when but a slip of a girl on her father's farm.

If there has ever been finer acting on the screen I have never seen it. Press agents having long ago pre-empted all superlatives I find myself hampered in doing these splendid artists justice. The performance of each was wonderfully well rounded out, masterfully complete in every detail. Charles Richman looked and acted exactly like the plain-dealing American of the Middle West, whom his neighbors want to run for Congress; Theodore Roberts as the Russian Grand Duke dominated every scene in which he appeared, he possessing the charming ease which is born of perfection; Horace B. Carpenter made an Ivanoff which will captivate every audience, both his art and his personality contributing to the success; Fred Montague was a convincing Earl of Hardcastle, while Dorothy Quincy did all that could be done with her part. The highest award of praise, however, it seems to me is due to Anita King, whose impersonation of the faithless wife of Ivanoff was the most finished piece of acting I have seen in a long time.

"The Brand of His Tribe."

Bison 101 Two-Reel Offering of Indian Story With Unusual Night Scenes and Plenty of Galloping and Firing.

Reviewed by Hanford C. Judson.

THERE probably never will come the time when a reasonable number of Indian melodramas will not be welcome to spectators feeling the trammels of our modern, ledger-keeping city civilization. There was something in the expansiveness of pioneer days in the great American west that even to contemplate gives freedom for the time from the galling petty things one meets. The bigness of the freedom and the vim of the struggle are the antidotes.

Reviving the Indian and soldier romance, in this picture, "The Brand of His Tribe," which was produced by Henry McRae from Harry G. Stafford's script, the Bison 101 Company has attained novelty in one large group of scenes, which show a night attack of soldiers on the tepee village of the redmen, by actually photographing them at night. This has been done with astonishing success—at least we can plainly see the figures of Indians and their opponents darting here and there around them and can see the flashes of the firearms, and what is more the story doesn't suffer from the necessary obscurity of any struggle in the gloom of night.

The story deals with a half-breed son of an army officer

Scene from "The Brand of His Tribe" (Bison 101).

who also becomes a West Point graduate and a lieutenant. The early scenes show how he happened to be born. His father is made a captive of the tribe and marries a squaw. The boy is branded with the mark of the tribe and when, later, his father is rescued, he too is taken to the fort and educated as a white man. The dramatic part of his story begins after his return from the Point when he has fallen in love with his captain's daughter. His blood is, of course, known and the girl's father objects. There is a passionate scene in which both of the young people rebel and after which the lieutenant throws away his sword and leaves the fort. The climax comes in the midst of a fresh Indian raid. The picture has many stirring incidents; it is well acted and has beautiful photography.

"The Straight Road"

Gladys Hanson Gives Strong Characterization in Four-Part Famous Players' Subject.

Reviewed by George Blaisdell.

THERE are strong scenes in the last half of the four-part Famous Players' adaptation of "The Straight Road," Clyde Fitch's drama. The first half entertains. Gladys Hanson in the role of Mary O'Hara, the woman with an appetite for liquor, gives a forceful performance. For the major part of the story she is a resident of the slums, fighting against the lure of her besetting sin. She is given

Scene from "The Straight Road" (Famous Players).

good support, especially by William Russell, Iva Shepard and Arthur Hoops. Mr. Russell has the role of "Bill" Hubbell, a saloon-keeper, not of the bad sort, either. Mr. Hoops has the "heavy" part, that of Douglas Aines, a man of means and position whose affections or what may take the place of them always go most strongly to the woman who happens to be nearest to him at the moment. Miss Shepard is Lazy Liz, a young woman who frequents saloons and who manifests at times the untamed, the fearless and the furious jealousy characteristic of her environment. Lorraine Huling is Ruth Thompson, the settlement worker, engaged to Aines. While she does not seem just the type of self-sacrificing woman we meet in real life, nevertheless she is interesting, vivacious, and in the stronger situations displays capacity for revealing emotion.

The opening scenes are of a "straight road," an allegorical bit which is effective. The death of the mother of Moll is portrayed in a small circle of light. The face is in the dark, the dissolution being indicated only in the convulsive working of the hands. The grewsome is acceptably minimized. We are early shown the wonderful restraining influences upon Moll of the picture of the "Mother of Sorrows." There are recurring scenes running through the story, all of them revelatory of the battle going on in the mind of the girl as she struggles toward the better path. The saloon scenes are lifelike. The training quarters for pugilists just off the back room of the rumshop are the backgrounds for comedy as well as dramatic situations. Real prizefighters are here, men who can take as well as give "wallops." The expositions of the "manly art" will go far toward adding to the popularity of the subject with the male portion of the house. It is all, however, a part of the story, and prepares us, by showing the saloon-keeper as something of a "scrapper" himself, for in the later struggle he throws Aines over his head and nearly kills him. The personal encounter between the two men matches in its intensity that between Moll and Liz.

"The Straight Road" does not depend on its exciting scenes for its value. There is much of the straight dramatic quality, particularly in the approach to the ending, where Moll is fighting to win the saloon-keeper and to avoid the pitfalls prepared for her by Aines. One of the best situations is contained in the scene where she exposes Aines' true character to his fiancee and unknowingly at the same time removes dark doubt from the mind of the man she loves. Moll has invited Aines to call on her at a stated hour. She also prevails upon the settlement worker, who firmly believes Moll has fallen from grace, to come to her home at that time. Ruth, outside the door, hears enough to convince her that Aines is thoroughly bad, and Moll all she should be.

"The Adopted Daughter"

Three-Reel Melodrama Featuring Ethel Grandin in a Double Role—Police Chief's Daughter and Slum Woman Look Alike.

Reviewed by Hanford C. Judson.

WHILE it is no new thing to have two characters exactly alike in a picture, to have one of them the cherished daughter of the city's chief of police and the other a woman of the darker slum-type is, we believe, quite fresh. The situation is exploited in a new Smallwood offering, "The Adopted Daughter," and to good effect. The story is very exciting, and when we note that the production is free from that trite expedient, the double exposure, we hardly need to add that the changing situation is handled freshly. It is indeed not only speedy, but almost crisp in its freshness. For instance, the detective-sweetheart of the chief's daughter is somewhat surprised to find his supposed sweetheart in a low gambling dive. The girl doesn't understand when he writes that "for reasons known to her" he must break his engagement.

She goes downtown to tell her father about it. Now the chief's activities against the gamblers have stirred up the police commissioner. He is merely the tool of a certain ward politician whose friends the gamblers are. The police commissioner enters the chief's office and sees her. He thinks her the slum girl and takes it for granted that she is "peaching" on the gang and that his affiliations with it will therefor be known. This opens at once another very tense situation and it is worked out along with the primary intention of the plot yet without in any measure lessening our interest in that part of the story. In the same way the plot unfolds several of these distinct yet clearly interlocked situations and from them the picture gets what may be termed an abundance of interest.

The complications of the story are no obstacle at all to its clearness. Without necessarily implying that the chance of doing something big that was afforded by this idea has been fully realized, we can safely say that the material has been handled with marked ability and much cleverness. One of the truly commendable things about the picture is the skill shown by its author and its producer in keeping the presence of the two women who are exactly alike and played by the same actress convincing. It was a much bigger achievement than having double exposures, an expedient that is growing trite to the point of becoming a handicap to a picture—double exposures are too often used for their own sake regardless of whether they are needed or not.

In acting, the picture is excellent, while the staging and the filming of the story is worthy. It makes a good offering.

DEATH OF WILLIAM KESSEL.

William Kessel, a pioneer film man and brother of Adam and Charles Kessel of the New York Motion Picture Corporation, died suddenly Friday, October 30, at 10 A. M., at his home, 179 Decatur street, Brooklyn, N. Y.

Mr. Kessel was very well known in the manufacturing end of the film industry, at different times being a manufacturer, state rights buyer, exchange manager, exhibitor, and, in fact, director, and at the time of his death was doing confidential work for the New York Motion Picture Corporation. It was the late William Kessel's report on European affairs which guided the New York Motion Picture Corporation in its foreign policies, Mr. Kessel having only returned from Europe recently, after an extended tour. This is the second of the Kessel brothers to die in the past six months.

UNIVERSAL HAS NEW SCENARIO MAN.

Joseph Gollomb, who is a graduate of C. C. N. Y., and a master of arts of Columbia University, comes from the editorial staff of the New York Evening Mail to the Eastern Scenario Department of the Universal. He was dramatic critic of the New York Call for three years and has been on the editorial staffs of several New York publications, as well as special writer for the Evening Post and the Times. While on the Evening Mail, he rewrote "Lucille Love" for the paper and designed and conducted the contest in connection with it. His story, "The Thread of Life," is being produced by Ben Wilson, and "The Flower of the Soul" has been accepted by Lucius Henderson.

"The End of the Bridge"

Big Jack-knife Drawbridge Furnishes Decided Thrill as It Opens with Handcar Speeding Across (Box Office Attractions).

Reviewed by Hanford C. Judson.

IN more than one of these Balboa pictures, the story has been woven around a gang of water-rat thieves and has been set in a very interesting background of rough huts and hovels built on the mud flats of a seaport town. It is a settling that suits an under-world story of rough adventure perfectly and the Balboa director seems to find unlimited variety and freshness in it. The activities going on around such a locality are well nigh inexhaustable furnishers of interest to pictures and even permit the use of plots that

Scene from "The End of the Bridge" (Box Office).

are fairly similar as to outline; for the possible filling-in taken from such an abundant source of novelty, keeps the story ever new and entertaining.

In "The End of the Bridge," a three-reel picture, the three central figures are a detective trying to break up a gang of wharf thieves, the pretty sister of one of the gang leaders, and her brother, who has heard a street preacher and is determined to lead a straight life. The parents of the girl keep a cheap stevedore boarding place and it is here that the detective meets her, he disguised as a rough dock-hand. Hot on the trail it is not long before he is chasing the brother who has just stolen, with the gang's help, a valuable necklace. This chase and the whole picture has been produced with snap and vigor. To escape, the gangster lets the necklace drop in the water. Later he is converted and the gang, fearing that he will tell its secrets tries to get him shanghaied on a ship. The detective and the girl, trying to save him, are chased—they are on a hand-car—by the gang leader on a horse. The draw-bridge is in the way and he forces the keeper to open it. The front wheels of the car had left the bridge and it is carried high up in the air. As we have said this and the other incidents of the story have been very ably handled and are full of marked suspense.

As usual in these Balboa offerings, the characters excite interest and sympathy; they have the popular touch and are clearly acted by personable players. One of the picture's things of special interest is the great suction dredge-pump that throws up the lost necklace. Then that cheap boarding-house is an excellent background and together with the hovels, the docks, the mud-flats and the ships, keep interest never flagging. The photography is excellent. A good offering.

BRADY TO DIRECT MOB SCENE IN "THE PIT."

The premier director of stage mobs, William A. Brady, is to put on "The Pit" scenes of the World Film Corporation release showing Wilton Lackaye in the greatest stage triumph of "The Pit." At the World Film studios at Fort Lee, plans are being laid out to secure 500 supers for the big scenes of "The Pit," and when the time comes to take these scenes, William A. Brady will direct the work of rehearsing them and placing them so that the comera shall get the best possible effects. It may be well to add that Mr. Brady directed the original presentation of "The Pit," with Wilton Lackaye as the star.

"Fireproofing Children"

A Half Reel Photoplay Written by Dr. Pabst, Coroner's Physician, Showing Preventability of Burning Accidents.

WITH the object of reducing the large number of fatalities among children caused by burns, Dr. C. F. Pabst, of 396 Franklin avenue, Brooklyn, has supervised the production of a half-reel picture by the Universal Film Manufacturing Company. The subject illustrates the proneness of children to be attracted to a flame, shows how one little girl's clothing catches fire, how a bystander saves her life, and then, most important of all, tells how children's garments may be made fireproof.

Dr. Pabst is coroner's physician for the Borough of Brooklyn, and in the line of duty one day last September he was called in at the death of five children, all of five years or under, who had been burned playing about bonfires. The little ones came from families in good circumstances as well as of poorer parents. The title of his picture is "Fireproofing Children," and will be released as a trailer under the Joker brand on November 14. It is approved by the American Society for Fire Prevention and the Public Safety Committees of many communities.

"My idea has been to illustrate the perils of children playing about bonfires," said Dr. Pabst the other day, "and also to show how easily preventable are these fatalities so common at this season of the year. Fireproofing of garments is so simple and can be done so cheaply that there is no excuse for overlooking it. Just take a pound of ammonium phosphate and dissolve it in a gallon of water. Soak a garment in that solution for five minutes, and it is fireproofed. It can be worn with absolute safety. Ammonium phosphate is a white crystal powder, resembling very much common salt. It is non-poisonous and is not patented in any way. It can be obtained at any drug store for 25 cents a pound. The solution does not injure the fabric any more than does pure water, and as its power remains indefinitely it can be used for several suits.

"To impress upon the public the need for this protection I wrote this photoplay. The opening scenes show several children playing around a bonfire near a large public school. One of the little girls, asked if she would be afraid to jump

Scene from "Fireproofing Children" (Joker).

over the fire, takes the dare. Her clothing ignites. A passerby smothers the flames by wrapping the child in his coat and takes her home. A physician is called. Later, during the child's convalescence, her mother reads an article, urging parents to fireproof children's clothing and decides to give the method a trial. The process is carefully shown.

"There was some excitement when the picture was taken, many of the onlookers believing that Mildred Rankin, the child who was representing the victim of the bonfire, was badly burned. I had constructed a device of tin to fit under her clothing, however, and she was not hurt.

"The necessity of fireproofing children's clothing must be plain to all when we have twenty-one deaths from burns in less than a month. If one-half of the body is scorched we have what is described as a first degree burn and death is probable. The simple remedy to which I have tried to call attention is equally efficacious in the case of lace curtains, which have been the medium by which many fires have been started."

"The Coming Power"

Four Reel Melodrama of Politics and Business Versus the Girl with an Ideal.

Reviewed by the Rev. E. Boudinot Stockton.

THIS picture by the Kinetophote Corporation will undoubtedly please many persons although it is hardly more than an average release. Some parts of it are rather crudely done and the arrest and jailing of the old bookkeeper by a private detective without a warrant evidences an ignorance of elementary legal procedure that makes this part of the story very unconvincing.

A very pleasing new twist to the story is the part played by

Scene from "The Coming Down" (Kinetophote).

"the other woman" whose love for the gubernatorial candidate and hero makes her first try to lead him astray and then unexpectedly turn around and become the means of his salvation. Anna Rose, who plays the part, has done some excellent work here and despite a little overacting gets quite an appeal into the character she represents. William Crimmins, who plays the part of the bad, big-business man, has also done some very creditable work and his command of facial expression is at times remarkable. Edith Luckert, however, who plays the part of the crippled girl with the ideal from whom the hero draws his inspiration, deserves the greatest credit. Her part is an extremely difficult one owing to the fact that she is called upon throughout the whole play to sit absolutely still in an invalid chair and must get her part over entirely by her facial expressions and the action of her hands. She does it too.

The court room scenes are decidedly novel and realistic due to the fact that a real judge presided and overdirected the scenes, himself taking the part of the judge, and his histrionic ability is well evidenced by the fact that his acting really looks like the genuine article.

"Lola"

A Woman Whose Soul Has Been Claimed by Death, But Whose Body Still Lives, Is Played by Clara Kimball Young.

Reviewed by Hanford C. Judson.

SPECTATORS of a mystical turn of mind may find in this picture an idea of startling interest. Its central character is a young and beautiful woman, whose face is not more lovely in its grace than is her character; for sympathy and a heart of charity have endeared her to all about her. "Everybody loves Lola," is remarked by the servant girl.

She is knocked down by an automobile and carried back to her father's house a lifeless corpse. Her father is a doctor and she is pronounced dead by his confrere, a famous physician, at the time visiting them. But the girl's father, though obscure, has discovered a machine that will recall life to the dead. The body is laid out on the operating table and the current applied. The muscles of the face relax, the eyelids tremble and the girl lives once more.

A few days before this terrible accident and marvelous restoration, the doctor had been showing the apparatus to the girl's fiance. He was horror-stricken at the thought of recalling the body to life after the soul had gone. It must be confessed that the man failed to get strong sympathy for this objection; but now, as life is coming back into the girl, we discern that the author's intention had been to have the spectator accept the fear; for a vague shadow of Death is seen hovering over the still body and even while life is once again flowing in the girl, Death exacts the soul whom he carries away, leaving only the form of Lola to her friends.

In the opening scenes we were shown that Lola had been attracted by two lovers, one a rather questionable individual, the other all that a fine girl would choose and it was to the latter that she gave her affections. Not when no soul is mistress of her will, a demon seems to have entered the empty dwelling, her beautiful body. Soon we hear the servant exclaiming in astonishment and fear, "Lola, how terribly you have changed!" She is such that when, after she has wrecked the happiness of two or three men, has developed heart disease and dies, her father refuses to resuscitate her a second time.

The cast is a very strong one. Clara Kimball Young plays with her usual discrimination and ease the rather difficult role of Lola. Frank Holland portrays the character of her accepted fiance from whom she turns after her soul leaves her. The wilder man to whom she then goes is taken by James Young. Alec Francis takes the part of the father of the girl. If the offering has any particular weakness, it lies in the idea more than in the development or staging. With many it may appeal as a startling and deeply entertaining offering.

Ned Mallouf

UNTIL recently office manager of the Life Photo Film Corporation, Ned Mallouf has resigned that post to become booking agent and representative of that company for the two features "Northern Lights" and "Capt. Swift." He will have offices in the suite occupied by the company in the Candler building, 220 West 42d street, New York, and will conduct a general booking office for other producers.

Ned Mallouf.

Mr. Mallouf has had a wide and varied career in the motion picture industry, having been associated with various producing concerns since the early days of the business. On account of his wide acquaintance with exhibitors all over the United States and more particularly with those in the New England States, New York and New Jersey, he is due to gain a large measure of success in his new undertaking. Mr. Mallouf says that he will handle only such features as are produced with skill and will be acceptable to the better class of motion picture houses He expects to start upon a tour of the East in a short time to secure business and to renew his acquaintance with old friends in the trade. With two such excellent subjects as "Northern Lights" and "Capt. Swift" he should have little trouble in securing bookings, and if the productions subsequently handled by him are up to that standard contracts for long periods should be the least of Mr. Mallouf's troubles.

The successor of Mr. Mallouf as office manager of the Life Photo Film Corporation is William Tobias, formerly representative of that concern for Northern New York State.

NEWS FROM INDIA.

J. D. Williams, the well-known Australian film man now traveling in the British colonies in the interest of a powerful syndicate promoting vaudeville and motion pictures, has written to a member of the staff of The Moving Picture World from Madras. He describes conditions in India as favorable and says that India has a great future as a moving picture country. He speaks of many fine theaters, of the great popularity of the picture and of the increasing demand for films. He was in Madras when the city was shelled by the German cruiser "Emden" and for a time was in the danger zone.

"The Witness Invisible"

Blinkhorn Photo Players' Picture with Strong Situations and Much Freshness.

Reviewed by Hanford C. Judson.

THE picture (it is three reels long) opens showing us that George Neville and his father are both eminent chemists. We soon learn that George has had an actress sweetheart and that he wants to forget her and marry his pretty cousin. The actress has power over him and will let him off only if he show her how to make gems chemically as a specialty stage entertainment and this he agrees to do.

Another actress suspects that something is going on and

Scene from "The Witness Invisible" (Blinkhorn).

is afraid her stage rival will get the better of her in some way. She and her friend, the stage manager try to find out the secret and put a camera in her dressing-room where the experiments are going on. A pistol is lying on the table. There is a tussle; a glass of chemical spills on the pistol and it goes off, killing the actress. The police break in and find a bit of watch chain (his) in the dead woman's hand; but George has fled by the window. The camera has taken a half dozen plates and shows the struggle; but only those pictures that will incriminate George are sent to the police by the rival and the stage manager.

George in his laboratory, looking for an incriminating letter, knocks over a bottle of chloroform and lies as dead on the floor. His father, who knows all, finds George and tells the police that he is dead; but when they have left he, conscience stricken, revives the young man and calls the police to return. This situation is, so far as we know, quite new in pictures and it is most certainly interesting. The police now have George; but in trying to find who it was that sent the anonymous photographs discover broken bits of the other plates. These when printed and pieced together show just how the accident happened and George is freed.

The picture has some very pretty scenes, excellently lighted and perfectly photographed. Some of the characters are strongly acted—not all. Several of the picture's situations are deeply interesting.

LEONA HUTTON IN "A CROOK'S SWEETHEART."

Leona Hutton, leading woman at Inceville, emphatically declares that she has never made an analytical study of the lower type of women. And yet one of her most remarkable accomplishments is that of interpreting the part of a woman of the underworld. She has demonstrated this fact by her splendid work in "A Crook's Sweetheart," an Ince production soon to be released. Mr. Ince has repeatedly cast Miss Hutton in characters of this kind and she has never murmured an objection. When players at the Inceville studios had seen her work in "A Crook's Sweetheart," in the title role, they complimented her, but added that she certainly must have made a deep study of such women. Their statements, however, were met with the reply that she never even read a "shilling shocker." "I have lived out west practically all my life," says Miss Hutton, "and the west never has been the stamping ground of criminally-inclined women."

Lasky Secures Valeska Suratt

ANOTHER recruit to the ranks of prominent stars to the photoplay realm, occurred last week when General Manager Samuel Goldfish of the Lasky Feature Play Company secured the signature to a long-term contract of the popular star, Valeska Suratt.

Miss Suratt, considered the most sensationally esthetic of stage women, probably lavishes more money on her attire than any other star. When "Bouffe Varieties" were produced by Miss Suratt, in which she was supported by twenty-five prominent players, the vaudeville world accorded her the palm for elaborateness. Her "Black Crepe and Diamonds," which served as a vehicle all last season, cost in the neighborhood of forty thousand dollars for hanging pieces and costumes alone.

Valeska Suratt.

The contract with the Jesse L. Lasky Feature Play Company wherein Miss Suratt obligates her services to that firm for a period of two years, contains many clauses in which the employing concern subjects itself to no little opportunity to squander money, if Miss Suratt's whimsicalities lean toward her vaudeville desires. The contract stipulates that her first picture must be a modern society subject, staged in the proper environment and that Miss Suratt is to select her own costumes, gown and the habilament of the surrounding players.

The contract runs from Nov. 1, 1914, to November 30, 1916, and gives the Lasky people the exclusive rights to her services for as many pictures as they desire to make. The Suratt pictures will be staged at the Lasky studio, Hollywood, California, by Cecil B. De Mille.

FOX ENGAGES ROBERT EDESON.

William Fox has again delved into the ranks of the legitimate and drawn forth another brilliant star in the person of Robert Edeson, who will appear in a screen version of David Belasco's "The Girl I Left Behind Me," one of the most successful dramas produced under the management of Charles Frohman in the early Empire theatre days. The nature of the story is ideal for film purposes. Mr. Fox, with characteristic enterprise, has selected Lloyd B. Carleton, formerly of the Frohman producing staff, to direct the photoplay.

Mabel Normand, Roscoe Arbuckle, and Big Ben, Miss Normand's Pet Seal.

Western Picturemen in Town

Messrs. Payne and Beyfuss, of the California Motion Picture Corporation, Sojourn at the Ritz-Carleton.

HERBERT PAYNE, president, and Alexander E. Beyfuss, general manager of the California Motion Picture Corporation, of San Francisco, Cal., spent a few days at the Ritz-Carleton Hotel, New York City, last week. Mr. Payne had just returned from Europe and Mr. Beyfuss came on from San Francisco bringing with him prints of the second production made by his company, "Mrs. Wiggs of the Cabbage Patch." This picture with "Salomy Jane" were exhibited privately at the Alco office for the benefit of Mr. Payne that he might see the changes that had been made in his absence.

Mr. Payne told an interesting story of the manner in which he got into the motion picture business. He is a member of a very wealthy family in San Francisco and is known at home as the millionaire sportsman of Menlo Park, Cal. His desire to make some use of a good corner lot on Sutter street, San Francisco, induced him to build a commodious picture theater thereon, now known as the Sutter Street Theater. Just previous to that he had experimented with a smaller house and had done a little work with a motion picture camera, producing scenes of local events.

These experiments induced Mr. Payne to embark in the picture business upon a larger scale and, getting in touch with Mr. Beyfuss, a live wire among men of affairs in San Francisco, it was decided to go into picture production in earnest. Interesting friends and business associates of the Payne family, the California Motion Picture Corporation was launched. Henry T. Scott, chairman of the Board of Directors of the Pacific Telephone and Telegraph Company, President of the Mercantile Bank of San Francisco, and a Director of the Bank of Burlingame, the Crocker National Bank, the Oakland, Antioch and Eastern Railway Company and the United Railroads of San Francisco, became vice-president and treasurer. Charles Templeton Crocker, president of the Crocker Hotel Company and director of the Crocker National Bank, was glad to become a member of the Board of Directors of the California Motion Picture Corporation. Arthur Payne, brother of President Payne and Secretary of the Payne Estate Company, and Christian De Guigne, of the Parrott Estate Company, also became members of the Board.

Then the work of organizing the forces which were to portray the spirit of the golden west began. The best camera men obtainable were hired and the best directors. A strong company was at once engaged for the initial production "Salomy Jane," headed by Beatriz Michelena as the star. While the company was being selected, business agents of the California Motion Picture Corporation had purchased a large tract of land on the outskirts of San Rafael, which is about as far from San Francisco as some of the more distant towns of Staten Island. Eight acres were set aside for studio and laboratory purposes. The entire tract, available for production purposes, presents an unusual variety of scenery. In the near distance is Mount Tamalpais. Muir Woods, Mill Valley, the Russian River, the famous redwood groves, are some of the scenic accessories which may be reached easily from the California studio. To go from San Francisco to San Rafael, it is only necessary to take the ferry across the bay to Sausalito and then travel by rail along the shores of the bay to San Rafael.

The result of all this organization and preparation is shown in the company's first release, "Salomy Jane." Equally good, if not better results are promised for "Mrs. Wiggs of the Cabbage Patch." These results, Mr. Beyfuss declares, are due to the great care in the matter of detail which marks every effort made by the company's directors and cameramen.

Following "Mrs. Wiggs," Mr. Beyfuss said that it was the intention of his company to return to Western themes. "We are native Californians, filled with the spirit of California and we wish to present to the world in photoplay form in such a way that it will live, the heart and essence of California and the West."

LEDERER MAKING "THE FIGHT."

George W. Lederer has started on his film production of Bayard Vellier's "The Fight" at the company's studio in Fort Lee, N. J. Miss Wycherly, for whom the original play was written, will play the lead and will be supported by John E. Kellerd, Katherine LaSalle, Sonia Massell, Albert Gran, Gertrude Cameron, Chas. Trowbridge, Edna Hibbard, Timothy J. Cronin, Jeanette Bageard, Jane Harvey, Wilbur C. Hudson, Richard J. Riley and many others.

Morosco and Cort Enter Picture Field

AS a further indication of the remarkable development of the feature film, it is now officially announced that two such prominent theatrical producers as John Cort and Oliver Morosco, under the name of the Oliver Morosco Photo Play Company, have at last entered the film producing field, having just affected an affiliation with Frank A. Garbutt, of Bosworth, Inc., one of the leading film producers of the world.

This is one of the most significant alliances ever affected between important theatrical and motion picture interests, and attaches greater prestige to Bosworth, Inc., by reason of the fact that these producers have been approached at various times

John Cort.

Oliver Morosco.

by the leading motion picture producers of the country with flattering offers for a similar junction of interests, and the selection of Bosworth, Inc., by these prominent producers to present their long list of dramatic successes in motion pictures indicates the high regard in which this concern is held in dramatic and theatrical circles.

Among the more prominent dramatic triumphs that have been produced by John Cort and Oliver Morosco, which will now be presented to the motion picture public are "Peg O' My Heart," "Bird of Paradise" and "Help Wanted."

As is commonly known, Bosworth, Inc., together with the Famous Players Film Co. and the Jesse L. Lasky Feature Play Co., comprise the Paramount Pictures Corporation, the greatest feature program ever conceived in motion pictures. The Famous Players Film Co. are affiliated with Daniel and Charles Frohman, and Henry W. Savage. The Jesse L. Lasky Feature Play Co. are associated with David Belasco and The Liebler Company, and with the addition of John Cort and Oliver Morosco in association with the Bosworth, Inc., as reported above, it may be now positively stated that the Paramount Program will now distribute the dramatic output of the greatest number of powerful theatrical producers that ever contributed to a single film program.

Judging this combination in its larger sense, it can be readily seen that the affiliation of these three film producing companies with several of the world's foremost theatrical producers, all gathered on a single feature program, marks the greatest amalgamation of the film and the legitimate drama ever affected.

PICTURE THEATER EQUIPMENT IN NEW HOME.

The Picture Theater Equipment Company has changed its quarters from 21 East Fourteenth street to 19 West Twenty-third street. The new home is in the Fifth Avenue Building, one of the finest in New York City. Mr. Edwards, the proprietor, has been receiving messages of congratulation from his many friends on this material evidence of the prosperity of his company. The exhibition of up-to-date projection machines in the show window attracts much attention from the throngs continually passing in Twenty-third street.

"The Girl and the Explorer"

Pleasing Romantic Comedy Featuring Marguerite Courtot—Story Is as Light-Hearted as Eternal Youth.

Reviewed by Hanford C. Judson.

A ROMANTIC comedy at its best is of web and texture like those cobwebs one finds on some sunny lawn in May, all covered over with dew. The moment when a violet opens, the song of a bird, the laugh of young hearts in first love—can a picture be made that shall set forth only these things? It can be, and it's a mighty joyous thing when it's made. This new Kalem offering in two reels, "The Girl and the Explorer," is dedicated to things solely

Scene from "The Girl and the Explorer" (Kalem).

of this kind, and it does achieve a pleasing insouciance, especially in the first reel. It has imperfections; but the gladness of it, as a whole, makes the spectator gladly forgive its blemishes. It's a good offering.

The leading role is taken by Marguerite Courtot, whose face with its unspoiled sweetness, makes her a perfect heroine for this kind of story. She plays the daughter of a rich magazine publisher who knows how much her father and his competitors want the exclusive rights in the narrative of a young explorer (Tom Moore). The picture has shown us how the boyish explorer had escaped in disguise through the toils of the reporters. The papers have announced that he did not come on the Adriatic after all. She has seen his picture, recognizes him at a window, and rings the door bell. The cook asks if she is the new maid and she says she is. The story, which has its logical ending, is helped along in its romantic comedy atmosphere very greatly indeed by the explorer's Japanese valet, played by Makoto Inokuchi. Mr. Inokuchi is a strong player.

As we have pointed out, one is at times willing to be charitable with such things as a wedding over the telephone, which the author of this picture uses as an easy way out of one of his difficulties, and it is because one likes the picture. But the fact that such a thing is in the story shows that, if more time had been used over it, it would have been even better. The author of the script is C. Doty Hobart, and Tom Moore is responsible for its staging. Both are surely worthy of commendation.

GREAT NORTHERN HAS NOVEL DETECTIVE DRAMA.

The Great Northern Film Company's latest release is a three-reel feature entitled "The Charlotte Street Mystery." As the name implies, it is a detective drama, and one containing some novel and startling effects. The story is replete with exciting episodes, dealing with the interesting adventures of an exceptionally clever woman who seeks to elude the law and succeeds in baffling a shrewd detective for some time, but is finally captured, after several thrilling escapes.

The role of the woman is in the hands of the capable Great Northern leading woman, Miss Elsie Frolich, who gives a very vivid characterization. All of the other parts are also well played. The picture as a whole is an attractive production. One of the big scenes is the detective's chase in pursuit of the fugitives. The latter are escaping in a taxi and the detective hurries after them on a motorcycle. They catch a steamer just as it is departing but the detective charers a motor boat and overtakes them.

Robert Brower

ROBERT BROWER, who is known from the Atlantic to the Pacific as the "Grand Old Man of the Movies," was born in Point Pleasant, N. J., on July 14, 1850. At the tender age of six months he was brought to New York City by his parents and has lived the sixty-four years of his life in the great Metropolis. Like many other actors of world-wide reputation, Robert Brower made his initial appearance in the theatrical limelight at the famous Niblo's Garden before he had reached his teens. At the age of sixteen he went to Booth's Theater and was connected with Edwin Booth and the celebrated Shakespearean actor George Rignold. He then toured the world in a managerial capacity, notably with D. P. Bowers, John McCullough, John Ward and John H. Stoddard, and the tremendous success of such productions as "The Silver King," "The Lights of London" and "Under the Bonnie Briar Bush" may be attributed to the untiring energy and unceasing devotion of Mr. Brower.

Robert Brower.

In 1909, after a long and successful season, the failing health of his wife necessitated his abandoning the stage life in order that he might be at her side and attend to her every want. It was then he joined the Edison Company and during the past five years he has been called upon to impersonate more than fifteen hundred characters. Mr. Brower's performance in the "Harbinger of Peace," in which he played the role of the old man, was so heart-touching that it brought forth many letters of congratulation to him from the fans, addressed "The Grand Old Man of the Movies." He will also be remembered as the retired pork packer in "My Friend from India," the Chinese mandarin in "The Story of the Willow Pattern" and Superintendent Narkom of Scotland Yard in "The Chronicles of Cleek."

These afford an excellent example of his versatility, ranging as they do from melodrama to farce comedy, for such indeed is the scope of Mr. Brower's genius. His sympathetic expression and ability to forget himself entirely in no matter what character he may be portraying have earned for Mr. Brower the love and admiration of all who delight in the histrionic film.

HUNTER BENNETT WITH BOX OFFICE.

Hunter Bennett, until recently Assistant General Manager of the World Film Corporation, has been appointed General Western Representative of the Box Office Attraction Company. He will supervise their branches in Chicago, Minneapolis, St. Louis, Kansas City, Dallas, Denver, San Francisco and Seattle. He will also open sub branches in New Orleans, Salt Lake City, and Los Angeles. Mr. Bennett is personally known to practically all the principal exhibitors and exchangemen throughout the United States.

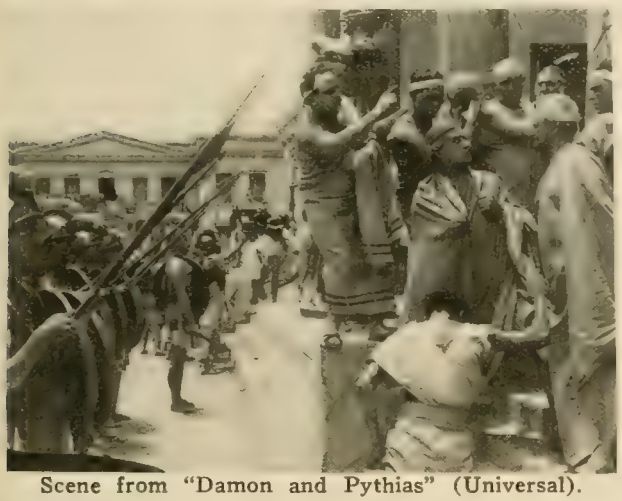
THANKSGIVING DAY SLIDES.

For the Thanksgiving Day occasion an excellent series of attractive slides has been prepared by the Novelty Slide Company of 67 West 23rd street, New York. There is a variety of Thanksgiving Day Greetings slides, and an assortment of clever advertising slides with appropriate designs and suitable illustrations for holidays. A new pamphlet has just been issued, illustrating these various slides, and will be mailed to exhibitors upon request.

Manufacturers' Advance Notes

FIRST UNIVERSAL BOOKING OFFICE RELEASE.

It has been decided that the first release of the Universal Booking Office is to be "Damon and Pythias," a six-part production of the feature variety. The purpose of the new Booking Office is to take charge of all Universal productions of five reels in length or more. The great success



Scene from "Damon and Pythias" (Universal).

of "Neptune's Daughter" proved to President Laemmle that there was an opening for such a service and the new office was instituted accordingly.

The story of "Damon and Pythias" is too well known to require repetition here. The manner in which the story has been reproduced in pictures by the Universal players will arouse a new interest in that story. Otis Turner was the director and under his skillful hand whole cities were built, Grecian gardens and magnificent baths were constructed to create the proper locale for such an undertaking. There were sensational chariot races, great armies clashed and cities were set on fire to give the necessary thrill to the story.

Among the players who took part in this subject were Cleo Madison, Anna Little, Henry Worthington, Herbert Rawlinson and Frank Lloyd, who carried the principal parts and who were assisted by fully a thousand trained players.

Knights of Pythias all over the United States and Canada have endorsed the film, recommending that everyone see it and digest its wonderful moral. In each case the production has been proclaimed "one of the most wonderful pieces of work ever witnessed."

This feature will be shown simultaneously in New York, San Francisco, Boston, Chicago, and other large cities, following which the Booking Offices will send the various shown on tour, to be exhibited in the highest class theaters in the country.

FAMOUS PLAYERS TO PRESENT EDWARD ABELES IN "THE MILLION."

Edward Abeles, star of "Brewster's Millions," "Charley's Aunt," "My Friend from India," and a long list of other celebrated stage successes, is now engaged in the production of his first subject for the Famous Players Film Co. The vehicle selected for Mr. Abeles' first appearance on the Famous Players program is "The Million," Henry W. Savage's great comedy production, and is presented as the second Famous Players-Henry W. Savage release.

Edward Abeles will play the role of the "Baron" in "The Million," the clever and kind-hearted crook whose ingenious manouvers finally succeed in capturing the much-sought-for lottery ticket, the recovery of which means the marriage of the two young lovers of the play.

Mr. Abeles is a past master of comedy and the art of make-up, and is therefore especially well-chosen for the part of "The Baron," whose wonderful and varied disguises not only deceive the police, but his own friends and acquaintances as well, and which contribute greatly to the humor of the play.

A unique feature of the cast is the fact that the star and his entire male support are all members of the Lambs Club, which may be said to make the production one that exhibitors can "gambol" on.

"The Million" is scheduled for release on the Paramount program December 31.

"THE LITTLE GIRL THAT HE FORGOT" (Cosmos).

Following "Hearts and Flowers," the Cosmos Feature Film Corporation will release "The Little Girl That He Forgot." This will be a photoplay in five parts. Miss Beulah Poynter will appear in the title role of this, her own play. Incidentally it may be mentioned in the same breath that Miss Poynter has written a novel along the same lines, which will shortly be published.

"Lena Rivers," with Miss Poynter in the title role, is going big wherever shown. The exact release date for "Hearts and Flowers" will be announced shortly.

"THE LADY OF LYONS" (Sawyer).

Sawyer, Inc., announce that they will shortly release "The Lady of Lyons," a four-reel feature based on the famous drama of the same name by Lord Bulwer Lytton, which had its first stage production in 1837, and which has since been played more than four thousand times, in every civilized country of the world.

"The Lady of Lyons" is a fascinating love story that splendidly lends itself to cinema production because of the briskness of action throughout and the final happy ending. It can really be called a comedy, for though there are many situations of dramatic intensity, the underlying principle of the story is to entertain, and that it certainly does.

The company engaged in the production have interpreted the conception of the author with great fidelity. Their ac-

Scene from "The Lady of Lyons" (Sawyer).

tion is natural, unstilted and free from staginess, and plays with a finesse that gives to the drama a singularly convincing character.

Exceptionally beautiful paper and other advertising devices are being prepared for this production by the Sawyer Publicity Department.

LESSER GETS "CABIRIA" FOR THE COAST.

Sol Lesser wired the Moving Picture World under date of November 10 to the effect that he had secured the rights on "Cabiria" for the Coast. Mr. Lesser is president and general manager of the Golgate Feature Service. His coup in capturing this greatest of modern photoplays should be of inestimable value to his company. Mr. Lesser is to be congratulated upon this stroke of enterprise.

"UNREST" (Selig).

On November 30 the Selig Polyscope Company will release a two-reel picture, possessing unusual qualities, which will be of special interest to exhibitors.

It is a psychological drama from the pen of W. E. Wing, whose comedies are well and favorably known to exhibitors, but "Unrest" is along different lines than his customary writ-

Scene from "Unrest" (Selig).

ings. The story deals with a young man who has a luxurious home, but whose inclinations cause him to seek the companionship of disreputables.

Thomas Santschi and Bessie Eyton are featured in "Unrest," while Harry Lonsdale, Joe Hazelton and Roy Watson appear in minor parts. "Unrest" was produced in the Selig Western Studio, under the direction of Thomas Santschi.

CHICAGO OFFICE FOR K. C. BOOKING CO.

The K. C. Booking Co., Inc., which books all of the productions of the Kinetophote in addition to other features, has opened an office in Chicago which will be under the direct supervision of the headquarters at 126-132 West 46th street, New York. The Chicago office is in the Mallers building, at the southeast corner of Wabash and Madison. The Chicago office will take care of the Kinetophote and K. C. business in Illinois and Wisconsin.

"THE MARRIAGE WAGER" (Lubin).

This is a strongly romantic and dramatic picture which, tho' modern, has a medieval atmosphere and would have fitted a tale of the Fifteenth Century. Two brothers quarrel over the disposition of the family fortune and the weaker

Scene from "The Marriage Wager" (Lubin).

tho' richer one has to seek safety in a foreign country and protect his money in the vault of an old mansion he has bought. The disgruntled brother tracks the other and discovers the hidden treasure room and a tragedy eventuates. There is a romantic love episode in the story which lightens the melodrama and ends in kisses and happiness.

The story is written by Shannon Fife and cast with an excellent company including John E. Ince, Justina Huff, John Smiley and other favorites of the Lubin home studio.

HORSLEY OPENS CAFE DE CENTAUR.

Following his policy of making his plant entirely self-contained, David Horsley will open by Monday, November 16, a restaurant for the employees at the big studio and factory of the Centaur Film Manufacturing Company at Bayonne, N. J. The restaurant building has been erected in a corner of the studio yard and the installation of fixtures is being rushed.

The new restaurant will have a total seating capacity of about one hundred and will afford both counter and table service. The manager will be Charles Brown, a prominent restaurateur of Westchester County, N. Y., who has conducted several safes in the Bronx and Westchester.

RELIANCE THRILLER PROMISED.

A gripping story of an attempt to steal valuable government timber lands is the principal theme in the Reliance thriller, "The Forest Thieves," written by Arthur Chapman and produced by "Sheriff" Arthur Mackley at the R. and M. Mutual studios. The plot deals with the scheme of a millionaire to bribe the forest supervisior to make dummy entries so that he can steal a valuable tract of timber. A young forest ranger frustrates the scheme, exposes the plotters and, incidentally, wins the love of the pretty postmistress. Bob Barnes, George Seigmann and Florence Crawford are the principals in "The Forest Thieves," which will be released through the Mutual program.

"LORD CECIL KEEPS HIS WORD" (Lubin).

This is the tenth episode in the interesting series that the Lubin Company are releasing weekly. In it the Beloved Adventurer gets another setback, but immediately recoups his love affair with Betty and his fortune is permanently established. The followers of the exciting story will be delighted to see that virtue is duly rewarded and the mutual enemy is beautifully beaten at his own game. Betty's love

Scene from "Lord Cecil Keeps His Word" (Lubin).

is so strong that she throws aside the conventional and really proposes that she may become Lady Cecil. The worthy couple hasten to Gretna Green, over the Scottish border, and return to spend a delightful honeymoon at Croftlaigh Manor. There are five more episodes of the series to be released, all of which are intensely dramatic and prove Lord Cecil well worthy of the sobriquet "The Beloved Adventurer."

COMMERCIAL BIOPHONE CO. EXTENDS SERVICE.

Arrangements have just been completed whereby the Commercial Biophone Co., of 110 West 40th street, New York City, takes over the contract formerly held by Pathe Freres, controlling the entire output for the United States and Canada of the world renowned productions of Messter and Autor Films of Berlin, including the Hennie Porten Series, which met with instant success wherever shown. It has not yet been decided through what channels these films will be released, but the first shipment of sample prints has arrived and announcements to the trade may be expected in the near future.

"SCARS OF POSSESSION" (Essanay).

"Scars of Possession" is a striking and unique drama, in which a young girl vows to wed a young man whom she has never seen but who has saved her life through an operation, by which his blood has been transfused into her veins. The operation scene is realistically portrayed, it having been made under the direction of a surgeon, just as it would take

Scene from "Scars of Possession" (Essanay).

place in a hospital. The girl in the play afterwards falls in love with a young man, but refuses to marry him, because of her vow to wed the man who gave her his blood. The suitor for her hand hears of this vow, and shows a scar on his arm that he is the man. Friday, Nov. 27, is the release date.

KERRIGAN RENEWS CONTRACT.

It is with great pleasure that the Universal Film Manufacturing Company announces the signing of a new contract with Jack Kerrigan, of the Kerrigan-Victor company, which covers a period of two years. While Mr. Kerrigan's popularity is too well known to require any particular word, it is interesting just at this time to learn that during his work with the Universal company, that he had been awarded first prize in three contests and second and third in seven others. He is at present working on a series by Louis Joseph Vance, called "Terrence O'Rourke," which promises to overshadow all the other work he has done since his connection with the company.

Jacques Jaccard will continue to act as co-director with Mr. Kerrigan in the production of the future releases.

ESPERANTO COMPANY REORGANIZE.

The office and working staff of the Esperanto Feature Film Company, in Detroit, has been reorganized. Louis Myll, formerly stage director for George Kleine, and for fifteen years on the legitimate stage, and associated as stage director and manager of productions for David Belasco, has been appointed general manager and director of the Esperanto company. The company has moved from its original quarters in the Terminal Building to 222 Monroe avenue, where it will have its general offices and studio for producing purposes. It will also retain its studio in Woodward avenue. Mr. Myll is now making plans for a new production which will be started this month. Considerable new apparatus has been purchased and the company is in shape to proceed with its work.

NOVEL DOUBLE EXPOSURE IN MUTUAL GIRL No. 43.

An interesting bit of double exposure was recently performed in "Our Mutual Girl," Reel 43, which has deviated somewhat from the paths of the former reels, inasmuch as Miss Norma Phillips, who plays the part of Margaret the Mutual Girl, admirably portrays two parts in this installment. The scenes are laid in a silk mill in Paterson, N. J., and deals with a striking resemblance between Margaret and the factory forewoman. Margaret, when she discovers this resemblance, decides to uncover a plot laid to destroy the finances of her sweetheart.

The particularly interesting double exposures are when the forewoman, which is played by Margaret, passes in front of Margaret herself as the Mutual Girl.

New Ticket Device

Automatic Ticket Selling and Cash Register Company's Latest Apparatus Is Simple, Compact and Rapid.

AT THE offices of the Automatic Ticket Selling and Cash Register Company in the Longacre Building this week Messrs. E. S. Bowman and S. H. Deroy demonstrated to a World man their company's new device for selling tickets. The apparatus is simple, compact and rapid. Among its chief claims to recognition is the avoidance of the foot lever, one of the factors in the operation of the earlier machine of this company. As it is now, by the pressing of one of five buttons ranged closely side by side the ticket or tickets fly out to the customer. It may be one or two, or any number up to five. By holding down the key the admission slips pour out in a stream. The device is speeded up to 140 tickets a minute, far in excess of any possible requirements. If a house have more than one price for its tickets a duplicate machine is placed alongside with a different colored ticket. In the Greeley Square Theater, in New York, for instance, a quadruple outfit has been installed.

The tickets are placed in a locked magazine carrying 4,000 admissions. The ticket seller has no access to these unless it be the wish of the manager. An adding device, also under a key, registers the total number of sales, enabling a manager at any time of the day or evening to take a record of his business. By obviating the foot lever, which has been a cause of complaint on the part of ticket sellers, the person in the box office can give practically all of his attention to making change. The construction is of straight line parts, of the simplest possible mechanism. "In fact," said one of the officers of the company, "It is foolproof. We guarantee its construction and perfect operation." The slight oiling necessary is done at one point. The knives for cutting the tickets are by the scissors arrangement, automatically kept in condition. The officers pointed out that in spite of the advance of this machine over its predecessor the price is approximately the same.

The company, which was swamped with orders on its initial demonstrations, is now catching up and is prepared to make prompt deliveries. Mr. Doroy, who has just returned to New York from Los Angeles, where he was in charge of the west coast offices of the company, reports that he has equipped all of the houses of the Turner & Dahnken circuit with the new device.

FOX AGREES WITH BUSH.

"I am not in favor of the salacious or the sex drama, either in pictures or on the stage," said William Fox, president of The Box Office Attraction Company, in discussing the excellent review of "Life's Shop Window," published under the signature of W. Stephen Bush in The Moving Picture World. "I am entirely in accord with the views of Mr. Bush. I have been showing pictures in the most exclusive sections of New York and New England for the last decade. I have demanded the best—have always fought for the best. No person can say truthfully that they have seen a questionable picture on the screen in any of my theaters. Many have asked me why I do not sell liquor at the Danse D'Hiver and at The Rivera. They have argued that I would clean up a big pile if I did. I have always told them that I don't want that kind of money. I don't want to cater to the class that regard alcoholic drinks as a necessary dancing inspiration. This clean policy has brought the best people in New York to my theaters and dance halls. As a showman I have tried to analyze this unprecedented success. Is it the reputation of the story, the advertising, or is it one of those intangible flukes that no one can explain. I said before the patronage of the Audubon and the Nemo could not be influenced by a sordid curiosity. Personally I think the picture is winning on its merits."

A CIRCUS UTILIZED IN "ZUDORA."

An entire circus outfit, horses, wagons, tight-ropes and tents were used in the first episode of "Zudora," Thanhouser's forthcoming serial.

The wagons loaded with the impedimenta of the road circus, the pulling and hauling of "props," the tight-rope stretched across the ring, all were in place. Even the side show barkers, busy with their "Ballyhooing," had their place in the scene, which on the screen is cut almost to a flash.

Director Frederick Sullivan was so anxious to give full justice to the circus atmosphere that, despite the expense, and the shortness of the scene, an entire circus outfit was used. The effect on the screen is strikingly realistic and the viewer will just naturally imagine the cries of the fakirs and the blatant trumpeting of the circus band.

Notes of the Trade

LEWIS C. DURHAM, heavy man with the Ince companies, furnished the moving picture colony a pleasant surprise at Los Angeles on October 20th, when he renounced bachelorhood and led to the altar Miss Edith Carmen Smithman, the beautiful and accomplished daughter of Mr and Mrs Henry Smithman. The marriage ceremony was solemnized, in the presence of a few intimate friends, by Rev. Baker P. Lee, pastor of Christ Church, at the Angel City.

* * *

Five hundred veterans of the Civil War through the courtesy of Thomas H. Ince general manager of the New York Motion Picture Corporation were the interested witnesses recently of Mr. Ince's thrilling Western drama, "The Two-Gun Man," at the Soldiers' Home in Sawtelle, Cal. The picture is produced in seven reels and serves to introduce in a star capacity on the screen William S. Hart the celebrated star of the legitimate stage.

* * *

Some of the greatest interior settings ever constructed for a motion picture production were built by Carlyle Blackwell for his five-part pictorial version of Richard Harding Davis' famous racing story, "The Man Who Could Not Lose." The decorations and furniture used in this production were loaned by members of the millionaire colony of Los Angeles.

* * *

The Famous Players Film Co. has engaged a distinguished cast of noted Broadway performers to support Marie Doro in the film version of her greatest success, "The Morals of Marcus," by William J. Locke. This notable cast includes Eugene Ormond, who will appear in the role of Sir Marcus, and Julian L'Estrange, who will play the part of Pasquale, originally created by him in the stage production at His Majesty's theater in London.

* * *

The New American theater, at Terre Haute, Ind., is the latest motion picture theater to be built in that progressive Indiana city, and combines within its walls every modern idea that is known to the builders of motion picture theaters. It will be open on Thanksgiving day. Among the features contracted for are the releases of the World Film Corporation. It is under the management of Mr. Morris Loss.

* * *

"The Rosary" has added another week's growth to its interesting structure. The Selig feature is growing more fascinating as Director Colin Campbell's all-star company unfolds the story for film purposes. Unusual sets characterize a portion of this production. Hand-carved interiors, announcing early days in America, rich tapestry, genuine fire-places of great age, secured at great expense, and many striking outdoor locations are adding much to the atmosphere of this rare motion picture.

* * *

"The Circus Man," from George Barr McCutcheon's novel, "The Rose and the Ring," with Theodore Roberts in the name part, will be released by the Jesse L. Lasky Feature Play Company, November 19. Florence Dagmar, a new discovery of Cecil DeMille's, plays opposite Mr. Roberts.

* * *

The National Board of Censorship, after reviewing the five reels of the new Excelsior Feature Film Company release, "When Fate Leads Trumps" from the book of John B. Hymer, made the curt remark: "Nothing to cut."

* * *

Tom Wise is always helping someone. He is ably assisted in this work by his cheery pal for life, Gertrude Wise, and when it was decided that a show should be arranged at City Island, New York, to raise some money for the sufferers abroad, the Wises secured the use of the film, "A Gentleman from Mississippi," for the entertainment, and the following note was received at the World Film offices: "Please accept grateful thanks for the use of the film 'A Gentleman from Mississippi' for my war orphans benefit. As Mr. Wise resides here the picture play was a draw,' and thanks to Mr. Brady and yourselves. I have a nice little sum to buy some warm clothing for the little ones in Europe. Gertrude W. Wise."

* * *

The Lubin Company are now staging a big production of George M. Cohan's "The College Widow," which will feature Ethel Clayton and George Soule Spencer. Barry O'Neil has free hand to make the comedy one of the big features of the season.

* * *

Blanche Sweet is featured as a "sweet" tempered, lovable, old maid in the Majestic drama, "Old Maid Dorothy," suggested by the poem of John T. Trowbridge, "Dorothy in the Garret." The old maid goes into her garret, where she finds her old spinning wheel and other girlhood possessions. These recall the romance of her youth, which was ruined by a lover's quarrel.

* * *

Mr. G. M. Anderson met with a slight accident, which, although painful, went unnoticed by those in the cast with him, during the taking of a scene in "The Tell Tale Hand," the western Essanay's new three-reel production, and it was only after the cameraman had topped turning that he acknowledged the fact.

* * *

In the Lasky Room of Hotel Astor, on the evening of November 28th, there will be a private showing of "The Factory Magdalen," in which Miss Edyth Totten stars, for the "Round Table Club." This film is one of the Sawyer-Lasky releases for the week. It is a melodramatic story with exceptional effects.

* * *

Had Cyril Gottlieb, the gifted boy actor of the Ince companies, not run out to play on that fateful day, years ago, when the steamship General Slocum went down into the waters of the Long Island Sound, he might not to-day be delighting audiences with his work on the screen. Now that he is growing into young manhood, he looks back upon his boyish carelessness and gives thanks, when he tells the story.

* * *

Joseph Klein, manager of the Detroit branch of the World Film Corporation, has signed up twenty-seven theaters on yearly contracts in Detroit alone. The Grand Circus theater, managed by A. W. Blankmeyer, has signed up a yearly contract for all the World Film Corporation releases.

* * *

In "The Hoosier Schoolmaster" Max Figman is seen as the lovable Ralph Hartsook, the village schoolmaster, and plays the part from beginning to end with consummate skill and great charm. The character is unlike anything hitherto essayed by the distinguished Broadway favorite and will prove a great surprise to hosts of admiring friends the country over.

* * *

William H. Wright, of the Excelsior Feature Film Company, said: "We are busy at the studio putting together another picture. Everyone who has seen 'When Fate Leads Trumps' admits that it is full of thrills, but the new picture will, I think, be even better than this."

* * *

Louise Huff, the littlest leading woman at Lubinville, has started the knitters going in the big Lubin courtyard, and now while the actresses, from leading woman to the newest beginner, await their call, it is not to manicure nails, but to guide the clicking needles and ask anxious questions about the sailing of the relief ship.

* * *

Hunt & Spencer will open a film exchange in Birmingham, Ala., about December 1st. They will handle, besides feature films, a full supply of machines, accessories, etc., under the firm name of Theater Film Supply Company.

* * *

E. A. Levy, who is handling the advertising and publicity of the Excelsior Feature Film Co., has taken on the additional "burden" of the Favorite Players Film Co.

* * *

Arthur Ashley, former Vitagraph leading man, has joined the New Rochelle forces of the Thanhouser Film Corporation. Mr. Ashley comes to his new field of activities with a splendid record of screen performances to his credit.

* * *

"The Man From Home," at the Strand theater this week, has the distinction of playing to the largest Sunday business in that theater's history.

* * *

Three thousand women mobbed the box office at the William Fox Audubon theater, Broadway and 165th street, on matinees and evenings last week during the run of The Box Office Attraction feature, "Life's Shop Window." The crowd was so large every day that five special policemen from the Broadway precinct were engaged to preserve order and to keep the line, which extended for a block and a half in double file.

* * *

Speeding down Broadway all decked out in the uniform of a police captain, and presenting no mean appearance, King Baggot recently had the extreme pleasure of seeing every erstwhile haughty traffic cop rise to full height and execute a sweeping salute. King was returning from a picture.

* * *

Miss Ruth Stonehouse, who has conducted several classes to sew clothes for dolls for the orphans in Europe to send with the Christmas ship, gave a party at her home to complete the work. Twenty girls were present and fifty dolls were finished for the war orphans.

* * *

Frederick Thomson, who recently joined the staff of the Jesse L. Lasky Feature Play Company, is now at work at Hollywood, on the Lasky-Liebler production of "Merely Mary Ann," in which Edith Taliaferro is playing the principal part.

* * *

Leo Levison, of the Pittsburgh branch of the World Film Corporation, found it necessary to spend six weeks away from his office to jump to various parts of his territory to sign up exhibitors with a cast-iron contract covering the World Film releases.

* * *

Holy Redeemer Church, in Detroit, is booking the World Film Corporation releases every Sunday. This institution seats one thousand people and does a tremendous business, the net proceeds of which are contributed to charity. R. H. Reynolds, the manager, gives his services gratis and this progressive business man finds time enough to make the Holy Redeemer entertainments very profitable.

* * *

The Alco release of November 16, "Little Lord Fauntleroy," has been shown at the projection rooms of the releasing corporation to a number of prominent film men and stage directors. These men have said that in presenting "Little Lord Fauntleroy" to the public the producers have an advantage over the usual producers of film drama. "Little Lord Fauntleroy" had played long in the legitimate, and all matters connected with its production and presentation on the stage were well settled.

* * *

Jesse L. Lasky, now visiting the Lasky studios, will return east next week. In addition to looking over the photoplay plant, Mr. Lasky stopped over enroute and saw several of his vaudeville productions.

* * *

African atmosphere has returned to the Selig Jungle-zoo. Although a winter flood swept away a great section of highly tropical growth, nature, aided by gardeners, has restored the wild tangle of "impenetrable dejehs" and all is well again for the big features.

* * *

Rain will have no unpleasant features for the Inceville forces this winter—at least not for those whose toil keeps them in the offices at Santa Monica. The roof of the structure has been made rain-proof.

By a vote in the proportion of ten to one, the patrons of Marcus Loew's Circle theater have decided that they prefer big features, such as those of the Alco program. They decided this matter by vote, immediately after they had seen the initial Alco release, Ethel Barrymore in "The Nightingale." So in the future the Circle will present multiple-reel photoplays.

* * *

Heralding the realization of his plans to exploit on the screen the stellar lights of the American theatrical world, Thomas H. Ince, general manager of the New York Motion Picture Corporation, will present shortly Robert Edeson, in a gripping five-reel feature of Western life, under the title of "On the Night Stage."

* * *

House Peters, another Lasky player, is now at work in the role of Rammerez, the road agent in the Lasky-Belasco production of the "Girl of The Golden West," which Cecil B. DeMille is producing at Hollywood.

* * *

Victor Potel is so fond of playing his part of "Slippery Slim" in the Essanay Snakeville series that he refused to celebrate his birthday. "I can have more fun making this picture," he said.

* * *

Director F. J. Grandon is again at work at the Selig studio, Los Angeles, after fighting off an ailment of the throat. He is putting on a multiple-reel story of the great Canadian woods.

* * *

Carlyle Blackwell says that he is going to make "The Last Chapter," from the story entitled "An Unfinished Story," by Richard Harding Davis, the best that he has ever put out. The scenario admits of wonderful scenic and photographic opportunities and furnishes him a dramatic role of exceptionally sympathetic quality. The action of this photoplay is laid in America, London and the heart of Africa.

* * *

In the three-part Edison "What Could She Do?" Gertrude McCoy performs a feat of daring which very few girls would attempt. After surprising a band of kidnappers in their den, she climbs a swinging ladder, four stories to the roof of a tenement, and makes a drop through the skylight to the floor below, a distance of fifteen feet.

* * *

Messrs. Dusenberry, the managers of the Southern theater, Columbus, Ohio, are placing the World Film Corporation feature "The Lure" for the entire week of November 1.

* * *

The K. C. Booking Company, Inc., has taken over the bookings of "Born Again," in which Beulah Poynter has been featured. This picture will take the place of "The Little Jewess," which will be set forward to the December list of Kinetophote releases. Theaters which have booked it for November will have the picture on dates in December.

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"Seeds of Jealousy" is the title of the new Phil Lonergan story that Arthur Ellery is producing for Princess with Mayre Hall and Boyd Marshall in the leads.

* * *

The superb Selig photoplay, "The Rosary," is on its way. Director Colin Campbell, accompanied by Wheeler Oakman and Charles Clary, has concluded the dock and bay scenes, at San Francisco. Other scenes, in which Kathlyn Williams will be active, are under way at the Selig Jungle-Zoo.

* * *

Now that she has passed without serious injury thirty-two reels of imminent death in the production of the "Trey o' Hearts" series, Cleo Madison, the plucky little lead with Lucas' Gold Seal Company, has decided to do what she has said she would never do. She is taking a week's vacation.

* * *

Manager Harry G. Segal, of the New York exchange of the World Film Corporation, rushed to Albany, closed a contract with the Clinton Square theater, for the World Film Service, and was at his desk at 7.30 A. M. His associate in this record-breaking trip was Jerome Sobel, who is the special representative for the New York exchange.

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Olga Petrova made her first appearance before a moving picture camera on Monday at the Fort Lee studios of Popular Plays and Players, Inc. She began her work in "The Tigress," which is to be released by Alco on December 7. "The Tigress" is the first picture to be done in the new studios. The officials of the organization believe the effects will surpass anything they have done hitherto.

* * *

To stage a number of scenes in the third part of "The Master Key" series, which call for San Francisco settings, the Rex company, under the direction of Robert Z. Leonard, will leave Los Angeles for the northern coast city within a few days. In addition to the regular cast, Ella Hall, William Highby and Harry Carter, will be the author, John Fleming Wilson, who covered the water front and kindred sections for the San Francisco papers. Later he worked out of that port as a sailor before the mast.

* * *

One of the strangest animal combinations conceivable is to be seen at the Selig Jungle-Zoo, in Los Angeles, where a baboon is the playmate of three queer little Malay bears. The quartette are housed together in one of the new bear pits and are as friendly as puppies.

* * *

Albany, Syracuse, Buffalo, Rochester, Watertown, Ogdensburg, Binghamton, Rome, Amsterdam, Gloversville, Corning, Cornell, Troy and many other cities in the State have been added to the Alco program. To one theater in each city the service is given exclusively.

* * *

G. M. Anderson met with a slight accident, which, although painful, went unnoticed by those in the cast with him, during the taking of a scene in "The Tell-Tale Hand," the western Essanay's new three-reel production, and it was only after the camera man had stopped turning the crank that he acknowledged the fact.

* * *

One-reel animal pictures for regular release through the General Film, is the interesting announcement of the Selig Polyscope Company. This new departure, which will be of great interest to both exhibitors and patrons, has been announced following the preparation of six single reel dramas which carry thrilling animal "punches."

* * *

Miss Frances M. Nelson, who plays opposite Ben Wilson in the Victor pictures, isn't afraid of anything. She proved this recently when she journeyed down to Long Island and went up in an aeroplane with a certain well-seasoned aviator.

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What is said to be one of the largest motion picture contracts ever closed in Oakland, California, has just been signed by Manager Guy C. Smith of the Broadway theater. The amount involved is $100,000. Manager Smith has taken the Alco program for five years.

* * *

Zack M. Harris has been appointed manager of the Cleveland office of the Box Office Attractions Company. Mr. Harris was formerly connected with the Shubert offices and the Klaw and Erlanger organization. He has covered the country in advance of big Broadway productions. Besides having a thorough knowledge of the theatrical business he is an old-time newspaper man. Harry P. Decker, well known in Ohio film circles, formerly connected with a large feature film exchange, is now one of Mr. Harris' assistants.

* * *

To observe a baby bear grow before the eyes until it reaches the right proportions to hug a water tank, is to be the interesting experience of "fans" who witness "The Champion Bear Slayer," one of the single-reel animal pictures now being issued by the Selig Polyscope Company.

* * *

Mable Trunnelle has a pet monkey named "Commodore" that plays an important part in "A Gypsy Madcap," the first of the series of "Olive's Opportunities."

* * *

King Baggot and Ben Wilson went to Washington on the evening of Oct. 30, where they had accepted an invitation to a ball which was held by the Motion Picture Exhibitors' League of the District of Columbia.

* * *

Edith Luckett, leading woman with Chauncey Olcott, who has appeared in three Kinetophote features this year, never saw serself in any of them until this week, when she visited the Kinetophote offics at 126 West 46th street, New York, in "The Spirit of the Poppy," "The Little Jewess" and "The Coming Power."

* * *

The Alco Film Corporation's release, Nov. 16, "Little Lord Fauntleroy," visualized from Mrs. Frances Hodgson-Burnett's story of child life, has a cast composed of well-known film artists, headed by Master Gerald Royston in the title role. H. Agar Lyons is the Earl of Dorincourt. "Dearest" Fauntleroy's mother is Jane Wells, while Miss V. Osborn is the adventuress and F. Tompkins, Silas Hobbs, the grocer.

* * *

Great compliments are being paid Ashley Miller for the bevy of pretty girls he selected for the cast in "His Chorus Girl Wife," with Gladys Hulette, the Edison ingenue, in the leading role.

* * *

Miss Dorothy Phillips went to her home in Baltimore a few days ago and her old school chums arranged a little surprise for her in the form of a good, old-fashioned party.

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The World Film Corporation announces that it has opened its twenty-seventh branch office, at Omaha, Nebraska. D. R. Pearsons has been placed in charge of the Omaha branch. Mr. Pearsons has been the Omaha manager of the Eclectic Film Company, and the General Film Company. He is very well known to the motion picture trade in the middle west.

* * *

Mr. C. L. Worthington, well known in film circles in Pennsylvania has been appointed manager of the Box Office Attractions Company's branch located at 1333 Vine street, Philadelphia. Mr. Worthington received congratulations from Exhibitors in his territory.

* * *

W. Eugene Moore, Thanhouser, has completed "The Terror of Fear" in which Morris Foster and Mignon Anderson starred with a strong supporting cast.

* * *

Among the Edison players that attended the Washington Exhibitors' ball were included Gertrude McCoy, Mabel Trunnelle, Miriam Nesbit, Marc MacDermott and Robert Conness. As the artists emerged from the Union Station at Washington they were greeted by a crowd of admiring fans.

* * *

Perry Horton has tied up with Fred Mace in the direction of the new Flamingo Films and is slated for a trip to the Coast as assistant director.

MONEY LOST

Thousands have lost money by not sending their slide orders to us. These prices should convince you. Announcement or Player Slides, $1.75 per dozen, Feature Announcement Slides, Mutual Program, 7 for $1.00—weekly shipments. This advertisement and 10c. will bring you sample. State what you want.

NIAGARA SLIDE COMPANY, Lockport, N. Y.

Exhibitors News

Interesting Information Concerning Moving Picture Men Gathered By Moving Picture World Correspondents Everywhere.

WASHINGTON, D. C.

ACTING SECRETARY LANSING, of the State Department, recently issued a statement wherein he announced that his department declined to "act as censor" of motion picture films based on the European war. Mr. Lansing was very indignant when advised of the action of a film concern in advertising such a film claimed to have had the State Department's permission for its presentation.

Motion picture films are playing a prominent part in the instruction of members of the National Guard of the District of Columbia, the states and territories, and an exhibition was given here last week for the benefit of the officers and enlisted men of the First Battery, Field Artillery, of the guard. The films are real pictures of the United States cavalry in action simulating service conditions. Dashing horses are shown dragging heavy field pieces over the snow covered country; the planting of guns as they prepare for delivering their charges in the face of the enemy, the action of the officers and men in the actual firing, and even the bursting of shrapnel at the targets, and the keen marksmanship of the American gunners are all shown in the three reels which were specially prepared during the target practice at Fort Sill, Oklahoma. They were brought to Washington and a first exhibition was given for the benefit of the officers on duty at the Army War College, and considerable comment was there made on the value of the films from an educational standpoint. Practically all of the types of field artillery used by the United States force are shown. The second exhibition before the National Guard was open to the general public.

The property occupied by the Columbia Amusement Company, Inc., in which is located the Olympic theater, has changed hands in a trade made by the former owner with Frank G. Davidson. The property is valued at in the neighborhood of $42,000. The change of ownership will in no way affect the lease of the amusement company.

The management of the Florida Moving Picture theater, at Fifteenth and H streets, Northeast, is circularizing the neighborhood surrounding that theater in an effort to form a stock company to operate the house. The circular states that "Owing to the erection of four other theaters in the Northeast since the Florida was projected receipts have had a severe jolt, and the $3,000 a year rent comes heavy. It is a matter of but a few years until the junction of seven thoroughfares will make Fifteenth and H the busiest semi-suburban center around Washington. The Florida theater was planned to meet this growth and can be enlarged at a small cost from 410 to 740 seats on its own lot." It is claimed that under present dull conditions the Florida is paying in the neighborhood of 20 per cent. and that it can be made to pay 40 per cent. Accompanying the circular were two tickets for admission to the theater.

It is reported that Washington is to have still another up-to-date moving picture theater which will be built more along the lines of the legitimate houses than any previously projected. Rumor has it that the theater will be equipped with upholstered leather chairs and all other modern conveniences.

Among the visitors in Washington were Harry Church, who operates the Bonita theater in Norfolk, Va., who came here in search of good features; J. L. Sharp, and Mr. Gilson, of Richmond, Va.

J. A. Koerper, from the New York office, has succeeded S. J. Mayer as manager of the local office of the General Film Company. He will be assisted by John J. Payette, who was appointed assistant manager of the Washington exchange some months ago.

Victor L. Abbey, who has been in charge of the bookkeeping department of the Washington office of Warner's Features, Inc., has been appointed assistant manager of that branch and in relinquishing his former duties will assume those of booker and roadman.

Samuel M. Flax, formerly booker and roadman for Warner's Features, Inc., has accepted a similar position with the Eclectic Feature Film Exchange.

It is reported that James and W. S. Wickham have secured a lease for the Dixie theatre, at Eighth and H streets Northeast, and intend opening that house within a week or two.

The Griffin Sisters have taken over the Fairyland (colored) theater, on L street, between Eighteenth and Nineteenth streets, Northwest, and will give a vaudeville show, in which they will themselves participate, in addition to a motion picture exhibition. The house was formerly operated by Brooks & Ross.

Lillie Airey, who formerly managed the Alhambra theater on Seventh street, and who is now operating the Apollo theater for the National Amusement Company in Martinsburg, W. Va., was in town last week booking up features and visiting many of his friends.

It is reported that a regular exhibition of motion pictures is to be given in the hall of the Catholic school at Harper's Ferry, W. Va., and that the Rev. F. C. Curran visited Washington with a view to securing suitable service therefor.

Other visitors here were C. E. Koontz, who is operating in the Masonic Hall in Gaithersburg, Md.; Mr. Wertheimer, of Cumberland, Md.; Mrs. Thorpe, of Richmond, Va., and F. O. Webber, who operates the Amusu and Comet, in Roanoke, Va.

The Cosmos theater last week began the showing of the reel taken at the moving picture ball held the latter part of October in Convention Hall, and it is said that this will then be turned over to the Motion Picture Exhibitors' League of the District of Columbia to be rented out among its members, the funds thus obtained to go into its treasury. Although the pictures are rather poor in photography, showing an improper concentration of the lights, they will prove a drawing card and the exhibitors are very anxious to obtain the reel for exhibition at their respective houses. In view of the large attendance at the ball, these pictures will be "right at home" in all neighborhoods. Crandall's theater will next show them in the downtown section.

The decision of the Court of Appeals of the District of Columbia that the giving of baseball exhibitions on Sunday is illegal brings again before the public the Sunday prohibition of other amusements. The police regulations thus upheld covers all sorts of entertainments, plays, operas, circuses, gymnastics and all games. It is not believed, however, that the regulations will be made to apply to motion picture exhibitions.

C. L. LINZ.

A moving picture show operated by schedule; that's the way Harry Crandall is doing business these days. Mr. Crandall has had a large supply of cards printed with his theater's name and address on the face, and a schedule of the starting of each show, beginning at 11 a. m., on the reverse. The weekday shows occupy an hour and a quarter, while the Sunday shows begin every hour on the hour and run continuously until 11 p. m. It is surprising to know how many calls Mr. Crandall has received for these cards, or how many times each day his employees answer the telephone to inform Mr. or Mrs. So-and-So the time the next show will begin. In addition to attracting widespread attention, this scheme is working out very satisfactorily in the distribution of crowds. In the winter the people do not particularly care about standing around the lobby waiting for admission, nor do they care to enter a theater in the middle of a show. If they know that an exhibition is scheduled to begin at a definite period, they will be "Johnny-on-the-spot." This also tends to prevent a loss of patronage when the house is full through the use of the statement, "The show is nearly over and there will be plenty of seats in....minutes." Although in operation but two weeks, Mr. Crandall states that this new wrinkle is working out very satisfactorily.

Among the visitors in town last week were L. Rosenbluh and L. A. Getzler, of the Greater New York Film Rental Exchange; A. Carlos, general manager of the Box Office Attractions Company, and J. D. Hofheimer, who operates several theaters in Norfolk, Va.

C. L. Worthington, formerly of this city, but now in charge of the Philadelphia office of the Box Office Attractions Company, came to Washington to attend the ball and banquet of the Exhibitors' League, of the District of Columbia. The Baltimoreans who came here for the same purpose were Marian S. Pierce, president of the National Motion Picture Exhibitors' League; J. H. Bennett, of the New Pickwick; Steve Brodie, of Brodie's theater; Frank Durkee, of the Palace theater; Guy Wonders, of the Wilson theater; William Fait, Jr., of Fait's theaters, and Harry Redish, of the Electric theater, who was accompanied by Mrs. Redish.

It is reported that a company to be known as the A. B. C. Amusement Company will soon be incorporated with a capital of $250,000, its purpose being to erect and operate an amusemnt place which it is said will be the finest south of New York, and will, in fact, rival some of the famous Broadway resorts. The building will be erected on Pennsylvania avenue, between Seventeenth and Eighteenth streets, Northwest, with a frontage of ninety feet and a depth of 123 feet, which will make it the largest place of its kind in the city. It is to be known as the Palais de Danse and will include several amusements. The first floor will be devoted to motion pictures; the second floor will be given over to dancing and will be elaborately decorated.

Lieutenant "Jim" P. Anderson, manager of the Washington exchange of the Greater New York Film Rental Company, will also act in a similar capacity for the Box Office Attractions Company. Handling the productions of these two great companies will require additional office room and Mr. Anderson is about to sign a lease that will give to him two floors of a Ninth street building, each floor having a frontage of 25 feet and a depth of 150 feet. This large floor space is to be divided into offices, film, paper and shipping rooms and a projecting room wherein will be shown all big features that the exhibitors may see just what they are getting before placing an order. This will be the second exhibition room of its kind in the city. The furnishings will be very elaborate and the first move will be the laying of a parquetry flooring. This new exchange will be one of the finest equipped in the city, and it will not be long before possession is taken of the property.

CLARENCE L. LINZ.

ST. LOUIS.

W. S. RIDDELL, who is the new manager of the Marguerite Clark theater at Olive and Sarah streets, is making extensive alterations in the theater. Four large boxes, seating ten persons each, are being built on each side of the stage. This takes up considerable space in the front and sacrifices a hundred and fifty seats, but it adds greatly to the appearance of the theater, and as twenty cents will be charged for seats in the boxes, the box office will not suffer to any great extent. A new heating system has also been installed; ten new heaters have been added to the plant, which is a combination of gas and hot water. The seating capacity of the house is now 1,050.

The West End Lyric, which is situated near Delmar and Euclid avenues, more than five miles from downtown, advertises with photographs of players in its current bills mounted in handsome lobby display frames, which are set up in the windows of vacant buildings in the shopping districts.

The beautiful new Kings theater, 800 North Kingshighway, which has been regilded, repainted and thoroughly refurnished for its second season, is doing excellent business with a program consisting of three reels of pictures and vaudeville. M. J. Cunningham, who is managing the theater, is a well-known theatrical man in the west.

Frank L. Talbot, manager of the Hippodrome, on Sixth street, near Market, has resigned, and his place has been taken by David E. Russell. Mr. Talbot is a pioneer in the amusement world. He built the Gem theater, at Sixth and Walnut streets, five years ago, and then followed that by erecting the Hippodrome, the largest seating capacity house in the city. Mr. Talbot is also interested in theaters in Kansas City and throughout the west.

The West End Lyric, at Delmar and Euclid avenues, is absolutely the last word in theaters. The lobby looks like the reception room to an art gallery. Three oriental carpets decorate the mosaic floor, a large Roman vase five feet high stands in the center filled with growing ferns, smaller urns are at the sides and a large willow jardiniere is kept replenished daily with cut flowers. The glass doors of the lobby are draped with cable net curtains with the word "Lyric" woven in the mesh. The house seats eleven hundred, and has played to standing room only every night since its opening, a month ago. Only large features are shown and music is furnished by a five-piece orchestra and a Victrola. The theater is managed by Mrs. J. W. Cornelius, wife of J. W. Cornelius of the Lyric on North Sixth st.

Warner's Feature Exchange is preparing to move from the Benoist Building to an elegant suite of offices at 3628 Olive street. This is in the same building that houses the Box Office Attractions Exchange, and is only fifty or sixty feet from the General Film Company's offices.

The Strand, a new moving picture theater on North Sixth street, was opened on October 25 with a continuous program from ten o'clock in the morning until eleven at night. The new house is next door to the Columbia, the leading vaudeville theater in the city, and is owned and operated by the same management. The Strand is a very handsome theater, with all the late improvements.

Warner's Features has moved its exchange from the second floor of the Benoist Building at Ninth and Pine streets to spacious and well appointed offices at 3628 Olive street. The new offices are on the ground floor, very complete and handsome, and well equipped for the handling of film business.

"Ireland a Nation," the five-reel historical film, is playing an indefinite engagement at the Garrick theater, Sixth and Chestnut streets. The reel, which depcits the history of Ireland in her struggle for independence since 1808, is taking very favorably. The press is giving it unusual notice, and the Ancient Order of Hibernians and the Knights of Columbus have attended the play in crowds. H. P. Toohey, who is managing the film, is giving it an elaborate production with appropriate Irish music and songs. Four performances are given daily, and twenty-five and fifty cents admission is charged.

The West End Lyric theater, Delmar and Euclid avenues, uses an automobile for advertising purposes to good advantage. The tonneau and all of the machine behind the driver is boxed in with a frame five feet high, which is covered with thin muslin, and the advertising matter, which takes the form of the day's program, is painted on the cloth. A light on the inside of this frame makes it into a huge transparency for night use.

A moving picture entertainment was given to two hundred insane patients in the City Sanitarium on the night of October 27. The patients enjoyed the pictures to the utmost.

The Victoria theater, on Delmar near Grand avenue, gives a program of feature films every night of the week, except Sunday, when a German stock company entertains its patrons with native plays.

A new theater is being planned for Delmar avenue, near Hamilton, which will seat fifteen hundred patrons. The new house will front on Delmar avenue, and entrance to it will be gained through a twenty-two foot lobby, flanked on each side of two storerooms. The new house is near the Park theater, which recently went over to musical and dramatic stock performances, and hence there is a well defined demand for an all picture house in the neighborhood.

Moving pictures will be used as an aid in finishing the free municipal bridge that the city of St. Louis has been trying to build for the last five years. A moving picture rally will be held in a hundred and forty picture theaters on the eve of the special election that will be held for the purpose of voting the bonds necessary to complete the bridge. The event has been advertised by slides showing a cartoon by "Fitz," the Post Dispatch artist, containing a reproduction of the "It is up to you" cartoon, which shows the mailed figure of St. Louis pointing to the unfinished bridge.

The large church on Grand and Washington avenues, which is being converted into a moving picture theater, is about ready for its initial bill. The structure of the church lent itself readily to the needs of a theater. The audience chamber of the building is a long oval, the screen, instead of being placed at the end of this space, will be at the west side of the building. This will prevent all the space being used for seats, because the audience would get an oblique view of the screen if seated at either end of the oval, but the space not utilized will be made into generous aisles and will give the auditorium a large appearance. The high ceilings, as well as the beautiful stained glass windows, will not be disturbed. The front of the building is being altered by the addition of storerooms on each side of the steps that lead to the lobby. W. W. Busby is owner of the theater, which has been named the Duchess, and C. H. Tabler will be active manager. A crowd of seven hundred and fifty can be taken care of, and the show, which will be five reels, will be continuous from 12 noon until 11 p. m. GIEBLER.

DETROIT.

FOR one week ending October 30, Detroit had the honor of a personal visit from one of the greatest men in history—Thomas A. Edison, who with his wife and son, Charles, was the guest of Henry Ford, of the Ford Motor company. Mr. Edison and his family toured to Detroit from the East. Mr. Ford met them at Windsor. As they were landing on Detroit soil, a picture was taken for the Detroit-Ford Weekly. Mr. Edison and Mr. Ford spent many happy hours together. The first day Mr. Edison went for an inspection trip through the huge Ford factory. On Sunday he rested. Monday evening he spent at picture theaters, visiting the New Empire, Washington, Liberty and a number of other theaters. Manager Starr of the New Empire had two Edison pictures shown as a special token of esteem. Mr. Edison thanked Mr. Starr. Mr. Edison spent a day at Port Huron, where he lived a few years when a young man. On Thursday he again "took in" a few picture entertainments. Wherever he went the operator for the Ford Moving Picture Department was along, and some excellent films were secured. Mr. Edison and his family left for Cleveland October 30.

For the next four months the Orpheum theater will receive many pages of free publicity by reason of an arrangement just completed with the Detroit Tribune, a leading morning newspaper. Each day a coupon is printed in the newspaper; five consecutive coupons entitles the holder to a seat at any show with an additional ten cents in cash. Of course, Saturdays and Sundays are excepted. The scheme is bound to bring thousands of new patrons to the Orpheum.

E. M. Newman has started a series of Travel Talks at the Detroit Opera House on Sunday nights. So far the attendance has been better than last year's mark. Mr. Newman uses slides and moving pictures and personally explains them as they are shown. He has a knack of making his talks unusually interesting.

Carl Allard, who has been a member of the orchestra at the Columbia since the house opened, has been appointed assistant manager to succeed Eddie Murphy, who resigned November 1.

M. W. Schoenherr, manager of the Columbia, took the Michigan Sovereign Consistory, lasting from October 26 to 29, and he is now a 32d degree Mason.

The J. L. Hudson Company department store is featuring a Mary Pickford cap for the ladies.

The business of the Wolverine Feature Film Company is growing, and it won't be long before larger quarters will be necessary. In the past few weeks a stenographer and an office manager have been added to the list of employes. Charles M. Davie, general manager of the company, reports a very prosperous business, with the outlook "never better."

A huge banner has been strung across Woodward avenue at Congress street advertising the Washington theater. The banner is red with white lettering as follows: "Washington Theater the Home of High Class Motion Pictures." The banner hangs from the top of buildings on both sides of the avenue and is over the street car wires. It is a striking advertisement.

H. W. Irons has actively taken up the duties of manager of the Liberty, succeeding T. D. Moule, who has been transferred to the Alhambra, which opens about November 12.

The Majestic Theater Company has opened offices at 1934 Dime Bank Building. This company is erecting a theater to seat 1,850 persons on Woodward avenue, near Wilis avenue. The entire seating arrangement will be on one floor, thus making it one of the largest theaters of its kind in the city. Harry Goldstein, who is secretary and manager of the enterprise, anticipates that the house will be ready shortly after the first of the year. The theater will have a lobby capable of handling 1,500 persons.

Harry Goldberg, sales manager of the Casino Feature Film Co., has purchased an automobile. It will some very handy in calling on local trade, to say nothing of its pleasure possibilities.

On November 7 Emery C. Kolb will lecture at the Detroit Board of Commerce on "Shooting the Rapids in the Grand Canyon of Arizona." His talk will be illustrated by moving pictures.

The Masterlite gold woven screen is proving very popular with moving picture theaters. This screen is manufactured by The Masterlite Screen Company, whose factory is at 61 Jefferson avenue, and sales offices at 515 Union Trust Company. The Masterlite is seamless; it is stretched drum-head tight by a special device and is guaranteed by the maker for five years. J. A. Wharton, of Detroit, is the sole distributor for the United States and Canada. Among the local theaters who have already installed Masterlite screens are the Boulevard, Calvert, Addison, Grand Circus, Monroe, Victoria and Jefferson.

The Detroit Universal Film Company is making great preparations for the new serial story, "The Master Key," which starts November 15. It will run for fifteen weeks, two reels being show weekly. It follows "Trey o' Hearts." Simultaneously with its release, the Detroit Sunday News Tribune will publish the story in serial form, so that patrons may read a part of the story on Sunday and see it in the theaters the same week. The Detroit Universal Company is now conducting an immense advertising campaign in connection with this serial.

The Lakewood Theater Company, which, as previously announced, will erect a theater at Jefferson and Oneida avenues, has incorporated for $50,000, the principal stockholders being John Cutler, Bertha E. Cutler, C. J. Roberts and R. S. Larabee. The architect is now preparing the designs, and it is expected to start construction work soon.

Interest is increasing in the new serial, "The Master Key," which is to be put out about the middle of this month by the Universal. The Detroit Universal Film Company has built a booth, 6 feet square, in the center of the reception hall and a clerk is in charge to handle the advertising matter and publicity. Managers desiring circulars, advertising literature and general information regarding this new serial will be taken care of at this special booth.

A copy of the article on Universal City, which recently appeared in the Moving Picture World, together with other data from George Weeks, manager of the Detroit Universal Film Company, will appear in the Detroit News-Tribune, Sunday, Nov. 15. The publishers became so interested in the article that they decided to make a feature of the story and devote an entire page to it.

E. E. Fulton, of the E. E. Fulton Company, of Chicago, dealers in moving picture supplies, was a visitor this week.

The Virginia Park theater now being erected on Hamilton boulevard will be opened the latter part of November. The theater is being erected by Charles Wesch, treasurer of the Detroit Universal Film Company. It will be one of the prettiest in the city.

George Weeks has purchased the Royal theater in Royal Oak, Mich., about an hour by trolley from Detroit. The sale includes the property and building. It is the intention of Mr. Weeks to improve the theater. The Kercheval theater on Kercheval avenue and the Plaza theater on Jefferson avenue were purchased during the past ten days by George Weeks. This gives him a string of four theaters, the other being the Forest on Woodward avenue.

One of the largest pipe organs in the middle west has just been installed in the Washington theater. The pipes range from 2½ inches to twenty feet in height. The first recital was given Sunday afternoon, Nov. 1. Joseph R. Wayne, an accomplished organist, will give daily concerts. The instrument is for use in conjunction with the full orchestra, which is under the direction of Mr. Conrad Bayer, who has formerly been associated with several of the leading symphony orchestras in this country.

"Behind the Scenes" with Mary Pickford did capacity for the Washington the week of Nov. 1. Although the Washington seats approximately 2,000 persons, it was too small to accommodate the large crowds that came both afternoon and evening. Already Manager Pierce is being asked by his patrons, "When is Mary Pickford coming again?"

The Broadway theater, which has been playing melodramatic stock since September, closed this week, and after a few amateur productions will be redecorated and converted into a picture house. Bert C. Whitney, who has a long lease on it, plans to show several high-class features. The permanent policy and scale of prices has not definitely been decided upon.

A compromise has been effected between the Detroit Theater Managers' Association and the Detroit Musicians' Union. Instead of receiving an increase of 25 per cent. in wages as they asked, the musicians have accepted the offer of the Managers' Association of five per cent., to take effect immediately.

On the weekly program published by the New Empire is this paragraph: "Leave your name and address at the box office and we will mail you a program and the synopsis of all our feature productions each week." Manager Starr says it is surprising the number of requests he gets each week from patrons who want to be put on the mailing list.

The Detroit City Gas Company has purchased a Pathescope machine and is planning to use it in a very unique way, starting about Nov. 10. It plans to give away inside of thirty days 10,000 Cinderella theaters (at 98 cents), which are made of cardboard and about two feet square, printed in six colors. A tracing cloth will be put up against the window facing the street of its main building at Washington boulevard and Clifford street. The Pathescope machine will show a picture of "Cinderella" on this cloth, arranging it so that the picture will appear to be coming from the prosenium arch of the cardboard theater. It will be the most novel bit of advertising ever attempted by the gas company.

A new concern recently started in the feature film business at 216 Moffat building. It is called the Acme Feature Film Company and F. Jacobs is manager.

George G. Rankans and Mrs. Celestins M. Babcock, rivals in the motion picture business in Grand Haven, Mich., decided that consolidation of interests is the trend of the times and they came to Detroit Nov. 2 and were married by a justice.

Over 3,000 members of the Detroit Board of Commerce jammed the big auditorium election night, Nov. 3, to hear the returns. Alternating with the election announcements there was shown moving pictures, industrial and comic. The film which is to be used at the Panama-Pacific exposition was shown for the first time.

Douglas Dickerson has joined the forces of the Mutual Film Corporation and is associated with the Detroit office as salesman. Mr. Dickerson formerly managed the local branch office of the World Film Corporation.

Business of the Casino Amusement Company and the Casino Feature Film Company, controlled by John H. Kunsky, is growing so rapidly that more room is necessary, so two more offices have been added. The company now occupies eight offices in the Dime Bank building. Mr. Kunsky also makes the announcement of an exclusive program which will be furnished to his various theaters and distributed free to their respective patrons. It

will be called the "Film News Weekly" and will be edited by Eddie Guest, editor of the "Breakfast Chat" column of the Detroit Free Press, and a humorist of international fame.

The new Rosedale theater, seating over 1,000 persons at Woodward and Rosedale avenues, will be opened by about Thanksgiving Day. It is one of the chain of theaters operated by William P. Klatt. SMITH.

IN THE NORTHWEST.

THE Drama Leagues are taking an important part in the solution of the problem of the picture for the children in two Minnesota cities—Minneapolis and Duluth. The question of censorship has been up in Duluth for some time. Orrin G. Cocks, advisory secretary of the National Board of Censorship, has written Mayor Prince, giving kindly warning that the police regulation of moving pictures has been in many cases unsatisfactory.

Manager James Mahoney, of the American theater at Spokane, Wash., offered his patrons a novelty in the form of a bird's eye panoramic moving picture taken from the top of the high Bell Telephone Co. building. The film, which is one of a series by the Washington Water Power Co., was shown for three days.

The industrial-scenic made at Grand Forks, N. D., was sent to Marion, Ind., where it was shown by the Chamber of Commerce of that city.

A tramp and a waitress took the leading part in a moving picture production at Boulder, Col., which will conceal the fact that it was taken primarily for the purpose of showing with a good place to live in is Boulder. The films were booked for exhibition at the Curran theater in Boulder.

A program by an orchestra of one armed musicians was a recent auxiliary to a moving picture show at the Lyric theater in Melrose, Minn.

Changes have been made in the plans for the new Niebels brick building block which is being erected at Fergus Falls, Minn. Thirty feet will be added to the first floor and it will be used for a moving picture theater. The house has been leased by a Mr. Pettit, who comes from South Dakota.

Moving pictures showing the details of lumbering operations were a feature of the convention of the lumber men of Western Washington at the Hotel Washington in Seattle, Wash.

The moving picture houses in Centralia, Wash., booked special features and made their shows some of the attractions for the Pure Water Day Celebration held in that city.

The film, "A Trip Through the Ford Factory," was shown at the Ideal theater in Centralia, Wash.

The public schools at Bird Island, Minn., are using motion pictures this season giving the performances at the school house. Season tickets are sold at 50 cents each.

The Ideal theater at Centralia, Wash., says its say about some of the methods used to get business: "We are not giving away automobiles, pianos, watches or diamonds, but we will give you your money's worth in good pictures which you pay to come and see. We are not in the picture war, we are neutral. 'Peacefully watching and waiting.'"

Motion pictures taken in Bellingham, Wash., are being shown in West Virginia. The films show the well-known choir of Trinity M. E. church, of Bellingham and are accompanied by phonograph selections by the choir.

Several classes from the High Schools in St. Paul, Minn., were the guests of the management of the Dale theater when the moving pictures of "Captain Scott's Expedition to the South Pole" were shown.

Handy baskets filled with selected fruit recently were given away by the Idle Hour theater at Aberdeen, S. D.

L. E. Bramard has started a moving picture show at Lima, Mont.

The moving pictures of the aviation meet, the Commercial Club excursion, the Mankato fair and the industrial-scenic were good for three days pleasing business at the Pastime theater in Mankato, Minn. By way of contrast the picture opens with a scene in 1840, showing a band of Indians looking from the heights down into the valley into which the city is now located.

The American theater, at Butte, Mont., gave a private exhibition for the Montana Exposition Motion Picture Company of the pictures of Butte, which will be shown at the San Francisco fair. These films are of importance because they show the miners' union parade which broke up into a riot and many events in the well-known labor troubles.

Gifts of $5 in cash, three berry sets and 5,000 feet of moving pictures all in one night was the lure for the Deadwood theater, of Deadwood, S. D.

Three reels of moving pictures of "The Crusades of the Middle Ages" were used at the Young Men's Christian Association Sunday meeting at the Agricultural College at Fargo, N. D., to arouse the modern spirit of going after things among the young men.

"Washington at Valley Forge" was shown at the Lyric theater at Yankton, S. D., as a feature for a Red Cross benefit given for the local Daughters of the American Revolution.

The Bell theater, at Chehalis, Wash., and the Central theater, of Centralia, Wash., are co-operating in a voting contest. The grand prize is a Buick automobile; nine diamonds are among the leading prizes and a Kimball piano will be given to the church or organization suggested by the young woman who wins the grand prize. Fifty votes will be given with each admission, but no votes will be given at the box office, the tickets being sold at convenient places. The contest will run three months.

E. G. Culp is now in charge of the Grand theater, at Gregory, S. D.

R. F. Jarvis, of Glen Ullin, has been making arrangements to open a moving picture show at New Salem, N. D.

F. E. Bushnell, of Jasper, Minn., has purchased the Lyric theater, at Atwater, Minn., from Helgeson & Miller.

The Isis theater, at Fort Morgan, Col., has been leased by the Wrightsman & McCann circuit, which operates houses at Denver, Fort Collins, Sterling, Loveland and other places. It will be conducted as a moving picture and vaudeville theater.

H. Johnson has secured a building in Lyle, Minn., and has fitted it up for use as a moving picture theater.

The erection of an opera house in Milaca, Minn., is contemplated. An effort is being made to raise a $6,000 fund for that purpose.

Joseph Daum, of Hetland, S. D., has opened a moving picture show at Volga, S. D., and will operate it two or three nights each week.

The Acme theater at Thermopolis, Wyo., is now under the personal management of L. P. Smith.

President Edwin F. James of the Portland Ore., Moving Picture Exhibitors' League, realized that the operation of projecting apparatus was a novelty to many persons and arranged for an exhibit at the Manufacturers and Land Products Show in Portland. A theater, seating 600 persons, was improvised and motor-driven apparatus installed for the projection of educational, comedy and dramatic films. In order to take full advantage of the opportunities offered for introducing the various classes of films to many unfamiliar with them a number of different programs were arranged.

Although the convicts at the Minnesota State prison could not vote the movin pictures of the forestry conditions in the state were exhibited at their show. Speaking of the moving picture in the prison work, Rev. J. S. Budlong, of Minneapolis, former chaplain, says:

"Every Tuesday and Thursday the prison factories stop work at 4:30 p. m. and the men have an early supper. They are in the chapel or theater auditorium at five o'clock and then for an hour enjoy a picture entertainment, enlivened by music. They are given generous freedom at these entertainments, may converse and show their appreciation like men outside. It is a revelation as compared with prison ideas twenty-five years ago; and it is proving its value as an educating force."

School pupils in Eveleth, Minn., were dismissed in order that they might attend a matinee given at the Empress theater for the benefit of the Chicago Herald Christmas ship. Manager Joseph Learner donated the entire proceeds the local band gave a concert in front of the house and furnished music for the show.

E. H. and Thomas Hillary, of Minneapolis, Minn., have taken possession of the Lyric theater, at Northfield, Minn., which they recently purchased.

The Grand theater, at Redwood Falls, Minn., is planning to show some local pictures. Both the Grand and the Dream, in Redwood Falls, are mentioned in a St. Paul paper as being high-grade picture houses.

The application of W. W. Conley for a permit to erect a motion picture theater at 156 North Fairview avenue, in St. Paul, Minn., was denied by the city council, the vote against the permit being unanimous. Property owners made a fight on the ground that the proposed location was in a strictly residence neighborhood.

Teachers of the state normal school and the public schools at Mankato, Minn., heard a paper by Prof. G. J. Miller on the subject, "The Moving Picture and Child Welfare," embodying his investigation among 961 children as to the kind of pictures they liked. Professor Miller declared the moving picture the greatest of modern inventions from an educational standpoint and advocated the co-operation of teachers, parents and exhibitors in creating a demand for the better class of pictures.

An addition to the seating capacity at the Princess theater, at St. Peter, Minn., has been made.

Manager "Doc" Crews, of the Dime theater, at Walla Walla, Wash., whetted the curiosity of the citizens with a film of a Mysterious Miss Walla Walla. Pictures of her were made in one of the parks and four prizes, $50, $25, $15 and $10 were offered for establishing her identity. Guesses had to be written on coupons published in a local paper and deposited at the Dime.

Charles Marks has opened the Cozy theater, at Smith avenue and West Seventy-seventh street, in St. Paul, Minn. Picture shows will be given every evening with Sunday matinee.

After an hour's debate in the city council, aldermen in St. Paul voted licenses to F. A. Munch and E. F. Murphy to operate a moving picture theater on the northwest corner of Victoria street and Grand avenue, and M. P. Ryan and C. F. Arroll to operate one on the southeast corner of that intersection. The next day one of the councilmen who favored the licenses god cold feet and announced that the opposition was greater than he had realized, and a date was fixed for reconsideration. J. H. Beek, whose home is in the neighborhood, is said to have argued that the moving picture show was an adverse influence on the lives of school children, diverting their minds from their school work and bringing noisy crowds into the neighborhood. He is said to have read a letter from President Vincent, of the University of Minnesota, saying that motion pictures interfered with the progress of children in school. After the council had granted the licenses he declared that a state law should be invoked to stop Sunday performances. T. R. Kane, who also fought the licenses, said that while motion picture theaters might be made highly educational, they almost invariably were not made so.

The opera house at Steele, N. D., has been equipped for use as a moving picture theater.

Construction of A. Ellis' new theater at Twin Eridges, Mont., is almost finished.

S. Green of Spokane, Wash., has been in Helena, Mont., with a view to erecting a new theater in that city.

Fred Baumbach has made an addition to the Idle Hour theater, at Bryant, S. D., which will increase the seating capacity about twenty-five per cent.

T. S. Jones, who resigned his position as manager of the Ideal theater, at Douglas, Wyo., has taken a two years' lease on a building at Lusk, Wyo., where he will operate a picture show.

Veterans at the Soldiers Home, at Minnehaha Falls, Minn., were the guests of honor at a moving picture show at the A. H. Davis theater, in Minneapolis. The affair was given under the auspices of the Woman's Relief Corps. Three chartered cars were used in transporting the old soldiers.

A moving picture show for the benefit of the gymnasium fund was given at the Hailey Opera House, in Hailey, Ida., by the women of the Civic Club.

The Fourth District of the Federation of Woman's Clubs, at St. Paul, Minn., has decided that any work in connection with the theaters this season will be handled by the entire executive committee.

The new Ruby theater, which E. C. Waddell, of Butte, Mont., has opened in Trident, Mont., was built after his own plans. Picture shows will be given three times a week.

Timothy Gilmore has disposed of the Gem theater, at Rocky Ford, Col., and has returned to Lincoln, Neb.

MIDWEST SPECIAL SERVICE.

WISCONSIN.

MISS AGNES L. DWIGHT, chief librarian of the city library at Appleton, speaks from several years' experience of the moving picture as a factor in reading. "There is no question in my mind but that the moving pictures have a decided influence on the number of books taken from the library," she says, "tending to greatly reduce the number of books on good fiction. While there is an increase of books called for each year on account of the city's growth there would be a great many more read if it were not for the pictures. Of course some of the moving pictures which are adapted from books stimulate a desire for those books, but this does not offset the number of readers weaned away on account of the moving pictures. Time is the great factor. It is much easier to sit through a moving picture of a great work than to spend hours over the book."

The Main Picture Show at Frederic will be operated every Monday, Wednesday and Saturday evening, giving a four-reel show for ten cents. Souvenirs will be given away each show night after the first performance. Bills will change each show night.

The Opera House at Kendall has been leased to the editor of the Keystone at that place, who will operate a moving picture show.

Joseph Allen, of Richland, who has opened a new moving picture show in the Allen building at that place, has engaged the high school orchestra to furnish music for his show.

Proprietor Dodge of the Opera House at Montello has assumed the management of the picture show which has been operated there by parties from Princeton. Walter Schewe will re-

main as operator. A new Powers 6A machine has been installed. The Wall orchestra will be retained, but in adultion a Victrola has been installed to furnish a portion of the musical program.

When it rains in Monroe, does the manager of the Monroe theater stand in the lobby and cuss the weather man? He does not. He gets a sheet of scratch paper and that evening his ads in the local daily starts out in a vein that makes the townsfolk think that the inside of the Monroe is a pretty good place to spend a rainy evening.

"The person who sneers at the moving picture has a mind hermetically sealed to facts and is lacking in gray matter." This was the statement of Richard Burton, president of the Drama League of American and a member of the faculty of the University of Minnesota before a meeting of the Wisconsin Dramatic Society in Milwaukee. He also said: "All drama in history originated in religion. This thing that has been spit upon and decried as vicious issued from the holy mother's bosom. It is one of the greatest educational influences. Every person entering a theater receives an impression and comes forth somewhat better or worse for that impression. We support public libraries by the taxation of people. But do the libraries give what the people want? If they did there would be more of Laura Jean Libbey and less of Shakespeare on the library shelves. No, indeed, we give them what they should have and in this way teach them to want something better. The theater should proceed in the same way." He called the attitude of this country to its theaters barbaric, but is happy because the United States is losing its old illogical and foolish prejudice against the theaters.

The schools at Fond du Lac have no moving picture machine and the films which are furnished by the extension department of the University of Wisconsin will be shown free at the Orpheum theater on Saturday afternoons.

The C. H. Underhill building, at Sharon, has been rented by Beloit parties, who will open a moving picture show.

Harry Goldman has awarded the contract for the construction of his new moving picture theater on Washington street, in Green Bay. The house will cost about $15,000.

William Merz has leased a portion of the Korte block, in Chilton, and has been remodeling it for use as a moving picture theater.

The moving pictures of the Wisconsin National Guard, taken at Camp Douglas, were given an early showing at the Elite theater, in Appleton, where much interest was manifested in the maneuvers of Company G.

The class of 1914 of the high school at Waupaca will go down in history as the class which presented the school with its first moving picture machine.

P. J. Hanson, father of Harvey Hanson, manager of the Palace theater, at Antigo, has purchased a site in that city and a new theater will be erected next spring after buildings now on the site are removed. The plans call for a house, 44 x 185, with two balconies and boxes and seating 1,500 persons. With the new house, a policy of reserving sections of seats for parties will be inaugurated. It is likely that a pipe organ will be installed.

Paul R. Phileo, of Stevens Point, has relinquished his lease on the Pearl theater, at DePere, and it has been taken over by Joseph Speaker, who operates the Majestic and Dreamland theaters. Speaker will discontinue the shows at Dreamland, removing the equipment to the Pearl.

The Lyric theater, at Rice Lake, was leased by a hardware company of that city for a showing of the American steel fence company's industrial.

The International Harvester Company's three industrialogs made up a course which was given at the Auditorium, in Oconomowoc.

Manager J. P. Gruwell, of the Monroe theater, at Monroe, who recently questioned his patrons as to whether they would have their features with or without special music, announces that he has definitely proved that the added price is absolutely necessary when he has to present the costlier attractions which his patrons have indicated their desire to see. Admission will be ten and twenty cents, except for the matinees, which will be five and ten.

Joseph Winninger is promoting a stock company at Wausau with a view to converting two buildings on Third street into a moving picture and vaudeville theater, seating about 900 persons.

Colby & Dunham have secured the Inman building, at Whitewater, and have opened a moving picture show.

A benefit performance for the Commercial Club, at Pipon, was given by the Armory theater. The local moving pictures were shown. The proceeds will be used to send the pictures on tour.

The Fourteenth Street Social Center, at Fourteenth and Galena streets, in Milwaukee, has adopted moving pictures in the entertainments given exclusively for children.

MIDWEST SPECIAL SERVICE.

INDIANA.

COUNCILMAN McGUFF of the Indianapolis body has asked the city controller to recommend an appropriation of $150 to be used in making a motion picture film to call attention to the danger of accidents on the streets. At a recent meeting of the city council, Councilman McGuff introduced and had passed under a suspension of the rules an ordinance asking exhibitors to show "safety first" films at each afternoon and night performance. The exhibitors have promised co-operation. It is expected the "safety first" film will cost about $600. The Hoosier Motor Club is ready to stand part of the expense and the rest will be raised by subscriptions. The newspapers have contributed space for the Hoosier Motor Club's campaign for a better general understanding of traffic rules, but it is believed the picture campaign, if carried out, will be more effective than anything else of the kind that has been attempted.

The Ministerial Association of Connersville, by unanimous vote, opposed the proposal of Mayor Braun that the moving picture theaters be allowed to keep open Sunday afternoon and evening to exhibit religious and educational films, a fourth of the proceeds to go to charity.

A number of the north side picture theaters the houses in the better residence section of the city have found feature nights at ten cents so popular that it is probably only a question of time when the admission every night will be ten cents, and a program will be given every night, instead of three nights a week.

The French American Film Company is making pictures of Michigan street, South Bend, the film to be used in advertising South Bend.

The moving picture experiment at the Central Avenue Methodist church, Indianapolis, was a success from every standpoint. The attendance was large, the pictures well selected, and the audience well entertained. The innovation was part of the Business Men's Bible Class plan to promote greater good fellowship among all departments of the big church. W. D. Oakes and E. O. Hunter, who were responsible for the entertainment, say they have broken into the Central avenue church to stay.

The Star theater, Hope, Ind., gave away $1.50 worth of tickets of admission to the best masked person present at the show Hallowe'en night. There was a good sized crowd in rather hilarious mood, but no disorder.

The film of the Purdue-Chicago football game attracted a standing room only crowd at the Orpheum, Lafayette.

Samuel Bayless has bought the Crystal picture theater at New Richmond, Ind., of Glenn Harriman. Mr. Bayless will keep open three nights a week, instead of two. Mr. Bayless has been a tent show owner for some time, and says that he will continue to use a tent show in the summer time.

Emery E. Knox and Max Graham have leased the Bloomfield, Ind., opera house and will turn it into a moving picture theater.

The Arc theater, Monticello, Ind., has remodeled the front and added steam heat.

The Martz theater, Tipton, Ind., made a big hit election night, by reading returns from the stage.

Gov. Ralston has consented to be the "hero" in a motion picture entertainment each day of the Indiana Apple Show, Nov. 18-24. The picture will show Gov. Ralston spurning a western grown apple at an Illinois street fruit stand to buy a ripe red apple, Indiana grown. The governor insists rather strenuously on an Indiana grown apple and finally gets it. Other pictures will show every detail of the orchard work necessary to grow fine apples in Indiana.

The promoters of the constitutional convention in Indiana used motion pictures entertainments to attract crowds in many parts of the state. The admission was always free. Two to three reels were shown in a great variety of subjects, good entertainment having the call over any other sort of film.

A number of Indiana dealers are using films of the Overland employes at the Chicago Cubs-Philadelphia Athletics game as an attraction as a sort of advertising entertainment to which no admission is charged.

The Indiana division of the Modern Woodmen has three films that will be exhibited at different lodges all over the state. The films show the head camp at Toledo, O., tell the story of the "Man Who Came Back" located at Colorado Springs in the Woodmen home for consumptives, and the third shows scenes at the administrative offices of the order.

A. C. Zaring and J. M. Rhodes of the Zaring Rhodes Amusement Company, are kept busy as officers of the Indiana Motion Picture Exhibitors' League and as managers of three of the biggest of the city's north side houses. It is only a question of time, according to Messrs. Zaring and Rhodes, until all of their houses will be running features nightly, and charging ten cents.

The Princess theater, Rensselaer, Ind., is giving four-reel shows now twice a week. The four-reel shows are drawing big crowds.

Lloyd Walker of Frankfort, Ind., has bought the H. Lee motion picture house at Thornton, Ind. The house is the only one operating at Thornton, and enjoys a big patronage.

Glenn Harriman, who sold out at New Richmond, Ind., has entered the Valparaiso University.

A feature of the Grand Lodge, Odd Fellows, meeting in Indianapolis in November, will be the moving picture exhibit of the Odd Fellows Home at Greensburg, Ind.

R. L. JENNE.

SOUTH AND SOUTHWEST.

STINK bombs, missiles from slingshots and posters or stickers containing what are thought by attorneys to be libelous statements were some of the methods used by striking moving picture operators in New Orleans, La., in their fight against the Pearce and Fichtenberg theaters in that city. Four men who were caught by detectives, it is stated, in the act of pasting bills attacking the theaters are said to have given their occupations as operators. The men gave the names of James O. Webb, age 20 years; Fred Chateau, 18 years; Albert S. Johnston, 18 years, and Louis A. Chateau, 23 years. The detectives saw the men enter the vestibule of Pearce's Dreamland and remain there about three minutes. After they were placed under arrest forty stickers urging people not to patronize the houses were found on the glass doors and windows. One of the men had 26 stickers and clippings referring to the strike in his pockets; another had 22 stickers and a slingshot. They were held on charges of being suspicious characters and malicious mischief. Prior to this, stink bombs had been used in some of the houses and missiles were hurled into the door of Dreamland with a "nigger-shotter."

Frank O. and Roy M. Dalton have sold the Orpheum theater at 1523-25 Main street, in Dallas, Tex., to Ben B. Lewis and his associates of that city. The change of the name indicates the future policy; the house hereafter will be known as the Feature theater. It has been playing tabloid musical comedy, but now the best photoplay productions will be supreme. Plans were made for the remodeling to begin about November 1. This work will cost about $20,000. A stock company with a capital of $50,000 is to be formed. Lewis will be in charge of the theater, having formed a new corporation to take care of his extensive sign interests in Dallas. The Dalton Brothers, Dallas theatrical pioneers, will continue their other amusement enterprises in that city.

The changes planned by the Pearce Amusement Company of New Orleans, La., incidental to the renewal of the lease on the Bijou theater for five years, call for an addition of about 200 seats. The structure is being remodeled, and in accordance with the new health regulations is to be made ratproof. This work and a new ventilation system require an outlay of $10,000.

A party of 225 Boy Scouts and as many newsboys of Houston, Tex., were the guests of the Houston Chronicle at a show of "The Undying Story of Captain Scott's Expedition to the South Pole" at the Prince theater in that city.

McIntyre & Cox of the Majestic theater at Ardmore, Okla., have installed a big Wurlitzer Orchestra.

The man with the snap-shot camera was out for the New Central theater in Hot Springs, Ark., and the curiosity as to whose pictures would be shown on the screen brought considerable patronage.

L. C. Davison, who has been manager of the Alamo theater at Vicksburg, Miss., for a number of years, has been sent to Pensacola, Fla., to take charge of the Isis, the Fichtenberg house there, following the transfer of B. A. Mulligan to the Isis at Houston, Tex.

The Alco Film Corporation has taken out a charter in Texas, with headquaters at Dallas. The capital stock is $5,000. The incorporators are David R. Reed, Albert Russell and Clyde W. Slater.

The new theater at Mangum, Okla., will be known as the Palace, the name having been selected in a contest.

George W. Thomas, manager of the Kyle theater, at Beumont, Tex., has decided to show moving pictures on the nights on which he has no theatrical attractions, and has purchased a new equipment, including two Power's 6A machines. The stage will be arranged after the one in the Strand theater, in New York, with a fountain and garden effect and positions for the orchestra. An occasional act of vaudeville may be given.

The Franklin theater, at Enlsey, Ala., gave a show of the "Buy-a-Bale-of-Cotton" movement which was taken at Atlanta, Ga. Prominent young women of the city assisted in the sale of tickets.

The new house opened in the 1,400 block, North Main street, in North Fort Worth, Tex., by the Home Amusement Company, will be known as the Roseland theater. This name was selected by one of the patrons. In keeping with the name, roses will play a prominent part in the interior decorations.

A roof garden has been opened on the Yowell-Duckworth building, at Orlando, Fla. Moving pictures will be among the attractions. The place has a seating capacity of 600

Two thousand feet of pictures, taken in and around Winter Haven, Fla., were shown for two days at the Bonita theater, in Winter Haven. The proceeds were used to pay for the taking of the films. They have been sent north and will be used to advertise Florida as a winter resort.

Scott Leslie, the moving picture man of Tampa, Fla., was recently at Fort Meade, Fla., where he made a local film built around a pair of newlyweds.

The Hotex Motion Picture Company, 618 Prince Theater building, Houston, Tex., is offering $5 in gold for a suitable trademark to be used on the comedies they are producing.

The Chronicle, at Houston, Tex., published a coupon which admitted women and children absolutely free to a showing of "Marta of the Lowlands," at the handsome new Zoe theater. The Zoe and the Pearce theaters showed "John Barleycorn" on the same day, the hours being slightly different in order to transfer the reels. The twin houses also showed pictures of the guests at the reception held during the showing of "The Patchwork Girl of Oz." All the Houston houses had big special bills for the No-Tsu-Oh celebration week.

T. N. Magruder has opened a moving picture theater in the Beatty building, at Blackwell, Okla.

Hal Axley and L. G. Brunk have sold the Star theater, at Nowata, Okla., to a company of local business men, who will operate it as a moving picture and vaudeville house. Plans were made for extensive alterations in the house.

MIDWEST SPECIAL SERIVCE.

PITTSBURGH.

ARRANGEMENTS are being made for a convention of representatives of every branch of the moving picture industry of Pennsylvania to be held at Harrisburg, Pa., Jan. 4, 5, 6, 1915, simultaneously with the opening of the next session of the State Senate and Legislature. The object of the gathering is to look after the interests of the picture business and to block effectually any measure which will prove inimical to the welfare of all engaged in the picture business. The following committee was appointed to arrange details in this end of the state: F. J. Herrington, chairman; H. C. Kliehm, secretary; Mr. Oppenheimer, Mr. Saughner, James Delves.

The Palace theater, 4829 Second avenue, Pittsburgh, which was recently purchased by Max Steinberg, is undergoing extensive remodeling and repairs. A double booth is replacing the single booth heretofore used and a new Powers 6A machine is being installed. The house is also being painted, inside and out.

The Casino, 304 Federal street, Northside, Pittsburgh, Pa., closed this week for repairs. Stein & Netzger are the proprietors. A new booth is being installed, and the inside and outside of the house is being painted and decorated.

C. A. Zipf, bookkeeper for the Independent Film Exchange, Pittsburgh, will join the ranks of benedicts next week, cards having been issued announcing his marriage to Miss Elsie M. Long, a popular young lady of Swissvale, Pa. In honor of the occasion Mr. Zipf will give a stag party to the employes of the Independent Film Exchange and the Pittsburgh Photoplay Company at the home of Fred Lacey, 4558 Friendship avenue.

A new film concern is to enter the Pittsburgh field and H. H. W. Schuchman is the financial backer. He in company with several others have started the Film Exchange of Pittsburgh at 212 Fourth avenue, having leased the third and fourth floors of the building at this location. Mr. Schuchman is new in the film field, having formerly been in the banking business. H. Clayton Williams, a familiar figure in "film row," will have charge of the films and will act in the capacity of assistant manager. The new company will handle from one to five-reel subjects, using "cold" copies of popular photoplays and a good commercial service. Their motto will be, "Good service at reasonable prices."

Carle Carlton opened his new theater, the Lyric Playhouse, Butler, Pa., this week. The Lyric is a beautiful house of 1,000 capacity, and thoroughly modern and up to date in every respect. A string orchestra furnishes the music.

The Bijou Dream in East Liberty, Pittsburgh, Pa., has been given a new coat of paint, the work having been completed Monday. This house is one of the oldest in this section and is one of the prettiest.

Charles H. Donahue, who has been with the World Film Corporation, resigned his position there last Saturday to accept a position with the Grelle Feature Film Company to take charge of the films. In addition to this he will also have charge of city bookings. Donahue was one of the first feature film men in the city, having started the old Imperial Company three years ago in Pittsburgh.

Mr. and Mrs. Peter Antonoplos entertained a few Pittsburgh exchange men and others at their home in North avenue, Northside, on Sunday evening, Nov. 1. The guests of the occasion were: Mr. and Mrs. Harvey B. Day and son, Mr. and Mrs. Mandros, Mr. Sidney E. Abel, Mr. T. A. Thompson, Mr. Surlos, Mr. Max Herring.

Guy Brandt will succeed D. M. O'Brien at Warner's Features, Pittsburgh, as booker. Mr. Brandt was formerly connected with the General Film Company at Washington, D. C., and is a booker of long experience. Mr. O'Brien will locate in Cincinnati temporarily.

The Imperial theater at Wilmerding, Pa., has changed ownership, B. Dillon having sold out to W. Norman Beck. The Imperial is a house of 200 seats, uses Universal service and is doing a nice business.

J. D. Jamison, roadman for the George Kleine Attractions Pittsburgh office, will shortly be transferred to another office of the same company as manager.

M. Feitler, the well-known dealer in automatic pianos, is now also agent for the Seeburg photoplayer, placing his orders through the Seltzer Automatic Music Company.

The Eagle theater, Jeannette, Pa., is undergoing an extensive remodeling and enlarging process. The caapcity will be increased from 400 to 700.

F. L. France is the new roadman for the Feature Film & Calcium Light Company, Pittsburgh, having assumed his position Monday. He is a brother of D. C. France, manager of the film department of the same company.

W. J. Bernardi, manager of the Royal theater, Southside, Pittsburgh, has joined the ranks of the program-issuing houses and gets out a complete program of coming attractions each week.

P. M. Herrington, who conducted the Coliseum theater at Oakdale, Pa., gave a benefit for G. D. Gibson, a blind man of that town. Herrington reports business fair.

Albert W. Frank is the new roadman for the Alco Film Service, Pittsburgh. He started to work Western Pennsylvania last week. This is the first work done by the Alco in this state, their efforts thus far having been in Ohio.

A. H. Berg, the well-known manager of several McKeesport, Pa., houses, has been riding around in a new automobile. They say Berg has had half a dozen different makes of cars in the last three years.

N. Dipson, of the new Photoplay theater at Jeannette, Pa., has sold his interests in that house to Kostas Kides. This house is considered one of the finest in the town.

The Deputy Factory Inspector was in Vandergrift, Pa., recently, looking up conditions in several cases pertaining to nickelodeons. He wishes to call the attention of the moving picture managers and patrons to the danger due to overcrowding such places of amusement. At least one such case has been reported to him.

If the report of the councilmanic committee on appropriations is accepted the patients at Marshalsea, Pa., will have moving pictures. At its session recently, the committee added $225 to the money already granted the Department of Health so that the picture machine may be purchased. Supt. M. F. Larkin has been using a picture machine of his own.

The new Grand theater on Center street, Natrona, was reopened recently with a four-reel moving picture feature and a reel of comedy. The Grand is built on the site of the old Dreamland theater, but is about twice as large. It is of frame construction with wide aisles and ample fire exits to conform with the most rigid laws. The inside and front of the theater are beautifully finished in mahogany and art panels done by a well known local artist, Edward Dean. No pains have been spared to make the place attractive and comfortable, and it will no doubt draw a good share of the patronage of Natrona folk.

MANLEY.

NEBRASKA.

J. J. DOYLE, aged 45 years, well known in the middle west for his work in taking industrial and commercial moving pictures, was stricken with heart disease while filming school children at Grand Island and died half an hour later. Doyle was working for the National Cinematograph Company of St. Louis at the time of his death.

Moving picture shows will be given in the Elite theater at Hebron this winter, Clarence Boyes having torn down the airdome which he operated last summer.

Films which show the state of Nebraska to advantage were given the preference in the early programs at the municipal moving picture show at South Auburn. The municipality purchased a machine which was installed in the auditorium of the town hall. It is planned to give shows each Saturday night without charge. The first Saturday night "Better Babies" and other Nebraska enterprises were exploited. Eleven hundred persons saw the pictures and six hundred failed of admission.

Fred Soll has taken charge of the Little Gem theater at Stanton.

Frank Roscoe, who has opened a picture show at Clatonio, will give two shows a week.

The Omaha Film Exchange Company of Omaha filed suit in the county court at Nebraska City against Frank B. Enyart of Douglas for $85.60 and interest and costs. It was declared that this amount was due for rental of films while Enyart was conducting a moving picture theater at Douglas.

L. W. Whitaker is now manager of the Magnet theater at Weeping Water, succeeding H. R. Reed.

The moving picture theater at Doniphan has been sold to I. J. Doan.

John Oltman, who purchased the equipment of Dreamland moving picture theater at Loup City, has moved into his new building.

A. P. Ake, manager of the Lyric theater at Wymore, has moved his equipment to the new Dimmit building. The new theater is 45x85, has a seating capacity of 600 and is equipped with a stage for vaudeville.

Mrs. Ackroyd has sold the Ideal theater at West Point to Edward Sass.

MIDWEST SPECIAL SERVICE.

MICHIGAN.

SEVERAL changes have taken place in the field at Cheboygan. Dues & Dues have retired from the management of the Delmont and Arcade theaters and will devote their time to the opera house. George W. Fletcher of Grayling will be manager of the Delmont. The house was closed for a short time while it was redecorated and new lighting fixtures installed. The Arcade will be under the management of James Overton, also of Grayling.

Progress of construction of the new Aladdin theater on Adams street in Bay City was such that it was hoped to have the house ready early in November.

The Orpheum theater at Lansing is selling a book of twenty-four admission tickets for a dollar. The Orpheum is taking part in a contest conducted by the Merchants' Contest Club.

The Stone theater at Flint was host to 180 Journal carriers and street newsboys at a production of the film "America." Another performance was attended by the teachers and pupils of the Michigan School for the Deaf and the St. Matthew's parochial school.

Plans have been prepared by Architect Pierre Lindhout of Grand Rapids for a new moving picture house to be erected at Fulton street and Straight avenue, in that city, for F. Scheuffler. It will have an ornamental stucco exterior, concrete floor and much tile will be used in the interior. The seating capacity will be 500.

The Independent Congregational Church at Battle Creek is using photodramas of old Biblical stories in connection with its Scriptural studies.

A new stone, cement and steel moving picture theater, 36 x 124, will be erected at Hastings for T. C. Palmer, who already operates a photoplay house in that city.

Mertz Brothers of Saginaw has secured a site in Cadillac at the corner of Mitchell and Cass streets, and will convert the Cassier Building into a five-cent moving picture theater.

The Eagle theater at Olivet has been opened by R. de Noyelles of Battle Creek.

"The world would be a cold, dreary existence without the moving picture entertainments," says the Ishpeming Iron Ore.

Manager R. R. Cunningham of the Kozy theater at Ludington has been giving several benefit performances. Among organizations aided were the Daily News carrier boys, St. Simon's Church, the Patrons' Club of the Longfellow School and others.

Any member of the new board of moving picture censors or any police officer in Holland is reported to have power to stop any film of which they do not approve. The common council has passed an ordinance making it an offense, punishable by a fine of not less than $10 nor more than $100, or by imprisonment in the county jail for a period of not more than ninety days or by both fine and imprisonment, for any person licensed to operate any motion picture show in the city to exhibit any indecent, immoral, obscene vulgar or suggestive picture or any picture of bloodshed, lust or crime. The board of censors is composed of Mrs. George T. Kollen, Mrs. M. A. Sooy, Mrs. Thurber, Mrs. G. Van Verst, Mrs. James Tilt, Mrs. G. T. Haan and Mrs. A. C. Keppel.

The Bon Ton theater, at Freeport, had a special school children's matinee for its showing of "Uncle Tom's Cabin."

L. H. Newcomb is to be the manager of the new Aladdin theater, on Adams street, near Center in Bay City.

In order to help the Christmas ship fund of the Chicago Herald, the Lansing State Journal had a cameraman go to Lansing and make a two-reel comedy. This was shown at one of the Lansing houses and later was sent to Portland, where Manager Patterson generously gave his house a matinee and evening show.

Chester Divine, of Portland, has gone to Detroit, where he has purchased a moving picture theater in Dix avenue. Mrs. Divine will assist him in the operation of the house.

Scenes at the Michigan School for the Deaf were an interesting feature of the films of Flint, which were shown at the Stone theater in that city.

MIDWEST SPECIAL SERVICE.

KENTUCKY.

FINE weather for the past two or three weeks in Louisville has held attendances up nicely, and the local exhibitors are well pleased with fall business this season. Good two and three-reel productions are in brisk demand by exhibitors just now, although serials have in most cases drawn good crowds. Sunday night crowds have packed all of the houses in the downtown section and capacity business is the rule. Several new houses are nearing completion or have already been opened, and a number are in the air just now. The film exchanges are all busy.

The S. & P. Film Supply Company, of Louisville, has filed amended articles of incorporation in which it lists its capital stock at $15,000. The concern was capitalized a few months ago for $1,500, and its growth has been phenomenal. Fred Sheldon, manager of the concern, has been in the business for a number of years and is thoroughly acquainted with the various details. Charles Pressy, his partner for years, has had charge of concessions at parks and other places, and both men are well fitted for the business. The concern has been short on films practically ever since first opening for business and is buying all the good material to be had.

J. J. Hebert, local manager for the Warner Feature Company, has just returned from a trip to Elkton, Bowling Green and Russellville, Ky. He took on the new Princess theater, of the Crescent Amusement Company, at Bowling Green. Mrs. Hebert has been assisting him in his work and running the office while he is out in the state.

Business with the Crystal theater on Market near Third, Louisville, has been fairly good of late. The recent destruction of Hopkins theater by fire has helped nearly all of the Market street theaters to some extent. The Crystal, while it is only twenty-five feet wide, is deep and has a seating capacity of 330. The pictures are projected from a balcony at the rear of the house as the "throw" would be impossible otherwise.

Simon Switow, of the Switow Amusement Company, Louisville, returned recently from a trip to Madisonville, Ky., where he spent several days. He has been rather busy for some weeks past calling on houses at a distance from Louisville.

Arthur V. Scheckler, formerly connected with the Louisville Warner office, is doing nicely with the Alice theater of Vincennes, Ind., which was originally named after the famous character, "Alice of Old Vincennes." "The Perils of Pauline" and the "Million Dollar Mystery" have been shown very successfully recently. C. E. Hampson, proprietor of the theater, left Louisville last week on a trip to Vincennes.

M. Switow, president of the Fourth Avenue Amusement Company, Louisville, which is completing the Alamo theater, is spending a great deal of time at the new building, which is coming along in fine shape.

The new Kentucky Gold Fish Farms, which were recently established on Green street between Fourth and Fifth, Louisville, have completed their tanks and other equipment and a stock of gold fish is now on hand. Fish are sold at wholesale and retail, not only to picture show houses but to any buyers.

Charles Pressy, of the S. & P. Film Supply Company, Louisville, has returned from a trip to Macon, Atlanta, and other southern points. Fred Sheldon recently made a special trip to Chicago in search of additional film.

Miss Agnes F. Mueller, of New Albany, Ind., has been added to the office force of the Owl Feature Film Company.

The building inspector's office of Louisville has been very careful this fall in its inspections of theaters and moving picture houses. At the beginning of the season at the legitimate play houses all scenery had to stand a lighted match test at the edges of a hole bored in the scenery for the purpose.

Ten of the leading motion picture houses of Louisville recently took part in a co-operative advertisement which was rather unique. In every advertisement there was one word which had a letter missing. These letters proeprly put together formed a hyphenated word. Prizes of 110 free tickets to the motion picture houses in the advertisements were offered to the persons who put the word together in the neatest form and got their answers in early. The first prize was two free tickets to each of the ten theaters, the second two tickets to five theaters and so on down the line. Theaters taking part in the proposition were the Mary Anderson, Majestic, Novelty, Columbia, Olympic, Cherokee, Crystal, Alamo, Hippodrome and the Broadway Amusement Company, which advertised six theaters.

The Scenic theater at Ironton, Ky., was recently sold to Mr. Relkin, of Hartford, Conn., who will conduct the theater hereafter himself. He expects to introduce a few new novelties into the game, he has stated.

J. M. Waugh, of Grayson, Ky., is reported to have purchased a moving picture outfit from Jet Bagby and will operate a show.

The Auditorium theater, a legitimate show house of Russellville, Ky., is not operating this season, as moving picture shows have killed cheap stage productions in the town. The same thing may be said of a number of the smaller opera houses throughout the state, now occupied by moving picture concerns which are far better money makers.

Col. Charles Ryan, of Russellville, Ky., who was recently reported to be on the verge of opening a picture show at Russellville, Ky., changed his mind and will drop the proposition for the present at least.

J. G. Kinner, manager of the Empire theater, of Hazard, Ky., reports that the Empire Amusement Company, which also operates a theater in Whitesburg, Ky., has been incorporated for $5,000 to handle the two show houses. Stock to the amount of $2,700 has been reserved by the management and the balance will be sold. Development is coming rapidly in this part of the mountain section of Kentucky, and the two houses are expected to be big dividend producers for years to come. The company is willing to sell stock to a good practical man who would take a working interest in the business. G. D. CRAIN, JR.

SAN FRANCISCO.

THE Co-Operative Motion Picture Syndicate has been incorporated here with a capital stock of $200,000 by C. Thurston, H. Lesser, G. F. Hilton and L. L. Salomons.

Contracts are being let for the erection of the Mississippi State Building on the site of the Panama-Pacific International Exposition. A feature of the structure will be a large moving picture hall on the main floor, where industrial and scenic views of the State will be shown free to visitors.

The management of the Majestic and Republic theaters has entered into a contract with the Paramount Pictures Corporation whereby the subjects to be released by this concern will be shown after their premier exhibition at Grauman's Imperial. "The Virginian," featuring Dustin Farnum, was booked at the Republic theater on Sutter street for the week of November 1, and after this the programs are changed twice a week.

The Excelsior theater, at Mission street and Onondaga avenue, has changed ownership, but will be conducted along the same lines as formerly.

The Liberty theater, on Stockton street, has been taken over by Sam Levin and associates.

The Idlehour theater, on Mission street, has been painted and renovated throughout and now presents a verty attractive appearance.

The Tourist Association of Central California has addressed a letter to the Board of Supervisors, asking to be supplied with one thousand feet of moving picture film showing the attractions of San Francisco, the film to be displayed throughout the Eastern states.

Miss Manilla Matney, one of the cashiers of the Kahn & Greenfield Circuit, was recently chosen queen of the Fillmore Carnival, winning the honor by a large majority of votes in the contest that was held. The carnival has attracted great crowds to the Fillmore street district this week and the moving picture houses have done a heavy business.

The new theater to be opened shortly at South San Francisco is to be known as The Royal.

Extensive preparations are being made at the local offices of the Thanhouser Syndicate Corporation for the early release of the new serial, "Zudora," and heavy bookings are now being made. Fred S. Peachy, well known on the Coast, has been placed in charge of the Thanhouser business at Los Angeles.

The Bay View theater has been opened under the management of Wethered & Connors.

George Breck has transformed his supply house on Turk street into an art gallery for the time being, and has on display some splendid photographs and paintings of screen favorites. Chief of these is an oil painting of Mary Pickford, that is arousing much favorable comment.

The California Film Exchange, Inc., is awarding contracts for the fitting up of its new quarters on Golden Gate avenue, and will probably occupy these late in November. The store that has been secured is 37 feet by 137½ feet in size, with a large basement. Steel vaults are to be installed for the storage of film and the latest methods in the handling of stock will be employed. An exhibition room is to be fitted up in the basement and this will be available for the use of anyone wishing to display their films.

Edward H. Kemp, Commercial Building, won first prize at the Exposition of the Retailers' Protective Association held last week at the Coliseum, the award being for the most attractive display. A Motiograph machine was on display and a Phantoscope was in continuous operation. Mr. Kemp recently returned from a trip to Ely, Nevada, where he took moving pictures of the largest dynamite blast ever made, this consisting of forty-five tons. The Federal Government also had a man on the ground to take moving pictures.

The Christian Church at Capp street and Duboce avenue, has installed a Motiograph projection machine.

The Blinkhorn Photoplays Corporation has opened attractive offices in the Mechanics Building, 948 Market street. Large quarters have been secured here and this office will be headquarters for the entire Coast and Far Western territory. Branch offices will be established shortly at Los Angeles, Seattle and Denver by C. L. Williams, who has charge of this territory. A feature of the local offices will be an exhibition room, which is now under construction and which will be complete in every detail. This room has been lined throughout with steel, making it absolutely fireproof, and all of the storage rooms where films are to be kept will also be steel lined. Mr. Williams plans to make a trip over the entire territory to establish sub-offices as soon as the San Francisco branch is in running order.

A private showing of the George Kleine Attraction masterpiece, "Julius Caesar," was given last week in the exhibiting room of the General Film Company by Tom North. An unusual gathering of exhibitors was on hand to see the production, including Eugene Roth, of the Portola theater; Jack Partington, of the Imperial; C. L. Langley, of the Turner & Dahnken circuit; M. Marx, of the Columbia theater; J. Huff, of the Odeon theater; Sam Levin and Sam Gordon, of Levin & Gordon; Mr. Getz, of the Market street theater; Robert Abrams, of Kahn & Greenfield; Ralph Pincus, J. McArthur and G. B. Sargent, the latter of San Rafael.

Plans are progressing very favorably for the ball to be held at the Coliseum on November 28th, under the auspices of the Screen Club of San Francisco, and the indications are that this will be one of the greatest affairs of the kind ever held on the Coast. Assurances have been given that there will be a great attendance of actor folks from the studios of California and a special train will bring a large party from Los Angeles. Headquarters for the visitors will be established at the St. Francis Hotel.

The Nat A. Magner Company has received some of the first subjects to be released under the Alliance Program, and is meeting with great success in booking the service.

The Portola theater has been crowded during the entire week, the attraction being Alco's "Salomy Jane," which was given its premier presentation. The picture was made in the redwoods near San Francisco, and the stage coach and other equipment used were real relics of early Western days. The Portola theater was handsomely decorated during the week with evergreens and the old-time stage coach driven through the streets of the city attracted widespread attention. Attractive postcards were presented to patrons of the theater as souvenirs.

The Markee theater, the beautiful new house of H. C. Schmidt, at Palo Alto, was formally opened on October 26, in the presence of a large crowd. A number of Mr. Schmidt's personal friends from San Francisco attended the opening and following the performance a sumptuous repast was served by this popular exhibitor on the stage of his old house. Among those who were present from San Francisco were Leon Bories, Sam Davis, W. A. Cory, Ralph L. Marks and Frank L. Hudson.

The Standard Avenue theater, Richmond, Cal., is to be remodeled and will be opened again shortly.

The Colusa theater, Colusa, Cal., has been renovated throughout and reopened, the initial bill being "The Great Strike" and "Joan of Arc," at 10 and 20 cents.

S. C. Mathews, of Oakland, Cal., has purchased an interest in the Kinema theater, at Marysville, and will make that city his home.

A. A. Miller plans to re-open the Orpheum theater at National City, Cal.

F. E. Smith is preparing to erect a new moving picture house at Fort Bragg, Cal.

George Ellery, formerly of Eureka, Cal., will shortly open the Colonial theater at Willitts.

Gus Dunses has installed a new Power's No. 6A Cameragraph in his theater on Telegraph avenue, Oakland, Cal.

George Wheatly has disposed of the Viola theater at Hollister, Cal., to Fred Murphy, formerly of Ripon.

The Plymouth Church, at East Oakland, Cal., has installed a Motiograph projection machine.

The Kinema theater, at Fresno, Cal., recently broke all former records for theater attendance in that city when "The Escape" was featured for a full week. The house was open from noon until midnight and was packed at every show. A publicity campaign that extended over a period of three weeks prior to the engagement is largely responsible for the unusual attendance. CHURCH.

Calendar of Licensed Releases

Current Releases

MONDAY, NOVEMBER 16, 1914.

BIOGRAPH—The Child Thou Gavest Me (Drama).
EDISON—The Adventure of the Lost Wife (Eleventh of the "Octavius" Amateur Detective Series) (Comedy).
ESSANAY—Countess Sweedie (Comedy).
KALEM—The Man of Iron (Special—Two parts—Drama).
LUBIN—The Beloved Adventurer, Series No. 10, "Lord Cecil Keeps His Word" (Drama).
MINA—The Thrilling Adventures of Count Verace (Comedy).
PATHE—Pathe's Daily News, No. 77, 1914 (News).
SELIG—If I Were Young Again (Special—Two parts—Drama).
—Hearst-Selig News Pictorial, No. 75 (News).
VITAGRAPH—Sisters (Drama).

TUESDAY, NOVEMBER 17, 1914.

BIOGRAPH—Ernest Maltravers (Special—Two parts—Drama).
EDISON—A Moment of Madness (Drama).
ESSANAY—The Servant Question (Comedy—Drama).
KALEM—The Peach at the Beach (Comedy).
LUBIN—She Was the Other (Comedy).
—Cheap Transportation (Comedy).
SELIG—The Sheriff's Reward (Western—Drama).
VITAGRAPH—Hope Foster's Mother (Special—Two parts—Drama).

WEDNESDAY, NOVEMBER 18, 1914.

EDISON—Buster Brown and the German Band (Comedy).
—A Millinery Mix-Up (Comedy).
ESSANAY—The Fable of "Proving That Spongers Are Found in a Drug Store" (Comedy).
KALEM—His Nemesis (Special—Two parts—Drama)
LUBIN—The Marriage Wager (Special—Two parts—Drama).
PATHE—Pathe's Daily News No. 78, 1914 (News).
SELIG—The Broken "X" (Drama).
VITAGRAPH—Fixing Their Dads (Comedy).

THURSDAY, NOVEMBER 19, 1914.

BIOGRAPH—Hen-Peck Gets a Night Off (Comedy).
—A Fowl Deed (Comedy).
ESSANAY—A Horse on Sophie (Western—Drama).
LUBIN—On Suspicion (Special—Two parts—Drama).
SELIG—Hearst-Selig News Pictorial, No. 76 (News).
VITAGRAPH—Too Much Burglar (Comedy).

FRIDAY, NOVEMBER 20, 1914.

BIOGRAPH—The Girl and the Miser (Drama).
EDISON—What Could She Do (Special—Three parts—Drama).
ESSANAY—The Means and the End (Special—Two parts Drama).
KALEM—Fatty and the Shyster Lawyer (Comedy).
LUBIN—The Unknown Country (Drama).
SELIG—The Mysterious Black Box (Comedy).
VITAGRAPH—The Professional Scapegoat (Comedy).

SATURDAY, NOVEMBER 21, 1914.

BIOGRAPH—Blacksmith Ben (Drama).
EDISON—Dickson's Diamonds (Drama).
ESSANAY—Broncho Billy's Scheme (Reg. in U. S. Patent Office) (Western—Drama).
KALEM—The Plot at the R. R. Cut (Second of "The Hazards of Helen" Series (Drama).
LUBIN—The Tale of a Coat (Comedy).
—The Daddy of Them All (Comedy).
SELIG—Her Sacrifice (Drama).
VITAGRAPH—Mary Jane Entertains (Special—Two parts Comedy).

Advance Releases

MONDAY, NOVEMBER 23, 1914.

BIOGRAPH—All on Account of the Chief (Comedy).
—Thrown Off the Throne (Comedy).
EDISON—His Chorus Girl Wife (Drama).
ESSANAY—Sweedie at the Fair (Comedy).
KALEM—The Theft of the Crown Jewels (Special—Two parts—Drama).
LUBIN—The Beloved Adventurer, Series No. 11, "The Serpent Comes to Eden" (Drama).
MINA—(No Release this day).
PATHE—Pathe's Daily News, No. 79, 1914 (News).
SELIG—Out of Petticoat Lane (Special—Two parts—Drama).
—Doc Yak (Cartoon) Plays Golf.
—Hearst-Selig News Pictorial No. 77 (News).
VITAGRAPH—The Level (Drama).

TUESDAY, NOVEMBER 24, 1914.

BIOGRAPH—The Romance of a Poor Young Man (Special—Two Parts—Drama).
EDISON—A Gypsy Madcap (Drama).
ESSANAY—Beyond Youth's Paradise (Drama).
KALEM—Tough Luck Smith (Comedy).
LUBIN—Mother's Baby Boy (Comedy).
—He Wanted Chickens (Comedy).
SELIG—The Scapegoat (Western Drama).
VITAGRAPH—The Old Flute Player (Special—Two parts—Drama).

WEDNESDAY, NOVEMBER 25, 1914

EDISON—The Temple of Moloch (Drama).
ESSANAY—The Fable of "Aggie and the Aggravated Attacks" (Comedy).
KALEM—The Girl and the Explorer (Special—Two parts—Comedy).
LUBIN—The Making of Him (Special—Two parts—Drama).
PATHE—Pathe's Daily News No. 80, 1914 (News).
SELIG—The Butterfly's Wings (Drama).
VITAGRAPH—Netty or Letty (Comedy).

THURSDAY, NOVEMBER 26, 1914.

BIOGRAPH—The Way Back (Drama).
ESSANAY—Snakeville's Reform Wave (Western Comedy).
LUBIN—Was His Decision Right? (Special—Two parts—Drama).
SELIG—Hearst-Selig News Pictorial, No. 78 (News).
VITAGRAPH—Cause for Thanksgiving (Comedy).

FRIDAY, NOVEMBER 27, 1914.

BIOGRAPH—His Old Pal's Sacrifice (Drama).
EDISON—The King's Move in the City (Special—Two parts—Drama).
ESSANAY—Scars of Possession (Special—Two parts—Drama).
KALEM—Ham the Iceman (Comedy).
LUBIN—He Waits Forever (Drama).
SELIG—A Surprise Party (Comedy).
VITAGRAPH—The Curing of Myra May (Comedy).

SATURDAY, NOVEMBER 28, 1914.

BIOGRAPH—Little Miss Make-Believe (Drama).
EDISON—The Last of the Hargroves (Drama).
ESSANAY—Broncho Billy's Double Escape (Reg. in U. S. Patent Office—Western—Drama)
KALEM—The Girl at the Throttle (Third of the "Hazards of Helen" Series—Drama).
LUBIN—You Can't Beat Them (Comedy).
—The Servant Girl's Legacy (Comedy).
SELIG—The Fates and Ryan (Drama).
VITAGRAPH—Convict, Costumes and Confusion (Special—Two parts—Comedy).

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For Each

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BIOGRAPH QUALITY

Calendar of Independent Releases

Mutual Film Corporation

SUNDAY, NOVEMBER 15, 1914.

KOMIC—Out Again, In Again (Comedy).
MAJESTIC—The Oadlisque (Two parts—Drama).
THANHOUSER—The Man With the Hoe (Drama).

MONDAY, NOVEMBER 16, 1914.

AMERICAN—Redbird Wins (Two parts—Drama).
KEYSTONE—Fatty's Jonah Days (Comedy).
RELIANCE—Our Mutual Girl No. 44 (Topical).

TUESDAY, NOVEMBER 17, 1914.

BEAUTY—When Queenie Came Back (Comedy).
MAJESTIC—The Little Country Mouse (Drama).
THANHOUSER—Pawns of Fate (Two parts—Drama).

WEDNESDAY, NOVEMBER 18, 1914.

AMERICAN—Beppo (Drama).
BRONCHO—Shorty Falls into a Title (Two parts—Drama).
RELIANCE—The Hidden Message (Drama).

THURSDAY, NOVEMBER 19, 1914.

DOMINO—Nipped (Two parts—Drama).
KEYSTONE—The Noise of Bombs (Comedy).
MUTUAL—Mutual Weekly No. 99 (News).

FRIDAY, NOVEMBER 20, 1914.

AMERICAN—Old Enough to Be Her Grandpa (Comedy).
KAY-BEE—The Master of the House (Two parts—Drama).
PRINCESS—The Bad Mistake (Comedy-Drama).

SATURDAY, NOVEMBER 21, 1914.

KEYSTONE—Fatty's Wine Party (Comedy).
RELIANCE—His Responsibility (Two parts—Drama).
ROYAL—Love Finds a Way (Comedy).

SUNDAY, NOVEMBER 22, 1914.

KOMIC—Ethel Has a Steady (No. 11 of the "Bill" Series) (Comedy).
MAJESTIC—The Saving Grace (Two parts—Comedy-Drama).
THANHOUSER—A Messenger of Gladness (Comedy-Drama).

MONDAY, NOVEMBER 23, 1914.

AMERICAN—In the Candlelight (Two parts—Drama).
KEYSTONE—His Taking Ways (Comedy).
—The Sea Nymphs (Two parts—Comedy).
RELIANCE—Our Mutual Girl, No. 45 (Topical).

TUESDAY, NOVEMBER 24, 1914.

BEAUTY—As a Man Thinketh (Comedy).
MAJESTIC—Another Chance (Drama).
THANHOUSER—Mrs. Van Ruyter's Stratagem (Two parts—Drama).

WEDNESDAY, NOVEMBER 25, 1914.

AMERICAN—The Archaeologist (Drama).
BRONCHO—The Cross in the Desert (Two parts—Western—Drama).
RELIANCE—They Never Knew (Drama).

THURSDAY, NOVEMBER 26, 1914.

DOMINO—The Mills of the Gods (Two parts—Drama).
KEYSTONE—Not Yet Reported.
MUTUAL—Mutual Weekly No. 100 (News).

FRIDAY, NOVEMBER 27, 1914.

KAY-BEE—A Crook's Sweetheart (Two parts—Drama).
PRINCESS—The Wild, Woolly West (Comedy).
RELIANCE—The Hop Smugglers (Drama).

SATURDAY, NOVEMBER 28, 1914.

KEYSTONE—(Not Yet Reported).
RELIANCE—The Kaffir's Skull (Two parts—Drama).
ROYAL—Before and After (Comedy).

Universal Film Mfg. Co.

SUNDAY, NOVEMBER 15, 1914.

ECLAIR—Her Own Home (Drama).
L-KO—Lizzy's Escape (Comedy).
REX—The Chorus Girls' Thanksgiving (Two parts—Drama).

MONDAY, NOVEMBER 16, 1914.

IMP—The Treasure Train (Two parts—Drama).
STERLING—A Bear Escape (Juvenile—Comedy).
VICTOR—The Phantom Cracksman (Drama).

TUESDAY, NOVEMBER 17, 1914.

CRYSTAL—Oh! You Mummy (Comedy).
—Naughty Nellie (Comedy).
GOLD SEAL—The Opened Shutters (Four parts—Drama).
NESTOR—No release this day.

WEDNESDAY, NOVEMBER 18, 1914.

ANIMATED WEEKLY—Number 141 (News).
ECLAIR—The Wondrous Melody (Two parts—Society—Drama).
JOKER—His Night Out (Comedy).

THURSDAY, NOVEMBER 19, 1914.

IMP—The Universal Boy in "Cupid and the Fishes" (Drama).
REX—His Uncle's Will (Two parts—Drama).
STERLING—Noodle's Return (Comedy).

FRIDAY, NOVEMBER 20, 1914.

NESTOR—When Their Brides Got Mixed (Comedy).
—Defenders of the British Empire (Educational).
POWERS—A Scenario Editor's Dream (Comedy).
VICTOR—For the People (Two parts—Drama).

SATURDAY, NOVEMBER 21, 1914.

FRONTIER—A Relic of the Olden Days (Drama).
"101" BISON—Ninety Black Boxes (Two parts—Drama).
JOKER—The Battle of the Nations (Comedy).

SUNDAY, NOVEMBER 22, 1914.

ECLAIR—A Friend in Need (Drama).
—Our Beloved Country (Educational).
L-KO—The Groom's Doom (Comedy).
REX—Traffic in Babes (Comedy-Drama).

MONDAY, NOVEMBER 23, 1914.

IMP—His Gratitude (Drama).
STERLING—Black Hands (Juvenile—Comedy).
VICTOR—Terrance O'Rourke, Gentleman Adventurer, Series No. 2, "The Empire of Illusion" (Two parts—Drama).

TUESDAY, NOVEMBER 24, 1914.

CRYSTAL—Sammie's Vacation (Comedy).
GOLD SEAL—The Mysterious Rose (Second of "My Lady Raffles" Series) (Two parts—Drama).
NESTOR—As We Journey Through Life (Drama).

WEDNESDAY, NOVEMBER 25, 1914.

ANIMATED WEEKLY—Number 142 (News).
ECLAIR—The Heiress and the Crook (Two parts—Drama).
JOKER—The Tricky Flunkie (Comedy).
—La Rochelle, France (Educational).

THURSDAY, NOVEMBER 26, 1914.

IMP—Human Hearts (Three parts—Drama).
REX—No Release this Week.
STERLING—Dot's Elopement (Comedy).

FRIDAY, NOVEMBER 27, 1914.

NESTOR—In Taxi 23 (Comedy).
POWERS—Sissy Dobbins, Oil Magnate (Western—Comedy-Drama).
VICTOR—The Heart of Night Wind (Two parts—Drama).

SATURDAY, NOVEMBER 28, 1914.

FRONTIER—The Best Man (Two parts—Drama).
"101" BISON—The Brand of His Tribe (Two parts—Indian—Drama).
JOKER—He Married Her Anyhow (Comedy).
—Eccentric Comiques (Comedy).

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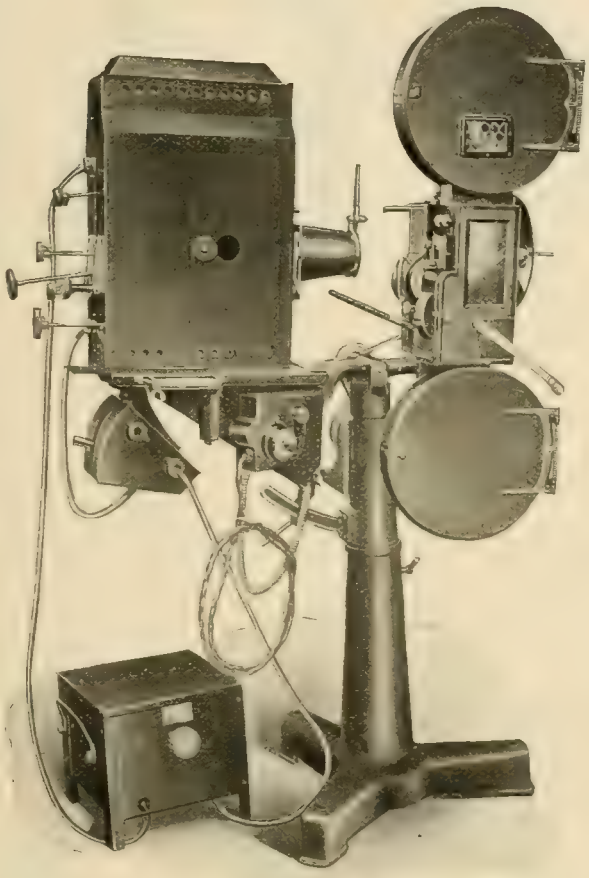

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EUROPEAN WAR PICTURES

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See Next Page ➞

"ON BELGIAN BATTLEFIELDS IN THE GREAT EUROPEAN WAR"

4 Sensational Reels of *Actual Fighting*

Here is the most startling motion picture proposition ever brought out. **Four reels of ACTUAL FIGHTING on the bloody battlefields of Belgium**—4,000 feet of the European War at its worst, showing homes being blown up, soldiers being killed, cities being burned and the dead being picked up from the battlefields.

These remarkable pictures were taken on the Belgian battlefields by Edwin F. Weigle, staff photographer of the Chicago Tribune. They are the first pictures of the **ACTUAL FIGHTING** yet secured. The International Motion Picture Co. will release these films Monday, Nov. 16th, to Exhibitors and State Rights buyers. Never before has such a powerful attraction been offered.

READ ON!!!

See Next Page ➡

The FIRST and ONLY Pictures Of *Actual Fighting* In The European War!

These pictures show, **in vivid reality,** the bloody battle of Alost, the battle of Malines, the flooding of Lierre, the shelling of Termonde and the burning of Antwerp. They portray all the realism of these tragic scenes. Authority for making these pictures, in the scenes of **ACTUAL FIGHTING,** was obtained **exclusively** by the Chicago Tribune from the Belgian Government, whose Red Cross will receive 50 per cent. of the profits made by the International Motion Picture Co.

READ THIS:

CONTRACT

The undersigned of the first party gives to the second party permission to obtain cinematographic views of the theater of war in Belgium. In recognition of this concession and with a charitable motive in view, the second party agrees to give to the undersigned of the first party 50 per cent. of the profits realized from the exploitation of these films taken in Belgium.

The undersigned of the first party agrees to grant to no one his authorization to take any cinematographic views of the theater of war in Belgium.

First party,
LE DELEGUE GENERAL PRES DU
GOUVERNEUR MILITAIRE DE LA PLACE
(Signed) Van Langermeersch.

Second party,
THE TRIBUNE COMPANY,
By Joseph Medill Patterson.
Antwerp, Belgium.

The above contract proves that the Chicago Tribune has secured the **ONLY** privilege of taking motion pictures of the Belgian Battlefields. Consequently, these are the **only pictures of ACTUAL FIGHTING IN BELGIUM** which **can** be presented.

They make 4 reels of the most Exciting, most Spectacular and **most realistic** pictures ever brought out.

BE WISE! Apply for bookings and State Rights **NOW**—Before it is too late.

READ ON!!!

See Next Page ➡

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This is **bound** to be the greatest drawing card ever booked! We are now arranging bookings for full weeks and single days. A full line of elaborate advertising is ready: Posters in 1 sheet, 3 sheets and 6 sheets; 12-foot cloth banners in 2 colors; announcement slides; fine heralds showing scenes of battle;—**EVERYTHING** that goes along with a big box office success

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LICENSED FILM STORIES

LUBIN.

THE BELOVED ADVENTURER NO. 10—LORD CECIL KEEPS HIS WORD (Nov. 16).—Upon learning that the mine which he purchased from the swindler, Carson, is really very valuable, Lord Cecil hurries from the United States back to England in order to save his ancient estate from sale under mortgage foreclosures and arrives just in time to do so. He found no opportunity to say good-bye to Betty, the little western girl, who, first assisting in swindling him, later saved his fortune from her self-appointed guardian, Carson. As Lord Cecil is now a millionaire, however, he intends to return and tell Betty of his love. Carson, taking Betty with him, follows Lord Cecil to England, determined to regain possession of the mine. He informs Lord Cecil that as he, Carson, had no legal right to sell the property the former has no good title—that the mine belongs to Elizabeth Lee, an orphan, and that if Cecil is an honest gentleman he will give it up to her, Carson undertaking to refund the $25,000 paid by Cecil. This Cecil agrees to.

Lord Cecil meets Betty and she learns of his love, and that the thought of the poverty he must now face, when he has given up the mine keeps him silent. The girl's love is great enough for her to tell him that she wishes him to marry her at once and his heart overcomes his judgment—they are married at once over the Scottish border. Betty asks him to keep the marriage a secret for a little time. Lord Cecil receives the $25,000 from Carson and gives him an order on his bankers, directing them to deliver to Elizabeth Lee the stock of the Golden Hope mine. Carson has expected that the stock would be delivered to him, and is furious, but helpless. The next day there is a meeting of Lord Cecil's creditors, and to Cecil's amazement the banker informs them that Lord Cecil has kept his word, given them long before, that he would marry an American heiress and that they may draw on the bank for all claims. The banker then conducts Cecil into another room, where they find Betty, and Cecil learns that her name is not, as he thought, Betty Carson, but Elizabeth Lee, and that he has indeed married an American heiress. Scotland Yard informs Carson that his presence in England is undesirable, and he hastens to leave forever. Lord and Lady Cecil go to spend their honeymoon at ancient Croftleigh Manor, and enter their future home amid the cheers of the assembled tenantry. Henceforth the life of the Beloved Adventurer is to be one of prosperity and happiness.

SHE WAS THE OTHER (Nov. 17).—The chief of the Riverside police is despairing of making his men neat and orderly. He reads in a newspaper that a brother chief has solved his problem by appointing a woman inspector, and the chief posts a notice that on the following Monday his sister will become inspector. The chief has two sisters, Helen, a stunning woman, and Cutie, who is older than she wants to be. The men all know Cutie, for the cops are the only men that will talk to her, and they even go to the point of making fake arrests to escape her wiles. They know nothing of Helen and they hold an indignation meeting and declare that they will make business brisk for Cutie when she gets on the job. Cutie, too, thinks she is slated for the job until the chief breaks it to her gently that she is not. Monday comes and the cops turn up in the most disreputable shape and they smile clear to the back of their necks when Cutie prances in, but their glee turns to dismay when Helen breezes in and they realize what a sight they are. They hustle out through the doors and windows, and presently return all spruced up. The chief congratulates himself that his troubles are at an end.

CHEAP TRANSPORTATION (Nov. 17).—Emil Schultz, stranded in a small hamlet, receives a telegram from a motion picture company in Florida, offering him a position providing he pays his own transportation, but Emil has not the necessary currency to buy a doughnut. Strolling out into a field, where a farmer is dynamiting, Emil sits on a stump and gets blown high in the air. Landing in the water, he is picked up by a dredge mud bucket and dumped on a scow. The foreman of the dredge discovers Emil and kicks him back into the river. He is then picked up by the anchor of a big ship bound for Florida. The mate finds him and puts him to work scrubbing the deck.

But at this his artistic nature revolts. Sneaking down into the hold of the ship he breaks open a box and crawls in. The ship carpenter nails up the box and Emil is closed inside. The ship arrives at Jacksonville, the box, with Emil still inside, is dumped on the wharf. The following day an expressman carts it away and proceeds to rush it to its destination. He is pursued by a bicycle cop, but refuses to stop. Emil, inside the box, receives the benefit of the bullets from the pursuing cop's revolver. The driver eludes the cop, but in so doing drops the box on a railroad track and drives on, not noticing the loss. A fast freight comes along, hits the box and sends it hurtling in the air; it splinters to pieces and Emil falls out in front of a racing automobile, but is picked up by the bumpers and carried off at a mile a minute. He is then pushed off and falls under the car. After being dragged for a mile, the car is stopped and he is pulled under the rear and kicked off, but he is happy when he finds he is in front of the picture studio. Dashing inside, he runs up to the director, shows his telegram, only to learn the position has just been filled. Emil faints and is picked up and dumped into the river. Undaunted, he starts swimming back to New York.

THE MARRIAGE WAGER (Special—Two Parts—Nov. 18).—Jacques and Pierre Roques, brothers, are sworn enemies owing to a bitter quarrel over the distribution of the family will. Pierre, fearing death at the hands of Jacques, flees to America and settles in a lonely mansion with his daughter, Beth. His wealth is secreted in the cellar and guarded by a huge automatic port-cullis arrangement. Henry Leeds, a wild young bachelor utterly opposed to marriage, is bantered unmercifully by fellow-clubmen until he signs an agreement to get married within twenty-four hours. Next morning he awakens, sober, and realizes what he had done the night before. Hurriedly he summons his chauffeur and starts for a ride in the country.

At the same hour, Jacques has located the mansion of his brother. He enters it secretly, determined to secure what he considers his share to the wealth. Pierre's faithful old butler attempts to stop Jacques. The latter stuns him, ties him to a chair and proceeds on his way to the cellar. He had previously imprisoned Beth in her bed room. Henry, passing in his car, receives a note from Beth calling for help. He picks up the note, which has been placed in a slipper and thrown into his auto, and hurries to her assistance. He enters the house, releases her and then turns his attention to reviving the badly wounded butler. Beth, fearing for her father's safety rushes down into the narrow stone passageway to the treasure chamber. She finds Pierre and Jacques in fearful combat. When she tries to interfere Jacques flings her into the treasure vault and locks the heavy iron door.

The two brothers struggle on. Pierre is overcome by Jacques, who plans to carry out fiendish revenge. He ties Pierre securely under the death-dealing port-cullis and presses a button which starts the heavy iron bars to descend slowly towards the helpless victim. Henry, fearing for Beth's safety, has descended into the passageway in time to be intercepted by the crazed Jacques. Henry realizes he must reach Pierre in a few seconds if his life is to be saved. While Beth is slowly suffocating in the vault and while the port-cullis slowly descends upon Pierre, Henry and Jacques fight desperately. Henry kills him and reaches Pierre just in time to rescue him. He liberates Beth from the vault and hastens to revive father and daughter. With the realization that he has gained Beth's gratitude he remembers his wager, proposes to her and soon telephones the club that he has won.

ON SUSPICION (Special Two Parts—Nov. 19).—Maud Grey has a heated argument with John Maddox, the prosecuting attorney, who is her fiance, over a third degree account in the newspaper. Maddox arrogantly defends the system and he and Maud part in a huff. The next morning Maud receives a letter from a wayward brother, asking her to come to Havenhurst, a nearby seaside resort. Telling her father that she intends to spend the night with a girl friend, Maud leaves the city. On the morning Maud is to reach Havenhurst, the hotel management receives a warning that Meg Slade and Speed Coyne, notorious hotel thieves, are operating in the territory. The warning is handed to the house detective.

He meets the train on which Maud arrives and spots her for Meg Slade. Meanwhile, Speed Coyne has gone to work at the hotel and planned his loot in a pearl necklace, the property of a wealthy matron at the hotel. Meg Slade arrives by motor car as an ultra-fashionable lady, and is met by Speed in his capacity of bellhop. Meg makes the acquaintance of the matron and provides an opportunity to weaken the clasp of the necklace. That night while Meg entertains the matron, who through the breaking of the clasp has been forced to leave the necklace in her suite, Speed creeps down the fire escape from Meg's apartment and secures it.

During the day, Maud has met her brother and given him money. He leaves, swings a freight train, and starts back to the city. Maud, shadowed by the hotel detective, returns to the hotel. In the morning she leaves early. Following her departure, the robbed matron announces her loss. The detective hurried to the depot too late to head off Maud. Meg calmly walks out of the hotel with the necklace in her luggage, and dashes away from the hotel in her auto driven by Speed. The hotel detective telephones to the city police and the chief issues an order for the arrest of Maud and her brother. Both are apprehended and brought to headquarters and put through the third degree. When confronted with her brother Maud faints and is carried to cell. In the throes of hysterics, she answers "yes" to every question put to her. This constitutes a "confession" upon which the chief secures a complaint from Maddox. In the meantime Meg and Speed have been arrested for speeding and brought to Maddox's office. While his fiance has been undergoing the third degree, the prosecutor has been talking to the real crooks and lets them go as he issues a complaint for his betrothed. Maud is arraigned in court. All indications point to her guilt. The house detective has arrived and identifies her. Her confession is before the judge. He is about to hold her when Maddox enters court to handle the arraignment. He recognizes Maud and rescues her. In Maddox's office, Maud recovers her composure. As her eyes glance about, they discover the newspaper and the article over which she and her fiance had the controversy. She points to it. Maddox hangs his head and admits he has learned a lesson.

THE UNKNOWN COUNTRY (Nov. 20).—Robert Strong and Edgar Marsh are fellow-medical students and friends. They have delved deeply into the occult, and Marsh has developed hypnotic powers to a high degree. The particular object toward which they are working is to determine the exact relation of completely suspended animation to death. Both fall in love with Alice Gray, who in time becomes engaged to Robert. He abandons the researches hitherto carried forward with Marsh. Marsh conceals his hatred for Strong, pretending a warm friendship. Just before the time set for the marriage of Robert to Alice, Marsh arrives at startling conclusions as the result of his researches, and induces Robert to assist in a demonstration.

Without informing him of the exact nature of the experiment, Marsh, hypnotizing first Robert and then himself, brings about a total suspension of animation in both bodies, setting free the inner natures or souls. That of Marsh, a hideous thing, quickly enters the body of Robert, but that of Robert, with understanding and vision unclouded by the flesh, will not enter the form of Marsh. Marsh, clothed in Robert's body, proposes to take Robert's place as the lover and future husband of Alice, but the girl's spiritual love cannot be deceived, though her physical senses are, and she breaks her engagement at the last moment, though why she suddenly recoils in horror from her lover she cannot explain even to herself. Defeated, Marsh, in Robert's body, returns to the place where his own body still lies inanimate, and sets himself free from his borrowed case. Robert's soul immediately repossesses itself of his own form and he flees from the accursed place.

Marsh's spirit undertakes to re-enter his own body, but cannot do so—the body has remained untenanted by a soul for too long, and has passed from the state of suspended animation to that of true death. The same instinct which warned her against Marsh in the form of her lover tells Alice that all is well when Robert comes to her, and for them there is the promise of a future of happiness.

THE TALE OF A COAT (Nov. 21).—Tony, a tailor's apprentice, is in love with Lena Houf, who is cashier in the same establishment. Lena writes a very loving little note to Tony and when a customer enters with a coat to be pressed in a hurry, Lena tries to smuggle the note into the work room to Tony by hiding it in the pocket of the customer's coat. Tony fails to secure the note and the customer walks out calmly unconscious of the loving missive he is carrying off.

Ralph Barton, the customer, also has a sweetheart, and when she accidentally finds Lena's note she will listen to no explanation. While Ralph is trying to square himself, a crook steals the coat and disposes of it to a second-hand dealer. Mr. and Mrs. Hay, from the country, pass the shop and buy the coat. Mrs. Hay finds the note and another row ensues. When the row is at its height, Barton appears and calls an officer. The whole affair is explained at the police station and four aching hearts are soothed.

THE DADDY OF THEM ALL (Nov. 21).—The County Welfare Society to encourage larger families offer prizes of ten dollars to every man who is father of ten or more children and a grand prize of a thousand dollars to the highest. Peters is a little runt, but with twenty-three children to his string, he thinks he has a chance to win the thousand. He makes a run for the committee room, because he has less than an hour to spare. He finds the judges admiring a group of big fellows and when he puts in his claim they give him the laugh because he is so small. They say, "You'll have to show us; produce the twenty-three children." Then he dashes home, and back

again with Mrs. Peters and the children. He arrives at the hall with only a minute to spare, and Peters is the lion of the occasion. He takes the thousand, but only for a minute, for Mrs. Peters quickly relieves him of all responsibility on that score. He has quite a problem on his hands when the round up shows a count of thirty-three instead of twenty-three. Mrs. Peters happily relieves the tension on that point also.

THE BELOVED ADVENTURER NO. 11—THE SERPENT COMES TO EDEN (Nov. 23).—Lord and Lady Cecil have begun an idyllic life at Croftlaigh. In Betty's sky is a tiny cloud. It seems strange to her that Cecil should desire no intercourse with the world of rank and fashion to which he had been used, and gradually there grows upon her the tormenting thought that he may be ashamed to present her as his wife. Monte Carson, the gambler, who had, for his own profit, assumed the position of foster-father to Betty when she was a child, and whose attempt to recover from Lord Cecil the "Golden Hope" mine had resulted in establishing Betty as the true owner, secretly returns to England, determined that he will in some way revenge himself on Lord Cecil and the girl, and secure control of her fortune. He gets in touch with the Countess Lurovich, an adventuress, whose schemes have twice been upset by Lord Cecil, and who welcomes an opportunity to harm him. A clever plot is formed, whereby Betty is made to think not only that Cecil is ashamed of her, but that he is in love with the Countess, an actor closely resembling Cecil being used to impersonate him in scenes with the Countess which it is arranged Betty shall witness.

At the proper moment Carson appears and convinces Betty that she has misjudged him—that he is and always has been her true friend. He readily induces the heartbroken girl to flee with him from what is, as she thinks, a shameful and intolerable situation. She goes, leaving no trace or clue to her intentions, and Cecil is utterly crushed by this calamity. Betty is utterly indifferent to her fate, so long as she can get away from the scene of her humiliation and avoid ever again seeing Cecil, and allows the triumphant Carson, who thinks that he will soon be able to acquire from her control of the "Golden Hope," to take her where he will. Carson has not yet discovered that Betty's last act before leaving Croftlaigh had been to prove the unselfishness of her love for Cecil by making and leaving for him a deed of gift for the mine.

MOTHER'S BABY BOY (Nov. 24).—It must be admitted that Percival Pilkins is not an ideal hero, in fact he is quite the reverse. He is mother's petted, pampered darling. Bill Green and Tom Brown are a pair of rude fellows who rather resent the fact that Percy interrupts their wooing of Nell Haldane, and they run Percy clear back to his boarding house. Percy writes to his mother that he just knows his vacation is going to be spoiled by these uncouth boys and mother promptly telegraphs that she is coming along to protect him. Percy shows the wire to Bill and Tom as a dreadful warning, but they don't seem to care. Instead they lay in wait for him again, but Nell sees the hold-up and flies to Percy's rescue. She is a little late, because he gets home before she can catch him and there is his mother on the porch. Mother isn't a little bit husky; she is a tiny little woman and Tom is rude enough to soak Percy one right under his mother's nose. Poor Tom didn't know that mother had brought along a prizefighter to act as Percy's bodyguard, but she did, and Tom and Bill are tossed into the river. Unfortunately Percy also falls in and takes mother along with him, which is not as things should be.

HE WANTED CHICKENS (Nov. 24).—Tom Renson is a chicken fancier. He sends for some prize winners. He has won the enmity of Ben Boggs because Ben thinks he is trying to steal his girl from him, though this is the last thing Tom would think of. Ben writes an anonymous letter to Tess, Tom's wife, and accuses Tom of being a "chicken stealer," telling the sort of "chickens" he means, and Tom has to do some tall explaining. Tom gets word that the chickens will be in on the afternoon train and goes to get them. He drops the letter and Tess gets it. She goes to the train, too. As luck would have it, there is a burlesque show, "all girls" on the train, and Tess thinks those are the expected chickens. Even after Tom fully explains she still has her suspicions.

THE MAKING OF HIM (Special—Two Parts—Nov. 25).—Donald Atwater, lazy, blaze society man, finds his affection reciprocated by Alicia Demarest, one of the season's debutantes. At the naval Training Station, in Newport, Donald introduces Alicia to Lieutenant Ardling and Ensign Herford. In contrasting her society sweetheart with the energetic, ambitious naval officers Alicia realizes that Donald is simply wasting his opportunities and wrecking his future. In order to rouse his spirit she openly shows a preference for the naval men, and the game culminates at a battleship dance to which Donald has not been invited. Jealousy prompts Donald to go uninvited. He quarrels with Alicia and is virtually thrown off the ship by her escorts. The quarrel is continued later in the evening, when, upon arriving home, she finds Donald awaiting her. Donald is given the preference of going through four hard months of naval training or of never seeing her again. He accepts the former.

While Donald is making a man of himself the naval officers dance attendance on Alicia at society functions. They even go to the Naval Training Station exhibition, where they see Donald go through the naval maneuvers and sham battles. Donald sees them and vows to get even. He does. On the day he is released from training Ardling and Herford fight for Alicia's hand. She slips away to meet Donald and plight anew a troth emphasized by the acceptance of Donald as a member of his father's working force. The officers witness the little love scene, realize they have been duped and return to their ship sadder but wiser.

WAS HIS DECISION RIGHT? (Special—Two Parts Nov. 26). Nance Alcott, driven by poverty, has become a "scarlet woman." A wealthy relative, dying, leaves a will stipulating that if Nance will remain unmarried and will care for a helplessly paralyzed girl a large fortune will be hers. Nance grasps the chance to lead an honest life and finds peace and happiness tending to the wants of the gentle cripple, Lily.

An elderly clergyman, who works to better the social evil, has charge of his sister's boy, who is rather incorrigible. The clergyman is downcast when he fails at reforming the young man. Jason, the nephew, motors to a country inn with some gay companions and after leaving them saves the crippled girl from impending death at the risk of his own life. He receives the gratitude of Nance and their friendship develops into love. The clergyman notices the change in the boy's life and character and learns that it is a woman who has caused the reformation. The older man goes with Jason to meet the woman the boy wishes to marry, and is horrified to recognize Nance as a once "scarlet woman." She pleads with him not to tell the boy, as she realizes that it is the belief in her purity that is keeping him straight, but the minister

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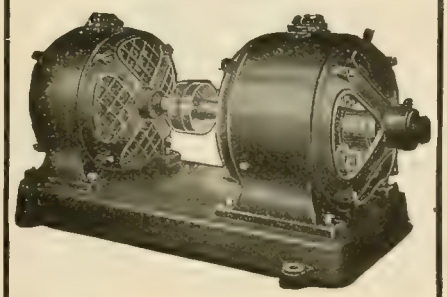

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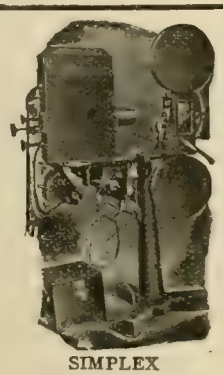

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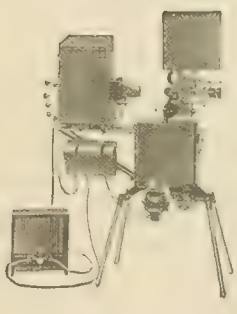

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believes it is his duty to warn Jason. Nance begs for three days in which to prepare to take Lily and go away so that she need never come across Jason, and the minister agrees to keep silent until she has gone. Before the three days are up, however, Jason proposes and Nance, struggling against love, has to refuse. Lily hears the refusal and believes that Nance denies love because of the stipulation of the will. The clergyman is amazed to receive a note urgently requesting him to come to Nance. He goes and learns that Lily, worshiping her caretaker, has killed herself that love may have full sway. The old man's heart is touched and his struggle with conscience begins. Can he do less for love than that poor child has done? Can he make her death of no avail by tearing the lovers apart? He decides that he cannot and, though doubts assail him, he keeps silent and gives his consent to the marriage of Nance and Jason.

HE WAITS FOREVER (Nov. 27).—Jose Suarez, a poor Mexican, loves Helena Moreno, daughter of Felipe Moreno, a wealthy resident. Helena returns Jose's affection, but her father forbids her to have anything to do with a poor man. Jose determines to go away, make his fortune and return to claim Helena. He climbs the wall of the Moreno grounds and meets Helena to say good-by. The girl promises to wait for him. The father sees the lovers' meeting, has Jose arrested for trespass and the "jefe politico" orders him out of the town. Jose goes into the Sierras, where he drives a mine shaft. Moreno urges Helena to marry Andres de Romer. The girl declares flatly that she will marry no one but Jose.

Three years pass, and Jose is doggedly driving his mine shaft, but without result. Helena still holds to her troth with Jose. Three more years elapse. Helena, who has gradually learned to forget Jose and love Andres, finally gives in and they are married. About the same time Jose strikes rich ore. He is rapidly becoming wealthy, when he receives a letter from one of the insurrecto commanders offering him a generalship if he will arm his miners and devote some of his gold to the cause of Mexico's freedom. Jose accepts the offer of the insurrecto leader, thinking that he will add fame to his wealth. Jose's army wins many victories and takes possession of his home town. Jose then hurries to Moreno's residence and tells the old man that he has come to claim Helena. Moreno tells him that Helena is married, and points out the happy husband and wife in the garden. Jose is stunned. He returns to his headquarters and there determines upon punishment for all concerned. He sends out a command to townspeople, including Moreno, Helena and Andres, that they are to attend a fiesta which he will give at the inn. Fearing to displease the rebel general all accept the invitation. Jose has a table set with four glasses and a bottle of wine. Before the guests arrive Jose fills the glasses and into each pours several drops of powerful poison. His plan is that Helena, Andres, and Moreno and himself shall drink a toast and die together. Jose greets Helena and Andres as if nothing had happened, but his emotions are so acute that he is seized with a fainting spell. One of the aids calls a waiter and urges him to get a glass of wine. The waiter sees the four glasses already filled on the table. He seizes one and hurries to the side room. Jose returns to the main room and takes Helena, Andres and Moreno to the table to drink the death toast. The poison seizes Jose before they drink and in his agony he grips the table cloth, upsetting the other glasses, and falls forward dead.

YOU CAN'T BEAT THEM (Nov. 28).—Ray Boggs sees a most enticing bargain advertisement in the paper and asks her husband for some money. He is not feeling very amiable and gives his wife only a two-dollar bill. When Ray carries her protest to the front steps he even takes the two-spot back. Of course she telephones to her mother, and mother comes right over and quickly concocts a scheme to play on Ben's jealousy.

They write an anonymous letter, telling him his wife keeps another man's glove in her bureau. Ben gets the letter at his office just as he is signing an important contract, but he throws the contract in the other man's face and rushes home. After a vivid rough house he finds the glove a boxing glove and mother calmly admits that she wrote the letter to trap him. She suggests that it will make a fine story for the boys at the club. Of course Ben gives Ray half his roll to buy her off, and he has an increased respect for his mother-in-law's diplomacy.

THE SERVANT GIRL'S LEGACY (Nov. 28).—Mandy Spragg is a domestic slave, otherwise a servant girl. She spurns the poor, but Cy Whitfield, her fellow-laborer, loves her. The family go off for an auto ride and return to find Mandy in the best chair on the front porch. But indignation fades when she shows them a letter, declaring her to be the sole heiress of her uncle's money. Just what the legacy is they do not know, but legacy suggests a lot of money, and the head of the house not only lends her money to go shopping with but sends her down in the family auto. Done up in a good copy of a fashionable woman, Mandy does not show up so badly, and even the boys, who are courting the daughters of the house, turn traitor and sue for Mandy's hand and fortune. She will have none of that. Poor Cy is in the cold. Then comes a telegram from the lawyer. The total of the fortune is $25. Mandy's new friends vanish and she is put into her old clothes again and set to beating the rug. The operator explains that he had made a mistake in copying and it should be $225,000. Meantime Cy has proposed, been accepted and Mandy holds fast to him.

BIOGRAPH.

A BETTER UNDERSTANDING (Nov. 9).—The pretty daughter of the country boarding house keeper marries the young composer from the city. Their married life is apparently the happier for his success; but soon he becomes infatuated with his accompanist, and the discovery breaks his wife's heart. She decides to leave him for his own sake.

THE NEW MAGDALEN (Special—Two Parts—Nov. 10).—Left alone in the world, Mercy Merrick toils for a living. Faint with hunger, she falls one evening at the door of a restaurant and is revived by a glass of wine, given her by one of the diners, who has seen her fall. Her bodily weakness makes her an easy prey to the man, and she takes the first reluctant step on the downward path. Some time later, again forced by circumstances to earn her living, she is arrested for shoplifting and, although innocent, sentenced to prison. From the prison she is taken to the House of Refuge, and later, with the help of the matron, she obtains a position in the household of a wealthy woman. But her story quickly becomes known to the other servants, and she is forced to leave. Again at the refuge she becomes a nurse, and in the course of time one of the visiting doctors falls in love with her. But she will not marry him until he knows her record, and when he learns the truth he shrinks from her. To the church goes Mercy for consolation, and falls under the spell of the powerful sermons preached by the Rev. Julian Grey. After much suffering, she determines to leave England and goes out as a Red Cross nurse. It is while thus engaged that she yields to temptation and impersonates a woman whom she thinks dead, so that she may have a new chance in life.

THE FLEUR-DE-LIS RING (Nov. 12).—The young peasant and his sweetheart are happy in her father's approval of their love. The landlord's friend sees the girl alone in the fields and seizes her, his fleur-de-lis ring inflicting a bruise on her arm. The father and the lover have seen his action, and, rushing up, treat him as he deserves. But the landlord comes on the scene and beats them off with his whip. Both vow vengeance for this treatment, and are overheard by a dwarf. That night, each man prepares his weapon and sallies forth. Later, the landlord is found dead, and on the hunchback's accusation the two peasants are arrested. Then circumstance piles on circumstance.

LIFE'S STREAM (Nov. 13).—The understanding sympathy of every woman who ever loved will go out to the mountain girl, the current of whose life was so magically changed after her encounter with a man such as she may have dreamed about in the long stillness of the woodland afternoons. And every man who knows what it is to conquer himself will remember this picture for a long time.

HIS WIFE'S PET (Nov. 14).—"Love me, love my cat" is the ultimatum delivered to Jones by his wife; so he leaves the house scheming to get rid of the animal. Meeting two friends of his wife, he gets them to take her to the picture show, and returns to the house with nineteen cents' worth of chloroform. He puts the cat in a bag. The fumes of the chloroform overcome him. Two burglars enter the house and pack the silver in a bag. The sight of

Past Performances

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in ticket selling were good enough for their time and day but the need of this rapid age puts past performances in the discard.

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Jones asleep in his chair scares them, and when they leave they take the wrong bag. Jones, recovering, leaves the house with the other bag.

THE DEADLY DESPATCH (Nov. 14).—The ambassador's ball is a nest of spies. The war supply dealers' spy gets the secret despatch away from the international spy by using her woman's wiles upon him. The dealers are caught and are about to be shot when the girl spy discovers that the genuine despatch, which she has, will save them. She rides post-haste to the rescue, and arrives in time. A policeman, attracted by the shooting, demands to know "what you fellows are doing here." He sees some men a little way off and they approach him, one carrying a camera, another protesting: "Why, it's only a moving picture."

THE CHILD THOU GAVEST ME (Nov. 16).—John Graham, a young sailor, longs for a child of his own. At last a girl is born to him and his wife, and at the same time the wife of his friend, Robert Morris, also gives birth to a girl. While the men are away, Mrs. Morris dies, Mrs. Graham attending her in her last moments. Turning from the death bed, she finds her own baby dead. Frantic lest she lose her husband's love, she places the dead with the dead. Then her husband comes back from the sea bearing news which changes the currents of their lives and marks the unfolding of a drama remarkable for the haunting quality of its scenes.

ERNEST MALTRAVERS (Special — Two Parts—Nov. 17). Overtaken by darkness, Ernest Maltravers seeks a lodging for the night in the cabin of Darvil, a gypsy robber. Darvil and his comrade, Rigo, plan to kill the stranger for his valuables, but are forestalled by Darvil's daughter, Alice, who warns Ernest to flee. Discovering what she has done, Darvil turns her out into the night. Maltravers finds her alone on the moor, and takes her away. Later, they are secretly married under an assumed name, through Ernest's fear of disinheritance by his father. A newspaper story to the effect that his father is near death sends him post-haste to the old home, which he reaches just in time. After the funeral he returns to the cottage, but Alice is gone. She has been abducted by her father and Rigo. Eventually she escapes and, unable to find Ernest, wanders with her new born babe until fate rescues her. Later Maltravers and his wife are brought together.

HENPECK GETS A NIGHT OFF (Nov. 19).—Dick gives a candy-pull party, at which guests arrive in various stages of preservation. Henpeck's wife is sure not to let him come, but Dick writes a letter stating that he is very ill and asking Henpeck to come and nurse him. High jinks are interrupted by the entrance of Mrs Henpeck, but by ingenious ways her husband's innocence is joyously proven. He goes home triumphant, quite a hero, in fact, and the woman who told his wife is foiled.

A FOWL DEED (Nov. 19). A tramp steals Mrs. Dodo's chicken and wraps it in her new waist. Mrs Punk, a neighbor, presents her maid with a waist similar to that of Mrs Dodo, and the girl goes out riding with her sweetheart, a chauffeur, after putting on the waist. And later a detective finds a blood-spattered garment, thrown away by the tramp after cutting up the chicken, which leads to complications that cause uproarious laughter, ending in the arrest of everybody.

THE GIRL AND THE MISER (Nov. 20).—They called her a "sensible" girl because she was an adept at household duties and never wasted thought on finery. This trait in her character appealed strongly to Greene, the village miser, and he asked her hand in marriage. Then the young minister came on the scene, and her first temptation assailed the girl, and out of the humdrum incidents of her life there arose a tense little drama.

BLACKSMITH BEN (Nov. 21).—The village blacksmith's sweetheart meets an artist and elopes with him. Years later Blacksmith Ben sees the trouble that has embittered his life coming upon his young helper, Joe. Joe loves a girl named Daisy, whose cousin, May, secretly loves him. Glen Seymour, a landscape painter, meets Daisy and makes love to her. May tells Joe all about it, and seeks to win him for her own. Ben decides to take a hand and in a series of absorbing scenes he brings Daisy back to her lover's arms.

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VITAGRAPH.

THE LEVEL (Nov. 23).—Motherless and isolated with her rough, unloving father, Carolyn Johnson becomes as wild and fierce-tempered as a tigress. Through an accident, she meets Bob Arnold, a young settler. While recovering from his injured leg, he conceives an affection for her and proposes, thinking that by surrounding her with an affectionate environment, her natural womanliness will be brought out. She at first refuses, but her father gruffly orders her to wed Bob. Used only to his iron will all her life, she sullenly assents, provided she be allowed to take her dog "Wolf" with her. After their marriage she repulses all Bob's well-meant kindnesses and makes him very unhappy. Accustomed only to the manners of the rough men with whom her father associated, she is unable to appreciate kind treatment, and looks upon her husband's attentions as weaknesses. She conveys her opinion to Wolf by telling the dog, "Ah, Wolf, he ain't like a man at all, he's too soft!" Bob overhears this remark, and it sets him thinking. From that time on, she finds a very decided change in her husband's manner towards her. He comes home harsh and brutal, with such an irritable temper she gets to half-dread his appearance. Strange to say, the peculiarities of her feminine nature cause her to think all the more of Bob and unconsciously her secret admiration for her strong-willed husband, changes, in spite of his brutality, to an intense love for him. The turning point arrives, when—in a specially ugly moment—he is apparently about to strike her. She grasps his hand and humbly caresses it in her mingled fear and love, saying, "I don't want to fight any more." He pauses, and when she places her hands on his shoulders presses her to him with a smile of triumph. He quickly tells her his brutality was only assumed and he is only too glad to bestow upon her the love and kindness, so essential to the happiness of both.

THE OLD FLUTE PLAYER (Special—Two Parts.—Nov. 24).—Herr Kreutzer, the flute-player at one of the cheaper London theaters, keeps his beautiful daughter, Anna, in strict seclusion, and seems to live in constant fear of espionage. Anna's only friend is M'rier, the slavey in their lodging house. While walking in the park one day, Herr Kreutzer recognizes a certain exalted personage, and greatly frightened, flees to America, with Anna. On the voyage she is saved from the undesirable attentions of Pietro Morosco by young Vanderlyn, a wealthy young man. He becomes interested in Anna and assists Herr to find suitable lodgings in New York. He secures a position for the girl as companion to his aristocratic mother, falls in love with Anna and proposes to her. She loves him, but declares she cannot marry him without her father's consent. He gives her a ring and tells her he is going to see Herr Kreutzer at once. Meanwhile, Mrs. Vanderlyn has seen the ring in her son's room,

...at being near her birthday, feels certain ... has purchased it as a birthday present for herself. The lady believes Anna has stolen it. A series of unpleasant complications occur, in the midst of which Herr Kreutzer takes from his pocket and opens an official-looking letter and triumphantly reveals himself to all as Count Otto Von Lichtenstal who years ago incurred the Emperor's displeasure, but is now forgiven. The ring incident is satisfactorily explained by young Vanderlyn. When haughty Mrs. Vanderlyn sees the official signature and seal of His Excellency, her snobbish objections to the match between her son and Anna vanish, and she sensibly acknowledges she has made a mistake. Mr. Vanderlyn takes Anna in his arms, while Mrs. Vanderlyn gives her very gracious consent to their marriage and accepts the escort of "the old flute-player," now "Count Otto."

NETTY OR LETTY (Nov. 25).—Twins in all but disposition, Netty and Letty quarrel continually. Letty goes to spend a few days at a friend's cottage at a nearby summer resort. Netty also goes later. Freddy meets Netty and they are mutually attracted. They are not allowed to be together much, however, as they are always being interrupted. The other girls decide to play a trick on Freddy. They send him a note saying Netty has found a place where they could have a quiet chat. They send him to where Letty is quietly reading. Freddy sits down beside her. She thinks a stranger is trying to flirt with her and abruptly leaves him with a disdainful glance. He is astounded, and the others, hiding nearby are convulsed with laughter. Freddy follows Letty until she calls an officer and he has a hard time explaining matters to avoid being arrested. The policeman finally lets him go, and while seated on the hotel porch, Netty, all dolled up for his benefit, appears, and that young gentleman, instead of looking pleased, as she expects, gives her a decided cold shoulder and leaves the place. She learns the meaning of the occurrence from a bellhop and she sends Freddy a note asking him to meet her on the beach and all will be explained. After some hesitation, his love for Netty proves too strong and he goes. He makes another mistake and causes all kinds of trouble when he again gets the girls mixed. Finally, he happens to confront both girls at once. Netty explains that they are twins, Letty apologizes to Freddy, then all walk off arm-in-arm. The other girls look after them pleased with the success and happy ending of their little joke. All then agree it is hard for any one to tell Netty from Letty.

CAUSE FOR THANKSGIVING (Nov. 26).—Sonny wants a baby brother, but Daddy tells him they are not for sale. He admits however, with a smile, that one may some day be left on the doorstep. Sonny takes this seriously and later finds a basket on the doorstep containing a monster Thanksgiving turkey which Daddy had ordered sent home. Sonny, of course, concludes the brother has arrived. He almost cries with disappointment on discovering it contains only "a old chicken-turkey." He meets Lily Ann, their colored washwoman's little daughter, hauling a coal-black pickaninny in a soapsbox on wheels. Seeing Sonny with the turkey, she offers to swap little Rastus for it, arguing that while her family has plenty of "chilluns," turkeys are scarce. Sonny is delighted and decides to surprise Daddy by putting the youngster in the basket and presenting it to him. Meanwhile Lily Ann returns triumphantly with the turkey, but finds her mother prefers her small black Rastus to all the Turkeys in the world. Followed by the whole troupe of brothers, sisters and the weeping Lily Ann, Mammy starts out in search of her child. At dinner Daddy boasts to everyone what a magnificent bird he has picked out for Thanksgiving dinner and almost faints on discovering the little black pickaninny in the basket, while the others roar with laughter. At this moment Mammy arrives, and amidst great excitement, recovers her "chile." Everything is explained when Sonny confesses and Mammy is made happy by placing a bill large enough to buy several turkeys in Rastus' hand. Sonny feels cheated, however, as he claims, "When you swap, you swap for keeps!" This is an excellent argument, but Daddy pacifies him by saying Christmas will soon be here so he better wait and perhaps Santa Claus will bring him a baby brother at that time.

THE CURING OF MYRA MAY (Nov. 29).—Becoming absorbed in Tennyson's Romantic Poems, Myra May, a girl of fourteen, can think of nothing but chivalry and romance. She scorns her former companions of her own age and dresses herself so as to appear much older. When Grayson, a young man from the city, appears in the village on business, and passes her in his natty clothes, she thinks him a veritable Sir Launcelot. They meet later, and he, deceived as to her age, falls in love with her. She sentimentally allows her imagination to run away with her and tells him about an unhappy home and her burning ambitions and her great desire to satisfy them where opportunities present themselves. He sympathetically proposes they elope to the city. She assents and her brother Jack, who overhears them, runs home and tells mother. The good woman makes a wild dash to where Myra and her cavalier are completing their plans for the coming elopement and marriage. Angrily confronting Grayson, she demands to know what it all means. He defends himself by saying he is in love with the girl and wishes to marry her. Mother quickly tells him that Myra is only a child and not of marriageable age. He stands speechless with astonishment, unable to express his apologies, while mother leads her weeping daughter home by the ear. No real harm has been done, and Myra, under her mother's wise counsel, comes to her senses. Thoroughly cured of her morbidly sentimental ideas, she goes back to the natural playmates of her own age, in short dresses and with her hair in a braid.

CONVICT COSTUMES AND CONFUSION (Special Two Parts—Nov. 28).—By a clever trick, Leary Mike, a convict, escapes from prison and makes his way to the city, closely pursued by the police. Jones, a gay old sport, has a date with a pretty girl, and goes to meet her at a masquerade ball, dressed as Mephisto. His wife learns of what is going on, and follows him. She chases him from the ballroom into the men's dressing room, but is stopped at the door by attendants. Mike, becoming desperate, climbs up the fire escape and into the dressing room. Jones sees him and has a bright idea. He offers the convict a hundred dollars to change clothes with him. This is quickly accomplished, then the police dash up the fire escape and arrest Jones as the escaped convict. Mrs. Jones breaks in the door and chases Mike until he escapes by jumping on an outgoing freight train. Jones tells his story to the magistrate, who calls up his wife. After he has begged her forgiveness, she verifies his story and he is set free. Meantime, Mike scares occupants of the freight caboose and steals their lunch. Seeing the police coming in a big automobile, he jumps off the train and runs into a crowd of negroes holding a camp meeting. Thinking Mike, in his costume, is the devil himself, they flee. Mike makes the colored preacher change clothes with him and then dashes off into the woods. The police keep right after him, however, and he is finally chased to the beach, where Jones and his wife are in bathing. Mike gets into Mrs. Jones' bathhouse and dresses up in some of her apparel. The police start a flirtation with the convict, now a "pretty girl," and Mrs. Jones seeing her missing clothes on Mike, starts a fight, which ends up by Mike being badly beaten and glad to be taken back to prison where he can enjoy a little peace.

KALEM.

THE THEFT OF THE CROWN JEWELS (Special—Two parts—Nov. 25).—The impoverished King of Eltwich Haldmandt plans an alliance between his daughter, Princess Zavia, and Prince Sacholdt, of Murtavia. The Prince, who has never seen Zavia, flees the country, as the time for the ceremony approaches, leaving word that he must marry as his heart dictates. Zavia, impressed by the failure of her father's plans, comes to the rescue by offering to sell the royal jewels in a foreign country. By chance, Prince Sacholdt is a passenger on the same steamer and makes her acquaintance.

Von Block, a fastidious thief on shipboard, is one day removing a cinder from his eye, holding his pocket mirror before him. He gets a reflection of Zavia in her stateroom inspecting the jewels. The flash of the mirror apprises Zavia that she is being watched and she later switches the hiding place of the jewels. Von Block's plans are temporarily thwarted. Leaving the vessel, Prince Sacholdt gives his name to Zavia as "Johann Schmidt," asking her to summon him if he can help her at any time.

On her way to a jewel broker's, Zavia meets with an accident arranged by Von Block, who secures the gems. She fears she will disclose her identity by informing the authorities and recalls "Schmidt," who comes to her aid. In locating Von Block and securing the gems, "Schmidt" suspects Zavia's identity. He wires his country, authorizing a loan to Eltwich and Zavia is mysteriously ordered to return with the jewels.

Later the alliance is renewed and Zavia finds, to her happy surprise, that "Schmidt" is the Prince.

TOUGH LUCK SMITH (Nov. 24).—Smith is anxious to attend a poker session which is to take place at 7.30 p. m. Knowing his wife will not allow him to leave home after supper, Smith writes himself a telegram reading "Come to the office immediately." He signs his partner's name to the message. Calling Jimmy, a messenger boy, Smith instructs him to deliver the telegram at 7 p.m. sharp. Jimmy, however, goes to a moving picture show that night and forgets all about the message. Smith, compelled to stay home and wash dishes, later

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goes to bed vowing to get even with the messenger boy.

When Jimmy discovers the telegram several hours later, despite the lateness of the hour, he rouses Mrs. Smith and delivers the message. The woman gives one glance at its contents and then compels her hubby to get out of bed and head for his office. On the way, it is just Smith's luck to get into a mixup which leads to his arrest as a burglar. The man spends the night in a cell. The following morning, alarmed by the absence of her husband, Mrs. Smith investigates. She discovers the telegram to have been a forgery. Reporting the matter to the police, Mrs. Smith learns of her hubby's predicament. Matters are explained and the poor man is released.

But the worst is still to come. While on their way home, the Smiths encounter Jimmy and his mother. When the boy commences to explain his delay the previous night, Mrs. Smith smells a large-sized mouse. Furious, Smith tries to hand the boy a spanking, but Jimmy's mother and Mrs. Smith get after the luckless man and then tough luck, Smith!

THE GIRL AND THE EXPLORER (Special—Two Parts Nov. 25). Desiring to first complete his story, Carlton, a famous explorer, evades the reporters upon arriving from South America. Millicent Beldon, daughter of a publisher, knows her father desires to secure Carlton's account of his adventures. An impulse leads the girl to call at the explorer's home.

Millicent is taken to be an applicant for the position of housemaid. A spirit of adventure causes her to accept the position. She and Carlton meet and love at first sight results. That night the explorer works on his story. Millicent, who has daringly determined to appropriate the manuscript, falls asleep in a chair in the hall. There Carlton finds her. Unable to resist the temptation, the explorer kisses her gently without waking her and hastens away. Meanwhile, alarmed by his daughter's disappearance, Beldon notifies the police.

The following morning the newspaper informs Millicent of the search being made for her. To conceal her identity from Carlton, she tears the story out of the paper. Carlton however, secures another copy and learns his maid's secret. Later, Millicent secures an opportunity to steal the explorer's story, but her love for him makes her realize the enormity of the offense.

Carlton later hears Millicent phoning to her father. Anxious to keep his presence in town secret, he severs the wire. Alarmed by the interruption, Beldon and several detectives ascertain Carlton's address and hasten to the house. Meanwhile, the explorer asks Millicent to marry him. She consents upon condition that he give the rights of his story to her father. And with her father and the officers hammering at the door, Millicent holds the ends of the severed wire together, while Carlton calls up a minister who marries them over the telephone.

HAM, THE ICEMAN (Nov. 27).—His job as street cleaner becomes tiresome to Ham—especially when he learns that Rubberheel, the inspector, has his eyes on him. Resigning his position, Ham launches upon an iceman's career. Bud, his son, hitches behind on his father's ice wagon, and thus learns that Ham loves the ladies. He sees his father endeavor to arrange a date with Mrs. Rubberheel. The latter, to get rid of the flirtatious iceman, agrees to meet him in the park. When the inspector returns home, he learns of what has happened.

Ham forgets Mrs. Rubberheel when he meets Alice, another of his customers. Again he makes a date. Alice agrees to meet him, but vows to give Ham the lesson of his life. Bud runs home and informs his mother of Ham's flirtations. Mrs. Ham promptly sets out for the spot where Ham is to meet Mrs. Rubberheel and Alice. The inspector proceeds to the rendezvous. He finds Dick, Alice's sweetheart, there. Mistaking each other for Ham, the two get into a fight. Matters are explained, however, and Ham later meets the enraged men. He flees. Arriving at the top of a hilly street ahead of his pursuers, he sends cakes of ice sliding toward them.

But Mrs. Ham arrives from the opposite direction. Ham gives one glance at her enraged countenance—and leaps off a bridge into a swiftly-running stream. His pursuers offer to rescue him, but Ham takes no chances of falling into his wife's hands. Waving farewell he sinks.

THE GIRL AT THE THROTTLE (The Third Episode of The Hazards of Helen—Nov. 28).—Blake, fireman of the light engine which is being taken West to Daleton, receives a message informing him that his wife is dangerously ill. Benton, his engineer, allows Blake to catch an eastbound passenger train. It is Benton's intention to pick up a fireman at the next station. A hunter shooting at a partridge just as the light engine is passing, wounds Benton. The engineer drops unconscious. Having seen the result of his shot, the sportsman rushes to a station nearby and reports the accident.

Helen, telegrapher at Downing Junction, receives word of the runaway shortly after the Eastbound Express has pulled out. Standing on the siding is a locomotive, the crew of which has gone to lunch. Climbing into the cab, Helen jerks the throttle wide open. Leaping forward, the engine rushes after the endangered express. Although her locomotive is almost derailed in rounding curves, the brave girl never slackens speed. Discovering his train is being pursued, the conductor of the Eastbound Express gives the signal to stop. Helen slows her engine down and tells of the danger which threatens. Then, while the Eastbound locomotive goes to meet the runaway, Helen's engine draws the cars to safety. The runaway is halted in the nick of time.

Helen's superb heroism again results in her being showered with offers of marriage. But the brave girl enjoys her hazardous adventures too much to marry anyone just yet.

EDISON.

HIS CHORUS GIRL WIFE (Nov. 23).—It was quite like the worldly Mr. Bruce to place a misconstruction upon Reggie's attentions to Gladys Warwick, but as the young people had kept their marriage secret, it was impossible for Mr. Bruce to understand his son's feelings, and as Reggie stood in awe of his father, he was forced to close up his newly furnished flat and tell Gladys to return home until he was able to arrange matters differently. She followed out this program, but in spite of her every effort, she was unable to keep her secret from her mother and after confiding in her, she happened to overhear a conversation between her parents in which her father spoke of her as having disgraced the family.

Outraged at this unjust treatment, she left the house, but on arriving at a railroad junction, who should she meet but Reggie and his father on their way to a Thanksgiving day reunion. The shock of this meeting added to her other worries, was too much for the young girl, and she fell in a faint. When she opened her eyes, she was startled to find that Mr. Bruce was attending her. She was trying to explain matters, but he had already understood, and just as Reggie returned with a glass of water, Mr. and Mrs. Warwick appeared on the scene, having started in search of Gladys as soon as her absence became known to them. The recognition of both of the old men that their fears were entirely unfounded, brought about a real feeling of thanksgiving, which was celebrated by them all with a distinct feeling that theirs was, in all reality, a real Thanksgiving celebration.

A GYPSY MADCAP (Nov. 24). Vance Coleman had landed his canoe when suddenly his eyes were greeted with the remarkable sight of a beautiful gypsy girl strutting around under the trees, while in her hands she held the very volume of Tennyson for which he was searching. His advent upon the scene startled her and she sprang away like a young wild thing, but quickly returned when he picked up her mandolin and began to play. Repeated meetings caused something more than mere friendship to spring up between the two young people and this sentiment was made fairly evident a short while after, when Vance rescued her from the embraces of Drew Martin, his cousin, and forced the young reprobate to make proper apologies for his conduct. This incident took place when Drew was on his way to meet Judge Stone, who had been summoned to the city to draw up General Coleman's will. Realizing that the general was wrapped up in his son, Drew saw a chance to get even with Vance, and, at the same time, feather his own nest. A slighting remark about Vance caused the general to ask for more details and on hearing of his son's infatuation for Olive, the gypsy girl, he faced him with it, and, being unable to make him change his plans, he furiously demanded of the judge to change the will so that it would read in Drew's favor, completely disowning Vance. The general's outburst culminated in a complete collapse, and the doctor being summoned, he informed them that the old gentleman was in a very serious state of health.

Judge Stone returned to the city and Drew was left in charge of his uncle, with a warning, under no circumstances, to give him more than three drops of medicine. It was during the period that news reached him of the discovery of his having forged his uncle's name, and fearing disclosure, he deliberately gave the general an overdose and fled from the cabin. Olive, in the meantime, had decided not to accept her lover's sacrifice and was on her way to the cabin when she came across the general's body. Quickly summoning Vance, she ran to the gypsy camp, and returned with an antidote for the poison, which saved the general's life. Gratitude quickly caused the general to view her in a different light, and won his consent to their marriage.

THE TEMPLE OF MOLOCH (Nov. 25). When young Dr. Jordan was called to Valatia to study the sanitary conditions in an effort to reduce the alarming death rate, he quickly discovered that the principal source of infection was Harrison Pratt's pottery factory together with the hovels which he maintained as tenements for his employees. Jordan called on Pratt and remonstrated with him, to no avail. A public preventorium was established to care for the incipient cases, and one of the

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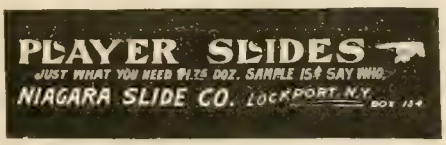

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most enthusiastic workers was Eloise Pratt. The mutual interest in humanitarian projects brought Eloise and Dr. Jordan together and in a short while their interest became more personal. The suffering among the poorer classes was very acute, the case of the Swanson family being a good illustration of the general condition. Dr. Jordan did all in his power to alleviate matters, but the fact that the Pratt factory and tenements remained in their original condition, made it practically impossible to stop the scourge.

Jordan was invited to the Pratt home on the occasion of Eloise's birthday party. The girl's beauty so captivated him that he declared his love for her and was accepted. Mr. Pratt, learning of this, became furious and ordered Jordan out of the house. Eloise did everything in her power to convince her father of Jordan's worthiness, to no avail, as Pratt's anger was added to by the appearance of an editorial written by Jordan in which he denounced the conditions on the Pratt properties. It was shortly after this that Eloise was taken ill and it developed that one of the Swanson girls had communicated the disease to the household. On the family physician's advice Jordan was called in and it was only owing to his skill that her life was saved. This happening thoroughly convinced Pratt of the real need of reform and he became reconciled to his daughter's marriage and even placed his country home at Jordan's disposal for a sanitarium.

THE KING'S MOVE IN THE CITY (Special —Two Parts—Nov. 27).—Lord Stranleigh's meeting with Lady Sinclair brought the young nobleman out of the atmosphere of boredom which had surrounded him for a long time, and he soon found that life was really worth living after all. His proposal to her was met, however, with a declaration on the young lady's part that until he should prove himself really worthy by accomplishing some real good in life, she could not entertain his suit. This conversation took place on the way home from a reception, and as they happened to pass a house on fire, Stranleigh tried to distinguish himself in the eyes of the fair lady by his activities in the rescues, but only succeeded in demonstrating the power of his money. Stranleigh was a mystery to most people, for though his attitude toward everything pertaining to business was that of an exceedingly bored man, back of his extreme affectation lurked one of the most brilliant minds in the financial world. Possessed of an enormous fortune which he delighted in using to overthrow dishonest dealers, he was often in a position to accomplish miracles and save innocent parties from ruin.

Just such an incident presented itself in the case of the McKellers, father and son, who had been caught in the toils of a clique of financiers who were attempting to freeze them out of a mining proposition, which they had opened up and made effective, by circulating false reports, in order to stampede the stock holders and gain complete control of the property. The McKellers were in despair when young John Hazel happened to drop into the office. On learning the facts in the case, Hazel insisted upon giving Peter a card of introduction to Lord Stranleigh.

Peter called upon the young nobleman and explained the whole affair, detailing just how he had made a careful examination of the property before his father would consent to underwrite the stock, and showing how the unscrupulous group were taking advantage of their positions to secure control of the majority. Stranleigh at once decided upon a scheme. Accompanying Peter to his father's office, he told him to give orders to twenty brokers to buy in a certain amount of stock when offered, and in this manner, not only was the scheming group defeated, but the market value of the property was greatly enhanced.

THE LAST OF THE HARGROVES (Nov. 28). —The feud between the Hargroves and the Buckners, like many other similar feuds, began over a mere trifle, and gradually grew in fury until Viney, on the one side, and Ben Buckner, on the other were the only survivors. Ben had been sent away to school before the feud had culminated, whereas Viney had remained in the mountains with Lige, a clansman of the Hargroves, who swore to her dying mother that when she was old enough to "tote a bear gun" and if there was a Buckner living, he would help her find him. A number of years later, Ben Buckner returned to investigate his heritage.

His meeting with Viney, the wood nymph, at Eagle Rock, came as a distinct surprise, and led to developments which he least expected. It so happened that Lige had likewise seen him as he made his way through the mountain trails, and recognizing in him a member of the hated Buckner clan, he urged Viney to join him in his hunt. She did so, without realizing that Ben was the object of the expedition. They failed to locate the intruder, but several days later, when Ben visited the cabin which Viney had pointed out from a distance, a shot rang out and Ben Buckner fell. Horrified at the result of her marksmanship Viney did all she could for the wounded man, and upon his recovery, the sheriff was called in to perform the ceremony, which wiped out the long standing feud between the Hargroves and the Buckner's, and brought peace to the hills and valleys, which owned both factions as masters.

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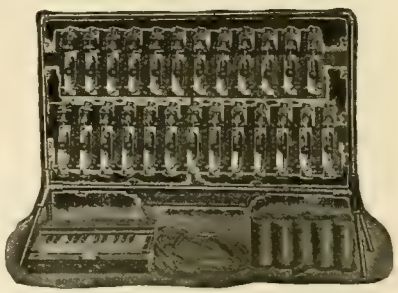

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ESSANAY.

SWEEDIE AT THE FAIR (Nov. 23).—Sweedie, the cook at the Rich household, buys a donkey from the captain of the police, but forgets to pay for it. He raids the house in an effort to get his money, and as a result Sweedie is "fired." Short of money and out of a job, the husky cook takes the donkey to the county fair where she hopes to win a few cash prizes. The donkey fails to take any blue ribbons, so Sweedie removes a ribbon from one of the prize horses and is caught in the act. She then ties her pet in a racing car and starts around the race track with the police in hot pursuit. She is finally brought to a halt when she drives the machine into a tent. Here an explosion takes place which completely wrecks the machine.

BEYOND YOUTH'S PARADISE (Nov. 24).—Captain Fane, an English army officer stationed at Cario, is in love with Lady Fiennis, who is treated most cruelly by her husband. Fane returns to England when he finds that she refuses to leave him. Five years later Fane's sister summons him to tell him that her son Frankie, who is only twenty-two years old, has decided to marry a widow many years his senior. She begs him to go to Cario and save the boy from this woman. Fane makes the journey, and upon his arrival Frankie tells him of his love for Lady Fiennis, now known as Mrs. Fenton, and how years before she had been infatuated with an army officer. Her husband discovered this and out of insane jealousy cut her off without a cent when he died. Fane listens with unusual interest to the boy's story, and when he brings in Mrs. Fenton, sure enough it is the woman he had loved all these years. She falls into his arms and Frankie leaves, realizing that youth's paradise is still ahead of him.

THE FABLE OF AGGIE AND THE AGGRAVATED ATTACKS (Nov. 25).—Aggie has survived the measles, mumps and scarlet rash, so when she brought home the high school diploma her parents thought she was a young lady now and couldn't catch anything more. That very fall she had a severe attack of photomania. She had the old folks posing for pictures half the time, and when she developed them you could almost tell which was which. When she was eighteen something terrible happened; she was seized with physical culture. She got busy in the gym and could hardly take time to eat. When the physical culture had its run, she was taken with actoritis. Shakespeare died before Aggie tackled "Lady Macbeth," but pa and ma were alive and had to stand for it. Just after this she got the art bug and Rosa Bonheur had nothing on her. At last she picked up a new kind of germ. It was the love microbe. When the suitor came to close the deal with pa, it was a pipe, so father rushed it through before the victim had a chance to change his mind.

SNAKEVILLE'S REFORM WAVE (Nov. 26). —Slippery Slim and his wife, Sophie, drive to town. While Sophie does her shopping Slim sneaks over to the saloon to get a few drinks. Here he meets Mustang, so the two drink together. Slim has promised his wife that he will not take a drink as long as he wears a certain ring on his finger, so takes off the ring before each drink. In the midst of their merriment Sophie enters the saloon. Slim almost dies of fright. Sophie rushes out where she meets a suffragette and is induced to join in the fight against the saloons. The day of election Slim and Mustang, whose wife is also a suffragette, are yanked to the polling place by their ears and forced to vote against the saloons. Sophie and her companions then go to every home bringing the women to the polls in flocks. The result is that the town goes dry by a large majority.

BRONCHO BILLY'S DOUBLE ESCAPE (Nov. 28).—Broncho Billy, an outlaw, while being pursued by the sheriff of Bear County, crosses the line into Gulch County. Later he is captured by the Gulch County authorities, who wire to the neighboring sheriff's office to send a man to bring the prisoner back. A deputy sheriff is sent and that night they stop at a small hotel. Broncho and the deputy become quite friendly and Broncho induces him to remove his handcuffs. While Broncho Billy sleeps the deputy steals downstairs and enters a card game. He loses heavily. He returns to the room and tells Broncho of his loss. They then both turn in for the night. While the deputy sleeps, Broncho slips his gun from his pocket, goes downstairs and holds up the gamblers. Without waking his guardian, he places the loot on the table, then writes a note, telling the deputy that he has gone to the boundary and will be waiting for him there. The deputy awakes and is overjoyed at finding his money returned. He wires to the Bear County sheriff

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Sunday, Nov. 22nd. "A Messenger of Gladness"—an interesting adventure of a child who brought good into the lives of several people on Thanksgiving Day. The cast includes Helen Badgley, Gordon Harris, Ethyle Cooke, Rennie Farrington, Nolan Gane, Minnie Berlin, N. S. Woods, Arthur Bauer and many others.

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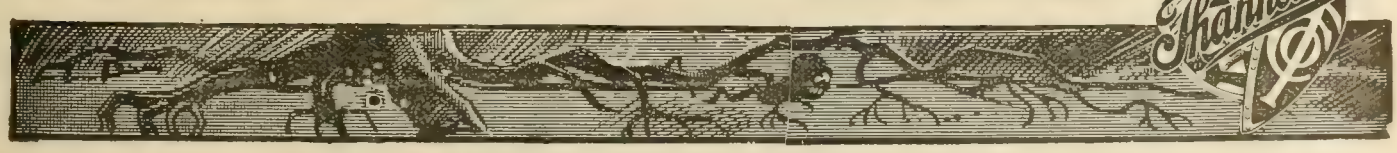

that his prisoner has escaped again, and makes no effort to recapture him.

SCARS OF POSSESSION (Special—Two Parts—Nov. 27). The death of his father leaves young Payne Forsythe entirely alone in the world. The Forsythe money has gone; the Forsythe family had died. One desperate situation tumbles after the other. Tossing the last of his fortune into the "street" Payne leaves town for a year. He returns penniless, with nothing in sight. A newspaper ad attracts his attention, and he is selected, from among a dozen applicants, to give up some healthy blood to save a young woman's life at a nearby hospital. The operation is successfully performed, but Payne is not allowed to see the girl's face or know her identity.

A week later he leaves the hospital, but with a gnawing desire to know who the girl was. The incident acts as a turning point. Payne meets an old friend and goes to work on the stock exchange. Two years later he is a partner in the business, with a tidy personal fortune. He meets J. Dukes Cortwright, a young millionaire, and falls in love with his charming sister, Louise, at a bridge party. Time passes and Payne realizes his love is not returned. Heartbroken, he questions Louise one evening and is dumbfounded when she shows him a scar on her wrist and tells him she feels she belongs to an unknown young man, who gave his life blood to save her in an operation two years before. That's how J. Dukes Cortwright came in a moment later to behold his dearest friend kissing his dearest sister.

SELIG.

OUT OF PETTICOAT LANE (Special—Two Parts—Nov. 23).—Mrs. McCarthy, formerly a housemaid for Marie Stuart, owns a laundry. She finds herself embarrassed for the rent money and sends Meg Morris, one of the girls working in her laundry, to Miss Stuart, requesting a loan of $20. Meg finds Miss Stuart entertaining her fiance, Walter Sumpter. Meg has become drenched in a heavy rain, and Marie invites her to her boudoir, where she gives her dry shoes and stockings. Meg sees a photograph of Walter's bungalow in the hills, and exclaims that she could die happy if she could enjoy only one vacation in the woods. Walter overhears the remark, and writes a note requesting Meg (without mentioning her name, however) to go to Woodland and become caretaker of the house; also enclosing money to pay for her services and the expense of the journey. He places the note containing the money in a pocket of Meg's jacket hanking on the back of a chair

When Meg returns to the room and dons her jacket, she does not discover the envelope and its contents. "Biff" Nelson, a tough individual employed as a delivery man for the laundry, meets Meg returning from Marie Stuart's house. He demonstrates his unwelcome infatuation for Meg by seizing her in his arms, embracing her and declaring his love and affection for her. Jessie Mack, another employee in the laundry, is in love with "Biff." She sees him embracing Meg and at once jumps to the conclusion that Meg is trying to win the affections of "Biff" away from her. Jessie has a furious temper, which is aroused by the incident, and when Meg enters the laundry she engages her in a rough and tumble scrap to the great consternation of Mrs. McCarthy and the other employees. Jessie is so evidently at fault and her attack so unwarranted that Mrs. McCarthy discharges her at once.

Upon her return home to her tenement room, Meg finds the note and money in her pocket. As she is reading the note, she hears a noise in the street, and running to the window, sees "Biff" engaged in a rough and tumble fight with an Italian fruit peddlar. Jessie has been awaiting her opportunity to inflict her vengeance upon Meg, and while the latter is viewing the street fight from the window, Jessie silently enters the room, seizes a stove poker and strikes Meg a vicious blow on the back of the head, rendering her unconscious.

Jessie sees the note and the money on the table, and believing that she has killed Meg, decides to run away. Inasmuch as the note does not name Meg, she decides to assume that it refers to her and determines to take advantage of the circumstances to hide in Sumpter's bungalow as the unnamed caretaker. On the following morning Jess arrives at Woodland, but her conscience returns her and she considers self-destruction by springing over a high cliff. She has a vision of Meg pointing an accusing finger at her and in her anguish and terror falls in a swoon. Sumpter discovers her lying there unconscious and carries her to the bungalow. In the meantime, Marie Stuart has arrived at the bungalow in her automobile to visit her fiance. She intends to surprise Walter and is indignant to find him attending upon another woman. Jess escapes from the bungalow, and pursued by her remorse, attempts to jump over the cliff.

In the meantime, Meg has resumed consciousness, and remembering the address given in the note, hurries to Woodland, where she arrives just in time to confront Jess in her attempt at suicide. Jess thinks her to be another vision, but Meg calms her and forgives her. Marie and Walter, who have arrived at an understanding by mutual explanations, have discovered the escape of Jess and follows her to the cliff in time to overhear her confession, and to note the forgiveness accorded by Meg.

The two girls become friends and enjoy immensely their visit to the country. They become healthy and strong and engage in the rural pastimes. They meet two honest young men, farmers, who become infatuated with the two pretty city girls. Mrs. McCarthy gives a picnic to her laundry employees at Woodland, and the party discovers Mrs. McCarthy's two ex-employees, Jess and Meg, with their rural swains. "Biff" enters the lists again, but the two country youths vanquish him. The lovers marry and find happiness in their new country home.

THE SCAPEGOAT (Nov. 24).—Tom Jackson, a young man of good family, is elected sheriff. He is in love with Nell Turner, whose brother, Jack, is a reckless young fellow and belongs to a gang of bank robbers. Tom is popular and loves Nell dearly, while she returns his affections, and they have announced their engagement. Nell has a deep, sisterly love for her scapegrace brother Jack, and has always stood between him and punishment for various minor offenses.

Tom does not know that Jack belongs to the gang of robbers and one day when the news is announced that the bank has been robbed, Tom organizes a posse and goes in pursuit. He captures the bank robbers, discovering to his surprise that Nell's brother Jack is one of the criminals. His love for Nell prompts him to permit Jack's escape; while he leaves the country, thus making himself the scapegoat. Thus he demonstrates his loyalty as a lover.

THE BUTTERFLY'S WINGS (Nov. 25).—Gay La Rue, a spoiled society girl, is surrounded by a host of admirers whom she keeps at a distance because she does not wish to marry anybody at the present time. She has certain depths of character, however, which have never been sounded. Wearied by a succession of social triumphs, she departs for a village on the seacoast, where she intends to rest. While walking on the sands of the seashore she discovers Elsa and Karl, two village lovers, who rejoice in the affection of each other. Gay, the social butterfly, without thinking of the consequences, engages in a flirtation with Karl and he becomes enamored of her beauty and charms.

Elsa discovers the falsity of her lover and pleads with the "butterfly" to release him. Gay has unsuspectingly fallen deeply in love with Karl and hotly refuses to give him up at first but finally agrees to give him back to Elsa. When Karl next calls on her at the hotel, she treats him coldly and sends him back to Elsa. Gay goes home and marries a wealthy suitor, but the picture of Karl remains indelibly upon her heart as a penalty of her flirtation.

A SURPRISE PARTY (Nov. 27).—Mrs. White sees a stylish hat in a millinery window, and wants hubby to buy it, but he refuses on account of the price. Mrs. Brown, a friend of Mrs. White, buys the hat, puts its on and starts to wear it home. On the way, it begins to rain, and fearing that the hat will be ruined, Mrs. Brown steps into Mr. White's office and puts the new hat in a box and resumes her old one. Mrs. White comes to the office, discovers the hat and is delighted at what she things to be her husband's thoughtfulness, because she thinks he has bought it for her. She expects White to bring the hat home.

The next day Mrs. White sees her husband on the street with Mrs. Brown, who is wearing the hat. Mrs. White is convinced of his disloyalty. She notifies Mr. Brown and they decide to follow White and Mrs. Brown, disguising themselves with lamp black. But Mrs. Brown and Mr. White have been arranging a surprise party on Mrs. White. Together they call at the homes of various friends to assemble for the party, followed by Brown and Mrs. White disguised as negroes. These two are arrested by the police as suspicious characters. Mr. White is called to the station to release them, after which an explanation is made all around.

THE FATES AND RYAN (Nov. 28).—Michael Ryan is a mounted policeman. He has a great affection for his horse, Sammy. Mollie Girard, a pretty girl, is the ward of her uncle, John Girard, who is engaged illicitly as a counterfeiter. Mollie is unaware of this. Her presence embarrasses her criminal uncle and he does not treat her kindly. She becomes acquainted with Michael Ryan when he rescues her from the results of a runaway horse, which she is riding, and they fall in love. In the race to save Mollie, the policeman's horse, Sammy, is injured and the police surgeon condemns him to be sold. The counterfeiters buy him. Ryan discovers the counterfeiters for whose arrest a large reward is offered, and effects their capture after an exciting series of adventures. Through the intelligence of Sammy, Mollie rescues Ryan, who has been made a prisoner by the counterfeiters. Then they journey happily upon the path of true love.

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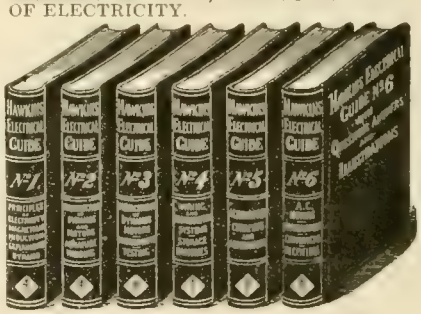

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CORRECTIONS.

In order that its program should not exceed twenty eight reels per week, the Universal Company has removed its Powers release for November 13 from its program for the week beginning November 9, and has now scheduled it for release on November 27. The title of the picture is "Siss Dobbin's Oil Magnate," and a synopsis of it will be found on page 824 of the issue dated November 7.

It would appear that "Mother's Darling Little Boy," a synopsis of which was published on page 990 of last week's issue, that that subject is released by the Kinetophote corporation, as it was placed under that heading. This is an error as the picture is an Eclectic release and should have been put under this caption. Our readers will please observe this correction.

STERLING.

RACE FOR A BRIDE (Oct. 29).—Gus and Arthur are rivals for the hand of the fair Emma. Both propose at different times and are accepted. Arthur returns and finds his rival with Emma. A fight ensues which results in Emma's father ordering his daughter to choose one or the other of her lovers. This being too much of a mental effort, her father decides that the first lover to bring the Justice of Peace may claim Emma as his bride. The lovers dash off. Gus gains possession of an ancient hack and, arriving at the cross roads, changes the signs, thereby confusing his rival, who takes the wrong road. Gus finds the Justice, loads him into the hack and starts madly back, which results in the carriage breaking in half, depositing the Justice in the road. Gus, not hearing the calls of the Justice, continues madly back to the house. Arthur, on arriving in the wrong town, is mistaken for a horse thief and is thrown into jail, but in time, by a supreme effort, he tears the bars apart and escapes, followed by the Justice who arrested him. They arrive at Emma's home and the Justice finds that Arthur is the wrong man and makes amends by performing the ceremony. Gus arrives in time to hear the final words pronounced. The other Justice, enraged by the treatment received, follows close on his trail.

DOT'S ELOPEMENT (Nov. 5).—Dot and Gus are much in love. Gus asks Dot's father for her hand, but is told that he is too far beneath her station, father's choice being Max, who holds a mortgage over him. Gus returns home heartbroken and is surprised to find a letter stating that he has fallen heir to $50,000. He immediately informs Dot and they mount a sprinkling cart nearby and dash to the minister's. They are seen by Max who, in a rage, tells Dot's parents, who dash after them in their machine, followed by Max, but the pursuers are baffled by the elopers, who sprinkle the street, thereby causing much skidding by the pursuers' machines. In the wild ride Gus loses his letter, which is found by the father who, upon reading it, finds that Gus is the wealthier of the two suitors, settles the question by beating up Max and tearing up the mortgage. Father and mother then dash into the minister's and Gus, on hearing them coming, prepares to defend his bride with his life, but is much surprised when his father-in-law greets him like a long lost brother.

A BEAR ESCAPE (Nov. 16).—Two country kids decide to scare the city chap who has won their sweetheart. One dresses up in a bear skin. While the other joins the group of children a real bear happens along and nearly scares the life out of the bogus bear, who immediately takes refuge in a tree, the real bear following. After an exciting chase, the bogus bear dashes into the group of children, followed by the real bear. A stampede follows, in which the girl is lost. Later, the boys meet and a search for the girl starts, which results in their finding her feeding the bear sugar. She then refuses to have anything to do with the boys, who have proven themselves to be cowards.

NOODLES' RETURN (Nov. 19).—Noodles' wife rules their home with an iron hand. Her one ambition seems to be to make her husband's life miserable, he being a meek dismal sort of a being. After standing as much abuse as any person possibly could, he decides to run away. Taking advantage of his wife's absence he musters up enough courage to write her a note, informing her that he has decided to leave her for good. He then hurriedly leaves. Mrs. Noodles returns home, and after reading her husband's note, she is heartbroken, realizing that he was a good husband after all, and now that she has lost him, she returns to her mother, after renting the house to a newly-married couple, who take possession immediately. Noodles, upon leaving home, goes to a saloon to drown his sorrow. After many rounds of drinks he then sees him troubles in a different light and decides that his wife is a pretty good woman after all, and as there is no place like home he starts for there and arrives after the new couple have retired. Noodles quietly sneaks into bed beside a form which he thinks is his wife. All is well until he goes to pat his wife's face and finds a face with whiskers. Brown rolls over, and getting a whiff of Noodles' breath, becomes conscious immediately; both sit up in bed and the two strangers face each other. A fight starts. Mrs. Noodles having missed her train returns home just in time to get a few hard bumps, but she does not mind just as long as she has her hubby back with her again.

BLACK HANDS (Nov. 23).—Mr. Craig has a dispute with an Italian organ grinder and receives a threatening note which worries him considerably. Later, Craig's baby gets stuck up with jam and leaves the imprint of his hand on the front door and all over the house, then finally wanders off to the attic and goes to sleep. Craig comes home and, finding the blackhand sign upon the door and his little son missing, becomes frantic. He summons Skylark Fumes, a famous detective, to find his child. The detective arrives and after seeing many blackhand marks decides there must be at least a thousand blackhanders in the gang. He immediately summons the entire police force by means of trained police pigeons. The police, after many mishaps, arrive and, after many deductions and clever police work, the child is finally found.

DOT'S ELOPEMENT (Nov. 26).—Dot and Gus are in love. Gus asks Dot's father for her hand, but is told he is too far beneath her station. Father's choice is Max, who holds a mortgage over him. Gus returns home heartbroken and is surprised to find a letter stating that he has fallen heir to $50,000. He immediately informs Dot. They mount a sprinkling cart nearby and dash to the minister's. Max sees them and in rage tells Dot's parents. They dash after them in their machine, followed by Max. The pursuers are baffled by the elopers, who sprinkle the street, disabling the pursuer's machine. Gus loses his letter, which is found by father, who, upon reading, finds Gus is the wealthier of the two. He settles the question by thrashing Max and tearing up the mortgage. The parents hasten to the minister's house. Gus, on hearing them coming, prepares to defend his bride with his life, but is surprised when his father-in-law greets him like a long-lost brother.

UNIVERSAL.

ANIMATED SCENES, NO. 140 (Nov. 11).—Gifts for Santa Claus Ship. Gifts of clothing, blankets, toys, etc., for children and women of strife-disheveled Europe are contributed by people of San Francisco.

Apples Health and Wealth. European war having tied up apple industry of the Northwest, campaign is inaugurated to dispose of immense crops Portland, Oregon. Sub-titles: Children throughout state are given all the apples they can eat Seattle, Wash.—Gov. Lister of Washington.

Famous Universal Star. J. Warren Kerrigan signs two-year contract with Universal Film Mfg Company—Hollywood, Cal.

Food for Belgians. Freighter Massapequa with 4,000 tons of foodstuffs for starving Belgians provided by Rockefeller Foundation Fund, sails from Brooklyn, N. Y.

Latest Scenes from the Front.—War Time Scenes in England. Thousand of troops are massing in St Albans, 20 miles from London, as precaution for a possible invasion of London, England Sub-titles: Cavalry regiments practice maneuvres to make themselves efficient for the front The late King Edward's horse

Trafalgar Day. Celebration at Trafalgar Square in memory of Lord Nelson, England's greatest naval hero, while a sea battle rages near by London, England.

Aiding the Empire. Canadian troops arrive at Plymouth, England.

Bruges, Belgium. German guns force Belgians to retreat to Bruges, 10 miles from the North Sea Sub-titles: Distributing tobacco amongst the soldiers Refugees leaving Bruges

At the Dutch frontier, everybody is strictly examined and passports are carefully scrutinized—Latest picture of His Majesty, King of the Belgians

The Kaiser's Ships. Powerful German cruisers Scharnhorst, Gneisenau and Nurnberg which were reported in sea battle with British squadron under Admiral Craddock—Valparaiso, Chile

Wilson and Taft. President Wilson and ex-President Taft are guests of honor at annual meeting of the American Bar Association - Washington, D. C.

Cartoons by the World Famous Caricaturist, Hy. Mayer of Puck.

GOLD SEAL.

THE MYSTERIOUS ROSE (Second of "My Lady Raffles" Series—Two Parts—Nov. 24).—The son of the District Attorney "has" something on the crooked ward boss, which makes the latter uneasy. Knowing the young man is infatuated with the adventuress, known as "My Lady Raffles," he approaches her with a proposition to put the boy out of the way. She will not agree to this. He arranges with one of his own crooks to have him assasinate the boy.

That evening "My Lady Raffles" breaks with the son of the District Attorney. He threatens to kill himself. Leaving her, he returns home to carry out his plan of self-destruction. It happens that "My Lady Raffles" and her gang have planned a raid upon the safe of the District Attorney that evening. They are admitted to the house by the butler, an accomplice. "My Lady Raffles" assists in tying the butler to a chair after the job is done to allay suspicion of his connection with the crime. She unintentionally drops a rose she is wearing. Outside, the crook in the employ of the ward boss, seeing the District Attorney's son in his room fires with deadly effect.

Next morning the District Attorney finds his son dead and his safe looted. Detective Phil is put on the case. In the young man's room he finds a rose, and finds the young man's gun is empty. Below they find the butler tied to the chair. Kelley discovers a rose similar to the other on the floor.

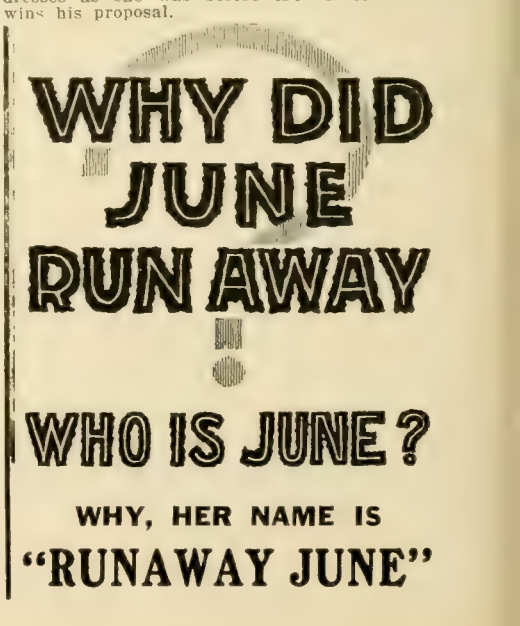
The ward boss is present during the detective's examination. Unseen by the others, the ward boss finds a note on the floor of the boy's room addressed to "My Lady Raffles," in which he tells of his intention and bids farewell, also mentioning the details of their quarrel. This he places in his pocket. Having secured all his clews, Kelley becomes suspicious of the ward boss's action. When the latter leaves he follows him to the den of "My Lady Raffles." He overhears a conversation between the two in which the Ward Boss taunts her with the note he has found, claiming he can connect her with the robbing of the safe and the death of the young man. Kelley observes that the room is decorated with the identical kind of rose of which he has two samples. His chain of evidence is complete. He confronts the two crooks. "My Lady Raffles" makes a clever escape, but Kelley detains the crooked Ward Boss under arrest.

POWERS.

"SISS DOBBINS," OIL MAGNATE (Nov. 27).—On a sandy farm in California lives the Dobbins family—father, mother and daughter Sally. The village storekeeper has a son whom Sal has liked all her life. He is studying law. All are in straitened circumstances. An oil expert from the city visits the vicinity and finds oil traces. He decides not to tell but to buy the land cheap. He offers to buy the ranch. The old man decides to sell it.

A few days later, Sal, in a tree stealing apples, hears the oil expert tell the man from town about the oil. As the old man is going to town to sign the deed, she goes after him, and prevents the signing. Later they dig wells of their own and become wealthy. Sal goes away to school and begins a new life.

Three years elapse. Sal returns home, a cultured and wealthy lady. The young lawyer meanwhile takes out his degree. She finds a great change in the young lawyer, who has lost his courage and acts distant and shy. She loves him, and tries to get him to propose, but he gets "cold feet." At last she slips up to her room, dresses as she was before the oil strike and wins his proposal.



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NESTOR.

AS WE JOURNEY THROUGH LIFE (Nov. 24) Old Uncle Eli, as the day is fading, draws his comfortable chair and opens the old family album. As he turns the leaves of the book he also turns the leaves of memory and muses on the faces of his loved ones.

The first picture he sees is a quaint little boy himself he remembers well the day he and Jennie went fishing and pictures in his mind supplants the one in reality.

Another picture, the old horse and buggy and he and Jennie. He remembers the wonderful day, when, beneath the trees of lovers lane she made him the happiest of men—yes, here on the next page is he and Jennie in their wedding clothes, the picture fades into the old village church, and the happy crowd on his wedding day, and how he sees the picture of the first baby boy. He remembers how proud he and Jennie were when they brought the baby out on the porch for the first time; now he sees the group, he and Jennie and a boy and a girl, ah yes the year they had a Christmas tree and Charlie got a tool box. This is Charlie again, the handsome young man but wayward. The old man sees the night of the brawl in the saloon the shot and Charlie lying over the table. The old man sighs and wipes away a tear and here's his daughter at 18, he thinks of the night she left his roof with the man she loved to his anger and unjust rage and Tom was such a good boy. Now comes the picture of a marble block with the suicide word "Mother." The old man sobs yet as he remembers the day he knelt by Jennie's bed and knew she was gone and here's the new photo of daughter. He remembers how she and Tom came and took him in after Mother died, how they forgave him.

The old man sighs, and suddenly there is a scurry of little feet and Tom's little son rushes to Grandpa for a story.

IN TAXI 23 (Nov. 27) The hired man is in love with the farmer's daughter, Victoria. Having obtained a little money he takes her to see the sights of the city. A tatty villain has noted the charms of Victoria, and follows them to accomplish his purpose. Eddie, the hired man, obtains a job driving the delivery auto of a Dutch grocery. Victoria becomes a clerk in the same store. The villain abducts Victoria and takes her to his lair in a taxi. Eddie pursues in the dinky grocery store machine. After an exciting rescue, he sees that the villain and his confederates are lodged in jail.

L-KO.

THE BLIGHTED SPANIARD (Nov. 29) Sunshine, the village beauty, and Tomalio are in love. Under her window he plays love tunes much to the distress of the neighbors. Tomalio's only rival is Bombardio. He is not looked upon with favor by Sunshine, but persists in his oldest wooing. Thinking to win Sunshine's heart, he follows Tomalio's example and plays love lyrics to his beloved. She looks upon him with cold disapproval.

On his way home from one of his unsuccessful attempts to court Sunshine, he stumbles into the cave of a band of Federal spies who have large quantities of dynamite and explosives. He enters into a bargain with the spies to attempt to kidnap the youthful Tomalio. The tables are turned upon Bombardio and all his base designs are perpetrated upon himself.

JOKER.

THE TICKY FLUNKY (Nov. 25) Upon the banks in a cheap bathhouse live Betty, the waitress who is the daughter of the proprietor. Father objects. He wants Betty to marry his choice country boy, good and wholesome. Ernie and Betty become desperate and get the fat country boy, the cook and Father in a jam. They are foiled in their plans. Ernie's only way to happiness is suicide. After several attempts, he tries to hang himself. This looks like failure, for word gets to the proprietor that his [illegible] in time and rather than lose good help, he tries to save him. They get the body to the minister and go to the cave. Ernie, who is hard to kill, isn't dead. He sees an chance to get Betty. Not far from [illegible] stout bark and a hole at the bottom. He succeeds in putting all but the minister into Betty in the water. They are married, while the others struggle in the water below.

HE MARRIED HER ANYHOW (Nov. 28) The chief of detectives gets an order from the Mayor stating that the "Zebra" and the latter's gang of yeggmen must be rounded up immediately or off goes the chief's head. The chief is given $1,000 with orders to offer it to his men as a reward for the capture of the gang. The "Zebra" learns these details and plots to steal the reward.

The chief's daughter, Mandy, and Tom, are in love. The chief opposes this. The "Zebra" and his gang come to rob the chief. Tom spots them. He notifies the police. While waiting for them he manages to lock the "Zebra" in a closet. When the other yeggmen arrive with the bound and furious chief, followed by his frightened daughter, they do not recognize Tom. He is disguised in the "Zebras" clothes. Taking quick advantage of the helpless chief, a minister is called and the loving pair are married. The yeggmen are celebrating the marriage of their supposed "Zebra" to Mandy when the police arrive. Blessing is thankfully backed up with the $1,000 reward so neatly earned.

ECLAIR.

THE GHOST OF THE MINE (Nov. 29). A young city fellow had been left, as part of his inheritance from a deceased uncle, a mine in the west. Arriving there, he is shown through by the old, half breed caretaker. As they pass through the tunnels they see in the distance the astral form of what appears to be an Indian maiden of rare beauty. The young owner is astonished and that evening in the old caretaker's hut, he is told the story of the ghost of the mine.

Years before the uncle, now dead, had come to these parts a prospector. He had fallen in love with the daughter of a hotelkeeper and this love had been returned. A beautiful half-breed Indian girl fell a victim to his charms. While her love was of the humblest variety, she sought in many little ways to show her regard.

A prowling Mexican causing trouble around the camp had been warned off by the uncle. The Mexican swore revenge. He saw his chance when the Indian went into the mine to clean the uncle's gun. He tried to force his attentions on her. There was a struggle. The Mexican, with the uncle's gun killed the girl.

Evidence pointed to the uncle as the guilty man. The Mexican had escaped, leaving the prospector behind. According to western justice, the miners decided to string the prospector up. His fiancee was heartbroken. That night, while she was riding home, by the way of the mine, the spirit of the dead girl suddenly showed itself. It beckoned her. The fiancee followed over a precipitous path in the mountains where in a hut she found the Mexican with a broken leg. The Mexican confessed to her the spirit faded away.

In this way the uncle had been saved. The girl's spirit had always haunted the mine.

IMP.

HUMAN HEARTS (Three Parts, Nov. 26) — Tom Logan, the village blacksmith, is in love with Ruth a simple country lass who returns his love with all the devotion at her command. This match is looked upon with favor by Tom's parents. One day Tom's little brother is kicked in the head by a horse. This accident renders him a little queer as the village folks express it.

Tom is at his forge. On his way back he overtakes a man in the act of beating a woman. An overturned buggy stands close by. After driving the man off, Tom finds the woman one of evident refinement. She claims to be a trained nurse. Tom begs her to come home with him and nurse his injured brother. This she does and in time Tom falls in love with her. Forgetting his former sweetheart he marries the woman much against his parents' wishes.

Several years pass. Tom's wife has presented him with a little daughter. But the country life has grown irksome to the wife; she meets her former lover one day and is induced to elope with him. Fearing Tom will follow them she induces her lover to kill Tom.

Meanwhile, Tom has just become reconciled with his father, whom his wife has estranged from him. Seeing the latter in the blacksmith and mistaking him for Tom, the interloper stabs him to death. Discovering the mistake, he and the woman accuse Tom of the deed.

Tom is sentenced to life in prison. Years pass. Tom's mother, blind through grief, is about to be ejected from the old home. She goes, with Jimmy, to the governor's and with the help of the tramp, manages to secure Tom's pardon. Prior to this, the wife had taken the child with her. Tom, on being released, goes in search of his child. The tramp whom Tom had befriended in years past, helps him. He had learned of the whereabouts of the guilty couple and, assuring Tom that he knows the truth about the murder, lead him to their home. Face to face with his unfaithful wife, Tom demands his child. There is a scuffle. The interloper draws a gun to shoot Tom. He accidentally shoots the wife, is arrested and confesses.

Tom returns home with his child and eventually marries his childhood sweetheart who has remained true to his memory through all the years.

REX.

THE CHORUS GIRL'S THANKSGIVING (Two Parts, Nov. 15). Herbert is shown with his invalid mother, the only person in the world whom he loves. Herbert is a bank clerk. His earnings are small. When the doctor informs him the only way to save his mother's life is for her to undergo an operation, he becomes desperate. There is no borrowing or begging the money; he sees his only chance is in the bank. He becomes an embezzler.

The shortage in his accounts is discovered. He escapes and flees. The detectives are hot on his trail. Learning of the affair, Herbert's mother dies of grief.

Herbert, trying to evade arrest, sneaks through the alleys and finally climbs a fire escape. He enters the room of Anna, a chorus girl. Anna has contracted consumption and lost her position. Having only a few dollars left, and being unable to pay her rent, she has been ordered out of her rooms. It is immediately following this that the young embezzler comes into her life through the window.

Anna listens to the young man's story; her pity and sympathy are excited. She takes her last few cents and goes to buy food for the boy. It is this last act which finally breaks down Herbert's nerve he decides to give himself up, to sacrifice himself, so Anna may be able to get the $500 reward out for his arrest. A detective is in the alley below. Tying a note to a lump of sugar, Herbert throws it to the detective. The note tells him to follow the girl.

As the girl enters the room followed by the detective, Herbert manages to slip a revolver into her hand. The arrest is successfully made. Anna, surprised and worried, gets the reward.

Two years later Herbert is released. Anna is at the gate to meet him, ready to join her lot with his and seek a new life in the open West. They pass out together.

LIGHTS AND SHADOWS (Two Parts, Nov. 29) Eve makes a poor living selling flowers. She pleads with her old nurse, Matilde, with whom she lives to allow her to enter cafes, saying she would have no trouble to dispose of her flowers there. Matilde realizes the time has come to tell Eve of her mother's fate.

Her mother, a singer, had married the only son of a wealthy man. This son was disinherited for connecting the family with a stage-performer. Time went by and the pair drifted from bad to worse; Bentley after using up all his wife's money and jewels, deserted her on the night Eve was born. Matilde was maid to the mother and when she died it fell to her lot to care for Eve.

When the old nurse finishes the story she dozes off still dreaming of the past. Eve, desperate by lack of food and her nurse's weak condition, decides to disobey; taking her flowers she steals out to seek the bright lights.

A crowd of young revelers, among them Victor Austin, are attracted to the pretty flower girl as they enter the cafe. They buy all her stock. Austin leaves his friends and steals back to Eve as she stands dazed by her good luck. He makes advances to her and she frees herself, running for shelter in the tenements. She finally steals back into her own lodging only to find the old nurse dead.

Eve is grief-stricken, but soon recovers. In an old trunk she finds some letters which give her an inkling as to where her father's relations can be found. She starts out to locate them and to demand her rights. At a junction, where she has stopped to change cars, she is robbed of her train ticket and what little money she has. A theatrical company offer her sympathy and protection until they reach Utica, the

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town for which she was bound. She is offered a small part to play and she makes good.

The star of this company, James Gordon, although married, cannot resist the charm of Eve. On reaching Utica and learning that her father has inherited the Bentley fortune, but is away on a hunting trip, Eve pleads to remain with the company. Gordon gladly consents. Shortly after comes the news that Gordon has been offered a position in New York. The mecca of all his ambitions. The company must disband.

Eve seeks her dressing room to hide her tears. There Gordon finds her and is unable to withhold expressions of love back. Eve is happy until she learns from another member of the company that Gordon is married. She remembers her nurse's warning about the perfidy of men; she determines to seek out her father and never see Gordon again. She departs.

Meantime Gordon receives a telegram to the effect that his wife, who had left him, is dead. In vain he seeks Eve to tell her. Eve has found her father. His friend, Austin, falls in love with Eve. The father is in favor of the match in that he owes Austin big sums of money.

James Gordon's New York debut is attended with great success. Yet he still longs for Eve. He reads of her approaching marriage with bitterness. Eve learns Gordon's wife had been dead for some time, through a newspaper article, and realizes at last his intentions were honorable. She goes to the theater to see him in the new play. The sight of the man she loves overpowers all social ambitions; she casts aside her jewels and her wealth and seeks him out as a woman who understands life's real meaning.

BISON.

THE BRAND OF HIS TRIBE (Two Parts—Nov 28).—Lieutenant George Wilcox is one of the officers at a western army post. Wolftail is chief of a tribe of near-by Indians, who, while not hostile, are anything but friendly toward the soldiers. Later, trouble breaks out. Wolftail leads his braves against the post, but is defeated.

Col. Brown, who is in command of the cavalry, decides upon a night attack. He follows the Indians to their camp, surprises them and again is victorious. In the general melee, however, Lieut. Wilcox falls, badly wounded, before the tepee of Wuateka, Wolftail's daughter. She drags the officer inside the tepee, and proceeds to ease his sufferings. In the early dawn, while the Indians are breaking camp, several squaws discover Wilcox. They notify Wolftail, who carried her to the camp upon the day when she was bitten by a "rattler." Wolftail relents and the wounded Wilcox is carried away by the Indians.

Five years elapse. The officer's comrades, having given him up for dead, have almost forgotten him. But Wilcox has remained with the Indians as the husband of the chief's daughter. Wolftail, having noted his daughter's attachment for the white man, forced him to marry her on threat of death. Wilcox's choice was marriage. During the years he has done his best to live up to his obligations. A son has been born to the pair. One day, as the child is playing, a scout, en route to the post, is attracted by the sword which the child carries. He investigates and carries the word back to the post. A rescuing party, led by Captain Duncan, a pal of Wilcox, is formed; the Indian camp is visited and Wilcox is freed and taken back to the post with his son.

The chief, for his daughter, tries to recover the child. A battle follows in which Wilcox is killed. Before he dies he gives his son into the care of his friend Duncan.

Twenty years later finds Wilcox, Jr., joining his foster-father at the post, after having graduated from West Point. With Wilcox comes Major Green and his daughter, Marie, Wilcox's fiancee. Col. Duncan, learning of the boy's love affair, considers it his duty to inform Major Green that Wilcox is a half-breed. Whereupon the Major refuses to sanction the match. It is at this point that Lieut. Wilcox informs the two officers that if he is not good enough to marry a white woman, he is not good enough to fight for her. Tearing off his shoulder straps, the lieutenant escapes to the camp of Wolftail. Here he is recognized by his old Indian mother, after he has been wounded. Marie is taken prisoner, but she is more than satisfied when she finds Wilcox at the camp. She nurses him.

And a rescue party from the post finds the pair together. Marie refuses to give her half-breed lover up, defies her father and wins her point.

VICTOR.

THE EMPIRE OF ILLUSION (2d of the Terence O'Rourke, Gentleman Adventurer, Series—Two Parts Nov. 23).—Terence O'Rourke, gentleman adventurer, is in love with the Princess Beatrix de Grandlieu and is heading a party for the relief of her brother who is in peril in the desert of Sahara. With the party are also Adolph Chambret, legal adviser to and in love with the Princess. The Prince de Grandlieu, Beatrix's husband, some time before the action of this story, has spent most of his wife's money and has conceived a plan for getting rid of her brother, whose money reverts to the Princess at his death. The boy, although a spendthrift, has great ambitions. The Prince, playing on these ambitions, has persuaded him to establish an empire upon the desert of Sahara and make himself Emperor. After arriving there, the boy overhears two of the Prince's followers plotting his death. The plan is to have Arabs attack the oasis where they are in camp and exterminate the entire party. The boy sends for help from his sister. She, having just met O'Rourke and knowing him to be a brave man, has him take charge of the relief party.

They arrive on the desert just in time to save the oasis being captured by Arabs. Once there, the Prince persuades the boy that he had nothing to do with the plot and he believes him. The Arabs demand tribute and O'Rourke advises paying them. The Prince, through one of his confederates, bribes the Arab to abduct the boy Emperor, and through the same man he plans to assassinate O'Rourke. That night the man makes the attempt, but fails. He is captured by Danny O'Rourke's servant.

Chambret, thoroughly aroused, taunts the Prince into fighting a duel, and kills him. The Arab, at the time the tribute was paid, saw the Princess and fell in love with her. He arrives at the oasis to carry out a plan of abduction. Failing to find the Prince's confederate, who has been put in the guard house, he abducts the Princess instead. O'Rourke hears of this and at the risk of his life rescues her and kills the Arab chief. In revenge for the death of their chieftain the Arabs gather reinforcements from a neighboring tribe and attack the oasis. O'Rourke and his party are forced to retreat. Before reaching the boats, O'Rourke sends the non-combatants to the rear and he and his men check the oncoming attack. At the boats the party endeavors to launch them and leave O'Rourke to his fate, but the Princess forces them to wait for him, at the point of a gun. O'Rourke and his men finally arrive at the boats and they put to sea.

The Princess and O'Rourke, now that the Prince is dead, are free to love as they will. The fall of the Empire marks the beginning of the romance of Terence O'Rourke.

THE HEART OF THE NIGHT WIND (Two Parts—Nov. 27).—Night Wind, so named by the Indians, has been brought up by a Siwash and is considered as a half-breed. She is taken in by the mother of the foreman of a big lumber camp and assists the old lady in housework. The foreman, John Daly, is in love with her, but keeps this a secret. Walter Sandry, a new owner of the lumber camp, appears unexpectedly to run things himself. The rough men of the camp look upon him as an Eastern tenderfoot. He does this by licking the camp bully. But he had plenty of grit and makes up his mind to win their respect. He wins the love of Night Wind by giving her his beautiful horse to ride. One day, in a temptuous fit of emotion, he kisses her. This is constituted among the Indians equivalent to a betrothal of marriage. From then on Night Wind looks upon him as "her man."

A New York society girl, Dolly Ordway, an artist, comes to the lumber camp in search of local color. She is given quarters by Walter Sandry. Dolly also falls in love with Walter. Night Wind suspects this and her semi-savage jealousy is difficult to restrain. Dolly tries to win Walter to a declaration of marriage. Several times he is on the point of succumbing when the thought of the simple but beautiful child of nature obtrudes itself.

There is a rival lumber company in the neighborhood. The owner falls violently in love with Dolly. He discovers that she is in love with Walter, although she has likewise been flirting with him. He is furiously jealous and determines to ruin his rival. He blows up a raft of lumber with dynamite. Walter is on the raft; he is seriously injured. He is carried to the camp unconscious and both Night Wind and Dolly vie with each other to nurse him. Dolly takes a mean advantage of the situation by declaring that Walter is her affianced husband. This enrages Night Wind. However, the foreman's mother decides that Dolly is entitled to nurse him. Walter recovers and is angry at hearing that he is supposed to be engaged to Dolly. He denies that it is so. This so enrages Dolly that she determines to ruin him.

About this time Walter has taken an order for a large shipment of logs. To fail to fulfil this order means the loss of a large guarantee which he has put up—in other words, ruin. Knowing this, the jealous rival visits the men working for Walter and prevails upon them to strike. Walter is in a desperate position.

Night Wind appreciates the situation and without saying anything to her "man," she travels through the forest on foot to the Indians camp. They know and love her as one of their own and have a great deal of respect for what she says. To the chief Night Wind puts her case; she tells him of the strike and asks him to send his braves to handle the logs and thereby save her lover. The chief consents; he calls his braves together and leads them over the hills to the lumber camp. They are working the logs when Walter discovers their presence.

The rival lumber man tries to bribe the Indians to quit with money and whiskey. The chief is about to give way to the temptation of whiskey when Night Wind appears beside him. The work is continued. The great dam is lifted and the logs, sufficient to fill the order, rush down the flume.

Night Wind finds her reward in the faithful love of Walter.

MUTUAL FILM CORP.

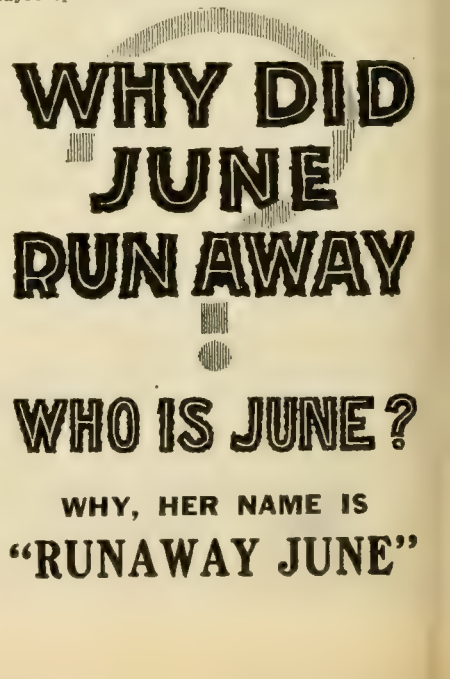
AMERICAN.

REDBIRD WINS (Two Parts—Nov. 16).—Colonel James Dinwidty, a Southern gentleman, is the father of a beautiful daughter, Fern, and the owner of some of the fastest race horses in Tennessee. A new colt is born on the plantation which Fern names Redbird, and the Colonel has the pedigree certificate made out under that title. Chick Mace and Ray Connors come to Dinwidty's looking up race horses. Happening to see Redbird's certificate they secretly make note of it. Two years later, the Colonel has payed poker debts with everything he owns, except Redbird. He decides to make his last bet on the two-year old's first race, and writes Philip Pierpont for a loan of $100,000, promising that he will give him the horse, win or lose. Pierpont, who is in love with Fern, sends the Colonel the money. Chick Mace and Ray Connors have covered most of the $100,000. Knowing Redbird's pedigree they realize that their only chance of winning the money is to make the animal "logie," so that night they put doped grain into her manger. Pierpont, however, has followed them. He removes the grain—the conspirators being none the wiser. The next day the Colonel's colored jockey is hurt and unable to enter the race. The start is to be called in fifteen minutes. Fern, who is the only other person who thoroughly understands Redbird, hurries into a jockey costume and rides her father's horse to victory. Faithful to his promise, the Colonel offers Redbird to Pierpont, who replies, "It is not Redbird I want, but your little jockey."

BEPPO (Nov. 18).—Beppo, a poor Italian street musician, has a child, Rosa, whom he dearly loves. Pausing to admire a beautiful garden whose owner has been threatened by the Black Hand, Beppo is mistaken for a member of the gang and dragged off to prison. In his ignorance he does not know how to get word to Rosa, and neighbors take the forsaken child to an orphanage. When, after months of waiting, Beppo is released, he finds his few household goods disposed of and Rosa gone. Meanwhile, Mr. and Mrs. Lyons, attracted to the pretty little Italian girl, have adopted her. In his wanderings in quest of his lost daughter, Beppo comes to the Lyons' beautiful home where he sees a child whom he believes is Rosa. But to make sure, he plays an old melody which she used to love on his accordion. The child runs to the gate and into his arms.

PRINCESS.

SEEDS OF JEALOUSY (Nov. 19).—John Laine, a young fisherman, lives happily with his wife, Mayre, and their child, until the return of George Stone to his native village. Stone formerly has been a sweetheart of Mayre's, and gradually Laine grows to resent his wife's friendliness with her old suitor. One night, coming home late, the fisherman sees Mayre open the door to admit Stone. In a fury



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We are now ready for our regular releases. On November 16th we will release Carlson's Animated Cartoon, "Joe Boko breaking into the Big League," (650 feet), and on the same date will release the first of our Black and White Comedies, "The Shooting Star," (one reel), featuring Bert Murphy, Frank Montgomery and Florence McLain.

On November 23rd we will release "Alladin Jones," (two reels), Black and White Comedy, beautiful photography, spectacular, and one of the most amusing pictures we have ever seen.

We do not wish to deal in superlatives, we are selling pictures, not adjectives, and if we can not turn out anything but good advertising matter, we can not satisfy our customers and cannot make any money for ourselves. We still have some open territory and will be glad to ship copies, subject to examination and approval, to the right parties.

We feel sure that the pictures we are releasing will aid in making a success of any program.

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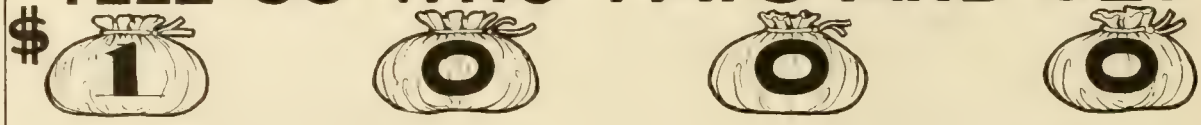

A SERIES of twelve crowd-drawing, money-getting features to be released monthly in numerical order, each separate and distinct in title, plot and treatment—each propounding a vital question of life—each protraying a compelling dramatic story—have been selected for production by the Balboa Amusement Producing Co., of Long Beach, California.

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Makers of the Pictures Beautiful

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BALBOA *Stands for* Motion Picture Perfection

MORE than two hundred dramatic features and a score of comedies made by the Balboa Amusement Producing Company, of Long Beach, California, have been sold to leading exchange organizations in the United States during the past year. Among these notable photo-plays—all of which have won the unqualified approval of exhibitors and the hearty admiration of the public everywhere—is the stupendous Balboa version of—

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THIS acknowledged masterpiece—now controlled by the Box Office Attraction Company, of New York—will show earnings in excess of $250,000 before its money-getting possibilities have been exhausted. At the New York Strand Theatre, the largest and finest motion picture house in the world, St. Elmo broke all box office records during the week of its engagement and immediately thereafter repeated the performance at nine other New York theatres. The two, three and four reel Balboa dramas are proportionately magnetic, the photography is above criticism, the scenes brilliant and beautiful, and the acting superb. The plays and the stories back of them are absorbingly interesting—thrilling—gripping—and never fail to hold the spell-bound attention of the audience. In all of those essentials that entitle motion pictures to a high place among the various forms of public amusement, Balboa Feature Films are supreme.

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Won by a Nose, 1 Reel Comedy
The Moth and the Flame, 2 Reel Drama
The Power of Print, 2 Reel Drama
You've Got to Pay, 1 Reel Drama
By Impulse, 1 Reel Drama
A Midnight Call, 1 Reel Drama
Abide With Me, 1 Reel Drama

MADE FOR PATHE FRERES
Released by the Eclectic Film Co.

When Fate Was Kind, 3 Reel Drama

MADE FOR THE KALEM COMPANY
Released by the General Film Company

A Race for the Mine, 1 Reel Drama
The Intrigue, 2 Reel Drama
The Rejuvenator, 1 Reel Comedy

MADE FOR WARNER
Released by the Warner Feature Film Co.

The Path of Sorrow, 3 Reel Drama

MADE FOR THE UNIVERSITY
Released by the University Film Co.

The Counterfeit, 2 Reel Drama
Thou Shalt Not Steal, 2 Reel Drama

MADE FOR WILLIAM FOX
Released by the Box Office Attraction Co.

Heart of the Brute, 2 Reel Balboa Drama
Guns and Garlic, 1 Reel Joy Comedy
Oh, You Circus Day, 1 Reel Joy Comedy
Bumping the Bumps, 1 Reel Joy Comedy
Vengeance of the Flames, 3 Reel White Star Drama
The Smith-Jones Affair, 1 Reel Joy Comedy
Sorefoot's Racer, 1 Reel Joy Comedy
To Love and to Hold, 2 Reel White Star Drama
The Chief's Day Off, 1 Reel Joy Comedy
Almost Crazy, 1 Reel Joy Drama
The Winner, 3 Reel Nemo Drama
Thru Night to Light, 3 Reel Nemo Drama
A Great Secret, 3 Reel White Star Drama
The Vow, 3 Reel Nemo Drama
The Mask, 2 Reel White Star Drama
The Awakening, 3 Reel White Star Comedy Drama
Little Sunbeam, 3 Reel Balboa Drama
Storms of Life, 3 Reel White Star Drama
Little Jack, 3 Reel Balboa Drama
The Judge's Wife, 3 Reel White Star Drama
Dream of Loco Juan, 2 Reel Balboa Drama
The Bracelet, 3 Reel White Star Drama
The Criminal Code, 4 Reel Balboa Drama.
The Test of Manhood, 3 Reel Balboa Drama
The Rose of the Alley, 3 Reel Balboa Drama
It Happened One Night, 1 Reel Joy Comedy
A Prize in Every Package, 1 Reel Joy Comedy
Prof. Bugs, 1 Reel Joy Comedy
St. Elmo, 6 Reel Balboa Drama
Will O' the Wisp, 4 Reel Balboa Drama
Sands of Life, 2 Reel Balboa Drama
Nerve, 1 Reel Balboa Drama
The Silver Lining, 3 Reel Balboa Drama
The Imprint, 1 Reel White Star Drama
The Way of the World, 1 Reel Nemo Drama
Sacrificial Fires, 3 Reel Balboa Drama
Gypsy Love, 3 Reel Balboa Drama
Cruise of the Hell-Ship, 3 Reel Balboa Drama
When the Troup Closed, 1 Reel Joy Comedy
The Unexpected, 3 Reel Balboa Drama
The Rat, 2 Reel Balboa Drama
It Will All Come Out in the Wash, 1 Reel Joy Comedy
Hunchback of Cedar Lodge, 3 Reel Balboa Drama
The Call of the Heart, 2 Reel Balboa Drama
The Human Soul, 3 Reel Balboa Drama
Mush, 1 Reel Joy Comedy
End of the Bridge, 3 Reel Balboa Drama
Bitter Sweets, 3 Reel Nemo Drama
Through Fire and Water, 2 Reel Nemo Drama
The Break-Up, 2 Reel Nemo Drama
Message of the Mind, 3 Reel Balboa Drama
Nobody Loves a Fat Man, 1 Reel Joy Comedy
The Square Triangle, 3 Reel Balboa Drama
Eggs and Water, 1 Reel Joy Comedy
The Boob and the Bandit, 1 Reel Joy Comedy
A Bear Escape, 1 Reel Joy Comedy
Seeds of Jealousy, 3 Reel Nemo Drama

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of jealousy, he steathily follows them into the room where they have gone, flings open the door and sees them at the bedside of his child, for whom a doctor and a railroad nurse are in attendance. Then he learns that it is through Stone's efforts that little Marion has been saved from a terrible accident; and also that the confidential talks between his wife and Stone were really for the purpose of reconciling Stone with a friend of Mayre's, Jean Scott, whom he hopes to marry.

BEAUTY.

MOTHERHOOD (Nov. 10).—The girl and the man meet in Love's Garden, and together they discover the Flower of Love. They are married, and all is happiness—until the call of motherhood comes to the wife. In the garden, baby faces in a vision appear to her. She is rebellious, repulses her husband and takes refuge in her room, where she falls asleep and dreams of the coming of the child and its evil consequences. It seems to her that the boy brings discord and estrangement between his parents. He himself is sorry he ever was born, and at last pushes his mother aside and striking his father he runs away. The woman wakes. She realizes that it is criminal to resist motherhood. Seeking her husband, she reassures him of her love, and together they rejoice in the coming of the child.

KEYSTONE.

HIS MUSICAL CAREER (Nov. 7).—Tom is out of work. Longing for a draught of beer he presents himself at a piano establishment and gets taken on as a piano mover. He then gives an exhibition of his tremendous strength, and he and another muscular employe are told to deliver a piano at the home of Mr. Rich and take one away from the house of Mr. Poor. Of course they get the houses twisted, and after several excruciatingly funny scenes, both piano movers land in the river with the piano on top of them.

"CURSES!" THEY REMARKED (Nov. 5).—They are true blue villains, both of them, and they are father and son. What is more to the point, they also are crooked lawyers. The son's wife is allowed none of the pleasures of life, but is obliged from morning till night to wash dishes, clean house, keep the rum bottle filled, and to discharge faithfully other innumerable duties which her husband sees fit for her to do. The lawyers are made the legal advisers of a pretty young girl. They plot that Villain, Jr., shall marry the girl and get the money—the disposal of the present Mrs. Villain, Jr., to be left to the future. However, the girl finds an able ally, and together they break the fact to the wife. She joins her muscle to theirs, well developed by her years of hard work—and father and son are worsted. In the finale the son comes crashing through the walls of his father's bedroom in a cycle car, nearly paralyzing the latter with fright. They both take a drink, however, and call it square.

MAJESTIC.

THE ODALISQUE (Two Parts—Nov. 15).—May and Annie work in a fashionable millinery store, where the buyer, struck by May's beauty, advances her to a position among the models. She gets a little money, but finds that she is obliged to wear better clothes, which she has a hard time getting. When Curtiss, a very gentlemanly individual, appears upon the scene and is evidently attracted to May, she gives the cold shoulder to Joe, the wagon driver, who is in love with her, and allows Curtiss to pay her marked attention. Annie, her friend, warns her that the newcomer may not be on the square, but May, in her struggle to make both ends meet, wear good clothes and to hold her job, allows herself to be buoyed up by the dinners and theaters which Curtiss lavishes upon her. In time also she permits him to buy her an expensive dress. The next day, seized with remorse, and fearing Curtiss, May asks permission to return the dress. He directs her to the supposed dressmaker in reality, a procuress—and Joe, following her thither, discovers her danger. Curtiss arrives on the scene of the trap he has laid for the girl—and he and Joe fight it out. Thus the wagon driver rescues May from the clutches of "a gentleman."

THE LITTLE COUNTRY MOUSE (Nov. 17).—Dorothy, the attractive and unsophisticated daughter of a country clergyman, is invited to Newport by her fashionable cousin for a week-end visit. After a day of sightseeing, she is transformed by borrowed finery into a social butterfly and taken to a society function. Blundering into a heavy game of bridge she loses a large sum to her hostess, who presses her for payment. A middle-age roue induces her to accept his check for the amount which she endorses and turns over to her hostess. Then, to her consternation, the roue insists on a *quid pro quo* for his money. As Dorothy cannot appeal to her father for money for a gambling debt, she is in a dilemma. She confides her story to Lieutenant Hawkhurst. He bribes a social "tame cat" to part with some of the hostess's love-letters, and using them as a bludgeon, finally compels the lady to hand over the check. He then tears it up before the roue's eyes, and throws him out of the place. In time the Lieutenant and Dorothy are engaged.

ANOTHER CHANCE (Nov. 24).—Mason, discharged from jail, promises his wife to lead a new life. While searching for work, he rescues Curly, a newsboy, from the clutches of a tramp, who, in trying to steal the boy's secret hoard, beats him up badly. Mason leaves the now helpless boy in care of his wife, and resumes his search for work. At the motor factory they tell him he will be notified of the first vacancy. Utterly discouraged in his attempt to obtain immediate employment, he yields to temptation, when a former pal of his tells him how easy it is to pass bad coins.

Detective Flynn is shadowing the counterfeiter, and captures him red-handed. Mason, with a lot of bad coin in his possession, is pursued but gets away. Arriving home and believing he has eluded the detective, he resolves once more to be honest, and rejoices as his wife shows him a letter saying there is now a vacancy in the factory, but his joy is short lived, as Flynn has shadowed him home, and arrests him while he still has the bad money in his possession. The detective searches, finds some worthless coins and puts them on the table near the door of an adjoining room, while he makes a more thorough search. Curly, in the adjoining room, has now recovered from his beating. He listens and learns the trouble his benefactor is in. He then takes the coins from his secret hoard, and substitutes good money for the bad. He then gets away through an open window. Flynn, after a vain search, gathers the coins from the table and takes Mason to the station house. The coins are found to be good. Mason is discharged and gets to the factory in time to get the position. That night, as Mason and his wife are talking over the affair, they are puzzled, but very glad to get another chance.

Curly gets his revenge by tempting the tramp to steal the bad coins, and then notifying the police.

RELIANCE.

OUR MUTUAL GIRL, NO. 44 (Nov. 16).—Margaret and Aunt Abbie were weary of ultra-modern New York. Our Mutual Girl suddenly had a bright idea. "Let's go looking for the really old places in this town," she suggested. "There are any number of them, I've heard, and yet I've seen but few. But I should like to see an architectural yesterday rubbing shoulders with a tomorrow. Wouldn't you?"

"Indeed I should, child," Aunt Abbie replied. "Even seeing yesterday and today together would be a treat."

They motored away from the shopping district, discussing this building and that, and trying to decide just what it was that made New York different from any other city in the world. Was it really the spirit of progress, Aunt Abbie wondered, or merely the fever of unrest? All this time the humming limousine was making its way up a western drive. It had purred through the more densely crowded streets and was now skimming past houses set back from the curb, with little lawns and pretty shade trees in front of them. Suddenly Margaret pointed to a ramshackle old house, in sharp contrast to the huge apartment buildings only a few blocks in the rear. It evidently was a mansion of long departed splendors.

"Oh, look! Aunty, that is the house I was dreaming about when you woke me this morning!" cried Our Mutual Girl. "We must go through it." She signalled the chauffeur to stop. Half way up the walk Margaret stopped short, grasped Aunt Abbie's arm, and exclaimed excitedly.

"And there is the very woman I saw in my dream. This is too curious for words!"

An old woman, as forsaken in appearance as the place she lived in, was coming toward them. As she came nearer and gazed into Our Mutual Girl's face, she turned a ghastly white under the pallor of age. "Who are you?" she cried. "Have you come back to torment me? Are you the spirit of my lost youth?" Then, feverishly grasping Margaret by the hand, she led her indoors, Aunt Abbie following. From the antique mahogany table she took a photograph in a valuable frame.

"This is a picture of me when I was your age," she said holding it out to Margaret. And indeed the resemblance to Our Mutual Girl was startling. Then, telling her visitors to sit down, the old woman poured out to them the tragedy of her youth.

Almost fifty years before she had loved Walter Van Horn, but her father insisted that she marry another man whom instinctively she feared and disliked. His name was Arthur Houston. The young men, who had been friends, came violently to dislike one another. The result was inevitable—that is, for those days. For then it was not considered disgraceful for two men to fight over a woman's hand.

Arthur came to Mary boasting of his triumph over her heart's choice. She questioned him with agony in her soul. That he had knocked Walter down and beaten him soundly, this he confessed—but more than this? She persuaded him to lead her to the spot where they had fought.

"But you'll not find him there," he said. "He'll be seen around here no more." When they reached the place Mary accused Arthur of having killed her lover. As she told the tale, the old woman's voice trailed off into a sob. Then she fixed her wild eyes on a spot just over Margaret's head.

"Look! There behind you!" she cried. "There are the spirits of Arthur and Walter!" Undoubtedly the old woman saw them, but her auditors beheld only a mildewed wall. Then Aunt Abbie, out of sheer nervousness, laughed.

The old woman went into an ecstacy of abuse. "Get out of my house! Get out! The two of you!" she screamed. And when Margaret sought to protect Aunt Abbie the old crone shoved Our Mutual Girl violently from the door.

THE HIDDEN MESSAGE (Nov. 18).—Bronson, a wealthy rancher, is hated by some Mexicans who, in revenge, kidnap his daughter, May, and hold her for ransom. They force May to write her father at their dictation that she will be killed unless he meets the abductors at a certain place by midnight and hands over to them a considerable sum of money. In a moment when her captors happen to be off guard May manages to write in very small, faint letters the address of the house where she is held, and the word, "Help!" in one corner of the envelope. Over this they carelessly stick the stamp, and Bronson on receiving the letter, tears off the envelope and lets it slip to the floor while he devours its appaling contents. He is at the home of the sheriff at the time, and the sheriff's child, playing on the floor, gets hold of the envelope and drops it into a pail of water. The stamp soaks off and the sheriff finds May's message. He heads a run to the rescue, prevents Bronson from paying the bribe, delivers the girl and arrests the Mexicans.

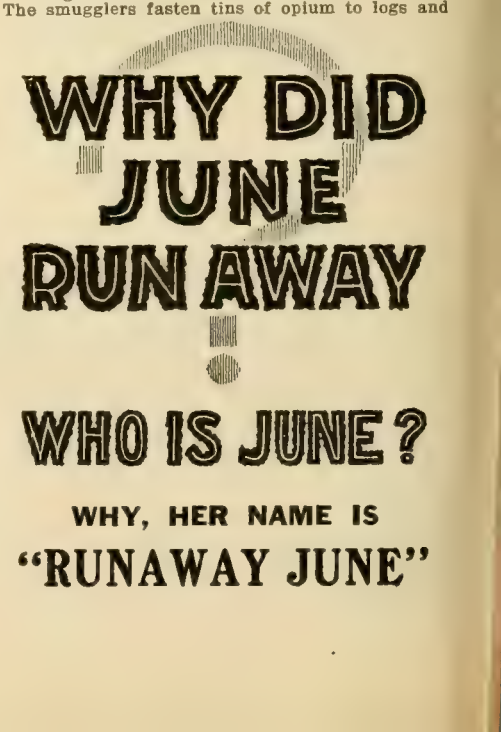
THEY NEVER KNEW (Nov. 25).—Ben Wilson takes a vacation on his father's farm and again meets Rose Meadows, the sweetheart of his boyhood. Prospects of an early marriage are bright till a family quarrel parts the lovers and Ben returns to the city to seek solace in wild conduct.

One night he visits a roadhouse to which Rose has been lured by Carrol Walker, a rake of the worst type. After a stirring fist fight Ben rescues the girl from a trying situation and starts to escort her safely back to the farm. As they near home the next morning she remembers the note she left behind to the effect that she had gone to marry the man she loved, and, ashamed to face her parents, refuses to go farther. Ben, however, convinces her that he is that very person and no time is lost in reaching the nearest parsonage.

Not having known of Carrol, Rose's father and mother gather from the note that she has gone to Ben. In consequence the two families are reconciled. From the returning couple their parents learn of the marriage. Of the other unfortunate affair they never knew.

THE HOP SMUGGLERS (Nov. 27).—Helen, a writer, tries to secure a position on a newspaper in order to earn necessary luxuries for her invalid mother. Refused a job unless she brings in a real news story, Helen dejectedly sallies forth on a still hunt for opium smugglers then operating successfully on the Mexican border. Sikes, the Revenue Officer, has been unable to get any evidence of any one.

Helen befriends a denizen of Chinatown and through him learns that the smuggling is being done through the means of an irrigation canal running across the border just outside the city. The smugglers fasten tins of opium to logs and



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float them down the canal and past the line, after which they are picked up by a confederate Chinese posing as a seller of driftwood kindling and delivered at the back door of Chinese restaurants, where the gang hangs out. One of the logs gets caught in a chunk of wood and Helen finds it. With Sikes she lies in wait, captures the wood seller and drives the load of wood and opium to the restaurant, with Sikes hidden under the load of kindling. One of the smugglers has escaped and warns the restaurant by phone of the arrest of his pal, and a fight commences when Helen starts to unload the wood; but with the help of Sikes and a load of cops, the smugglers are captured with all the evidence.

Helen gets an exclusive story for the paper and is handed a job as news reporter.

THANHOUSER.

THE MAN WITH THE HOE (Nov. 15).—Studying together the painting, "The Man With the Hoe," Richard West and his fiancee, Marion Gale, get into a dispute about the worth of the common laborer. Marion tells West that his attitude is snobbish. He tells her that she is entirely too "highbrow" and a coolness develops between the lovers which is not helped any by Marion's becoming friendly with the gardener on her father's place. Several days later she receives a note from the gardener telling her that his wife is very ill. Hurrying to their cottage, she is seen by West who is ignorant of the fact that the gardener is married. On her return he waylays her, upbraiding her in a fashion which really is insulting. The girl indignantly gives him back his engagement ring and leaves him. Not long after West disposes of a farm which is badly run down, and the gardener buys it. Soon the land is in a fine state of cultivation again and Marion becomes a guest there. West, broken in health, boards with the gardener and his wife. Believing that exercise will help him, he works with a hoe in the field. Here Marion sees him; and when, soon after, they meet, she finds that her lover has learned his lesson.

PAWNS OF FATE (Two Parts—Nov. 17).—After the new governor takes office, he is urged by the politicians of his party to dismiss from supporters of the defeated organization from office but he retains in office those who have demonstrated their fitness. One of the fortunate office holders is an old chief clerk who has been in the service of the State for many years. Both he and his daughter are very grateful to the governor for his kindness.

The governor has two beautiful daughters, twins, to whom he and his wife are greatly devoted. The children, through the treachery of their nurse, fall into the hands of a band of thieves and a message is sent to the governor that unless he pardons a criminal, awaiting execution, he will never see his children again. Drawn between love for his children and his duty to the State he is unable to make a decision, when a telephone bell rings and he is told that his girls have been rescued by the daughter of the old clerk and her fiancee, a young police officer.

His girls safely restored to him, the governor learns of the great danger which the brave girl and her sweetheart faced in rescuing the children, and he realizes more than ever that a little act of official kindness towards an old servant of the State has resulted in restoring his little girls to him.

A MESSENGER OF GLADNESS (Nov. 22).—Thanksgiving Day means much to the average American, and the importance of the occasion and the good feeling which should prevail was carefully explained to little Helen by her parents. The child was kind hearted and also very observing, and that was why she considered it necessary to become a little missionary.

She took a walk on Thanksgiving morning, and the child, in her innocence, wrought good in the lives of several people, soothing their troubles and causing hate to vanish at her disarming little smile and the request, "Please be fwiends, 'cause it's Fanksgiving." Men may grow harsh and women hardened, but the power of a little child is very great, and "the messenger of gladness" returned to her home and a splendid Thanksgiving dinner, a missionary for good in truth.

MRS. VAN RUYTER'S STRATEGEM (Two Parts—Nov. 24).—Mrs. Van Ruyter, a wealthy widow, entertained ideas and doubts as to the relatives who might inherit her fortune. They all lived in distant states and had never met her, so upon advice from her lawyer, she changed places with her housekeeper, and when her relatives arrived, they lavished great attentions upon the housekeeper, and made Mrs. Van Ruyter feel her position keenly.

The young lawyer, a widower with a little child of five, visits a toy factory and there the child, playing around the machinery, escapes serious injury through the courage of Ruth, a girl employed in the factory. Taking pity upon the girl, and admiring her for her courage, the lawyer persuades Mrs. Van Ruyter to give her a position as maid in her house, although Ruth believes that Mrs. Van Ruyter is merely the housekeeper as she represents herself to be.

Grace, a niece of Mrs. Van Ruyter's, is determined to become the heiress to the beautiful home and also to win Harry, the young lawyer, for her husband. In spite of this Harry's regard for Ruth grows stronger much to Ethel's anger. Ethel, noticing the attraction which Ruth has created in James, the butler, succeeds in arousing his jealousy so that he carries out a plot tending to discredit Ruth and secure her dismissal from the house. Mrs. Van Ruyter chances to over-hear the plot and determines to let it go through so as to learn whether Harry really cares for Ruth.

The plot apparently succeeds and Ruth is denounced a thief, when to everyone's surprise, Harry announces his determination to make Ruth his wife. Then, while the amazed relatives are trying to recover their surprise and dismay, "the housekeeper" springs another one and, revealing her real identity, announces that Ruth is innocent and charges the butler with having plotted out the whole affair to have Ruth dismissed. The butler discharged, and the relatives out of the house, Mrs. Van Ruyter informs Harry that in her new will Ruth will be her heiress, much to the chagrin and disgust of her relatives, and Ruth and Harry prove very loving children to the old lady.

A DENVER ROMANCE (Nov. 29).—She was a Western girl just out of finishing school going back to her father's big ranch near Denver. He was a young New York bachelor going West to see a little of his own country. He saved her from the unwelcome attentions of a masher in the station, and is it any wonder that they become deeply interested in each other during the long railroad journey westward? Her father was a product of the old west with a contempt for people from the East, whom he considered effeminate and lacking in manhood. But when his daughter pleaded so hard he considered her request and invited her new-found acquaintance to visit them at their big ranch during his stay in Denver. During the young bachelor's visit, their train acquaintance ripens into love, and though he gains the girl's consent, her father ordered him off from the ranch. She made a quick decision and ran out and intercepted the young easterner, and together they drove to the town hall and were married by the Mayor of Denver. When they went back for forgiveness, the young easterner carried in his vestpocket a small but ugly automatic gun, and, though father was ready with a big six-shooter, the young easterner managed to get the drop on father and convince him that the East as well as the West breeds sturdy, self-reliant manhood. So father yielded, under the circumstances, and grew to respect his young son-in-law, much to the delight of his daughter.

KOMIC.

A CORNER IN HATS (Nov. 29).—Henry has a terrible temper and is a perpetual grouch. One day Henry's wife buys a little dog for a companion, but she is afraid to let Henry know of her purchase for fear he will kick the dog out. So, whenever Henry comes home, she hides the dog. One day Henry comes home earlier than usual. He stops outside his parlor door and listens, for he hears his wife talking "baby-talk" to someone inside. Of course Henry thinks that she is talking to a man. He bursts the door in, but his wife has time to put the dog out the window before he can see it. Henry accuses her of unfaithfulness but she swears on the Bible that she has had no one with her. Arguing the matter, they both walk out of the parlor.

Now Henry's wife's dog is quite a connoiseur and collector of hats. When his mistress puts him out of the window he runs down the street, steals the hat of a neighbor gentleman named Murphy, runs back home, jumps in the window and deposits the hat on the middle of the rug in the parlor. Then he jumps out the window again. Presently Henry and his wife come back to the parlor, still arguing. The first thing that Henry sees is Murphy's hat. Grabbing his hat he starts out after Murphy. Henry goes to Murphy and asks him in a gentle manner if that is his hat. Murphy says yes. Henry jumps on his neck and licks him. Then, his honor vindicated, Henry starts for home.

But Henry's wife's dog has not been idle in the meantime and when Henry arrives home he goes into the parlor and finds a couple more hats on the rug. Henry is exhausted but his fighting blood is up. He grabs the hats of his other two rivals and starts out looking for their owners. He finds the two of them, and, as they are neither very big, he licks both of them at once. Then Henry starts home once more.

In the meantime Henry's wife's dog has found a harvest of hats in the ante-room of the police station and when Henry gets back home this time he finds the parlor full of policemen's hats and thinks that his wife has been receiving the whole force. Henry gets a bomb and starts for the police station. The police are quietly playing pinocle. Henry blows up the station, entirely ruining the game. Then Henry starts to run home and kill his guilty wife while the police pull themselves together and start after him. Henry breaks into the parlor and finds a stack of hats there that nearly reaches to the ceiling. He hunts up his wife, drags her into the parlor by her hair and tells her to prepare to die. He grabs out a knife and starts to sharpen it on his shoe. Every now and then he grabs a hair out of his wife's head and cuts it with the knife to see if it is sharp enough. All this time the police are on their way. Just as Henry is ready to do the foul deed the police break in and take him into custody. At this moment the dog runs in with another hat and Henry is lead away by the police.

BRONCHO.

THE CROSS IN THE DESERT (Two Parts—Nov. 25).—Sam Higgins, a grocery clerk, sends his invalid wife, her mother and baby to Arizona for his wife's health. The cottage rented by them is owned by John Hecker, a railroad superintendent. They cannot pay the rent Hecker tells them they must pay or get out. They write to Sam, asking him to come on and get a job there and take care of them. The husband is unable to go for want of money. Big Jim Dougherty, king of the hoboes, drifts into the store, tells Sam how he can reach Arizona by freight and gives him signs so that the hoboes on the road will help him.

Sam leaves about a month later, but owing to an order issued by the superintendent whereby all hoboes are ordered thrown from all trains, Sam is thrown off by a brakeman on the desert. Dougherty and the other tramps find him and bury him, placing a cross to mark the grave. Hecker is called out to fix a broken block signal and leaves for the scene on a handcar with a couple of men. The bum and Dougherty catch Hecker, dress him in Dougherty's clothes and send him to the railroad yards to try and get a ride under the new order. Hecker undertakes to do this and receives a dose of his own medicine; he is thrown off the train and later is found clinging to the cross erected by Dougherty. Dougherty finds a wad of money in Hecker's clothes. He goes to the home of the wife and throws the bills to the baby who is playing on the floor, with a note stating that the money will do them more good than the owner, and leaves. He later finds the skeleton of the superintendent clinging to the cross, a note pinned on it stating that if he had done to others as he would have them do to him he would not have died alone in the desert.

SHORTY FALLS INTO A TITLE (Two Parts—Nov. 18).—Shorty is in charge of the riders with Selby's Wild West Show in London, England. The cook in serving Shorty pours coffee into his hat, which has been substituted for his cup by one of the cowboys and not noticed by the cook. Shorty beats the cook up and throws him out of the tent. The cook, to get even, places a burr under the saddle of Shorty's horse. Selby's horse goes lame and he borrows Shorty's. The horse bucks him off during the performance and Selby thinks Shorty placed the burr under the saddle to put up a job on him. He fires Shorty.

Shorty while resting in the park meets Lord Chatham, whom the suffragettes have a spite against. Chatham persuades Shorty to change clothes with him and impersonate him for a while. Shorty takes his place in Lord Chatham's handsome house, where he makes all kinds of mistakes in etiquette, much to the disgust of the English servants. Shorty drinks too much champagne. While walking in the park he runs into a suffragette meeting. The women take him for Lord Chatham and commence to beat him up. Shorty runs, is pursued by the angry mob of women. He comes to the wharf, where the steamer is just leaving, and on which Selby and his Wild West Show are sailing for America. Shorty jumps off the end of the wharf, swims out to the boat and is pulled on board by Selby and the cowboys.

(Continued on page 1138.)

WHY DID JUNE RUN AWAY

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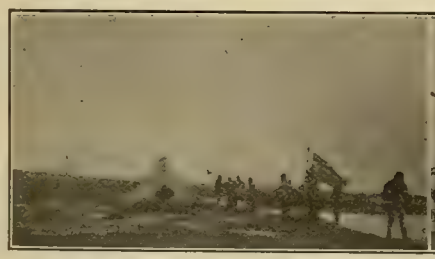
Capt. Bartlett, of the "Karluk," coming aboard the King & Winge from the U. S. S. Bear to greet his old crew, the old survivors.



Survivors' Camp No. 1—Wrangle Island. Cross marks the grave of one unfortunate.

All of the survivors on board King & Winge after having been newly clothed by camera men and ship's crew.

Camp No. 2—A native woman and child shared a year's awful hardship. Child is here holding a black cat which was aboard the "Karluk." It was rescued and is now enroute to its old home in Ohio.

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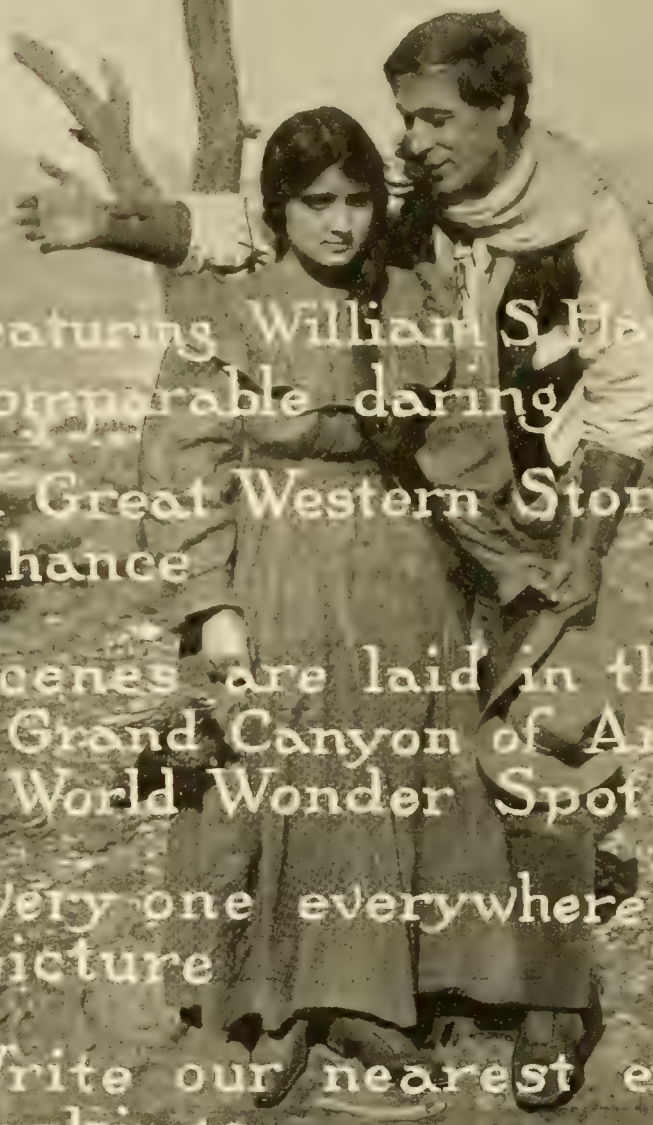

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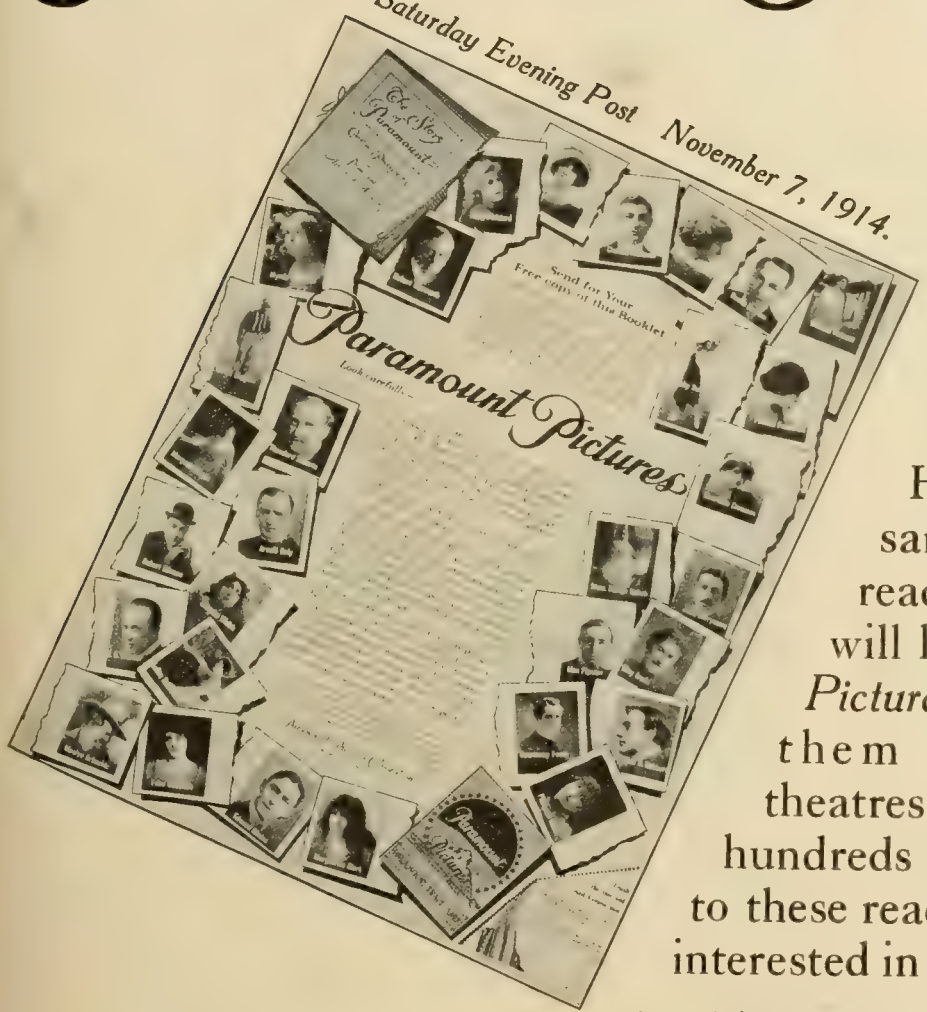

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KAY BEE

THE MASTER OF THE HOUSE (Two Parts—Nov. 20).—Guy Winston, owner of the Croesus Mines, leaves for the east to form a syndicate. Mr. Wayne, one of Guy's business associates, invites him to a dinner party at his home. There Guy meets and falls in love with Lois Herrington, a young society girl with a very ambitious mother and a parasite of a brother. Lois really likes and admires Guy, but feels herself above him. After the wedding she ignores Guy and she and her family use him as a good thing, and run up scandalous bills, which he pays without a word. After awhile, however, Guy becomes tired of his position in his own house and his pride and self-respect assert itself. He tells Lois he is leaving for the west to remain there permanently, and asks her how soon she can be ready to accompany him. She laughs at him. He demands that she remain at home that night and read to him. She refuses. He finally ties her into a chair where she remains from one evening until the next day at noon before she gives in. He finally conquers her, however, and her old love reasserts itself. As he is about to leave for the west, she comes to him and asks him if he thinks he will be able to find a house for them in the west. They are happily reconciled and decide to leave Lois' mother and brother in the east when they go west.

DOMINO.

NIPPED (Two Parts—Nov. 19).—Nasso Nakado, a Japanese of high birth, is living on Magdalena Bay, Mexico, disguised as a fisherman. Taro Kamura, another distinguished subject of the Mikado, is sent as special envoy to arrange with General Gomez for land concessions. He and Nakado work together on the proposition and succeed in securing the promise of the land in return for arms and ammunition. In the meantime, San Toy, Nakado's beautiful daughter, secretly has been posing for an American artist, Tom Wright, with whom she has fallen in love. He learns through her the secrets of the Japanese. Turo Kamura meets San Toy and wishes to marry her. She rejects him, however, and one day he follows her to the American's tent. Wright sees the Mikado's envoys at night unloading a ship filled with ammunition and rifles, which they store in the Japanese Christian mission. He enlists the help of Bill Davis, another American, and with the co-operation of some miners they blow up the mission. Kamura tells Nakado and the Mexican general to look for the spy in Wright's tent. Meanwhile the young American has made his escape. But San Toy, returning to warn him, is shot and killed by Gomez who mistakes her for Wright. Kamura displays to Nakado the artist's painting of San Toy and says, "It is just. Your daughter was a traitor to her country."

MUTUAL WEEKLY.

MUTUAL WEEKLY, NO. 98 (Nov. 12).—LATEST PICTURES FROM THE SEAT OF WAR. Anxious relatives await news from loved ones on submarined cruisers; German ammunition abandoned in the trenches on the Aisne; the effect of the French 75 millimeter guns; nationalist volunteers are received at Enniscorthy; refugees from the continent work in the Kentish hop fields; the Lord Mayor of London presents rifles to nationalist volunteers; refugees pour out of Antwerp; Indian troops join the Allies; Newcastle bids good-bye to her recruits. Fistic Battle for the Lightweight Championship of the World Is Fought at Madison Square Garden, New York. Eureka, California, Celebrates Completion of New $13,000,000 Railroad, which is Its First Rail Connection with the Outside World.

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FEATURE FILM STORIES

THANHOUSER SYNDICATE CORP.

ZUDORA (Episode No. 1—The Mystic Message of the Spotted Collar).—Zudora is eighteen years old. Her guardian, Hassam Ali, is a disciple of Hindu mysticism, and not quite accustomed to his present affluence. When Zudora was a baby Hassam Ali was a fakir with a small caravan circus in the far West. Zudora's mother was his sister and the rope walker in the same show. Zudora's father did not travel with the show, but remained in a small mining town where he prospected for gold. At the time the story opens Zudora has been born and the circus with the baby, her mother and Hassam Ali, her uncle, are revisiting the town of Zudora's birth and where Zudora's father is still prospecting. Events happen quickly on that day. Zudora's father finds that the Zudora mine, after which the baby was named, yields a wonderful run of gold, and in his exultation he becomes over-zealous and is killed in an explosion of a blasting charge. In his dying breath he wills the entire mine, which is valued at $20,000,000, to Zudora, the mine becoming her property when she reaches her eighteenth birthday, and in the event of Zudora's death, going to the nearest heir-at-law.

Zudora's mother receives information of her husband's death at a time when she is about to ascend the rope and give her performance. The news naturally startles her, she falls to the ground, and with a dying gasp turns over to Hassam Ali, her brother, the guardianship of Zudora. The story then carries along to the time when Zudora has reached her eighteenth year. Hassam Ali has set himself up as a mystic, but his one purpose in life is to rid himself of Zudora, so that the Zudora mine will come to him—the only remaining heir. He is also anxious to rid himself of John Storm, Zudora's sweetheart.

Also, strangely, he has kept from Zudora the information that upon her eighteenth birthday she will be the possessor of great wealth. He at last arrives at one plan that seems safe. Zudora has evidenced quite wonderful powers herself in deduction and detective intelligence. He knows this will be a good chance for him, so he tells her that since she has always been so anxious to incorporate herself in his work, he will give her the next twenty cases he is called upon to solve. He says to her: "If you win, you may marry John Storm—if you lose on any one of them, you renounce him forever."

It is about this time then that Zudora's sweetheart is involved in a great case for the city. Opposed to him is one Bienreith, a prominent lawyer. The case is going well for John Storm. It is really after Storm has left the courtroom amid the applause of the crowded galleries and comes to Zudora's side with a newspaper in his hand, telling of his plans, that Hassam Ali, watching near the two young people, decides that after eighteen years of waiting there has at last come a time when he can use heroic measures. He denounces Storm in front of Zudora, and then tells her about the twenty cases. The very first thing in the courtroom, Storm slaps the face of Bienreith, after a particularly insulting speech, and is invited to a duel that night by his infuriated opponent. He says as he slips the paper across the attorney's table, "Meet me this night at midnight—one only of us shall survive." At that, Zudora would have heard nothing of her sweetheart's dilemma had not a reporter watching near waited until the courtroom was clear and then grabbed the telltale paper. An hour later the newspapers are full. Zudora reads of her sweetheart's trouble, rushes to his side, and finds him in the basement of his home practicing with a revolver.

On the way to his house, she had formulated a plan. If it is within her power she will keep him from meeting Bienreith. She purchases a drug, and as Storm tries his skill with a revolver she drops the drug in a glass of drinking water and leaves.

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Next morning the papers tell of Storm's disappearance. He had not met in duel with Bienreith, but the great mystery of it all is that Bienreith has been found dead in his room and the blame placed upon John Storm. About 10 o'clock that morning Storm is seen wandering along the Battery front. He is arrested. Zudora, realizing quickly that something is wrong, rushes to her uncle (Hassam Ali) and begs that this be her first case, and thus we are ushered into our first labor for her.

When she goes to Bienreith's home that morning she gathers up, among other effects from the dead man's room, the collar that he had worn when killed.

It has queer markings upon it, lead pencil lines running up and down. She takes a microscope and studies the lines carefully, but can make no headway for some time. She is nearly frantic and at her wits end when Storm is brought into court and formally charged with the murder. She reaches the courtroom just in time to say, "Stop, he is not guilty—I—I—," as she falls into a faint. Hassam Ali and one Burns, a confederate, are watching as the girl, recovering, begins to explain that she has solved the mystery. Burns is placing a revolver, equipped with a Maxim silencer against her neck, when she turns suddenly and takes a pencil from his vest pocket to prove her contention to the hundreds of people in the courtroom.

She suddenly realizes, in looking at the mark, that there is a strange similarity between the markings of Burns' pencil and the markings on the collar. Court is adjourned. Zudora manages to induce Burns to accompany her home, where she leads him to the mystic room, and there by a series of lights that Hassam Ali has used so hypnotizes Burns that he confesses to killing Bienreith and describes the manner of it. Zudora had placed two lawyers, one for the defendant and one for the state, behind the black velvet curtains and they hear the confession.

Hassam Ali is hiding behind a great crystal globe with a revolver in his hand determined to kill Burns should the real secret be given to Zudora. Burns, however, is so infuriated by the revolving lights that at the last of his confession he grabs them and there is a bolt of electricity, which crosses him and he is killed. Zudora has solved her first case and Hassam Ali congratulates her. The confession is detailed to the court by the two lawyers who heard it and Zudora clasps Storm in her arms as the judge proclaims him free.

ECLECTIC.

THE QUEST OF THE SACRED GEM (Four Parts).—David Harding visits in his wanderings an old friend in the city of Barrnipore. He hears of a religious festival to be held in the Temple that night and of a wonderful diamond of incalcuable value which is set in the forehead of the stone god of the Temple. He determines to risk a visit to the Temple and, disguising himself as a native, mingles among the worshippers undetected. His cupidity is aroused by the gem and in the night, when the throng has left the Temple, he pries out the jewel and attempts to escape with it. A Hindoo fakir near by gives the alarm and Harding breaks away from the quick gathering crowd with difficulty. He barely has time to reach his rooms, remove his disguise and leave the house before the angry natives are at the door.

Sobered by his peril he at once leaves for America, ignorant of the fact that he is followed by the Hindoo priest and his assistants. In New York on a railroad train the natives manage to reach him as he lies in his berth and kill him. One of them falls from the train while they are doing this and plunges to his death below. The survivors fail to find the jewel. When Harding's will is read it is found that he has left all his property, including the jewel, to his niece, May Rowland. Among the first to congratulate the girl is Joe Marsden, her fiance.

May gives a party to celebrate the announcement of her engagement. While the party is happily occupied in the music room it is announced that Hindoo jugglers are outside. Joe goes outside and at once the priest, who is disguised as a juggler, exerts his powers of hypnotism over him. The rest of the party come to the door just in time to break the charm. That night the Hindoos come near the house and again the priest calls his powers into play. Joe feels the mysterious influence, rises in his slumbers and directed by the Hindoo's will, enters May's dressing room and takes the jewel from the drawer where it is hidden. As he comes from her room he is watched by a young man, who is a fellow guest, and who is badly in need of money. The jewel falls from Joe's grasp and is seized and hidden by the other man. In the meantime May has heard Joe's entrance into her room and has seen him take the jewel. Because of his supposed theft, May breaks her engagement with him. A celebrated detective is called in upon the case and with the assistance of his office boy, succeeds in unravelling the mystery, but not before a number of exciting events have occurred. The Hindoo priest succeeds in getting possession of the jewel and taking it back to his native land. The girl and her lover are reunited, and the jewel and the curse of its ownership forgotten.

MAX IN A DIFFICULT POSITION.—Our friend Max has a new kind of experience in this rib-fracturing comedy. Invited out to dine by the girl of his choice and dressed in his best, he discovers to his horror that he has a large rip in the seat of his trousers. He performs a hasty "first aid to the injured" with a needle and thread and leaves for his sweetheart's house, confident that all is well.

While talking vivaciously to the other guests he hears, to his horror, an ominous rip. As they talk into the dining room Max carries along a chair as a "rear guard." While he is not looking it is removed and poor Max has to use a servant's tray to take its place. While they are dancing he seizes his charmer's fan and makes that serve as a screen.

WHIFFLE'S NIGHTMARE.—Here Whiffles takes a double part—he plays two brothers—the rich and stingy one as well as the impecunious, money seeking one. Some remarkable feats of double exposure are shown, and there is plenty of humor besides. The rich man is taught a lesson by his needy brother when he refuses to loan him money. By pretence of suicide the poor man is able to get the financial help he desires.

CUPID'S PRANKS.—Ruth's mother likes Mr. Todilike, who is a regular sissie and is abhorred by the charming girl. Ruth's father likes Mr. Colefeat, who is cold, sombre and austere enough to effectually kill any chance of the girls ever liking him. Each parent insists upon the daughter marrying the man of their individual choice, and the girl will have neither, preferring a husky and very masculine young man who wants her as much as she wants him.

Aided by mother, Todilike courts the girl vigorously and in his own fashion. His impassioned pleas are cut short by the arrival of his rival, backed by the stern personality of father. A miniature war develops between the separate suitors' parties with Ruth in the position of the innocent neutral who desires nothing so much as peace, but who is the battle ground of both parties and goes as the prize to the conqueror.

While the battle is at its height, enters Jack, whom the girl favors. Seizing the girl they rush from the house to the waiting auto. Unfortunately, the auto refuses to be easily cranked, and before they can get fully under way they are boarded by father and mother, as well as the two suitors. Jack is nothing if not fertile in expedients. He turns on the "gas," the auto goes faster and faster. Turning a corner on one wheel, he loses one of the suitors, who has been hanging on precariously. Another corner disposes of another. Seeing the fate of their allies, father and mother soon come to terms with Jack, and the prize is his.

GEORGE KLEINE.

JULIUS CAESAR (Six Parts).—Before reaching his twentieth birthday, Caesar meets and falls madly in love with pretty Cornelia, daughter of Lucius Cinna. They are soon married despite the advice of their friends, who well know the bitter animosity existing between Sulla, dictator of Rome, and Lucius Cinna. The immediate result of this hasty marriage is an annulment and the banishment from Rome of Caesar. He leaves, vowing that the eternal city shall again hear of him.

This does not occur until twenty years later, when he returns at news of Sulla's death and plunges briskly into the campaign for the consulship. In this he is aided by Calpurnia, daughter of the wealthy Piso. Caesar and Calpurnia are married and Caesar is elected to the consulship in the face of strong opposition by Cato, the younger, who fears the growing popularity of the still youthful statesman. To further fortify himself against the attacks of Cato, Caesar forms a political alliance with Pompey, which later grows into the first triumvirate consisting of Caesar, Pompey and Crassus. Caesar then gives his daughter Julia, by his first wife Cornelia, in marriage to Pompey and turns his restless ambition to greater fields.

News that he will set out with an expeditionary force into Western Europe brings a strong protest from the Gauls. One day a beautiful Druidess visits Caesar and attempts to end his life, thwarted only by the ever-watchful, loving eye of Calpurnia. Not in the least daunted, Caesar pushes his campaign into Gaul with characteristic vigor, sweeps to destruction the formidable tribes headed by Vercingetorix in a series of the most brilliant battles recorded in history, and returns triumphant to Rome.

Meanwhile, Pompey grows jealous of the conqueror's ever increasing power and stirs up the senate against him, citing the Roman law that no man may become proconsul and retain military command. Marc Antony warns Caesar, at Revenna, of what he may expect in Rome while Marcus Brutus, nephew of Cato, visits Caesar with the senate's dictum. And Caesar, placing the matter squarely before his soldiers

(Continued on page 1144.)

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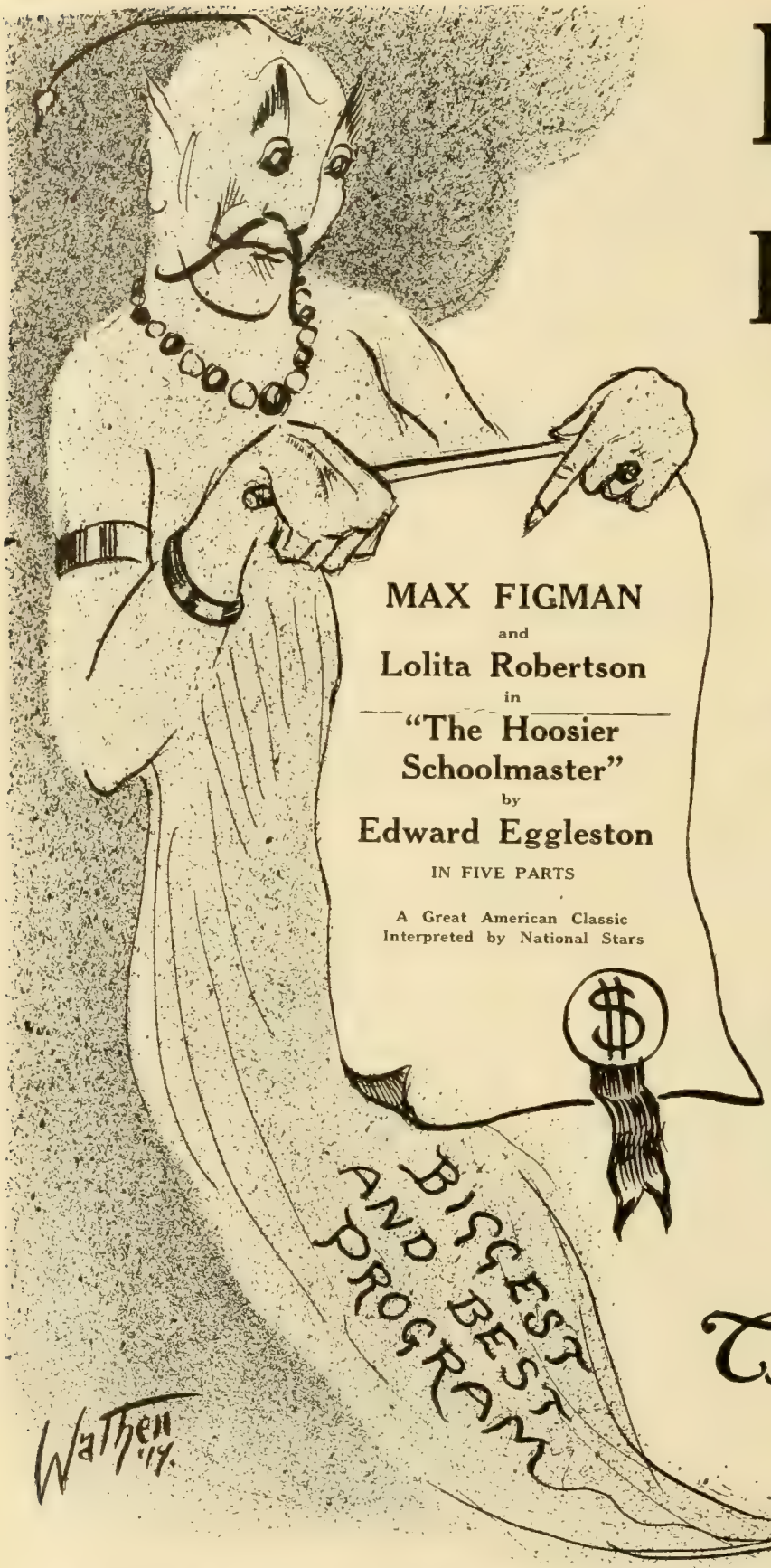

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The HOOSIER SCHOOLMASTER

TheMAN WHO COULD NOT LOSE

WHEN FATE LEADS TRUMP

THE UNDER TRAIL

THE LAST CHAPTER

THE TRUTH WAGON

(Continued from page 1140.)

and receiving their answer, "Without Caesar there is no Rome," orders his troops across the Rubicon. The senate declares him a traitor, but the populace hails him with acclaim and ceremony.

Then the struggle for the mastery of the world begins. Caesar robs the Temple of Saturn to secure money for his troops and pursues Pompey to Pharsalus, where a desperate battle takes place, resulting in the annihiliation of Pompey's army and the flight of its leader into Egypt. Back to Rome goes victorious Caesar to fight no more and to be made Dictator for life!

In 44 B. C., Julius Caesar, now fifty-six years of age, settles down to the administration of justice with a temperance and wisdom mellowed by age and experience. But his old enemy, Cato, intent upon the Dictator's destruction, hatches a conspiracy in which he and Brutus are the ringleaders. When veiled rumors of this reach Caesar he refuses to affront the dignity of the senate with armed guards and one day permits the opening, long watched for by the conspirators. Brutus touches him upon the shoulder and the next second a knife flashes in the air. Caesar reels, the target of a dozen blows, "And thou, too, Brutus? Then fall Caesar!"

Pandemonium reigns! The city is aflame with riot and murder. Marc Antony, concluding his oration in the market place, smiles, "Mischief, thou are afoot—take thou what course thou wilt!"

COSMOFOTOFILM CO.

FOR HOME AND COUNTRY (Two Parts—Nov.).—Lieutenant Ashby, of the Flying Corps, is at home in Belcroft village. He is in love with Ruth Pendleton, the Vicar's daughter. On the day that he receives orders to report at Framborough for manoeuvres comes word that the home army and fleet, which are at war in the Orient, have had a serious reverse, and that there is little likelihood of the fleet returning for some time. Before going off to duty, Ashby proposes to Ruth, and the two go together to obtain her father's consent. Although the Vicar likes Ashby, he is opposed to him as a son-in-law for the simple reason that he does not believe that war is right—and Ashby's calling is warlike. And so Pendleton vetoes the engagement, and, with a tender farewell to Ruth, Ashby goes off to obey the summons to arms.

During domestic difficulties a foreign power sees a chance for invading the home country. The foreign war office is informed by its Secret Service that the only spot on the coast where a good landing can be secured for horses and troops is at Belcroft. All the plans are secretly completed, and the invading fleet sets off. On the home shores, the spies of the foreign power attack the coast guard and on the East coast shoot the guards, and destroy the wireless apparatus. After signalling to the oncoming fleet that the way is clear, they depart. One of the guards revives sufficiently to send a broken message of warning to the Postmaster at Belcroft by the undamaged telegraph instrument which has been overlooked by the spies.

Lieutenant Ashby gets the unfinished news and promptly telephones to the war office, where preparations are at once made for calling out the whole of the militia army and the volunteers. Captain Forrest, the leader of the local militia company hastily assembles his men, and they set off to repulse the invaders.

The enemy land and the Vicarage at Belcroft is chosen for headquarters. A detachment arrives, and Pendleton and Ruth are rudely disturbed. Insulting behavior on the part of the foreigners towards Ruth goads Pendleton to snatch a revolver from the holster of one of the foreign officers and make a fight for it. In the midst of a desperate melee, Pendleton, holding the landing at the top of the Vicarage staircase against the enemy, the local militia company comes upon the scene, and the attacking enemy find themselves quickly overpowered. With the local militia company comes Ashby, who is told off to take Pendleton and Ruth to a place of safety. In the meantime, the foreigners commence savage tactics in Belcroft village, leaving a trial of corpses and blazing ruins behind them, and Pendleton, righteously angry, declares that if this is the sort of enemy England has to fight, he wants to fight also. Arrived at Chesterton he enlists for active service, Ruth also offering her services as a nurse.

At the headquarters at Chesterton Lieutenant Ashby secures valuable information from his aeroplane. In the subsequent war council held in General Neville's tent the shadow of a listening spy is cast on the tent walls by the camp fire outside. The spy is shot, and the papers found on him enable the General to checkmate the enemy's contemplated moves. On the second day of the battle, while Pendleton is tending to a dying man, he is badly wounded in the arm by a stray bullet. Finally, after hot fighting, the invaders are routed, and are compelled to retreat in disorder to the coast.

In the end of the story we see Ashby, the Rev. John Pendleton and his daughter, Ruth, meeting once more at the Vicarage after the war. This time the Vicar has no objections to the marriage between Ruth and Ashby, for he has discovered a new significance in the Biblical assertion that "The Lord is a Man of War."

APEX.

THE WOMAN HE WRONGED (Four Parts).—Refusing to give his consent to the marriage of his son, Count George, to Helen Holt, a poor miller's daughter, Baron Rothschild orders his son to Paris at once. Some time later a child is born to Helen Holt, and the Baron, promising to provide for it, persuades the miller to have someone adopt it, and tell the mother that it died immediately after birth. Count George forgetting his old love, receives his father's consent to marry Princess Louise Turner. A year later, the Baron having died, the Count and his wife return to take possession of the estate.

On the verge of war, two spies, Lieutenant Berloff and Captain Klink, are instructed to leave Paris at once for the enemy's country. Arriving at their destination, Captain Klink secures lodgings with the fisherman, Larson, and Lieutenant Berloff, posing as an artist, finds the old mill well suited to his plans and they immediately set to work to bring the mill and the fisherman's home into telegraphic communication, and extend the wires to an abandoned vessel, in which they have stored a quantity of explosives.

The Countess, out riding one day, meets Lieutenant Berloff and recognizes him as one of the most ardent admirers before her marriage. They hold clandestine meetings, and one day, while in the mill, the ticking of the telegraph instrument puts Lieutenant Berloff in a dilemma, and he confesses to the Countess that he is a spy. In loyalty to her country she promises to help him. Disguised as a gypsy she secures the plans of the enemy's movements from Capt. Berry, whom she has drugged, and takes them to Lieutenant Berloff.

Helen, the miller's daughter, overhears the spy informing his confederate of the enemy's movements, and notifies Captain Berry. Berry, arriving at the Countess' home, fires at what he believes to be the Countess' figure, but which turns out to be her reflection in the mirror, behind which is a secret vault. The Count, arriving home, sees the vault open, and finds a letter addressed to him in which his father confesses that the child of Helen Holt still lives and is adopted by John Larson, the fisherman. The Count and Helen immediately set out to claim their child.

Berry, on his way to the mill, meets the Countess and Berloff. Following them, they take refuge in the ship. Proving their rights to the child, the Count and Helen return to the mill, where the child accidentally pulls the lever which causes the explosion of the ship. The miller, in the excitement, overturns a candle which sets fire to the mill. After a miraculous escape, the Count returns to his home, where he is informed by Capt. Berry that the Countess was found on the beach dead. All obstacles removed, Helen and the Count are married.

ALCO.

RIP VAN WINKLE (Five Parts).—Mr. Jefferson reads the book of Rip Van Winkle. Rip Van Winkle appears to him in a reverie as an idle young fellow, whose wife labors at the wash tub to make a scanty livelihood for their daughter Meenie and herself. Rip spent all the money he obtained in mortgaging his property to Derrick von Beekman, the wealthy money lender of the village of Fallen Waters, who has taken all of Rip's lands. The property was only mortgaged, but if it were sold to pay off this mortgage, it would sell for more than enough to pay off the loan on the land, and the balance would revert to Rip Van Winkle.

Derrick von Beekman, being notified of this by his counsellor, tries to get Rip to sign away all claims on the mortgages. To induce Rip to do this, he voluntarily lends him sixteen pounds to be paid twenty years from date, without interest. Rip is persuaded by von Beekman to accept the money and starts anew by standing treat to the whole village. Von Beekman tries to get Rip to sign away all his claims, but Rip places the document in his game bag and decides to think it over. Then he goes home to face his wife, Gretchen, and tries to make up for staying out all night in the mountains. He finds no one at home but the children. They come to him and ask him to make a boat for them. He does so. Having no sail to the boat, he thinks of the paper in his game bag, and places it on the mast. While sailing it in the tub, little Heinrich Vedder, son of Nick Vedder, the innkeeper, tells Rip there is writing on it. Rip reads the letter that Derrick von Beekman is trying to get him to sign, and finds out why Derrick was in such a hurry.

Rip later attends a dance. Amid the frivolities, Gretchen, Rip's wife, catches him embracing one of the girls. She chases him through the house with a club, throwing chairs at him, and Rip and his dog, Schneider, make their exit and take to the mountains.

A storm comes up in which little Meenie and little Heinrich are afraid of lightning. Heinrich tells Meenie the cause of the lightning, saying that Henderick Hudson and his crew, who live in the mountains, produce the lightning and thunder by playing ten pins and Henderick Hudson lighting his pipe. Rip, who is in the storm, returns home and, as his custom is, he throws his hat in the window, the children try to warn Rip that Gretchen is hiding, but he is caught by the ear and dragged into the house. Gretchen, while scolding him, takes from his game bag a flask of whiskey, which she puts in her pocket. Rip, in turn, steals the bottle from her apron. He swears that he will never drink again. Gretchen, pleased, goes to Meenie and tells her that her father has sworn off, but returns only to find that Rip has lied to her and is drinking the liquor. She takes the bottle from him, throws it out of the window, and demands that Rip leave the house never to return again.

He and his dog, Schneider, go to the mountains. After long climbing, he misses his bottle and sends Schneider for it. Schneider returns to the house, finds Rip's bottle and brings it to him. Rip rewards Schneider by giving him the only crust of bread left in the game bag. Schneider becomes afraid of something and deserts Rip. Rip, looking for the cause of Schneider's fear, turns and sees a strange little being carrying a keg, clambering up the mountain side, who comes to him and in dumb language asks him to carry the keg up the mountain. Rip agrees to carry this for the strange being. Arriving at the home of Henderick Hudson, Rip is induced to drink of the strange liquor in the keg, and falls into a long sleep which lasts for twenty years.

Rip, thought to have been lost in the mountains and died, von Beekman importunes Rip's wife, who is now in poverty. Meenie, now a grown girl, is pursued by his nephew, Cockles, who insults her. Young Henderick Vedder avenges the insult, by knocking Cockles down. Nick Vedder, now old and feeble, realizing that the end is near, betrothes Meenie and Henderick. Von Beekman, at the punishment of his nephew, tells Gretchen that he is going to turn Nick Vedder and his family into the street. He goes to the Inn, but is stopped from entering by Meenie, who tells him that Nick has passed away.

Henderick, who cannot make the Inn pay, decides to go with his uncle on a whaling voyage. He leaves Meenie heartbroken, and departs on the whaling boat. After a time the ship is wrecked and Henderick is cast on an island from which he is eventually rescued. Von Beekman and Cockles force themselves on Meenie and Gretchen. Gretchen finally decides to marry von Beekman to gain wealth. Upon hearing the news of Henderick's death, she is fatally stricken. Time passes and Rip is still in slumberland. Cockles, still anxious to marry Meenie, urges his uncle to force her into marriage. Meanwhile Henderick thinks that his child sweetheart is still waiting for him.

Rip has now awakened from his slumber and finds everything changed. He cannot realize that he has been asleep but for one night. He returns to the village of Fallen Waters. On making inquiries, he is told that Meenie is to be married to Cockles. When he explains that he is Rip Van Winkle, he is looked upon as a crazy hermit. The wedding is about to take place. Henderick returns in time to prevent the marriage. Knocking Cockles down, he seizes Meenie and rushes from the church. On the way home they see an old man. Having compassion on him, they hurry him home. He realizes where he is and explains that he once had a little girl Meenie, and that he is Rip Van Winkle. Meenie tells him that she is Meenie Van Winkle and that her father went away twenty years ago and never returned. Rip looks into her face and recognizes his daughter. In the meantime, the people from the church have come to the house and attempt to come in. Henderick holds them back, but Rip, remembering the paper von Beekman wanted him to sign, tells Henderick to let him in. The paper proves that the property belongs to Rip. Cockles and Derrick both realize that they have lost everything, as Rip orders them from the house. The crowd, learning that Derrick has caused Rip's trouble, stone the two villains from the village. Meenie offers her father a stimulant, but he refuses at first but finally consents to drink his famous toast:

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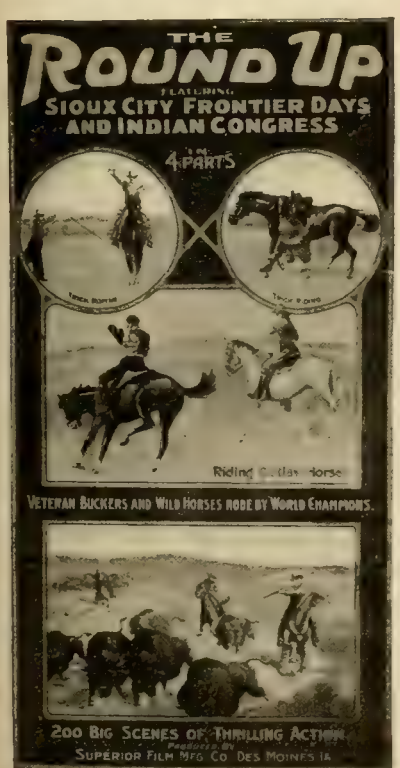

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THE CHARLOTTE STREET MYSTERY (Three Parts).—Davidoff, an adventurer, and Kate Meredith, his clever associate, notice at an auction sale a valuable jeweled ornament which they wish to obtain possession of. The ornament is purchased by the Count and Countess Warden, and when the former presents his card to the auctioneer Davidoff notes the name and address. Then they devise a clever scheme by which to obtain the jewels. First Kate secures a position as nurse to the children of Detective Barker, hoping to thus divert suspicion from herself.

Davidoff calls upon the countess, telling her that a friend of his has an ornament exactly similar to the one she purchased at the sale, and that he thinks the friend would sell it if the Countess desired it. Being a collector of valuable jewels, she was interested in the other ornament, and asked for the address of the owner, so Davidoff gives her Kate Meredith's address. He then tells the Countess he would like to see the ornament she purchased, and when she gets it he notes where she keeps it.

Davidoff then hurries to inform Kate to be ready for the Countess' visit. They have rented a room in the house next door to Detective Barker's, securing a room on the same floor as Kate's room in the Barker house, and they have cut a secret passage between the two rooms, which they conceal by placing wardrobes in front of it. When the Countess calls upon Kate, the latter contrives to have her handle some needle-work, in which a needle has been concealed. The needle pierces the Countess' finger and she becomes unconscious, the needle having been in contact with a drug.

Kate puts on the Countess' hat, veil and coat and rushes to the latter's home, Davidoff having told her where the jewels are kept. Fooled by her disguise, the servants think she is the Countess and admit her. She succeeds in stealing the jewels unobserved and returns to her room just before the Countess recovers. She sets the Countess' watch back one hour in order that the latter will not know how long she has been there. When the Countess arrives home she discovers that the jewels are missing, and notifies Detective Barker. The latter finds a single blonde hair in the Countess' watch and after she tells him of her visit to Kate's room he immediately goes there himself. He falls into the same trap which caught the Countess, sticking himself with the needle, and falls into a stupor. Kate comes through the secret passage and rolls him through a trap door. He rolls down a slanting roof but is caught by a small rail at the edge, preventing his falling to the ground. Upon recovering he makes his way back to the room and discovers the needle, and the secret connection between the two rooms. He then knows that the thief is the nurse, and he finds that she has already fled. He discovers that she is a confederate of the famous criminal, Davidoff, so he immediately sets out to find the latter.

He traces them to an apartment just as they are leaving to flee the country. He captures them, but as he forces them to enter the elevator at the point of his revolver they prove too quick for him, starting the elevator suddenly, leaving the detective behind. The latter rushes down the steps, and not finding them at the bottom, thinks they have gotten away, so starts after them down the street. They, however, have hidden in the bottom of the car, and after the detective is out of sight get into a taxi and rush to the wharf just in time to catch a departing steamer. The detective sees them pass in a taxi and gives chase on a motorcycle that happens by. He arrives on the wharf too late to catch them but secures a motorboat, overtaking the steamer and surprises the fugitives, arresting them at last.

BOX OFFICE ATTRACTIONS CO.

THE CRIMINAL CODE (Four Parts—Balboa).—Betty, an orphan girl of sixteen, is abused at an orphanage, and one evening after an unusually trying episode, she escapes. She rides a freight car to a distant city. There she wanders cold and hungry, and at last falls fainting in a park. Francis Seeman, a Raffles, driving by in his limousine, rescues her. He adopts and educates Betty. At the school she meets Gladys, the daughter of a wealthy man, and the girls become very good chums. At the end of the four years Betty returns to Seeman, and then he discloses his purpose in adopting her. She is horror-stricken, but forced by threats to follow instructions. He and Betty go to another city to begin their operations; Seeman forges a letter of introduction to one of the wealthiest men of the town, and thereby gains social recognition. He and Betty are invited to a fashionable function, Betty posing as Seeman's daughter. There she meets Gladys, her school chum and a niece of the hostess. Seeman forces Betty to steal the latter's diamond necklace. A few days later Gladys calls on Betty, and incidentally shows her a beautiful rope of pearls. Just as she is showing them to Betty, Seeman enters. After Gladys has gone, Seeman commands Betty to get the pearls. Betty refuses, and Seeman, enraged, tries to choke her. Betty, frightened, seizes a hat pin and stabs Seeman with it. He falls to the floor. She then goes to the safe and takes some money, and finds Mrs. Mills' necklace. Deliberately she takes the jewels and strews them across Seeman's body, so the public may know who stole them.

Betty retires to the country, posing as a widow, and takes a little cottage, as it happens next to the young clergyman, Roger Neville. She and Roger become very good friends, but the villagers disapprove. One day a little boy comes for Roger to go to the bedside of a dying woman. Betty goes along. The woman they find already dead, leaving a boy of four. Roger suggests one of the villagers adopt the orphan, but all the women answer that they already have too many mouths of their own to feed, and to send the child to the orphanage. The picture of what she had suffered at the orphanage rises before Betty, and she begs to take the boy. The villagers sniff and turn up their noses, declaring Betty did this only to make an impression.

In the meantime Seeman is taken to the hospital. He lies between life and death, held for the robberies. Seeman at last is on the road to recovery, and determined not to go to prison alone, he tells the detectives Betty is his accomplice, and gives them a picture of her. They begin their search. One day when the papers are delivered to the villagers, they see a picture of Betty on the front page, telling why she is wanted. The minister receives the paper, and reads the article. Upon his persuasion, Betty tells her story. In the meantime the detectives arrive, and the village people are only too eager to show them where Betty is. At the trial Betty tells her story to the judge and jury, and it wins her case, the judge giving Seeman a long term in the penitentiary. Gladys is at the trial, and shows her loyalty toward Betty.

THE WINNER (Three Parts—Nemo).—Jack Banks and Tex Reeves are friendly rivals for the hand of Bess Harper, daughter of a rancher and horse dealer. Jack is line rider on an outlying ranch. Tex is Harper's corral boss. Harper favors Tex's attentions to his daughter, regarding Jack a drunken loafer.

Jack protects a half-breed from a severe beating at the hands of Tex, during a dispute over a poker hand. The same evening in a drunken stupor, he loans his new boots to Tex to attend a dance. Tex, while saddling his horse, accidentally steps in the mud by the water trough, leaving a distinct impression of Jack's boot heels, which later gets that gentleman in bad. The following morning Jack's horse, after an impatient night of pawing at the hitch rail, enters the saloon, and by pulling off Jack's hat, dumping his whiskey bottle over, coaxes his master out and kneels for him to mount.

As he is about to ride away, the stage drives up. He waits for the mail, receives a letter from his mother, saying she is in poor health and in need of a little money. Ashamed of his prodigality and too proud to borrow from his friends, he sells his prize horse to Harper, and sends the proceeds home. That night the horse breaks out of Harper's corral and beats it for Jack's lonely cabin. Tex, aroused at the noise, rushes into the empty corral. The half-breed, who has been laying there for Tex, seeing an opportunity in the deserted corral for vengeance, takes a shot at Tex. Suspicion naturally points to Jack. Jack is captured and jailed. Tex slowly recovers, but the wound in his head has clouded his memory.

The half-breed, hearing of Jack's capture, induces Bess to help plan his escape. They accomplish a clever stunt, and Jack stays hidden in the back country for a month. Bess, at her father's instigation, has become engaged to Tex. Jack, while rustling grub one day, wanders too far from his hiding place, and is recaptured after a running fight by one of the deputies. The same day the mail brings a letter from the half-breed in Australia, confessing to the shooting of Tex. Later Tex recovers his memory, and entirely clears Jack of the attempted murder and horse stealing. Later, seeing Bess' preference, he nobly gives up the girl to Jack, after exacting a promise from his rival to "cut out all booze." Harper relents and turns Jack's horse over to him, resplendent in a new lady's silvermounted saddle, remarking, "Wedding present, Jack, but he's still in my family."

THROUGH NIGHT TO LIGHT (Nemo—Three Parts).—Tom Wright, a young man, proposes to Dorothy Wilson before leaving to take up settlement work in New York. She accepts, but tells him he has to wait. Shortly after Tom leaves for New York, Jack Green secures work in Judge Wilson's law office. A short time afterwards Jack becomes heir to a fortune. He also falls in love with Dorothy. Dorothy finally decides that she cares more for Jack than she does for Tom. Jack goes to New York and receives his money. He starts to spend it, and after a short time finds that he is reduced to a state of want. In the meantime, Dorothy has come to New York to study music. She starts to lead a gay life with Jack. One night Jack assaults a man, and is sent to the hospital. Dorothy sinks lower and lower. She finally decides to end it all, as she is not fit for decent society. She jumps in the river, but is rescued by Tom Wright's co-workers in the slums. She is at once recognized by them as Tom Wright's former sweetheart. Jack, after he is released from the hospital, sees the error of his way, and Tom reunites the misguided pair.

BLINKHORN PHOTOPLAYS CORP.

JANE EYRE (Whitman—Four Parts).—This is a picturization of the world-famous novel by Charlotte Bronte. Jane Eyre, a tutor in the home of Edward Fairfax Rochester, whose wife became insane after the birth of their first child, is coveted by Rochester, who plans to secretly marry Jane without disclosing to her the fact that he has a wife living. The insane wife learns of the state of her husband's affections and with maniacal cunning succeeds in burning down the Rochester mansion, but herself perishes in the flames, thus leaving the way clear to an honorable union between Jane Eyre and Mr. Rochester.

LENA RIVERS (Whitman—Five Parts).—Lena Nichols falls in love with a wealthy young collegian who is staying in a little New England town and has chosen to call himself by the first two of his names only, the full name being Harry Rivers Graham. He marries Lena under the name of Rivers, and after a short period of married bliss is recalled to his home. Lena thinks Harry has deserted her, and returns home to give birth to a little baby girl. Broken-hearted, Lena dies. The baby is called Lena after the mother. Harry has been informed that his wife is dead and that it will be useless to try to locate his child.

Years pass. Harry marries again, moves to Kentucky, and sends his stepson, Durward, to school in the East. Durward meets Lena and soon they are enraptured in a youthful love

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affair. But Durward's love is evanescent, but cools off when he again meets Carrie, his first little sweetheart. Meanwhile Harry Rivers Graham has come to realize that Lena is his daughter, but he fears to tell his wife and stepson, and instead shows Lena many attentions to try to make her life more happy. These attentions are misunderstood by his wife and Durward, and the complications that arise cause Lena to leave her uncle's home. Her collapse under the burden of her troubles, her recovery and the acknowledgment by her father, coupled with Durward's loyalty, form a climax well in keeping with Mary Jane Holmes' novel of the same name.

THE WITNESS INVISIBLE (Blinkhorn—Three Parts).—George Neville, son of an eminent professor of medicine, is reminded by Hedda, a former "flame," of his promise to create a sensation on her behalf by making magnificent artificial diamonds, and thus gain for her tremendous publicity. A jealous rival seeks to frustrate the plan, but cannot be certain of Neville's identity, as he always wears a black mask when going to and from the theater. A secret camera is therefore installed, and this invisible witness takes pictures of a terrible accident—some of which give the true state of things, while others seem proof that Neville is the murderer of Hedda. Neville's father is terribly upset, and is forced to believe his son guilty, and hands him over to the police. But the shrewd police, unconvinced of George's guilt, begin an investigation on their own account, with eminently satisfactory results.

THE AVIATOR TRAITOR (Blinkhorn—Three Parts).—William Horner, an ex-aviator, endeavors to steal the plans of a new high-powered aeroplane made to the specifications of Government Aviator Stewart. The machine has been ordered by her government from Miss Gertrude Martin, proprietor of the Martin Auto & Aero Co., where Stewart is employed as aviation expert. Horner is Miss Martin's cousin, and because of this relationship many of his peccadilloes are overlooked. In the course of the photodrama there is a magnificent series of panoramic effects taken from high altitudes showing the tremendous utility of the aeroplane in modern warfare, and in one portion is shown an actual espionage incident from the present European conflict, wherein after spying out the enemy's forts, harbors, warships, etc., the aviator returns to earth by means of an exciting spiral descent or "corkscrew volplane." A mysterious "General C.," in reality chief agent of the enemy's Secret Service Bureau, works hard to get the precious plans, first instructing Horner to obtain them by fair means or foul, and then offering Stewart the tremendous bribe of $275,000. The feature is replete with exciting incidents, including Stewart's hazardous jump from his aeroplane on to the top of a swiftly-moving railroad car, his uncoupling the car in which Horner rides in fancied security, whilst the train is in motion; and when Horner dismounts to axiously inquire as to the stoppage of his train, Stewart quietly regains possession of his purloined plans, runs to his waiting aeroplane and brings back the precious papers to the hands of his beloved Gertrude.

GENERAL FILM CO.

UNDER THE GASLIGHT (Biograph-K. & E.—Four Parts).—Judas, the Courtland family servant, discharged for stealing, returns to her husband, William Byke, and her baby daughter, who is being cared for by Blossom, a girl waif. Judas, eager for revenge, plans to substitute her baby for the Courtland infant, confident that she can carry out her scheme as the babies bear a striking resemblance to each other. The exchange of the babies is successfully made. A few years elapse and Pearl, Byke's daughter, is raised as Courtland's child, while Laura, the Courtland child, is brought up as Byke's daughter and taught to steal. Laura is caught stealing by her own father and mother—the Courtlands. Laura's tale of how her "papa" makes her steal, touches the Courtlands and they adopt her (their own child) after making a money settlement with Byke.

Laura and Pearl are about twenty when the Courtlands die, leaving their fortune equally divided between the two girls. Pearl is secretly in love with Ray Trafford, Laura's suitor. Byke plans to blackmail Laura and gets Snorky, an ex-soldier, to deliver her the following note: "My darling daughter—I think it's about time you had a talk with me. I am outside waiting to see you. Your own father. Wm. Byke." Laura faints and Pearl reads the note. Byke enters the house but is thrown out by Ray. Pearl tells Ray Laura's story and hands him the note. Ray gives vent to his shocked feelings and Laura interprets his action to mean that he is ashamed of her. Laura takes off her engagement ring and goes to her room. Through the prevarications of Pearl, Laura is led to believe that Ray does not care to see her again and likewise Ray believes that his dismissal is final. Ray writes Laura that he loves her even though her parents are of low origin. Through Pearl's craftiness this note is never delivered to Laura.

Byke and Judas attempt to kill Blossom, as she knows the truth about Laura and Pearl, but they are frustrated by Snorky. At the Rensaeller reception, Pearl plans Laura's disgrace. She drops Ray's note to Laura, which is found by Mrs. Rensaeller, whereupon Laura is snubbed by all. Humiliated, Laura goes away, leaving a note saying that her share of the estate goes to Pearl. Ray at once begins a search for Laura and engages Snorky to assist. Byke and Judas, seeking to obtain hush-money from Laura find Laura's note, stating that she leaves her money to Pearl. They discover Laura's lodging-house and abduct her. Laura is taken to Byke's den on the river front. Unless Laura agrees to sign over her fortune, her chances of living are dubious. Blossom discovers Laura's plight and notifies Snorky. Through Snorky, Laura is saved, but Snorky is caught by Byke. Snorky, firmly bound to the piling and left to drown by inches, is rescued by Ray and Blossom.

Laura, escaping across the river, is found by Snorky. She seeks safety in a tool house by the railroad track. Snorky is again caught by Byke and bound to the track, and left to his fate. Laura, observing, is frantic when she finds the tool house door locked. With the aid of an axe, she breaks open the door and reaches Snorky just in time to save him from certain death, as the train is bearing down upon him. Byke and Judas go to Pearl at the Courtland's summer home and Judas tells Pearl she is her mother. Pearl realizes the bitter truth of her parentage when Blossom confirms Judas' assertion. Pearl upbraids Judas and turns her from the house. Snorky brings Laura to Ray at the Courtland home, where they meet Byke. Snorty shoots Byke, who staggers out and falls dead at the feet of Judas. Judas, widowed and disowned by her daughter, leaves in despair. Pearl confesses that she and not Laura is the daughter of Judas and Byke and begs Laura's forgiveness for the wrong she has done, which Laura in her new found happiness readily grants.

THE WOMAN IN BLACK (Biograph K. & E. Special—Four Parts—Nov.).—To save her father from suicide and disgrace, Stella Everett consents to marry Robert Crane, a wealthy politician, and breaks her engagement with Frank Mansfield, Crane's rival for congressional honors. Crane has ruined a young gypsy girl named Mary, and her mother, Zenda, known as the Woman in Black, seeks him to avenge the wrong. Chancing to see a campaign poster bearing Crane's picture, she plunges a dagger into it as Mansfield passes by. Puzzled by her action, he learns her story, and brings the two gypsies to Stella, who is to marry Crane next day. Everett, hearing the facts, is about to call the marriage off, but the Woman in Black proposes a scheme. The marriage takes place as arraned, and Crane, lifting his bride's veil, uncovers the face of Mary, the girl he wronged. Zenda buries the dagger in his heart. Mansfield is elected to the office and marries Stella.

SYNDICATE FILM CORP.

THE MILLION DOLLAR MYSTERY (Episode Twenty-one—Reels Forty-one and Forty-two).—After Braine's narrow escape the conspirators kept under cover for a time, fearing that the Russian Minister of Police, Henri Servan, might have some plan made for their capture. Norton, realizing this, leaves on a hurried trip to Washington, where he meets Vice-President Marshall, Speaker Champ Clark, Secretary of War Garrison, United States Treasurer Burke and a host of other dignitaries, whose interest he seeks to enlist in locating the vanished Hargreave and in frustrating the future schemes of the gang, who have so often threatened Florence's life.

In the meantime there is a mysterious visit to the well in which the treasure box has been concealed. The same mysterious hands remove the chest from the depths, open it, and taking out one of the sealed receptacles it contains, extract an official looking document. The treasure chest is then returned to its former resting place in the well. That night Braine and the Countess Olga seated in the Broadway Rose Gardens see a mysterious hand thrust itself through the curtains near their table. The hand holds the document, which had lately reposed in the treasure box. It is addressed to Henri Servan. The Countess Olga takes the document, the hand vanishes, and with Braine she quickly leaves the Gardens.

Meanwhile Florence, who has become suspicious of the Countess Olga, pays a visit to the house, and here she is concealed when the Countess and Braine return. She sees the Countests conceal the document under a piece of statuary and as soon as she is left alone, she makes off with it. Later, when the loss is discovered, Braine and Olga realize that it must have been Florence who stole the precious paper.

Braine at onec sets out for the Hargreave mansion. On the way he meets another member of the gang who accompanies him. In the garden they see old Jones, the butler, and another man, whom Braine recognizes as the Russian Minister of Police, conferring on a rustic bench. They are closely examining the much-sought papers. Waiting until Jones goes into the house on an errand, the two conspirators fall upon Servan and after gagging and binding him securely to the bench, recover the papers.

Florence and Norton, who have just returned from a horseback ride, have left their horses with the groom in front of the stable, and thither Braine makes his way. Before the astonished groom realizes his intention, he has sprung into the saddle of the nearest mount and made off. Running into the house, the groom informs old Jones of what has happened, and the butler feeling certain that the conspirators again have the precious documents in their hands, sets out in pursuit on the other horse.

While Jones is galloping madly after Braine, Servan manages to free himself from his bonds and rushing frantically into the house he tells the astonished Norton and Florence of his loss. Norton, whose automobile is at the door, without waiting for the others to follow him, springs into it and sets off in the wake of Jones and the fast fleeing Braine. Unfortunately, however before has gone far, he commences to have engine trouble, and after several ineffectual attempts to keep the car running, he leaves it in the road and hastens on foot to a nearby garage, where he engages another machine and continues the mad chase.

As he comes near a high bridge he sees Jones and Braine engaged in a life and death struggle. Both fall from their horses and continue the battle on the bridge. Old Jones is putting up a game fight, but his years and the superior strength of his antagonist make the struggle one-sided. Leaping from the auto Norton throws himself into the melee and Braine realizes that his advantage is lost and that he is in desperate danger of capture. Slipping his coat, although it contains the papers for which he had risked so much, he leaves the garment in the hands of his two antagonists and dives over the bridge rail into the river forty feet below. Jones and Norton, content to have regained the precious document, watch him swim to safety.

ALLIANCE FILM CORP.

THE MAN WHO COULD NOT LOSE (Favorite Players—Five Parts—Nov. 16).—Champney Carter, a writer, late one night receives a telegram from his publishers stating that he must deliver on the following morning the manuscript of the novel he has contracted to write for them. Not one word of the story has been written yet. Putting a piece of paper in his typewriter, he begins his tale, "The Man Who Could Not Lose." Through the long hours of the night he writes with frenzied haste.

The Story.—Jackson Carter, an elderly man, through gambling on the races, finds himself penniless and in debt to Sol Burbank, a bookmaker, for a large amount. The bookmaker makes repeated demands for the money and at last, after a stormy interview, threatens Carter with exposure. From the shock the unfortunate man is stricken with heart failure and falls dead at Burbank's feet.

Champney Carter, the gambler's son, leaves college and makes a vow to sooner or later wreak vengeance upon the man who caused his father's death. Young Carter becomes a writer and earns a precarious livelihood as an author. His first novel, the "Dead Heat," is a failure.

At this time he meets Dolly Ingram, the daughter of a wealthy banker, falls in love with her, but his attentions meet with the objection of her father, who wishes her to marry a nobleman. Carter elopes with Dolly and for a while they live near poverty, when, in a dream, he sees a horse named Dromedary win the Suburban handicap. The next day he places all his money upon the horse and wins at 40 to 1. Time and time he picks the winning horse, and finally drives Sol Burbank from the track—a bankrupt.

Owing to his marvelous luck he is called "The Man Who Could Not Lose." When his winnings total half a million dollars he stops gambling. A reconciliation is effected between his wife and her father and all ends happily.—End of story.

The next morning bright and early the girl from the publishers comes for the story. He is amazed to find that she is the exact counterpart of the heroine of the story, which is a great success. Six months later he wins her heart and she becomes Mrs. Champney Carter.

WHEN FATE LEADS TRUMP (Excelsior—Five Parts).—Gordon, the only son of a smuggler chief, is sent with a companion from his father's stronghold to travel so that he may learn the ways of the world. At their first stopping place he falls in love with a young woman, Marion Williams, and marries her against his father's orders, keeping her in ignorance of who he is and what his past has been. Shortly after his marriage he receives a message that his father is dying, and in his attempt to visit his parent secretly is seriously injured. His wife nurses him back to health, and then demands an explanation. He confessed all, and because of the great love she bears him and

(Continued on page 1152.)

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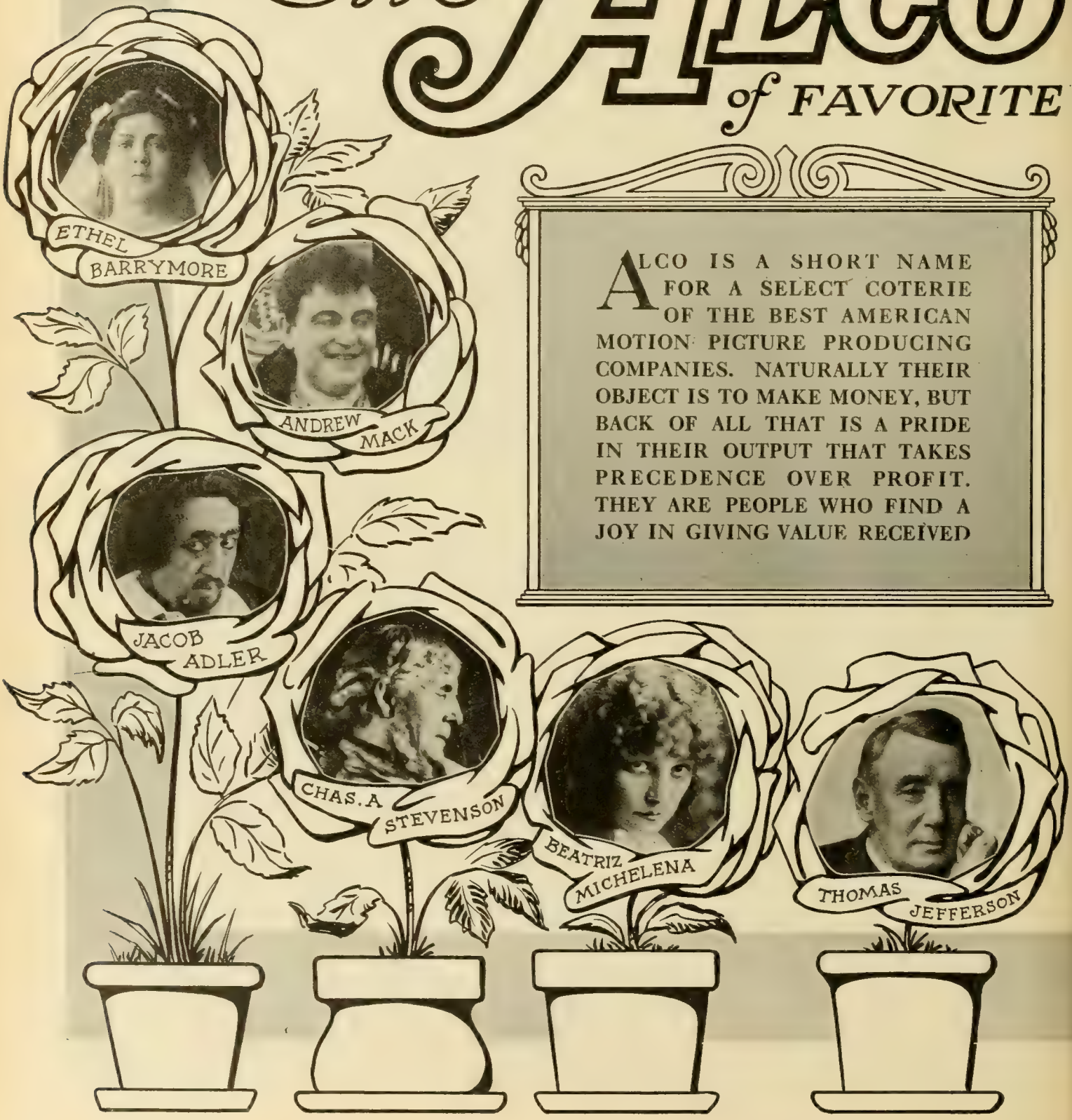
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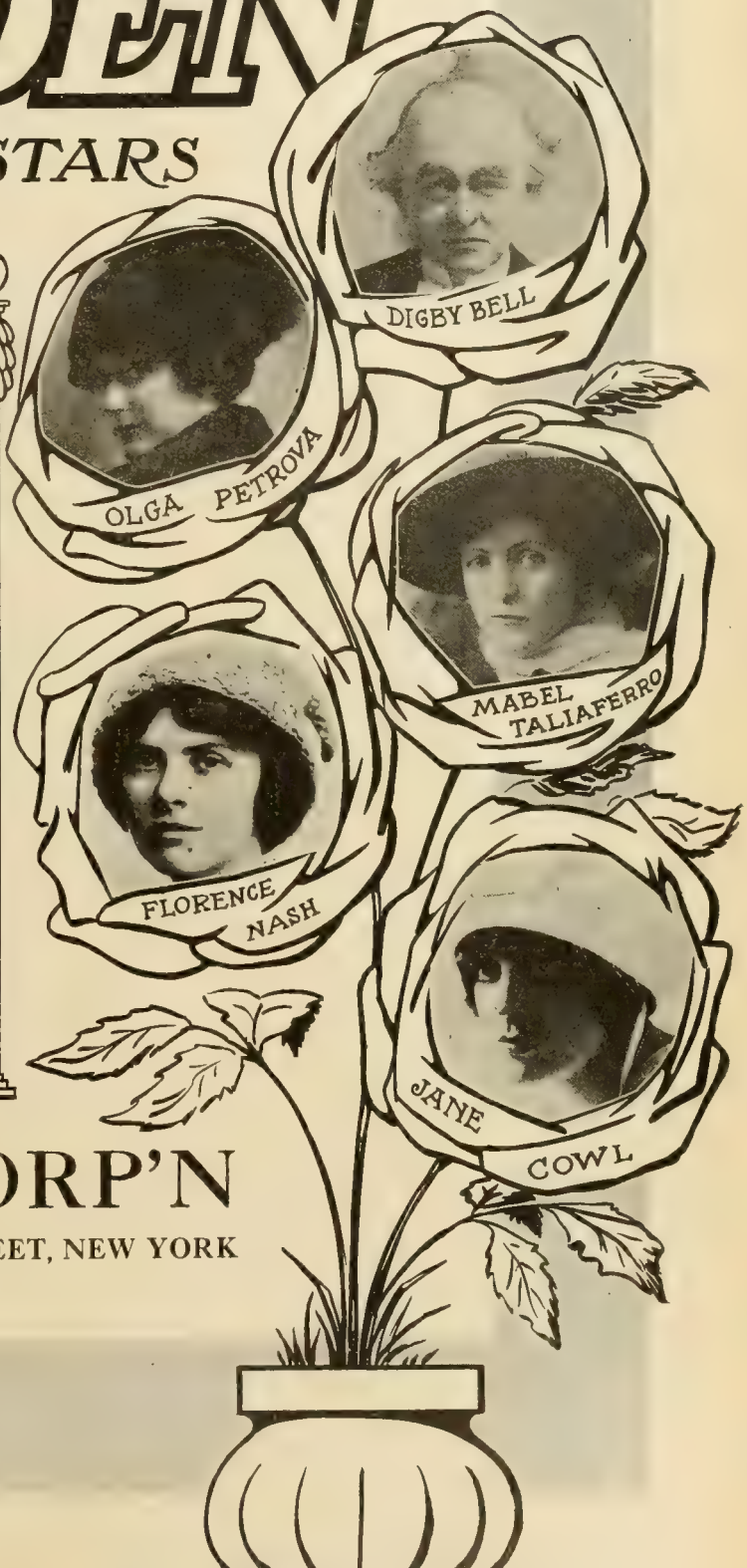
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(Continued from page 1148.)

their child she forgives and even consents to accompany him on a visit to his father.

While there the band, including Gordon, is captured by the customs police, but Marion escapes, becomes lost in the wilderness and is found almost drowned in a mountain stream by Jim Bartlett, the paymaster of a lumber camp. As a result of her privations her memory of the past is a blank. She marries Jim. After several years Gordon and his companion are released from prison and return to the mountains. They apply to Bartlett for work, but he has no places for them.

Continuing on their way they reach Jim's cabin, and Gordon, leaving his companion on the outside as a lookout, enters to rob it.

Inside he sees a woman and attempts to overpower her. In the struggle he meets her face to face—it is his wife. The shock restores her memory. At this moment Jim enters the cabin and in astonishment beholds his wife in another man's arms. Not receiving an explanation, he turns to Gordon and says, "I will give you one hour to explain—or fight."

For Marion's sake he leaves in silence, removes the bullets from the cartridges in his revolver, and in the duel which follows is mortally wounded. His foe, learning of his act, removes him to the cabin where Gordon, with his last breath, whispers, "I married her years ago; she thought me dead."

SAWYER.

THE SPIRIT OF THE CONQUEROR; OR, THE NAPOLEON OF LABOR (Phoenix—Five Parts).—The shades of departed spirits gather on the borderland of Paradise to meet a messenger returning from the earth who reports that all humaunity is suffering because of the conflict between capital and labor. The "Master of Re-incarnation" tells the shades that there is a great work to be done on earth—that a body on earth awaits a soul. He tells the shades to select a proper man—and they select the spirit of the Conqueror Napoleon. With his genius of organization applied to peace instead of war, the shades think he can best solve the world's problems. The Master of Reincarnation leads him to the house of Peter Morgan, the great financier, and the soul of Napoleon enters into the body of the son when he is born an hour later, and is christened James Morgan.

Years later, we see James returning from college, enter the office of his father. Edith Webb, the daughter of an old inventor, who has been defrauded by Morgan senior, calls to plead his case—but only to get the reply "Your father should read his contracts before signing—the matter is closed now." James disapproves of his father's business methods, and tells him so. He hears of a new cut in wages by his father, and meets the union labor leader, Malone. Peter Morgan gives a dinner in honor of his son's arrival, and James voices his disapproval of the wage cut. The father threatens disinheritance if the son interferes. This decides James' course, and he goes to the union mass-meeting, telling them who he is, and saying he will lead their strike.

He tells them to be law-abiding. Edith Webb and her father ask him to share their humble home. It is not long before James proves his genius of organization to the labor leaders of the world. James succeeds in forming an international labor association and calls a general strike, but his health breaks down under the strain. The general strike is called, and all union labor, perfectly organized, walks out to enforce its demands on the Universal Employers' Association, of which the senior Morgan is president. Three months later we see the gigantic strike still on—the commerce of the country paralyzed, and militia and army refuse to act against workmen. There is no violence. The President sends a committee of Senators to interview James Morgan on his sick bed, attended by Edith, whom he has grown to love. The Senators persuade capital to give into the demands of labor. James Morgan has won the great victory of labor—but when his father comes to call on him, and acknowledge the son a better general, James passes away—the spirit of the Conqueror goes again to Paradise, where his soul is welcomed back by the other shades, while millions of men on earth have their joy in the great labor victory dimmed by the loss of their beloved leader.

OATH OF THE SWORD (Japanese-American—Three Parts).—The scene opens in Japan, and in a number of wonderfully beautiful scenic settings the young love of Masao and the lovely Hisa are shown. Sweethearts from childhood, the two decide to marry, just before Masao goes away to study in America. Masao is very ambitious and makes a very great success at the University of California, taking many prizes for his athletic prowess, and becoming the favorite of both faculty and students. He is seen winning running and swimming races. The picture takes us back to his beloved Hisa, who is very lonely, and her grief is added to by the death of her father. As he is passing away he administers to her "Katano," or the oath of the sword, which means that in case she commits sin, she is bound by honor to commit hara kiri, killing herself with the sacred family sword. She is left with her mother and brother. Then the film shows more triumphs of Masao at the University, and a letter from him telling of his love for Hisa. At a reception on the University field day he meets Captain Doane and his wife. Next we see Capt. Doane boarding his ship and going out through the Golden Gate. The ship is wrecked by a typhoon near the Japanese shore, and Doane, almost dead, is rescued from the water by Hisa and her brother. He is taken to Hisa's house, and when he is convalescent a love springs up between them, Hisa forgetting Masao completely. Misa's brother does not approve of the new love, but is powerless to prevent it, and we see Hisa married to Doane, who decides to forget his wife at home and take a new name. He establishes himself, and in another year is in control of the local fishing industry. Next we see Masao, after his four years' course, taking leave at college. He comes home, and not knowing Hisa is married, goes to her house. He finds her with a baby, and is astonished. Just then Doane comes in, and Masao recognizes and denounces him. Doane flees. Masao follows, and after a hard fight kills him. When Masao returns to Hisa's house he finds that she has kept the oath of the sword, and killed herself for the sin of her unfaithfulness.

STRAND FILM CO.

STRAND WAR SERIES (No. 10).—The Fall of Ostend. Lady Dorothy Fielding arrives at Ostend to join the British Red Cross. German shells bursting over Ostend. The Belgian dog-drawn Mitrailleuse leaving for the field of action. Wounded Belgins arriving from the battlefield attended by priests. Belgian troops and inhabitants of Ostend leaving the stricken city. On their way to Dunkirk. Refugees boarding train.

GERMAN PRISONERS—The man with the blanket is an officer. German Red Cross entering Bruges. Belgian armored motor car leaving on a scouting trip. Engineers blowing up bridge in hopes of blocking the German advance. Belgian artillery changing their position. Long-range field gun in action. Receiving information of the enemy's movements by telephone. German army in distance advancing on Ostend.

CANADIAN TROOPS.—Leaving Vancouver, British Columbia. Off to the front. British troops passing through France on their way to the front. Keeping step to the tune, "It's a Long, Long Way to Tipperary."

STRAND WAR SERIES (No. 11).—Railroad trains and bridges across the River Lys destroyed by mines. Belgians at Vosges guarding against an attack by German Zeppelins. Algerian troops arriving at Nieuport. French reserves of 1916 being mustered into the army. Refugees from Ostend being supplied with food. Building at Slype, used by German staff as headquarters, set afire by shell from British battleship. Soldiers recovering bodies from the ruins at Slype. Ruins of a German aeroplane brought to earth by a shot from a Belgian gun. Belgian artillery passing through the village Courteoi. Belgian infantry on the outskirts of Courteoi. Belgian artillery preparing to meet the enemy near La Basses. Belgian Red Cross, removing wounded soldiers from Folkstone. Prisoners of war.

PICTURE PLAYHOUSE FILM CO.

FOR KING AND COUNTRY (Six Parts).—The old King of Servia, no longer able to bear the burden of the government, abdicates in favor of the Crown Prince, and a Regency is established during his youth. Prince Francis, dissatisfied with the policies of the Regent, rebels against the Regent and attempts to prevent the coming coronation of Sergius. He is, however, overwhelmingly crushed at the battle of Zura and retires, a broken man, with his beautiful daughter, shorn of all rank, to a life of seclusion in Paris. The Crown Prince is soon afterwards sent to complete his studies in that city, and by chance meets the beautiful princess, without either of them knowing the other's identity. He falls in love with her immediately, and, gaining the exiled Prince's consent, he marries her without disclosing his true identity.

Several years later, when he returns to be crowned, the Princess Sonia wishes to marry him, in order to ascend the throne with him, but, upon being repulsed by him, she plots the destruction of the Crown Prince, and, with the aid of the Regent and the Chancellor, finds out the secret of Sergius's romantic marriage. She succeeds in trapping both him and his young son and nearly succeeds in carrying out her despicable plans. The Crown Prince, however, has a few steadfast friends at Court, who, organized in his defense, conduct a series of daring counterplots that finally bring victory in a most clever way to Sergius and his beautiful bride, and the coronation proceeds with all the pomp and glory of the magnificent Servian Court.

PARAMOUNT.

THE STRAIGHT ROAD (Famous Players—Four Parts).—Moll O'Hara, a child of the gutter, grows up with the horrible example of her drunken mother before her, and when, reaching womanhood, the girl loses her mother she keeps as a terrible souvenir the mother's craving for liquor, thrust upon the child when helpless to defend itself. But, save for the love of drinking and of fighting, Moll keeps to "the straight road," and the other temptations of her squalid life leave her unscathed. One day Moll is attacked by Liz, a disreputable woman, in Bill Hubbell's saloon; the two women fight, and are arrested. On their way past the settlement, Ruth Thompson, a wealthy young settlement worker, and her fiance, Douglas Aines, see the pitiful procession, but Ruth insists that Moll and the others be brought into the settlement until she has the affair investigated. They come in, and with them Bill Hubbell, the handsome and athletic saloon-keeper, and when he tells the true story of Moll's being first attacked by Liz, Moll is released, at the solicitation of Ruth Thompson. When the others have gone, Ruth pleads with Moll to quit drinking, and, aided by the pleading of Mike Finnerty, a little crippled boy, Moll at last gives in, the callous indifference of her nature vanishes, and she becomes a different creature. Mrs. Finnerty, made kindly by Moll's love for little Mike, takes her home with her, and a new life begins for Moll. Bill Hubbell, the saloon-keeper, instead of being offended by Moll's abstaining from his wares, encourages her, and a friendship springs up between the two that soon ripens into romance. But Douglas Aines, though engaged to Ruth, with the day set for their wedding, has determined to make a conquest of Moll, and one day, just as she is leaving Ruth, having told of her engagement to Bill, Aines follows and catches her in his arms. Ruth comes upon them, and Aines treacherously throws the fault on Moll, pretending that she had made advances to him, which he was repelling. Naturally, Ruth believes the man she loves in preference to the girl from the gutter, but at last promises the frantic Moll that she will come to her rooms at Finnerty's at 6 o'clock the following evening. After Moll leaves, Aines follows, as Moll knew he would, and begs that he be allowed to visit her. She coquettes with him and promises to be at home to him at six next evening, determined that Ruth shall find him and realize his vileness and the truth of Moll's story. But Bill Hubbell sees and overhears the appointment, and the next night when Aines calls, Bill, instead of Ruth, bursts into the room and sees Aines in the act of embracing Moll. In vain Moll tries to tell Bill the trap she had set for Aines. He laughs scornfully, and when Ruth enters tells her what he saw. Aines sneaks away, and both Ruth and Bill leave, believing Moll guilty. The frenzied and desperate Moll seizes the whiskey Aines had brought her and starts to drink, determined to go back to the gutter, when her despairing eyes fall on the sweet pictured face of the Madonna, a gift from Ruth. Throwing away the liquor, Moll falls on her knees and prays for succor and vindication. How her prayer is answered, her enemy crushed, her innocence established and her love and faith restored is developed in the climax of this drama.

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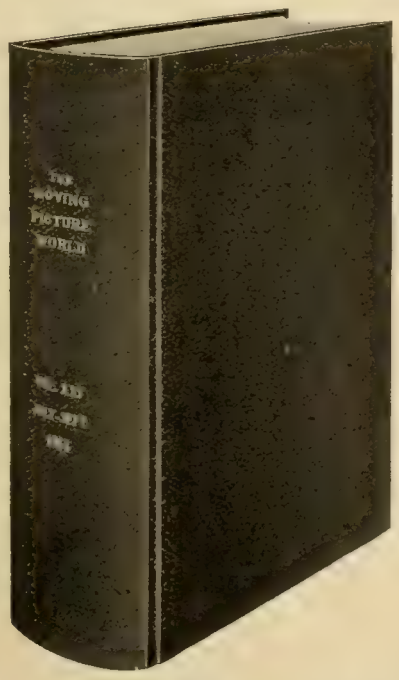

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AMERICAN.

Nov. 20—Old Enough to Be Her Grandpa (Comedy).
Nov. 23—In the Candlelight (Two Parts—Dr.).
Nov. 25—The Archaeologist (Drama).

BEAUTY.

Nov. 17—When Queenie Came Back (Comedy).
Nov. 24—As a Man Thinketh (Comedy).

"101" BISON.

Nov. 14—The Silent Peril (Two Parts—Drama).
Nov. 21—Ninety Black Boxes (Two Parts—Dr.).
Nov. 28—The Brand of His Tribe (Two Parts—Indian Drama).

BRONCHO.

Nov. 18—Shorty Falls Into a Title (Two Parts—Drama).
Nov. 25—The Cross in the Desert (Two Parts—Drama).
Dec. 2—A Romance of Old Holland (Two Parts—Drama).
Dec. 9—The City of Darkness (Two Parts—Dr.)

CRYSTAL.

Nov. 17—Oh! You Mummy (Comedy).
—Naughty Nellie (Comedy).
Nov. 24—Sammie's Vacation (Comedy).

DOMINO.

Nov. 19—Nipped (Two Parts—Drama).
Nov. 26—The Mills of the Gods (Two Parts—Drama).
Dec. 3—The Vigil (Two Parts—Drama).
Dec. 10—Not of the Flock (Two Parts—Drama).
Dec. 17—The Flower in the Desert (Two Parts—Drama).

ECLAIR.

Nov. 15—Her Own Home (Drama).
Nov. 18—The Wondrous Melody (Two Parts—Society—Drama).
Nov. 22—A Friend in Need (Drama).
Nov. 25—The Heiress and the Crook (Two Parts—Drama).
Nov. 28—The Ghost of the Mine (Drama).

FRONTIER.

Nov. 14—The Moccasin Print (Western—Drama).
Nov. 21—A Relic of Olden Days (Drama).
Nov. 28—The Best Man (Drama).

GOLD SEAL.

Nov. 17—The Opened Shutters (Four Parts—Drama).
Nov. 24—The Mysterious Rose, "My Lady Raffles" series, No. 2 (Two Parts—Dr.).

IMP.

Nov. 16—The Treasure Train (Two Parts—Drama).
Nov. 19—Universal Boy in Cupid and Fishes (Juvenile—Drama).
Nov. 23—His Gratitude (Drama).
Nov. 26—Human Hearts (Three Parts—Drama).

JOKER.

Nov. 14—Defeat of Father (Comedy).
—Fireproofing Children (Educational—Drama).
Nov. 18—His Night Out (Comedy).
Nov. 21—The Battle of the Nations (Comedy).
Nov. 25—The Tricky Flunkie (Comedy).
—La Rochelle (France) (Educational).
Nov. 28—He Married Her Anyhow (Comedy).
—Eccentric Comiques (Comedy).

KAY-BEE.

Nov. 20—The Master of the House (Two Parts—Drama).
Nov. 27—A Crook's Sweetheart (Two Parts—Drama).
Dec. 4—Mother of the Shadows (Two Parts—Drama).

KEYSTONE.

Nov. 19—The Noise of Bombs (Comedy).
Nov. 24—Fatty's Wine Party (Comedy).
—The Sea Nymphs (Two Parts—Comedy)
Nov. 14—How Heroes are Made (Comedy).
Nov. 16—Fatty's Jonah Day (Comedy).

KOMIC.

Nov. 15—Out Again, In Again (Comedy).
Nov. 22—Ethel Has a Steady, No. 11 of the "Bill" Series (Comedy).
Nov. 29—A Corner in Hats (Comedy).

L-KO.

Nov. 15—Lizzy's Escape (Comedy).
Nov. 22—The Groom's Doom (Comedy).
Nov. 29—The Blight Spaniard (Comedy).

MAJESTIC.

Nov. 13—The Folly of Ann (Comedy-Drama).
Nov. 15—The Odalisque (Two Parts—Drama).
Nov. 16—The Little Country Mouse (Drama).
Nov. 22—The Saving Grace (Two Parts—Comedy-Drama).
Nov. 24—Another Chance (Drama).
Nov. 29—The Sisters (Two Parts—Drama).

NESTOR.

Nov. 17—No release this day.
Nov. 20—When Their Brides Got Mixed (Comedy).
—Defenders of the British Empire (Educational).
Nov. 24—As We Journey Through Life (Drama).
Nov. 27—In Taxi 23 (Comedy).

POWERS.

Nov. 13—(No release this day.)
Nov. 20—A Scenario Editor's Dream (Burlesque-Comedy).
Nov. 27—Sissy, Dobbins, Oil Magnate (Western Comedy-Drama).

PRINCESS.

Nov. 13—Seeds of Jealousy (Drama).
Nov. 20—The Bad Mistake (Comedy-Drama).
Nov. 27—The Wild, Woolly West (Comedy).

RELIANCE.

Nov. 18—The Hidden Message (Drama).
Nov. 21—His Responsibility (Two Parts—Dr.).
Nov. 23—Our Mutual Girl, No. 34 (Topical).
Nov. 25—They Never Knew (Drama).
Nov. 27—The Hop Smugglers (Drama).
Nov. 28—The Kaffir's Skull (Two Parts—Drama)

REX.

Nov. 15—The Chorus Girls' Thanksgiving (Two Parts—Drama).
Nov. 19—His Uncle's Will (Two Parts—Dr.).
Nov. 22—Traffic in Babes (Comedy-Drama).
Nov. 26—No release this week.
Nov. 29—Lights and Shadows (Two Parts—Dr.).

ROYAL.

Nov. 21—Love Finds a Way (Comedy).
Nov. 28—Before and After (Comedy).

STERLING.

Nov. 12—The Dog Raffles (Comedy).
Nov. 16—A Bear Escape (Juvenile-Comedy).
Nov. 19—Noodles Return (Comedy).
Nov. 28—Black Hands (Juvenile Comedy).
Nov. 26—Dot's Elopement (Comedy).

THANHOUSER.

Nov. 10—Their Terror of Anger (Two Parts—Drama).
Nov. 15—The Man With the Hoe (Drama).
Nov. 17—Pawns of Fate (Two Parts—Drama).
Nov. 22—A Messenger of Gladness (Comedy-Drama).
Nov. 24—Mrs. Van Ruyter's Stratagem (Two Parts—Drama).
Nov. 29—A Denver Romance (Drama).

VICTOR.

Nov. 16—The Phantom Cracksman (Detective-Drama).
Nov. 20—For the People (Two Parts—Drama).
Nov. 23—Terrance O'Rourke—Gentleman Adventurer, Series No. 2, "The Empire of Illusion" (Two Parts—Drama).
Nov. 27—The Heart of Night Wind (Two Parts—Drama).

FEATURES.

ALCO FILM CORP.

Nov. 2—Salomy Jane (Calif. M. P. Corp.—Dr.).
Nov. 9—Rip Van Winkle (Drama).

ALLIANCE FILMS CORP.

Nov. 9—The Hoosier Schoolmaster (Masterpiece Film—Five Parts——Drama).
Nov. 16—The Man Who Could Not Lose (Favorite Players—Five Parts—Comedy—Drama).
Nov. 23—When Fate Leads Trump (Excelsior—Five Parts—Drama).

APEX.

Nov.—Saints and Sorrows (Four Parts—Drama).
Nov.—The Woman He Wronged (Four Parts——Drama).
Nov.—When London Sleeps (Four Parts—Dr.).

BLINKHORN PHOTOPLAYS CORP.

Nov.—Lena Rivers (Whitman—Five Parts—Drama).
Nov.—Jane Eyre (Whitman—Four Parts—Drama).
Nov.—The Witness Invisible (Blinkhorn—Three Parts—Drama).
Nov.—The Aviator Traitor (Blinkhorn—Three Parts—Drama).

BOX OFFICE ATTRACTIONS CO.

Nov. 3—The Maks (White Star—Two Parts—Drama).
Nov. 3—Bitter Sweets (Nemo—Three Parts—Drama).
Nov. 9—Life's Shop Window (Drama).
Nov. 10—Message of the Mind (Balboa—Three Parts—Drama).
Nov. 10—To Love and to Hold (White Star—Two Parts—Drama).
Nov. 17—The Call of the Heart (Balboa—Two Parts—Drama).
Nov. 17—Vengeance of the Flames (White Star—Three Parts—Drama).
Nov. 19—The Walls of Jericho (Drama).
Nov. 29—The Thief (Drama).

CENTRAL FILM CO.

Nov.—Under the Black Robe (Four Parts—Dr.).

COSMOFOTOFILM.

Nov.—For Home and Country (Two Parts—Dr.).

COSMOS FEATURE FILM CORP.

November—Hearts and Flowers (Five Parts—Drama).

ECLECTIC.

Nov.—The Crown of Richard III (Pathe—Three Parts—Drama).
Nov.—Cupid's Prank (Pathe—Drama).
Nov.—The Quest of the Sacred Gem (Pathe—Four Parts—Drama).

GREAT NORTHERN FILM CO.

Nov.—The Charles Street Mystery (Three Parts—Drama).

HISTORICAL PICTURES CO.

Nov.—Indian Wars Refought by United States Army (Six Parts—Drama).

KEYSTONE.

Nov.—Tillie's Punctured Romance (Six Parts—Comedy).

KINETOPHOTE AND K. & C. BOOKING CO., INC.

Nov. 2—Born Again (Five Parts—Drama).
Nov. 16—The Coming Power (Four Parts—Dr.).
Nov. 23—The Spirit of the Poppy (Six Parts—Drama).

PARAMOUNT PROGRAM.

Nov. 5—Ready Money (Lasky—Five Parts—Drama).
Nov. 9—The Man from Home (Lasky—Liebler—Five Parts—Drama).
Nov. 12—The Straight Road (Famous Players—Four Parts—Drama).
Nov. 16—The Rose of the Rancho (Lasky—Belasco—Five Parts—Drama).
Nov. 19—The Ringmaster (Lasky—Five Parts Drama).
Nov. 23—Chechako (Bosworth—Five Parts—Drama).
Nov. 26—Aristocracy (Famous Players—Four Parts—Drama).
Nov. 30—Mrs. Black Is Back (Famous Players—Four Parts—Drama).

PICTURE PLAYHOUSE FILM CO.

Nov. 10—The Last Dance (Five Parts—Drama).
Nov. 18—The Wild Rose (Four Parts—Drama).
Nov. 26—The Black Envelope (Four Parts—Dr.).

UNITED (WARNER'S).

Nov. 19—Sage Brush Leading Lady (Luna—Comedy—Drama).
Nov. 21—Bandit of Devil's Gap (Premier—Dr.).

WARNER'S FEATURES.

Nov.—The Last Chord (Three Parts—Drama).

WORLD FILM CORP.

Nov. 16—One of the Millions (Dyreda—Dr.).
Nov. 23—Lola (Five Parts—Drama).
Nov. 30—The Dancer and the King (Five Parts—Drama).
Nov.—Your Girl and Mine (Selig—Seven Parts—Drama).

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Tuesday—Biograph, Edison, Essanay, Kalem, Lubin, Selig, Vitagraph.

Wednesday—Edison, Essanay, Kalem, Lubin, Selig, Pathe, Vitagraph.

Thursday—Biograph, Essanay, Lubin, Selig, Vitagraph.

Friday—Biograph, Edison, Essanay, Kalem, Selig, Lubin, Vitagraph.

Saturday—Biograph, Edison, Essanay, Kalem, Lubin, Selig, Vitagraph.

BIOGRAPH.

Nov. 9—A Better Understanding (Drama).
Nov. 10—The New Magdalen (Special—Two Parts—Dr.).
Nov. 12—The Fleur-de-les Ring (Drama).
Nov. 13—Life's Stream (Drama).
Nov. 14—His Wife's Pet (Comedy).
—The Deadly Dispatch (Com.).
Nov. 16—The Child Thou Gavest Me (Drama).
Nov. 17—Ernest Maltravers (Special—Two Parts—Drama).
Nov. 19—Henpeck Gets a Night Off (Comedy)
—A Fowl Deed (Comedy).
Nov. 20—The Girl and the Miser (Drama).
Nov. 21—Blacksmith Ben (Drama).

COLUMBUS.

Nov. 3—A Twisted Affair (Comedy).
Nov. 10—A Family Intermingle (Comedy).
—Oh! What a Dream (Comedy).

EDISON.

Nov. 9—With Slight Variations (Comedy).
Nov. 10—The Heritage of Hamilton Cleek (13th of the Chronicles of Cleek) (Drama).
Nov. 11—Andy Falls in Love (12th of the Andy Series) (Comedy).
Nov. 13—A Question of Identity (Special—Two Parts—Drama).
Nov. 14—The Everlasting Triangle (Drama).
Nov. 16—The Adventure of the Lost Wife (11th of the "Octavius-Amateur Detective" Series)—(Comedy).
Nov. 17—A Moment of Madness (Drama).
Nov. 18—Buster Brown and the German Band (Comedy).
—A Millinery Mix-Up (Comedy).
Nov. 20—What Could She Do (Special—Three Parts—Drama).
Nov. 21—Dickson's Diamonds (Drama).
Nov. 23—His Chorus Girl Wife (Drama).
Nov. 24—A Gypsy Madcap (Drama).
Nov. 25—The Temple of Molach (Drama).
Nov. 27—The King's Move on the City (Special—Two Parts—Drama).
Nov. 28—The Last of the Hargroves (Drama).

ESSANAY.

Nov. 9—Sweedie the Trouble Maker (Comedy).
Nov. 10—Within Three Hundred Pages (Drama).
Nov. 11—Three Boiled Down Fables (Comedy).
Nov. 12—Sophie and the Man of Her Choice (Comedy).
Nov. 13—The Prince Party (Special—Three Parts—Drama).
Nov. 14—Broncho Billy's Decision (Reg in U. S. Patent Office) (Drama).
Nov. 16—Countess Sweedie (Comedy).
Nov. 17—The Servant Question (Com.-Dr.).
Nov. 18—The Fable of "Proving that Spongers are Found in a Drug Store" (Com.).
Nov. 19—A Horse on Sophie (Comedy).
Nov. 20—The Means and the End (Special—Two Parts—Drama).
Nov. 21—Broncho Billy's Scheme (Reg. in U. S. Patent Office) (Drama).
Nov. 23—Swedie at the Fair (Comedy).
Nov. 24—Beyond Youth's Paradise (Drama).
Nov. 25—The Fable of "Aggie and the Aggravated Attacks" (Comedy).
Nov. 26—Snakeville's Reform Wave (Western Comedy).
Nov. 27—Scars of Possession (Special—Two Parts—Drama).
Nov. 28—Broncho Billy's Double Escape (Reg. in U. S. Patent Office) (Western Drama).

KALEM.

Nov. 10—The Widow's Might (Comedy).
Nov. 11—A Midnight Tragedy (Special—Two Parts—Drama).
Nov. 13—Ham the Piano Mover (Comedy).
Nov. 14—Helen's Sacrifice (First Episode of "The Hazards of Helen") (Drama).
Nov. 16—The Man of Iron (Special—Two Parts—Drama).
Nov. 17—The Peach at the Beach (Comedy).
Nov. 18—His Nemesis (Special—Two Parts—Drama).
Nov. 20—Fatty and the Shyster Lawyer (Comedy).
Nov. 21—The Plot at the R. R. Cut (Second of "The Hazards of Helen" series—Drama).
Nov. 23—The Theft of the Crown Jewels (Special Two Parts—Drama).
Nov. 24—Tough Luck Smith (Comedy).
Nov. 25—The Girl and the Explorer (Special—Two Parts—Comedy).
Nov. 27—Ham, the Iceman (Comedy).
Nov. 28—The Girl at the Throttle (Third of the "Hazards of Helen" series) (Drama)

LUBIN.

Nov. 9—The Beloved Adventurer (Series No. 9—Lord Cecil Plays a Part—(Drama).
Nov. 10—Butt-ing In (Comedy).
—A Bargain Table Cloth (Comedy).
Nov. 11—The Quack (Special—Two Parts—Dr.).
Nov. 12—In the Hills of Kentucky (Special—Two Parts—Drama).
Nov. 13—The Trap (Drama).
Nov. 14—Beating the Burglar (Comedy).
—Magazine Cooling (Comedy).
Nov. 16—The Beloved Adventurer No. 10—Lord Cecil Keeps His Word (Drama).
Nov. 17—She Was the Other (Comedy).
—Cheap Transportation (Comedy).
Nov. 18—The Marriage Wager (Special—Two Parts—Drama).
Nov. 19—On Suspicion (Special—Two Parts—Drama).
Nov. 20—The Unknown Country (Drama).
Nov. 21—The Tale of a Coat (Comedy).
—The Daddy of Them All (Comedy).
Nov. 23—The Beloved Adventurer, No. 11 ("The Serpent Comes to Eden") (Drama).
Nov. 24—Mother's Baby Boy (Comedy).
—He Wanted Chickens (Comedy).
Nov. 25—The Making of Him (Special—Two Parts—Drama).
Nov. 26—Was His Decision Right? (Special—Two Parts—Drama).
Nov. 27—He Waits Forever (Drama).
Nov. 28—You Can't Beat Them (Comedy).
—The Servant Girl's Legacy (Comedy).

MINA.

Nov. 16—The Thrilling Adventures of Count Verace (Comedy).

SELIG.

Nov. 9—When His Ship Came In (Special—Two Parts—Drama).
Nov. 9—Hearst-Selig News Pictorial, No. 73 (News).
Nov. 10—The Ranger's Romance (Western—Dr.).
Nov. 11—Peggy, of Primrose Lane (Drama).
Nov. 12—Hearst-Selig News Pictorial, No. 74 (News).
Nov. 13—Cupid Turns the Tables (Comedy).
Nov. 14—The Fatal Note (Comedy—Drama).
Nov. 16—If I Were Young Again (Special—Two Parts—Drama).
Nov. 16—Hearst-Selig News Pictorial No. 75 (News).
Nov. 17—The Sheriff's Reward (Western—Dr.).
Nov. 18—The Broken "X" (Drama).
Nov. 19—Hearst-Selig News Pictorial No. 76 (News).
Nov. 20—The Mysterious Black Box (Comedy).
Nov. 21—Her Sacrifice (Drama).
Nov. 23—Out of Petticoat Lane (Special—Two Parts—Drama).
—Doc Yak (Cartoon).
Nov. 23—Hearst-Selig News Pictorial, No. 77 (News).
Nov. 24—The Scapegoat (Drama).
Nov. 25—The Butterfly's Wings (Drama).
Nov. 26—Hearst-Selig News Pictorial, No. 78 (News).
Nov. 27—A Surprise Party (Comedy).
Nov. 28—The Fates and Ryan (Drama).

VITAGRAPH.

Nov. 9—Miss Tomboy and Freckles (Comedy).
Nov. 10—The Senator's Brother (Special—Two Parts—Drama).
Nov. 11—In Bridal Attire (Comedy).
Nov. 12—Lola the Rat (Drama).
Nov. 13—The Rocky Road of Love (Comedy).
Nov. 14—Ann the Blacksmith (Special—Two Parts—Drama).
—The Making of a Newspaper (Ind.)
Nov. 16—Sisters (Drama).
Nov. 17—Hope Foster's Mother (Special—Two Parts—Drama).
Nov. 18—Fixing Their Dads (Comedy).
Nov. 19—Too Much Burglar (Comedy).
Nov. 20—The Professional Scapegoat (Comedy).
Nov. 21—Mary Jane Entertains (Special—Two Parts—Comedy).
Nov. 23—The Level (Drama).
Nov. 24—The Old Flute Player (Special—Two Parts—Drama).
Nov. 25—Netty Orletty (Comedy).
Nov. 26—Cause for Thanksgiving (Comedy).
Nov. 28—The Curing of Myra May (Comedy).
Nov. 28—Convict, Costumes and Confusion (Special—Two Parts—Drama).

MISCELLANEOUS LICENSED FEATURES.

BIOGRAPH.

October—The Charity Ball (Three Parts—Drama).
October—The Power of the Press (Four Parts—Drama).
October—The Genius (Three Parts—Drama).
November—The Woman in Black (Four Parts—Drama).
November—Under the Gaslight (Four Parts—Drama).

BROADWAY STAR FEATURES.

October—The Win(k)some Widow (Four Parts—Comedy).
November—The Tangle (Four Parts—Drama).
November—The Locked Door (Drama).

COLUMBUS.

Oct. 19—The Red Cross Nurse (Three Parts—Drama).
Oct. 26—When Lions Escape (Three Parts—Drama).

ESSANAY.

Oct. 17—In the Glare of the Lights (Three Parts—Drama).
Nov. 19—The Tell-Tale Hand (Three Parts—Drama).

GEORGE KLEINE.

October—The Golden Beetle (Four Parts—Drama).
October—The Secret Ring (Three Parts—Drama).
October—The Song of the Soul (Three Parts—Drama).
October—Judge Not (Four Parts—Drama).
Nov. 10—Julius Caesar (Drama).

LUBIN.

November—Stonewall Jackson's Way (Three Parts—Drama).
Nov.—Eagle's Nest (Five Parts—Drama).
Nov.—The Sporting Dutchess (Six Parts—Dr.).
Nov.—The Spy's Fate (Three Parts—Drama).

SELIG.

Oct. 15—Garrison's Finish (Three Parts—Drama).
Nov. 11—The Story of the Blood-Red Rose (Three Parts—Drama).

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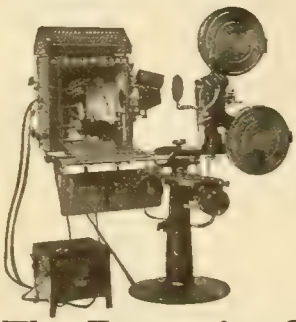

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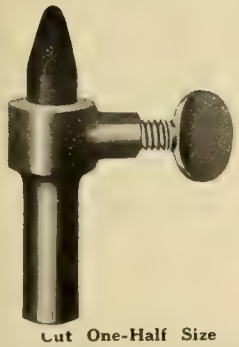

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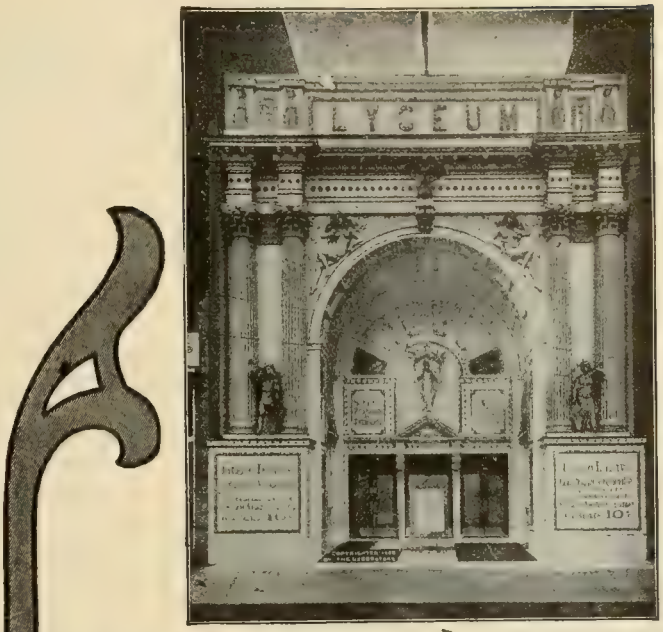

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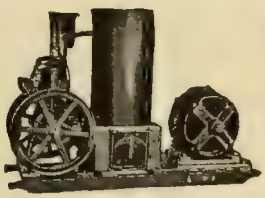

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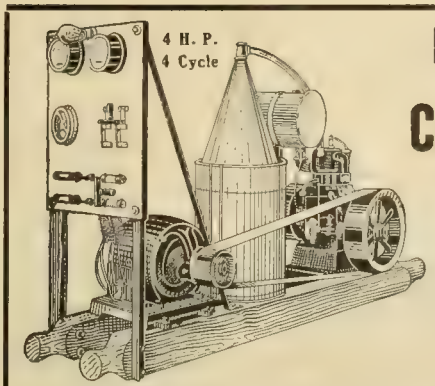

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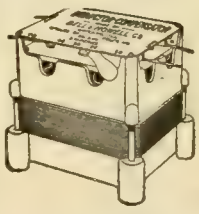

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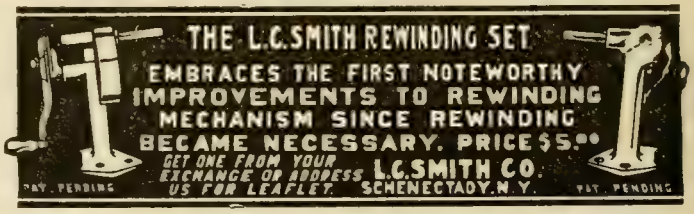
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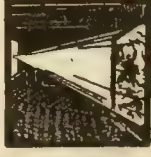

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Exclusive "Griffith" and Majestic feature star in
THE LITTLE COUNTRY MOUSE
(One Reel)
For Release Tuesday, Nov. 17
A society picture play of unusual merit in which Miss Sweet is seen in an especially pleasing part. Miss Sweet is also in **The Odalisque** (2 reels) released Sunday, Nov. 15.

LILLIAN GISH
Exclusive "Griffith" and Majestic feature star in
THE FOLLY OF ANNE
(One Reel)
For Release Friday, Nov. 13
Photoplay adapted from a story in The Munsey Magazines by special arrangement. A most delightful comedy-drama in which Lillian Gish is at her very best.

DOROTHY GISH
The popular Majestic player in the feature picture
THE SAVING GRACE
(Two Reels)
For Release Sunday, Nov. 22
In which Dorothy Gish presents an interesting characterization well suited to her charming and versatile personality. The story is unique and amusing, introducing also Fred Burns as the rural parson.

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MAJESTIC AND KOMIC GUIDE FOR EXHIBITORS

(In which we try to tell only the truth about all Majestic and Komic releases)

THE NIGGARD (1 Reel Majestic) Release date Tuesday, Nov. 10. A story with a novel moral appeal.

THE FOLLY OF ANNE (1 Reel Majestic) Release date Friday, Nov. 13. A delightful comedy featuring Lillian Gish. Story adapted from the short story of Ellen Farley in the Cavalier magazine.

THE ODALISQUE (2 Reel Majestic) Release date Sunday, Nov. 15. Featuring Blanche Sweet, Henry Walthall, Miriam Cooper, Wallace Reid and a full Majestic cast. A story that teaches the folly of fine clothes. Well acted and fairly well produced.

OUT AGAIN—IN AGAIN (1 Reel Komic) Release date Sunday, Nov. 15. A "Komic" farce with Fay Tincher in the leading role. Quite up to Komic standard.

THE LITTLE COUNTRY MOUSE (1 Reel Majestic) Release date Tuesday, Nov. 17. A pleasing story and picture play featuring Blanche Sweet.

THE SAVING GRACE (2 Reel Majestic) Release date Sunday, Nov. 22. A decidedly refreshing and entertaining comedy drama, with Dorothy Gish in the leading part.

ETHEL HAS A STEADY (1 Reel Komic) Release date Sunday, Nov. 22. No. 11 of the famous Bill, the Office Boy, stories of Paul West, featuring Fay Tincher as Ethel, the stenographer. A good number.

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A Selig melodrama written by GILSON WILLETS, and illustrating the romance of a laundry girl. ADDA GLEASON and GOLDIE COLWELL are featured, while CHARLES WHEELOCK plays the part of "Biff" Nelson, a typical tough.

On the same reel with "OUT OF PETTICOAT LANE" another installment is given of those clever moving picture cartoons drawn by SIDNEY SMITH of the Chicago Tribune, depicting the ludicrous adventures and escapades of "DOC YAK" that will make you laugh until your sides ache.

Hearst-Selig News Pictorial No. 77

RELEASED MONDAY, NOVEMBER 23 **ONE REEL**

More news pictures from European battlefields; also the cream of important domestic events shown first time in America. All are authentic.

The Scapegoat

RELEASED TUESDAY, NOVEMBER 24 **ONE REEL**

A Selig Western drama, and a typical TOM MIX production, for this versatile cowboy wrote the scenario, produced it and played the leading role. Full of thrills.

The Butterfly's Wings

RELEASED WEDNESDAY, NOVEMBER 25 **ONE REEL**

A Selig drama, the leading parts being played by BESSIE EYTON and TOM SANTSCHI. It depicts the penalty paid by a coquette for flirting.

Hearst-Selig News Pictorial No. 78

RELEASED THURSDAY, NOVEMBER 26 **ONE REEL**

European war pictures; the very latest and most up-to-date battlefield pictures shown for the first time in America. Also interesting domestic news pictures.

A Surprise Party

RELEASED FRIDAY, NOVEMBER 27 **ONE REEL**

A Selig comedy portrayed by JOHN LANCASTER, LYLLIAN BROWN LEIGHTON, SID SMITH and ELSIE GREESON. It is the story of a mix-up between two couples influenced by jealousy and ending happily. A great laugh maker.

The Fates and Ryan

RELEASED SATURDAY, NOVEMBER 28. **ONE REEL**

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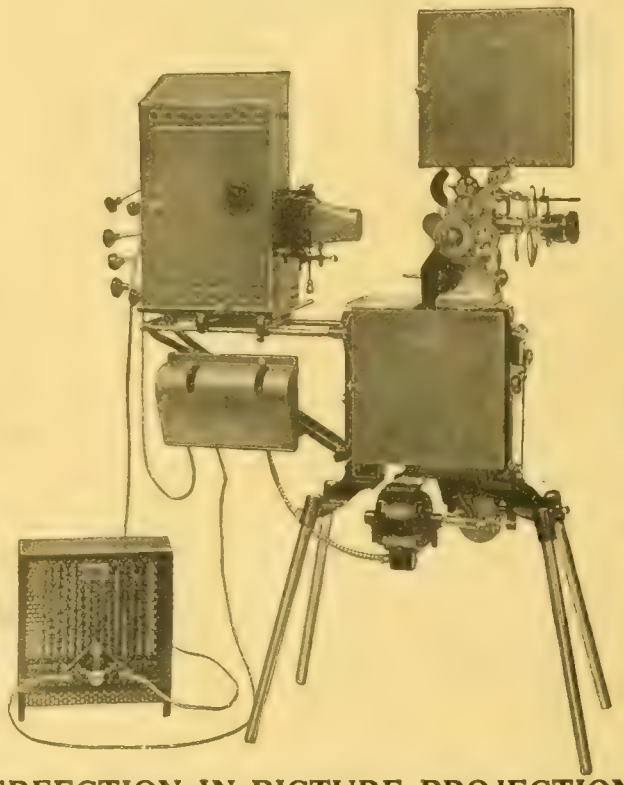

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MOVING PICTURE WORLD

THE FILM INDEX

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There are 10 picture theatres in Atlanta, three of which are exclusively Universal; two others use another program; another uses a third program and the rest are miscellaneous.

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The Universal is doing 44 per cent of THE TOTAL BUSINESS IN FLORIDA PICTURE THEATRES. There are 90 such theatres in the state and we have 40 of them. Not long ago we didn't have a corporal's guard!

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In Minneapolis the Universal serves 23 houses with the regular program. Our nearest competitor serves only 18. In St. Paul the Universal has 13 houses. Our nearest competitor has only 7. Quality always wins!

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Famous "Flying A" star who comes to the Eastern Universal studios, where he will work under his old Thanhouser director, Lucius Henderson.

WILLIAM GARWOOD AND SIDNEY AYRES

(Both of the American)

Sidney Ayres
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(In the regular program)

Two reel 101-Bison that is the most exciting Indian-and-Cowboy film of the year. Jammed to the rail with thrills. Greatest fight scenes ever witnessed. Full of sudden attacks and narrow escapes. Great pursuit of train full of Indians by cowboys, who shoot the Indians off! See the redskins roll from the train as it tears across the plains!

(Regular Release of December 12th)

Called Back

(In the regular program)

Four reel Gold Seal of Hugh Conway's marvelous mystery story. Produced by Otis Turner and packed with screen stars: Herbert Rawlinson (as Gilbert Vaughn), Anna Little (as Pauline March) William Worthington, William J. Quinn and Alan Forrest.

(Regular Release of December 1)

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is the American peace army of newspaper readers of "THE MASTER KEY" who are looking for the lucky theatres that will show the film. The first screen installment of this serial RELEASES THIS WEEK (OF NOVEMBER 16TH) so take this as our

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THE MASTER KEY

by JOHN FLEMING WILSON

A Thrilling Story of Mystery and Romance!

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THIRTY REELS
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The spectacular acting of Florence La Badie and Sidney Bracy is holding audiences spellbound in these 22 Episodes of astounding thrills and startling surprises. The Million Dollar Mystery is an independent release and may be secured regardless of the regular program being used. Apply to

Syndicate Film Corporation
71 West 23rd St., New York City
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(Or Syndicate Film Corporation's Representative at any Mutual Exchange in United States and Canada.)

The Thanhouser Three-a-Week

NOTE—*Florence La Badie* and Sidney Bracy—America's two foremost photoplay stars who made such pronounced successes in The Million Dollar Mystery—appear in regular Thanhouser releases. These releases are distributed exclusively in the United States and Canada by the Mutual Film Corporation.

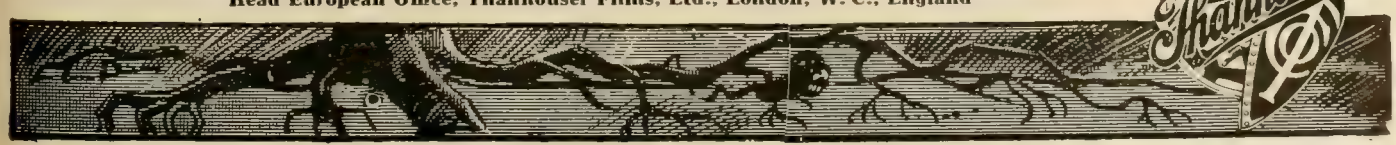
Tuesday, Nov. 24th—"Mrs. Van Ruyter's Stratagem," (2 reels) a drama depicting the life of a wealthy widow who doubts the character of the relatives who are to inherit her fortune. Her lawyer suggests she change places with her housekeeper and invite the relatives, who live in different states, to visit her. In the position of housekeeper, she discovers a plot between the butler and her niece to discredit the new maid. She succeeds in having this matter righted. She finally makes a new will much to the sorrow of all her relatives. A very interesting play cleverly acted by—Carey L. Hastings, Ethel Cooke, Harry Benham, Helen Badgley and Muriel Ostriche.

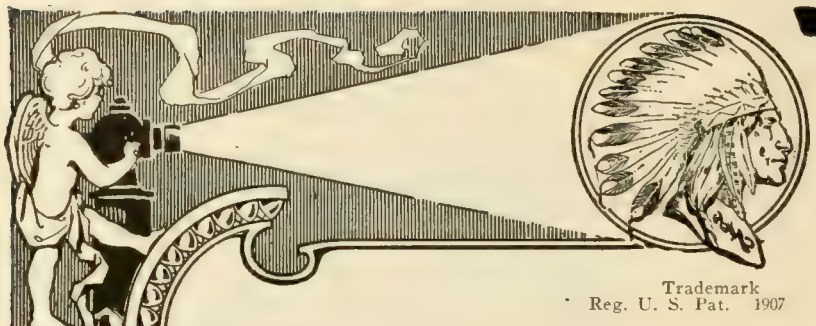
Sunday, Nov. 29th—"A Denver Romance." This drama centers around a young western girl who has just returned from an eastern college. At the railroad station she meets a young New York bachelor who is traveling West to see the country. Her father is an old Westerner who believes that all Easterners are effeminate and lacking in manhood, but is finally converted by the young New York bachelor after a wonderful display of guns. The cast includes Mignon Anderson and Morris Foster.

Thanhouser Film Corporation

NEW ROCHELLE, NEW YORK

Head European Office, Thanhouser Films, Ltd., London, W. C., England





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Three Big Laughs! Three Big Thrills!

MISS BEVERLY BAYNE

Released Monday, November 30

"A Maid of War"

(With Sweedie)

Sweedie gets into an awful mix-up over the war, but explains herself out of it.

Released Tuesday, December 1

"The Buffer"

A child buries the hatchet in a war between a capitalist and a district attorney

Released Wednesday, December 2

THE FABLE OF

"The Club Girls and the Four Times Veteran"

By GEORGE ADE

In which the widow upsets all the old maids' theories about husbands

MISS MARGUERITE CLAYTON

Released Thursday, December 3

"Sophie's Fatal Wedding"

That famous trio of funsters—Sophie, Slim and Mustang—who put Snakeville on the photoplay map, in a screaming farce comedy.

Released Friday, December 4

"The Place, the Time and the Man"

(IN TWO ACTS)

A Thrilling drama of a battle with the "Wolves of Wall Street" Featuring Richard C. Travers and Gerda Holmes. Adapted from The Munsey Magazines

Released Saturday, December 5

"Broncho Billy's Judgment"

(Reg. U. S. Patent Office)

Broncho quits the office of sheriff rather than arrest a man for killing a wife beater. Featuring G. M. ANDERSON.

THE FACE KNOWN ALL AROUND THE WORLD

"One Wonderful Night"

(In Four Acts)

MR. FRANCIS X. BUSHMAN is presented in this drama of love and intrigue, which is filling theatres all over the country.

"Blood Will Tell"

(In Three Acts)

The climax of romantic Colonial dramas. Critics call it "one of the best photoplays ever produced."

MR. G. M. ANDERSON

"The Good-for-Nothing"

(In Four Acts)

MR. G. M. ANDERSON is presented in this drama of a gripping intensity. It is a story of a wayward son that touches the heart of every spectator.

"Ambushed"

(In Three Acts)

One of the Essanay successes abounding in mystery and adventure which delights every audience.

Essanay Film

Laboratory and Studios, 1333 Argyle St., Chicago. Downtown Offices 521 First

-Week

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The man voted the world's most popular photoplayer is presented in

"THE BATTLE OF LOVE"

This latest of Essanay's complete prize mystery plays produced in conjunction with The Ladies' World is a wholesome type of a triangular love tangle. An actress causes a love spat between two sweethearts, but helps to heal the breach she has caused, by carrying out a plot that is of thrilling interest throughout.

MR. FRANCIS X. BUSHMAN

The complete story with the exception of one paragraph will appear in the January number of The Ladies' World. Big prizes are offered by the magazine for the best written lost paragraph. It can be found only in the Essanay film; 5,000,000 readers will look for it to solve the mystery.

Released December 19 through the Feature Department of the General Film Co.

MR. G. M. ANDERSON

Known all around the world as "BRONCHO BILLY" is presented in

"THE TELL-TALE HAND"

By Frank Blighton, author of "What Happened to Mary?" and "Who Will Mary Marry?"

This latest and greatest western drama is full of human interest. It touches the tenderest emotions of the heart and stirs the soul. It is replete with dramatic incidents and holds the spectator spell bound from beginning to end.

MR. FRANCIS X. BUSHMAN

is presented in

"IN THE GLARE OF THE LIGHTS"

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"THE PLUM TREE"

These Essanay complete prize mystery plays are filling theatres everywhere. Millions are being thrilled by the dramatic intensity of the plays.

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"MRS. BLACK IS BACK"

By George V Hobart.

America's foremost comedy-artiste in one of America's funniest comedies.

In Four Parts of Motion Pictures.

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THE UNWELCOME MRS. HATCH	HENRIETTA CROSMAN
SUCH A LITTLE QUEEN	MARY PICKFORD
MARTA OF THE LOWLANDS	MME. BERTHA KALICH
WILDFLOWER	MARGUERITE CLARK
THE COUNTY CHAIRMAN	MACLYN ARBUCKLE
BEHIND THE SCENES	MARY PICKFORD
HIS LAST DOLLAR	DAVID HIGGINS
THE MAN FROM MEXICO	JOHN BARRYMORE
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ARISTOCRACY	TYRONE POWER

These releases have already created new traditions in feature productions

FORTHCOMING ATTRACTIONS:

MAY IRWIN
IN
"MRS. BLACK IS BACK"
Released November 26th

JOHN EMERSON
IN
"THE CONSPIRACY"
Released December 10th

MARGUERITE CLARK
IN
"THE CRUCIBLE"
Released December 28th

WILLIAM H. CRANE
IN
"DAVID HARUM"
Released December 14th

EDWARD ABELES
IN
"THE MILLION"
Released December 31st

MARY PICKFORD
IN
"THE STEPSISTER"
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MARIE DORO
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WHERE THE TRAIL DIVIDES with ROBERT EDESON
WHAT'S HIS NAME with MAX FIGMAN

THESE ARISTOCRATS OF FILMDOM TO BE FOLLOWED BY THE MOST MAGNIFICENT ARRAY OF PRODUCTIONS EVER CONTEMPLATED.

November 5—READY MONEY James Montgomery's International Success with Edward Abeles

November 9—THE MAN FOR HOME The Famous Astor Theatre Success, by arrangements with the Leibler Co. with Charles Richman

November 19—THE CIRCUS MAN From the Brilliant Novel The Rose in the Ring by Geo. Barr. McCutcheon. with Theodore Roberts

November 30—THE ROSE OF THE RANCHO with an All Belasco Cast including Bessie Barriscale
Produced in Asso. with David Belasco under direction Richard Walton Tully.

December 7—THE GHOST BREAKER The Lyceum Theatre Hit with the Original Star. with H. B. Warner

December 24—CAMEO KIRBY The Leibler Co's. Biggest Success. with Dustin Farnum

January 4—GIRL OF THE GOLDEN WEST with An All Belasco Cast
David Belasco's Cameo of the Romantic West, Produced Under Direction of the Author.

January 11—THE GOOSE GIRL Harold MacGrath's Great Novel and Play. with Marguerite Clarke
(Courtesy Famous Players Film Co.)

January 21—MERELY MARY ANN Eleanor Robsin's Triumph in Asso. with the Leibler Co. with Edith Taliferro

January 28—AFTER FIVE By William C. and Cecil B. Demille, as Produced at Fulton Theatre by Wagenhals & Kemper. with Edward Abeles

February 15—WARRENS OF VIRGINIA William C. Demille's Southern Classic in Asso. with David Belasco. with All Star Belasco Cast

February 18—THE COUNTRY BOY Edgar Selwyn's Great Heart Story. Star Announced Later

March 1—THE WOMAN David Belasco's Recent Sensational Success. with All Belasco Cast

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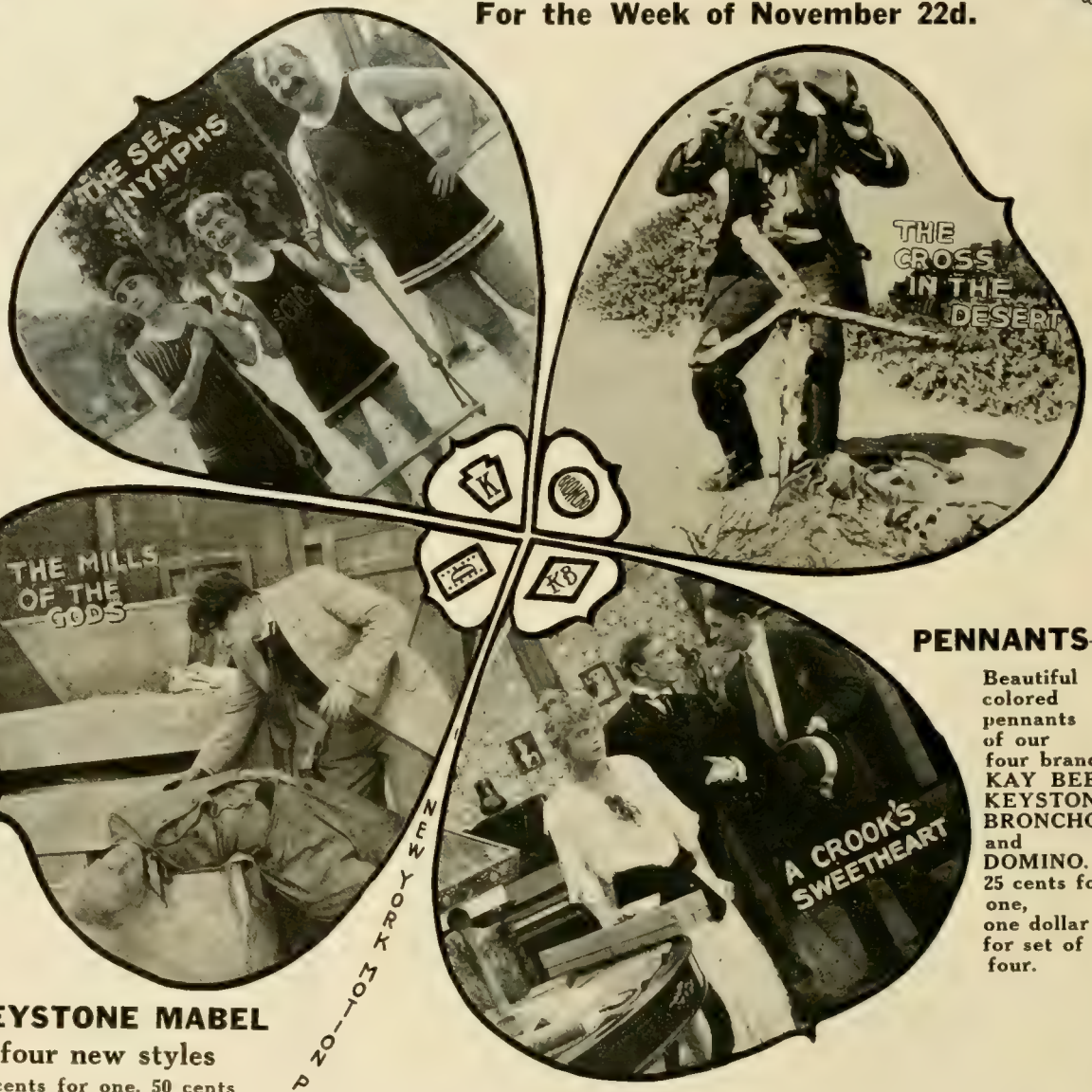
For the Week of November 22d.



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THE MAJESTIC MOTION PICTURE CO.

Two Part Feature Release, SUNDAY, NOV. 29

Lillian Gish

THE FAMOUS GISH SISTERS

LILLIAN and DOROTHY

Appearing together for the first time in a Majestic release

In the splendidly acted and produced heart-appealing drama

Dorothy Gish

THE SISTERS

Telling a story of absorbing interest.
This is a feature release of first quality.

MAJESTIC AND KOMIC GUIDE FOR EXHIBITORS

In which we try to tell only the truth about all Majestic and Komic releases.

THE LITTLE COUNTRY MOUSE (1 Reel Majestic) Release date Tuesday, Nov. 17—A pleasing story and picture play featuring Blanche Sweet, in which a young girl is saved from the snares of high society.

THE SAVING GRACE (2 Reel Majestic) Release date Sunday, Nov. 22—A decidedly refreshing and entertaining comedy drama, with Dorothy Gish in the leading part. The new parson redeems the simple country girl from ignorance and by his vigorous action saves the father from crime.

ETHEL HAS A "STEADY" (1 Reel Komic) Release date Sunday, Nov. 22—No. 11 of the famous Bill, the Office Boy, stories of Paul West, featuring Fay Tincher as Ethel, the stenographer. A good number, in which Bill's love letter causes trouble for Ethel.

ANOTHER CHANCE (1 Reel Majestic) Release date Tuesday, Nov. 24—A melodrama of fair interest and quality, in which an ex-convict is saved from a return to crime by the interference of a crippled newsboy whom he had befriended.

THE SISTERS (2 Reel Majestic) Release date Sunday, Nov. 29—Featuring Lillian and Dorothy Gish. For our candid opinion see announcement above. The story tells of a mutual love and sacrifice of two young mothers under circumstances that will touch the heartstrings of every spectator.

A CORNER IN HATS (1 Reel Komic) Release date Sunday, Nov. 29—A very good farce with a novel idea, showing how much trouble an industrious dog can create.

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WILL CARRY THE STORY OF RUNAWAY JUNE - IT WILL
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The motion picture game requires brains—not brains in the crude state that God gave them to you, but brains that sparkle with intelligence—that show signs of training and development. Get down to brass tacks. Be frank, honest and truthful with yourself. Admit that—

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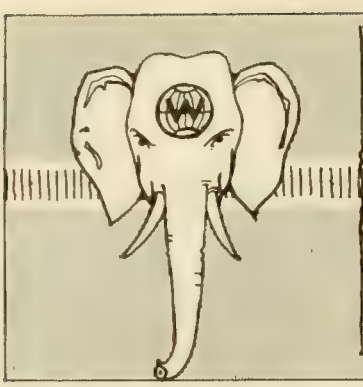

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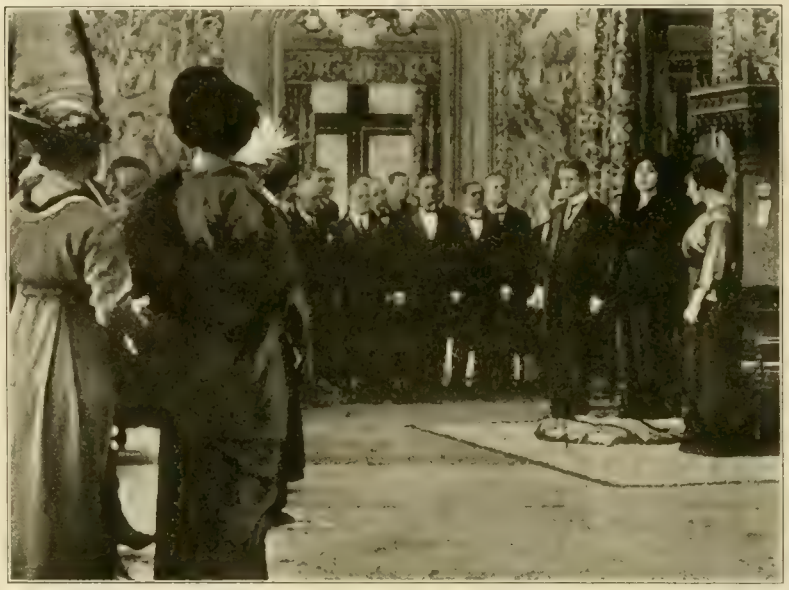

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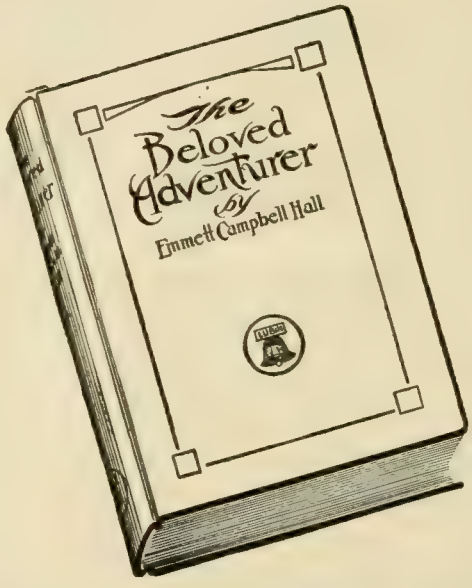

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RAYMOND HITCHCOCK IN "THE RINGTAILED RHINOCEROS"

Direction GEORGE W. TERWILLIGER

5 Reel Comedy Drama — By LAWRENCE McCLOSKEY

ROSE COGHLAN

and ETHEL CLAYTON in

"THE SPORTING DUCHESS"

Direction—BARRY O'NEIL

7 REEL COMEDY DRAMA — By CECIL RALEIGH

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SIX REGULAR RELEASES EACH WEEK

"THE BELOVED ADVENTURER," Eleventh of Series, "THE SERPENT COMES TO EDEN." Drama. Monday, November 23rd.

"MOTHER'S BABY BOY"—"HE WANTED CHICKENS." Split Reel Comedies. Tuesday, November 24th.

"THE MAKING OF HIM."—Two Reel Drama. Wednesday, November 25th.

"WAS HIS DECISION RIGHT?" Two Reel Drama. Thursday, November 26th.

"HE WAITS FOREVER." Drama. Friday, November 27th.

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D., in THE MORNING TELEGRAPH, Sunday, November 8.

"There is that rare ingredient in spectacles of the kind, a clearly presented and coherent story. We are told that 20,000 people were engaged in the making of the drama, and that a miniature city of Rome, covering six square blocks, was constructed. Both statements are easily credited in view of the magnificent results. For classic roles Novelli is perhaps the most thoroughly equipped of all film actors."

D., in THE DRAMATIC MIRROR, November 11.

"There is not a dull moment throughout the story. . . . Once started, the film holds one in a grip of tense interest that never relaxes until the final scene. . . . This film really beggars description."

H. S. FULD, in MOTION PICTURE NEWS, November 21.

"The thread of the story has been dexterously woven, the intent evidently being to emphasize the human heart-interest. . . . Nowhere could I detect the slightest trace of padding . . . the dramatic and spectacular are joined with powerful effect."

W. STEPHEN BUSH, in MOVING PICTURE WORLD, November 21.

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WALTHILL, in BILLBOARD, November 14.

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Minneapolis **210 Temple Ct.**	**Pittsburgh** **509 Lyceum Theatre Bldg.**	**Seattle** **213 Orpheum Thea. Bldg.**
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Mabel Trunnelle
as "Olive," the Gypsy Girl

is creating for the Edison series

"OLIVE'S OPPORTUNITIES"

a unique distinction among photo-plays.

Every Tuesday
One of this Series will be released

THE character of "Olive" is that of a fascinating gypsy girl whose chief attractions, outside of her personalities, are a violin and a monkey. She infatuates Vance Coleman, a society swain, about to inherit a fortune, thereby inciting the jealousy of one of his society admirers, Laura Leslie. Drew Martin, a cousin, plots to do away with Coleman and also banish Olive that *he* may inherit the fortune.

THE "OLIVE'S OPPORTUNITIES" SERIES, briefly outlined:—(1) A GYPSY MADCAP **(Released Tues., Nov. 24th).** General Coleman plans to disown his son for his infatuation with "Olive" the gypsy girl. Olive saves the General's life. (2) THE GIRL OF THE OPEN ROAD **(To be released Tues., Dec. 1st)**—reveals a drowning accident planned by Martin, but frustrated by Olive, who rescues Coleman. (3) THE ROSE AT THE DOOR **(To be released Tues., Dec. 9th).** Martin's plan to have thugs drown Coleman recoils on himself by Olive's changing a rose from Coleman's to Martin's door. Martin barely escapes being drowned himself. (4) THE VANISHING OF OLIVE **(To be released Tues., Dec. 15th)**—reveals the banishment of Olive to a Chinese opium den and her discovery by the escaped monkey and final release by Coleman. (5) OLIVE IS DISMISSED **(To be released Tues., Dec. 22nd)** from a frivolous society leader's home, but reconciles husband and wife by her indiscretions. (6) THE LESSON OF THE FLAMES **(To be released Tues., Dec. 29th).** Coleman rescues Olive from a burning building which the fire inspectors had passed on for graft.

A fascinating, well-planned, well executed series with MABEL TRUNNELLE AT HER BEST.

OTHER FORTHCOMING EDISON REELS DESCRIBED

A DOUBLE ELOPEMENT (By Henry Beldon). A widow and a widower fall in love, but hide from each other the fact that one has a son grown up, the other a daughter of marriageable age. The real surprise comes when son and daughter elope and overtake the eloping widow and widower at the station. A hilarious scene ensues. Comedy. 1,000 ft. **To be released Wed., Dec. 2nd.**

WHO GOES THERE? (By H. A. Du Souchet). This is an adaptation of the famous play of the same name in which Walter E. Perkins took the title role of Lieut. Newman (known as "Toppy"). He takes the same part in the dramatization on this film, which is in two reels. Comedy. 2,000 ft. **To be released Fri., Dec. 4th.**

IT'S A BEAR (By Harry G. Bates). Louise Darkin insists on a hero for a lover. Buskins, who is infatuated with her, seeks a chance to show his heroism, and pretends to have killed a bear. The "bear" turns out to be a tramp rigged up as a dead bear. But Louise discovers the trick and scorns the engagement ring. Comedy. 1,000 ft. **To be released Sat. Dec. 5th.**

CRYSTALS; THEIR MAKING, HABITS AND BEAUTY. This is an educational film of the best kind. It shows how crystals of much beauty can be made by artificial means. The youthful chemist is seen at work and from substances as easily understood as table salt, epsom salts, and gunpowder, proceeds to form compounds very soothing to the eye. Educational. 500 ft. **To be released Mon., Dec. 7th.**

BUSTER BROWN CAUSES A COMMOTION (By R. F. Outcault). With sneezing powder as his stock in trade, Buster proceeds to use it effectively on Grandpa Brown, Mrs. Brown and the maid. Then he snaps Grandpa's picture (while he is spooning with the maid) and is chased all over the house by the irate Grandpa. A side-splitting film. Comedy. 550 feet. **To be released Tues., Dec. 8th.**

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Drama ....MONDAY, NOVEMBER 23RD

His kindly treatment and consideration of his wife is misinterpreted as weakness. He assumes a brutal attitude and quickly she pleads for his love. She learns a lesson to the joy of both. An all-star cast.

"The Old Flute Player"

Drama in Two Parts .....TUESDAY, NOVEMBER 24TH

By those better off he is patronized. When he is restored to the dignity of Count, he is courted by those who snubbed him. His daughter is sought by her employer as her daughter-in-law. CHARLES KENT and EDITH STOREY are the principals.

"Netty or Letty"

Comedy .....WEDNESDAY, NOVEMBER 25TH

It is no easy matter to tell one from the other. Many laughable and confusing mistakes occur. They are twins and that sets everything right. DOROTHY KELLY, GEORGE COOPER, LILLIAN BURNS and JAMES MORRISON are the cast.

"Cause for Thanksgiving"

Comedy .....THURSDAY, NOVEMBER 26TH

"Sonny Jim" trades the family turkey for a colored baby. Daddy Jim wants the turkey and Mammy wants her baby. When both are returned it's a big Thanksgiving day. BOBBY CONNELLY as Sonny Jim.

"The Curing of Myra May"

Comedy .....FRIDAY, NOVEMBER 27TH

She poses as a young lady. She wins a young man's love. He learns she is only a schoolgirl, and she is glad to get back in short dresses. NORMA TALMADGE and DONALD HALL are the leads.

"Convict, Costumes and Confusion"

Comedy in Two Parts...SATURDAY, NOVEMBER 28TH

Jones goes to the masquerade dressed like the devil. He changes his suit for a convict's and then the fun begins. It doesn't end until the convict is caught and Mrs. Jones gets her clothes back. BILLY QUIRK, LEE BEGGS and RICA ALLEN are the fun makers.

SIX A WEEK

"EVERYTHING AGAINST HIM"
Drama .....Monday, November 30th
"SAVED FROM A LIFE OF CRIME"
Two-Part Drama .....Tuesday, December 1st
"THE MYSTERIOUS MR. DAVEY"
Comedy .....Wednesday, December 2nd
"THE MAN THAT MIGHT HAVE BEEN"
Drama .....Thursday, December 3rd
"THE METHODS OF MARGARET"
Comedy .....Friday, December 4th
"BUNNY'S LITTLE BROTHER"
Two-Part Comedy .....Saturday, December 5th

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SHADOWS OF THE PAST	3 PARTS
BINGLES' MELODRAMA	3 PARTS
MY OFFICIAL WIFE	5 PARTS
UNCLE BILL	3 PARTS
THE PAINTED WORLD	3 PARTS
FLORIDA ENCHANTMENT	5 PARTS
413	3 PARTS
THE WIN(K)SOME WIDOW	4 PARTS
THE TANGLE	4 PARTS
THE LOCKED DOOR	3 PARTS

4-PART DRAMA — **SYLVIA GRAY**

3-PART DRAMA — **TWO WOMEN**

5-PART WESTERN DRAMA — **THE LITTLE ANGEL of CANYON CREEK**
From the Book by Cyrus Townsend Brady

3-PART DRAMA — **THE SAGE-BRUSH GAL**

4-PART COMEDY DE LUXE — **THE MAN BEHIND THE DOOR**
From the Book by Archibald Clavering Gunter

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DRAMA

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A MODERN TWO-ACT DRAMA. ONE OF THE FEATURES OF THE

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To save her father from the electric chair, Barbara consents to marry the man she has helped ruin. The outcome makes this a story decidedly out of the ordinary

Released Monday, December 7th. Unusually striking scenes on the 1, 3 and 6-Sheets

IN DUTCH

There are times when it is mighty dangerous to help a friend out of a difficulty. Bill Jones he tried it and got "in dutch" for fair!

Released Tuesday, December 8th

THE BOLD BANDITTI AND THE RAH RAH BOYS

Here's one freshman who is too wise for a bunch of hazers. Don't let your patrons miss the mix-up between the real and make-believe blackhanders. Lloyd V. Hamilton and Bud Duncan are the laugh-makers.

Released Friday, December 11th

The Mystery of the Yellow Sunbonnet

A TWO-ACT DRAMA of a foreign spy's plot to steal maps showing the U. S. Harbor defenses. The present war makes this of special interest.

Released Wednesday, December 9th. Strong 1, 3 and 6-Sheets

The Flying Freight's Captive

An Episode of the

"HAZARDS OF HELEN R.R." SERIES

It takes nerve—lots of it—to leap off a train going at high speed. This and several other hair-raising feats, is what Helen Holmes does in this action-filled episode.

Released Saturday, December 12th. Business-bringing 1 and 3-Sheets

KALEM COMPANY, 235-9 W. 23d St., New York

MOVING PICTURE WORLD
THE FILM INDEX — EXHIBITORS' GUIDE

J. P. Chalmers, Founder.
Published Weekly by the
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(*The Index for this issue will be found on page* 1302)

Entered at the General Post Office, New York City, as Second Class Matter.

Saturday, November 28, 1914.

Facts and Comments

COMPLAINTS are often heard of the offensive methods adopted by venders of candy, etc., in motion picture houses. Just why such venders should be permitted in any but cheap houses it is hard to understand, but if the house thinks these peddlers necessary to its general welfare, a little discretion in the crying of their wares ought surely to be used. It is disconcerting to say the least to sit in a theater and follow the plot on the screen to the point where the afflicted mother kneels down to raise her voice in prayer for the safety of her son and then hear the raucous youth standing right near you shout the praise of "assorted chocolates and chewing gum." Even in the cheapest of the speaking theaters these peddlers must confine their activities to spasms between the acts, and even the lowliest villain is permitted to pursue the heroine without interruption from the candy man in front. There is no doubt at all that such practises "kill" all atmosphere and drive many patrons away. We do not know anything about the profits of this fitful selling but they must be enormous to overcome the damage they do.

EXHIBITORS in one of the states of the Far West are conducting an intelligent and dignified campaign against Sabbatarian fanaticism. They have taken the question of Sunday opening into the courts and are now placing their views on the situation before the public in a series of advertisements placed in the newspapers. We like their tone of toleration and their calm appeal to reason which are in marked contrast to the vehemence and intemperate language of their opponents. We have little doubt that public opinion everywhere is decidedly in favor of clean and wholesome motion picture entertainments on Sundays no less than on other days. Whenever the question has been submitted to the voters the verdict has been against a narrow observance of Sunday. A friend and reader who has a large theater in a city in Ohio writes to us that Sunday closing was defeated at a recent election by a substantial majority. We quote from one of the local papers: "The biggest majority on any of the side issues was recorded in favor of moving picture shows on Sundays. Those favoring clean amusements on Sunday and voting against the city ordinance closing the theaters on that day numbered 2,206 while the opposing side rallied only 1,075 votes." The enemies of Sunday opening made a very vigorous campaign and the issue was fully discussed in the press and on the stump. The credit for the victory is due to two causes: the lively agitation of the exhibitors and the clean character of their shows.

* * *

THE amount of money invested in the exhibiting and producing branch of our industry without any previous investigation exceeds all belief as we have pointed out more than once. We revert to the subject because of the activities of promoters in all parts of the country. Golden returns are promised upon small investments. Sometimes the promoters themselves show a shocking ignorance of actual conditions in the industry. None of them seem to be concerned with the grave problem of distribution. According to some of the literature which spread broadcast in city and country nothing more is required than a few hundred dollars to make a moving picture which it is presumed will then sell itself automatically. Theaters are built with little or no conception of a policy or of experienced management. Our advice to all who are approached by plausible promoters is to investigate first the promoters, then actual conditions of the industry and lastly the possibilities of the enterprise.

* * *

IN the news columns of The Moving Picture World will be found an exclusive report of the decision of Justice Davis of the Supreme Court sustaining the action of Commissioner of Licenses in forbidding the exhibition of the film "The Ordeal." We have pointed out the offensive portions of this film which violate the spirit of neutrality urged by the President. The decision of Justice Davis is of far-reaching importance because it judicially defines the powers of the Commissioner of Licenses. It is plain under the language of the decision that the commissioner has wide discretion in the premises. A correct inference from the decision leads us to the belief that the commissioner may stop pictures on other grounds than public decency. We believe in the freedom of the screen, but we are glad to see the abuse of it checked by the courts.

* * *

WE commend the relief plan for Belgian sufferers, briefly outlined in this issue, to the attention of our readers and ask them to help to the extent of their power. To aid men, women and children in such profound and undeserved misery is the right sort and the best sort of neutrality—the neutrality of the good Samaritan.

Stop the Vandals

By W. Stephen Bush.

THE most encouraging sign on the motion picture horizon is the recent increase of quality in features. No one who has watched this growth can fail to be impressed by its steadiness. There is nothing sporadic or occasional about this improvement in quality. It is most gratifying to note that we have today a good supply of high-class features and that this supply comes from various sources, being the result of wholesome and well-directed competition.

How do these pictures of high quality fare after they leave the studio and are passed to the exhibitor through the exchange? The importance of this question cannot be exaggerated. But recently I sat through a performance in a big motion picture theater located in a good-sized Eastern city. One of the best features recently produced, a theme full of virile Americanism wrought out in scenic surroundings of exceeding beauty was on the screen. The theater, which seats almost two thousand people, was well filled. Never in all my life had I seen a more atrocious presentation. The worst faults of the "original nickelodeon" were there. The projection was nothing less than a sin against light. The "music" was provided by a callow youth doing his fiendish worst on an instrument which seemed to have come down from Chinese antiquity. At times there was a faint resemblance to a piano; then came a hair-raising imitation of an organ followed by what seemed to be the echo of a human voice. The voice seemed to belong to a man whose vocal utterance was thickened by alcoholic excesses. Such a "musical" instrument might do fine for a "wheeze" in a dime museum or an added attraction at a side-show, but it was hideously out of place in an entertainment for intelligent human beings. The youth playing or rather torturing the aforesaid instrument had a habit of leaving his post at irregular intervals and then suddenly returning and once more tearing into the blessed silence.

The feature, on which highly gifted and highly trained minds had spent their best effort, and which has been acclaimed a genuine masterpiece by every audience, was slowly and painfully done to death. There was no order in the place and the atmosphere was bad to the point of being dangerous. Of course, I am speaking of "atmosphere" figuratively. The whole audience soon became demoralized. The way the feature was being shown encouraged the ignorant and vulgar few to ribald laughter and noisy demonstration. The intelligent portion of the audience—much the larger, of course—resented the obvious mishandling of the feature and many walked out. At the most pathetic moments in the play there were loud guffaws and idiotic giggles. The "pianist" had evidently but little brains, but such as it was he enlisted it on the side of vulgarity and played down to the lowest taste. Scene after scene of dramatic power and of great poetic beauty came on the screen and it all went for naught. At the end of the performance something like twenty slides were run announcing, amid a mass of cheaper productions, the coming of the best features now on the market. I suppose they will be "murdered" to the disgust of every desirable patron.

I need scarcely say that the place where these outrages occur is a "daily change" place. The waste of splendid material is not the worst feature. It is indeed bad enough to have a fine feature get but one day's showing in a city of more than a hundred thousand inhabitants. At this rate all the best features now on the market could be "used up" in a couple of weeks with a ridiculous minimum of returns to producer, distributor and exhibitor. The price of admission at this "theater" is ten cents.

These ruinous methods of "showmanship" came very near wrecking the producing of regular programs and in some parts of the country actually did wreck them. The growth and popularity of the feature was in no small measure due to the greed and short-sightedness of these "spoilers." The high-grade feature companies owe it to the industry at large and to themselves to keep away from such wasteful policies. I do not know what this particular theater paid for the hire of the film play which it handled in such cruel fashion, but I feel that no amount of money can ever justify such an outrage.

Perhaps this particular theater is an anomaly, a temporary but most annoying survival of the unfittest. There may be but a few theaters like it—I earnestly hope so, at any rate.

The evil ought to be stopped right now. It will pay the high-grade feature companies, who are so lavish with their money and so ambitious in their future projects, to pay a little attention to what happens to their product after it leaves their studio or their exchange. We believe that all these companies are now enforcing a rule which forbids their pictures being shown in so-called straight "nickelodeons." This is a step in the right direction, but they must in justice to themselves go a little further. They must exercise some degree of supervision over the men who present their pictures. It would pay them to have a corps of inspectors attached to the various exchanges who make it their business to stop vandalism of the sort I have been compelled to describe in this article. In spite of the great advance in surgery the quality of brains cannot be improved by operation. It is impossible to create intelligence where Nature has been barren in the first place. If a man engages in the exhibiting profession without the needed ability and intelligence he will, in the natural course of things, drop out of it. Where, however, the lack of intelligence results in dangerous waste of valuable property the natural process of elimination is too slow. High-class features ought not to be placed in the hands of men who are utterly incapable of doing them justice and who do the industry at large a lot of harm. There is no reason in the world why the presentation of high-class features ought not to be standardized. Once standardized any bad falling below the standard ought to result in a denial of service.

I have heard the excuse that "local conditions" are sometimes responsible for "poor handling" and that "our people would not understand real first-class presentation." Men whose gray matter is thus embedded in cobwebs of the past are more to be pitied than censured, but they are hopelessly wrong. Nothing is more ludicrous than the belief of some managers that the "folks in their towns" are peculiar and different from all the rest of the world. "Our folks would not understand" or "this town must have vaudeville" are some of the expressions we hear from the lips of such managers. These men will not wake from their fatal somnolence until a showman with brains and enterprise and undismayed by any spectre of "local conditions" comes to their city and gives the people an exhibition of modern motion picture showmanship and marches straight to the goal of prosperity. Then Rip Van Winkles will bestir themselves and become belated and unsuccessful imitators where, with credit and profit to themselves, they might have been glorious originators.

Some Weak Spots

By Louis Reeves Harrison.

INEXPERT conversion is one. A complete transformation may take place in any character—a man who has been low-spirited in trouble may suddenly become optimistic because of unexpected good news—but sudden changes of volition in a story should be handled with great care and a complete change of sentiment should have some powerful reason to be convincing. Unnecessary conversion, plainly visible in carelessly constructed plays, is amateurish and repellant to common intelligence. We dwell with the characters of a visualized experience but a short time, and, if we come to know them as we should, little inconsistencies are fatal to interest. If the leading character has been enforced by dominant traits, and the plot hinges on his conversion, too great pains cannot be taken to make the transformation of purpose logical.

A drinking man loves a refined woman and tries in vain to win her hand in marriage. At the last moment she obtains a pledge of sobriety and the story ends with the beginning of their happiness. Too easy. The woman may be convinced that it is all right, but the audience will remain skeptical. A tremendous self-struggle to master the habit of a lifetime, even with occasional lapses and final triumph, would be more convincing. The man who can master passion, feeling and habit with the dash of a pen is unlike those to whom we are accustomed. He is hardly human. It is too commonly believed that the highway to a certain hot place is paved with good intentions for the average audience to swallow the instantaneous reform of those most needing it. Many authors who see the necessity of strong motive for conversion neglect to provide it, and one such weak spot may kill the play.

From a superficial point of view, it might seem much easier to handle a change of sentiment, but such is not the case. There are capricious ladies and others who find it difficult to make up their minds, but when a woman really loves one man, the transfer of her affections to another is attended with some of the difficulty of unscrambling eggs. Authors find it hard work to disentangle a love knot and cut it as the easiest way—that is why their plays go wrong. The easiest way in any profound problem fails to make an audience feel and believe that it is a true way. The idealism involved where a woman loves deeply, the hopes aroused in her heart, the plans she has laid, the little castles she has built, are not to be swept away as Napoleon did the rooks and pawns, when defeated at a game of chess. The change must follow preparation and have a powerful motive.

Conversion is fascinating. One cannot write stories without feeling that the characters are acting and reacting on one another all the time, just as we are constantly influencing one another, just as each of us is gaining or losing by such varied experience as brings us into contact with other people; but it cannot be forgotten that there is an inherent force in each intelligent person which makes for decided individuality. That inherent force is bound to hold out for a time, like a besieged fort, before complete surrender. The author's full art is to reconcile the established character and outer circumstances so as to make the fascinating conversion a plausible one, and it should not only be convincing but it should be of sufficient importance to be well worth while—a big factor in the success of his story.

Haste of production confronts us with defective titles to screen stories and subtitles so bad in some cases that they are worse than none at all. Possibly the very worst title is one that has the appearance of being one of the best because it describes the play. We do not want the play described any more than we want a synopsis of it. What is the use of deadening interest by foreshadowing the result? Any audience is in a receptive mood and is willing to see a story worked out through mystifying complications for the pleasure of speculating how it is all to turn out at the end. A title that arouses curiosity, without gratifying it in the least, becomes an asset where one placarding the plot becomes a liability. It may, however, hint at a hidden force, such as destiny, or even nominate its application to a series of strange events, but it is most effective when it has more than one significance, thus leaving an audience in doubt, while stimulating curiosity.

The effect of subtitles is peculiar. Producers seem to favor them for clarity, whereas exhibitors are inclined to regard them with disfavor. There is reason on both sides. Certain relations between characters must be explained, and it is also necessary to designate lapses of time in one way or another, but subtitles proclaiming action to follow have the effect of telling the same thing twice in succession. I have more than once written an entire act, one reel, with a single subtitle, but that was simply because the action called for no more. In many other cases I have found that subtitles made the biggest hits, especially in comedy. With the application of time, patience and intelligent selection, the question of subtitles becomes one of no limitations. A pointed remark, a character revelation, an appropriate quotation, all these help rather than hinder.

Superfluity of characters is one of the weak spots in plays transformed from the stage production. They are very often destructive of interest for several reasons. First, they distract attention; second, they confuse the action; third, they render difficult the identification of principals; and, worse than all these three, they interfere seriously with characterization. Without fine characterization, requiring a concentration of effort, no play has much of a chance to be numbered among the best. The average audience should not be asked to master and keep in mind more than a handful of characters. If it is necessary to bring in an extra number for proper development of a story, treat them as little more than a background for the main line of action.

There is scarcely a dissenting voice among critics on the unadvisability of using theatrical costumes, those suited only to stage performance, those spotlessly clean and fresh from the wardrobe room, in exterior scenes, and, if characters pass from exteriors to interiors, the naturalness of attire must be considered. Village maidens in silks and satins, poor girls with black skirts patched like Joseph's coat, mobs that resemble the opera chorus, all these are as senseless as asking people to believe that a wife would not know her own husband in a false mustache. Opera bouffe on the greensward, ordinary people who make up with wigs and whiskers on short notice, and the like, are brought into this beautiful new art by people who are viewing it from a theatrical slant. Moving picture audiences are for congruity, and producers who do not know this merely announce that they are newcomers, unable to offer better than a conventional presentation of humanity, whereas the new art is really blazing the trail of TRUTH, with natural backgrounds, theatrical costumes and conventions seldom harmonize, and are therefore as seldom in good taste.

Vitagraph Prospects

Film Makers to Have Their Share in Wave of Business Prosperity.—Vitagraph Prepared to Handle Its Portion.

By Hanford C. Judson.

"THIS shows what we think of business prospects." Albert E. Smith, treasurer and general manager of the Vitagraph Company of America, said it as he smiled over the commodious new buildings and improvements at the Vitagraph Company's big Flatbush plant. A big business wave is surely coming. Messrs. Rock, Smith & Blackton are fairly reliable when it comes to business thinking—business, for instance, seems to find pretty good sailing around Flatbush even now.

Located, as the Vitagraph Company is, in a great metropolis, it has had to utilize its space intensively. When its new concrete factory is ready to go to work, which will be soon, it will be able to handle a very big volume of business. The business is confidently expected; the company is preparing in every way possible to meet and make the most

Commodore Blackton and Morgan Robertson, at Wheel, Navigating Vitagraph Square Rigger.

of it. The new building will embody every known wrinkle to facilitate and speed along the material spun in the hearts and minds of novelists and story tellers, woven into film offerings by the Vitagraph people, and distributed to picture theaters all over the world. It is a great, four-storied building with thick walls of concrete and looks like a fort; but in this building the most elusive emotions that a poet can imagine will be given, as it were, a living body that millions may see and recognize. There is no other factory like a motion picture factory; it gets a kind of personality from the thing it deals in.

The concrete walls and flooring of the first story, which is devoted to the chemical treatment of the film—the developing, fixing, toning and tinting—have to be protected from the acid by a new water-proofing process that changes the surface. Without this protection the hypo and other reagents fairly eat up the lime in the concrete, so that it peels and cracks off. This work is done on the concrete after the walls are made, and when finished the surface for an inch deep is impervious to water or acid. The Hydrobar Company has charge of this work—the same company that waterproofed laboratories for the new Lubin developing rooms.

The second story has hard pine floorings and it is to be devoted to the drying frames. The two highest stories are broken conveniently into ample rooms such as can be used for offices, the upper story being particularly bright and well lighted. The hall on the third floor gives direct connection with both the studios and this will make it a convenient place for the rooms of the picture directors, the scenario department and the like. The property rooms, upholstering rooms, costume rooms and scene painter's gallery remain, as formerly, adjacent to the two big studios—the Vitagraph Company has a great out-of-doors studio which it contemplates roofing with glass.

One would be surprised at the amount of properties that a motion picture company has to keep on hand. Of course, it has the materials for making what looks like a bar—every moving picture company has that. But most people suspect that when a scene in a toy shop, a drug store, a department store or a boot shop is needed the producer gets an actual one; but it often is not so. A good picture company has all those things in stock ready at a moment's notice. It must have many other things, as, for instance, the uniforms and equipment of an army, modern and ancient. In the great democracy of the Vitagraph's property room one will find a Louis XIV. gilded settle hobnobbing familiarly with a flour-barrel arm chair sawed to the comfort of a backwoods' cabin. Mr. Spedon says that $25,000 would not buy the properties stored in the Flatbush plant.

Vitagraph quality is not made merely by the plant—the buildings and the company's means of making pictures. Personality and policy are big factors and the Vitagraph Company, its officers, take it as a gratifying compliment that the company was chosen to make the pictures of New York City for the Panama World's Fair at San Francisco. The Vitagraph Company was chosen to make all these by the committee, headed by Melville Fouquet, which was appointed to take care of the city's exhibit at the great show. These pictures will all tell a story woven into and around the working of each of the city's departments, such as police, fire, board of health—they are not to be dry, statistical pictures.

Mr. J. Stewart Blackton, the company's vice-president and secretary, told the writer that a fine serial picture was ready and that the company would begin issuing it the first of next year. This picture is to be released in two reel offerings every two weeks for twelve or more issues. It has been written by Charles Goddard, the playwright and Ralph Ince has had the direction of it. Anita Stewart and Earle Williams play the leads in the romance, which is filled with adventure and novelties "with a touch of history for good measure," Mr. Smith remarked—"and the glamour of science," Mr. Blackton at once added.

On the question of books as against plays for picture illustration, the Vitagraph Company has voted for books—novels. Mr. Blackton thinks, and he is quite right, too, that there's much better chance of a spectator's wanting to see a novel that he has read picturized than a play that he has seen and that he is more apt to have seen the play than read the book. Then the difficulty of keeping pictures free from hampering stage limitations is a real one, if a reviewer may judge by the pictures he sees. Mr. Blackton prefers to picture modern novels to the classics. The company has just bought the picture rights in their novels from a number of popular writers, including Cleveland Moffet, author of "Through the Wall" and other detective and mystery stories. Florence Warden, who is especially popular in England, is another author who has sold rights to them. She wrote recently that she had been watching pictures for some time and the Vitagraph quality has made her want all her stories filmed by them. Cyrus Townsend Brady and George Randolph Chester are two other authors—they need no introduction—whose stories will appear in Vitagraph pictures.

Showing the Vitagraph Company Making a Photoplay at Sea, with Camera Lashed to a Spar.

Some highly promising sea pictures are being made, and for these the Vitagraph Company procured rights in the novels of Morgan Robertson, spinner of sea yarns, and to give the right color, a square rigged ship. The big ship is out beyond Sandy Hook now and Robertson has been on board helping the director with advice. Some illustrations of the ship are printed herewith. It took many months to find the ship; but the trouble is going to be more than repaid. The players have had some real weather and have been far out where the ocean is truly king. Many beautiful camera pictures have been caught and it is said that they will be a wonder and a delight.

The ship is a three-masted Norwegian vessel; bark rigged and is commanded by Captain Neilson. It was built many years ago, has an iron hull and was a dandy in her day. Its cabin is of mahogany, though a bit dilapidated, as becomes its years. Some of the scenes show the ship under full sail and some show it on fire with an explosion on board.

Uncle Sam, Private Showman

United States Government to Place Orders for Projection Machines and Equipment for Use of Army.

THE fifth floor of the war side of the State, War and Navy Building at the present time looks like a gigantic showroom, and at stated periods, an imitation of a real motion picture exhibition is being given. The cause of the whole disturbance is the proposed purchase through the office of the Quartermaster General of sixty-six motion picture machines to be used by the chaplains of the army in giving illustrated lectures and motion picture exhibitions at the various army posts.

Proposals for the supply of 66 machines, a like number of phonographs, lights of 1,200 candlepower and of 100 candlepower, and 13,200 folding chairs were received on November 7, and at the present time a test is being made of the projecting machines prior to placing an order. The specifications demand that these machines shall have all attachments and rewinding apparatus complete, so that pictures can be projected from films or lantern slides. They shall be of full metal construction throughout, having strength and rigidity sufficient to prevent vibration, equipped with safety devices, and approved by the Underwriters Laboratories, Inc. Slide and reel carriers shall be of the best construction and easily manipulated, so as to bring the object into proper plane of projection, the reels shall be made from carefully selected material, sides smooth, all edges carefully rounded and mounted on core blocks to run true; bearings for all of the high-speed journals or pivots to be of phosphor bronze, held in place by screws. The objective lenses for both motion pictures and slides, shall be of the best lens glass, and shall be of standard size, carefully and accurately finished and focussed, so as to secure the maximum amount of illumination with sharp and uniform detail in the picture. The machine to have a neat and durable finish of Japan, black enamel, polished nickel-plated and copper oxidized finish applied on appropriate parts. Each machine shall be fully equipped so that either calcium, acetylene or electric arc light can be used. The calcium gas outfit to be a complete portable outfit, and to include every article necessary to furnish light ready for operation. The electric arc light outfit shall include an arc lamp and everything required for connection to an electric supply system. The acetylene attachment shall consist of a suitable burner for this gas and ten feet of tubing, readily attachable to the projection. A portable collapsible stand is also to be provided with the outfit.

The screens are to be twelve feet square, manufactured of the best material suitable for the purpose and be mounted on first-quality metal spring roller.

In view of the fact that at many of the Army posts there are no buildings suitable for the purpose, the Hettrick Bros. Company, of Toledo, Ohio, has been awarded a contract for the supply of sixty-six assembly tents, each forty feet by eighty feet, at a cost of $23,987.70. In the summer these tents will be utilized as airdomes.

The test of the machines was continued into the week ending Saturday, November 14, but it is expected that a selection will be made in the very near future.

New Liberty Film Co.

Formed at San Mateo, Cal., by Group of Wealthy Men—To Release Through Sawyer.

FROM San Mateo, Cal., will come another brand of films which will be added to the list of Sawyer, Inc., releases. The new Liberty Film Co. is backed by a group of Alaskan millionaires, among them being the famous Mr. Lindblum, who was one of the pioneers in the Nome gold mining industry. His home is at San Mateo, and there are in addition many palatial residences which will be at the disposal of the new producing concern.

Mrs. Emelee Johnson is general manager of the company, and when she was in New York last week she placed with Sawyer the first productions, which included over a dozen reels of single and multiple reel comedies and dramas.

Charles Bartlett, an actor and producer who won his laurels with Selig, Essanay, and other well-known manufacturers, is the director of the company. He plans to make six thousand feet a week with the two companies under his direction.

Negotiations are now pending with a famous star of the "legitimate" who has not yet appeared in motion pictures to head the Liberty cast, and reproduce for the screen several of her stage successes. Announcement regarding this star will probably be made within a few days from now. Within a month releases of the new brand will be under way, through Sawyer, Inc.

Booking "Cabiria"

Much Territory Already Disposed of, with a Strong Demand Still Manifested.

TWENTY states have either been sold outright or booking rights granted on "Cabiria" and active negotiations now in progress promise that two or three weeks will see the whole country contracted for.

Werba & Luescher, Inc., the widely-known theatrical firm who assisted Harry R. Raver in the exploitation and routing of the eighteen "Cabiria" companies, will take care of the bookings in New York and New Jersey. Their office is in the New York Theater Building.

Sol Lesser, the film impresario of the Pacific Coast, will place the super-feature in that territory. He has reported a heavy demand for it and quotes figures from theater owners attesting that it has drawn box-office receipts unprecedented by any other motion picture.

W. E. Greene, the New England exchange man, and one thoroughly experienced and highly respected throughout his section, has been intrusted with the New England bookings, to be directed from Greene's office at No. 162 Tremont street, Boston.

Fresh from three months of big success as field manager of the New England "Cabiria" shows, Frank Samuels has just gone to Chicago to begin operations in Illinois, Wisconsin and Indiana. Mr. Samuels has a limitless acquaintance with exhibitors throughout the country. He will be particularly remembered for his association with both the first and second Motion Picture Expositions in Grand Central Palace in a managerial capacity.

Harry Bryan will take care of Eastern Pennsylvania, Delaware, Maryland and the District of Columbia from offices at 1316 Vine street, Philadelphia. Mr. Bryan, a one-time theatrical man, has gained wide and deep experience as manager of rental offices for W. H. Swanson, George Kleine, All Star Film Rental Co. of New York and others.

Louisiana and Mississippi rights have been sold to Herman Fichtenberg, the owner of a chain of big theaters. The price paid, though not disproportionate considering merit, was far higher than was ever paid in that territory for film. Mr. Fichtenberg, actuated by motives of pride as well as a shrewd business acumen, foresaw that the presentation of "Cabiria" in his houses would bring great prestige.

Of interest to exhibitors having small houses is Harry R. Raver's announcement that, if necessary, the feature may be run as a serial over several days. This opens the way to the most obscure exhibitor to at some time be able to book the film, whose length possibly would interfere with its exhibition in one performance.

MISS WOODRUFF HELPS SHOW GIRLS.

Eleanor Woodruff, the Pathe leading woman, is busily engaged in a very worthy work. Owing to the hard times in the theatrical business, she found that a great many show girls were unable to secure employment and some of them were really destitute. Miss Woodruff formed a club of fifteen of the most needy and has made it her business to get them located. She has succeeded beyond her expectations and has already placed ten or eleven of the girls and hopes before long to be equally successful with the others. Such practical charity is worth emulating.

"ALCO" KANE SEEING THINGS.

After a trip in the interests of Alco through Pennsylvania, Michigan, Illinois and Minnesota, Robert T. Kane, supervisor of exchanges for the Alco Film Corporation, has just returned to the city. He starts on a trip to other exchanges within a few days. Mr. Kane's mission is to carry Alco ideas to exhibitors and exchange men. He keeps the various exchanges in constant co-operation with one another and with the parent company in New York.

Mr. Kane gave a general idea of film conditions in the sections of the country visited. "Those of our exchanges which I visited reported the constant demand for return dates in the cases of 'The Nightingale' and 'Salomy Jane.' It is, of course, as a result of this demand that Augustus Thomas is preparing to put Miss Barrymore in two more plays which he is writing for her. And the California Motion Picture Corporation, in response to the same demand, will follow 'Salomy Jane' with other plays of the real West.

"There is a big demand over the country for Western plays. But they must not be such as many producers have offered in the past. People want no idea of Western life conceived on Broadway. It must be the West as it is today, or the West as it was in the past generation."

Can't Trick Uncle Sam

In Addition to Normal Duty Foreign Made Positives of American Negatives Are Assessed Market Value When Offered for Entry.

EFFORTS on the part of importers to secure free entry of moving picture films brought here from abroad, on the ground that they are strictly of American production, whereas, in reality, they are positive films manufactured in Europe from American-made negatives, will lead to their being assessed with the market value of the film of this country, in addition to the duty normally placed on such importants, before they will be released. Instructions to take such action have been sent to all officers and collectors of customs in a letter from Assistant Secretary of the Treasury Andrew J. Peters, who is in charge of the Division of Customs, as follows:

"Recent investigations show that in many instances moving picture films have been entered free of duty of American origin when they were, in fact, manufactured abroad from negatives exported from the United States.

"From statements made by leading film manufacturers in the United States it is learned that in most cases no positive prints are shipped abroad, the negative only being shipped and the positives made in Europe. In cases where positive prints are shipped to Europe they are leased or sold with the understanding that the films are not to be resold or shipped back to the United States.

"In view of the foregoing, you are instructed to examine carefully all moving picture films claimed to be free of duty under paragraph 404 of the tariff act and to refuse free entry in case of doubt unless satisfactory evidence shall be produced as to the American origin of the film. In cases where films of foreign origin are fraudulently invoiced as of American manufacture, they will be released only upon payment of the home value thereof, plus the duty."

Mutual Company vs. Ohio Commission

Federal Court Calendars Hearing for December 7—Will Decide Constitutionality of State Censorship.

THE Supreme Court of the United States will, on Monday, December 7, listen to the arguments in the case of the Mutual Film Corporation against the Industrial Commission of the State of Ohio, its motion to advance the case out of its regular order on the docket on account of the special and peculiar circumstances which exist in connection therewith having been granted. This case, which comes to the Supreme Court on an appeal, was brought to test the constitutionality, both under the constitution of the United States and of the State of Ohio, of an act passed by the General Assembly of the State of Ohio on April 16, 1913, which created a board of censors of motion picture films.

The brief, in which the motion to advance the case was made, states that it is of greatest importance, not simply to persons who are engaged in the manufacture, distribution and exhibition of motion picture films, but also to the millions of people in the United States who go daily to see exhibitions, that the question as to whether any government authority can constitutionally impose a censorship of motion picture films should be settled once and for all by the decision of the Supreme Court.

It is further stated that similar laws have been passed and are the subject of litigation in Kansas, Pennsylvania and Illinois, and the Congress of the United States and the legislatures of many states are considering the enactment of similar laws.

ROLFE TO PRODUCE "SATAN SANDERSON."

B. A. Rolfe Photoplays, Inc., has decided upon the next photoplay production to be released by Alco after Mabel Taliaferro in "The Three of Us." This is Hallie Erminie Rives' well-known novel, "Satan Sanderson." The novel was dramatized and was played successfully in the legitimate over the country for two years. A well-known feminine star, whose name is to be made known later, will play the chief feminine role, Jessica.

ALLIANCE ADDS TO ITS LIST OF EXCHANGES.

The Celebrated Film Players Co., of Chicago, which handles the Alliance Programme in Illinois, owing to the great success of the Alliance features has added Indiana to its territory. The Zenith Feature Film Co., of Duluth, one of the largest film concerns in the Northwest, has just signed contracts to exclusively control the Alliance output in Minnesota, Wisconsin, and North and South Dakota.

Earl Metcalfe

"EARL METCALFE, Lubin Company," is the curt way he would declare or sign himself, but to those who know him he is styled "The first Earl of Lubinville" (for as such he is known at the Lubin Studio in Philadelphia). This title we have discovered is not alone euphonious, for in reality Earl Metcalfe comes from a noble family in England, but, as we are Americans Earl Metcalfe as an American and who is proud of the fact that he can claim the glorious State of Kentucky as his home.

Earl Metcalfe.

Mr. Metcalfe deserted the legitimate stage three years ago after scorning offers to appear in pictures as many other actors had done. He joined the forces of the Lubin Company, and after starting at the bottom of the ladder has forced himself to the front until now he is known throughout the country as one of Lubin's favorite leading men.

It does not often happen that a man so well endowed with good looks chooses to obscure them in character makeups as is Metcalfe's preference, but the delineation of the unusual in human nature appeals strongly to the young Lubin actor (for he is really only 25), and it is in such roles that he has won his greatest spurs with the moving picture fans. He has played in big city stock companies, was leading man for Stella Hammerstein and juvenile man for Zelda Sears in New York City. He is a favorite in Indianapolis, Memphis, Duluth, St. Paul, Cincinnati, Chicago and New York City, where he gained great popularity for his conscientious and excellent work while playing in stock companies. Versatility is his main asset. The motion picture public has been delighted to see him in a variety of widely different roles. Mr. Metcalfe being ably proficient in any type ranging from a young college boy to a decrepit old man. Besides being an actor of unquestionable ability, personality and good looks, Metcalfe is also a short story writer of note, having several stories in popular magazines to his credit, but, first of all he is one of the Lubin Company's very best and most popular men at their eastern studio in Philadelphia.

MOTION PICTURES KILLING SALOON BUSINESS.

Saloonmen had time to talk on Election Day when the barrooms were closed in Duluth, Minn., and a reporter for a local paper set out to find the relation of the moving picture to the saloon business. A Michigan street saloon keeper said that business was "rotten." He was asked if he thought the moving picture shows were to blame.

"They certainly are," he replied. "I got to wondering where all the boys were that used to be in here. I laid it up to hard times, but when I see the same lads that used to come down to my place nearly every night going to picture shows, I know it isn't that.

"When we had mechanical pianos in the saloons it wasn't so bad. But they took our music away, and I guess the 'movies' have reaped the benefit. They certainly have put a crimp in our business."

A Duluth social worker agreed with him. "The man who used to loaf away his evenings around a saloon had found that by spending a great deal less on liquor, he can make an evening pass much more pleasantly," said he. "There was no organized work that I know of to bring this result. It just naturally came.

"A mission gospel worker in another city first called my attention to it. He said that in his city, the loafing had decreased thirty per cent. I have inquired and investigated here in Duluth, and I found men whom I knew to be habitual leaners on the saloon rail, seated in the theater and watching the pictures."

CHICAGO LETTER

BY JAS. S. McQUADE

By G. P. von Harleman.

FROM authoritative source I am informed that it is the intention of Chief of Police Gleason and the judiciary committee of the Chicago City Council to introduce an ordinance to segregate men and women in moving picture theaters.

Complaints from Chief Gleason that "mashers" and women "parasites" are frequenting picture shows impels the judiciary committee to seek an ordinance that will place lone men in one section of a moving picture theater, unescorted women in another section, and men and women who accompany each other, in a third section of the house. Children, however, will have the run of the place. Chief Gleason states that many mothers are complaining to the police department that their daughters are being annoyed when visiting moving picture theaters alone, and there are other complaints too, he says, that would make a segregation of the sexes desirable.

An ordinance of this kind, if carried through, certainly will give the moving picture business a "black eye" in Chicago. It will make a most unfavorable impression on the public. It will place moving pictures among undesirable entertainments that necessitate police restrictions. Nice people certainly will not stand for being sorted out like cattle in a place where they have to pay for their entertainment. The segregation of men and women at public bathing beaches last summer brought on a storm of protest and resentment from the people of Chicago. But just think what a difference there is between a public bathing beach, which is a gift from the city to the people, and a moving picture theater, which is a place bidding for public favor at a monetary consideration! People might overlook the distasteful rules of a public bathing beach considering the benefits it gives them, but will they overlook the same arrangements if there is an admission to pay? That might account for the reason that no segregation was made last summer at the Wilson and other pay-admission beaches in Chicago.

However, it is a well-known fact that if there is a possibility, somebody will start a crusade on the moving pictures. They get it coming and going. If it isn't one thing it is another. Last time it was the ventilating ordinance, and exhibitors of Chicago had their hands full for quite a while. But this new proposed ordinance will put any past ordinances in the shade. I consider it very unjust. Conditions in moving picture theaters in Chicago do not justify such a drastic action. We will admit that there are some undesirable picture houses in the city, but should the hundreds of well conducted moving picture theaters in Chicago suffer on account of the undesirable management of a few? Exhibitors who own well conducted and respectable houses should use all their influence to kill any such detrimental ordinance. It is an insult to the business!

"Adults Only" Permits Withdrawn.

That the "Adults Only" ordinance should be abused was no surprise to the writer. I predicted this very thing in one of my letters, when the ordinance was proposed last summer.

The Chicago board of censorship, last week, withdrew a number of the permits for showing so-called features for adults only. The privilege has been misused. Undesirable exhibitors playing on the baser qualities of their patrons have been advertising any old kind of subject, with a promising title, as a feature "absolutely not to be shown to children under 21 years of age." We might call this obtaining money under false pretenses, though I think the patron deserved to get "stuck" if the picture did not come up to his vile expectations. However, it was a practice objected to by the censor board.

Another thing. We have been told that some of our feature film exchanges, on the strength of a permit to show questionable pictures, tried to "slip over" a number of sensational scenes in order to "make good" with their exhibitor-customers—scenes that they had never submitted to the censor board. Their punishment for this little trick was the elimination of the entire production in the city of Chicago.

When touching on the subject of censorship, I would like to call attention to the number of low-down amusement dives that are allowed to operate on South State street, between Van Buren and Harrison streets. These places are not exhibiting motion pictures. The character of the entertainment does not have to be emphasized for "adults only." The prominent lobby display of lascivious photographs is a sufficient advertisement. Of course, no small children are admitted, but many young boys between 15 and 20 can be seen flocking around these "theaters."

The "Standard" Program.

A new program—a fourth or fifth faction, whatever you may call it—has been launched this week in Chicago. This new combination is called the Standard Program Association, and is a consolidation of a number of feature film exchanges throughout the country.

Joseph Hopp, of the Union Film Co., is the promoter of this new enterprise. Mr. Hopp has made the following statement to the Western representative of the Moving Picture World, with regard to the formation and the purpose of the Standard Program:

The Standard Program Association is an exchange organization for the purpose of establishing a close mutuality between the exchanges and a distributing company. The Standard Program Association is a corporation under the laws of the State of Illinois. The distributing agency will be located in New York, and will be called the Standard Polyscope Corporation. The officers of the Standard Program Association are: Joseph Hopp, Chicago, president; Nelson Evans and D. S. Markowitz, of Los Angeles, vice-presidents; E. T. Peter, Dallas, Tex., secretary, and Sam Werner, of St. Louis, treasurer.

The above also constitute the board of directors. The headquarters of the Standard Program Association is Chicago. The location of the distributing company, as previously mentioned, is New York. Officers and directors are not yet for publication, but Mr. Hopp tells us they are people of considerable means and influence.

The Standard Program will start with twenty reels a week. It will consist of one three-reel subject, four two-reel, and nine one-reel subjects. Instead of daily releases the Standard output will be released once a week so as to permit the exchanges to make the releases of subjects in a way that is most suited to the conditions of their territory. Further particulars with regard to the Standard Program will be given in a coming issue of the Moving Picture World.

Selig's Chicago Studio Scene of Great Activity.

The big Chicago studio of the Selig Polyscope Co., out on Western avenue, near Irving Park boulevard, which was practically closed for production last summer, is now fairly boiling with producing activity. Frankly, the studio kettle began to boil with the production of the suffrage film, "Your Girl and Mine," and now other important productions are underway. Tyrone Power, unquestionably one of the greatest actors appearing on the stage today, will play the leading part in "A Texas Steer," a new production which is being filmed under the supervision of Giles Warren, who directed the production of "Your Girl and Mine."

The next thing on the calendar, after the completion of this picture, is a film version of "The Servant in the House."

Big productions, requiring chiefly interiors, hereafter are to be the policy of the Chicago studio. From the western studio will come the regular schedule releases and certain features, such as "The Rosary" and "The Carpet from Bagdad," but the emphasis on features will be made here, where some especially impressive things are contemplated.

Indianapolis Theaters Raise Admission to Ten Cents.

F. R. Martin, representing the Abo Feature Film Co., made a trip to Indianapolis last week, and on his return tells us a few interesting things about conditions there.

Dr. J. M. Rhoades, president of the Indiana M. P. Association, and A. C. Zaring, secretary and treasurer of the State League, and with Dr. Rhoades partner in the Rhoades-Zaring Amusement Co., have started a movement to increase admission in moving picture theaters in Indianapolis from five to 10 cents. The Rhoades-Zaring Amusement Co. operates eight prominent theaters in Indianapolis, including the North Star, the Delight and the Garrick. The admission was raised to 10 cents in all these theaters, and, as Indianapolis has been a "five-cent" town for many years, it was considered quite an experiment. The ten cent admission was first tried out in two of the Rhoades-Zaring theaters once a week, and then when it proved successful, twice a week. The result was so encouraging, that the Rhoades-Zaring Amusement Co. adopted a ten cent policy for all of their houses. Other exhibitors in Indianapolis soon followed suit, and now the great majority of moving picture theaters in the town are charging 10 cents for admission.

General conditions have not been the very best in Indianapolis. There has been too much unfair competition. Exhibitors would try to cut each other's throats, instead of working together for mutual benefit. One exhibitor was run-

ning seven reels for a nickel to kill a house across the street which was using vaudeville acts. One man who owns three theaters is said to have given transfers to all of his houses, so the patrons could see three shows in this way for five cents. Another undesirable thing is the great profusion of lurid and sensational posters, used even by the better class theaters. Mr. Martin states that Indianapolis has now 60 moving picture theaters, the majority of which he believes are using Paramount and General service.

Chicago Film Brevities.

Jones, Linick & Schaefer are going to share the profits of their theater enterprises with the public in the form of coupons. Each coupon is worth one cent in theater trade. Thusly, 10 coupons will admit you free to the Orpheum, and 25 coupons to the Studebaker. The trading stamps idea is getting popular.

* * *

Another coupon scheme is "Scrip." "A mile in travel for a dollar in trade." We don't want our patrons to travel, do we?

* * *

George Kleine sent a letter, last week, to the 300 or more principals of public schools in Chicago. The letter called attention to the educational features of "Julius Caesar," and suggested that the schools might co-operate with the exhibitors for children's matinees.

* * *

Roger C. Wittenburg, proprietor of the Rogers Theater, located at Fullerton and Maplewood avenues, called at the Chicago office of the Moving Picture World recently. The Rogers is a house of 500 seating capacity, using Paramount and General service. Mr. Wittenburg states that in order to ascertain the preference of his patrons to serial pictures or feature productions, a vote by a printed ballot was taken at the theater. The result of this voting showed a proportion of three to one in favor of the big feature productions.

* * *

Mary Ryan, who is now playing leading woman in "On Trial" at the Candler Theater in New York, will take the leading part in George Kleine's film production, "Stop Thief." Miss Ryan is well known here in Chicago, being for many years the leading woman in the Dearborn Stock Co. at the old Dearborn Theater, now the Garrick. The leading man in the picture production will be Harry Mestayer, who took the leading part in the play at Cohan's Grand in Chicago, under the management of Cohan & Harris.

* * *

F. E. Samuels, whose name for the two last years is well known in connection with the moving picture expositions in New York City, paid a pleasant call to the World office. Mr. Samuels announced that he is opening offices in Suite 809-11 Schiller Bldg., and will handle "Cabiria" for Illinois, Wisconsin and Indiana, for the Itala Film Co. of America.

* * *

Thomas P. Keyes, alleged confidence game man, was found guilty of operating a confidence game by a jury in Judge Brentano's court, last week. He was charged with having fleeced Rudolph Rieger out of $600 in a moving picture theater deal. In a contract entered into Rieger was to obtain one-fourth interest in a moving picture theater at Paw Paw, Mich., by the payment of $600 and was to receive $25 a week salary as manager of it.

* * *

Otto N. Raths, part owner of the Gaiety Theater, in St. Paul, Minn., paid a pleasant call at the World office last week. Mr. Raths stated that on Thanksgiving day he will open the Ideal Theater, in South St. Paul, Minn. This theater seats 650 people, and an admission of 10 cents will be charged for two acts of vaudeville and moving pictures. Mr. Raths also stated that the governor of Minnesota, and his staff, together with the mayor and councilmen of St. Paul and Minneapolis, will participate in the opening.

* * *

Martin Sachs, manager of the Vitagraph Theater, 3133-41 Lincoln avenue, and also of the Biograph Theater, at 2433-43 Lincoln avenue, called at the World office last week, and subscribed for the paper. These two houses each seat 1,000 people, and charge 10 cents admission for six reels of General Film Service and features. The Vitagraph and Biograph theaters are both owned by Lubliner & Trinz.

FARNUM AND EDESON WITH BOX OFFICE.

William Farnum has been engaged to play the title role in "Samson" for the Box Office Attractions Company and Robert Edeson will take the principal part in "The Girl I Left Behind Me." Both players are stars of the first magnitude.

REICHENBACH CLOSES WITH LASKY.

Harry L. Reichenbach, who has handled the publicity for the Jesse Lasky Feature Plays Company since the organization of that concern, has resigned to seek wider fields for his energies. Mr. Reichenbach is one of the most resourceful publicity men connected with the motion picture business and one of the hardest workers. While with the Lasky company he has introduced many novel publiicty features calculated to obtain the widest notoriety for the product of that concern and few press representatives can produce a more interesting or more voluminous "scrap book" that has been compiled by the publicity department of Lasky's. Mr. Reichenbach is considering several interesting offers for his services.

MOTION PICTURES AT CHURCHILL'S.

New York's most famous restaurant and cabaret has installed motion pictures as an added attraction. Patrons of Churchill's, Broadway and 49th street, were surprised on Monday evening, November 16, when upon a large "Day and Night" screen on the west end of the cafe a clearly defined picture appeared, notwithstanding that the lights of the big dining room were on in full strength. A Power 6A is used for projection and "that Universal program" is drawn upon for the pictures.

EAGLE FEATURE CO., INC., BANKRUPTCY.

The Eagle Feature Film Company, Inc., which is engaged in the business of leasing photoplays to motion picture exhibitors, with offices at 71 West Twenty-third street, is in bankruptcy. An involuntary petition in bankruptcy was filed against the corporation by Graham & Stevenson, attorneys for these creditors: Charles J. Swan, former treasurer of the company, on a claim of $620 for back salary; the Schonbar Printing Company, supplies furnished, $12, and Charles H. Streimer, $735.

NEW SAWYER ZONE OFFICERS.

During the past week zone offices for Sawyer, Inc., have been opened in Atlanta, Ga., and Nashville, Tenn., for the handling of their features in the South. The Georgia office is under the name of Southern Sawyer Film Mart, and offices have been taken on the fourth floor of the Forsyth Building. Arrangements are under way by which this office will have the only private projecting room in the South, its decorations being modeled on the same line as the Sawyer Pompeiian projecting room at 1600 Broadway. This will be in the basement of the Forsyth Building.

The Nashville office will be the Anderson Film Exchange, in the First National Bank Building. Mr. Harry Anderson is the manager. He is a well-known advertising man through the South, and was the campaign manager for the Democratic State Committee in Tennessee, which just elected its candidate, General Rye, as governor. The territory to be covered by the Nashville zone will be the states of Kentucky, Tennessee and Mississippi. The Atlanta office will supply South Carolina, Georgia, Florida and Alabama.

W. A. Atkinson, assistant general manager of Sawyer, Inc., started during the middle of the week for a six or seven weeks' trip to the Pacific Coast, to visit Sawyer zone offices already in existence, and to establish new ones. His route, in order, will be Pittsburgh, St. Louis, Chicago, Minneapolis, Omaha, Kansas City, Denver, Salt Lake City, Los Angeles and San Francisco, the return trip to be made via Portland, Seattle and Vancouver, through the principal cities of the Canadian Northwest, and back to New York via Winnipeg and Montreal.

PLAY BROKERS SUE CRAFT AND OTHERS.

"When London Sleeps," the three-act drama by Charles Darrell, which was produced with artistic and financial success on the Continent and in the principal cities in this country a few seasons ago, is the basis of an action on file in the United States District Court against Pliny P. Craft and the Exclusive Features, Inc.

Darcy & Wolford, Inc., leasers of plays and dramatic productions, the complainants in the action, allege that the value of the dramatic production is being lessened materially by reason of the fact that the defendants are presenting the play in pictures. The plaintiff contends it owns the rights to the production and asserts the moving picture rights to the drama have not been granted to the film company.

Injunctive relief and an accounting of the profits which it is claimed have accrued to the defendants by reason of the alleged infringement is sought in the suit.

Doings at Los Angeles.

ARTICLES of incorporation have been filed in the sum of $50,000 by the Oliver Morosco Photoplay Company, with Oliver Morosco at its head, and Frank Garbutt, Charles F. Eyton and Melodile Garbutt as its backers.

This important alliance of big legitimate producers and well known picture men has created some mild excitement here. The new concern will probably do its work at the new Bosworth studios. It has not yet been settled as to whether the two producers will work together or whether Morosco will only release his own plays through Garbutt's connection with Paramount, but there will be some connection between these two veteran managers.

Charles Eyton will take care of the moving picture end of Mr. Morosco's business in the west, while the well-known magnate will oversee the whole business, as well as his extensive theatrical interests. The new firm will start production as soon as possible of a well-known and much sought after play, "The Bird of Paradise," with an all-star cast.

* * *

"Cabiria," really too well known for criticism, ran another period at Trinity auditorium with Manager L. E. Behymer wearing a satisfied smile as the mobs poured into the big theater. This great film is now being shown for a short time at the Venice Auditorium, an amusement resort playhouse recently leased and reopened by Harry Middleton, a well-known theatrical man. He is booking such big features and making a business where before there was but a small one. "Cabiria" was well liked at the beach, the large theater playing to full houses at each running.

* * *

More heads of corporations have been here this week than ever before in the history of the moving picture business. Carl Laemmle, head of the Universal Film Manufacturing Co., was welcomed on Tuesday afternoon by all the employees of the West Coast studios in Hollywood. The manager of the big concern expressed his approval of the plant and its progress and said that the prospects for the coming year were even better than they were several months ago. Mr. Bernstein accompanied the big man out to the ranch, where an inspection trip was made of the new buildings. Mr. Laemmle will plan the production of some new and spectacular plays, the names of which he is not ready to announce.

* * *

Jesse L. Lasky has been here nearly a week and at the studio he told of wonderful new things for the western plant. In the first place he secured the remaining portion of the block on which the studio is located. Immediately, even before the deed had been folded and delivered, workers started on the construction of the new 100x75-foot glass enclosed stage. A whole block adjoining the Lasky grounds has also been leased for big scenes so that the company will not have to be transported afar to get settings. In addition to this general improvements are under way, the bulk of which consists of new dressing rooms, enlarged laboratory, mechanical department, wardrobe room, and minor places used in the production of big pictures.

Here are a few of the stars that Mr. Lasky has engaged to come out and play in well-known productions. Edith Taliaferro has already started in "Merely Mary Ann"; Marguerite Clarke will be seen in the well-known play "The Goose Girl"; Mary Nash will play "The Woman"; Louis Mann in "Elevating a Husband"; Edna Goodrich will soon be here to play the star part in some well-known play, and Dustin Farnum is busy with "Cameo Kirby." House Peters, who played the lead in the golden west girl story is now a permanent member of this company. Frederick Thompson came from the east to direct, and Mr. Lasky secured George H. Melford, ex-director of Kalem, who will handle another company. This studio is now one of the biggest and best, and is a lively place, and the prospects for the winter are quite promising. Mr. Lasky said, when asked about the war: "No, the war holds no fears for us, we are now preparing for peace, and it is keeping up pretty busy, too."

* * *

And out at the Selig headquarters, there is a man present who is about the busiest film maker in the land. The head of that company which bears his name, arrived from the east and is looking after the western interests. Big and new things are in the air and Mr. Selig promises a whirlwind of releases that will make them all sit up and ask for more. Clune's Broadway theater is running an exclusive Selig program in which no set of players appears twice. The first picture of the program shows Kathlyn Williams, Charles Clary and their players, while the next featured are Tom Mix and his western folk. The next release to be shown is the Tom Santchi and Bessie Eyton company and the last picture on the program is a mixed company of well-known Seligites. The picture goers here seem to like the bill, as all are made in this city, and the players are seen but once on the same bill.

* * *

Little Billy Jacobs has returned to the fold of Ford Sterling. Fred Balshofer secured the little man a few days ago and now Robert Thornby, the "child director" (directing children) will be busy putting out some new releases for the kid program.

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Even publicity experts get sick. Don Meaney of the Universal was nearly caught by a pneumonia germ, but a week in bed under the care of a physician has put the writer back into the race.

* * *

Ever since Raymond West put on a fairy story at the Ince studios, a queer and mysterious happening has three times visited the place. As if some filmy fairy had poured a potion of love in the drinks served at the cafe in the canyon, three couples have been mortally wounded by sharp darts from the bow of Captain Cupid. The latest to fall were Superintendent E. H. Allen and pretty "Pinkie" Margaret Thompson, leading lady of Inceville. This alliance in filmland powers was caused by the rescue of Miss Thompson some time ago at the beach studio. Since that event, the two have been constant companions, and now—Well, the company players chipped in and the new bungalow home is boasting of a handsome silver service. We all certainly express our hearty approval, and send on the well wishes.

* * *

William Garwood, formerly a star of the Majestic, and later a featured man at the American, has departed for New York to play with one of the Imp companies. The west honestly hates to see Billy leave, but as he has to go, "bon voyage" and when he gets there, good luck.

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Pathe Lehrman and his L-KO company has four directors, Rube Miller, George Nichols, Harry Edwards and the comical manager-director. Some new and startling comedies are being put on here.

* * *

Alvarez Taylor, first name alias William, has joined Carlyle Blackwell at the Favorite Players studio and will direct the famous star. Taylor was with the Ince forces and later played leads with the Vitagraph under Sturgeon, being featured in "Captain Alvarez." He is now in full charge of the new studio, and is working on "The Last Chapter."

* * *

Harry Pollard has secured a new company and taken them to Santa Barbara with him. Among the well-known players who will be up north are Joe Singleton, Robyn Adair, Ed Langley, Mrs. Chance Ward and others. Pollard will start on a four-reel feature. Margarita Fischer will be seen in her own company.

* * *

Met Bessie Barriscale out at the Ince camp while she was working in the big feature story written by the manager of the New York company. She is well satisfied and is glad to be in the films. She said "At first I was rather scared when they told me to do thrilling things, but since I have been thrown around so much I am not afraid and there is nothing that can stump me, but I never yet have been thrown down a cliff and I still have that to do."

* * *

Rollin S. Sturgeon and his company has gone to Bear Valley to wait for the first snows of the season. They may have to wait a week and a month may pass before the filmy comforter blankets the hills and valleys. Artistic settings and wonderful locations are being discovered while the snow is being waited for.

* * *

The Oz Co. ceased production last Saturday, turning over the studio to the Tiffany concern, which is now working with Herbert Brenon, Mrs. Leslie Carter, and J. Farrel MacDonald, who directed Oz films. He has the part opposite Mrs. Carter, that of the heavy. The Oz players have disbanded and are going with other concerns. The leading lady, Violet MacMillan is as yet uncertain where she will go, but a good place will be hers when she does decide. The other players have joined several companies, and are again at work.

* * *

Grace Kingsley, who writes a news film column for the Los Angeles Times, and Alma Whitaker, another writer, entertained with a dinner-theater party last week. The best time ever was enjoyed, the guests being Mr. and Mrs. Herbert Rawlinson, Mrs. Elliott and (myself).

CLARKE IRVINE.

Fund for Homeless Belgians

Opportunity for Theater Managers to Assist in a Worthy Movement Deserving of Widespread Support.

THE following paragraphs reprinted from the literature being distributed by the Honorary Committee of the Dollar Christmas Fund for Homeless Belgians suggest a way in which moving picture theater managers can assist in securing contributions for the relief of the awful suffering, chiefly among women and children, due to the war in Europe.

The idea of appealing to picture theaters was suggested to the committee by Manager Tupper of the Fredonia Opera House, Fredonia, N. Y., who donated the net proceeds of one day to the fund.

"In view of the countless appeals both national and local which have been made to American sympathy in behalf of the victims of the war, one can only plead the immeasurable extent and pathos of the Belgian tragedy to warrant the addition of still another to the list. And the poignant sorrow of the situation is not lessened by the thought that the sum total of all the funds collected here and in Europe can only in a very small part—so vast and increasing is the need—assuage the sufferings of Belgium's unhappy people.

"To avert starvation amongst the Belgian refugees this winter is the special object of the dollar Christmas fund.

"To secure this object more effectively it has already been arranged to co-operate with the Shilling Christmas Fund of London which has collected for the same purpose nearly $400,000.

"The co-operation of the two funds in joint organization secures absolutely one great end:

"Economy in administration and the avoidance of duplication and overlapping. Every cent contributed goes direct to the Belgians.

"The Shilling Fund with which we are allied has the guidance of the members of the Belgian Government and the Belgian Minister in London.

"Unless otherwise desired, names of contributors are published in London as well as New York.

"Mr. Henry Clews, of Henry Clews & Co., bankers, Broad street, New York, is the treasurer. All checks should be made payable to him.

"Today hundreds of thousands of Belgians are homeless and penniless refugees. Thousands of civilians have met a miserable death. The whole apparatus of economic life in field or factory or office has been wrecked and ruined so that the future of Belgium is altogether beyond prophecy."

As this committee has only a few weeks in which to secure funds before Christmas, any action taken should be immediate. Literature and further information may be secured by addressing Percy S. Bullen, secretary, 66 Broadway, New York City. Posters for use in front of theater and in lobby will be furnished to any theaters that desire to assist the fund by contributing any part of their receipts. Many different organizations have been soliciting funds in aid of the war victims, but every dollar will be needed. All remittances should be sent direct to Henry Clews, treasurer, Henry Clews & Co., bankers, Broad street, New York.

ARTHUR S. KANE WITH WORLD FILM CORPORATION.

Arthur S. Kane, formerly general manager of the Eclectic Film Company, has been appointed assistant general manager of the World Film Corporation and will take up his duties as Lewis J. Selznick's right-hand man on November 30th.

He has the distinction of being the first special representative the General Film Company ever had. He managed branches in Seattle, St. Louis and New York City. He was then made assistant to Frank L. Dyer, then president of the General Film Company. For many years he made his home in Topeka, Kan., and before coming East he was associated with O. T. Crawford, the well-known theatrical and film man of St. Louis. While in the firm of Crawford & Kane, a concern which controlled many theatres throughout the Middle West, he became interested in motion pictures. He was a newspaper man for some time, starting his career on the Topeka Capital. He then went to the Kansas City Star and was later made sporting editor of the Kansas City Times.

SIEGE OF ANTWERP SHOWN IN PICTURES.

Thanks to the unfaltering nerve of J. M. Downie, one of the Universal Animated Weekly cameramen now in the European war zone, the Universal patrons will be given, in the way of war scenes showing the fall of Antwerp, an absolute scoop. These scenes will be compiled into a one-reel special film and will be released immediately. Among those scenes, which give an intimate idea of the siege of the famous Belgium city, Antwerp, are some which show the 4.7-inch guns in an armored train; these scenes are unique and unusually interesting.

Though the risks which Mr. Downie took to get these scenes cannot be discounted, it is likely that the film would not have ben secured if good fortune, in the guise of luck, had not played a winning hand for the cemeraman. Acting on his own judgment, Downie stayed in the crumbling city

J. M. Downie, the Universal Animated Weekly Cameraman, with His Friends of the French Cavalry.

up to within a few hours of the total investment of the city by Germans. Every avenue of escape was closed up immediately after his departure. It is believed that the Animated cameraman is the only one who was able to photograph scenes of the siege. If there were others who took scenes they would have been unable to pass through the lines after Downie left.

Incidentally, Mr. Downie enjoys a wide circle of friends among the Belgium and French armies. He was not only allowed to move pretty much as he pleased, but some of the army officers even assisted him, at times, in moving his camera and securing passage through restricted districts.

Animated cameramen are scattered over Europe at the present time and are photographing everything possible under the present restrictions. Many of them are taking big chances, as the present release will indicate. Special releases of war film will be given the Universal public every week or so.

WANTS PROGRESSIVE TO GIVE ACCOUNTING.

Eric L. Smith, claiming to be a stockholder of the Progressive Motion Picture Corporation, the studio of which is located at City Island, New York, on ex parte affidavits, obtained from Justice Pendleton in the Supreme Court an order to "show cause" against the corporation and John Borg, Edward H. Power and Harry H. Carey, why a receiver should not be appointed for the corporation. He claims that the interests of the corporation was neglected in that a small judgment obtained by Mrs. Ella J. Carey was allowed to be taken by default; that part of a film entitled "McVeagh of the South Seas," for which the Alliance Film Co. was to pay $10,000 on November 9, was missing, that the United Booking Co. has money from royalties due on "The Master Cracksman," "Busy Izzy" and "His Partner's Conscience," and that an accounting of all the affairs of the corporation would be a benefit to all the stockholders, whom he invites to join him in his action.

The matter was on the calendar of Part 1 of the Supreme Court for argument on Monday, but it was adjourned until November 24.

Pictures for School Children

Movement in Louisville to Provide Suitable Programs for Pupils to Be Shown at Theaters Saturday Mornings.

A MOTION picture development in Louisville, Ky., which is the first step in that city toward introduction of films into the public schools, and which is a very desirable Saturday morning revenue producer, has just taken form. The Parent-Teacher League, an organization of public school teachers, and the parents of the children they have in charge, has taken the initiative in the movement of which the school children and the Mary Anderson moving picture theater are the beneficiaries. The Louisville Board of Education has given its endorsement to the plan, and it has got under way with every indication of proving thoroughly satisfactory to all concerned.

The idea, primarily, is that the educational value of many of the current films may be utilized on Saturday morning when the children are out of school, and that a board of censors representing the parents and teachers of the children shall pass upon the merits of the program. This removes the causes for reluctance of mothers to permit their small children to attend the theater, for it insures pictures which cannot have any ill effects. The first time it was tried in Louisville 1,000 children and their elders were divided between two performances and they paid five or ten cents admission, according to their ages. The second performance, or the second two performances, repeated the first.

This movement in Louisville has been confined to the theater named to date, and, it is said, many of the hundreds of children who attended, got their first glimpse of motion pictures. It is suggested that there is enough of this business possible to be divided among all the motion picture theaters in town, and that neighboring boards of censors can pass on the programs offered on Saturday mornings by other playhouses, thus making it easy for children in all parts of the city to profit by the arrangement. It is certain that the Louisville experiment will be watched by picture show men in other cities, and that similar systems will be worked out there.

To go back to the beginning in Louisville, the idea is credited to Mrs. Fred Levy, wife of a prominent merchant, member of the Board of Park Commissioners and one of the city's public-spirited men. She was in New York last summer and there broached the subject to A. Paul Keith, son of the late B. F. Keith. She made special reference to Louisville, where the Keith house was the Mary Garden theater. Mr. Keith gave immediate approval and promised co-operation. On returning to Louisville Mrs. Levy took the project up with Lee Goldberg, manager of the Mary Anderson theater, which had just been given over to motion pictures, since the Keith interests gave it up for the larger National theater. Mr. Goldberg saw the possibilities and agreed to co-operate.

Mrs. Levy next interested Mrs. Herbert Mengel and Mrs. L. A. Rosenbaum who, like her, were members of the Parent-Teacher Association of the Gavin H. Cochran school. That body approved, and the three constituted a committee to refer the proposition to the Board of Education. The board, having unhesitatingly approved, the committee then talked with representatives of other Parent-Teacher Associations, of which there is one for each of the thirty-two schools, finding favor everywhere, and it is declared to be an assured fact that when the central body, the Parent-Teacher League, holds its next meeting, another unqualified endorsement will be received.

So on Saturday morning, October 10, the first "especially censored" program was given at the Mary Anderson theater, the first performance beginning at 10 o'clock and the second at 11:15 o'clock. The newspapers previously had carried considerable stories on the project when the matter was presented to the Board of Education. Again on the morning of the first exhibition there were more stories and on the day afterward detailed accounts served further to acquaint all the people of Louisville with what was going on. The following Saturday, owing to this publicity, which was further increased by dodgers distributed among members of the various Parent-Teacher Associations, larger audiences than greeted the first programs were entertained and instructed.

The program for the first day's performances consisted of four pictures. Browning's "Pied Piper of Hamelin;" the fairy tale, "The Three Bears;" the historical-educational feature, "How Washington Crossed the Delaware," and the pretty little, very moral comedy, "Little Billy's Triumph." The second program on October 17 consisted of the well-known "Little Red Riding Hood," "Signing the Declaration of Independence," "Wild Birds at Home" and a juvenile comedy.

For the present Mesdames Levy, Mengel and Rosenbaum constitute the Board of Censors. Some time during the week Mr. Goldberg submits, at a special private showing, a number of pictures which seem to him to fill the requirements. Up to now none of those which have passed the National Board of Censors has been declined except two comedies which were passed by on account of the fact that they did not contain informative features. Later the Parent-Teacher League will name a censor and probably an alternate to represent each of the Parent-Teacher Leagues in the city, and this board of thirty-two censors will approve every picture that is offered for the delectation and instruction of the juveniles. It will be divided up into four divisions of eight members each, and one group will censor each week's offering, so that the duty will not fall on each more than once in four weeks.

Besides the pictures the board will have sumbitted to it the musical program that is to be given while the pictures are being shown, so as to insure that this music will be appropriate and of the right kind. In addition the censors will also pass upon any additional attractions, such as vaudeville turns, that may be added to the program. For instance, at the first Mary Anderson performance "The Great Howard," who was on the bill at the Keith house, gave the children a demonstration of ventriloquism, explaining the principles of acoustics involved, and giving an informative talk that the children seemed to understand. Anyway, they received "The Great Howard's" offering with much approval. He donated his services.

The Board of Education has entered into the movement with great enthusiasm. Dr. I. N. Bloom, one of the leading members, expressed himself as sorry that it was not possible to announce the arrangements in the schools. This is impossible, however, in view of the fact that a rule prohibits announcements of an advertising character. The Parent-Teacher organizations, however, are active in spreading the tidings and there is not expected to be any difficulty encountered in establishing the Saturday morning shows just as regular matinee performances in the legitimate houses have been established in the public mind.

Not only have the organizations dealing directly with school problems given their approval of the movement, but other women's organizations, the local chapter of the Colonial Dames, for instance, have endorsed it. Mrs. John W. Bateman, president of the Parent-Teacher League, is outspoken in her approval and in assurances that the League will endorse the plan. Mrs. Bateman believes that sooner or later the motion picture will be of first importance in teaching children, and adoption of this film entertainment plan under approval of the Board of Education is a long step toward fulfillment of the hopes she has frequently expressed. That the beginning only has been made is shown by the statement of Dr. Bloom, already referred to, that in time the Louisville Public Schools themselves would provide good picture shows for the children. Generally, the movement is given hearty approval of Louisville people.

Aside from the advantage the plan will be to the Mary Anderson theater, this development of the motion picture business in Louisville is bound to help all the houses. It is suggested that besides possible extension of the idea to include numbers of other theaters in the city, so that the car fare of small children and their mothers or other attendants can be saved, the beginning may lead to establishment of a theater which will show pictures especially prepared for children. In other cities, where conditions are somewhat similar, the idea will apply as readily as in Louisville.

JAMES COOLEY JOINS IMP.

James Cooley, who is now playing in the Imp Company directed by Lucius Henderson, was born in Columbus, Ohio. He attended schools in Columbus and went later to the Ohio State University. In college he was a prominent member of the dramatic club and made a name for himself in many of the college plays. He graduated from the University and then took a trip to New York. In that city he was offered a small part in a stock company, and in a spirit of fun accepted it. That was the beginning of ten years on the legitimate. He soon worked himself up until he had made fame for himself. He played with Amelia Bingham and Dorothy Donnely during the last two years on the legitimate.

Joining the Reliance three years ago, he severed his connection with the legitimate. From the Reliance he went with the Biograph where he played leads. Following this he joined the Famous Players and took leading parts in several of their productions. Mr. Cooley is a thorough horseman.

"Zandori's Secret."

A Cure for Madness Has Been Found; But the Finder Has Gone Mad and the Villain Won't Use It to Help Him (Warner's Features).

Reviewed by Hanford C. Judson.

IN one of its branches, the making of melodramas has become a race to invent villains of deeper and yet deeper dye. The tint and color of the best villain is not in his willingness to do evil—the devil himself is not more willing than the weakest of them—but in the ingenuity in contriving it or in the happy circumstance that gives him chance to fill out his bent in good round deeds. Of course, to brighten the love story is also to enhance the villain's work. But the race will never end; for the quality of evil is no more strained than that of mercy and it is just as deep. There is plenty of evil of all kinds left in hell to entertain us yet and the strangest thing is that to us, who walk upon the earth, that region is the most interesting place there is.

In this three-reel picture, "Zandori's Secret," made in France by the Eclair Company, the villain seems to have reached what is at present writing, the world's record for impudent ingratitude. He is one of two assistants of a doctor, Zandori, discoverer of a serum to cure madness. He has made trial of it on an unusually violent patient and restored to him his scattered senses; but in the struggle has been bitten and is doomed; for not realizing that he is infected he fails to take precaution to protect himself. Now, before the doctor goes mad, we find that both his assistants love the doctor's daughter. The hero loves her for herself; the villain for her father's money and position. She doesn't like the villain, so he contrives to make the doctor think the rival has betrayed the secret of the serum. Under the guise of friendship, the villain fools the rival so that he leaves without making any real attempt to clear himself and goes to Africa.

Now the doctor begins to show the effects of the bite of the mad patient (the author assumes that the spectator will allow this as natural enough, and without doubt many will gladly do so). The mad doctor has scratched his daughter in his delirium and she too is doomed. The villain has the serum. He is the doctor's nephew and if both his relatives go mad, will control the estate, so he doesn't administer the precious antidote. The lover is far away; but a note of the girl's maid warns him of his sweetheart's predicament and he comes post-haste to the rescue. But he can't take the case into court; no one would believe him and the villain sees to it that no one steals the serum and also sees to it that the two patients are kept well locked up, so even if his rival gets the medicine, he will be unable to use it. Yet a way is found and it makes the ending of the story sensational and snappy to a degree.

Renee Sylvaine plays the role of the girl with all her usual grace and ability as an actress. She is supported by a good cast that puts the story over in a natural and convincing way. The backgrounds and photography make the scenes beautiful in themselves. It is a very favorable offering.

MANAGER HYMAN INCREASES STAFF.

Arthur S. Hyman, manager of the Atlanta branch of the World Film Corporation, has found that the increase in his business has made necessary additions to his forces. Thomas F. McTyer has been secured as road man and a special feature department has been added by Manager Hyman. In this department he plans to handle Clara Kimball Young's release "Lola," "Seats of the Mighty," "Evidence," the Lyric Theater, New York, success and the Hippodrome photoplay "America." His office staff is composed of the following people: Arthur S. Hyman, manager; E. Combs, cashier and auditing department; J. B. Winbanks, manager booking department; J. C. Swift, manager shipping department; R. B. Wilbanks, chief inspector; Miss K. Chambers, in charge of information and inquiry department; Miss E. Gilman, chief corresponding stenographer; Miss M. Bridges, record department.

POWELL GOES TO FLORIDA.

Frank Powell, producer of features, who has recently come back to the William Fox fold, left on Monday for St. Augustine, Florida, with a company of stars. Mr. Powell is now engaged in the picturization of the original Klaw & Erlanger production of "A Fool There Was," the Porter Emerson Browne masterpiece in which starred Robert Hilliard and Pauline Fredericks, during its New York run at the Liberty Theater. Edward Jose often referred to as the Richard Mansfield of the pictures, has been engaged to play the Robert Hilliard role. Mr. Powell has chartered a private yacht to take his company to the land of sunshine.

Miss Mabel Taliaferro.

ALL the athletics which Mabel Taliaferro has indulged in as an amateur are proving very useful to her just now. Miss Taliaferro is to star in the Alco release "The Three of Us," work upon which has just been begun by B. A. Rolfe Photo Plays, Inc. Miss Taliaferro rides, fences, dances, swims, rows and plays baseball. Consequently she is a girl who is well fitted to hold her own amid the western surroundings of "The Three of Us."

Mabel Taliaferro.

The action of the piece gives her a number of long rides. In one scene there is a spirited race with a railroad train. Rhy MacChesney, which is the star role, is said by Miss Taliaferro's friends to have many attributes which are also those of the star. So Miss Taliaferro is happy in having found a congenial part and being able to indulge in her favorite athletic sports at the same time. The public gains thereby, as the effect upon the screen will be that much greater.

Miss Taliaferro's participation in "The Three of Us" is practically her debut in the world of photoplay. Hence it is a novel experience to her, but the many journeys which the production of "The Three of Us" makes necessary are no new thing to the young actress. She has been in more countries than the average player of her years. She played through Australia. In Ireland she played in the plays of William Butler Yates. She went through the earthquake in San Francisco and slept for eight days in Golden Gate Park. She went to South America on her yacht and made journeys in the interior.

The young screen star brings to the moving picture theater a wide experience despite her youth. This is made possible by the fact that her professional career began at the age of two. She was then seen in "Blue Jeans." As she grew older she became very popular as a child actress. After this period long engagements followed with Chauncey Olcott, K. D. Emmett and engagements in "Patent Applied For," "For Fair Virginia" and "The Price of Peace," and other notable productions.

"The Three of Us" in the legitimate is no stranger to Miss Taliaferro. She has been seen in special engagements in various cities of the country and among the plays in which she has been successful during that time is "The Three of Us."

HENDERSON, NEW IMP DIRECTOR, COMES FROM THANHOUSER.

Lucius Henderson, the new Imp director, has had a wide and varied theatrical experience. Coming, as he does from the ranks of the legitimate, where he spent many years treading the boards in as many characters, he combines a fine sense of the true drama with his experience as a director of motion pictures. When Mr. Thanhouser formed his first company eight years ago, he selected Mr. Henderson as his second director. Mr. Henderson worked under Mr. Thanhouser at the New Rochelle studios until the company was taken over by the present regime. At present Mr. Henderson is working on a story of exceptional heart interest, "The Broken Toy," in which Miss Violet Mersereau plays the lead.

LIFE PHOTO STUDIO AT LOS ANGELES.

The Life-Photo Film Corporation is to establish a new studio at San Diego, Cal. The great variety of the scenery of California appeals to the officials of the producing organization. It is quite possible, they say, to have forests, rivers, flatlands, prairies and deserts within easy reach of the central plant. Jesse Goldburg, secretary of Life-Photo, and Leonard Abrahams, vice-president, will leave in a few days for the west.

Pictures vs. Actors

Relating to the Utility, Mobility and Docility of the "Canned" Actor.

By Harry L. Reichenbach.

Webster says: Temperament—Temper in its abnormal phases. The theatrical manager says: Temperament—A scarecrow with a cauliflower ear and so unreliable that the buttercups growing in its yard are oleomargerine.

AFTER concluding one year in the realm of motion picturedom and recalling the many little episodes of my career in the legitimate and talking to the editor of The Moving Picture World, I happened to remark on the ease with which a motion picture production can be handled throughout the United States in comparison with the trouble experienced with the average temperamental theatrical organization. "That would make a good story," said the editor, so here I am. I hope it does. I am going to tell just what my feelings are after a year's work with "canned actors" in comparison with ten seasons in the legitimate.

Harry L. Reichenbach.

As manager of the "Are You a Mason?" company, playing at Ticonderoga, N. Y., one of the smallest towns in the world, including the Antarctic Circle, I was informed by the stage carpenter that my leading woman was ill. The property man's wife, who had been traveling with the company for some few weeks, and who was understudying several of the female roles, was hurriedly rehearsed and made her appearance that night and did fairly well. The following day, at Plattsburg, I called a rehearsal for two o'clock at the theater and the entire company was assembled there waiting for the new "leading woman." After about half an hour of waiting, I sauntered over to the hotel, knocked on the new "star's" door and reminded her that we had called a rehearsal for two o'clock and was told in a forcible manner by the new "leading woman" that she would be there at three o'clock, as she was just having her tea. I don't think she ever had a cup of tea in her life before; temperament was developing.

At Lynchburg, Va., the leading woman in the "We Are King" company refused to move from the depot to the theater at eight o'clock at night until we brought a 'bus to take her up the hill which ran from the station to the main street of the town. This particular actress was the recipient every Saturday night of twenty-five dollars (if business was good all week), and hardly had the courage to look a cab horse in the face, but her temperament took a strangle hold upon her histrionic ambition and it required quite a little hustling to secure a cab to transport her to the theater where we had our first good house of the season. She came very near wrecking the troupe. Two weeks later we allowed her to resign.

Temperament is a thing to be juggled with. If an actor wears a fur coat and struts up and down the principal cowpath of some one-lung, two-cylinder town in Iowa, he has more personal equation than Prexy Wilson, and the average rural ribbon distributor after one glimpse at his marcel, would willingly kiss the hem of his coat, but woe be unto his manager if ever one of them does kiss that hem. He becomes inflated and immediately demands a star's dressing room, with wall paper to match his patent leather eyebrows and dark brown disposition.

I remember the experience with one traveling company the name of which, through courtesy, I will omit. The heavy man boasted of his ability to hypnotize anyone who was willing to submit to his powers. The leading man and woman were man and wife and at Mansfield, Ohio, said heavy man succeeded in wielding his hypnotic influence on said leading woman, with the result that there were any number of black eyes in the troupe the following day and for two weeks following the hypnotic exhibition with its resulting athletic demonstration. I was compelled to spend two hours back stage each night to keep the belligerents apart and finally, at North Platte, Neb., miles from the nearest theatrical agency, the heavy man decamped, leaving behind a heritage of I. O. U.'s and a note saying that the leading woman much preferred him, and as the leading man was not man enough to withdraw, his temperament would not permit of his traveling in the same organization.

And so the little troupe passed away and yours truly became advance agent for an 1892 model boat show which was so bad that a reaction had set in and the show was actually getting good again. I can truthfully say that the only time throughout eleven years' experience with the best and worst shows in America, the only company I was connected with in which temperament did not play a disastrous role was with this self-same boat show which journeyed down the Mississippi River to New Orleans and then, after two performances at Bay St. Louis gave up the ghost by sinking to the bottom of the Gulf of Mexico, but doing so slowly enough to allow us to swim ashore.

Eva Tanguay cutting the curtain at a Pittsburgh theater because her trunks were left in the rain, Fritzi Scheff refusing to play an engagement at Worcester, Mass., because she couldn't have a front room in the corner on the third floor of the local hotel, Gertrude Hoffman walking off the stage because Lady Richardson's dressing room was ten feet nearer the stage than hers, Mme. Polaire, the homeliest woman in the world, refusing to play an engagement because an actress' alarm clock in an adjoining dressing room got on her nerves, are only slight reminders of what an important part temperament plays in the spoken drama.

Now for the "canned actor." Since beginning my engagement with the Jesse L. Lasky Feature Play Company, I have aided in the production and distribution of the following pieces: "The Squaw Man," "Brewster's Millions," "Master Mind," "The Only Son," "Man on the Box," "Call of the North," "The Virginian," "Bobby Burnit," "Where the Trail Divides," and so far I have yet to hear any one of the actors in any of the films register a complaint.

The entire cast of 'The Squaw Man" (in film form, of course,) lay in the freight office of the Erie depot for two days and nights during the coldest days last winter and were taken from there to the Circle Theater, where they gave a most excellent performance without showing the least strain of temperament after the severe ordeal.

The "Brewster's Millions" film, two hundred players in the cast, traveling from Los Angeles to New York, made five changes of trains en route, was carried from the Pennsylvania depot to Sherry's office in an express truck, wound and re-wound throughout the night and morning and opened at the Strand Theatre the same day at noon, and not a complaint.

There is no temperament among the "canned actors." You simply put the cast in a box, paste on the express label and the show is given as per schedule.

What a relief to have fifty-nine companies of "Brewster's Millions" playing and never receive a letter from the manager of one of the organizations saying that the leading woman is quitting in the middle of the second act because she got a "nasty letter from hubby" or that the leading man had a "bun" on and couldn't speak his lines.

There is a certain psychology about the actor which compels him to develop temperament at the most inopportune moment and there is a certain psychology about the motion picture that has attracted the theatrical man whose life has been shortened by temperament encountered (save the mark).

The average actor who develops temperament thinks he is simply standing on his rights. Rights are beautiful things if you can stand on them, but I witnessed a demonstration of the futility of standing on your rights a short time ago. A pedestrian crossing Broadway was warned against crossing until the officer had beckoned him over. He simply replied that automobiles haven't got the right of way all the time and started to cross Broadway. Moral: It is an unfortunate occurrence to be struck by a fast moving Packard, and doubly unfortunate if the Packard is a black car, for it denotes mourning.

When an actor develops temperament the show closes.
When a film develops temperament, patch it.

OBSERVATIONS

BY OUR MAN ABOUT TOWN.

WHEN, two weeks ago, two of the most prominent companies in the motion picture business, declared that, for self protection, exhibitors must raise their prices of admission the effect was very much like that produced by a thunderbolt coming from a clear sky. The declaration has since been the leading topic of discussion in all branches of the business. Since the days when bitter warfare was waged against certain manufacturers of motion pictures on a question of trade monopoly, no more important theme than the one presented by the declaration has been before the people who manufacture, rent, exhibit and patronize the picture houses.

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The subject is one that must be handled with utmost delicacy and the least that can be said regarding the companies who have brought it to the front, is that the courage they displayed in doing so commands admiration. Every man in all branches of the business must admit that selling and rental prices in the motion picture business today are far below the figure allowing a fair profit to all concerned. Heretofore, however, none of the manufacturers, or rental exchange people, have been courageous enough to make the issue. Some manufacturers have hesitated because they feared the effect might impair their prestige with the exhibitors and competing companies might benefit. Other manufacturers, having in mind the same idea, have studiously watched for just such an opportunity to arise. There are a number of companies who have this plan of action in mind now. They want a market, or wish to extend the market they now have, by star spangled banner methods before the people, at the expense of those who may make an effort to raise the price of films, and consequently force exhibitors to raise the price of admission. This is one phase of the situation which is absorbing much profound thought.

* * *

Some manufacturers who have been approached regarding the situation are inclined to think that the campaign cannot be carried to a successful point under present conditions. The line of argument followed in its support has been misdirected in some respects. It has been too much like a mandate to the exhibitors to raise their prices and be prepared to meet an increase in prices to be made by the manufacturers and renters of films. A number of exhibitors have coincided in this view. They resent any attempt on the part of manufacturers, or film exchanges, to dictate in the management of their houses. This was emphatically demonstrated several years ago when the nucleus of the independent movement in the motion picture field in this country took shape. One very prominent exhibitor said he had no doubt about the truth of the statements made by companies that, to maintain the proper standard in photoplay productions, there must be an increase in price to meet the increased cost of production. He stated that knowledge he had gained through intimate friends engaged in the producing end of the business prepared him to accept the claims of the manufacturers as well founded. "But," said he, "why try to put me 'in Dutch' with my patrons? Why should the initiative in making the public pay more to see our shows be placed upon our shoulders? It is true that if any of us cannot afford to pay an increase in price to get what the people want, and should have, those who raise admission prices and get the goods will ultimately drive us out of business. But why make the exhibitor the 'Patsy?' Take up the newspapers and read of the hue and cry made against merchants who raise the price of their goods before prices have been advanced by the manufacturers. The motion picture business differs from all other lines so far as general operations are concerned, but in this instance the conditions are identical. The support of the public has been drawn to motion pictures by educational methods and the same kind of a campaign must be followed to secure the public's assent to anything bearing upon that support. If the producers and exchanges must raise prices let them do so. The exhibitors will then be in a position to go before the people and tell them that the increased first cost makes it imperative that we raise our admission prices. If the public fails to respond we must then go out of business. To my mind, the producers should give all publicity they can to their claim that, unless they get better prices, they must fall back to inferior products, or retire from the field. Then let them give the exhibitors due notice of increase, so that they may arrange to meet the raise."

Another exhibitor said "The houses that will find it most difficult to raise admission prices are those charging five cents admission. I fear that many of them will be unable to get an increase now, especially in districts where the poorer class of people predominate. When the business revival, which we all look for, sets in there will be a chance to make the raise. Meantime the people of the sections I refer to must be catered to. It will not do to sacrifice quality and risk losing the patronage it has taken so much time and hard work to win. Do not misunderstand my reference to the poorer classes. I do not speak of the cheap dumps that appeal to the undesirable class of people. They do not figure in the situation at all. They will only take junk service and their action is immaterial to the legitimate branch of the motion picture business. The people who must be taken care of are the educated and respectable poor who know and are willing to pay for good pictures when industrial conditions will permit them to do so."

* * *

"Let me drive one thing home," continued the exhibitor, "ruinous competition has had as much to do with bringing about the present condition of affairs among the manufacturers and rental exchanges as anything else. I will add without fear of serious contradiction that it has had more bearing than anything else on the situation. There are too many producers and rental exchanges in the field. It is a case of shrinking revenue brought about by almost criminal methods rather than increased cost. These cut-throat tactics have not been felt by producers and rental exchanges alone. The exhibitors have also suffered. Think of a house in this city of ours, with a seating capacity of six hundred, charging five cents admission for a programme of nine reels. The exchange that supplies that house is as culpable as the manager of it. I get nothing less than ten cents at any of my houses, yet I cannot afford to put on a nine-reel program. I know I pay more for my service than the nine-reel fellow does and that I would not run his service; but that does not justify any exchange that looks to the welfare of the motion picture business, in encouraging the junk dealers."

* * *

"I have heard many exhibitors complain that rental exchanges, in which photoplay manufacturers have an interest, is a species of monopoly that steadily grinds the profits out of the exhibitors. I will admit that there has been cause for complaint along these lines, but rental exchanges backed by responsible and legitimate producers are preferable to the junk shops that make a pretense of giving something for nothing. To get good photo plays there must necessarily be considerable outlay on the part of the producers and the film exchanges should receive rental prices that will enable them to handle such productions. In the natural course of events, the exhibitor must get box office prices that will enable him, in turn, to handle the films. But if the manufacturers and exchanges want the exhibitors to take the films and help keep before the public the class of goods that help sustain the business as a whole, they should protect those exhibitors and discourage any assistance to the cheap John line of exchanges and exhibiting houses. I regret to say that one of the most prominent of the recent acquirements to the ranks of producers has been guilty of peddling its films to a class of exhibitors that are a menace to the business and would not use the films if they were not peddled at ridiculously low prices. We all have the chance to get the same service. That is not the question. This company I speak of, arms my competitor with material (I confess some of it very good) at prices which makes it impossible for me to put on some pictures my audiences want, because I cannot afford to pay the prices at which they are held. For instance, say I book a big feature at increased expense. My competitor, with the assistance of the company that rents for practically anything it can get, puts on a rattling good program on the same night at half, or less, that my show costs me. Now, how can I meet such competition and at the same time raise my prices of admission? The situation is clear. House cleaning must begin at the headquarters of distribution. If I must raise prices in order to stay in the business then the manufacturers and rental exchanges must see that uniform rentals be sustained to protect the exhibitors who pay the prices. This is one of the solutions to the problem. If the exhibitors are to help keep manufacturers and rental exchanges in business the latter must safeguard the exhibitors against unfair and reckless competition. If they do this the five-cent theater will soon be a thing of the past and the junk dealers will be relegated to the sphere in which they belong. They are the people who have helped flood and cripple the market. When they are wiped out the manufacturers, exchanges and exhibitors will reap what is due them.

Advertising for Exhibitors

Conducted by EPES WINTHROP SARGENT

Population 500.

POSSESSING a population of but 500, there is a town in North Carolina that plays the Paramount program regularly at 15 cents and 25 cents. More, it played Quo Vadis and the Kleine Pompeii and other big attractions. This fact has already been stated in this department, but we asked the manager, Charles W. Picquet, to tell us how he did it with the Princess, and he was good enough to give us the details. We think that most small town managers, who fight for five cents, will read this with interest. It might also appeal to George R. Carpenter, Barrett S. McCormick and others who are fighting for at least ten cents for features in Denver. Mr. Picquet writes:

No, we have no big cities in this radius. Our nearest big town is Raleigh, 68 miles away, and we can hardly call that a city as its picture houses are way behind southern pines for good service.

It might not be amiss to say I am an old "show man," having been in the business (opera) as manager, leading tenor, stage manager and various other capacities. My assistant, who handles the projection end of it, is an experienced electrician, having been in charge of the electrical department of a large wholesale house in Cleveland. Last December neither one of us knew anything about the moving picture business, but the first thing we did was to subscribe for the Moving Picture World, and when we got it we studied it. Our motto from the beginning has been quality rather than quantity. We had no capital, so we could not buy a gold fibre screen, but we did the next best thing and studied one out ourselves, and if I do say it, we have a better and steadier picture than they run in Raleigh or Charlotte or even Washington.

We have our own power plant, consisting of a 9-horsepower Fairbanks engine and a large dynamo which makes a perfect light, and a 6A Powers' machine. The theater is built of cement blocks, seats 300 and cost $5,500. We have a perfectly appointed stage and my wife (who was my prima donna in opera) and myself put on one or two sketches a week on the nights we run the Paramount program.

We started with the Universal service at ten cents and charged 15 cents for the three-reel features.

I soon found that the latter wouldn't work as the average regular program three-reel picture isn't worth over 10 cents.

I then began to cast about for pictures worth while and found that I could not get out on them at 15 cents so I had to educate them to pay 25 cents. There was a considerable kicking for awhile, but I was absolutely honest with them and gave them an itemized account of the cost of the big pictures (which the local paper published) and then framed the contracts and hung them in the lobby for their inspection.

We didn't make a cent on the special pictures and sometimes lost, and to convince the public that I was giving them a square deal I got a local merchant to go into the box office on two occasions, sell the tickets, check up, audit the bills and left it to him to tell the others—and he did. I also watched the dailies from all the big cities and whenever I found a picture running in any of the theaters, after we had run it, I let the people know it.

I appealed to their pride by telling them that this little town was the only one of its size between Washington and Atlanta that had the privilege of seeing these productions, and while we could not go to New York we were seeing the Broadway stars and the great theatrical successes right here in the Princess for 25 cents. I have also impressed upon them the fact that the Strand in New York was running these same pictures at prices ranging from 25 cents to $1. We also use a good-sized space in the local paper and in return the editor runs a lengthy criticism on every picture and locals all through. I advertise these pictures just as I would any Broadway production, never mentioning the number of reels of feet. We are very careful in selecting the pictures and the parents know they can send their children to us at any time without fear of their seeing anything that will offend or shock.

We run no "grocery slides" between pictures, but I typewrite between eight and ten slides, describing the next production, and try to word the ads in such a way that they will attract attention. Occasionally I get a laugh out of one of them and that awakens the interest.

During the months of July and August it is so hot here that everybody who can scrape up the railroad fare goes North until this town is almost deserted, but by running electric fans, supplying everybody with hand fans and serving ice water in sanitary drinking cups, we managed to keep open and stay a little ahead of the game.

I had the united opposition of the ministers when we first started, but I got "Pilgrim's Progress," "Ivanhoe" and one or two others of like character, personally invited them to attend, got the school principal to come and gave the school children a free performance and now they are all with me. We have always been absolutely honest with the public. If a picture wasn't much, we told them so.

To make a long story short we have worked just as hard on this little proposition as we would if we were managing the Strand and, by the way, the methods adopted by the Strand manager have been an inspiration and a guide to me. The public is pretty much the same all over the world and if one appeals to their intelligence and their sense, they will appreciate it and become a standby.

I am enclosing a postcard of the theater and under another cover am mailing you our program of the opening night.

Am thinking very seriously of running three good productions a week and cutting out the regular service.

Our patrons have been educated up to the point where they do not care for the cheaper pictures, and as long as the Paramount pictures are kept up to their present standard we will have no trouble in holding our patronage at 25 cents.

I would like to emphasize the importance of a first-class operator. Without the aid and loyal suport of my assistant, Mr. Rush, who has ever been on the qui vive to improve the projection, who has made his end of the business a deep study, whose aim is always to run a picture well and artistically rather than to "get it through" as quickly as possible; in other words, a man who has brains and uses them, my work would go for naught, for without good projection a manager has a handicap that no amount of advertising can overcome.

I would like to add also that Mrs. Picquet is at the ticket window with a smile and a good word for every one and I am always on the door with the glad hand of welcome when they come in and a "good-night—come again" when they go out.

Have I covered the ground? It looks to me as if I had plastered it, but you have only yourself to blame.

You asked me for more detail and you sure have it.

The house, as can be seen from the cut, is not an elaborate one, but it's larger than the town, and in an earlier letter Mr. Picquet wrote that he tried to reach the people within a radius of eighteen or twenty miles. He encloses some of his postcards to show one way he goes after the business, but an old showman does not pin his faith to one idea alone and we have asked for more detail on this point.

For lantern slides he uses a parchment tissue with a double line ruled, one inside the other. The line is printed. They can be run off by the local printer in a spare hour. A thin but tough paper should be used and the lines should be close to the edge and again about where the opening in the usual mat is. Mr. Picquet writes directly on the surface with his usual purple ribbon. We think he would get a vastly better impression by using the soft or "railroad" carbon paper, using each sheet but once or at most two or three times. This paper should be cut to exact size. A paper facing should be used or the carbon will cut throug hand some letters clog up.

Mr. Picquet, with good showmanship, is making the Princess pay in a small town. What he can do others can do with the same care.

Back Again.

Look who's here! The Academy of Music, Selma, Ala., and after all the talk some time ago against features, they are going to run two a week. The announcement is made in an opening-of-the-season booklet

that is well done from every point of view. The cover is a dark green with the inside pages in cream, printed in deep green on a faint tint, except the page announcing the features, where the tint block gives a heavier impression. It is in every way one of the handsomest publications we have seen. It recites with modest pride the manifold advantages of the house, the theater having been remodeled during the summer. Now if they will resume the Academian our joy will be complete. We do not think that they can afford to send samples of this booklet. It is too costly for general distribution. One unusual point is that there are no cuts, but none seem to be needed with the word-pictures.

What Do You Say.

Before our comment on a recent announcement in the Rextra of Hopkinsville, Tenn., got into print the manager and a friend got into an argument over the meaning of the paragraph that reads:

> Wednesday of this week will give some few people in Hopkinsville a chance to get out their little hammer and start to work. On that day the admission to the Rex will be 10 and 20 cents. This is the one day for the balance of the year that you cannot get into our theater for less than ten and twenty cents.

In the issue of October tenth we commented on this rash promise, but the manager claims that the line means that for the remainder of the year Wednesday will be the only advance-admission day. His friend claims that since Wednesday of the week in question is specifically mentioned, it means that this is the one single day when the admission will run that high. This latter seems to be the only proper construction since one day is mentioned and one day of the week—which should have been used to convey the proper idea. You cannot be too explicit in your statements.

Wuxtra!

Korford and Ryan, as has been stated, get out a daily paper, or rather father a daily gotten out by one of the weekly sheets, at Brigham City, Utah. Now they get another step up the ladder in a sixteen page special edition for "Peach Day," containing the official program for the celebration. The best they got out of the special was one-eighth page advertisement. That was hardly enough. If they had offered tickets to the Alta to the prize winners, or had tendered a box party, they could have gotten right in on the program and could have drawn the crowd with the winners. As it was they were rather crowded out of their supposedly own sheet. No matter what the local celebration may be, be on edge to get in somehow and somewhere. Offer the special Picto cash prize or something, but get in where you will be seen.

What Is It.

The Haynic advertises:

> Lubricate your Laughograph and come down and hear it work.

Details and scale drawings on that Laughograph, please.

Picking On Pickings.

We do not like to pick on Paramount Pickings, Minneapolis, but will the editor please tell us if the last contribution on page three of number six is poetry or just set that way? It is announced as a tale in rhyme, but we protest that end-sent, and myself-shelf are not rhymes within the rulings of the Poets' Union.

Some of the Ads.

The first impression of the advertising is that the ad writer has learned the first great lesson of not trying to tell too much at once. Several of the exhibits are small cards with merely a line or two.

One, for example, advertises "The Blue Mouse." This is a blue card with the mouse in a twelve point oval, the title above in thirty point and the name of the house and the dates below in smaller type. The cut of the mouse and the type title are the attention getters. The rest will be read if the interest is gained. Another wording is merely

See what
The Tango Craze
Does at the
Third Street Theater
Saturday,
May 2.

In this the top line is in six point, the second in thirty, the third in eight, the next in twelve, the day in eighteen and the date in twelve again. The space is between the first and second lines and the second and third, with about eight points between the third and fourth. As a result the line stands out, gets the eye and leads to the rest. There are several other cards, all along the same lines, none of them burdened with text and yet the stronger for the lack of it.

On the other hand, some of their newspaper advertising runs six point unleaded short synopses—almost a waste of money. There is enough larger type to get the message over, but much six point in a double column advertisement is type and space wasted. It looks better opened with two point leads, but it would look even better in eight point leaded. A larger space in the Sunday issue in ten and twelve point gets over, but ten point is about the smallest type that should be used in a display advertisement—and except as a solid reader with a humorous twist, newspaper space should be displayed. One of the exceptions is the stuff run by the Star, Chambersburg, Pa.—at least we think it is Chambersburg.

In all cases, however, they get the titles in big type and the name of the house in still larger.

Come On.

The entries are going to be kept open in the Quo Vadis? contest. Comes Z. O. Brooks, of the Star, Goldendale, Wash. Get him:

> I just received our copy of the World, and see where you ask for some one else to "whittle down Kuhn's figures," so will try and do my share. I noticed where the gentleman from North Carolina started something, and thought at that time that there were many Western places that could give him a little information. We just ran "Antony and Cleopatra" and intend to put on "The Last Days of Pompeii" soon. Our town is only 1,201 population, and we have another house to compete with.
>
> When we bought our house, the first instructions we got, were to send for the World, and the Handbook.

If That's the Case.

James C. Rathbone, of the Opera House, Exeter, N. H., used to be one of the standbys of this department, but he writes that he gets so much ready-made stuff that he does not have to do as much original work as formerly. If that's the case we'll get the subscription department to kill off his paper for a few weeks now and then. But we won't do it just this moment for he sends in some stuff. One is an excuse to get people in to see the first installment of "The Million Dollar Mystery." Just to make them work their way in, he gives them a card to fill out. It's much the same sort of card you may have used, being checked to suit the preference of the patrons, but the introduction is new. It reads:

WE WANT TO KNOW

> Just what kind of pictures you like best, as we can't afford to take many chances in getting high-priced subjects if you don't care for them and are not willing to pay a small advance in price to see them.
>
> When you go into a store to make a purchase, you buy what you want, and if you don't like what you see, you don't take it.
>
> The Moving Picture Theater is different. You pay before entering, and if you don't like it you must take it anyway.
>
> It's going to be different with the EXETER OPERA HOUSE.
>
> Answer "yes" or "no" to the following. Return to the Box Office Friday Night if you wish to avail yourself of the offer on the other side, otherwise bring any time next week and your vote will greatly assist us in making out bookings for the coming season.

A folder gives a list of coming releases and the winter schedule of the Boston and Maine. The latter will be kept, and so long as it is kept the bookings will be kept, as well, since they are on the reverse side. This local stuff, the arrival and departure of trains, the trolley schedule, the fire box calls or anything like that, is good for the small town because it not only gets into the house, but stays there. Mr. Rathbone overlooked one point, though, in not having the name of the house on the page with the schedule. It may be pasted or tacked to the wall, in which case there is nothing to show where it came from. Here is another point: Suppose your opposition gives the time table. Note the express and local trains and you'll have something better than the other chap. There is the unconscious suggestion that your show is better because your time table is.

To Wesley.

It comes as a shock to learn of the death of Mr. Wesley. He died last Spring and it was not until we started in to coax a rise out of him that we learned of the fact, then both Mr. Buzzell and Mr. Pitman wrote in. It was he who gave to the business the "say so" that is now widely used, and on that alone he could go down in history, but he originated many other quaint conceits and in his passing went a man whom we had come to regard as a friend. It was a grisly jest that our last comment should have been to the effect that he seemed to be dead. We expected to be called various picturesque sorts of prevaricator in his usual breezy fashion, but he was, in truth, dead. Those who have profited by his many suggestions will share in a measure our regret, though they lacked the personal touch of his letters.

So-U-Ma-No

Ralph Ruffner, of the American, Butte, Montana, sends in this:

> "SO-U-MA-NO" *When* Famous Players Play, as well as WHERE Famous Players Play, I am enclosing herewith two samples of a ready reference card for our patrons, cut to a size that will easily fit vest pocket or purse.
>
> Containing, as it does, the entire program for the balance of the month of October, it is an easy matter to see just what THE AMERICAN has to offer. Things that are given to people at the door generally find their way to the janitor's room. To stop this waste we endeavored to attach real value to these little calendars in the minds of our patrons by running a slide, thus: "We have prepared a neat little calendar of all our programs for the balance of the month of October. These will be given gratis to anyone. Kindly ask usher on your aisle. NOW READY." At closing time not a one was found on the floor, which is very gratifying and a good record, considering more than two thousand were handed out during the evening.
>
> We intend issuing these every month, with our programs outlined thirty days in advance. The character of service we are using makes this possible, with, of course, the exception of fillers, and this detail is provided for in the little explanation at the bottom of the card.
>
> Again Santa Claus is on the job with the offer to send a sample to any exhibitor (Chris. Engelman, write) who cares to write for one, as long as they last. Don't forget that little retail about the stamped-self-addressed-envelope.

The card is stiff green stock, 4¼ by 5¼, folded once. It opens to the wide way and across the page is the day and date, title, star, number of parts and name of the brand of every special for the month. If you are willing to spend a little money for your advertising, get one of these and copy it. It is worth while stuff. Most of Mr. Ruffner's is, for that matter.

THE PHOTOPLAYWRIGHT

Conducted by EPES WINTHROP SARGENT

EVERYONE knows that two, added to two, makes four, and that three and two are five. If you started to demonstrate the two times two proposition and by mistake mixed a two and a three to get four and found you had five, it is probable that you would take away the three and put a two in its place.

When your story adds up five and you want to get a result of four, take out the factor that makes the five and replace it with something that will give you what you want. Plot writing is not a rigid process. It is elastic in the extreme. If you start a story and find it is too bloodthirsty, you can remove a couple of the murders and get something less violent. If you have a plot that is not strong enough you can add more punch and get something better, just as you can add two and two and get four or add two and three and get the higher number.

The story you write does not have to be the story you thought of. The theme you started with is no more than the starter. You can, if you wish, start with an intensely tragic theme and by the process of addition and elimination wind up with a comedy. It is not until you realize this fact and practice the trick that you head in toward success.

Suppose, for instance, that you conceive the idea of an old man, a widower, whose affections are completely centered in his daughter. He removes her to the wilds, fearful that if he lives among men she will marry and leave him. A young hunter penetrates the solitude and the girl falls in love. The jealous old man kills the girl and himself, and the hunter, coming upon their bodies, completes the tragedy by killing himself.

There is nothing very cheerful in that. Suppose we lighten it. The young people run away to get married and the old man kills himself while they are gone. They return to find the corpse. It is still too heavy. Let's change it so that the old man, realizing the shortness of his declining days, makes a sacrifice of affection and lets them get married. We see them start for their honeymoon and we see the poor, lonesome old man sitting beside the cabin door in the twilight, and as he smiles the death angel claims him and gives him the release he wished for. If that is still too heavy, simply close in on the old man sitting there, finding happiness in the thought of the happines of the lovers.

That might make a good heart drama. But suppose that the retirement to the wilderness had a more specific cause. Suppose that Nell has been taken from the city because her father does not wish her to marry Jack. Suppose that the reason is that the father had a dispute with Jack's mother, a widow, over a line fence or the woman's suffrage question. Jack follows Nell, and his mother, a woman of spirit, thinks it is a ruse and follows Jack to prevent the marriage. Suppose that the young people elope and the old lady comes on Nell's father and charges him with having encouraged the match all the time. Suppose that the old man gets so excited that he has a stroke. The old lady nurses him back to health. Gratitude replaces spite and they, too, get married. Now the story has moved from tragedy to comedy. A slight "roughing up" will make it farce comedy and so it can be run until it becomes sheer slapstick.

Any story can be twisted in any direction the author wishes if the author has had the proper experience. It is a good plan, now and then, to sit down with no thought of making an immediate sale and translate comedy into tragedy and vice versa. Learn to master plots instead of letting them master you. Juggle factors as you juggle figures and you can make your story add up almost any sum, just as with two figures you can get any combination from 10 to 99 and the addition of a third will run you anywhere from 100 to 999.

Don't let your plots get the best of you. Get the best of your plots and you can get the best of plots.

Blending.

Perhaps you've watched an artist in charcoal work on a sketch. The lines are laid in with the charcoal stick—harsh, crude lines that suggest no beauty, but rather the effort of some child. Then the artist starts in with a stomp to finish up. He blends the lines, working some out into soft black masses, others into still softer greys, until the whole is smooth and harmonious. You would not give ten cents for the crude sketch. The finished product may be worth important money.

It is the same way with a photoplay. You sketch in your main points. All of the real story is there, but the work is rough and without symmetry. As it stands it is worth little. Blend plot with incident and presently there is produced a script that moves so easily and harmoniously from one point to the next that there is no mental shock, no rude awakening of the imagination. It is a perfect blend. Almost any one can make a rough sketch. It is the blending that counts most.

Maybe.

"Maybe, as you say, the gems I write are too unusual. What must I do? Wait for the editors to grow—or educate them?"

That's the come-back on a recent suggestion. The answer is obvious. It will not pay to try and educate the editors. It will not be profitable to wait. Write what the foolishly uneducated editors seem to want and wait for the day when they get fired and more intelligent ones are hired. It may be a long wait, because the "unusual" story too often means that the author rides his own particular hobby until he wears the rockers off.

Don't conduct an educational campaign. It seldom pays. Either write what is wanted or do not kick at your failure to sell.

Your Worst.

Five letters, all in the last two weeks, say practically the same thing, that growing progress seems to be marked by the fact that some stories are now held for examination, but that these are "the poorest of the lot."

The answer to that is easy. The poorest of the lot—to you—is that which interests you the least, and yet it might be the style of stuff most apt to interest the editors, since these stories are held and your pets are not. Why not study these "poorest" and see what there is that appealed to the directors and then build up on that line of work. Of course if you write to please yourself, and only yourself, you must not expect to interest the editors, but if you want to sell see what there was to the story that was favorably received that your pet stories lack.

Nine times out of ten you'll probably find that the "poor" stories are simple, direct and forcefui, lacking the over-elaboration and involved psychology of the favored few. It got over where a jumble of mixed motives and involved ramification never even was understood.

More Jones Visions.

Marc Edmunds Jones arranged to write some Mutual Girl stories and then hustled in here to establish an alibi. They asked for visions and he swears by his typewriter that the visions were written in by request and not in accordance with his supposed habit of visioning everything he writes. When the visions start in the M. G. then you may know it is where Jones' work began.

Those Dog Stories.

Thus far perhaps a hundred stories have been sent in reply to the offer to give the address of a company in the market for dog stories to those persons whose synopses came up to the mark. This restriction was made to save the company from a flood of scripts of doubtful value. The address has been sent to but two or three persons.

It was clearly stated that there was a dog—one dog—and that the company wanted stories for a dog. One story called for sixteen dogs of various breeds. Several called for two to four dogs. Many of the stories made the dogs merely incidental. A large number took the most obvious idea, the dog that did not recognize the master. A dozen wrote of the brave dog that saves the children, but forgot to put a plot in. Perhaps half merely used the dog incidentally, though it was announced that the stories were to be written around the dog. One script played about half the scenes in the depths of the forest at dead of night, several called for automobile runs, one demanded a whole fire department to back up the dog and only three gave a real story to the dog.

If the writers cannot read the message more clearly than this, it is not surprising that so small a percentage of stories are purchased. Any hack writer can take a story and force a dog into it. The writing of a story for and about a dog that a dog can play is another test.

No Goat.

One chap who bought a technique thought he could get a goat from us free, so he asked us to read a recent article on "be explicit" and then read in the book that a character *says* that another character will sign a paper. That, he contends, is not an explicit action. It is. It tells the director in the fewest words what the situation is and tells him in such a manner that it will get over. The phrase is, "Bascom says John will sign." Surely that is explicit enough since the moment later John does sign and is seen to sign. The "Bascom says" merely indicates that Bascom acts pleased instead of disappointed or angry. It merely indicates his frame of mind. The explicit action comes immediately after when John is seen to sign. If Bascom has told John to come to his own home the next day at half-past twelve and then sign, that action, written without a leader, would not have been explicit.

Studying.

Lately we ran a scene as it was written by a novice and then gave the correct writing. A correspondent wants more of this, writing that she read down to the incorrect example, tried to correct it herself and *then* read the answer. This is a good scheme and when we can get the material we shall be glad to run more examples, but it is not easy to get real problems, and only real ones will help.

Here is one that will perhaps throw some light. A scene shows three persons. One of these wishes to tell another of an incident that happened early in the play. He does not want to vision the five scenes that covered the incident, and yet he wants to get the idea over clearly. How should he do it?

The suggestion offered was to run a leader, "John tells Henry the story." Now, we see John talk to Henry. The scene fades down, the most important of the five early scenes is flashed, and the scene comes back to the telling of the tale. The leader is explanatory. The flash serves the double purpose of clinching the leader and breaking the long narrative.

Fool Questions.

We like to help others, but we certainly do get conversational when we are asked how many words there are in a two-column newspaper head. Every city, town, hamlet and farm gets hold of some newspapers from time to time. Every newspaper has two-column heads.

Please do not ask what you ought to be able to find out for yourself. Ask what you can't find out and you'll be most cheerfully and courteously answered.

Wrong Scripts.

A foolish author sassed us back the other day because we refused him the address of the Coroner of Inquest in another city. Naturally we thought he was an advice grafter. Back he came with a foolish note to the effect that he had received by error a script written by a man in the Coroner's town instead of his own. We sent the Coroner's address, though we did not see what the Coroner had to do with it, and he came back with the remark that he had sent the maverick back to the company he received it from—which was what an intelligent person would have done in the first place.

If you receive the script of another person by mistake, send it back to the company and ask for your own. Don't do a "Burns" and try and locate the author. Send it back to the company.

And by the way, mark your envelope itself so that you may know what company it comes from. Put your mark inside envelope. Then if you get an enevelope and a script not your own, you'll know what company made the mistake and you can look to them for your own instead.

But don't ask for Coroners' addresses. You won't get them.

Listen to Kell.

John William Kellette speaks these words of wisdom:

"The man who would climb the ladder of fame mustn't linger too long on each round of applause."—Life.

In other words. After you write a script and send it out, don't sit down and wait for the mail man to bring back the check. It might not come. He might bring the script instead, and there you've been dreaming about nothing at all. After you've written a script, and you're satisfied you can't do anything to improve it, send it out and then sit down to write another script. Figure it sold if you want to, but also figure when you're writing the second script that your second effort will be better than the first and will pass the check on its way back. I wrote a story that ran, apparently, parallel with one written by Epes Wintorop Sargent. He beat me to it by several months. I threw it in the morgue. It was numbered No. 6, and written may 28, 1913. My last number was 130. One day, recently, I went to the sepulcher and removed the script. Sent it out unchanged. It was taken and made a corking comedy, but the name was changed to "Sid Nee's Finish." Had I sent it on tour when Sargent's story was released I'd been accused of stealing. Yet Mr. Sargent, who saw the script, said it was nothing like the one he wrote. You would have had a hard time convincing editors of that, though. This is to simply encourage you over the stuff you've got in your morgue. Go to it. Exhume your dead scripts. If you notice a sign of life resuscitate them. If not—bury 'em deeper. Your duty, though, is to rescue when you believe they have a chance to live. And then, again, it will show you whether you've improved or not since the time of interment. If you haven't, clean out the morgue and get in there yourself. Study your stuff on the screen to see what the director and the joining room did to it. Its been viewed from four different angles since it left your hands—the editor's, the director's, the negative cutter's, the censors! If you still recognize your story there's hope for you because you made it clear enough to be followed. Be optimistic. Editors haven't time to steal plots. They'd have time to write two new ones while trying to find your old one. Out of 130 scripts I've never had one pilfered and never expect to have one. But I try to write stories so novel in plot and new in action that if anybody thought of "copping" one his conscience would twit him about it and he'd be afraid that I wouldn't send him another. So, if you believe anybody's been stealing your stuff stop kidding yourself. They've simply beat you to it.

The Fatal First.

Some one just raised Gehenna with us for telling him that we were sorry he had sold his first script and warning him to keep his head down to the old hat brim. And about three mails later comes this:

> Last March I got the writing bug after reading in advertisements how easy it was, bought a so-called text book and started off amid the loud ha-ha's of my friends. I sent my first effort to a certain company. It naturally came right back. I studied the pictures, counted the number of scenes, saw how the laughs were brought out and managed to get hold of a couple of scripts that had been produced. Then I wrote out a real scenario, sent it to the same company and they promptly paid me $30 for it. It looked like easy money to me and my head started to swell and I have since written on and off a total of 14 scenarios and have sold three of them to the same company. I find it to be hard work to write scenarios. I have to scribble the whole thing out in long hand and then pound it out on the machine with two fingers. A couple of months ago I started reading your articles in the Moving Picture World and they are certainly great. No bull about that. They gave me a new viewpoint of the scenario game.
>
> Now for the trouble. About two weeks ago one of my scenarios was produced. The director says it is one of the best he has ever turned out and has asked me to write another featuring the same lead, an eccentric old maid. She has also begged me to write another one, but I can't do it to save my life. Every spare minute I have is devoted to deep thought, but nothing comes of it. I have tried and tried, but cannot seem to develop a plot that will hold water. Can conceive plenty of funny situations, but can't get them in shape. I seem to have petered out and gone stale. What is the matter with me? I have had no literary training, but think that for a boob and a big one I have done pretty well. Have only been able to sell to the one company. Am welcomed at their studio any time and go there every chance I get. I seem to have lost self-confidence and the more I try the more I am dissatisfied with my work.

Now, that's what you call tough luck. Here is a man who has sold a script so good that they want others like it, *and he cannot write others like it because he is still a beginner.* If he could write more like the first he would be solid with that company perhaps for years, but he only lately started to read this department and did not know the danger of starting to sell too soon. By accident he wrote an unusually good script; one so good that they ask for more like it, and he cannot write them because he does not know how. He has written but fourteen stories, and he cannot yet write to order because he has not had the practice, and so he sees the pretty bubble burst. He got his sale and his chance too soon. We have advised him to give his mind a rest on that story for a couple of weeks, for he has thought on it to the point where he can think no more, and we've pointed out that it is practice that will make him perfect.

The man who makes a solid success can write anything—in reason—to order. George Hennessy wrote a story around an ash can. Marc Edmund Jones has written on every known source of illumination, we've written around a potato patch, a clinical thermometer, a wireless mast, lip reading, tuberculosis, safety first, Jerry Hevener's automobile and other things too numerous to mention. Bill Wright can do you stuff advertising tooth paste, the new thought movement, three-dollar shoes, five-dollar pants or eight-cylinder automobiles, because he specializes in advertising film and can deliver the goods, but the fourteen-script man has not yet advanced to the point where he can hug a chance to his chest when the chance comes over to his house and breaks down the door when he won't answer the bell.

You MUST do your preparatory work. Go ahead and do it.

Know Your Facts.

If you know nothing about aeroplanes, do not try to write a script where the aeroplane punctures its tire. You'll be laughed at. Few people would make so glaring an error, but almost every one will make a similar mistake. The other day a new chum wanted to force a girl—a young and innocent girl—to go to work so she would make a hit in grand opera. So he had the girl's father, a locomotive engineer, get his hands burned so he would have to lay off and she would have to study for grand opera, and she did and made a startling success before daddy's hands got well and he could go back to the engine cab.

Now, to begin with, it takes from six to sixty years to get on the grand opera stage, and papa's hands should have been healed well inside of six years. In the second place it takes oodles of money to study for opera, and father could not begin to pay the bills on his salary from the railroad even if he was working, and certainly not when he was not, and most important of all, if an engineer gets laid off for injury, either the road or the Brotherhood of Locomotive Engineers would have looked after him. The author did not know about railroad business. He did not know about studying for opera. He fooled with something he did not know about—and almost made an ass of himself.

Write from your personal knowledge and not from guess work. If you have your hero operated on for appendicitis, do not have him perform a heroic rescue following a leader—"One week later." Ask a physician how long it would be before that sort of thing could happen. Then you'll be right.

INQUIRIES.

Questions concerning photoplay writing addressed to this department will be replied to by mail if a fully addressed and stamped envelope accompanies the letter, which should be addressed to this department. Questions should be stated clearly and should be typewritten or written with pen and ink. Under no circumstances will full manuscripts or synopses be criticized, whether or not a fee is sent therefor.

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Manufacturers' Notice.

IT is an established rule of the department that no apparatus or other goods will be endorsed or recommended editorially until the excellence of such articles have been demonstrated to its editor.

Important Notice.

Owing to the mass of matter awaiting publication it is impossible to reply through the department in less than two to three weeks. In order to give prompt service, those sending four cents, stamps (less than actual cost) will receive carbon copy of the department reply, by mail without delay. Special replies by mail on matters which cannot be replied to in the department one dollar.

The first seventy-four questions are now ready, and printed in neat booklet form. They may be obtained by remitting 25 cents, money or stamps, to the editor. Every live, progressive operator should get a copy. You may be surprised at the number of questions you cannot answer without a lot of study. Canadians should send P. O. M. O. or coin only.

Question No. 60.

Best answer will be published, and the names of others sending in replies of excellence will appear in the Roll of Honor. Theater managers looking for high-class men will do well to watch the Roll of Honor.

Explain, in complete detail, what a fuse is for, and exactly how it operates. What, roughly, is the composition of a fuse? Tell us what size fuse it would require to convey power for a 50 h. p., 110-volt motor and for a 50 h. p. 500-volt motor. What would be the difference in fuse requirements for a 40-ampere projection arc as between the primary and secondary sides of an economizer; as between the line and lamp side of a rheostat?

Roll of Honor.

The Roll of Honor on Question No. 54 consists of Joseph H. M. Smith, Fort Worth, Texas; A. C. Stewart, Waitsburg, Washington; J. I. Roberts, Nashville, Tennessee; Montreal, Canada, and John Solar, Watertown, New York.

Quite a number of very good answers do not get on the Roll of Honor because of the fact that they come too late. Those who have the question booklet could, and should, have three or four answers here in advance, and this would give time for their proper consideration. It would be better all the way around. After the Roll of Honor is made up I cannot keep adding names, because very shortly thereafter the matter goes to the printer, and there are three weeks' questions in the printer's hand all the time. Moral: Get busy!

NOTICE: ALL THOSE WHO WANT THE SECOND AND LAST SECTION OF THE QUESTIONS PUBLISHED IN BOOK FORM WILL PLEASE REMIT TWENTY-FIVE CENTS, MONEY, MONEY ORDER OR STAMPS, IMMEDIATELY. If there is sufficient response to meet the expense of publishing the questions in booklet form, the same as the first section, all right, I will go ahead and do it, otherwise the money will be returned. I am willing to do it, but I am *not* willing to stand a financial loss. Now, if you wish it done it is up to you. The publication will cost approximately $50.00.

Answer to Question No. 54.

By John Solar, Watertown, N. Y.

The Question:

Suppose the incandescent lights in your theater dimmed perceptibly when you struck the projection arc, and brightened again when you cut it off. What would you conclude from this, and what tests and measurements would you make in order to locate the trouble? Suppose the incandescents burned to c. p., when you struck the projection arc, or even when both arcs were struck, but at a certain time each evening they dimmed, and at fairly regular time would brighten up again, and that during this period the striking of your projection arc also affected the incandescents. What would you conclude from this? Suppose the dimming and brightening to be frequent, and at irregular intervals, and of varied amount. What would you conclude from this?

The Answer:

I will answer this question in three parts.

First: The dimming of the incandescents when the arc is struck would indicate too great a drop in voltage somewhere, probably between the supply mains and the theater distributing board. To test this, assuming the normal required voltage at the distributing board to be 110, I would take the voltage across the street mains supplying the house with all of the theater lights burning, and if I found this to be normal, it would indicate the source of supply to be ample, and limit the trouble to the theater and its wires from the street mains. On the other hand, if I found the voltage to be very much below 110, say 107, I would conclude the trouble was in the source of supply, or, at least, part of it was there. If the voltage was found to be 110 or more I would then take the voltage at the board with all the incandescents and arc burning, and if I found the voltage to be, say 5 volts less than it was before, this would indicate $\frac{5}{112} = .0445$ per cent. drop, whereas it should not be more than 3 per cent. In this case the trouble would be in our theater supply wires. I would then proceed to measure their length, from the street mains to the distributing board. Suppose I found this to be 200 feet, and that I was using a total of 70 amperes, and, in order to make easy figuring, suppose the normal voltage to be 112. Three per cent. of 112 gives 3.36 as the allowable voltage drop. Then by the formula $\frac{21.6 \times D \times I}{e} = \text{C. M. Area}$, or substituting figures $\frac{21.6 \times 200 \times 70}{3.36} = 90{,}000$ C. M. Area, or 300 C. M. diameter, or, No. 1 wires; meaning by this, that it would require a No. 1 wire to convey 70 amperes 200 feet with 3 per cent. drop. Having made these calculations, I would then measure my supply wires and compare results. If the wires proved to be less than No. 1, then they should be either supplemented by other, smaller, wires, in multiple, or with larger wires.

Second: If the incandescents burned to c. p. when the projection arc was struck, or even when both arcs were struck, but at a certain time each evening they dimmed, and at a fairly regular time would brighten up again, this would indicate that the circuit supplying the theater did not have wire of sufficient size to supply its field at the peak load without excessive drop in voltage. To keep within the calculated voltage drop it requires a large amount of extra copper to carry the peak load, and, as the peak load may only last a short time each day, power companies usually are inclined to use smaller wire than that required to keep at all times within the calculated voltage drop. For efficient service the voltage should not vary more than two per cent. from normal. The incandescents brightening up again, but dimming when the arc was struck, would indicate that the peak load was decreased somewhat, through not sufficiently enabling the wires to take care of the projection arc without pulling down the voltage.

Third: I would conclude that motors, arc lamps, or other current consumers were being cut in or out of the circuit somewhere on the same feeders supplying my theater, though the trouble might possibly be due to poor regulation at the generator, or a poorly-designed distributing system, or the power plant too small to supply the circuit, as is frequently the case in small towns. This answer is for d. c. only.

[Without going extensively into this matter it might be stated that, while Brother Solar is correct as far as he goes, he does not go far enough, and, moreover, taking his own figures in a recently-answered question (51, I think it was) 3 per cent. drop would be very expensive to the light company, though that, of course, need not worry the theater operator or manager. With an a. c. system some of the reasons for these various phenomena might be due to an overloaded transformer. One correspondent, Brother Stewart, suggested the possibility of what is known as the swinging short accounting for the dimming of the lights. This would hardly be possible, because a swinging short, which means insulated slack wires swinging together somewhere, probably through the action of the wind, would, in all human probability, pull the circuit breaker on d. c., or the transformer fuse on a. c., or if it did not do this, the effect would be a winking of the lights, rather than a dimming. Ed.]

Primary Class.

Arthur O. Ward, Los Angeles, California, wants to know which is the best way to set the carbons.

I cannot take up space answering questions of this kind for an operator in a city as large as Los Angeles. If friend Ward desires to know this he will find it fully, thoroughly, and completely explained and illustrated in the Handbook, where the setting of carbons takes up a space of eight pages. The question of the angle of the carbons has long since been relegated to the kindergarten department, though the question of the size of carbons for various amperage is still a very live issue, as is also the chemical composition of carbons.

He Says I Am Wrong.

John Griffiths, Ansonia, Connecticut, writes:

I was somewhat amused at your comments on the query of George Gernod, page 331, issue October 17th. I know you well enough to know you will not mind being set right in this matter. It has been unquestionably proven that light rays have propelling power, though not to anything like the extent of turning a wheel such as Mr. Gernod suggests. But if the aforesaid wheel were built exceedingly light, mounted somewhat like a sensitive galvanometer needle and situated in a vacuum, then the beam of light would rotate the same, provided the wheel had an equal number of vanes, say four or six, and further provided that one side of each vane be silvered and the other dead black, so that one silver vane and one black vane were exposed to the light simultaneously. We would then have a duplicate of Sir William Crook's radiometer, a scientific instrument which

> revolves by the action of light. The proposition, however, would be like getting a 1,000 h.p. engine to drive a toy dynamo. When I use the term light I include both the visible and the invisible ray. I was mildly corrected some time ago for omitting to mention the invisible part of a light beam. The rotation of the radiometer is due to the silver vein reflecting the light, and the black vein absorbing the same.

Well, brother Griffiths, I had already been corrected on that particular proposition, but I am not altogether satisfied that my comment was not literally correct. Frankly, I don't know, and am only viewing the matter from the standpoint of horse sense. If light had real, bonifide propelling power, even in infinitesimal amount, the enormous amount of light which strikes the earth's surface ought to, it seems to me, affect the earth's orbit in the course of time, and, moreover, what I said was that a feather would not be moved a millionth part of an inch, and according to your own statement it won't either. Now, I may be right and I may be wrong, but just viewing the matter purely from the standpoint of reasonableness, not at all questioning the correctness of the experiment you cite, I am not convinced that that particular experiment has proven that light has propelling power *in the true sense of the word*. It seems to me as though there might be another explanation for a phenomenon of that kind. Of course, Brother Griffiths, I don't pretend to have any actual scientific knowledge on things of this kind. All I can do is to look at it from what seems to be the common sense viewpoint. No, I not only am not offended at being set right in anything, or by having one who sees things differently argue the matter, but if I am wrong I *want* to be set right. I think you thoroughly understand that, and hope all other readers do also.

Old Timer Honored.

W. B. Moore, Albuquerque, New Mex., commonly known as "Spot" Moore, one of the old timers who has been connected with matters theatrical in Albuquerque for lo these many years, has been appointed projection machine operator for the New Mexico Board of Exposition Managers at the New Mexico Building, San Diego, Cal., 1915. Brother Moore is very proud of his selection, as well he may be.

He worked as operator at the Crystal theater for thirty-nine months without missing a show.

Friend Moore is something of a character and is well known to theatrical people who make the Albuquerque circuit. We congratulate him on his selection to this important position.

Statements Disputed.

On page 58, October 3d issue, appears an editorial, "Proposed State Law," in which certain statements and certain comments are made, some of which are now disputed by J. J. Corcoran, Troy, N. Y., president of Local 285.

Now, the editor made the statements referred to on the authority of delegates to the convention, and he had no reason to presume they were anything else than correct. Friend Corcoran says that the State Federation of Labor did not take any action which could be construed as meaning the adoption of a state license law, but that the resolution adopted by the State Federation of Labor was to amend the present law, which now reads: First-class cities only, so that all cities and towns in the State would be included. Brother Corcoran also calls my attention to the fact "Smith of Buffalo," as I had it, should have been H. J. Smith, Rochester; he also says that Brother Smith did not tell his local that he was going to get a universal state law which would allow any operator in the State of New York to operate in any city therein, as I was told he did. Brother Corcoran also denies that the up-state delegates were opposed to the apprenticeship idea, and asserts that "Willie, the usher," up-state, is just as competent as "Jimmie, the usher," New York City.

Now, the editor received his information from three different sources, but that, after all, does not, of course, prove anything, and, inasmuch as Brother Corcoran is very positive in his statements, we will accept his version as correct, and will also add that we are very glad indeed to know that things are not as we set them forth. I am particularly pleased to know that the up-state men are not opposed to the apprenticeship clause, because, as I look at it, opposition would be nothing in the world but rank foolishness.

In a later issue the editor printed a copy of the proposed law sent in by a local from up-state, and commented somewhat caustically upon the same. We are now informed that the I. A. delegates to the convention meet and appoint a committee of three to draft a law to be presented before the convention for its approval, the committee being composed of H. J. Smith, Rochester; E. DeCosta, 306, New York City, and Harold Williams, 35, New York City, the last-named being chairman, and that the result of the labors of this committee was the bill I criticised, except that one or two additions were made to adapt it to local conditions. Brother Corcoran says: "Now, I don't wish to be misunderstood in this matter. I was one of the delegates, and *thought* we were doing a splendid thing in the adoption of that bill. In conclusion, I again ask you to correct the errors in the article in October 3d issue. Your editorial was read by every operator worthy of the name, and, in consequence, the up-state delegates and Willie, the usher, in general are getting panned as men not willing to stand on their merits, while you extol the New York City operators as champions of all. Local 285 has a school for its members, and we hope in this manner to educate them so that when called upon to take an examination they can pass the same with credit to the union, and, not by way of intending to soften your heart at all, our text book is the Handbook."

Friend Corcoran said a great deal more, but the above I think fairly sets forth the gist of the matter. He has, to a certain extent, misunderstood our intention. We have no design of setting up New York City operators as champions of all; also, we fully agree that Jimmie the Usher, of New York City, is no more competent than Willie the Usher, of up-state. Our whole desire, all the way through, has been to *agitate for a competent state law*, and to point out, in good, plain language, the utter foolishness, and worse than foolishness of attempting to (a) draft a law without first having very carefully considered and weighed the various clauses to be incorporated; (b) without having carefully considered the probable view the courts will take of the various clauses of the proposed law; (c) without having first secured competent aid in the framing of the law; (d) without first securing the agreement of locals in the state to accept the provisions of the proposed law, as a whole, and to work for its adoption by our law makers and its signing by the governor.

Our criticism of the bill was made without knowledge of its having been the work of the State Federation of Labor committee. Had we known that fact why our criticism would undoubtedly have been much more severe, particularly in view of the fact that two members of the committee were New York City men, who should have known better than to have attempted such a thing without first having given the matter very, very careful consideration, a great deal of thought, and having secured the aid of some one competent to draft a law which would at least not contain glaring absurdities, such, for instance, as the "inspection of operators" item.

I cordially thank the Brother for having corrected the statements in the article in question. Brother Corcoran informs me that he is thoroughly in favor of a state law, and that he realizes that such a law could not be possible with examining boards in every city.

Gears Grind.

B. L. Whitney, Truman, Minnesota, says

> The gears of my Power's Six A, a new machine, grind when the framing lever is central. Would appreciate any suggestions as to a remedy.

If you are the possessor of a Handbook, as you certainly ought to be, I would refer you to instructions Nos. 23 and 24, pages 273 and 275. I cannot use valuable space in this department to set forth in detail, instructions which are contained in elaborate form in the Handbook. You may say that this is trying to force you to buy a Handbook. Well, you can look at it that way if you want to, and, moreover, *for your own good* I would be perfectly willing to force you to do that very thing, even as I would be willing to force every operator in the country to do the same thing. If you think my desire to do this is based altogether on finances, why, I cannot help that, but the fact remains that your assumption would not be true. The seat of your trouble lies in the fact that the small toggle gear between fly wheel pinion and your back gear is too tight against one of the other of these gears, or possibly against both. I do not know what kind of gear the Power Company is now using, but sometimes rawhide and fibre gears will swell and cause this sort of trouble. If it is an all-metal gear train, then the fault would seem to be due to lack of proper inspection at the factory, but I do not think this is the case, as the Power inspection is usually very thorough.

Condenser Combination.

Stanley Levi, Victoria, British Columbia, says:

> I have taken note of all the many useful things in the department for a long time past. I now ask you to put me right with regard to condensers. Am running a road show, using an Edison Exhibition Model; my present condensing lenses being of the cheap kind. My objective is 4 inches e.f., giving an 8-foot picture at 40 feet. I use ozo carbi light with guil pastil, and an ordinary heavy white-sheet screen. Results are fairly satisfactory. What I wish to know is this: If I were to substitute a 6½ meniscus and a 7½ bi-convex, putting the 6½ meniscus next to the light, would it improve the result? Or what can you suggest to improve things?

In the first place, Brother Levi, if you have the regular aperture plate you have got nearer a 5 than a 4-inch e.f. objective—about 4¾. As to the Meniscus-bi-convex, I could not say positively whether the focal lengths named would give the best results or not, but if I were doing it I would take a chance and try it out. I would either write to the Laemmle Film Service, Minneapolis, or the Kleine Optical Company, Chicago, give them the size of picture and length of throw, and tell them to send the meniscus-bi-convex combination which would best suit the objective you are using, but be sure to measure the exact throw and width of picture when you do it. You will, of course, be taking a chance in this proposition, but I think it will work out very well.

Life of Rectifier Tube.

A. Dittman, Brownsville, Texas, says:

> Am using a G. E. rectifier. Have always had two tubes in use, changing occasionally. Finally it got to the point where it was necessary to assist the lighting of the tube by raising the plunger on the relay coil, or at least by raising this plunger up and down the rectifier worked. Finally one of the tubes was broken by accident and a new one bought, and when placed on the rectifier the same worked without any assistance, or the lifting of the plunger, whereas the old one I still have needs this assistance. The light of the old tube, however, is just as good as that of the new one, only it will not start so readily. Query: Is the fault all in the tube or in the starting or relay magnets? When is a rectifier dead?

A rectifier tube is never "dead" as long as it is possible to start it. It is quite possible, nowever, that with continued use the vacuum of the tube will in time, become low, which operates to make the mercury sluggish, with result that it is rather hard to start the tube. On the other hand, a new tube, with high vacuum, would start without any trouble. *As long as a tube will operate at all there is no difference whatever in the result at the arc as between the old tube and a new one.*

Cause of Film Injury.

M. F. Walker, manager of Opera House, Cadiz, Ohio, says:

> With relation to damaged film submitted to you by S. B. Lewis, Winchester, Ky., and your request for information, page 1,238, August 29th issue, I will submit my opinion on this matter, having noticed the theory advanced by R. G. Hawkins, Lincoln, Cal., together with your comment, page 330, October 17th issue. In the first place, Mr. Lewis says that after careful examination of the machine, everything *seems* to be O. K. Now, if Mr. Lewis' machine had been in perfect condition no such damage could have been done to the film without being observed on the screen; also, it seems to me there is only one way in which the film could be damaged without the machine projecting a somewhat shaky picture. My solution is as follows: By lowering one end of the intermittent sprocket shaft and elevating the other the intermittent sprocket would be thrown out of alignment with relation to the film and aperture. Then while the sprocket holes on one side would mesh all right, those on the other side certainly could not, and under such conditions the film might run and the trouble not be noticed by some operators, though the film would be more or less damaged, according to the tension of the intermittent idler. There could be a second state of affairs, viz.: The film could be placed against the intermittent sprocket so that neither side would mesh, and then Mr. Hawkins could yank one side into mesh without altering the other side. Of course, that would change the sound of the machine, and, as Mr. Hawkins says, a good operator would detect it.

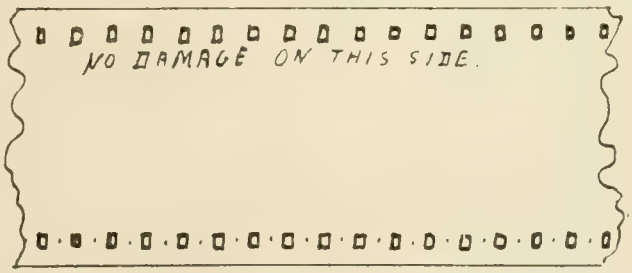
No, Brother Walker, I cannot see it your way. The mystery still remains to be unsolved. All you say is quite true, but I think this would not account for the indentations being, for a considerable distance, *exactly midway between the sprocket holes on one side.* You could not possibly run a film through a machine, I think, with the film that much out of alignment with the sprocket, nor could you get the sprocket itself out of line sufficient to accomplish an injury of this kind. Of course, if the sprocket itself were badly out of line, and the film also out of line the other way, it would help, but personally I cannot see any way in which the injury shown could be done. It has always been a puzzle to me and it still is one, though I thank you for submitting your view.

Film Injury Again.

Toronto, Canada, says:

> Just read Hawkins' theory, page 330, October 17th issue. I have had this same trouble myself, and it is possible to run a film on a Simplex in such manner that the sprocket teeth will cut between the holes on one side. It is the intermittent sprocket which does this, and it don't show on the screen at all. In case the film is damaged in this manner who is to blame? The trouble always starts at a bad patch in the film and the only way to be sure the film is traveling as it should travel is to stop every few minutes, open the machine and look, and, moreover, if the operator has to keep his eyes constantly on the machine, what will happen on the screen? Can you tell me why so many splices are made in the Lubin films? I recently ran one in which not less than eighty-five splices jumped the picture out of frame, and it was not an old film either. Sometime since you mentioned a lamp or lamp house which could be used without condensers. Will you give me a description of it. Kindly omit my name and the name of the machine, and you must not judge all Toronto men by the actions of a few. The trouble is that there are a lot of operators who don't know half what they ought and being too lazy to study, they adopt the "dog-in-the-manger attitude."

As regards the request to suppress the name of the Simplex, why there would not be any earthly reason in publishing the matter with the name of the machine omitted. If a Simplex will commit this sort of misdemeanor, then that fact ought to be made known and the trouble promptly looked into and remedied. But, my brother, with all due respect to you I have very serious doubts as to whether the Simplex, or any other machine for that matter, could or would do this—at least wether the intermittent sprocket could or would. I cannot see how films could go through a machine with one side almost one-eighth of an inch higher than the other at the intermittent sprocket. Frankly, I would have to be shown that particular proposition before I would believe it. It seems to me that the Simplex would be no more likely to do a thing of this kind than any other machine; in fact, if I believed it of any machine I would rather think the Powers' would do it then the Simplex, for the film is not so closely confined in the Power's Six, but as a matter of fact the Power's don't do it, and cannot do it. I think, my friend, that while you unquestionably are honest in your belief, you are in error in this matter. I want some of the boys who have samples of films damaged in that way to



send them in, and I will take them to the manufacturers and see what they have to say about it. The illustration shows how the film was damaged, the dots representing minute indentations.

As to the substitute for condensers, it was a metal parabolic reflector somewhat similar to the headlight of a locomotive. It gave a beautiful light, but so far it has not proven commercially practicable. It was called the Boylite Concentrator.

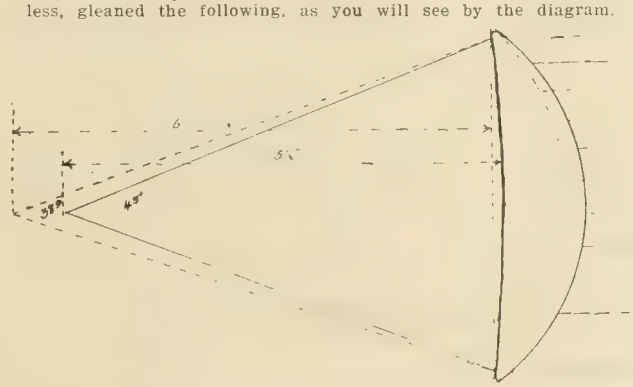
As to the Toronto boys, I think your statement is probably nothing more than the even and exact truth. The same condition obtains in many other cities. There is a dog-in-the-manger element among operators, just the same as there is amongst other professions, who are too shiftless and too lazy to study and improve themselves. Naturally they do not want to see anybody else advance in knowledge, since that would place them in a very bad position and force them to get busy, therefore they oppose anything and everything which tends to educate the operator and improve projection. They don't care a mouldy doughnut about the good of the business as a whole. They would like to get better salaries, yes, *provided they can get them without any added exertion.* The business would be better off without them. Neither this department or its editor asks any odds of that particular brand of operator, and they are entirely at liberty to go as far as they like. Their humble efforts have not amounted to anything in the past, and won't in the future. Taken as a whole I have no doubt but that the Toronto men will compare favorably with the men of other cities, both in ability and progressiveness.

With regard to the Lubin splices, why this matter is respectfully referred to that company. If you mean a new Lubin film had that many factory-made misframed splices, why that almost seems impossible, and the film should promptly have been returned to the manufacturer, since some assembler made a colossal blunder. So far as I know the Lubin films are, on the whole, as well put together and have no more splices than those of other companies.

Meniscus Condensers.

John Griffiths, Ansonia, Connecticut, is here again with the following, and, by-the-way, let me say that Brother Griffiths' letters are always interesting and instructive, He says:

> I agree with you with regard to working with a spot of ample size; it has much to do with securing satisfactory results on the screen. I have lately installed a new Standard machine with modern condenser mount, and they are very convenient for experimental work. The more I experiment the more I find I have to learn. Without doubt this condenser proposition will get cleared up after awhile. The Laemmle people have sent me a set of meniscus-bi-convex condensers, and, while I have not as yet made any exhaustive tests with them, I have, nevertheless, gleaned the following, as you will see by the diagram.



> First I find that the 6½ meniscus projects parallel rays when the arc is 5½ inches from the condensers, whereas, with the 6½ plano-convex the arc must be 6 inches away. One would naturally infer from this that the meniscus was not a 6½-inch lens, but, as a matter of fact, the change is due to the concave side, having the effect of advancing the optical center to a point nearly outside the lens. So far as the operator be concerned the 6½ meniscus is merely an improved 5½ plano-convex. The improvement consists in hollowing out the plano side of the lens

to a depth of ⅛ of an inch, and this makes the 5½ plano-convex into a 6½ meniscus. Outside of the advantages gained by this process we are, to all intents and purposes, using a 5½ plano-convex lens. So far as the bi-convex condensers be concerned, there are no differences with regard to size. A 7½ plano-convex gives the same results as a 7½ bi-convex, not, however, taking into consideration the quality of the light, their radius of curvature being double that of the plano-convex. In using the tables we would have to consider a 7½-inch meniscus as the equal of the 6½ plano-convex. When the boys are all through with tables we can draw up a new set, making allowances for the different amperages and different condensers. In the sketch the dotted lines is the plano-convex 6½ and the solid lines the meniscus 5½. The meniscus gives a gain of 11.7 per cent. in light, but there is an extra thickness of glass 3/64 of an inch, which, to some extent, offsets this. By advancing the arc with the plano-convex to coincide with the meniscus position, little gain would be registered, because the rays would diverge and be absorbed by the condenser mount. Thus we have a distinct gain of light with the meniscus by advancing the arc the amount of the concave depth, ⅛ of an inch, and, also owing to the plano-convex having a more diverging beam of light.

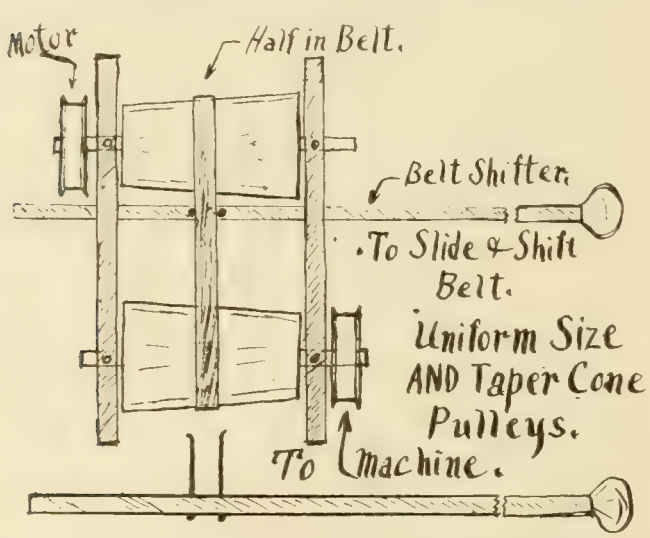
Brother James happened into the office and I showed him this letter. He remarked that he thoroughly agreed with all that friend Griffiths said. For myself, I have come to the conclusion that I now know what is wanted, and the matter of condensers will never be settled until we have it. I think I named this once before, but I will again. Taking a 5-inch objective lens for example; we will have to have a condenser combination worked out for the different conditions under which that lens will work, for instance: if it is projecting a picture 50 feet, 55, 60, 65, and so on, up to a point where a 20-foot picture is reached, or possibly a 22-foot picture, and this will have to be done with every objective from, say, 2½ e. f. to the longest lens used. It is some job, yes, but the editor is taking steps whereby he hopes to get this very thing done.

Spot at the Aperture.

J. N. Highswandi, Eugene, Oregon, has an idea for a simple variable speed motor drive, which he says might be made by any operator of ordinary mechanical ability; also he has ideas on the size of the spot, as follows:

> In October 17th issue I note an article relating to size of spot at the aperture, and I am in full accord with the ideas therein expressed. I once worked under a manager who objected to large size of spot I carried, as he thought it was too great a waste of light. To draw the arc back, however, and make the spot smaller, caused a loss of some light by diverging rays going outside the condensers, which was gathered by the lenses when the arc was closer. Actual experiments proved that the small spot showed a slightly brighter field in the center of the screen, with discoloration at the edges and corners, whereas the large spot gave a perfectly clear field.

The brother has, in the main, the right idea, but he overlooked the fact that the small spot requires a different condenser combination from its larger brother, when working under identical conditions. Yellowing of the edges of his light was possibly due to the fact that his condenser combination was not of the right focal length to fit the objective under



the conditions under which it was working. However, the fact remains that under any conditions the light will not be as pure where the small spot is used as it will with the larger one, but in changing from the small to the large spot the focal length of the condensers must be changed, else the definition on the screen will be injured.

The belt shifter you sent in was illustrated in another form long ago. In fact, it is illustrated on page 371 of the second edition of the Handbook. However, I am publishing the same because it is a thoroughly practical device, and you have it in excellent form.

New Simplex Equipment.

The Precision Machine Company, New York City, is on the market with a new $300, 1915, projector. The general plan of the machine is not altered. The magazines, however, are drawn in two pieces of No. 18 gauge steel, with an inside diameter of 16 inches. The magazine hinges are of malleable strap iron, with spiral springs, which meets the underwriters' requirements on motor-driven projectors. The magazine latch is an improved type made of spring steel. In the door of the upper magazine is a glass window 3 x 4 inches in which is embedded ¼-inch mesh wire. The center of this window is located 3 inches under the reel center, the design being to enable the operator to see the exact amount of film left on the upper reel without the necessity of opening the magazine door. The regular equipment will have a belt drive, but for $4.50 additional to the list price of the complete machine a chain drive take-up will be provided, the chain being ⅛ inch wide with hardened steel blocks and breaking strain of 300 pounds. The sprockets of the machine are case hardened. The stereo objective is a half size achromatic two-lens single combination. At the option of the purchaser either a No. 1 Gundlach or one of the new large-diameter crown motion picture objective lenses will be supplied. If a No. 2 Gundlach is ordered with the machine in lieu of the regular lens, the cost will be ten dollars additional to the list price of the complete machine. The capacity of the grid rheostat supplied with the Simplex has been increased from 45 to 50 amperes, to conform to the new code allowance of 50 amperes for a No. 6 B. & S. wire. If a 220-volt rheostat is desired it will be furnished with the equipment at twelve dollars additional.

Serve an Apprenticeship.

Chicago, Illinois, contributes the following rather queer letter.

> I wish to ask you for some information. I am an operator and am having trouble securing work. There are two unions here in Chicago, one called a "Fink" Union, it not being affiliated with the A. F. of L.; the other is the Moving Picture Operators, Local No. 2, of the I. A. T. S. E., which is affiliated with the A. F. of L. They have No. 2 men in most of the theaters, and I would like to get into that local, but cannot pass their examination. The other union wants me to join with them, and they will take me without any examination, but they have no jobs except the theaters that have always been Fink. Now, what would you advise me to do? Join the Fink Union, or, do you think it best to take a course in some school, or get work in some theater as an apprentice, get more experience, and try to join Local No. 2?

I presume "Fink" is some local colloquialism meaning non-union. It seems to me, my friend, the very fact that you cannot pass the No. 2 examination is prima facie evidence that you are not competent; also, the very fact that this "Fink" Union will take you without any examination ought to be enough to cause any sane man to reject their proposition, even laying aside the question of their being a union at all, which, in the true sense they are not. Local Union No. 2, according to all reports, leaves a great, great many things to be desired. If reports from the Windy City are anything even faintly resembling the truth, Local No. 2 requires a great deal of fixing before it could by any stretch of imagination be called an ideal union. But, nevertheless, it is the body for you to affiliate with, and your only right course is to get a position in some theater in, or near, Chicago, and serve an apprenticeship, combining practical experience with study until you can pass any competent examination by reason of the fact that *you are the possessor of real knowledge.* This "Fink" Union you speak of is entitled to no recognition of any sort whatsoever.

New Theater Data.

F. H. Daley, Bird Island, Minnesota, writes:

> We are remodeling a building to be used as a photoplay theater, and, having encountered difficulties, we come to you, hoping you will advise. Can a hot-air furnace be used for heating purposes, or would heat waves interfere with the picture? What size picture do you advise, the throw being 65 feet? We will have an aisle in the center of the room and intended having a register in this aisle, the operating room being at the back end of the aisle, but it strikes me that perhaps, heat waves would interfere with the projection. What about this?

With regard to the heat waves, you need have no fear, as they will not in the least interfere with the projection, since light is not affected by air currents, and heat waves are colorless. As to the size of the picture, I could not advise intelligently without first seeing a ground plan of your auditorium. Broadly speaking, however, I should say a 16-foot picture would be ample.

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Comments on the Films

Licensed

THE HERITAGE OF HAMILTON CLEEK (Edison), Nov. 10.—Thirteenth of the series in the "Chronicles of Cleek," by Thomas W. Hanshew, featuring Benjamin F. Wilson, who is supported by an excellent cast. Both the interior and exterior scenes in this picture are more than ordinarily elaborate and the photography is splendid. There are some very thrilling scenes, especially where the Apaches abduct Cleek's prospective bride (Gertrude McCoy). The acting is well done. A most interesting release.

WITHIN THREE HUNDRED PAGES (Essanay), Nov. 10.—Adapted from a Munsey Magazine story, and it makes quite a thrilling picture drama, with a well sustained mystery. It concerns a priceless necklace which has been stolen. It is quite interesting to the spectator to see how a newspaper reporter humiliates the chief of detectives in unraveling the mystery and in recovering the gems. An unlooked for surprise in the finale adds great interest to this release.

THE WIDOW'S MIGHT (Kalem), Nov. 10.—A farce comedy, featuring John E. Brennan, supported by Fred Hornby, Ethel Teare and Pearl Elmore. There are many laughable situations in this offering in which love cuts the main figure, on the part of an impressionable tailor (Mr. Brennan), who before the finish receives the "Widow's Might." It is a laugh creator.

BUTT-ING IN (Lubin), Nov. 10.—Written and produced by Arthur D. Hotaling. A rough and tumble farce, the cast of which is made up of colored artists. On the same reel with "A Bargain Table Cloth."

A BARGAIN TABLE CLOTH (Lubin), Nov. 10.—On the same reel with "Butt-ing In." A comedy that is provocative of more than the usual amount of mirth, concerning table cloths of the same pattern, which involves several families in trouble. Fred M. Hayn is the author and J. A. Murphy, producer.

THE RANGER'S ROMANCE (Selig), Nov. 10.—A western picture drama which Tom Mix has produced and in which he plays the leading part of the "Ranger," and how he succeeds in winning a frontier bride in "Sally" (Goldie Colwell). The characters are made up of cattle rustlers and illicit whiskey sellers. There are several thrilling scenes on the prairie, including a running fight with the Indians. Fair for this sort of picture.

ANDY FALLS IN LOVE (Edison), Nov. 11.—Twelfth in the Adventures of Andy, written by Mark Swan. Andy's mother discovers that "something is the matter with Andy" and she gives him a dose of home made remedy to straighten him out. Then she discovers that he is taking pride in his personal appearance, even to shining up his shoes—Andy is in love and the sacrifices that he makes and the deeds of daring he performs for the sake of the object of his affections are most laughable.

THREE BOILED DOWN FABLES (Essanay), Nov. 11.—Three George Ade comedies on one reel—this is a special bargain. Take a look at the titles, "The House Comedian," "Why Essie's Friend Got the Fresh Air" and "The Prevailing Craze." Either one of the three is alone worth the price of admission.

PEGGY, OF PRIMROSE LANE (Selig), Nov. 11.—There is nothing very new in the construction of the plot of this picture, although Maibelle Heikes Justice, has cleverly used an old theme in a fairly original manner and E. J. Le Saint has handled it in good shape. It is the story of a stage struck girl, who meets with the usual adventures in the city, becomes discouraged and goes back home to marry her old sweetheart. The cast is a good one and the picture is about an average one.

IN BRIDAL ATTIRE (Vitagraph), Nov. 11.—Quite a clever comedy although somewhat trite, concerning the troubles of a prospective bridegroom (Billy Quirk), he tears his vest, falls off a trolley car and chases his intended on a motor-cycle. He finally arrives in a dilapidated state, just in time to prevent his girl from running away from herself. He grabs a preacher, is married and draws a long breath. It is all very laughable.

THE FLEUR-DE-LIS RING (Biograph), Nov. 12.—A costume picture which develops a very enticing story, that reminds one of the old fashioned Irish or English dramas. Beautiful exterior scenes pertain in this production and the photography is wonderful. Alfred Paget, Isabel Rea, Jack Drumier, Ivan Christy, Hector V. Sarno and Thornton Cole make up the principals in the cast. Miss Rea does splendid work and Mr. Cole, in an unusual character make-up, deserves mention. A very pleasing picture.

SOPHIE AND THE MAN OF HER CHOICE (Essanay), Nov. 12.—This Victor Potel comedy is of about the same calibre as the others of the series preceding it, showing how Sophie saves Slippery Slim from his foes by a clever ruse and becomes his wife, to the consternation of Mustang Pete and old Hiram Clutts. It is received with great laughter.

LOLA THE RAT (Vitagraph), Nov. 12.—A drama of the order which seems to be a favorite with the producers now-a-days, introducing the gang element. Although it is splendidly acted there is a lack of the convincing quality. The melodramatic scenes have a smack of claptrap. It can be classed as about an average release.

HAM, THE PIANO MOVER (Kalem), Nov. 13.—A very laughable comedy written and directed by Marshal Neilan, featuring Ruth Roland and Lloyd V. Hamilton. Bud Duncan, as Ham's assistant comes in for quite a heavy part (the piano). He does all the work with the aid of Ham's moral support and kind advice. This is a very amusing release, devoid of rough and tumble actions.

THE TRAP (Lubin), Nov. 13.—A story of Mexican treachery, involving the commandant of a Mexican military post, his daughter, a captain attached to the post and a young American traveler. Velma Whitman, W. W. Campbell, L. C. Shumway, George Routh and many others make up the cast. An elopement across the border is the leading feature. Many attractive scenes which are well photographed, with commendable acting make this release enjoyable.

CUPID TURNS THE TABLES (Selig), Nov. 13.—A farce comedy depicting how a widow to save herself from many admirers, disguises herself as a spinster and by accident wins a wealthy old woman-hater from all the other admiring females, who have driven him to that condition. John Lancaster and Lyllian Brown Leighton are the principals. E. Lynn Sommers is the author and Norval MacGregor, producer. This number is received with hearty laughter.

THE ROCKY ROAD OF LOVE (Vitagraph), Nov. 13.—This might be captioned a courtship under difficulties. Flora Finch and Jay Dwiggins are the main laugh producers. Every scene contains ludicrous situations, devoid of triteness. There is a fire scene that is a howler, in which the loving couple gets soaked thoroughly—by the firemen. This is one of the best comedies issued by the Vitagraph company in some time, and is thoroughly enjoyable.

LIFE'S STREAM (Biograph), Nov. 13.—If this release possesses no other attractive qualities for the average spectator, it cannot be gainsaid that the backgrounds are not uniquely pleasing, especially the waterfall, which figures in several of the scenes. Contrasting conditions existing in this plot, embrace those of the country and city, make an interesting picture. Those in the cast have given a faithful representation of the characters to which they have been assigned. A worthy and enjoyable release.

THE EVERLASTING TRIANGLE (Edison), Nov. 14.—This picture-play has been reviewed at length by Louis Reeves Harrison, in the Moving Picture World, and can be found on page 651, issue of Oct. 31, 1914.

HELEN'S SACRIFICE (Kalem), Nov. 14.—First Episode of "The Hazards of Helen." This picture has been reviewed at length by Hanford C. Judson, in the Moving Picture World, and can be found on page 913, issue of Nov. 14, 1914.

HIS WIFE'S PET (Biograph), Nov. 14.—An amusing comedy which has been well made, concerning a wife whom a husband imagines thinks more of her cat than she does of him. An incident occurs which gives him an opportunity to "almost" get away with it. He has an awful time, but the cat comes back. A rapid fire comedy. On the same reel with "The Deadly Dispatch."

THE DEADLY DISPATCH (Biograph), Nov. 14.—On the same reel with "His Wife's Pet." A broad burlesque on the "spy system" used by different countries during the time of war. There is much that is ludicrous and a great deal that is very laughable. An ambassador's ball scene is finely costumed. There is a fine surprise at the denoument.

LONCHO BILLY'S DECISION (Essanay), Nov. 14.—A western drama featuring G. M. Anderson, not as a gun man, but in a vastly different character, which he sustains very pleasingly. The story concerns the "right of way" of a projected railroad. There are some very touching scenes which are well handled by Mr. Anderson and Marguerite Clayton. Some good photography of beautiful scenes with the acting make this an interesting and pleasing visual story.

BEATING THE BURGLAR (Lubin), Nov. 14.—On the same reel with "Magazine Cooking," a comedy by Fred H. Hayn, containing many inconsistent scenes in which the laughs are spoiled by introducing too much that is absurd. It does not create any great amount of enthusiasm.

MAGAZINE COOKING (Lubin), Nov. 14.—A very enjoyable little comedy which is presented in a very natural manner and has the merit of being reasonable in plot and direction; also the acting is well done. There is a laughable surprise at the very end. J. A. Murphy is author and producer. On the same reel with "Beating the Burglar."

THE FATAL NOTE (Selig), Nov. 14.—A comedy drema that tells the story of a married couple's fifth wedding anniversary and how they almost came not celebrating it on account of the fool husband, who got up on his hind legs for nothing. It does look for a short time as though he had cause to become peeved, but in the finale he is forced to "eat crow." James Oliver Curwood is author and E. A. Martin producer, with Adele Lane Edwin Wallock leading artists. They combine to make of this a rattling offering.

MAKING OF A NEWSPAPER (Vitagraph), Nov. 14.—This is an educational feature that should be seen by everyone. It is the manufacture of a large city daily newspaper, with illustrative scenes, not only in the mechanical departments, but the editors, managers, and reporters at their desks. It was taken in the offices of what is said to be the largest and best equipped plant in the world, "The Los Angeles Examiner." It gives the layman an insight into the immense amount of labor involved to furnish him with the latest news at the breakfast table.

THE CHILD THOU GAVEST ME (Biograph), Nov. 16.—A picture drama that contains and displays the inborn maternal instinct of those who are possessed with such attributes. The plot concerns two families, who are intimate friends, the heads of each are fishermen and the complications existing in the plot are thrilling and enticing. The ending scenes are wholesome and satisfactory. Charles H. West, Claire McDowell H. A. Barrows and Kate Bruce are the principals. The acting and the photography are first-class.

THE ADVENTURE OF THE LOST WIFE (Edison), Nov. 16.—The eleventh story of "Octavius—Amateur Detective," with the usual cast. This production is devoid of qualities that might be termed even interesting, and falls far short of the numbers which have preceded it, therefore little can be said, conscientiously, in its favor.

COUNTESS SWEEDIE (Essanay), Nov. 16.—In this comedy Sweedie poses as a real countess, but gets away with it only long enough to fall down stairs and do the Swedish tango, when the real countess arrives. The first scenes occur in Sweedie's "Hash-house," where she is the "whole thing" and asserts her prerogatives in a strenuous manner. She ends up in jail, but whistles through the bars that she was a Countess for a small time, anyway. A fine laugh producer.

HEARST-SELIG NEWS PICTORIAL, NO. 75 (Selig), Nov. 16.—The treasure ship Kronprinssen Cecilie sails into port safely; German ships being held in American ports till the end of war; little girls riding ponies in peace parade, Atlanta, Ga.; fight against cattle epidemic waging in United States at Jersey City; five thousand horses held at Chicago on account of foot disease, intended for shipment to Europe; shooting pigeons flying over Chicago stockyards, said to be conveyors of disease germs; scene at naval yards where the steamship Jason is being packed with Christmas presents for shipment to foreign children in the war zone, also truck loads of clothing passing through the streets of Boston for Belgian sufferers. War scenes in Belgium and France. Ending with numerous scenes of the New Jersey forest fires.

SISTERS (Vitagraph), Nov. 16.—A story of two girls who almost become the victims of two married scoundrels. The picture is an interesting one and should serve as a lesson to girls, but although the two girls belong to entirely different classes of society they assist each other in escaping from subsequent sorrow and degradation. Much human nature obtains in this picture. The acting of all in the cast is above the ordinary and it will entertain any audience.

HEARST-SELIG NEWS PICTORIAL, NO. 74 (Selig), Nov. 12.—Troops leaving Ft. Sheridan for miners' strike near Ft. Smith, Ark.; character study of Joseph E. Cannon; fox hunters of the Meadowbrook Hunt Club following the hounds; ship Massapequa chartered by John D. Rockefeller, with provisions for the relief of the starving Belgians; French naval marines on way to check the German advance; British retreating to Ostend; Belgian troops at Eecloo and Maldegen; Dutch guards examining passports of Belgian refugees; making heavy leather service coats for the English, in South Boston factory, three hundred thousand of these have been ordered.

Licensed Specials

THE NEW MAGDALEN (Biograph), Nov. 10.—Adapted from the novel by Wilkie Collins, in two parts. This book was dramatized and produced about forty years ago on the regular stage and was an unprecedented success. The visualized version has been very ably produced, with the exception of the costuming, in some instances. Much vividness is shown in the battle scenes. Louise Vale, in the exacting part of Mercy Merrick, brings out all the salient points of the character cameo like. In fact all the members of the cast are deserving of mention. A superior release.

THE SENATOR'S BROTHER (Vitagraph), Nov. 10.—A special feature picture in two parts, picturized by George Plympton from the magazine story by Gouveneur Morris. William Humphrey has produced it and plays the leading role (The Senator). Leah Baird plays a dual role opposite. The acting of all the artists appearing in this picture is most commendable. The general construction of the plot is such that a sustaining interest manifests itself throughout the two reels. This visualization can be classed as superior, in all respects.

A MIDNIGHT TRAGEDY (Kalem), Nov. 11.—A two-act picture play showing how, in the development of the story, a man sacrifices his future and happiness for the sake of a woman whom he loves, realizing that she loves another. The acting of all concerned in the cast is up to the standard mark. The story holds close attention and strengthens as it proceeds, in both suspense and sympathetic quality. A wholesome story that is visually well told.

THE QUACK (Lubin), Nov. 11.—A two-part picture drama which while not melodramatic, its story is a strong one. There are two or three thrilling scenes, one of which might be termed an unusual "punch." The satisfactory part of this plot is in the last scenes, where a disreputable father is brought to a realization of his neglect and selfishness, which causes the death of his own child. While this story is considerably morbid, its intensity holds close attention.

IN THE HILLS OF KENTUCKY (Lubin), Nov. 12.—A two-part picture with the majority of its scenes located in the mountains. Herman A. Blackman, has written a superior story and Edgar Jones has handled it cleverly. The characters are contrasting. Gilbert Ely renders a fine piece of work as "Blazer Hoadley," an old mountaineer. Edgar Jones and Louise Huff were also very impressive as Lafe and Roxie Herron, mountain people. In fact the whole cast does distinctive work. This picture is above the ordinary.

A QUESTION OF IDENTITY (Edison), Nov. 13.—This two-part picture has been reviewed at length, by Louis Reeves Harrison, in the Moving Picture World, and can be found on page 502, issue of Oct. 24, 1914.

THE PRINCE PARTY (Essanay), Nov. 13.—A two-act picture drama featuring Francis X. Bushman, with Beverly Bayne as leading support. The plot is centered on the old theme of the ambitions of rich parents to marry one of their daughters to a man of royal blood; therefore they give a "Prince party" to which the Prince who is expected comes incog, disguised as a gentlemanly vagabond. Thrilling and exciting moments are embraced in the action and the outcome is satisfactory to the viewer. The acting is splendid. This is a highly entertaining offering, in every respect.

ANN, THE BLACKSMITH (Vitagraph), Nov. 14.—A special number in two parts, which features Anne Schaefer in the title role, in which she actually shoes a horse, the sheriff's horse at that, whom she afterwards wins as a husband. She also does several other things, such as cleaning up two desperatoes, establishing the innocence of her dissolute brother, who is accused of being a thief, etc. She is ably supported by a splendid cast, including Jack Mower, Alfred Vosburgh, Geo. Kunkel, Wm. Duncan and C. E. Thompson. Thrilling scenes, good photography and fine direction make of this an exceptional release.

IF I WERE YOUNG AGAIN (Selig), Nov. 16.—A picture fantasie in two parts, written by Gilson Willets, which is a weird story concerning a man, Curator of Anthropology in a great Museum, who is accidentally favored with the opportunity of becoming the possessor of the "Elixir of Youth." His experiences after partaking of a drop are quite interesting. Some of the details in this picture will not stand strong analysis, but demonstrate that youth and old age are separate parts which will not amalgamate. He finally concludes that the "old" way is the best way. It is well presented.

THE MAN OF IRON (Kalem), Nov. 16.—A modern two-act drama by Kate E. Horton, directed by Robert G. Vignola, with the cast made up of Henry Hallam, Helen Lindroth, Harry Millarde and Alice Hollister. The theme of this plot concerns a family which is governed by a father with an uncompromising disposition. His sternness drives his children to conditions which ultimately bring him to an admission that his conduct has caused all the misery attendant on the family. A very good picture, in all respects.

Independent

THE FOLLY OF ANNE (Majestic), Nov. 3.—A picture from the short story of Ellen Farley in "The Cavalier," and screened by John O Brian. The story is of a girl who tries to be an author and has the usual fate of such. The new interest comes when she enters the home of the publisher because the policemen won't let her sit on the park benches and she wants to hide out of sight of them. She is starving and there is fruit on the table which she eats, but when the "burglar" comes she feels in duty bound to protect the place from him—it is the publisher—and from this meeting the two young people fall in—it always happens in fiction, why say it? But even with this ending the offering has much to commend it. Able direction and good acting give it atmosphere and it will go all right.

A FORTUNE IN PANTS (Royal), Nov. 14.—A one-reel farce, featuring Louis Simon. The idea has only just been used by Melies, but both, on different programs, will find each a place. Such pictures are usually a bit coarse in places. This one shows how Simon, sent with a valuable diamond in his hip pocket, loses his pants while taking a bath in the hotel, and how he chases those pants till he finds them on an actor.

HOW HEROES ARE MADE (Keystone), Nov. 14.—A typical burlesque number in which the girl is pursued by an unwelcome suitor. He employs her sweetheart, unwittingly, to abduct her. The complications which follow are not extremely funny, but contain considerable amusement.

OUT AGAIN—IN AGAIN (Komic), Nov. 15.—A farce that is sure to make excellent entertainment. Its characters include Mrs. Henpeck (Fay Tincher) and her spouse (Ted Browning). Tamanny Young, a burglar, whose coming sadly mixes up a scrape into which Ted gets by his trick to have an evening out with the boys. Fay "is on," but she mistakes the real cops for Ted's friends and one and all land in front of the sergeant at the police station, and some of 'em have a good chance to be "looking out."

OUR MUTUAL GIRL, No. 44, (Reliance), Nov. 16.—In this number Margaret inspects new fashions in hats. Later a new plot feature is introduced, in which she visits a haunted house. The old woman's story proves interesting and has some novel points in it. This episode will be continued next week.

FATTY'S JONAH DAY (Keystone), Nov. 16.—While Fatty is reading "Three Weeks" with a girl in the park a rival appears. Trouble of course follows, in which two policemen participate. There is a dive from the park bridge and other stunts of this sort. This is a success of its type and well photographed.

WHEN QUEENIE CAME BACK (Beauty), Nov. 17.—A farce for civilized man—you will recall what some one has said about civilized man's being able to get along without books and things, but not without cooks. Queenie is a cook, an when she comes back they have a brass band at the station and give her a big parade through the city. Civilized woman will enjoy it as well and her husband, for it lets us into the state secrets of kitchen diplomacy and hints at scrap of paper treaties. It is a good offering, and will make laughter.

THE LITTLE COUNTRY MOUSE (Majestic), Nov. 17.—A well-staged little society number, in which Blanche Sweet plays a country girl at a house party. The unscrupulous hostess tries to fan up an interest in the girl on the part of a rake, because she is jealous. The young lieutenant saves her from a compromising situation. Mary Alden, Wallace Reid and W. A. Walsh are also in the cast.

BEPPO (American), Nov. 18.—An acceptable one-reel picture of sentiment with many pleasing scenes. It has plenty of children in it and the chief interest centers in Beppo, an Italian immigrant, and his little girl of about ten, who acts as his housekeeper. An American family has lost its only child. Beppo, through incompetence of police and judicial officers of the city is arrested on "suspicion" and held until he child,

not knowing what has become of him and unable to support herself, is taken to an orphan home, from which the Americans adopt her. But her father gets out and the child hears his music across the lawn of her new parents. She runs to him. That is all, but it is pretty and many will enjoy it a good deal.

THE HIDDEN MESSAGE (Reliance), Nov. 18.—A Western offering in which two tramps kidnap a young girl and hold her father up for ransom. The girl writes a note at their demand, and indites a message under the stamp. The playing child soaks the stamp off and her whereabouts is thus learned. This makes a fairly strong offering.

THE NOISE OF BOMBS (Keystone), Nov. 19.—A careless maid, a stolen baby, a policeman, and a lighted bomb are some of the ingredients in this typical number. The situations become laughable and exciting toward the close. Photography good.

LOVE FINDS A WAY (Royal), Nov. 21.—A one-reel nonsense farce with Louis Simon. The situations are astonishing enough to be counted funny. It is hard to gauge the effect of this kind of offering on any audience; for much depends on what kind of spirit comes into the house on any particular evening. This is a picture that might be a "roar" in one place at one time and a rather dull offering in another.

FATTY'S WINE PARTY (Keystone), Nov. 24.—Roscoe and Mabel go to a restaurant. Syd Chaplin, a new Keystone star, is introduced as a waiter and does some amusing stunts. He juggles the food and plates and falls on the kitchen floor in pleasing fashion. The Fat Boy, being unable to pay for the dinner, is stripped of his coat and shirt. This is well photographed and amusing.

BEFORE AND AFTER (Royal), Nov. 28.—A single-reel farcical offering, featuring Louis Simon as Pa. Pa is a nervous wreck before he gets an athlete to give him a little new blood. After—Pa is in high feather and begins to get into trouble while the athlete limps home. The picture gets its fun out of Pa's troubles. The girl he takes to dinner steals his pocket-book and the management makes him work out his bill. It would have been all right if people or his family hadn't come for a bite to the restaurant. A fair offering.

THE MOCCASIN PRINT (Frontier), Nov. 14.—A Western number of about average interest. The jealous girl dresses up as an Indian maid and ties her rival to a tree. The lover appears and shoots at the Indian girl, a tragedy being narrowly averted. This is fairly strong, but not particularly well photographed.

DOT'S ELOPEMENT (Sterling), Nov. 19.—Conventional knock-about comedy, in which the girl is about to marry the real estate agent at her father's request, when her lover falls heir to a fortune. They elope and a chase ensues. This proves moderately amusing.

A RELIC OF OLDEN DAYS (Frontier), Nov. 21.—A Western number, in which an old scout tells the story of the stone hammer. The scenes revert to primitive days, showing love and rivalry in the stone age. The scenes are picturesque and well taken. The story itself is not particularly new, but proves quite entertaining.

TRAFFIC IN BABIES (Rex), Nov. 22.—A comedy number, written by Ruth Ann Baldwin. The girl and her lover become separated and she becomes a park nurse. A little girl steals the baby and turns it over to the hero. In the search for the baby the girl and her lover are reunited. This is pleasingly presented and well photographed.

A FRIEND IN NEED (Eclair), Nov. 22.—A half-reel number in which a little girl, portrayed by Clara Horton, sells a messenger boy's bicycle to get medicine for her sick mother. The policeman befriends the child after her mother's death. This is quite appealing.

OUR BELOVED COUNTRY (Eclair), Nov. 22.—On same reel with above. A novel feature of instructive and ingenious character. All the changes in the map of the United States are shown from the discovery of America down to the present time. An attractive feature.

THE GROOM'S DOOM (L. K. O.), Nov. 22.—A park flirtation followed by a boxing match is the chief amusement in this. The principals all wind up in a mud puddle. Not very strong, the situations having been overworked considerably.

BLACK HANDS (Sterling), Nov. 23.—A small boy with a pot of jam leaves numerous imprints around his father's premises. Skylark Fumes, the celebrated detective, is called and an amusing investigation follows. This idea has been used before, but is here handled fairly well and makes quite a pleasing offering.

AS WE JOURNEY THROUGH LIFE (Nestor), Nov. 24.—This pictures Murdock MacQuarrie looking through an old family album. One by one the pictures take life and scenes are shown from his boyhood up. The manner of presenting this is surprisingly novel and the photography fortunately very good for such small views. The story moves along to a satisfactory climax and the offering proves very enjoyable and unique.

THE TRICKY FLUNKY (Joker), Nov. 25.—Ernest Shields appears in this well-photographed number as Flunky in a restaurant. Unfortunately, the scenes are not of an attractive sort and the situations do not contain much real humor. Even eccentric comedy needs more plot than this.

IN TAXI 23 (Nestor), Nov. 27.—A dashing little comedy number, with Eddie Lyons, Victoria Forde and Lee Moran in the cast. The first two are the lovers and Lee is the "dirty villain." The girl is kidnapped; there is a wild pursuit and final victory for the hero. A good burlesque number.

HE MARRIED HER ANYHOW (Joker), Nov. 28.—A burlesque number with Wm. Franey and Louise Fazenda in the cast. The father objects to the girl's lover, but when the members of the terrible Zebra gang show up the young man finds a way to win father's consent. This contains some amusing spots, the humor being of the slapstick brand.

THE POLICE DOG (Pathe).—An animated cartoon that will surely be acceptable.

A FRIEND OF THE BIRDS (Pathe).—On the same reel as this. Just a bit of showing the technical side of ornithology.

WHIFFLES WINS THE WINSOME (Pathe).—A laughable farce dealing with the trial of lover over the telephone; for the "winsome" is the girl with the beautiful voice. It will go very acceptably.

COLUMBO, CEYLON (Pathe).—A short but well-photographed scenic picture of the capital city of the island kingdom south of the East Indian coast.

Independent Specials

THE LAST CURTAIN CALL (Central Features).—This four-part subject from the Savoia studios has been elaborately staged. There are picturesque backgrounds, among others of the Mediterranean and Monte Carlo. The interiors, especially the theater scenes, are of unusual size. Mlle Helios has the role of Clara Dramy, an opera singer who transfers her none too strong regard from a count to Marquis George d'Ark, finely played by M. Delcolle. With the marquis she falls deeply in love, which is reciprocated, the former ignoring an old-time sweetheart. When the marquis through her extravagance gets into debt she goes to the count for assistance. His price is that she returns to him, which reluctantly she does. The ending is a double tragedy—the death of the old marquis when he learns of his son's misconduct and the suicide of the actress when she is denounced by the younger marquis. The love-making is much in evidence—to some it will be offensively so. The picture is well acted as well as well produced, but it is essentially European in theme and treatment.

THE LINK THAT BINDS (Rex), Nov. 8. After the opening scenes, which will strike the average observer as vague and meaningless, this opens up into an unusually entertaining story. Herbert Rawlinson, Wm. Worthington and Frank Lloyd play the leading male parts and Helen Leslie gives a convincing portrayal of the wronged girl. The story tells how an outraged father forces a young man to do the honorable thing by his daughter. This is splendidly photographed and unusually well acted. A good offering.

THE EMPIRE OF ILLUSION (Victor), Nov. 23.—This two-reel number is the second instalment of the series of adventures featuring J. Warren Kerrigan as a soldier of fortune named Terence O'Rourke. This number has a romantic desert setting, picturing an oasis in the midst of a sandy waste. The story should connect up in some way with the previous episode, showing how O'Rourke sets out to save the brother of the princess. The duel scene, fight with the Moors, capture and rescue of the princess all make good features. The entire second reel contains much interesting action. The series promises to be very interesting.

THE MYSTERIOUS ROSE (Gold Seal), Nov. 24.—Another "My Lady Raffles" two-reel offering, with Grace Cunard and Francis Ford in the leads. The crafty girl crook this time dabbles in political affairs, luring the son of the district attorney to his death. Her gang is rounded up by the detective after a difficult pursuit and there is a wild hand-to-hand conflict toward the close. The girl makes her usual escape through a mysterious passageway. This is well photographed and a good offering of the melodramatic type.

THE HEIRESS AND THE CROOK (Eclair), Nov. 25.—This two-reel offering shows hurried construction, but develops quite an entertaining situation toward the close. The exposure of the fake spiritualistic medium is the chief feature of the story and it is shown how the girl assistant rides up a dumb waiter in the rear room behind the curtains. The girl in the case, portrayed by Mildred Counselman, is saved from the bogus count, with whom the spiritualist is in league, and restored to her lover. With stronger treatment this could have been worked up to better advantage as the story is quite a good one.

HUMAN HEARTS (Imp), Nov. 26.—This three-reel production gives an excellent screen presentation of Hal Reid's famous old melodrama. King Baggot is cast as the young blacksmith and Arline Pretty as the sweetheart. The city adventuress appears on the scene with her male companion; she marries the blacksmith and later tires of life in the country. She induces her former pal to commit murder. He stabs Tom's father by mistake and the false wife flees with him to the city, abandoning her child. Later the child is stolen. Other features are the tramp, the blind mother, the hero's false imprisonment and subsequent pardon. The photography is unusually good throughout and the production makes the most of its subject matter.

HEART OF THE NIGHT WIND (Victor), Nov. 27.—A three-reel story of rival lumber camps at war with one another. Mary Fuller plays the role of the mountain girl and Charles Ogle and Edw. Mortimer have important parts. The mountain girl does a number of unusual things which give charm to the scenes—climbing rocks, wading streams and conversing with her Indian friends. Some of the photographic effects are very artistic. The love story is complicated by the arrival of the girl novelist who tries vainly to take Mary's lover from her. In the war between the camps a raft is blown up with dynamite and two of the tough members fall from a high cliff. This is well pictured and holds the interest.

THE BRAND OF HIS TRIBE (Bison), Nov. 28.—An unusually good example of the Western Indian two-reel drama. This is full of action and tells a connected story. The soldier, Wilcox, befriends an Indian girl, who saves his life after the outbreak of hostilities. The night attack is splendidly photographed, the scenes being actually taken at night and the spirited fighting revealed only by firelight. Later the child of Wilcox and the Indian girl grows to manhood and returns to the white people. He is refused permission to marry the colonel's daughter until both go to the Indian tribe under exciting circumstances. This is a successful revival of the familiar Western film in which Indian fighting is the leading feature.

THE ODALISQUE (Majestic), Nov. 15.—A two-reel story featuring Blanche Sweet as a young girl who is a slave to dress. Wallace Reid is the villain who attempts to turn her from the straight path, and Henry Walthal is the hero. The story is above the average in interest and presentation. It brings home a good moral and carries a strong warning to girls who are susceptible to the lure of wine suppers and fine clothes given them by designing men. Though delicate in theme, this is finely handled. It is adapted from a short story by Leroy Scott. Joe's rescue was exciting and well staged. A good offering.

REDBIRD WINS (American), Nov. 16.—A two-reel race-horse melodrama set in old Tennessee and an offering that is sure to please the many. Colonel Dinwidy had gambled once too often, but he and his daughter still have Redbird and as usual in this kind of story the racer puts the family back on its feet. The picture has good atmosphere—the girl is Vivian Rich, the colonel is Harry Von Meter, the true lover is William Garwood and the villain is Jack Richardson. Besides, there is good help from the lesser characters, especially from Louise Lester, as an old darkie mammy, and from Perry Banks, as darkie butler. At the end the girl rides the horse to victory in spite of all the villain can do with dope for the horse and rum for the jockey. There are good race scenes included. The staging and photography show up-to-date skill and quality.

PAWNS OF FATE (Thanhouser), Nov. 17.—A two-reel story written by Philip Lonergan. The first reel contains a number of rather meaningless scenes, but the second comes up well with some stirring situations. The governor's twin daughters are kidnapped by a criminal gang, because he will not pardon one of their number. The lovers between them manage to bring about their release after considerable exciting detective work on both the part of the girl and the young man. The suspense is well maintained throughout the entire second reel.

NIPPED (Domino), Nov. 19).—A two-reel story of a fishing village off Mexico, with warfare between Japs and Americans as the theme. Tsuri Oaki and other Japanese performers appear. The story begins with Tom, an American artist, painting pictures of the Jap girl. Some striking coast scenes are here pictured. Later Tom, who is also an American spy, learns that a ship loaded with ammunition is coming. He leads an expedition to blow up the Japanese mission. The girl goes to his tent to warn him of danger and is shot through the canvas by her own people unwittingly. The action in this number is very good and the story itself is quite strong. The photography is good.

IN THE CANDLELIGHT (American), Nov. 23.—A two-reel story written by Marc Edmund Jones, with Wm. Garwood, Vivian Rich, Charlotte Burton and other capable performers in the cast. In the opening scenes a husband takes his little girl and leaves his wife, thinking she is in love with an artist named Bertram. In later years, after the mother's death, the girl develops artistic instincts and applies to Bertram for instructions. Her father learns of Bertram's whereabouts and attempts to kill him, but is prevented in this. He then learns that his wife had never been untrue to him. The story carries the interest in a pleasing way; it has the advantage of good photography and a good cast.

THE SEA NYMPHS (Keystone), Nov. 24.—A two-reel number with the Fat Boy and Mabel in the cast. Their flirtation starts on a boat heading for Catalina and is continued, with startling interruptions, on that island resort. The various characters visit the bath houses and their troubles continue. Ambrose, a chance acquaintance, is locked in a room with one of the women, and Mabel dons a bathing suit and does some high diving. She also feeds the sea lions. Two reels of entertaining nonsense without very much p ot, but containing some pleasing resort views.

THE CROSS IN THE DESERT (Broncho), Nov. 25.—A two-reel number in which the superintendent of a railroad makes drastic rules against hoboes. The poor clerk, traveling as a tramp, is thrown off a freight train and killed. Big Jim, leader of the hoboes, captures the superintendent and takes his place. The superintendent dies on the desert over the clerk's grave. This is splendidly put on and has a new plot, though it makes a plea for a shiftless type of humanity. The observer naturally wonders if hoboes are really cast bodily off moving trains, or whether this is merely a piece of imagination. The photography is good.

A CROOK'S SWEETHEART (Kay-Bee), Nov. 27.—A two-reel number dealing with the love affairs of four crooks, two men and two women. The story is well constructed throughout and presented with spirit. It pictures a low type of life and has no very elevating motive, except that The Dip and Flora are supposed to reform at the last and live a straight life. The story is engrossing in spite of its somewhat sordid character and holds the interest without break. The photography is good.

THE MILLS OF THE GODS (Domino), Nov. 26.—A very entertaining two reel number by Ince and Spencer. This is a Dutch story, with appropriate settings and fine characterizations. The story itself is unusually good and concerns an old miser and his family. He allows his wife to die of neglect and turns his little girl over to a neighboring family to bring up. Later the girl falls in love with the neighbor's son and refuses to return home. The miser is killed by his son, in the old mill. The settings in this are new and pleasing and some fine pastoral scenes are shown. It is novel and sure to please.

THE TOREADOR'S OATH (Pathe).—A three-reel offering of distinction and merit. It gives a passionate love story, artistically acted, among the lovely scenes of the famous city of Seville in Spain. The love affair of two bull fighters and the pretty fruit seller with the oath that she and one of them swore at the way-side shrine makes a story that holds from the very first till its close. Some of it transpires during a bull fight and these scenes show a real bull fight, but with nothing that can possibly offend. It is dramatic and exciting to a degree—a picture that will go well.

THE MASTER KEY (Universal Special Release), Nov. 23.—In this second two-reel episode the observer gets acquainted with Robert Leonard in the part of John Dore, a young mining engineer. The part fits him very well. He falls in love with Gallon's daughter, the scenes being at "The Master Key" mine. Ella Hall makes this part an attractive one. Wilkinson appears to Gallon, who has been haunted by visions of the former partner he thought he had killed. Wilkinson and his friend, Mrs. Darnell, promise to start a conspiracy to gain the mine. The scene toward the close, where John rescues Ruth from the speeding runaway car, was daring and full of spirit. The mine setting is picturesque.

Helen Leslie

FOUR months ago the name of Helen Leslie was enrolled on the extra roster of the Universal West Coast studios. "Experience, none" was written after it and there the attention of the employment office ended. Not so the directors, however. They saw the quiet, unobtrusive little, brown-haired, brown-eyed girl of scarcely eighteen years and recognized in her an absolute type, a perfect juvenile. She was given small parts and instructed in the use of grease paints by other actresses about the studio (for where will you find people so willing to help inexperience as among actor folk?) and she made her debut.

Helen Leslie.

Gradually her parts became more important and still she did them well. At last, three months after her coming to the Universal, she was cast for her first lead, the part of Jessie Guthrie in "A Soul's Awakening," produced by Frank Lloyd during the absence of Otis Turner on his vacation. So willing was the little girl to learn all that anyone could teach her, so ready was she to listen to the words of those whose experience gave them the right to explain to her, that before the last scene had been taken, she was recognized as one who was not only bound to rise in the game, but one with whom it was a pleasure to work. Then with the organizing of the new Rex company, to be put under Frank Lloyd's direction, she was cast for the position of juvenile lead. The names of the remainder of the regular cast may shed some light on the importance of her new place, for with her are to play George Larkin, of "Trey O' Hearts" fame, Frank Lloyd, himself, whose work with Mr. Turner has made him known wherever Universal pictures are shown, and Marc Robbins, for long, one of the best character portrayers with the Kerrigan-Victor company. All of these people are masters in their profession, and have been for years in the game. Miss Leslie has been at it less than four months. You may draw your own inferences.

Miss Leslie was born eighteen years ago in Indianapolis. After a thorough schooling in Notre Dame, she and her father and mother (there are no brothers nor sisters), came to California, where she very naturally dropped into the niche that she was best fitted to fill.

NEPTUNE'S DAUGHTER CAPTURES CANADA.

Neptune's Daughter, the big Universal feature, has captured Canada. Opening last week at the Princess, Toronto, for one week the business has been so satisfactory that the second week was immediately booked, and is continuing with increased receipts.

In Montreal the same film was presented Monday at His Majesty's Theater and business was so good that the second week was booked.

In Ottawa, at the Russel Theater, the Governor-General, the Dominion household and members of Parliament, which is now in session, attended the opening performance. The business is excellent. L. N. Scott, manager of the theaters in St. Paul and Minneapolis, who booked "Neptune's Daughter" originally for one week, has booked it again for presentation within the current month, so good has been the business

The Motion Picture Exhibitor

LEAGUE ACTIVITIES.

President Pearce's Letter to the Manufacturers—Big Meeting at Harrisburg Which Will Take Place in January.

MARION S. PEARCE, the president of The Motion Picture Exhibitors' League of America, has recently sent out a letter to all the prominent manufacturers in this country asking their cooperation in the arrangements for the next annual convention and exposition. In the text of his letter Mr. Pearce calls attention to the splendid work done by the league at Washington in connection with the reduction of the war tax. He says that the league fought the proposition made to them by the Special Finance Committee to impose a tax on the films as they left the producer's plant. As a result of their fight the proposed tax on manufacturers was abandoned.

"The National League," the letter continues, "will very shortly hold an executive meeting at which one of the important matters will be the choice of the city for the next annual convention and exposition. We want to select a city that will meet the approval of the exhibitors and at the same time prove agreeable to the manufacturers. We realize fully that in some instances in the past the manufacturers have had honest and just cause for complaint. We're going to avoid all this at our next convention and exhibition. We're going to conduct it along business lines; so it will be a pleasure to every manufacturer to have an exhibit included, and so he will realize some real, business benefit from the expense this exhibit has cost him, and make this benefit so large that he'll be glad to have participated in it.

"The convention will be so conducted that it will be a real help; it will be a real budget of helpful information in handy form, and the incidents and various portions of the features of such a nature that an exhibitor may return to his home with valuable information which he can turn into profits in his own business.

"Not the least feature will be the assurance of your having ample time to place your products before him and get in touch with him in a way that is sure to impress him, and bring results to you.

"The league is growing! It's growing healthily! Frictions and factions are being eliminated, and amalgamation is going on apace.

"We've had many suggestions as to the city for the next convention and exposition. Some favor San Francisco, on account of the Pan-American Exposition, feeling that thousands would like to attend the two. Others feel that New York City is the logical place, being the headquarters of the motion picture industry. Still others seem inclined toward Chicago and Philadelphia, in view of the fact that New York has been the scene of several previous conventions.

"We'd appreciate your views and your preference in this connection. I'd thank you for an expression as to which city you think best, and assure you that your choice will have weight enough to assist us greatly in locating the next convention."

Mr. Pearce told a representative of The Moving Picture World who visited the league headquarters at Baltimore last week that the responses to his letter had been most gratifying and were coming in every day. All the replies emphasize the willingness of the manufacturer to co-operate with the exhibitor in all matters of mutual welfare and interest. Mr. Pearce said that the New York situation was beginning to show signs of clearing up and that amalgamation was being accomplished in all the states where there had been two camps. Mr. Pearce has received an urgent invitation to attend the meeting which will be held in the early part of January at Harrisburg, Pa. Arrangements are being made for a monster meeting at which it is hoped every county in the Keystone state will be represented. A strong and united organization will be the result of the Harrisburg convention.

Both the eastern and western sections of the state will be largely represented. Mr. Wheeler, the president of the state organization, says that a vigorous campaign against legalized censorship will be prosecuted as soon as the state legislature meets.

EXHIBITORS MUST MAKE RETURNS.

Internal Revenue Collector Issues Tax Return Blanks for Picture Theaters—Penalty for Failure to Report.

THEATER owners and others subject to a special tax under the tax provision of the act to increase the internal revenue, passed by Congress on October 22, must make returns during the present month or be subject to a penalty of 50 per cent. in addition to the tax, and a warning to this effect has been issued by the internal revenue bureau.

Blank forms on which returns are to be made will be supplied by the proper authorities in the various districts. In the event of the inability of an exhibitor to obtain the necessary form, a statement, or return of liability, may be made on plain paper, which can be received as a tentative return, relieving the exhibitor from any liability to the 50 per cent. penalty for delinquency.

The following rulings have been made under the special-tax provisions of the war revenue act of June 13, 1898, and its amendments, which were identical with, or essentially similar to, the special-tax provisions of the Act of October 22, 1914, and while not necessarily controlling, they will be given great weight in construing the requirements of the later act, as Congress, in practically re-enacting the provisions of the earlier act, must be considered to have done so in the light of the administrative construction given to that act.

Sixth provision: "Proprietors of theaters, museums, and concert halls, where a charge for admission is made, having a seating capacity of not more than two hundred and fifty, shall pay $25; having a seating capacity of more than two hundred and fifty and not exceeding five hundred, shall pay $50; having a seating capacity exceeding five hundred and not exceeding eight hundred shall pay $75; having a seating capacity of more than eight hundred shall pay $100.

"Persons are not required to pay special taxes for the mere occasional renting of their hall for public performances to dramatic companies or other persons charging entrance money therefor, but the special tax of $10 is required to be paid by such persons or companies if they give dramatic performances or the other exhibitions specially mentioned in paragaph 8, section 2.

"Where theaters are entirely closed to performances during the months of July and August, and only open in the month of September, the special tax is to be reckoned from the first day of September to the first day of July following, at the rate of $100 for the year begininng July 1.

"Moving picture shows taxable as theaters under section 6.

"A special-tax stamp taken out by the lessees of a theater can not, upon their transferring their lease to other persons, be transferred and made to answer for the latter persons in conducting the theater."

"BEATING BACK" EXHIBITED AFTER DISPUTE.

When the Thanhouser Company brought the Al. Jennings pictures, "Beating Back," to Kansas City, Mo., they were informed that the pictures would have to be shown to the board of censorship before they could be exhibited publicly. The consequence was that the films were rejected both by the censors and by the board of appeals, to which they were later referred. Immediately the Thanhouser representatives secured a restraining order permitting them to show the films. However, by this time the afternoon matinee which had been advertised, was given up. That evening the appeal board met again, and at this meeting it was decided that the pictures were not as bad as the appeal board thought they were when it passed upon them in the morning.

The pictures had a very successful run in Kansas City, and after finishing four days in the Convention Hall were booked for four days in the Maze Theater. At Convention Hall Al. Jennings gave a short speech before each performance, and explained the pictures as they were shown.

In regard to the action taken by the censors in Kansas City, Mr. Jennings said: "I have been living an upright life

for the last twelve years, and I could not or would not allow anything to be shown on the moving picture screen that would have any immoral influence whatever because it would immediately reflect upon me, and situated as I am at the present time this would be very undesirable, if not dangerous."

War Pictures Barred in Ontario

Decision of Ontario Censor Board May Spread Throughout Canada—Claims Pictures Are Detrimental to Enlisting.

FOLLOWING a presentment on the part of the Grand Jury of the High Court of Ontario, handed to Judge Coatsworth in Toronto recently, the Ontario Board of Moving Picture Censors has made an "ironclad" ruling that no picture showing the gruesome side of battle will be permitted in any of the moving picture theaters of Ontario. Not only will these pictures come under the hammer of the censors, but many war dramas which have already passed the censors will be recalled and relegated to the scrap heap.

The far-reaching importance of this decision, which will probably spread to the entire Dominion of Canada, may be intimated from the censoring of "The Boer War," a five-part story, and the new version of the "Battle of Waterloo," which story has been shown in most of the theaters of Ontario for the last few months.

"Before the war broke out many pictures were shown which helped to stir the patriotic feeling of the young people," says George E. Armstrong, chairman of the board, 'but the pictures being shown now in the opinion of the censors have quite the reverse effect. With women, particularly, it is contended, that seeing men falling on a field of battle will raise their feelings to such an extent that the necessary consent of a wife to allow her husband to go to the front, or of a mother her son, will not be obtainable. It is claimed that many of the pictures have had a detrimental effect on the rate of enlisting."

The two-reel new version of the "Battle of Waterloo," submitted to the board, was censored because it showed British troops fighting against French troops, and the present enemies of Great Britain fighting by her side in the trenches. How many more films will be killed on account of this ruling is now anxiously awaited, but two feature films on the first day offered a pretty gloomy aspect for the exhibitors and exchanges who have brought some of the pictures to Canada at great expense.

FRISCO'S FILM BOARD ADOPTS RESOLUTIONS.

The Film Exchange Board of Trade of San Francisco has adopted resolutions which specify that on and after November 16 the free distribution of posters and advertising matter will be discontinued. It has also ruled that exhibitors who are being supplied with from three to seven changes of features each week, or who are taking a regular film service, must give one week's notice before discontinuing service. All exhibitors in San Francisco, Oakland, Alameda, and other suburban cities are being advised that bills for service must be paid promptly and that when accounts are not settled by the close of business on the Monday following any week no more credit will be extended, but that cash must be paid in advance for each reel taken out. Exhibitors generally realize that indiscriminate credit in the past has been more to their disadvantage than otherwise, and express satisfaction that the business is being placed on a more stable basis.

NEW YORK EXHIBITORS BALL.

This is the season of entertainments and balls and the motion picture people are contributing their share of the festivities. The Screen Club ball at the Astor Hotel on Thanksgiving eve is to be followed closely by the annual ball of the New York Exhibitors' Association, to be held on the evening of December 7 at the Grand Central Palace, Lexington avenue, New York. President Landau and a corps of active committeemen are industriously preparing for this event. Many interesting entertainment features have been booked and a large number of picture players will be present. It is also proposed to operate four picture theaters in connection with the ball, in which the latest releases will be shown for the first time.

ORDINANCE PROHIBITS EXHIBITION OF WAR FILMS.

The Board of Supervisors of San Francisco, Cal., has passed the ordinance prohibiting the showing of war films at moving picture theaters, but this is not to go into effect for thirty days. It is understood that its constitutionality will be tested as soon as an effort is made to enforce it.

Screen Club of Pittsburgh Formed

Meeting Held at Fort Pitt Hotel Results in Organization of Permanent Social Body.

More than three hundred persons identified with the motion picture business met at the Fort Pitt Hotel, Pittsburgh, Sunday, November 15, for the purpose of forming a permanent social organization. A. Dresner, manager of Warner's Features, Inc., 406 Ferry street, explained the purpose of the call, after which Max W. Herring was put in charge of the program. He said the dinner that was to follow had been provided by the manufacturers and dealers in motion pictures and then called upon Joseph N. Mackrell, of the "Pittsburgh Chronicle Telegraph," who spoke on "The Power of the Screen." Following Representative A. C. Stein made an address on the "Necessity of Organizing," and his speech imbued everyone present with the spirit of organization. Peter Antonoplas, owner of the Olympic theater, Fifth avenue, Pittsburgh, then followed with a talk in behalf of the exhibitors and their hardships. H. B. Miller advocated the abolishment of the censorship. Addresses were also made by the following: Leo Levison, A. Klein, Mr. Rittenhouse, Peter Demas, N. Silverman and H. B. Kester. H. C. Kliehm, owner of the Lawrence theater, spoke in behalf of the Harrisburg convention in January.

At five o'clock a banquet was served at which everyone enjoyed himself. Following this feast Sydney E. Abel, manager of the Continental Feature Film Company, 420 Penn avenue, presided and proceeded with the work of organization. H. B. Kester, owner of the Cameraphone theater, East Liberty, Pittsburgh, was elected president; A. S. Dresner, manager of Warner's Features, vice-president; William S. Mayer, editor of "The Pittsburgh Bulletin," secretary; Leo F. Levison, manager of the World Film Corporation, corresponding secretary, and A. J. Hanna, secretary of the Exhibitor's League, treasurer. The board of governors is composed of A. Klein, manager of the Keno Feature Film Company; Harvey B. Day, manager of the Box Office Attractions Company; Sydney E. Abel, manager of the Continental Feature Film Company; H. B. Miller, manager of the Pittsburgh Photoplay Company, and Peter Antonopolas, owner of the Olympic theater. Max W. Herring was unanimously elected official organizer and Messrs. Mackrell and Stein were unanimously elected honorary members.

Many people have had the impression that the purpose of the organization has designs along political lines, although everyone connected is strong in condemning any such idea. The purpose of the organization is strictly social. The welfare of every one connected with the motion picture industry for the betterment of conditions, the furtherance of a kindly feeling and an intermingling of common ideas and purposes for the betterment of local conditions are the sole objects.

Suitable club quarters will immediately be obtained and plans are being made for a social gathering at least once a month to bring about more harmony in the motion picture industry.

"THE ORDEAL" BANNED IN NEW YORK.

Justice Davis, in Supreme Court, Upholds Decision of Commissioner of Licenses.

In the case of the Life Photofilm Company against George H. Bell, Commissioner of Licenses in this city, in which an injunction had been asked against the commission to restrain him from interfering with the exhibition of the photoplay "The Ordeal," Justice Davis at Special Term Supreme Court has rendered a decision against the plaintiff and in favor of the defendant. The injunction prayed for by Rogers & Rogers, attorneys for the Life Photoplay Company, is denied and the position of the commissioner amply sustained. The decision reads as follows:

"Motion is denied. The Commissioner of Licenses has exercised a wise discretion considering the character of the picture shown and a Court of Equity will not interfere with his action."

BOOMING THE BOSTON BALL.

President Horstman of the Boston Exhibitors' League and his right-hand man, S. Grant, were in New York for several days last week working up interest among the picturemen in the ball to be given by the Boston Exhibitors on the evening of Wednesday, December 2. One of the features of this event will be a series of dancing contests for loving cups. A large attendance is anticipated and the biggest auditorium in Boston has been secured for the occasion. A special train will leave New York to convey a delegation of picture men to Beantown.

"The Master of the House"

Two-Reel Domino That Is Sure to Please Married Men.

Reviewed by Louis Reeves Harrison.

BEFORE and after I saw "The Master of the House" several men commented favorably upon it. "Strong play," "corking good story," etc., but every one of those men had a wife, and its punch was all in their favor. It is a character comedy, admirably acted, and conveys a moral which every married woman should study on the same general principle that she laughs at her husband's moth-eaten jokes. She should be brought to appreciate the fact that man is lord and master in the household, however puny he may really be everywhere except in his own self-estimate. Some man who is not master of the house wrote this play just as he ordinarily cusses his wife under his breath and wishes to God he had never met her. The play was written for spite, but it is high time something was done to check the invasion of man's rights. The way women folks are carrying on these days is something awful.

Guy Winston is a roughneck from the noble West, whose principal achievement is that of stumbling upon a rich vein of ore. He visits the effete East to get some of its tainted money and happens into the Herrington family—mother, son and daughter. The Herringtons have not stumbled on a vein of gold; to the contrary, they have suffered reverses and cannot reconcile tastes and habits of an opulent lifetime with their depleted revenues. So they plan to marry Lois to the owner of the Croesus Mines. Man-like, he thinks they want him, not his possessions, and he becomes sore after wedding Lois to find out that they regard him much as he does the vein of gold, merely as a lucky find. This proves a blow to his vanity—it never having occurred to him that a wife must be won and not bought if her love is desired.

He does not plan to win his wife by natural roads to her yielding affections, but prepares a solitary feast and purchases a costly necklace to be sprung on her "in honor of her birthday," although she has an engagement to go to the

Scene from "The Master of the House" (Kay-Bee).

theater with her parasitic mother and brother. She is dressed to enjoy an evening's entertainment such as she has been accustomed to most of her life, when the husband drags her into the library and asserts that she must pass the evening reading aloud to him. She resents his corn-beef-and-cabbage manners, but is forced to yield, and he ties her to a chair with the bell rope. He now tries the third degree torture and she stands out against such methods with determined courage.

In pursuance of his rule of force, that now on trial in Europe, the husband licks the stuffing out of her brother and throws him out of the library, to condole with the mother. Husband proposes to show wifey who is master of the house. All night long she sits tied to the chair, resisting the enemy with Belgian pluck, until hunger overcomes her. When he tortures her by eating his breakfast in her presence, nature asserts herself, and the wife gives up. She even consents to go west with the masterful man and live in a house for two. Such is the end of a play destined to please all married men, particularly those who wish they were not, but we are given no glimpses of what wifey does to her lord and master when she gets him alone in that house for two. The tender side of woman is so easily reached that "The Master of the House" becomes a delightful character comedy to the connoisseur.

"The Man Who Could Not Lose"

Richard Harding Davis' Story Filmed in Five Reels by Carlyle Blackwell for Favorite Players Company.

Reviewed by Hanford C. Judson.

IF every man who has wished that he could not lose sees this picture in a theater it is certain of a great financial success. Its hero dreams the names of horses who always win; he simply cannot lose. This is, by the way, a wonderfully clever melodramatic means of making the hero of a story win out and at the same time ruin the villain, who in this picture is a fraudulent bookmaker at the track. The hero wins a drygoods box of money from him.

The story has been filmed clearly. It is not, in its detail, wholly fresh; but it keeps a thread of narrative continually moving. The sets and backgrounds are most praiseworthy; in many cases the scenes are beautiful. Its hero is a writer of stories who is poor. He is the accepted lover of the daughter of a rich man who tries to force her—no reason is given—to marry a poverty-stricken count being financed by

Scene from "The Man Who Could Not Lose" (Favorite Players).

a bookmaker. This man, the villain, wants the count to persuade the rich man to bet on horses and is willing that the count should marry the rich man's daughter. The girl's father at once accepts him for what he is worth as a count and arranges a match with the daughter.

The rich man's second daughter is loved by the minister—a character who is introduced to furnish fun, and is a weak spot in the picture. This minister and the other daughter help the primary romance when the father, because he has seen the novelist standing outside of a cheap restaurant, refuses to let him call any more. The climax, showing how the hero, after a romantic elopement, wins all the money that the bookmaker has got from the rich father and others and how the count falls to serving in a restaurant, has the excitement of the race with horses coming in neck to neck and has a good measure of humor.

AMERICANS MAY FIND MARKET IN ITALY.

On account of the European war film men in Italy are no longer able to obtain their customary supply of motion pictures and trade accessories from England, France and Germany, writes Aldo P. Zucchi, of 23 Viale Bianca Maria, Milan, Italy, to the Moving Picture World. Mr. Zucchi says he would like to get in communication with several of the important American film and material manufacturers. He adds that he believes the present to be an excellent time for American manufacturers to get in touch with film men in Italy, with the possibility of finding in that country a very profitable market.

STATISTICS SHOW PICTURE INDUSTRY FAVORED.

The recent publication of statistics showing that the moving picture industry is the fourth in the United States brings a flood of complaints at different conventions. Missionary bodies lament that more is spent for picture shows than for gospel work, temperance workers make similar depreciating comparisons, and just recently a good roads association complained because more money went for photoplays than for the making of good highways. The Bloomington, Ill., Bulletin takes exception to this contrast and insists that the moving picture show should be viewed as an educator as well as an entertainer for the masses, and not as a luxury.

Bennett Becomes Exhibitor

Well-Known Theatrical Press Agent Buys Half Interest in Burland Theaters and Joins David Picker.

DAVID V. PICKER and H. Whitman Bennett announce that they have joined forces for the purpose of founding an extensive circuit of large theaters. The alliance has been brought about through the sale of Mr. Picker to Mr. Bennett of a half interest in the control of the Burland and Eighth Avenue Theaters.

Mr. Picker, who has long been widely known in mercantile circles, assumed the lease of the Burland Theater at 985 Prospect avenue, Bronx, even before the erection of the house, and was indeed responsible for the building of a theater of such unusual proportions. He assumed direct personal management in June of the current year, and since that time the Burland has become the admitted center of Bronx motion picture events. The Burland is a modern and absolutely fireproof building, and has the largest seating capacity of any playhouse in the Bronx, in addition to an immense "open air" for warm weather use. It is here that Cabiria was recently presented for a number of consecutive days to record-breaking business for uptown New York.

The Eighth Avenue Theater was formerly known as Miner's Eighth Avenue. As in the case of the Burland, it is now devoted to the very best motion pictures obtainable. It has recently been remodeled and all obstructions removed from the auditorium.

Though a positive announcement would be premature at the moment, Messrs. Picker and Bennett expect soon to have a theater on Broadway, where they will establish central offices for the circuit, which is also to include houses in Brooklyn and nearby cities. Mr. Picker will remain in personal executive charge of both houses for himself and Mr. Bennett.

Mr. Bennett is well known as a newspaper man and press agent, and was for several seasons general press representative with the Messrs. Shubert. He severed his last previous connection, with the Mutual Film Corporation, to become press representative for the Jesse Lasky Feature Play Co. and to enter into his new affiliation with Mr. Picker.

British Notes

APROPOS to my reference last week to the new emergency regulations respecting the storage and distribution of film it is now possible to cite the exact wording of the Government order: "No persons shall in any prescribed area have in his possession or in premises occupied by him any cinematograph film exceeding 6,000 feet unless he has obtained the prescribed permit and observes all the prescribed requirements." Another clause enacts: "Any police constable or any person authorized in writing by the chief of police may enter (if need be by force) and search any premises in which he has reasonable cause to believe that celluloid or cinematograph film is kept or stored, and, if the prescribed permit has not been obtained, or if any of the prescribed requirements be not complied with may remove and destroy any such celluloid or film."

* * *

A new producing venture—The British Film Company—has got to work during the past few days upon a number of war subjects. The company has acquired a very attractive estate within easy distance of London where they have erected a modern studio and producing plant.

* * *

An unusual case was recently heard in the King's Bench in which two film actresses (Miss May Boothroy and Miss Lillie Allen) sued the "Daily Sketch" for libel. The two photoplayers recently appeared as dancers in a film, supposed to represent the interior of a night-club, and the costumes they wore were apparently suited to the scene. A few days afterward the "Daily Sketch" reproduced five pictures from the film purporting them to be actual photographs of early morning incidents in a London night-club. In view of the reputation of such resorts the two players bitterly resent the allegation and are consequently claiming damages for defamation of character.

* * *

I had a conversation this week with a theatrical manager from Glasgow who has just managed to return from Germany via New York. He was on vacation in the Hartz Mountains when war was declared, but, traveling about from one town to another, he luckily escaped the attention of the military authorities. In towns such as Cologne, Leipzig and Bremen few moving picture shows or theaters remained open in the early stages of the war, owing to the staffs, including the managers themselves, being called up for service. In the former town the management of a leading show was given over entirely to women. The exhibitions in Berlin continued as usual after war was declared, and although English films were strictly taboo there was no falling (according to the announcements) of American and Danish subjects. The activities of the Deutsche Bioscope Co., which previous to the war were being developed on an ambitious scale, have been considerably curtailed, states my informant, and also two German trade journals suspended publication.

* * *

The Society of Authors has not been long in realizing the importance of scenario and moving-picture work as a district branch of the literary art. At a recent meeting, a special kinematograph sub-committee was formed, the elected members being Max Pemberton, Dr. M. C. Stopes, E. H. Leon Watson, Robt. Aitken, L. Benjamin, R. C. Carton, Basil Dean, Mr. P. Dearmer, J. B. Fagan, John Pollock, W. L. George and Edgar Jepson.

EXCHANGE BUILDING FIRE.

Blaze Starts on Sixth Floor of Forty-Fifth Street Picture Center and Causes Some Loss.

SCORES of film men were driven from their happy homes in the Exchange Building, in West Forty-fifth street, New York City, early Thursday afternoon, November 19th, when fire and moving picture film came into contact with the inevitable result.

The blaze was discovered in the offices of the American & European Film Co., W. G. Delamater, manager, on the sixth floor. What caused it had not been discovered when the Moving Picture World went to press. Max Martin, a boy employed in the offices of the Peerless Film Co., on the seventh floor, is said to have turned in the alarm and to have rendered yeoman service in preventing the fire's spreading a great deal more than it did. For his pains and enthusiasm he was the only one injured at the blaze; by accident he thrust his arm through a glass partition and had to be attended by a physician.

S. S. Patterson, manager of the adjoining Hotel St. James, was of great assistance to the firemen who responded to the alarm. It was over ladders which he placed from the hotel to the burning building that fully 250 girls employed in the various offices above the sixth floor were escorted to safety, providing a touch of the spectacular.

PEACE SOCIETY SEES "LAY DOWN YOUR ARMS."

The New York Peace Society gathered in the eighth floor banquet hall of the Hotel Astor on Tuesday afternoon to witness a presentation of the great peace drama, "Lay Down Your Arms," produced by the Great Northern Film Company. The arrangements were made through N. Machat, who has the New York state rights on Great Northern productions. Oscar S. Strauss presided at the meeting. Dr. David Starr Jordan, Chancellor of Leland Stanford Junior University, addressed the assemblage that filled to capacity the great hall, speaking on "The World War."

A GOOD BALBOA ADVERTISEMENT.

The Moving Picture World has received a small felt banner of neat design calculated to give some considerable publicity to the Balboa Amusement Producing Company, makers of the "pictures beautiful." The Horkheimers—H. M. and E. D., proprietors of Balboa, promise some big things that are to break at a very early date. In the meantime, if you have received a Balboa banner, hang it up and look out for further announcements.

WILLIAM GARWOOD WITH UNIVERSAL.

William Garwood is back in New York for the first time in a long while. When Mr. Garwood left New York he was with Thanhouser, later going with the American Film Manufacturing Company at its Santa Barbara studios. With this company he has been eight months, but for some time he has been longing to get back to New York. He will immediately take up leading work for the Universal company, under the direction of Lucius Henderson, at the Imp studio until the completion of the big Fort Lee plant. Mr. Garwood was for two years under the direction of Mr. Henderson in the Thanhouser company. Playing opposite the new Universal leading man will be Violet Mersereau. Mr. Garwood has signed a two-year contract.

"The Odalisque"

Two-Reel Majestic Story of Realistic Merit and Exceptionally Strong Cast.

Reviewed by Louis Reeves Harrison.

CAST.

May, a stock girl.....Blanche Sweet
Annie, her friend.....Miriam Cooper
Ed, in love with Annie.....Robert Harron
Joe, in love with May.....Henry B. Walthall
Curtiss.....Wallace Reid

WITH the realism of a true motion-picture story, a picturing of life as it is, "The Odalisque" has genuine merit of its own strongly enforced by a cast of exceptional quality. A handful of star performers gives this presentation with admirable skill—it is a flawless performance—and interest is held tight by an insistence on fidelity of atmosphere and detail. The people of the play dress and act as people do under such circumstances, without the slightest concession to dramatic form or license. There is compulsion in naturalness of character and incident that is

Scene from "The Odalisque" (Majestic).

of higher value than theatrical intensity, though the human document is not by any means complete in its construction. We are bound to feel interested in social conditions that exist, but they must stir profound depths of emotion to rank among the best photostories.

An "Odalisque" is the female slave in Turkish harems, and the application is that of woman's enslavement to her desire to create an impression. It is too often a question of appearances with her, so much so that cynics deny her a conscience—her avoidance of sin resulting from dread of being found out. The character portrayed by Blanche Sweet is hardly that of an odalisque in even a figurative sense, for the girl has a conscience in constant struggle for assertion, though badly complicated with an inordinate desire to appear well. That desire becomes inordinate when the girl consents to wear clothes paid for by an admirer who is not of the marrying kind. He is admirably impersonated by Mr. Curtiss, is an influential buyer in a fashionable millinery store where Blanche is employed. He constantly works on the girl's vanity for purposes of his own and leads her to the danger point of secret interviews and champagne suppers.

There is a real lover, Walthall, whose humble circumstances do not permit extravagant gifts and entertainments. There is also, by way of contrast, a simple couple, portrayed by Miriam Cooper and Robert Harron, who follow the course intended by nature and marry on next-to-nothing a year, just as many of our ancestors did, else many of us would not be here to tell about it. The example of this young couple acts powerfully upon Blanche, but she vacillates between villainous Curtiss and modest Walthall until the latter is driven to drink.

His fall comes near being coincident with her own, yet it is the means of saving both. It brings him to a house maintained by an unscrupulous dressmaker at the moment Blanche is caught in the web and unable to escape alone. The real manhood of Walthall rises out of his weakness, when it becomes evident that the girl he loves is in peril, and he puts up a smashing fight for her rescue, with happy results in the end. Although characterization has scarcely been attempted, all five of the capable performers create distinct individualities and thereby raise the story to a point where it will prove satisfying to any audience.

"When Fate Leads Trump."

Excelsior's Four-Part Subject Has Strong Story Produced Amid Picturesque Mountain Backgrounds.

Reviewed by George Blaisdell.

IN "When Fate Leads Trump," from the book of Alice M. Roberts, the Excelsior Company has given us a strong picture. Fortifying the dramatic qualities are the unusual backgrounds which Producer Harry Handworth has chosen for the setting of his story. Adirondack scenery abounds; and it is shown in notable photography. There are views of the famous Ausable Chasm, with its walls of terraced rock; there are cascades and waterfalls and rapid mountain streams; there are lumber camps, with their primitive log dwellings and sturdy workers; and there are picturesque villas and palatial hotels.

We may readily forgive the author for making use of the expedient of a mind that is blank as to what has gone before

Scene from "When Fate Leads Trump" (Excelsior).

a given occurrence—the sequel precipitates such stirring and moving happenings. The illusion is heightened by the capability of the actors to fit into their characters. The leads are well played by Octavia Handworth and Gordon De Maine. There are three other players that stand out. They are Tom Tempest, Mr. Handworth and William A. Williams. Miss Handworth has the role of Marion, daughter of a retired merchant, who marries Gordon, son of a smuggler; the young man as he fell in love broke away from his father's control. Mr. De Maine plays the son. It is when his wife insists on going with him to visit the sick father that she is kidnapped and the son kept a prisoner; we are not shown what happened to the infant. When revenue officers descend on the camp the men are taken prisoners. The wife, unable after her escape to find her husband, wanders through the fields and over hedges and across streams until exhausted and demented. Then it is she is cared for at the lumber camp, later marrying the paymaster, portrayed by Mr. Tempest.

The climax comes when Gordon, released from prison, finds his wife married to another. It does not strain the credulity when we see the gradual recognition of the first husband. The working out of the problem—and problem it is, for sympathy between the men is equally divided—is most skillfully handled. The duel that follows the appearance of the paymaster is fought with empty cartridges on the part of the man who is legally the husband. It is another way of exemplifying "greater love than this hath no man." It is a sombre finish, but it is worth while.

VITAGRAPHERS VISIT JAMES LACKAYE.

On Friday evening sixty members of the Vitagraph company visited in a body James Lackaye, their former associate, now playing in "The High Cost of Loving" at the Thirty-ninth Street Theater with Lew Fields. All of the company's stars were in the party, and they gave the popular former Vitagraph man a cordial, even demonstrative, greeting. It did not take long for the rest of the audience to recognize the identity of the group from the Flatbush studio, and the applause of the players was heartily seconded. Mr. Lackaye will remember his reception.

"Aristocracy"

Tyrone Power, Splendidly Supported, Gives Strong Performance in Famous Players Adaptation of Howard's Play.

Reviewed by George Blaisdell.

CAST.

Mr. Stockton.....Tyrone Power
Diana.....Marguerite Skirvin
Virginia.....Edna Mayo
Prince Emil.....Arthur Hoops
Mrs. Lawrence.....Ida Waterman
Stuyvesant.....William Roselle

IT IS a splendid cast that supports Tyrone Power in "Aristocracy," the four-part adaptation by the Famous Players of Bronson Howard's drama of society. The picture goes over strongly, in spite of the subsidiary actions that divide but never appreciably lessen the interest in the chief division of the plot. Mr. Power has magnetism, the quality of likableness. His is a most convincing portrayal of the successful business man who has no patience with those seeking the society of a self-selected division of the community. Marguerite Skirvin is the young wife of Stockton, not much older

Scene from "Aristocracy" (Famous Players.)

than his daughter Virginia. Miss Skirvin gives a good interpretation of the young woman who was fascinated even as she was repelled by the unscrupulous prince. Edna Mayo is the daughter who, through the belief that the man she loves is engaged to another, marries the prince. Miss Mayo gives a performance of marked strength and feeling.

Arthur Hoops is the polished scoundrel whose hastily planned and executed marriage to Virginia terminates with the ceremony and who promptly proceeds to make love to the stepmother of his wife. His death at such an opportune moment forms a dramatic coincidence so characteristic of stage productions. Mr. Roselle provides the lighter touches to this serious story when he tries to evade the persevering attentions of the woman his parents wish him to marry. His work, like that of Mr. Hoops, is excellent.

Director Heffron has finely staged "Aristocracy." There are city mansions and rural palaces; there are great lawns and gardens, materially contributing to the atmosphere of the story. The interiors are lavish and spacious. The picture holds all the way, and at times moves strongly.

NEW STUDIOS PLANNED BY DYREDA.

Plans have been submitted for the erection of a studio and complete motion picture plant for the Dyreda Art Film Corporation, which has been using the old Reliance studios at Yonkers, N. Y., and which has already made two features which will be released through the World Film Corporation.

The plant will cover several acres and will be equipped with all modern devices, revolving stages, etc. The exact location of the new studio has not been given out as yet, but it is understood that it will be convenient to New York City.

The company has decided to spend at least $75,000 on its new home. The interior stage will be 70 by 100 feet. It is the intention of the company to double the number of its releases. The company will produce nothing but features.

Raymond B. West

WHEN the old and original 101 Bison Company first located here over five years ago with Fred J. Balshofer at its head, there was a slim young man in somewhat ill health who applied for a "job." Having a good and ambitious look in his face, he was hired as an assistant to the director. And that was the debut in moving pictures of Raymond B. West, at present one of the best directors in the business, and a star producer for Thomas H. Ince at the New York Motion Picture Co., in the canyon near Santa Monica.

When the canyon studio was first built, with a little "two by twice" stage, West was there. When the lease was taken over and great 100-foot stages built, laboratories erected, and the place cleaned up and put in shape for the production of all kinds of films, Mr. West was still going up hand over hand on the big ladder, and he is still going.

Raymond B. West.

The life of this popular director, before he came out to California, holds but little interest to picture people. In the years ago, back East, stocks and bonds occupied West's time, and he was well known in Detroit as an efficient corporation lawyer, but now he talks only of "shots," "stills," "locations" and all the other words well known to the picture trade. His health failed him, and a life out under the heavens has been his ever since, and he is well satisfied to continue this vocation.

At the present time West is assisting Thomas H. Ince in the production of a great feature picture, written especially for Miss Bessie Barriscale, recently secured by Mr. Ince. The film is "The Cup of Life," and was created by Mr. Ince. The last production by Mr. West is "Rumplestiltskin," a fairy tale by Grimm. Three reels were to be exposed for this picture, but so beautiful was the picture, and so well did West put it on the screen, that it took four reels of positive film after cutting out the edges of the many wonderful scenes. Some of the most artistic settings are shown in the excellent photography, and the cave scenes are especially wonderful. Before this feature, West put out "The Right to Die," an exceptional drama of life. Before that he did "The Defaulter," another drama of the city, and prior to these he was engaged on "The Man and the Leopard," a thrilling animal picture; "The Romance of the Sawdust Ring," a rollicking circus feature in four reels, and many other pictures of more or less reels.

WANAMAKER RELIEF SHIP PICTURED.

Jack Cohn, editor of the Universal Animated Weekly, recently sent a cameraman to Philadelphia, where pictures were obtained of the S. S. Thelma, chartered by John Wanamaker, leaving the port with food supplies for the war stricken countries.

Notable is the fact that as soon as Mr. Wanamaker announced that such an expedition was being formed, the newspapers in Philadelphia at once set to work and in two days time 2,000 tons of foodstuffs had been amassed. This was loaded aboard the Thelma. U. K. Whipple, the cameraman, also got pictures of many of Philadelphia's most prominent men, who attended the sailing ceremonies.

MATHEWSON IN "LOVE AND BASEBALL."

Again "Big Six" Christie doffs the uniform of the diamond, dons the grease-paint of the studio and takes his place behind the blinding lights and religiously follows the instructions of his director, Stuart Paton. The picture is the second of the Christie Mathewson series, "The Umpire."

The first of the series, "Love and Baseball," took the country by storm. It was not conceivable that the sturdy pitcher could possibly portray the emotions for the screen with such aptitude, but he surprised everyone—himself most.

Dorothy Phillips is supporting him in this picture, together with Hobart Hanley and Howard Crampton.

"Called Back"

Four-Reel Gold Seal Picture from Hugh Conway's Novel—Loss of Memory Turns Dark Crime Into Deep Mystery.

Reviewed by Hanford C. Judson.

THERE is nothing in the way of incident, even though used a thousand times, that is inherently trite—what makes for the wearying of spectators is the using of any incident—old or new—in the same old trite way. It is the unimaginative way that that old standby loss of memory is so often used that makes it the great bugaboo of spectators. There is a loss of memory incident as the pivot of this story of Hugh Conway's; but it is, strange to say, not a hindrance, but a great help to the offering (four reels long), because it has been used in a fresh and new way.

The heroine has seen her guardian and an unscrupulous villain his friend kill her brother. The killing is done to hide another crime, the dissipating of an inheritance which

Scene from "Called Back" (Gold Seal).

the guardian had in keeping, the money having gone to help the "cause." The heroine and her people seem to be Russian nihilists who are living in London. The girl, on account of shock, loses all memory of the event. An English gentleman is cleverly brought into the action in the early scenes, as a blind man taken in a London fog by mistake to the wrong house. His key fits and he is in the presence of the murderers, the girl, and the corpse, but cannot see. His eyes are cured; he meets the girl in Venice and falls in love with her; but, of course, knows nothing of the past, never having seen her before. How he with difficulty gets acquainted with and later marries her and, after the wedding, how she regains her memory of the past while her husband is away in Russia to see her father, an exile in Siberia, and to get from him the truth of the girl's past, makes a story that will surely interest. There is a marked sense of mystery all through the picture and this was its chief object.

The scenario was written by James Dayton and we, without having read the book, believe that he has successfully kept the author's intention alive in the picture. For Otis Turner, the director, we have only praise. His players act naturally and effectively and many of his stage sets are far above the average—those scenes in which the London fog is suggested are excellent, while the Siberian snow scenes, although made in California, look to us so like the real thing that they didn't look like studio sets at first—of course, one can see that the flying snow is confetti, but it acts in the wind exactly like the real thing and is impressive. The camera work is clear and good. Anna Little has the role of the girl, with Herbert Rawlinson opposite her in the role of the Englishman. William Worthington plays the girl's uncle and William Guinn, the villainous nihilists who commit the crimes of the picture.

STANLEY H. TWIST CONVALESCING.

Stanley H. Twist, recently connected with the Universal Film Mfg. Co., who has been ill at the Flower Hospital suffering from a nervous breakdown, is convalescent. He left Wednesday for Los Angeles, to his mother's home, where he will rest before resuming his activities with the Universal.

Ed-Au Club on Psychology

WARMER and more interesting at each meething grow the discussions of the Ed-Au Club, which as everyone in the film industry knows is composed of scenario editors and authors. At the last meeting the usual feature of "a paper read by a member" was "The Psychology of the Motion Picture," by William Schrock. His treatment of the subject traced the appeal of light on the optic nerve, the power exerted by movement, etc. He contended that the psychologist author studied the effect on the emotions of the audience and then sought for the cause.

George L. Sargent.

In the discussion which followed, George L. Sargent replied at length. Eligibility to membership in the club requires a candidate to have written at least ten scenarios which have been produced. Mr. Sargent, who was formerly an Eclair director and produced "A Gentleman from Mississippi," said that he had never produced a picture for which he had not written the scenario. He continued:

"Most of us who dream and write our dreams are psychologists by nature. Mere action may make a story, but it is not effective unless a direct appeal is made to the emotions. An author asked me the other day why he could not make audiences weep as other authors did. I told him it was because he did not study the 'mob feeling' of his public. He must watch and listen to them while the picture is on, and he will soon learn the tricks that reach their hearts.

"Then, too, there must be sympathy and understanding between author and director. The lack of this accounts for many of the failures; the producer fails to grasp the true visualization of the writer. I know three high-priced directors with one firm who cannot write a scenario. One of these receives a salary of $330 a week. It is no wonder that there is no unity of mind between these directors and the authors. They do not get the effect of the punctuation of the scenes. When a director puts a comma where a period was intended by the author, the psychologic effect is absolutely lost. There must be closer study of the public as a whole, not as individuals, and much closer contact between author and director, for the best results."

SPECIAL SHOWING OF "THE ROSE OF THE RANCHO."

General Manager Samuel Goldfish, of the Jesse L. Lasky Feature Play Company, as host, entertained about seven hundred guests at the Belasco Theater, Sunday evening, November 15, the event being the premiere public performance of the first Lasky-Belasco photoplay production of the former stage cameo, "The Rose of the Rancho."

A complete cast of former Belasco players obtained in the picture production and that the picture met with the instant approval of everybody present goes without saying.

Among the prominent guests were William R. Hearst, Otto Kahn, Judge Dittenhoefer, John Mason, David Belasco, B. F. Roeder, William Massen, Daniel Frohman, Adolph Zukor, William Sherry, J. W. Johnston (who acted the role of Kearney in the picture), Eva Condon, Mme. Nazimova, Mr. and Mrs. Arthur S. Friend, Mary Pickford, Marcus Loew and Martin Beck.

Two Simplex machines, a Wurlitzer organ, a twenty-two and piece string orchestra were installed, and afforded the melody for the evening.

The production was staged under the direction of S. L. Rothapfel of the Strand Theater. The magnificence of the prelude and the absolute appropriateness of the music, elicited praise from everybody present.

"The Rose of the Rancho" will be reviewed next week.

"The Best Man"

An Interesting Edison Two-Reel Story by L. H. Lutz, Presenting Marc MacDermott in a Dual Role.

Reviewed by Louis Reeves Harrison.

CAST.

Cyril Gordon, Secret Service Agent, Marc MacDermott
George Hayne, Gentleman of Leisure, Marc MacDermott
Cecillia Jefferson.....Gertrude McCoy
Mrs. Jefferson, Her Mother...Mrs. William Bechtel
Fred, Her Brother.....Patrick O'Malley
Holman, a Financial Crook.....Robert Brower
Heath, His Private Detective.....Duncan McRae

IN order to give plausibility to an almost impossible situation, Charles Brabin, director, dispenses with formalities in "The Best Man" and depends upon accuracy of detail, combined with suspense, to divert logic and give a realistic

Scene from "The Best Man" (Edison).

touch to a pure romance of adventure. That he succeeds in laying hold of interest and keeping it alive is largely due to admirable treatment. His subject is so delightfully handled that we divert ourselves of critical attention and settle down to enjoy a rattling good story.

Cyril Gordon is sent on a dangerous mission, that of recovering a cipher dispatch in the hands of unscrupulous financiers, who cannot read it. Cyril is introduced to them as an expert and gains possession of the genuine dispatch by substituting a worthless one closely resembling it. Meanwhile, George Hayne, closely resembling Cyril in appearance, is on his way home from a protracted stay in Europe to marry Cecillia Jefferson. A combination of circumstances detains the bridegroom-elect when the wedding preparations are far advanced, the bride and guests being assembled at church.

Cyril Gordon's substitution is discovered by the crooked financiers as the detective is about to make his getaway. He is closely chased in the belated bridegroom's cab, and some startling effects, startling without transcending the possible, are utilized in the chase. The cab lands him at the church and he is hurried in by expectant friends of the bride. His only chance of escape is to let the ceremony go on, and he presently finds himself married to a very pretty girl, intended as a sacrificial victim on the altar of family vanity. Bride and groom are hurried away to a train, but the villainous detective keeps them in view and takes the same train.

The bride goes to sleep in a private compartment, and the groom site up all night—no stop between New York and Buffalo. This rather delicate situation is worked out in a refined manner and interest is fixed on the groom's schemes for escape. All schemes fail until accident helps him, then the plucky bride goes along. They strike up a mutual admiration society during the adventure and conclude at the end not to interfere with manifest destiny. Mr. MacDermott acquits himself with skill throughout and easily dominates the play in his dual roles from beginning to end. The romance has a flavor of melodrama, but that flavor is the best that melodrama can provide, the flavor of high suspense.

Maurice Tourneur

MAURICE TOURNEUR, director of the Peerless studio in Fort Lee, N. J., a newcomer in the American moving picture field, has just shown by his first three pictures that he is one of the best and most finished directors now on the market.

Though still young in years—being only 32—his career from the start has ever been of the most artistic. Having completed his studies as an artist (painter) he worked seven years with Antoine (the French Belasco); then two years at the Odeon Theater in Paris, and for the last two years has devoted his services to directing for the Eclair Company.

Maurice Tourneur.

His films met with the greatest success in Europe, and in America the Leading Players Film Corporation, which marketed them, realized its best sales with "The Sparrow," "The Lunatics," "Monsieur Lecoq," and various others.

"Being a great admirer of D. W. Griffith," said Mr. Tourneur, "I had always been possessed with a strong desire to come to America. I felt there was something lacking to our French qualities and this could only be remedied by a personal study in this country. I was only awaiting the opportunity, which was afforded me by Chas. Jourjon, president of the Eclair Film Company, at the time when, in conjunction with Jules Brulatour, he was promoting the Peerless proposition, whose new studio has been placed under my direction. I am glad of the occasion to express my high appreciation of the hearty welcome I have met on all sides and which has in a large degree facilitated my work."

The World Film Corporation has already released three of Mr. Tourneur's productions, viz.: "Mother," with Emma Dunn; "The Man of the Hour," with Robert Warwick; and "The Wishing Ring," with Vivian Martin. These three films have shown us the talent of this director under three entirely different lights. First, dramatic emotion; secondly, power, strength; and thirdly, high-class comedy. These various talents expressed in the highest degree by a man who can reproduce with feeling, add to this the minutest care of details, artistic knowledge of settings and costumes, and you have a small idea of the workings of Maurice Tourneur.

Mr. Tourneur is now giving the finishing touches to "The Pit," with Wilton Lackaye, and if credence can be given to rumor we may look forward to another masterpiece.

His next production will be "Alias Jimmy Valentine." This is rendered particularly interesting to Mr. Tourneur as he already staged, in Paris, the French version of this celebrated American drama.

We are happy to record the success which is now crowning his first efforts in this country, and together with the three other directors who are collaborating with him, the Peerless productions can be assured beforehand of a glorious future.

"GERTIE" AND OTHER DINOSAURS IN THE McKAY PICTURE.

Winfield R. Sheehan, general manager of the Box Office Attraction Company, through the good offices of the directors of the Museum of Natural History, secured the use of the classic Museum Building as a setting for some of the scenes in the unique Windsor McKay comedy, "Gertie, the Dinosaurus." It was the first time a moving picture camera was ever brought into the $5,000,000 edifice in Central Park West.

The skeleton of the dinosaur on exhibition at the museum is an extraordinary specimen. The bones weigh about a ton and stretch almost the entire length of the museum floor. The scenario woven about the hand-drawn antics of this huge monstrosity cleverly and consistently makes the story convincing. Many characters of international reputation pose in this story. Besides Winsor McKay, there are Roy McCardell, the humorist, and George McManus, of Newlywed fame.

"The Stolen Engine"

Sixth Episode of "The Hazards of Helen" an Interesting Single Reel, with Good Railroad Atmosphere.

THERE is railroad atmosphere in abundance in "The Stolen Engine," the sixth episode in "The Hazards of Helen" series. Like its predecessors, this is a single reel. So, too, it stands on its own feet, being independent of others. The story is written by E. W. Matlack and Frank Howard Clark, and produced by J. P. MacGowan. It will be released December 5. The picture is well acted, both by the players and the railroad men; that in the cast there are railroad men we are quite sure, but cannot at all times pick them out.

Helen Holmes has the role of a railway telegraph operator who by her nimble wit recovers a stolen package and then a stolen engine. G. A. Williams is Tom O'Grady, a section foreman who is discharged when one of his men leaves a crowbar on the track and derails an engine, later being restored because of his agency in the locating and recovery

Scene from "The Stolen Engine" (Kalem).

of the valuable papers lost by a careless express messenger. There is an exciting pursuit of a freight train by a locomotive. The chase is interrupted when the highwayman-tramps uncouple the engine and hold up its crew. The shunting of the freight cars on to a siding and the resumption of the pursuit adds to the suspense. So, too, does the overpowering of the thieves when finally the locomotive catches up.

The doings of the tramps hidden under the car, the fight on the locomotive, and the many scenes taken with the rolling stock under way, are clearly shown. The photographing from a parallel track makes for convincingness and interest. "The Stolen Engine" is an unusually good railroad picture.

PATHESCOPE DEMONSTRATED IN MONTREAL.

Probably one of the most exclusive audiences that ever attended a moving picture show in Canada was present on November 2 at the Ritz-Carlton Hotel in Montreal when the first public exhibition in Canada of the Pathescope was given. The machine is made by Pathe Freres, of Paris and London, and is being distributed in Canada by the Pathescope of Canada, Ltd., which has opened offices in the Drummond Building.

The exhibition was for the purpose of demonstrating the educational and industrial possibilities of Pathescope motion photography. It was attended by some of the leading lights of the Dominion, including prominent statesmen, college professors, lawyers and men and women prominent in industrial and charitable circles. One of the most interesting subjects shown was a film showing the French army manoeuvering under war conditions. Other films showed how the machine could be used to teach geography, history and the natural sciences.

The Pathescope camera, a companion machine to the Pathescope, with which the amateur can take motion pictures as successfully as ordinary snapshots, was also shown. The Pathescope Company is using these machines to take a series of scenes showing troops of the second Canadian Overseas contingent.

Lionel Adams

LIONEL ADAMS, who takes the part of the young radical candidate for Governor in the Kinetophote's coming production, "The Coming Power," is one of the most interesting of the young actors who have taken up pictures from time to time within the past three or four years and at the same time retained their association with the legitimate stage.

Mr. Adams is a Southerner by birth, being a native of New Orleans, where he disproved the truth of the old adage about the prophet who is without honor in his own land. Mr. Adams is among the most popular stock actors who have ever appeared in New Orleans, in fact all over the South. There, as well as in the Northwest, he will long be remembered for his presentation of the leading character in "The Spendthrift."

Lionel Adams.

In New York Mr. Adams is known principally for his performances of John Storm in "The Christian" and of the mayor in "The Man of the Hour," in which he was starred for some time. Previous to that he was identified in principal roles with Annie Russell, William Gillette and Mrs. Leslie Carter. He played in the London productions of "The Heart of Maryland," "Sue," and "Secret Service." Just now he is playing in "Kick In," an unqualified New York success, in support of John Barrymore.

Mr. Adams first attracted attention in the moving picture field by his work with the Lubin Company, being engaged to play the leads in twenty single reel pictures. He next played the heavy lead for the Famous Players in "The Spitfire." He was later offered a contract with the same firm to play the heavies, but the parts are objectionable to him and he declined. Then he went to the Kinetophote to play the lead in "The Coming Power." Mr. Adams says he likes the "movies," and expects to continue to act in them in conjunction with his stage work, which he has not yet made up his mind to abandon.

STAR CAST WITH LILLIAN RUSSELL IN "WILDFIRE."

Famous stars seem to be the order of the day at the Fort Lee studios of the World Film Corporation. The latest one to start work there is Lillian Russell, who is enthusiastic about the making of photoplay from her great success "Wildfire." Edwin Middleton, for many years with the Biograph Company, is directing the production, and among the players who will be seen are Lionel Barrymore; Sam J. Ryan, for many years Tom Lewis' vaudeville partner; Georgie Mack, will be seen as the stable boy—he followed Willie Archie in this role when "Wildfire" went on tour; Glenn White; William Powers, who has been playing Wallingford before the camera, and James Jeffries will play the jockey in the picture. The World Film Corporation plans to release Lillian Russell in "Wildfire" January 11.

FIRST DAVID MILES COMEDY ARRIVES.

Sawyer, Inc., have received from Los Angeles the first picture of the new David Miles Production Co., whose product is to be exclusively marketed through them. Mr. Miles is well known as a director, and his first offering, a single reel light comedy, well upholds his reputation. "Capturing Stella" is a comedy from the same sense that the word "comedy" is used on the legitimate stage. It is a light, sprightly drama with amusing situations and a vein of delicious humor running through the whole piece, but it is not in any way the slapstick type of production which is being produced so much at the present time. Mr. Miles, in a letter, states that "My comedies must have real plot and theme. They must be of the character that will tend to make people go out of the theater in a happier frame of mind, rather than be moved to boisterous laughter over antics whose grotesqueness are their only call upon a claim of being humorous."

"The Eagle's Nest"

A Story of Pioneer Days Told Amid Beautiful Scenes and with Strong Realism—A Lubin Eight Reel Feature.

Reviewed by W. Stephen Bush.

THE well-known play, the "Eagle's Nest," which enjoyed a considerable vogue some years ago, has now been filmed by the Lubin Manufacturing Co. Edwin Arden, the author-actor, takes the leading part in the filmed version. The scenes were taken amid the wild grandeur of Colorado. The moving picture camera has long ago recognized the value of natural scenery as the best stage setting in the world and we have had numerous film dramas with splendid scenic backgrounds taken in Florida and California.

In the "Eagle's Nest" Colorado is the scenic background. It challenges favorable comparison with the very best scenic environments. Indeed it may be doubted whether finer or more picturesque settings have ever been found and chosen for a moving picture play. We cannot help to mention a few of these wonderful scenes. The one that probably will most please and astonish audiences is a real eagle's nest made in the niche of a rock, part of a steep cliff many hundreds of feet above the earth. The mother bird, a powerful and perfect specimen of her kind, is seen guarding the little brood in the rude nest from harm and danger. A very pretty human touch follows. One of the pioneers who have struck the trail for California goes in search of water and discovers a picturesque stream rushing over the rocks. As he looks up his attention is attracted by the eagle's nest on the side of the cliff. He raises his old-fashioned rifle to take aim but when he sees the bird guarding its young he drops the rifle and leaves the nest undisturbed.

Scene from "The Eagle's Nest" (Lubin).

In the whole range of moving picture literature which is particularly rich in portrayals of early western life, nothing has ever equalled the showing of the adventures of the pioneers. The rushing of the settlers for the land on which they intend to make their home, the long trains of canvas covered wagons, the perfect types of pioneers, men and women, their hardships and sufferings are portrayed with consummate art. Surely, not the least interesting part is the struggle between the pioneers and the Indians. The battle raging around the pioneers' wagons as they slowly form a circle for the common defence and are being hotly pursued by the savages, is almost terrifying in its realism. The climbing of a steep rock standing like a solitary column amid an ocean of stones is a most thrilling and impressive spectacle. Indeed, too much praise cannot be given to the scenic background of this play.

The theme of the story has a strong melodramatic flavor, but it abounds in incidents and there are no pauses in the action. The acting of Edwin Arden was clever and conscientious work. At times it would appear as if the action was proceeding too rapidly and profound psychological changes ranging from utter despair to supreme joy are registered in the space of a few seconds. This is unnatural and has a tendency to impair the dramatic power which the play undoubtedly possesses.

All through the play there are occasional fine touches showing happy inspiration on the part of the director and good knowledge of screen values. On the other hand it must be said that at times the thread of the story becomes tangled and the director seems to lose the perfect control of the plot which is essential. Perhaps some of the gun plays and bar-room fights might be reduced to a flash instead of being painted out. The acting of Fielding is altogether unnatural and theatrical. This artist possesses vigor and enthusiasm, and no doubt sincerely and ambitiously strives for success. If he had some poise and if he could realize that the screen must be a true and simple reflection of actual life rather than a trick mirror he might become a distinguished figure in his chosen line of work. The work of Harry Kenneth, who took the part of Goeffrey Milford, was creditable, and the same may be said of Clark Comstock as Sheriff Haggard. Eileen Sedgwick as Rose Milford had a difficult part, which at times taxed her abilities somewhat beyond their power. She is a young woman of striking beauty which is a great asset on the silent stage but not the only asset required to insure success.

Unstinted praise must be given to the photography which is of even excellence from the first to the last inch of film. Though the feature consists of eight thousand feet there is practically no padding and it would be difficult to cut more than two or three hundred feet without seriously interfering with the story or losing some splendid scenic backgrounds. At a time when padding is a common failing the solid structural strength of the "Eagle's Nest" must be counted a point of high merit.

TO SHOW "DAMON AND PYTHIAS."

On Monday, November 30, at the New York Theater, the Universal Company will make the initial presentation of its newest and most costly feature film, "Damon and Pythias," and two performances will be given daily throughout the engagement. Greece in its days of greatest glory when the friendship between these noblemen was formed and stood its final test. The scenario is full of life and thrill, the scenes showing cities built and burned, battles on land and sea, the games of the stadium, chariot races, classic dances. Specially composed music will be rendered throughout the presentation by an orchestra. More than a thousand people were utilized in the production which was staged at the Universal's California studios at Universal City, Otis Turner being the director. The film has been seen at a private exhibition by the Knights of Pythias, who endorsed it.

A Universal Conference.

From left to right: Robert Z. Leonard, Director of Rex Company; John Fleming Wilson, Author of "The Master Key"; Isadore Bernstein, General Manager West Coast Studios.

"More Than Queen"

Royal Romance Full of Dignity and Beauty, with Remarkable Night Views of Burning Palace (Pathecolor).

Reviewed by Hanford C. Judson.

ONE thing is surely expected by spectators of these romances in which queens and princesses have the leading parts and that thing is dignity. This four-reel Pathecolor, "More Than Queen," has abundant dignity and grace and beauty too, and not by courtesy merely, but in very fact. The story is undeniably sentimental, but it is not produced or acted sentimentally and the impression that it leaves, without being truly heart-wringing, is sufficiently emotional. The beauty of the Queen herself, the charming grace of her son, a boy of eight, for whose sake she is willing to fight for the crown with her ambitious and scheming cousin, together with the extraordinary backgrounds (Parisian parks and palaces) and the perfect sets

Scene from "More Than Queen" (Pathecolor).

(throne rooms and garden scenes) make it an offering that is unusually acceptable. It is colored in the most approved modern style and one group of scenes gives astonishing views of a burning palace taken at night—these make the offering's sensational feature.

The pretty young Queen—a widow—dislikes the life of constant intrigue in the palace where she has to play against the invidious moves of wily relatives seeking to supplant her boy, the crown's rightful heir. Her husband's brother, the grand duke, is the head of the inimical party. The grand duchess is astute and her social position makes her especially dangerous to the Queen. All are outwardly attentive and most respectful; but the Queen's only true friend is a colonel of hussars. As the picture opens the grand ducal faction is scheming to have this man sent abroad as military attaché. This move is frustrated. Then follows a Persian fete—this is pleasing and graceful, as is all the picture, but it is the least interesting part of the offering. Producers will put a ballet in this kind of picture, and some may like ballets in them, but that doesn't make them effective as aids in the story. At the fete the palace is somehow set on fire—the producer must have made use of a real fire in some ostentatious building, else he is a marvel as an effect getter. The colonel rescues the little prince and then finds that the Queen has also gone to the royal nursery and is entrapped. He makes a second rescue and carries Her Majesty out.

He is in love with her and she returns his love; but, naturally, marriage is out of the question. The colonel leaves the country to bury his sorrow. The little king is out riding; his horse takes fright and bolts; he is thrown and dies. Then the tired and sorrow-stricken Queen abdicates. In Paris she and the colonel meet and console each other. It doesn't sound like a strong story and it isn't; but there is much that redeems it in the way it has been pictured. The acting is all that it should be and the scenes are often lovely. It is, we believe, a very desirable offering.

Famous Players to Open Coast Studio

THE Famous Players Film Company has effected plans to re-establish its studio in Los Angeles, where it operated all last winter and spring, and where were produced, among other celebrated Famous Players successes, notable Pickford classics as "Hearts Adrift" and "Tess of the Storm Country."

Albert A. Kaufman, studio manager of the Famous Players, has left for Los Angeles, where he will take command of the producing force being assembled, and manage the studio activities of the western organization. Mr. Kaufman is fitted for this important assignment, both by his native qualities and by the experience he has had in that capacity since the inception of the Famous Players. En route to the coast Mr. Kaufman will stop off in most of the principal cities to study film conditions as they apply to the Famous Players program.

Albert A. Kaufman.

Marguerite Clark will be the first Famous Players star to appear in a subject produced at the western studio, plans for her presentation in "The Pretty Sister of Jose" having already been consummated. Allan Dwan, of the producing staff of the Famous Players, will accompany Mr. Kaufman to the coast studio, where he will be stationed permanently.

It is intended that a number of important and elaborately scenic subjects will be produced at the western studio during the next few months.

WILLIAM D. TAYLOR WITH THE FAVORITE PLAYERS.

A rare alliance of artistic and dramatic understanding and ability has been assured by the engagement of William D. Taylor to direct for Carlyle Blackwell of the Favorite Players Company and there are no two better pleased men in Los Angeles today. For some time now Mr. Blackwell has been quietly looking around for a producer who possessed the instincts of an artist as well as dramatic insight and the knowledge of his plays. In William D. Taylor he has found the right man. Well known as an actor on the legitimate stage, he joined the New York Motion Picture Corporation and later the Vitagraph, with whom he played Captain Alvarez. For some months Mr. Taylor has been showing his quality as a producer at the Balboa studios and his very first picture elicited universal praise. Great things may be looked for from this alliance, and Carlyle Blackwell has laid his company off for a week in order to start "The Last Chapter" with William D. Taylor in charge.

Three Leads in Zudora—James Cruze, Marguerite Snow and Harry Benham.

Plans Complete for Screeners Ball

Everything Points to an Unusually Successful Function at the Astor on Thanksgiving Eve, November 25.

ALL plans for the Screen Club's third annual ball on Thanksgiving Eve, Wednesday, November 25, are practically complete. The organist of the great instrument in the Gold Room of the Hotel Astor is to arrange for rehearsals of the grand march. Will C. Smith, of the Nicholas Power Company, who will be in charge of the light effects during the march, has assured the committee of arrangements that there will be something novel when the dancers go through their paces in the chief ceremony.

Jule Burnstein, in charge of the distribution of boxes, reports a gratifying demand from players and film men for space. Mr. Burnstein may be reached at his office in the Eclectic Exchange at 115 East Twenty-third street. The tickets, which at $5 will admit a couple, are going well.

There is a strong contingent of players now in the metropolitan studios and in Philadelphia. Up to date the committee has heard of no one of these who will not be present—men and women; as to the latter it is no secret that the girls of the screen take if anything more interest in the Screeners' ball than do the men. That's saying much, too. The Hotel Astor's orchestra and organ will furnish the musical entertainment and accompany the dancers.

There will be twenty-four numbers on the floor program. President Kirkwood will lead the grand march—and as his partner and co-leader will be one of the best known players of the screen.

MICHIGAN CONVENTION CALLED.

In announcing the date for the semi-annual convention of the Michigan Branch of the Motion Picture Exhibitors' League, President Peter J. Jeup issues the following appeal to exhibitors of that State to become affiliated with the State branch:

"Once more I appeal to you to join the Motion Picture Exhibitors' League, giving you a few reasons. The legislature is about to convene at Lansing, and some of the laws already mentioned to be introduced are, closing theaters on Sunday, State License fee of $100, prohibiting children under 16 years from attending unless accompanied by their parents, state and local censors, etc., all of which we must prevent if posible, and can if we have a strong organization. Here are some of the things the League has accomplished. The National League has had the war tax reduced from a flat tax of $100 to $25 and $50 which had passed Congress, but changed in the Senate through the efforts of Marion S. Pearce, National President, M. P. E. L. of America. The State League prevented all of the above mentioned laws from being enacted two years ago. Brought about 5 reels for a ten-cent show. Abolished the censor in Detroit. Prevented unfavorable ordinances in reference to licensed operators. Recognition of the League by the Film Exchanges, and we intend to fight to have the State Inspection fee of $20 or more repealed or reduced. The admission fee to this league is $5 and dues fifty cents per month.

"Now if there is any valid or good reason why you should not join and give us your moral and a little financial support, I would like to know it, as I consider this as much a part of your business as your film supply for it means your very existence.

"The semi-annual meeting of the League will be held in Room 255-259 Equity Building, Detroit, Tuesday, Dec. 8, 1914, at 10 o'clock a. m., and I would be pleased to see you here at that time."

ALLIANCE OPENS EXCHANGE IN BROOKLYN.

In answer to the demands from Long Island exhibitors, the Alliance has opened an exchange at 1482 Broadway, Brooklyn. This exchange will handle Brooklyn proper, and the entire part of Long Island. H. Grossman will be in charge and has adopted as his slogan "Watch Brooklyn Grow." Among the theaters in Brooklyn that have signed up for the Alliance Program during the past week are the Norwood, the Duffield, also the Venice, of Flushing.

PARAMOUNT'S RELEASE FOR NOVEMBER 23.

The Paramount Pictures Corporation released on November 23, a Bosworth four-part subject entitled "The Country Mouse." The announcement in our last week's issue on page 1156, under the "Paramount Program" releases, to the effect that "Checkako," a five-part Bosworth picture, would be released on that date, is erroneous.

"The Education of Mr. Pipp"

Five Reels. All-Star.

Reviewed by W. Stephen Bush.

"MR. PIPP," the familiar creation of Charles Dana Gibson, made famous on the stage by Digby Bell, "has become a film" under the auspices of the All-Star Company. Digby Bell's acting is a delight, but outside of his work I find little in the picture to commend. Dialogue abounds, subtitles abound, but the action is mostly conspicuous by its absence. What action and humor there are might with the utmost ease have been compressed into a thousand feet; in five thousand feet the action and humor become attenuated and a faint trickle takes the place of the full flow. It must have been an herculean task to assemble this picture because even the effort to follow the progress of the scenes makes a decided draft upon the patience of the spectator.

Digby Bell has the power to make us laugh and he does not lose it before the camera, but the rest had best be passed over in silence.

Roland Blaisdell With Kriterion

IT is not only a qualifying experience in the film business that Roland Blaisdell brings to his new position as the private secretary to the general manager of the Mica Film Corporation and also as the assistant general manager. Mr. Blaisdell was for over a half dozen years in Wall Street institutions. After going through the trials of bank and stock runner he was advanced to assistant cashier, in which position he remained for two years, until advised to take a long rest. Later he held a position in one of the large downtown banks.

Roland Blaisdell.

The growing film industry strongly attracted Mr. Blaisdell. He resigned his banking job to take a place in one of the exchanges of the General Film Company, where he remained but six weeks, when he accepted another offer. He was later manager of the Horsley Lumiere agency and then for nearly a year treasurer of the Centaur Film Company.

With Mr. Horsley Mr. Blaisdell acquired an all-around experience in raw stock and finished film and in factory, laboratory and studio work. He has closely followed pictures for ten years—he will celebrate his twenty-fifth birthday this winter—and has studied them as well. He is cool-headed and has a faculty of considering a question from different angles before making a decision. He is a member of the Screen Club. In helping to put the Kriterion program on the film map Mr. Blaisdell should be a valuable aid to his company's officers.

"SEATS OF THE MIGHTY" AT CASINO.

Commencing Sunday, November 29, "The Seats of the Mighty," a photoplay based on Sir Gilbert Parker's novel of the same name, will be presented at the Casino Theater, New York, by the World Film Corporation. Lionel Barrymore is featured in "The Seats of the Mighty," and among the players associated with him in this production are Millicent Evans, Glen White, Lois Meredith, Grace Leigh, Marjorie Bonner, Thomas Jefferson. "The Seats of the Mighty" is said to represent an investment of $100,000 and eight months' work. This feature was made by the Colonial Motion Picture Corporation. Special music has been written for this picture by Professor Harper Garcia Smyth and Ludwig Marum.

STELLAR PHOTOPLAY CO. MAKES GOOD SALE.

Four prints of "Forgiven, or the Jack o' Diamonds," have been sold to the Photoplay Production Releasing Company of Chicago, for Illinois, Wisconsin, Indiana and Kentucky by the Stellar Photoplay Company of New York, and negotiations are on to dispose of Minnesota, North and South Dakota to the same company. The picture has been passed by the Chicago censor board.

New Home for Big Supply House

Picture Theater Equipment Company Has Fine Quarters In Its Twenty-third Street Store.

THE Picture Theater Equipment Company is rapidly getting settled in its new home at 19 West Twenty-third street. H. T. Edwards, the proprietor, says that ever since the date of his removal, on November 7, he has been receiving the congratulations of his friends in the trade. On display in the window of his store are projection machines, carbons and other goods necessary in a motion picture theater supply house. The ceiling is of unusual height, being that of the main floor of the Fifth Avenue Building, of which it is a part—twenty-two feet. It is Mr. Edwards' intention to erect shelves on the three sides of the rear portion of the store, with running or traveling ladders.

Prominent on the floor are the latest examples of projection machines—Power's 6A, Simplex, Edison's New Model D and Motiograph 1914. So, too, there are ticket choppers and ticket vending machines, spotlight, with six colors and powerful condenser; turnstiles, safety booth cases, containing six cans into which an operator may place films when not in use; samples of theater chairs, safety fire extinguishers, "exit" boxes, film rewinders, compensarcs, inductors, transformers and motor generators; Model B gas outfits, for use where an electric current is not available. "It is remarkable," said Mr. Edwards, "what a good show can be given with these." Announcement is made in a large ornamental poster frame that the company supplies Mirroroide Screens and Johns-Manville Asbestos Booths.

A showcase, 36 by 20 inches and 20 feet in length, is filled with innumerable parts of different motion picture apparatus. Prominent in the extensive display of condensers are the P. T. E. condensers, a bit of guaranteed equipment that is a special product of the house. Another specialty is P. T. E. oil. There are all makes of film cement. Another showcase, well filled with supplies, is 14 feet in length. There are two wall cases, ten feet in height, containing sixty drawers each, filled with parts. Sample ticket rolls are shown. Carbons there are in all sizes. Mr. Edwards fortunately has an extensive line of these. He bought heavily during the summer, having a "hunch" there was trouble brewing. In fact, in looking over the store one can hardly help feeling that it would almost be as difficult to name what in the way of motion picture equipment is lacking as it is to begin to enumerate what is to be found here. There appears to be every picture theater essential, from cellar to roof, or, as Mr. Edwards puts it, "from lobby to screen."

The company is most centrally located. When the Broadway subway is completed there will be a station almost at the door. There will also be a Twenty-third street station in the Seventh avenue extension. Mr. Edwards said he believed his new quarters would prove satisfactory in every way and that he had allowed for expansion. The old home at 21 East Fourteenth street had simply been outgrown.

Mr. Edwards has been in the film industry since 1907, although for the past three years he has sold everything but the film. He began practically at the inception of the business, that is, in the larger sense. In the nearly eight years that he has given of his energy to this new line of activity he has contributed his full share to the advancement of the picture as an amusement force—for surely artistry in the studio goes for naught if in the theater there be less than the best equipment. Sitting in his fine appointed private office the other day, with the sun streaming in, Mr. Edwards recounted some of the great improvements in mechanical appliances that have taken place in the picture world in the past few years.

"Just come out in the store and see the first motion picture projector and then take a look at one of the latest machines," he said. In looking over this relic of motion picture antiquity one is impressed by its primitiveness. It seems remarkable that it would show a picture. There is no upper or lower magazine. One wheel served both as the feed and as the rewinder. When this contrivance was in use it was customary, first, to let the film roll to the floor and later a burlap bag was used as a "lower magazine." Mr. Edwards says the Smithsonian Institution in Washington will get the machine eventually, as its value from a historic viewpoint is unquestioned.

The Picture Theater Equipment Company has recently filled a unique order from the Agricultural Department of the State of New York. A Pullman car was denuded of all its furniture, and in it was installed a complete outfit for the projection of motion pictures, including a Power's 6A machine. There was also a Model B gas outfit, for use in communities where there is no electric supply. It is the first time that a railroad car has been so equipped. Motion picture exhibitions will be given all the way from New York City to the Pacific Coast, and these will feature films designed to show the agricultural possibilities and accomplishments of the Empire State. The car is due to arrive in San Francisco for the opening of the great exposition, when the equipment will be transferred to the New York State Building.

Moving Pictures Actually Advertise

By Watterson R. Rothacker.

IN a recent issue of Printers' Ink, Mr. George Frank Lord, Advertising Manager of the Du Pont Powder Company, made the following statement: "To educate American farmers in the use of dynamite, the Du Pont Company has spent more than half a million dollars in advertising and demonstration. The principal advertising mediums have been the agricultural press and moving pictures. All good farm weeklies and monthlies have been used, and the films made by the Industrial Moving Picture Company of Chicago have been shown in practically every 'movie' theater in the country."

At the big Exposition just closed at Pittsburgh, the moving pictures made for the H. J. Heinz Company were shown to more than 83,000 people within a week.

Scores of other enterprising organizations of national repute and good advertising judgment, have used, and are using, moving pictures with signal advertising success; so the record of actual moving picture advertising achievement proves the advertising value of motography and sets in a permanent place moving pictures as an established advertising medium.

With moving pictures riding high on the advertising wave, and with millions of American eyes focused on the screen every evening in the year, it is natural that the attention of the investing laymen be attracted to what they consider a source of wealth and opportunity.

And it naturally follows that dozens and scores of made-over-night companies jump into the field with perhaps the best intentions in the world, but woefully unprepared to comprehensively present a moving picture advertising proposition.

In some instances these new companies know nothing of the political angles which exist in the film business. Apparently they really believe that advertising moving pictures can be shown in all the theaters. They have an exaggerated idea as to the number of theaters in the United States, and a greatly exaggerated idea as to the average daily attendance at these theaters.

What's the result? An advertiser is approached on a moving picture advertising proposition. He is promised impossible circulation, and is regaled with a line of stupendous statistics. If he doesn't take the trouble to investigate, he enters into the campaign with inflated ideas, and when it comes time to deliver the goods he finds that he has been sadly misinformed. Then he discovers that it is utterly impossible to secure performances of the hyperbolic promises which lured his pen along the dotted line.

Now, had this same advertiser been told frankly and truthfully the limitations, as well as the possibilities, of moving picture advertising circulation, and had the campaign been judiciously and advisedly charted to reach the circulation avenues really open, all would have been well. Where misrepresentations are made, however, and the advertiser is led to expect a whole lot more than can be delivered, the moving picture advertising profession receives a knock instead of a boost which is its due wherever the truth about moving picture advertising is adequately explained and the contract fulfilled on an honest efficiency basis.

"THE CLANSMAN," GRIFFITH PRODUCTION, COMING.

Announcement is made by the Mutual Film Corporation that "The Clansman," a multiple reel production based upon the Rev. Thomas Dixon, Jr.'s, story of the same title, has been completed by the Griffith organization and will soon be shown in New York. In this feature will be seen Mae Marsh, Blanche Sweet, Lillian and Dorothy Gish, Henry Walthall and other stars of the Griffith company of players. Several thousand people figure in the mob scenes. Griffith directed, of course. The result is said to be magnificent.

LOWRY GOES TO COAST.

Ira M. Lowry, General Manager of the Lubin Manufacturing Company, left last week for a trip to the Pacific Coast Mr. Lowry will combine business with pleasure, devoting considerable attention to the large Lubin plant at Los Angeles.

Manufacturers' Advance Notes

"THE EDUCATION OF MR. PIPP" (Alco).

THE Alco Film Corporation announces that Digby Bell, in "The Education of Mr. Pipp," will be released upon Nov. 23. The photoplay is a picturization by Augustus Thomas of his own legitimate play of the same name. The legitimate play is based upon Charles Dana Gibson's drawings, "The Education of Mr. Pipp." Digby Bell, the star of the picturization, played Mr. Pipp in the legitimtae for three years. The production is that of the All Star Feature Corporation.

As Digby Bell himself had been successful all over this country as Mr. Pipp he was thoroughly familiar with the

Scene from "The Education of Mr. Pipp" (Alco).

Gibson makeup. But with the women difficulties were encountered. The producers advertised for women with Gibson faces and figures. The response was overwhelming but unsatisfactory. Then the producing corporation threw out a search net for all former models of Mr. Gibson. Two of these proved to be actresses of experience and suited in every way to the parts both as models and as players. The two are Miss Edna Brun, who plays Julia Pipp and Miss Belle Daube, who plays Ida Pipp. Then came the question of getting a Mrs. Pipp, who would not only look the part but would be able to act it to the best effect. Someone thought of Miss Kate Jepson and at rehearsals she proved very effective and the results on the screen were very satisfactory.

There was less difficulty in securing the men. Critical observers have said that Mr. Gibson idealized his women, but drew his men from real types. In any event it did not prove at all difficult to find good actors and "Gibson men." George Irving, Harry Driscole, Stanley Dark, H. D. Blakemore and Frank Patton have the satisfaction of knowing that in externals at least they greatly resemble the originals of the Gibson picturization.

In another way, too, the idea of the Gibson pictures has been carried out. All the localities which Gibson sketched in his background have been utilized in photoplay. The history and doings of the Pipp family in Pittsburgh are also shown upon the screen. The New York home appears in its Manhattan setting. Durland's Riding Academy, Central Park and the other Manhattan localities that Mrs. Pipp visited in her effort to break into society are presented just as Gibson drew them.

In the book of Pipp drawings, "The Education of Mr. Pipp," the former Pittsburgh family is shown journeying to Europe. In the legitimate this was left to the imagination with the aid of a few spoken lines, but in the picturization the wholly interesting, if somewhat socially ambitious, family are shown crossing to the other side. In some picture plays based upon legitimate plays these interpolations have been out of keeping with the spirit of the work, but in the case of Mr. Pipp, the same hand that penned the play also wrote the photoplay scenario.

FRENCH FAVOR CINEMATOGRAPHERS.

It has been officially announced that Pathe Freres have been appointed official cinematographers to the French Government in connection with the war. This much sought for concession will give Pathe a tremendous advantage in the matter of securing authentic and historically valuable pictures of the world's greatest conflict, since it is evident that the prejudice which has existed against the motion picture camera anywhere near the firing line will, to some degree, be lessened when the cameraman bears an official government commission.

In this connection, Pathe Freres announce that the reported arrangement between a branch of theirs in Germany and the German government for the taking of war pictures with official sanction, is untrue. Such an arrangement they say may have been made with a German film company but certainly not with any connection of theirs.

"THE MYSTERY OF THE SEVEN CHESTS" (Selig).

A mystery story involving some adventurous exploits, some spirited rifle and revolver shooting, a motor-yacht chase and the final recovery of a treasured document by a beautiful girl, is well depicted in this Selig two-reel adventure drama, "The Mystery of the Seven Chests," which will be released Monday, December 7. Wm. Stowell furnishes most of the excitement in the picture, as the husband of the adventuress Cleo (Lillian Hayward), whose brother was a bandit and holdup artist working in Western America.

Adda Gleason appears as Rose, daughter of the convict serving a term as a murderer, but the brother of Cleo, the adventuress, was the one who did the killing. Remorse causes him to write a confession, which he secretes in a chest which appears, accompanied by six other mysterious chests, during the progress of the story at various intervals.

Scene from "The Mystery of the Seven Chests" (Selig).

Edwin Wallock plays the part of the society man who buys the chests for the purpose of opening them in the presence of a house party and creating a diversion, because of the mystery attached to them.

This picture is full of life and snappy incidents which will add materially to its successful booking. The scenario was written by James Oliver Curwood, and it is one of the best he has written for the Selig Polyscope Company.

"THE DANCER AND THE KING" (World Film).

A romantic comedy in five reels is offered by the World Film Corporation with Cecil Spooner in the leading role as the pretty dancer who saves her royal lover from the snares of his intriguing ministers. The picture is a Blaney feature and was produced by Mr. E. Artaud. The cast contains such well-known players as Victor Sutherland in the role of King Louis of Bavaria; Howard Dwight in the role of Giles, his confidential adviser and friend—this character is also the foster-father of Dazie, the dancer; and Marguerita Dwight in the role of the countess, the king's cousin, who has sold herself to the Austrian faction for a million crowns and who takes an active part in the conspiracy to force him to abdicate.

There is much in the offering that is attractive and at several points the action is so excruciatingly funny that it is sure to make the heartiest laughter. As the first act opens we find the king's counsel trying to effect his ruin by persuading him to order a four per cent. increase in the taxes.

Scene from "The Dancer and the King" (World).

His friend, the honored Giles, is as earnest to persuade him to decrease the taxes by the same amount. Louis will do neither; but goes to see Dazie, the dancer, performing at the theater. The king is enraptured and throws her a bouquet which one of her shapely toes in dancing fillfully kicks into the pit. This enrages Louis and, back at his palace, he orders the dancer to be brought at once to him. At this point we are shown enough of the early life of Dazie to make it clear that Giles is her foster-father.

Louis is now even more in love with her. The evil countess profiting by this fact sends a false letter that brings the king to an inn where the revolutionists are awaiting to capture him. The capture is easily made, but Dazie and her friends know of the fact and hurry to bring the loyal army to his rescue. The conspirators threaten to kill the king unless he signs his abdication. The mob is waiting and is just at the point of committing the crime when the soldiers arrive.

BALBOA PICTURE BREAKS RECORDS.

Breaking all former records in big box office receipts at the Columbia Theater in Long Beach, California, the Balboa Amusement Producing Company's four-reel feature film, "A Will o' the Wisp," was shown at the playhouse named last Monday, Tuesday and Wednesday. In the four years since the theater was instituted there never before had been such a great crush of theater-goers, blocking the doors and massing in crowds for several hundred feet from the entrances.

Until Monday the former high box office record at the Columbia was that of "The Pilgrim's Progress," which was shown to vast assemblages three and a half years ago. During the three afternoons and evenings this week, the services of city firemen and policemen were necessary to hold the throngs in check at the theater doors, and hundreds were turned away daily because the playhouse was not large enough to seat the hosts of eager pleasure seekers. On Tuesday evening several women were hurled to the pavement by the press of the surging crowds and for a time it seemed they would be seriously injured, but were rescued by three policemen and carried outside the throng.

Great local interest was shown concerning the big release because of it being in every way a home product, being filmed at the Long Beach studios of the Balboa company and in the river lowlands near the northwest limits of the city, at a time when the country there was inundated by a river flood. The scenario was written by the Balboa photoplay editor, Frank M. Wiltermood, who borrowed the main idea of the play from the old-time melodrama, "Hazel Kirke," showing an aged, blind man alone in his home while a storm rages outside. Among the highly talented players who enacted the leading parts in the masterpiece film were Jackie Saunders, Henry King, Dick Johnson, Mollie McConnell, Charles Dudley and Madeline Pardee.

NEW PATHE SERIAL.

It is announced that, with the ending of "The Perils of Pauline," Pathe will release another serial with substantially the same cast, but showing adventures of a different sort.

The remarkable success of the "Perils" has been the cause of many requests from the exhibitors for another Pathe serial with the same "punches" that have characterized the serial just ending.

THANHOUSER'S "OWN COUNTRY" PICTURES.

Prompt to realize the importance of the "see our own country" sentiment sweeping the United States with an impetus given by disturbed conditions abroad, the Thanhouser management will soon release six one-reel scenic-dramas, showing the wonders of the greatest of federal reservations—Yellowstone National Park.

These pictures were taken with the express authority of the Hon. Franklin K. Lane, Secretary of the Interior, who declared the project "one of the greatest educational uses to which the motion picture camera has thus far been applied." The result is that the Thanhouser pictures will carry to those unable to travel west, the wonders of this greatest of National Parks, Secretary Lane and Lt. Col. Brett, U. S. A., Commandant of Yellowstone Park, cut all red tape, in order that the Thanhouser Company might work unhampered and obtain the best possible results.

FAKING WAR PICTURES.

"I have before me a very excellent and interesting letter written from London by John D. Tippett to Carl Laemmle in New York and recently printed in the Moving Picture World. Doubtless in much Mr. Tippett is correct, but his claim that taking pictures at the theater of war is impossible has proved to be a mistake. The Lubin Manufacturing Company has since the commencement of the war had several photographers engaged in taking war pictures and admitting the risk of life, have succeeded in sending to the Philadelphia

Destruction of Termonde and Alost, in Belgium (Lubin).

plant quite a number of reels depicting actual fighting. To attempt to fake such pictures would be a matter of impossibility. The streets of Alost and Antwerp could not be duplicated here, neither could any artist reproduce the partially destroyed Rheims Cathedral. The films soon to be released by the Lubin Company will be seen by many people who are well acquainted with the stricken country and easily recognize the land marks of their native homes. The Lubin protographers are still at work in Belgium and France and are sending negatives by the first available transportation. Admitting it to be a hazardous job, the fact remains that war pictures are being filmed and will truthfully depict the horrors of the unfortunate situation."

The foregoing is Mr. Lubin's summary of the war picture situation as it stands at the present writing. The attitude of some of the warring powers has changed since Mr. Tippett wrote his letter.

"THE MAKING OF HIM" (Lubin).

George Terwilliger has evolved an excellent story with picturesque naval setting, the moral of the tale being the regeneration of a youth of the idle rich by a charming girl who loves him but wants to marry a man, not a society doll. Admiring the manly quality of the naval officers, she spurs her lover to effort by threatening to discard him unless he

Scene from "The Making of Him" (Lubin).

devotes four years to training under the hard discipline of a naval school. It is "hard tack" for the pampered youth, but he submits to the dictum while the girl, despite the attentions of other lovers, remains faithful to her promise. The picture features Ormi Hawley and Edgar Jones, who are well supported by other famous Lubin players. The picture is 2,000 feet and beautifully mounted.

MULTIPLE EXPOSURE IN ESSANAY PICTURE.

A triple masked exposure marks an unusual feature in the new Essanay prize mystery play, "The Battle of Love," released December 19. In this scene Francis X. Bushman is seen in his office at the telephone on one side and Miss Ruth Stonehouse, his sweetheart, at the phone on the other side. In the center is a picture of a street with the telephone wires. From these wires flash out the message on the screen, letter by letter. This requires a fourth exposure to work the letters into the central picture, making it practically a quadruple exposure to finish the picture.

"THE HEIRESS AND THE CROOK" (Eclair).

A distinctly different type of picture is that released by the Eclair Film Co., Inc., on Wednesday, November 25th, entitled, "The Heiress and the Crook." This picture, in two reels, contains a most interesting and ingenious expose

Scene from "The Heiress and the Crook" (Eclair).

of the "fake spiritualist" game. Because of this fact, it has a decided punch, and the story, which borders on detective mystery, is well told with dramatic incidents and enlivening climaxes. Priscilla Dean and Henry Luzon are featured in this Eclair two-reeler.

"THE HEART OF A MAGDALENE" (Powers).

After all, is there no love like a woman's? Someone said that a woman's heart was meant to break. Should they have added, "a woman's heart was meant to ache"?

For underlying every great tragedy of life, somehow the woman seems to be the real sufferer. In fact there are those who say that when it comes right down to stern reality, the woman in the case bears the brunt of the world's wreckage. What do you think about it?

And if this is so—is it not as it should be? Is not woman, real woman, a frail creature, a creature of whims, one who should be under the protecting arm of the sterner sex? And being frail and tender, is it not reasonable to expect that when a sorrow enters her life, the suffering will be correspondingly keener than that which will affect her lord and master.

Here is a story in which a girl, denied the protection and care afforded most girls, suffers and has her soul washed in tears before she awakens to real happiness—to right living. The woman in the case is woman from the depths, but withal a woman. One with all instincts of love undeveloped, one with a heart steeled to dupe men and take what money she could from them. Her life is bounded by cafes and her associates are all lovers of mammon. And then, one night she meets a young artist. He asks her to pose for him—to pose for the picture of a Madonna he is painting. The suggestion brings a hail of laughter and jeering from her companions, and it is this which decides her to consent. And therein commences the inspiring, heart-interest story.

The locale of the story is in Paris—in the art studios. It is from the pen of Ruth Ann Baldwin, herself an art student,

Scene from "The Heart of a Magdalene" (Powers).

and is based on an incident of which she was a witness several years ago. And while it was written especially for Miss Edna Maison, the play will disclose the little leading lady in an entirely new light; she shows a wonderful power of emotion, of understanding. Her study of the ignorant, unrestrained girl, a product of the city's slums, is a delight to the eye. The play is in two parts and will be released December 4th.

PATHE CAMERAMAN HONORED.

General Baumganen, commander of the French troops in Morocco, in a letter to Pathe Freres, has highly praised the conduct of their cameraman, who was present during the attack of Taza. With remarkable coolness the cameraman, M. Pierre Chavarous, while directly in the line of fire, continued to take his pictures with apparently no thought as to his own safety. The pictures secured are said to be remarkable.

BOX OFFICE PLAYERS OF REPUTATION.

Twenty-two features dealing with a diversity of problems and staged amid varying surroundings are being released at stated intervals by The William Fox Box Office Attraction Company under the brand names of Balboa, Nemo and White Star. The players are known to all film fans. Edwin August, with a Biograph and Universal reputation; Dorothy Davenport and Jackie Saunders, featured in Mutual and Universal films; Henry King, Neva Gerber, Henry Stanley and Daniel Gilfeather, all players who at one time or another have starred in films made by Vitagraph, Biograph, Lubin and other manufacturers, are known wherever pictures are shown.

MISS PICKFORD IN "THE DAWN OF A TOMORROW."

The Famous Players Film Company has secured the film rights of "The Dawn of a Tomorrow," the great drama of an oppressed girl's splendid faith and triumph, by Mrs. Frances Hodgson Burnett, which will be utilized as a vehicle for Mary Pickford.

"The Dawn of a Tomorrow" created a distinct sensation on the stage, and is bound to extend its wholesome influence in a much further direction as a photoplay. Mary Pickford may well be expected to make the beautiful characterization of Glad an artistic and powerful conception.

"THE SERPENT COMES TO EDEN" (Lubin).

Lord Cecil and Lady Betty are supremely happy, but their evil genius Carson is still resolved to fight the situation and with the assistance of the Countess Lurovich sow the seeds of doubt in the mind of the young bride and persuade her

Scene from "The Serpent Comes to Eden" (Lubin).

that Cecil is unfaithful and ashamed of her, thereby inducing her to give him freedom. Before doing so, however, she deeds the Golden Hope Mine over to Cecil and though giving herself over to the conspirators she is empty handed. Arthur Johnson and Lottie Briscoe are excellent and at their best in this number and many of the admirers of the Beloved Adventurer will regret that any circumstance can mar the happiness of the excellent couple.

COSMOS TO SIGN WITH ALLIANCE.

Since announcements were recently made that the Cosmos Feature Film Corporation had re-entered the producing field, there has been considerable speculation in picture circles as to what concern Leo Rosengarten, head of the Cosmos, intended to release through.

Mr. Rosengarten was the recipient of offers from many sources and for a week conflicting rumors were in the air that the Alliance and Paramount had concluded negotiations to handle the Cosmos output. But word now comes from authoritative sources that the Cosmos productions will reach the public and exhibitor exclusively under the banner of the Alliance Program. From the same source comes the news that every detail except the actual signing of the contract has been agreed upon, and it is expected that negotiations will be closed within a few days.

The Cosmos company is to produce and deliver to the Alliance Program one production in five parts every six weeks. The first feature will be Mrs. Thomas Whiffen in "Hearts and Flowers," which is scheduled for release Nov. 30. This will be followed by an elaborate production of "The Little Girl That He Forgot," in which Beulah Poynter will play the stellar part.

FAMOUS PLAYERS TO PRESENT JOHN EMERSON.

It is announced that the first release of the Famous Players Film Company in association with Charles Frohman, following the affiliation effected between this company and the producer last summer, will be John Emerson in the recent theatrical success, "The Conspiracy," the detective comedy-drama that thrilled and amused metropolitan audiences last winter.

Included in the unusually important supporting cast will be Lois Meredith, an important drawing card in her own right, having been the star of the recent dramatic success, "Help Wanted."

TITLES OF FIRST "ZUDORA" SERIES.

Much inquiry has attached to the titles of the episodes of "Zudora," Thanhouser's forthcoming serial. Dr. Daniel Carson Goodman, creator of this new photoplay, has exhibited in his title selections a faint hint of the mysticism and surprising revelations to be expected in this production. The titles of the first five episodes are as follows:

No. 1. "The Mystic Message of the Spotted Collar."
No. 2. "The Mystery of the Sleeping House."
No. 3. "The Mystery of the Dutch Cheese Maker."
No. 4. "The Mystery of the Frozen Laugh."
No. 5. "The Secret of the Haunted Hills."

In each of these episodes the author carries along his master plot through varied themes and wondrous diversity of situations.

SHEP OF THANHOUSER A REAL ACTOR.

Shep, Thanhouser's collie, has recently been acclaimed by critics a great dog actor.

The manner of his work in motion pictures is a study in itself. The dog rehearses his parts and goes through them just like a regular actor and never grumbles or tries to "sass back." When a scene is ready Director John Harvey, who handles Shep, walks all of the cast through their parts and Shep never takes his eyes off the actors, with the result that Shep himself when his turn comes knows exactly the position of the actors and consequently is not bothered by them.

Recently in taking a picture, "The Barrier of Flames," it was necessary for Shep to rescue Helen Badgley from a burning building. The house was set on fire, the fire department arrived and began work. Shep "told" the fireman of the presence in the house of his little mistress. Before the firemen could prevent, Shep scurried up the ladder and led the firemen to Helen. Shep himself carried her to the window, where the willing hands of firemen gathered her into safety.

But they all forgot about Shep. Cut off by the flames, the dog was crouching in the window corner. Then the firemen spread a net and Shep made a leap to safety and into the arms of little Helen. One of the pictures shows this leap and another shows Director Harvey at work with the dog.

Shep seems more willing to work with Helen Badgley than any one else, although the Fairbanks twins, Madeline and

Scene from "The Barrier of Flames" (Thanhouser).

Marion, come next in his affections. When Shep is at work he has no time for lovepats from any one. He stands close to Director Harvey, and at the first signal is immediately in his place. He is never told to do a thing twice. Director Harvey has a way of gently impressing upon Shep just the action desired and it is followed to the letter.

PRIEST OR MEDICINE MAN?

An unusual Indian picture is scheduled for the second release of the Mona Darkfeather series, by Sawyer, Inc. It is a romance of the Jesuit fathers who did so much toward the civilization of America. Brave, always facing death, oftentimes captured and tortured, these courageous bearers of the message of religion journeyed alone into the deepest forests and into the wild plains where the bloody Sioux meted out an horrible death to all white captives. The story

Scene from "Priest or Medicine Man" (Sawyer).

of "Priest or Medicine Man?" is that of a Jesuit father captured by a particularly bloodthirsty tribe who succeeded in converting them, despite the efforts of the tribal medicine man, who planned his death. Mona Darkfeather plays the heroine as a princess of the tribe, who, inspired by the father, risks everything that her people may also see the light. Produced with all the skill usual to productions directed by Frank Montgomery, superbly costumed, and played in a country of remarkable scenic grandeur, this production should set a new mark for offerings of its kind. Like all the weekly Darkfeather releases, it is in two reels.

"THE CIRCUS MAN" (Lasky).

The next production of the Jesse Lasky Feature Play Company, to be released through the Paramount Picture Corporation, will be the "Circus Man," with Theodore Roberts, a circus story, typically American, made from the book,

Scene from "The Circus Man" (Lasky).

"The Rose In the Ring," by George Barr McCutcheon, author of "Brewster's Millions."

In addition to Mr. Roberts, the cast includes Florence Dagmar, Jode Mullally, Monroe Salisbury, James Neill, and Mabel Van Buren.

The "Circus Man," with Theodore Roberts, was released November 19, and will probably be seen for the first time in New York, at the Strand Theater.

The "Circus Man" was staged by Oscar Apfel, and in order to get the proper circus atmosphere and the exact locale, Mr. Apfel and the Lasky players journeyed for two weeks with Barnum & Bailey's circus, using the circus equipment each morning for the making of the production.

LUBIN HAS NEW SERIES ON THE WAY.

Following the series of "The Beloved Adventurer" pictures, which has been successful beyond expectations, the Lubin Company will release a new weekly of the adventures and sad experiences of "Patsy Bolivar." Patsy's misfortunes are continuous and excruciatingly funny. The stories have been written by Clay M. Greene and the first number will be released December 28, and continue one reel every Monday for 14 weeks. The series will, of course, be comedy and doubtless be a worthy successor to the tales told of the good Lord Cecil.

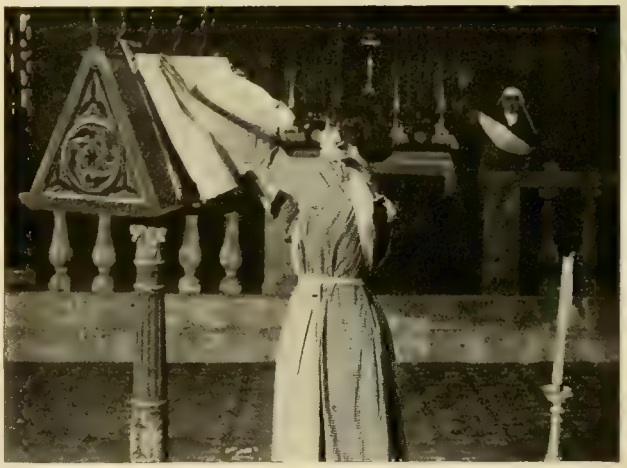
WILL SELL BAIRD MACHINE IN PHILADELPHIA.

Lewis M. Swaab, distributor of motion picture supplies at 1327 Vine street, Philadelphia, has added to his list the Baird motion picture machine, for which he is the jobber in Philadelphia territory. Mr. Swaab also carries in his stock Power and Simplex machines.

"TREASURE OF THE LOUZATS" (Itala).

Hidden treasure, stirring theme of boyhood and manhood fiction, has a charm distinctive, conjuring to active imaginations, dank, mysterious passage-ways and the whirring whirl of ghoulish bats in frightened flight, like ghosts of long-dead buccaneers.

Skilfully, adroitly, has the thrilling thread of the heroic past been interwoven with the present of woof intrigue, villainy and love. Stabbing through the veils of moulding



Scene from "The Treasure of the Louzats" (Itala).

yesterdays, illumining flashes of fight and conquest, the story flits fast and ever faster, rising to crescendos of feeling cyclonic.

There is Lydia, the heroine, in whom we recognize Cabiria herself; her uncle, Count Gerard, scheming, desperate unto the taking of valuable lives to accomplish his ends; Count Jules, humanly, not devilishly handsome, who, were it not for Lydia's falling into the possession of the secret accidentally, would never have known that he nightly slept above a treasure colossal. These three pivotal characters are "fed" consummately by actors of almost Salvini prowess.

As a photoplay of beauty, of power, of living, vital fibre, "The Treasure of the Louzats" lingers in memory like a face we have loved.

SIMERAL VISITING IN NEW YORK.

H. C. Simeral, special representative for the Automatic Ticket Selling, Cashing Register and Machine Co., with headquarters in Pittsburgh, Pa., is in New York for a few days familiarizing himself with the working details of the new motor-driven automatic ticket selling machine. In company with Mr. Simeral is S. H. DeRoy, vice-president of the company, who will leave this week for an extended trip to the coast, and from the Los Angeles office will conduct the western business for the company.

Notes of the Trade

AFTER a week's vacation, following the completion of the fifteenth and last installment of the "Trey o' Hearts" series, Wilfred Lucas and his Gold Seal company are again busy at work at the West Coast studios on a three-reel society drama, entitled "Madonna of the Moon," featuring Cleo Madison. Playing opposite is Joe King, Ed. Sloman and Bess Meredyth are in the cast.

* * *

John H. Cossar, Essanay actor who conducts the transfusion of blood operations in "Scars of Possession," does it with an accuracy of detail that would defy the most skilled surgeon to find any variation from an actual case. The surgeon under whose direction the operation was conducted declared that it was perfect.

* * *

Marguerite Snow, soon to be seen in the title role of "Zudora," Thanhouser's big serial, will further endear herself to feminine hearts by her garmentry, we might say patriotic garmentry, for Miss Snow has declared for "Made In America" clothes.

* * *

Joseph De Grasse and his company of Rex players are busy on the production of a two-reel sociological drama, entitled "Threads of Fate," by Tom Forman, and featuring Pauline Bush, Lon Chaney and W. C. Dowlan, written especially for their handling.

* * *

Henry Otto's American-Mutual company has put on a very pretty comedy-drama called "The Archaeologist." Winifred Greenwood is featured in the production.

* * *

Contrary to the statement recently published, F. H. Vine, manager of the Eclectic Feature Film Exchange, at Boston, has not resigned and is still on the job for Eclectic.

* * *

Wallace Beery, the inimitable "Sweedie" in the Essanay comedies, has won the title of champion wrestler of the Essanay plant. He won the title in downing the Essanay mule in two straight falls. Three men tried to drag and push the mule into a crate to take it into the country to make pictures. The stubborn animal resisted all efforts. Beery grasped it about the neck, tripped it and threw it on its side. It was then lifted bodily and carried into the crate and put on the motor truck.

* * *

"On Christmas Eve," "The Birth of Our Saviour," and " 'Twas the Night Before Christmas," are the three films of good cheer the Edison company will release as fore-runners of "Merry Christmas."

* * *

Dr. Perkins, Mayor of Denver, will be seen in a forthcoming Thanhouser release, called "A Denver Romance." The Mayor appearing for the first time on any screen, was not easily inducted into the limelight. When the Thanhouser company was in Denver, a picture was taken in that city. Mignon Anderson and Morris Foster were to be married and the Mayor officiated.

* * *

Romaine Fielding will be a conspicuous figure at the Annual Screen Club ball to be held at the Astor Hotel, New York, Thanksgiving Eve, November 25th. He will occupy, with guests, Box 27. Mr. Fielding will lead also the grand march at the Philadelphia Exhibitors' ball, to be held December 8th.

* * *

Two wolf-hounds that served on the German police force for five years are being used by Director France, of the Edison Company, to locate the footprints of a band of kidnappers in the two-reel drama which he is now producing.

* * *

Another of the popular "Blue Flame" series of detective dramas is being produced in the Selig studio at Los Angeles, Cal., under the direction of Edw. J. Le Saint. It is called "The Black Diamond." During the course of the photoplay Guy Oliver appears in three different roles—an elderly man, his son, a middle-aged man, and the grandson. Stella Razeto takes the part of a clever woman counterfeiter, and gives an exceptionally clever study of the part.

* * *

The Biograph is releasing some seasonable comedies and burlesque comedies, on topical subjects.

* * *

Several New York picture theaters of pretention have adopted a novel scheme of inducement prices of admission; one on 125th street makes a price of five cents from 11 o'clock to one. Another on 23d street admits anyone for five cents for the first fifteen minutes after the doors are open.

* * *

"The Spoilers" has beaten all records in Spokane, Wash., for big business. It is from the celebrated book of Rex Beach.

* * *

Sidney Smith, juvenile lead for the Selig Western Comedy Company, whose work in "Garrison's Finish," the sensational Selig three-reel race-track drama, which has had such an extensive booking, has attracted wide attention, and who plays the lead in "At the Transfer Corner," which was released October 31, and in "The Mysterious Black Box," to be released November 20, has been selected by Director Colin Campbell to play a part in "The Rosary."

* * *

Margaret Joslin, of the western Essanay comedy company, is an ardent believer in women's rights. She argued the matter with Harry Todd and Victor Potel one evening recently, and they disagreed with her flatly. She was piqued, but let it go at that. She got even next day when she took the part of a suffragist leader in the Essanay comedy, "Snakeville's Reform Wave." The two other actors were the recalcitrant husbands, who were beaten into submission, and voted for reform against their will.

* * *

At a private showing of the new Excelsior picture, "The Shadows," given in the projection room of the Excelsior Feature Film Company, Mr. Wright entertained a select company, consisting of Mr. William A. Williams, Mr. Harry Handworth, Mr. and Mrs. Edwin Eising, Mr. and Mrs. Henry Frank, Mr. H. Eising, Mr. Andrew J Cobe, and Mr. Harry Kosch. Of course, Mr. Arthur Rosenbach was also among those present.

* * *

What is at once a distinct innovation in picture making is George Kleine's big feature, "Du Barry." Unique and expensive water color sketches were made for each interior. The result is a photographic masterpiece and a curious illusion of color values in all interior scenes. Mrs. Leslie Carter is featured in the title role.

* * *

George Kleine's "Julius Caesar" is booking heavily among theaters of all kinds throughout the country. The New York offices have made dates for the famous Regent theater, New York, and the beautiful Dyckman. Other bookings among well-known New York playhouses include the Empire, The Cumberland, Broadway Photoplay theater, and the latest addition to New York picture palaces, the Claremont.

* * *

Mr. Francis X. Bushman, leading man with the Essanay Eastern company, has been picked by the Motion Picture Exhibitors' Association of New York as the choice from all the photoplayers of the United States to lead the grand march at the Associations annual ball on December 7th. The ball will be held in the Grand Central Palace, and preparations to make it the biggest event of its kind are now under way.

* * *

O. A. C. Lund, who has been directing the making of the World Film Corporation release, "The Marked Woman," in which Barbara Tennant is being featured, has been working in Lynn, Mass., taking exterior scenes. The Marblehead lifeboat and crew were used in making the picture because the boat figures prominently in the rescue of the survivors of the wreck.

* * *

At a private showing of the new Carlyle Blackwell pictures, "The Man Who Could Not Lose," the audience included an ex-bookmaker, whose interest naturally centered around the race track scenes. "These are so realistic," he said, "that I am reminded of the day when racing was at its height around New York. I certainly have never seen a prettier start than when the horses came up to the barrier."

* * *

"Under False Colors," a two-reel Thanhouser feature, in which Florence La Badie will be presented, is the first release of a series of strong dramatic pictures in which this famous young woman will appear. Miss La Badie's work as the heroine in "The Million Dollar Mystery" has made her one of the most talked of women on the screen.

* * *

A decanter of drugged whisky is responsible for causing all sorts of laughable complications in the Majestic-Mutual farce, "Her Brave Hero," featuring Billie West and Baldy Belmont.

* * *

"When Fate Leads Trumps," the last release of the Excelsior Feature Film Company, is a story of smuggling that still goes on across the Canadian border of Northern New York State. Few people realize that smugglers still exist, but all of the romance is not yet out of life, and the make-up of William A. Williams is a duplicate in appearance of "Nicaraguan," who was recently captured by the United States revenue officers while engaged in this nefarious traffic.

* * *

The exquisite and costly cloisonne rose jar owned by Louise Huff, of Lubinville, has a significance far beyond its beauty and fragrance. Miss Huff has owned it since childhood, it having been brought to her from China by a relative in the diplomatic service.

* * *

All Westchester County contributed in the way of dogs to the making of the forthcoming Thanhouser release, "A Dog Catcher's Bride."

* * *

An exhibitor in Clyde, Kansas, has become so fascinated with the work of Miriam Nesbitt, in the Edison films, that he has decided to name the latest edition to his family "Miriam." This is the fifth infant named after Miss Nesbitt since her initial appearance on the screen with the Edison Company.

* * *

Al. E. Christie, of the Nestor Company, has returned from his three weeks' trip East and is again busy at work with his company of laugh-makers. "How Doctor Cupid Won" is the title of the first of his pictures to be produced since his return.

* * *

William J. Nasmith, who was formerly in Chicago, in the exchange business of the film game, is back in that city once more and this time selling the rights to feature films. After leaving Chicago, Mr. Nasmith went with the Universal Weekly, and left that company to become associated with the Progress Feature Film Company.

* * *

Harry Pollard has completed a remarkable one-reel Beauty-Mutual picture, called "Motherhood." In the opinion of many it should have been a two-reeler, so artistic is the treatment of the subject.

That unique and unusual Selig photoplay, illustrating Puritan life in the early New England days when the Pilgrims were compelled to fight the Indians, is meeting with success. The photography as well as the characterization and the staging reflect great care.

* * *

Miss Ruth Stonehouse, of Essanay, who has conducted several classes to sew clothes for dolls for the orphans in Europe to send with the Christmas ship, gave a party at her home to complete the work. Twenty girls were present and fifty dolls were finished for the war orphans.

* * *

Edgar Lewis has just completed his feature production of Henri Bernstein's "The Thief," with Dorothy Donnelly in the leading role. This masterpiece was first produced by Daniel Frohman at the Lyceum theater, with Margaret Illington and Kyrle Bellew. In the cast supporting Dorothy Donnelly are Iva Shepard, Richard Buhler, Edgar Davenport, Harry Spingler and George De Carlton.

* * *

Jane Addams, of Hull House, Chicago, is one of the many educators who are anxious to see George Kleine's big new multiple, "Julius Caesar." The famous Chicago woman expects, in the near future, to show "Caesar" to the poor children, embraced by the charitable work of Hull House. The magnitude of the spectacle and its strong human interest features make it highly appropriate for children as well as adults.

* * *

Twenty tons of dynamite played an all important part in "Nipped," a powerful story of Japan and the Mexican revolution, that is soon to be released by Thomas H. Ince of the New York Motion Picture Corporation. The story tells of an attempt by a syndicate of Japanese to smuggle ammunition and arms into Mexico and how it is thwarted by an Oriental girl and her sweetheart. The plot is foiled when the shipment is destroyed as it lies in a storehouse on the shores of the Pacific and it was to obtain this scene that Mr. Ince used the dynamite. A battery of eight cameras was stationed at a distance from the location of the explosion in order that the upheaval of earth might be properly recorded. This strict attention to the job resulted in the filming of a spectacular picture.

* * *

Miss Violet Mersereau, the charming Imp actress, recently delivered two addresses for the benefit of her fans. The first was at the Harlem Opera House and the second at Keith's Jersey City theater. Both were well received. At the same time, "In Self Defence," a picture in which she played the lead, was exhibited.

* * *

Frank Borzage, the Inceville juvenile, whose splendid work in "The Wrath of the Gods" and "The Typhoon," gained him such nationwide praise, made another tremendous hit as the "Dip" in a new story of the underworld, "A Crook's Sweetheart," that has just been produced by Scott Sidney, at the studios of the New York Motion Picture Corporation, in Santa Monica.

Lloyd B. Carleton viewed with considerable personal satisfaction the successful completion of his difficult assignment, "The Walls of Jericho," Alfred Sutro's triumph, which was first produced in New York by James K. Hackett at the Savoy theater. He has lost no time in starting the production of "The Idler" with Charles Richman and Catherine Countiss in the leading roles.

* * *

Edgar Jones, of the Lubin Company, claims credit for having antedated all photoplay productions of which night photography is a feature. The battle scenes in "Stonewall Jackson's Way," the Lubin three-reel drama, were photographed at three o'clock one morning, last February after weeks of experimentation. A heavy snowfall added to the difficulties, but the historical accuracy of the battle demanded it. The effect of the exploding flashlight bombs is evidence of the producer's fine eye for artistic effects.

* * *

Beverly Bayne narrowly escaped death when attacked by a deadly copper head snake while taking a scene for the Essanay production, "Every Inch a King," in the woods near Niles Center, Ill. She was skirting around some dense underbrush when she disturbed the snake which struck at her. Luckily, she had on heavy riding boots and the fangs were buried in the leather, doing her no injury.

* * *

"The Oath of the Sword," a three-reel picture of Japanese life, played by Japanese actors, has been provided by Sawyer, Inc., with beautiful and unique lithographs. It is the policy of this firm to make each lithograph a work of art and have it correspond to the high standard of the actual scenes.

* * *

The Alco Film Corporation continues to establish its branches at a remarkable rate. Two new exchanges have now been added to the list, making nineteen in all. The first of the new exchanges is The Alco Film Service of Missouri, which is at 317 Floyd Building, Kausas City.

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MOVING PICTURE WORLD

17 MADISON AVENUE, NEW YORK

Exhibitors News

Interesting Information Concerning Moving Picture Men Gathered By Moving Picture World Correspondents Everywhere.

CINCINNATI.

THE Famous Players' production of "His Last Dollar," David Higgins' famous racing play, featuring him in the leading part of Joe Braxton, was the attraction at the Lubin the latter half of last week, although Mary Pickford in "Behind the Scenes" was run an extra day, on account of the popularity of this star.

One of the most important motion picture deals which has taken place in Cincinnati for some time was announced last week, involving a change in the management and policy of the Gayety theater, long known as a burlesque house. The Gayety has been operated as a member of a popular burlesque circuit by the Cincinnati Theater Co., which moves to the Olympic on December 1, or sooner, while the Gayety passes into the hands of the Strand Amusement Company, recently incorporated in Cincinnati. The theater will be extensively remodeled in order to fit it for its new use, which will be for the exhibition of high-class motion pictures exclusively. It is the intention of the management to make it one of the finest picture houses in the country. The deal is understood to be the outcome of a meeting held in New York recently, at which Joseph L. Rhinock and George B. Cox, both formerly of Cincinnati, and now interested in the Shubert motion picture enterprises; E. F. Albee, of the B. F. Keith organization; Harry Davis and John P. Harris, of the Davis and Family theater string, of Pittsburgh; I. Lipson, of the Family and Bijou theaters, Cincinnati, and others, were present. Mr. Rhinock was in Cincinnati this week, presumably on business connected with the big deal, which has created much discussion among downtown exhibitors and the trade in general.

Manager C. C. Hite, of the Mutual Film Company's Cincinnati exchange, has been the smiling recipient of many congratulations from his friends among the exhibitors during the past week, on a subject in no way connected with business. He is the father of a nine-pound girl, born on October 27, and is bearing his new honors and responsibilities very well.

A film exchange which will be under the jurisdiction and general management of Gus Muller, manager of the Cincinnati office of the Warner Feature Film Company, has been opened at Charleston, W. Va. Harry Charnas, of the World office at Cleveland, is also interested in the exchange.

Following a course of procedure which has become rather common during the past few years—changing a business house into a picture show, that is—plans have been presented to the building commissioner of Cincinnati for his approval involving the remodeling of the building formerly occupied by the American Type Founders Company, on Sixth street near Walnut, for the purpose of converting the structure into an up-to-date tea-room, with motion pictures to help the time to pass. The promoters of the plan have not yet been divulged.

The Grandin, which up to a few months ago was a more or less prosperous motion picture house on Madison road, in Cincinnati, and was then converted into a public garage, has proved to be entirely successful in its new form, as the owners are preparing to build an addition to the building.

A new supply house has been organized in Cincinnati, the International Film Products Company having been incorporated last week with a capital stock of $10,000. Those interested in the venture include E. H. Thompson, J. Sagmesiter and others.

A new Youngstown, O., Hippodrome, which was nearing completion in that city, and which was planned as one of the finest places of amusement in that part of Ohio, was the scene of a serious accident on October 26, the cause being a failure of the concrete structure of the second floor, for some cause which has not yet been determined. Three men were instantly killed by the falling mass of material, three more seriously injured, and three others are missing, and may have been killed. The crash came entirely without warning, the whole interior of the building falling through to the basement. The building department of the city has been investigating the collapse of the structure with a view to determining the exact cause of the failure in order that if the city building code is at fault it may be remedied, or to fixing any criminal responsibility which there may be. A concrete expert is among those investigating the matter. The building will be reconstructed, but, of course, its opening, which was to have been held at a comparatively early date, is indefinitely postponed, as the building of the structure anew is a matter of months.

A unique plan of city advertising, with motion pictures as the medium, has been under consideration for some time by the Greater Dayton Association, of Dayton, O. The Old Trails Association is the name of the organization which is handling the scheme, its operations being to take views of various cities, at the expense of the commircial organizations of the cities, showing the views on return trips for a small admission fee and dividing the proceeds with the organization which has them taken. The expense of taking the pictures in Dayton was estimated at $200, which is the cause of the hesitation of the Association.

The Scenic theater, of Ironton, O., opened its doors last week under a new management and with a new policy, the most conspicuous feature of which is that it will show no vaudeville whatever. Only first-class productions will be shown, and a charge of ten cents will be made, indicating the confidence of the management in the public's approval of the new policy. The attendance for the first week under the new management seemed to prove the correctness of its estimate of public sentiment, and indicates that the house will meet with continued success.

The Royal theater, of Hamilton, O., has passed into new hands, Leo Armbrust, the new owner, having resigned a railroad position to become an exhibitor. He is preparing to redecorate the theater for the current season, planning to remodel it entirely next spring. The formal opening, on November 4, was made a gala occasion, souvenirs being given to all who visited the theater on that day. The Universal program, with such features as meet with Mr. Armbrust's approval, will be shown at the Royal.

With bright, warm weather, a big, representative crowd, and some spectacular racing, several enterprising Cincinnati motion picture photographers found the closing day of the fall race meeting at Latonia excellent for the purpose of securing some fine racing views. The Latonia Cup race, in which the thoroughbreds were sent two miles and a quarter, offered a chance to catch them under varying conditions, and some interesting pictures will be shown shortly.

That the average moving picture audience appreciates decent music is indicated, as any observant exhibitor can easily determine, by the better attendance always resulting at a house where this item is carefully attended to. Many exhibitors leave a good deal to the person at the instrument, whatever it is, after its purchase, and permit poor and ill-chosen selections to be ground out without end, to the detriment of the entire performance. The Victoria theater, in Walnut Hills, Cincinnati, is one of the pleasing exceptions in this respect, being fortunate in possessing a really good piano player, whose music many of the patrons of the house have learned to like, as being distinctly and pleasantly different from that offered at the average house.

"Turning 'em away" is getting to be the regular thing at the Orpheum on Saturday and Sunday afternoons, even when there are counter attractions and pleasant outdoor weather. On a recent Sunday afternoon, however, with raw, wintry weather and nothing in particular going on in the city, the crowds which attended the exhibition of the Great Northern feature, "Atlantis," can be easily understood. Business is splendid at the Orpheum on nearly every evening, however, the big house being crowded regularly, which is a good deal more than some of the "regular" theaters downtown can say.

The recent opening of the new Marion theater, of Marion, O., was attended by over 1,400 persons, who crowded the house at two showings of the five-reel Vitagraph feature, "My Official Wife." This represented the use of every one of the 700 seats at both exhibitions, and probably as many more could have been filled just as easily, as crowds were unable to secure entrance, and went to other houses in the neighborhood. The house was decorated lavishly with flowers, and the lighting system, the numerous exits, of which there are seven, and other features, all attracted much attention. The management announces that by actual test a full audience was dismissed in exactly four minutes, indicating the excellence of the arrangements for getting the crowd out in case of any necessity, as well as the elimination of the inconvenience usually attending entering and leaving a popular house.

On Hallowe'en the Southside theater, of Ironton, O., recognized the occasion by holding a mask parade through the house, offering prizes to the best-masked couple and the second best, as well as to the best-masked individual. The house was thrown open to the masqueraders at 8:30, and a large number of them passed down the aisles and back again, much merriment attending the ceremony and the subsequent award of the prizes. The house benefited considerably in attendance by this clever plan for weaving in the celebration of the holiday.

Portsmouth, O., in general, and Manager Tynes, of the Columbia theater, in particular, have a kick coming against the Ohio censors, for the specific reason that those gentlemen failed to place the seal of their approval on the pictures taken of the town's recent "Korn Karnival" in time to get them back to the Columbia for exhibition as soon as desired. However, they arrived in due season, and were as much enjoyed as if they had come at the time when they were expected. The pictures were exceptionally clear for local views, and, as usual, proved very interesting, enabling hundreds of the townspeople to see themselves in motion.

The Majestic theater, of London, O., recently participated with a number of business houses in a rather unusual advertising scheme which has been used by the same promoters in various towns. It involves a voting contest with a library of a hundred volumes as the prize, given to the church or other institution receiving the largest number of votes, the votes being given with purchases at the various stores and business houses participating in the plan. The Majestic found the idea a good one, judging by the number of voting coupons which it issued during the running of the contest.

The Smith Amusement Company, recently incorporated at Alliance, O., with a capital stock of $100,000, plans to construct a handsome modern building to house a motion picture theater. Lemette Smith, G. L. Smith and others are interested in the company. CASEY.

NORTHWESTERN NEW YORK.

THE Rev. Dr. Albert G. Cornell of Park church, Elmira, N. Y., recently preached a sermon in the Colonial theater in that city. At the conclusion moving pictures of Paul Revere's ride were shown. J. M. Buddington, who was owner and manager of the Colonial up to about a year ago, has again purchased the theater and its interests from John J. Farren of Rochester, and others. Mr. Buddington will feature high-class moving pictures. Frank Tress recently won a verdict of $150 against the Colonial. The plaintiff, who is an Italian, claimed he was discriminated against in seeking a seat in the house. In connection with this case several Italian residents of Elmira brought action to revoke the license of the theater, but later dropped the suit.

"Lay Down Your Arms," a peace film, was recently featured by Manager Schlesinger of the Regent theater, Buffalo.

The Maxwell Motor Co. has put on a moving picture campaign in Buffalo and other cities.

Manager Michaels of the Academy theater, Buffalo, which plays vaudeville and moving pictures, recently had the "country store" as an attraction and distributed gifts among the audience. Dancing contests and the reading of election returns were other features.

Adam C. Hayman, a well known moving picture man, who with Joseph Schuchert conducts the Cataract theater, Niagara Falls, was recently married to Miss Marie Marguerite Desbecker of that city.

Manager Edel of the Strand theater, Buffalo, had capacity houses during the engagement of "Threads of Destiny," featuring Evelyn Nesbit Thaw and her son.

Henry M. Marcus has become manager of Shea's Hippodrome theater, Buffalo, one of the largest moving picture houses in the country. He was musical director of Shea's vaudeville theater in that city for fifteen years. He also has become general director of the Hippodrome orchestra. Musical programs of the highest order are now a feature of the Hippodrome. Mr. Marcus is an experienced showman. He recently managed the Academy and other Buffalo theaters for the Mark-Brock Theatrical enterprises.

Walter C. Moon, who formerly managed moving picture houses on Staten Island and in Brooklyn, is now manager of the Happy Hour moving picture theater, Buffalo. Mr. Moon was born in Buffalo and was a resident here up to 1901. He has made no change in the successful policy of the Happy Hour. The lobby has been embellished with old ivory decorations. The Happy Hour is now under the control of the M. A. Myers Amusement Company, which also has the Linden theater, on Jefferson near High street, and the Park theater, at Briggs avenue

and Tonawanda street, Buffalo. These are both moving picture houses.

Moving pictures of the Panama Canal and Panama-Pacific Exposition were recently shown in Buffalo by Frederick Vining Fisher. The lecture was given under the auspices of the Chamber of Commerce.

Moving pictures of the Ford automobile plant were recently shown by John R. Lee at a meeting of the Buffalo Ad Club.

Attaches of moving picture theaters and other theatrical people will attend the annual ball of the All-Theater Employes at the German-American hall, Buffalo, on the night of December 7.

Morris Slotkin, general manager of the Olympic vaudeville and moving picture theater, Buffalo, has sold his interest in the Plaza theater, on William street, that city, to L. Michaels and Jacob Rosing. The Plaza will continue as a vaudeville and moving picture house. Mr. Slotkin will devote his attention entirely to the Olympic.

Recent Buffalo moving picture attractions—Shea's Hippodrome: Tyrone Power in "Aristocracy," also "The Straight Road," by Clyde Fitch; Strand theater, Robert Warwick in "The Man of the Hour"; Family theater, "Life's Shop Window."

The opening of the new Regent theater, one of the most modern and best equipped moving picture houses in the country, located at the corner of East avenue and Chestnut street, Rochester, N. Y., took place recently. The decorations are in gold and rose with gold leaf high lighting, and these colors harmonize well with the mahogany finish of the casings, doors, etc. The semi-indirect lighting of the auditorium is another of its charming features. The pipe organ of the house was designed by the late Hope-Jones and manufactured by the Rudolph Wurlitzer Co., North Tonawanda, N. Y. The Regent is fireproof in every particular. It is built of steel with reinforced concrete, tile and brick. The stage is ample in size for any purpose. A permanent fireproof stage setting has been installed to be used in connection with the photoplays. The balcony is built on the new method of cantilevering. The space between the first floor and the balcony has been devoted to the spacious mezzanine. The operating room is one of the largest and best equipped in the country.

BILLY BISON.

IOWA.

OAKLEY LEWER is now owner of the moving picture show at Dedham, having purchased the business from H. Huelsbeck.

L. J. Ring has sold the lease on the opera house and his moving picture equipment at West Bend to Leslie Minger.

Manager C. F. Hurlburt of the Mystic theater at Madrid has made arrangements with a local automobile dealer to show the Ford Weekly at his house every Saturday evening.

Brown's American theater at Iowa City showed the films of the Iowa-Chicago football game played on Marshall Field.

Bargains in admission tickets are announced by the management of the Regent and Orpheum theaters at Mason City. Twelve tickets are sold for a dollar. These are good for any seat at any show, including the Friday specials, when the seats are not reserved singly. Admission prices for the 5, 10 and 20 cent Friday specials have been reduced to 10 cents after each first evening show. Other days adults are 10 cents, children 5 and adults in the balcony 5. Double admission tickets also are sold for 15 cents. These are good at either house any day or night except Fridays.

D. W. Rathbun has purchased moving picture equipment and opened a show at Pierson.

Yaeger & Kairns of Spencer have assumed charge of the Princess theater at Storm Lake, which they recently purchased. Henry G. Dlugosch retains the building.

Manager Gray of the Grand theater at Muscatine has announced the policy which will rule the attractions at that house: "We hope through our policy to so establish the theater in the community that it shall be given a place along with the school and the church as an aid in the educational and moral uplift of the city. Every woman in Muscatine may feel that any attraction which is presented at the Grand in the future will be worthy of her presence. * * * The same standard will be maintained as to the silent drama as to the theatrical offerings and only those pictures which are consistent without constructive and instructive policy will be shown."

The city council at Hamburg has amended the ordinance which it recently passed for the regulation of picture shows by striking out the clause providing that no theaters shall be located in the second story of any building. This action resulted from the visit of State Fire Marshal Roe to Hamburg.

The moving pictures which recently were made at Le Mars were shown at the Royal theater in that city.

Because the present tenant of the building, now on the site for the new moving picture theater planned at Webster City by Arthur Robinson of Woolstock and his associates, is unable to move, construction of the house will not be finished until the middle of the winter. The structure, two story of pressed brick, will be equipped with a balcony. It also will have a stage for vaudeville.

L. L. Dolson has assumed charge of the moving picture theater which he recently purchased at Decorah.

The contract for the construction of the New Palace theater on Third street in Waterloo has been awarded.

Fred Vreeland has sold his interest in the Lyric theater at Osceola to Carl Shields of Afton.

The Idle Hour theater at Marcus has been leased by J. W. Nield and C. W. Cisne for a year. They will operate it as a picture house.

Otto Greteman of Templeton has purchased moving picture equipment and will operate a show there. He may include Gray, Halbur and Willy in a circuit.

Mr. and Mrs. J. C. Hodgson, who have purchased the Star theater, at Mt. Vernon, from L. D. Hendryx, will operate the photoplay house in connection with the photograph business.

Morris Balanoff is now manager of the Colonial theater, on Walnut street, between Seventh and Eighth streets, in Des Moines. Several improvements were made to the house, new lights were installed and a new music program arranged. Four reels of Universal pictures will be shown for five cents.

Yaeger & Carns, of Spencer, who have purchased the Princess theater, at Storm Lake, had a special opening with Morse's orchestra as an attraction.

Manager Copeland, of the opera house at Batavia, has installed motion picture equipment and will give shows on Wednesday and Saturday nights.

The Grand Opera House, at Burlington, was sold at sheriff's sale to Charles E. Perkins for $24,132. The management and policy of the house will not be affected in any way by the change.

Numerous changes have been made in the interior of the Empress theater, at Shenandoah.

The A-Muse-U theater, at Clinton, has installed a new electrically-played pipe organ.

The new theater at Frank street and East Broadway, in Council Bluffs, will be known as the Frank theater. It is under the management of W. E. Bock, city passenger agent of the Milwaukee railroad at Omaha, Neb., and A. L. Bliven, an experienced photoplay man. The new theater, 24 x 80, is of brick and concrete, and will seat about 260 persons.

Scott Bitts, of Shell Rock, has equipped the McIntyre Building, at that place, for use as a moving picture theater.

The Iowa State Highway Commission is to circulate, throughout the state, a film made last summer. It includes the ceremonies held on Bridge Day at Eldora, when the longest bridge in the state was dedicated, concrete roads, and the use of tractors and other appliances in highway building.

Deets & Deemer have sold the Adelite theater at Ninth and Hull streets in Des Moines to Clyde R. Hardin, who formerly was a salesman.

Roscoe Robinson of Belmond has purchased a moving picture show at Albert Lea, Minn.

The Western Feature Service has opened an office at 403 Syndicate Building, in Waterloo, to book features for Iowa and the surrounding states. Charles Murcurio, manager of the Cozy theater on West Fourth street, will be resident manager.

L. L. Dolson of Sac City has purchased the Empire theater at Decorah from Herman V. Holcomb.

Dr. S. T. Patterson and Earl Neal of Arthur are operating a moving picture show in the opera house at Arthur, three nights a week, having purchased the equipment formerly used in the Cozy theater at Odebolt.

MIDWEST SPECIAL SERVICE.

KANSAS.

THE Holland theater at Wichita has changed its policy, and instead of a regular service is using features exclusively at ten cents.

For some time the managers of the Parsons opera house have wondered how to turn the "dark nights" into money. They hesitated to try moving pictures for fear that would hurt the house for "legitimate." However, an experiment was made—and now they are making a profit on their legitimate performances because they are able to advertise them by means of slides, and the moving pictures themselves are highly profitable.

H. M. Mettler, manager of the Beldorf theater at Independence, opened his theater Saturday, Oct. 24, to a crowd of over seven hundred persons.

Many of the people who attended the Merchants' carnival at Hiawatha, Kan., thought that Cleo Madison was gracing the carnival by her presence, and they were just about to look around for George Larkin when they discovered the young lady who looked so much like the heroine was Miss Marie Rullman, who was representing the Royal theater in the carnival.

The opening of the new Union Station in Kansas City Nov. 1 caused nearly every exhibitor in Kansas getting his service from Kansas City some worriment. On account of a new interlocking system of terminals all of the trains leaving the station that day were delayed from 1 to 10 hours. Some of the theaters which are supposed to receive their services just before their shows did not receive them until too late to exhibit as planned.

R. A. Williams, formerly manager of the New Grand theater in Pittsburg, Kan., has resigned his position with that house and expects to open a theater of his own in the near future.

The Theatrette at Fort Scott, Kan., has been doing a "whopping" business on films made of local events, such as the baseball and football games and prominent weddings.

F. A. Wesley, owner of the Airdome at Claflin, Kan., has put a roof over it and has installed heaters and expects to keep it open all winter. The remodeled theater will be called the Electric Garden.

The Royal theater in Hiawatha, Kan., made quite a hit recently when it displayed pictures of C. P. A. Parade, which most of the citizens did not know had been filmed. J. W. Admire took the pictures and he has been highly complimented for the photography.

An advertising campaign, in which a 1915 model Maxwell automobile and a $100 diamond ring will be given to the most popular young lady and the most popular young man, has been started by the Hippodrome theater in Topeka, Kan. The list of the contestants is published in the daily papers and their standing recorded. The contest promises to bring large crowds to the theater, as each admission secures so many votes.

BROWN.

MISSOURI.

E. A. LYLE, formerly with the Blache Feature Film Company, is now with the Ramo Feature Film Company.

P. J. Hall, special representative for the Ramo Feature Film Company, is in Kansas City temporarily managing the Kansas City office of that company. He says that he has great confidence in the Kansas City territory. He expects to install another manager to take the place of Mr. Dodson, who resigned.

Major M. L. C. Funkhouser, second deputy police commissioner of Chicago, Ill., who has charge of the film censorship in that city, was in Kansas City recently to address the Society for the Prevention of Commercialized Vice.

The Wonderland theater in Kansas City did a phenomenal business of the Vitagraph release "413," Sunday, Nov. 1. The house was packed from the time it was opened until its close and everybody felt that he had certainly got his "dime's worth."

The Alco program will have offices in the Gloyd Building in Kansas City in a few days. Representative Severs for that company was in Kansas City several days making arrangements for office space and fixtures.

C. S. Edwards, manager of the Eclectic Film Exchange in Kansas City, says that business, in spite of the uncertain weather, has held up fine and the prospects are fine for it to continue so. The Kansas City exchange has five copies of "The Perils of Pauline" booked for several months in advance.

Sharp & Wadleigh, managers of the Empress theater at Joplin, are now running features with a full orchestra at ten cents, and they report a rushing business.

F. B. McDonald, formerly with the Mutual and representing that company in Iowa and Nebraska, has accepted a position with the Box Office Attraction, making the same territory and working out of the Kansas City office.

J. L. Davis, formerly of New York state, has opened the opera house at Webb City, Mo., to pictures exclusively.

G. E. Akers, representative of the Box Office Attractions traveling out of the Kansas City office, has left Kansas City for an extensive trip through Northern Missouri and Southern Iowa. He recently returned from a very successful trip through Kansas, and his reports show that very few exhibitors got away from him.

Louis Waldman, formerly with the Warner's Features, is now managing the Royal Feature Film Company. He has opened offices in the Gloyd building in Kansas City.

"It is a bitter pill, but the directions' say take it," and this seems to be the attitude of the Kansas City exhibitors in regard to the theater tax. There has been no complaint heard in Kansas City in regard to it, and most of the men feel that they are not being imposed upon. Naturally they would rather see the tax a little lower, but they are not disposed to get excited over the rate since it has already passed. Collector Burton of the Kansas City revenue offices is now preparing a schedule and will commence to collect under it in a few days. There will be about ninety-six moving picture theaters in Kansas

City affected by the tax. In Joplin, Mo., there are nine theaters that will be affected by the tax.

A moving picture syndicate with offices both in New York and Chicago has leased the Lyric theater in St. Joe. The theater was opened Sunday, November 1, with pictures and vaudeville.

Tom Kress, manager of the Hippodrome theater at Carthage, Mo., has resigned his position to take charge of the office of the Ramo Feature Film Company at St. Louis.

Several pictures entitled "industrialogs" were shown to the people of Sedalia, Mo., at the local picture theater. The titles of the pictures were "The Dawn of Plenty," "The Dawn of Power" and "The Dawn of Commerce," and they all dealt with the advantages open to the United States due to the war in Europe.

The Willis Wood theater in Kansas City reports a wonderful business on "Salomy Jane" which was run four days last week.

The Idle Hour theater in Kansas City ran the Keystone release "The Trysting Place" three days. And the management state that never in the history of the theater was so much business done on one picture.

The Gayety theater at Joplin, Mo., gave a benefit performance November 2 for the benefit of St. Johns hospital. Large crowds attended the performance and the hospital although it does not at the present time know how much the performance netted, they say the amount will be surprising.

E. R. Rau, of the "World in Motion," at Eighth and Walnut, and the "Rex," at 3919 Manin, in Kansas City, state that the rerouting of the car lines in Kansas City due to the opening of the new Union Station has not affected his business in the least. Mr. Rau uses the Universal program and he states that he has been having a very good attendance.

Edward Le Fevre, manager of the Twenty-ninth Street Theater, is no longer using a regular service, but instead is using features exclusively. He reports that the present system is very satisfactory.

Pat J. Hall, special representative for the Ramo Feature Film Company, who has taken charge of the Kansas City office until a manager is appointed, has found things so satisfactory in this territory and business [illegible] that he will leave the office in charge of E. A. Lyle while he makes a trip to the company's office at Des Moines. Mr. Hall also contemplates a trip to Denver with a view of establishing an office in that city if the territory warrants it.

The Alco Company has opened offices on the third floor of the Gloyd Building in Kansas City. William Reichmann, who was formerly connected with the company in St. Louis, will have charge of the Kansas City branch. The Kansas City office will supply most of Kansas City and Nebraska.

Joe Gilday, booking agent for the Lappe-Tighe Company and the Standard Amusement Co., is making a trip to New York for the purpose of looking over some of the late large productions with the view of showing them in the Willis Wood theater in Kansas City. BROWN.

TORONTO.

GEORGE H. SCHLESINGER every little while surprises his patrons by renovating the interior of the Strand theater, of which he is manager. His latest innovation he calls "meet me at the fireside." He has decorated his theater in autumn colors, and in addition to an electric fountain has placed open fireplaces with burning fires around the theater a few feet above the floor, giving the theater a very warm and comfortable air.

Leon S. Brick, manager of the Garden theater, who prides himself on the number of automobiles he can count every evening in front of his theater, has startled the cynics by taking advantage of the war stringency and the disbandment of the local symphony orchestra by installing not only a ten-piece orchestra in his 800-seat house, but also electric bells and a fountain. He has raised his price to fifteen cents, but keeps his house full.

This has certainly been a moving picture week in Toronto. Because some of the German members of the chorus of "The Tenderfoot" refused to cross into British soil, Manager James Cowan was forced to show "After the Ball," at the Grand theater. The theater was filled on the first night and for every other night during the week, although Annette Kellerman in "Neptune's Daughter" was also drawing full houses at the Princess, which would otherwise have been dark. This coincidence has caused considerable comment around town as last week and this are the first two weeks this season that Manager Sheppherd at the Princess has made any money, although he has had some of the best shows on the road, including Lady Luxury and Maude Adams, in his theater.

Manager Shea at Shea's hippodrome has decided to cut out two of his vaudeville acts at each show and will replace them by a feature film. He is so sure of the popularity of the change that he is advertising it. Last week he played H. B. Wormer in "The Lost Paradise" and Mary Pickford in "Such a Little Queen."

Leon Brick, although his theater, the Garden, seats under 600, has decided to spend more money and is copying some of the big metropolitan houses by introducing high-class music. Max Szelinsky, formerly assistant conductor of the Russian Symphony Orchestra, has been placed in charge of the orchestra. He has also made arrangements with several well-known concert instrumentalists to give classical numbers between pictures. It has been predicted that he can't keep up the pace and he is being watched pretty closely.

George Hitchers has made a bold move and has opened the Regal theater again after two managers have previously acknowledged defeat in their efforts to make it a paying proposition. It is a small house seating 300.

Director William Edwards of the Conness Till Motion Picture company has been trying to take pictures around Toronto, but "gapers" have already spoiled several hundred feet of film. On more than one occasion a dramatic climax has been spoiled by some wondering indivdual whose gaze could not be detracted from the camera.

The scenario competition run by the Conness Till company for Canadian scenarios to be produced here brought in over 500 answers from would-be scenario writers in Toronto alone. The prizes have not yet been awarded. The winning scenarios will be shown in local theaters shortly. DAVID.

ILLINOIS.

THE building now occupied by the Ruby Palace theater, in Marseilles, has been leased by M. Engel, a clothing merchant of that city, who will operate a picture show there after the first of the year.

W. W. Walters, of Robinson, has purchased the Bijou theater in that city from R. B. Roberts. The house will be under the management of Mr. Walters' son and daughter, John and Ruth. Mr. Ewing will return to Terre Haute, Ind., where he will have charge of the operating department of the Orpheum theater.

The Luzon theater, on East Wood street, in Paris, has been re-opened by A. G. Witt, owner of the building.

The new Lyric theater, at Earlville, turned away a hundred persons at its opening.

Merchants in the 1,800 block at Rock Island recently held a big trading festival, and a local paper got a special number, boosting the enterprising business men. The Colonial theater, managed by Archie E. Powell, and the American, conducted by George Mills, were given due praise.

Poster displays by moving picture theaters in Maywood must be kept within the lobbies and clear of the sidewalks as the result of the action of the Maywood village board. Trustee Kraffmiller is said to have reported that pictures were being shown which were unfit for children and in some cases unfit for adults.

A movement to allow the Royal theater, in Sandwich, to give moving picture shows on Sundays met with opposition. A petition was circulated asking that the Sabbath performances be permitted. The church people immediately started a counter petition asking that the privilege be denied.

Manager Burkhardt, of the Pastime theater, at Homer, had a real novelty for his patrons when he showed them a number of pictures taken from the smokestack of the local powerhouse, scenes from the local horse-show and street fair.

The Lyric theater, at Farmington, has installed a new Motiograph.

A thousand feet of pictures taken at the Illinois State Fair, at Springfield, made a good near-home attraction at the Mirror theater, in Moline.

At last the plans have been revised to suit and the contract has been let for the new theater which Dr. L. G. Pullen will erect on West Main street, in Havana. The structure will be 43 x 130, colored brick with stone trimmings and will seat 800 persons.

John Campbell, of Mulkeytown, is building a new theater at that place which will seat 300 persons.

Dick Diamond, who is interested in a new moving picture theater project at Havana, has changed his plans. The building which he selected will be used for his billiard hall and the structure now occupied by the billiard hall will be remodeled for use as a photoplay house.

C. E. Chambers, who was onerator and assistant manager at the Auditorium theater, in Galesburg, will be in charge of the new moving picture theater which Walter West, of Galesburg, has opened at Abingdon.

A new moving picture show is to be opened at Tremont by a member of the family of Mrs. C. L. Crawford, of LeRoy.

The Park theater, at Champaign, having secured the Champaign County franchise for the Paramount pictures, announces that each feature will be held for two days. The admission will be ten cents.

E. C. Bostick, of Pekin, president of the Bostick Amusement Company, has been visiting the Court theater, at Sycamore, and other northern Illinois picture houses in which he is interested.

The new Star theater, at Clinton, was satisfied with its trial of the Penfax musical motion pictures and arranged to add this feature to its regular Wednesday program about the middle of November.

The Star theater, at DeKalb, gave a benefit matinee for the Christmas ship.

The Hippodrome, at Peoria, vaudeville and pictures, has reduced its admission to ten cents for any seat, except boxes. However, on Sunday evenings seats on the main floor will be reserved at twenty cents.

The most appreciative audience ever in the Varietie theater, at Canton, was made up of the children who saw the state food commission's anti-fly films. The first child out after the show poked her head up to the box office window and told Manager Joseph Ross "Thank you." The rest followed.

Co-operation seems to be the method which will be selected by the Woman's Club of Waukegan in securing what they deem a suitable class of films for young people in the Waukegan moving picture houses. The matter was discussed at a recent meeting of the organization and while no committees were named it was the concensus of opinion that the matter could be arranged with the local managers. A stimulus to action in the matter of inspection of films seemed to be that other women's organizations elsewhere were doing it.

Vaudeville is a possibility in the new Ruby Palace which is near completion at Marseilles, a stage having been built for that purpose. The seating capacity is about one hundred and fifty greater than the old house.

Chambers & West of Galesburg have named the new picture house which they have opened in Abingdon the Family theater.

L. D. Silvers and John Edwards formerly of Chicago have opened a new moving picture and vaudeville house at 811-1813 East Washington street in Springfield. The house, which is 40 x 90 feet, will seat 600 persons.

The Varsity theater at Champaign had Medcalf & Mayberry of Evansville, Ind., use their cameras in Champaign and Urbana, and the "snapshots" of the college towns were shown at the Varsity.

The Majestic theater at Rushville had a Knights of Pythias night, when the moving pictures of the big Chicago jubilee celebration were shown. The Opera House at Mason City had a similar special night.

The Ribbon Record Company of Chicago has been granted a charter by the secretary of state, with a capital stock of $10,000, to do business in flexible phonographic records, moving picture records, etc. The incorporators are John S. Huey, John T. O'Connell and Robert E. Berlet.

The Princess theater at Anna, Parker & Perrine, proprietors, has closed a diamond ring contest. This house has been giving away $2 worth of groceries every Wednesday evening after the first show.

Manager Gracy has discontinued his moving picture shows at the Hippodrome in McHenry and is exhibiting at Stoffel's Hall, in the west part of town, every Wednesday and Sunday evening.

The management of the moving picture show in the opera house at Nebo engaged Harpole's Band to give a concert in front of the house before the Saturday evening show.

The William Beye school at Oak Park is another that has gone into the moving picture business. The auditorium, seating 800, is being used for showing such films as "Les Miserables" at 10 cents for grade pupils and 25 cents for adults. Grade pupils must attend shows at 2 o'clock Friday afternoons; they will not be admitted at the evening performances. The women of this school have become interested in the prevalent plan of dealing with the moving pictures and a meeting was arranged at the school hall for a discussion of the subject of censorship. Miss Whitman, principal of the school, was in charge. Among other things that were planned to be discussed were the booking of films, the entertainment between the films, the chaperonage of the young and the problem of allowing indiscriminate attendance. The exhibitors of the city were invited to be present. Miss Whitman is said to be opposed to the idea of allowing school children to visit theaters indiscriminately and has pointed to the Chicago censorship as a successful one.

The Princess theater at Joliet delved into

statistics and found out what it cost to produce the features it had booked for a week. The total was so imposing that it was advertised as a "$2,000,000 Week."

"Bucker's Corner," a store in Joliet, which features nationally advertised products, wanted everybody to see the Universal's "Mr. Noad's Adless Day" when it was shown at the Drexel theater. It sold in its store, in certain departments, tickets for the theater at 2½ cents each and gave with each two coupons in the auto contest for boys and girls which the Drexel is conducting. To clinch the idea that the show was a good one the store declared the same guarantee it gives with goods it sells went with the show tickets.

The Orpheum Company, Greenberg & Nathan, of Peoria, has taken over the leases and franchises and property of the Majestic theater at Peoria. The Majestic will continue as a vaudeville house. Henry Sandmeyer, formerly manager of the Majestic, but more recently of New York City, will be associated with the Orpheum Company. The change was effective Nov. 15.

The Lyric theater at East St. Louis is giving away thirteen piece chop sets, one to each lady patron at each Thursday matinee.

The Lyric theater at Salem is making a specialty of family parties.

J. P. Beck, publicity manager for the Universal Portland Cement Company of Chicago, and a number of people from the Essanay Company at Chicago, recently were at the Hartwood dairly farm near Barrington to make an industrial-romance about the use of cement on modern farms.

The entire receipts of Dreamland theater at Canton on November 9 were given over to the Associated Charities of that city.

The International Motion Picture Company of Chicago has been granted a charter by the secretary of state at Springfield with a capital stock of $2,500 to do a motion picture business. The incorporators are Perry S. Patterson, Mellen C. Martin and Herbert Bebb.

The Krum-Virgiel Company loaned its moving picture theater at Arrowsmith for one night to the Arrowsmith Domestic Science Association when the state pure food commission educational pictures were shown.

"Strongheart" was the peculiarly appropriate feature for the benefit for the Lewistown High School Athletic Association at the Princess theater in that city.

The Princess theater at Galva showed the pictures of the Elks' Homecoming Celebration in Kewanee.

Moving pictures will play a big part in the big Christmas celebration to be held Christmas week in the state arsenal in Springfield by the supreme and local lodges of the Court of Honor. A moving picture committee has been appointed consisting of L. M. Dixon, W. B. Robinson, Nettie Gaffney, Elizabeth B. Clark and Mary A. Boyce.

The Lyric theater at Winchester had a Saturday matinee at which all persons over 60 years of age were admitted free.

Tabloid plays by a stock company were given recently in connection with the picture shows at the Palace theater in Roseville.

Harm Hinrichs and George Defries of Minonk have purchased the Rose moving picture theater at that place from C. D. Caster and have assumed charge. Mr. Caster seeks another climate because of ill-health.

Rev. J. R. Hanley, an evangelist who has been conducting a series of revival meetings at Canton, recently announced that at the request of the Civic League he would preach one afternoon on "The Moving Picture and Your City." The exhibitors of the city were invited to be present. The evangelist announced that it was not his intention to tear the moving picture shows to pieces. "They are in the business to give you what you want," he said, "and they can't afford to do otherwise. I want them here so that they can find out what you do want."

The Illinois theater at Rock Island took part in the Manufacturers' Week which was held by the business men of the 1600 Block. The merchants united in boosting the attendance at the theater in order to get the crowds downtown at night. Every person who made a twenty-five cent purchase was given a ticket good for five cents at the photoplay house. In order to reach it they had to pass the illuminated windows.

Moving pictures of Petersburg, including the customary run by the fire department, were taken and were booked for exhibition at the Rex theater in that city.

The Luzon theater at Paris had a grand opening with free admission.

The new moving picture theater at Chicago Heights is to be known as the Illinois. Eighteen persons selected that title in a contest, it leading above the Gem, Palace, Idlehour and other stock names.

Manager Hill of the South Side theater at Aledo gave a benefit performance for the girls' dormitory of Williams at Vashiti College. The Selig feature, "In Tune With the Wild," was the feature.

The Illinois Panama Exposition Commission has taken up the matter of securing films from the Prairie State for the show at San Francisco. It already had been decided that the departments of the state will be filmed, including the penitentiaries, asylums, state fair, game preserves, banking, mining and agricultural industries and scenes of Lincoln's haunts. Now the Commission has taken the matter up with the commercial clubs throughout the state and is urging the filming of factories and local institutions. The plans of the Illinois building call for a theater in which the films will be run. If the Commission takes the pictures the charge will be $2 a foot. If the films are furnished by local concerns a charge of $1 a foot will be made for running them throughout the fair. However, if the projection expense does not amount to $1 a foot the remainder will be prorated among the subscribers. The Commercial Club at Aurora is one of the first to take up the proposition.

The Majestic theater at Belvidere solved the problem of utilizing every seat when a feature attraction was shown. When "The Spoilers" was booked red tickets were sold for the first show, yellow for the second and green for the matinee. Inasmuch as the proper color was necessary for each show, and no stay-overs were allowed, it impressed upon the patrons the necessity of getting in at the start.

Burr Swan of the Knights of Pythias Opera House at Pittsfield is getting out a daily paper called "Swan's Daily News." The object is stated, "Published to promote interest in Burr Swan's motion pictures and allied interests and for the spread of such information as does not interfere." It is "Edited by Ruth," which probably has some local significance. It has three columns, each nine inches long. In addition to giving the programs, there is a local question and answers department for the fans, and the fillers are well selected and humorous. It is printed on colored paper in Swan's print shop. Swan recently sent out an attractive card: "I want you to see 'Tess of the Storm Country 2.'" Signed "Mary Pickford, Burr Swan." The reverse side gave the date.

Robert Frye has opened the scenic theater at the corner of Broadway and Division streets in Coal City.

Charles Edrington, proprietor of the Queen theater at Fifteenth street and Winstanley avenue in East St. Louis, has been trying the "Country Store" stunt.

E. O. Laroche of Papineau has opened a moving picture show at Martinton.

The Majestic theater at Kewanee had a private show of the moving pictures of the big Kewanee plant of the National Tube Company. The guests were the manager and the department heads of the big concern.

Henry Greddell and Art Hardman of Quincy have secured control of Highland Park in that city, and Walter White has relinquished the management. Moving pictures were shown there last summer as the principal attraction.

The Illinois State Journal at Springfield gave away three hundred tickets to "Cabiria" at the Chatterton Opera House. The only condition was that the women call at the newspaper office at 10 o'clock in the morning.

The Lakeside Theater Company of Chicago has been granted a charter by the secretary of state, with capital stock of $60,000, to do a theater and amusement business. The incorporators are Nathan Ascher, James F. Greenbaum and Lewis F. Jacobson.

E. Leavitt and B. F. Vancuren have opened a moving picture show in the opera house at Hammond and will give shows Tuesdays and Saturday nights.

In his new position as community advisor for Illinois, Prof. R. E. Heironymous of the University of Illinois is going to promote the use of moving pictures for educational purposes. He spoke recently before the Parent-Teachers clubs of East Aurora and emphasized the instructive value of pictures because of their vividness and fascination. In view of this, he said, the moving picture should not be left entirely to the commercial amusement field.

Stores in Princeton are giving with every $1 purchase a ticket for admission at the Dreamland theater.

MIDWEST SPECIAL SERVICE.

MICHIGAN.

VOTERS in Kalamazoo at the general election approved the plan to have Sunday moving picture shows.

E. C. Murphy, who has been manager of the Columbia theater in Detroit, has purchased a half interest in the Bijou theater at Saginaw from the Bijou Amusement Company. High grade pictures will be the policy of the house.

The Arcade theater at Cheboygan is to give a diamond ring to one of its lady patrons.

Miss Ada Mapes is the manager of the new Delft theater which has been opened by the Delft Theaters, Inc., at Marquette.

The New Princess theater at Benton Harbor, seating 700 persons, opened with "The Spoilers" as a feature.

The state fire marshal's department stopped the exhibition of industrialogs in Normal Hall at the Normal College at Ypsilanti. The use of moving pictures in education will be postponed until the new Auditorium is completed.

The Grand theater at Calumet has reduced its admission from ten to five cents but there has been no change in the program policy.

Deputy State Fire Marshal C. N. Dewey ordered the moving picture theater at Trout Creek, operated by J. J. Schultz, closed because it did not comply with the state regulations. It is reported that Schultz is planning to erect a new theater.

MIDWEST SPECIAL SERVICE.

WASHINGTON.

NOW that the courts have decided that it is illegal to give exhibitions of baseball on Sunday, various reformers are again agitating a movement for police regulations covering moving picture theaters which will prohibit their giving exhibitions on Sundays. A resolution asking the District Commissioners to create immediately a police regulation closing the moving picture shows in Washington on Sunday, was adopted by the Sunday School Association of the District of Columbia at the close of its twenty-first annual convention. The resolution also calls upon every Sunday school in the city and all allied organizations to petition the Commissioners to take such a step. The petition, in part, sets forth: "We rejoice that there is human law sufficient for the decision of Justice Robb that Sunday baseball in the District is illegal, but we deplore the fact that there is no law to restrain those who are thoughtlessly desecrating the day in other ways." To what extent motion picture exhibitions, the most orderly of public amusements, constitutes a desecration of the Sabbath is a question. Surely no work is involved in viewing motion pictures; those who are on duty at the shows are there of their own accord. A woman will go to a show to rest after a strenuous day of shopping; if Sunday is a day of rest, no doubt "rest" is observed by those who wish to enjoy a quiet, and it must be acknowledged, rather tame form of amusement. It is indeed regretted that there are always those who must find something to remedy, either real or fancied, and in whom the "uplift" movement is strong, for perhaps there are those who do not want to be "uplifted," and conditions that it is not desired be changed.

Somewhat in line with the above are the recommendations of Policeman J. E. Petersen and Captain Charles C. Estes, the two members of the police force charged with the enforcement of the child labor law, in a report made to Major Sylvester, superintendent of police, and by him to the Commissioners of the District of Columbia. In his report he says: "I also have the honor to recommend that an amendment be inserted in the police regulations which would prohibit the manager or one in charge of a moving picture theater or park from admitting to such theater or park any child under the age of twelve years, unless accompanied by a parent or guardian or some other adult, and having it devolve upon the manager or person in charge of the theater or park to see that no such child is admitted in violation of this regulation." Captain Estes also recommends that proper legislation be enacted or the police regulations amended so as to provide that no child under the age of sixteen shall be permitted in any theater or other place of public amusement in which burlesque performances are conducted.

Corbin Shield, formerly manager of the Trenton theater, in Lynchburg, Va., has severed his connections with that house.

Among the visiting exhibitors seen in Washington during the past week were George Karanicholas, of the American theater, Norfolk, Va., and T. A. Duffy, of New York, who was at the Elite theater, on Fourteenth street.

E. Clifton Cross, who is soon to open a new theater in Norfolk, Va., stopped over in Washington on his way to that city from Philadelphia.

E. Zarouni has opened the Belmont theater on Fourteenth street, Northwest.

H. F. Lavalle, manager of the Washington Film Exchange, is on the sick list suffering from a severe attack of grippe.

An Animatograph has been installed at the local office of Warner's Features on Ninth street. This machine will be put into operation two or three times a week that the employees of this branch office may have an opportunity of viewing new productions as they may be received. The Animatograph will also come in handy in the settlement of disputes arising from complaints of exhibitors who may claim, rightfully or otherwise, that films sent them are not all that could be expected. Mr. Lust states that this machine is already proving a great

help; its operation is simple and in view of the fact that it is constructed along fireproof lines, it can be set up almost anywhere without danger. For this latter reason an expensive booth is not necessary and private exhibitions can readily be given in the office.

W. S. and James Wickham, who reopened the Dixie theater, at Eighth and H streets, Northeast, formerly operated a string of motion picture houses in New York State. On November 14, the day of opening, double admission tickets were used, the coupon being held by the purchaser for participation in a drawing for prizes.

The drawing after the seven o'clock show was for a large bon bon dish; after the eight o'clock show, for a nest of five small (about two-ounce) drinking cups and a case to hold them nest fashion; after the nine o'clock show, for a cream pitcher and lump-sugar bowl. All of these were of quadruple silver plate and were gold lined. In addition to these prizes each lady on both Saturday evening and during Sunday shows was presented with roses, more than five hundred flowers having been procured for this purpose. The Dixie has a seating capacity of 400.

The activities of the Department of Commerce in the matter of the prevention of the shanghaing of unfortunates aboard the oyster boats which pertained in the old days, are to be filmed for exhibition purposes at the Panama-Pacific Exposition. The motorboat "Tarragon," operated by the Department of Commerce for such police purposes, has already been sent to Baltimore harbor. This boat is to be shown watching out for violators of the navigation laws and overhauling oyster dredgers to ascertain whether or not they provide properly for their crews. In the meantime, a scene is to be laid in the office of a shipping commissioner; some fellow assuming drunkenness, will sign papers which will mark the commencement for him of a series of rough treatments. He will be bundled on to an oyster boat, given bad quarters, very little food, plenty of abuse, little in the way of clothes, and, in the cold winds of Chesapeake Bay, forced to dredge oysters for a tyrannical skipper of the boat in whose service he had been forced to enlist. The dredger will become sober and desire to get away, but will be miles away from land, out of sight of boats, and forced to keep on working. That was the way it used to be, until the government became active in suppressing shanghaing. Then the little "Tarragon" will be seen coming on in the distance, and finally the oyster boat will be boarded. The skipper will be seen endeavoring to convey to the government officials that his crew are satisfied with all conditions, but the "hero" of the play will come forward and plead for liberation. His case will be heard and the grand finale will be the passing of a tow rope to the boat which will be carried to the docks in Baltimore and her skipper to a safe resting place in jail. A feature of the show, which is to be a part of the exhibit of the Department of Commerce, is to be an oyster dredger whose officers were sent to the penitentiary for shanghaing.

A fall into the waters of the Eastern branch of the Potomac, which came very near resulting disastrously, put a sudden end last week to an air voyage over Washington by A. C. Beach, the aviator, and A. J. Sutton, a local cameraman, in a flying boat belonging to the former. The flight was made for the purpose of taking moving pictures of interesting points about the city, and everything was lovely until the machine swung over the river at a height of several hundred feet. Suddenly the engine stopped and Beach volplaned toward the river's surface. When about fifty feet from the water the craft plunged forward and fell. Beach and Sutton held on to the machine, which floated until rescued by a passing motorboat.

CLARENCE L. LINZ.

TENNESSEE.

CONDITIONS have improved considerably in Tennessee during the past few weeks. The moving picture houses are handling good crowds and have been doing a nice business in spite of the war and other conditions which are unfavorable to a great many lines of business.

Nine moving picture houses of Chattanooga recently took part in an effort to raise funds for building a home for the labor unions of the city. Sunday pictures were run in these houses and a contribution box was placed at the doors of each for those who wished to help in the movement, no definite admission charge being assessed. Over 10,000 people attended the Sunday afternoon performance between the hours of 2 and 6 o'clock. This attendance was greater than that of the combined churches of the city during the entire day, according to statistics gathered. In the four houses of the Quality Way, 4,500 persons passed the doors. The Picto and Alcazar each handled 1,400 persons. The Royal, on Main street, had 1,700, and the two East Ninth street houses had a combined attendence of 1,700. A film made on Labor Day was switched from one house to the other and attracted a great deal of attention. Voluntary contributions to the cause totaled $352.16, according to a report after the money was counted from the nine houses. Only one theater failed to draw well and that was a Negro theater, far out on Ninth street. The laboring man and his family predominated in all the houses.

A great deal of interest is manifested in Chattanooga and other Southern cities in a plan to reproduce the famous historical raid of Col. Andrews and his band of Union soldiers in moving pictures. This raid was one of the most talked of events during the Civil War, and is very interesting to the Southerners. The Photoplay Library Company, which was to have made the pictures, has not finished its organization so far, and it will probably be some time before the pictures are made. The Nashville, Chattanooga & St. Louis Railway made arrangements to allow the famous engine "General," which for many years has been on a platform in the big depot at Chattanooga, to be used for filming this picture. The old engine was sent to the shops and put in first-class running order, and is able to make fifty-five miles an hour under its own steam with a string of cars. The engine for many years has been on the platform, which is surrounded by a brass railing, and is one of the interesting sights in the city. The railroad company uses it as a calendar advertisement, and it has also been reproduced on postal cards throughout the South. Although the old woodburner is nearly sixty years old, it was only necessary to spend about $200 to place it in good running order. It is probable that with new and improved valves the old machinery is able to make better time than she could during the famous railroad chase.

S. I. Connor, manager of the Bon Ton Film Company, and commissioner of the Panama-Pacific International Exposition management, said that many contracts for purchase of space on the Tennessee film for exhibiting pictures of the State have been lost on account of the disturbed business conditions brought about by the war. Mr. Connor was recently in Chattanooga, where he was superintending the motion picture work. Plans have been modified so that 15,000 feet of film instead of 20,000 will be the minimum for which contracts will be written. The exposition pictures will shortly be circulated throughout the State and shown preparatory to being sent to the exposition.

GEORGE.

KENTUCKY.

CLEAR, cool weather in Louisville is holding attendances up nicely at the local moving picture houses. The fall has been one of the openest known in years, and hardly any rains or really cold weather has been experienced. Everything is running smoothly and very few complaints are to be heard just now. A number of the outskirt houses have been forced to sell standing room only on several occasions lately.

The Central Film Service Company of Louisville is preparing to distribute to all its patrons a twenty-four sheet size poster of all prominent features as they come out. These posters will be used on billboards, barns or other buildings which afford the proper space. The exhibitors are generally complaining of the weakness of the small posters, and the new size should take very well with them.

The Empire theater, at Shelby and Market streets, Louisville, is diversifying its program somewhat by running single vaudeville turns two or three times a week. Business is remarkably active with this house this fall. The house was enlarged considerably a few months ago, but no trouble has been experienced in filling the additional seats.

B. F. Keith's theater in Louisville raised prices to seventy-five cents for the first sixteen rows this season. The whole first floor was fifty cents at the old house, but better productions and a finer theater warranted the increase.

Labor difficulties arose over placing the seats in the new Alamo theater, Louisville, of the Fourth Avenue Amusement Company, and thirty union men working on the building struck. The seat-placing work was being done by non-union labor. Arrangements were made whereby this work was to be done by the Iron Workers' Union, and the trouble was settled. Work was hindered somewhat when a drilling machine, used for drilling bolt holes in the concrete floors for fastening the seats, was broken, and until new parts could be secured from Chicago the drilling had to be done by hand tools. Cool weather has kept the walls from drying out as rapidly as was expected and a large battery of salamanders was placed in the building to take out the dampness. The house will shortly be ready to open, although it is probable that the opening will be held before the house is entirely finished.

The Mary Anderson theater, Louisville, has inaugurated what is known as surprize night at the popular photoplay house. A special feature out of the ordinary is given as an added attraction every Friday night. The first surprise was Frozini, an accordion star, who was playing at B. F. Keith's theater during the week. The proposition took so well that a good vaudeville entertainer will be arranged for every week, but no announcement regarding what or who it is to be will be made in advance.

Wholesome fun, combined with educational training and sound moral influence, is the standard set by the Censorship Committee of moving pictures for school children, which are shown at the Mary Anderson theater every Saturday morning. Among recent pictures shown at this theater for the little tots were "The Coming of Columbus," "Cinderella," "Chrysanthemums" and the "Runaway Leopard." The comedy pictures appear to please the juveniles most, but a good deal of interest is also taken in the geographical and educational features. Members of the Censorship Committee believe their work is essential to the welfare of the school children of Louisville, for whom they say "there is nothing too good," and they will make every effort to keep up the standard they have set for the entertainments offered the youngsters.

Frank E. Hammer, manager of the Mutual Film Corporation, Louisville, is now settled in his new offices in the Alamo theater building. He reports business very good this fall and is taking on a number of new show houses. He has booked the two-reel Keystone comedy, "Dough & Dynamite," in which Charles Chaplin stars, with the Alamo theater for its first two days' run. It will be shown at the Walnut theater afterward.

A motion picture camera, operated by J. A. and S. J. Needham, of the Quality Film Company, of Newport, Ky., attracted a good deal of attention recently in Flemingsburg, Ky., where the operators were taking city scenes. This was the first time a motion picture camera had ever been seen in operation in that city. The pictures were afterward shown for two days at the Princess theater.

It is rumored in Winchester, Ky., that Cincinnati men are interested in a movement to establish another motion picture house in the Bluegrass City. Negotiations are said to be on for a lease, but no definite details can be secured.

The Gurnee Amusement Company, of Lexington, Ky., has been organized by N. Van Houten Guernee, D. H. Long and Emmet O'Neal. The concern is incorporated for $1,000.

G. D. CRAIN, JR.

SAN FRANCISCO.

THE Strand Theater Company has been incorporated here with a capital stock of $100,000 to conduct theaters and moving picture shows, the directors being J. T. Fleming, J. Marcus, W. Morris and E. W. Smith.

An effort is being made by Sid Grauman to secure a long-term lease on property at Fourth and Market streets, now occupied by a two-story store and office building. In case the negotiations now pending are successfully concluded, a class A theater will be erected there at a cost of $200,000. Preliminary plans for the building have been made by Architect William Beasley, 127 Montgomery street.

A number of local houses have joined the ranks of the ten-cent theaters during the past few weeks, prominent among these being the Odeon on Market streets. This theater was formerly known as the V-Odeon, but since it has been refitted and refurnished and the price of admission raised the name has been changed.

So satisfactory was the attendance at the recent engagement of "Salomy Jane" at the Portola theater that a return booking for December has been made. This week the attraction was Evelyn Thaw in "Threads of Destiny."

The California Motion Picture Company has secured the services of Nicholas A. Covarrubias, who will appear in another production to be made by this company depicting California life in the days of '49. This veteran was one of the first United States marshals appointed in this State, and is conversant with the rough life of the gold rush days. He is well known on the Coast as the impersonator of Don Gaspar de Portola in the Portola festivals held at San Francisco.

Representatives of the various Women's Clubs of this city recently called upon Senator Eddie Wolf to ask his attitude on a proposed measure to prohibit the attendance of girls under the age of sixteen years at moving picture exhibitions depicting sex problems. He has taken the matter up with the Screen Club of San Francisco and a committee has been appointed to investigate the matter.

The Forestic theater, located in one of the leading residence districts of the city, is now being conducted under the management of Lesser & Lamb.

The great attraction "Cabiria," which enjoyed a month's run in this city shortly after its release, is now being booked on the Coast by the Golden Gate Film Exchange, Inc.

H. J. Lewis, who for the past twenty-five years has been a guide in San Francisco's Chinatown, has had a five-reel picture made showing the life of the Celestials, opium dens, gambling joints and scenes seldom viewed by outsiders. He is planning to start East with this attraction shortly, accompanied by a Chinese family, and will lecture as the picture is thrown upon the screen.

L. G. Dolliver, business agent of the local Operators' Union, and operator at the Lincoln theater, has given up the latter position and in the future will devote his entire time to organization work. It is believed that during 1915 there will be not less than one hundred machines in operation daily on the Exposition grounds, with an increase throughout the entire city.

The Opal theater on Sixteenth street, near Mission, is preparing to make a number of improvements in its operating room, chief of which will be the installation of a new Powers Cameragraph No. 6A.

R. E. Stebbins, who is connected with the local office of the Pacific Mutual Film Corporation, has been made general manager of the Film Exchange Board of Trade of San Francisco, and Maurice L. Asher, attorney for the organization, has been made secretary, O. V. Traggard retaining the position of treasurer.

J. R. Crone, manager of the Los Angeles and San Francisco branches of the Pacific mutual Film Corporation, left recently for the southern city to meet Mr. Hutchinson, of the American Film Manufacturing Company, who is coming to spend several months on the Coast.

The Pastime theater, Haight and Fillmore streets, has installed new projection equipment.

A change has been made in the plan for fitting up offices for the Alco Film Corporation of California, and instead of this concern being located in a new building on Eddy street, quarters are being made ready in the building at 234 Eddy street, occupied by the Golden Gate Film Exchange, Inc. Additional space has been taken here and the new quarters will be ready for occupancy within a short time.

Harry Hunter, manager of the Los Angeles branch of the Independent Film Exchange, visited the San Francisco headquarters of this concern recently, accompanied by Mrs. Hunter.

Alex. Beyfuss, general manager of the California Motion Picture Corporation, left this week on another business trip to New York.

The Liberty theater in the North Beach district has been refurnished and redecorated and a marquese installed. It will reopen shortly with W. R. Dailey in charge.

Fred Granville, cameraman of the Sunset Motion Picture Corporation, is back from a seven months' trip to the Arctic regions where a wonderful series of films was secured.

Since holding the annual convention of the Exhibitors' League of California at San Francisco in October more than twenty-five new members have been added, almost all being from the country districts.

Charles Stillwell, manager of the Silver Palace theater, is making a trip to Los Angeles to secure the attendance of star screen actors and actresses at the Screen Club Ball, to be held at the Coliseum on November 28.

The U. S. Feature Film Company of Oroville, Cal., gave a very successful masked ball in that city on October 30.

The Crystal theater has been opened in the Abbott Building, Porterville, Cal.

The Burlingame theater, Burlingame, Cal., has booked "Cabiria" for presentation at an early date and has been very successful in selling seats in advance at 50 cents. A Powers Cameragraph No. 6A and a Wagner converter is being installed in this house.

The Webster Playograph, Alameda, Cal., has been remodeled and opened for business, after having been closed for a short time by the new owners.

Th Broadway theater, Oakland, Cal., departed from its usual routine recently and booked "Salomy Jane" for a full week's run. The lobby of the theater was decorated specially for the occasion with evergreens, with the ticket booth covered with redwood bark after the fashion of a log cabin.

Miss Johnson, secretary of the Liberty Film Company of San Mateo, Cal., has left for the East on a business trip. Three features of more than ordinary merit have been sent to New York to be released.

Elizabeth Loughery has awarded contracts for the erection of a one-story moving picture theater on East Twelfth street, near Seventh avenue, Oakland Cal.

The Knights of Columbus Hall Association is preparing to erect a two-story building at San Mateo, Cal., a moving picture theater to be on the ground floor. The architect is Will D. Shea, 244 Kearny street, San Francisco, Cal.

CHURCH.

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MOVING PICTURE WORLD.

INDIANA.

THE Star theater, Owensville, Ind., donated a night for a lecture on Hog Cholera by Professor Starr of Purdue University. The University is giving illustrated lectures. The action of the Star theater is part of a general movement in Owensville to keep down this disease.

Darue Fisher, Lapel, Ind., is once more owner of the Electric theater, having bought it from I. F. Huffman. It has only been a few months since Mr. Fisher sold the theater to Mr. Huffman.

Chas. R. Offutt has taken charge of the Wells Bijou theater at Evansville. The house is owned by Jake Wells. Mr. Offutt has been associated with Mr. Wells and his various theaters for the past twelve years. He came to Evansville from Nashville, Tenn., and prior to that time he had charge of the Chattanooga house owned by Mr. Wells. The policy of the house will not be changed, according to Mr. Offutt, except that he intends to discontinue the popular priced musical shows which have been a Sunday feature. The musical show will be fixed for vaudeville and legitimate attractions.

The Lincoln theater, Valparaiso, Ind., has added an orchestra made up of young men from Valparaiso University.

The new Grand theater, one of Switows theaters at New Albany, Ind., is now giving five reels for five cents and playing up the fact that the amusement is being offered at a penny a reel. They do not reconcile this statement with the fact that on Saturday and Sunday they charge ten cents for a six-reel show. However, this is no reflection upon the house, as the Saturday and Sunday shows are feature shows and more than worth the money.

The Kai Gee theater, Rochester, Ind., has organized an orchestra from local talent and is now giving good music each evening.

The Camp Fire Girls shared in the profits of the Gem theater, Indiana Harbor, when the theater put on a feature bill. The girls worked up an attendance which packed the house.

John Wolf, manager of the Rumely Hotel, Laport, Ind., has bought the interest of Wilbur J. Hall in the Madison theater, Michigan City. Mr. Wilbur will act as manager of the house.

Art Smith, Auburn, Ind., has signed with the Loyal Order of Moose to fly his biplane for a moving picture to be put on at Grant Park in Chicago. Smith is a daring aviator and expects to loop the loop for the moving picture and also to take a moving picture machine and operator up with him.

The Indiana Union, an organization of students in Indiana University, has contracted for some reels by the Famous Players Co. and the Paramount Film Co. The machine for the Union was bought by Professor Cogshall in Chicago and will be in service soon.

Manager Vinyard of the Star theater, Winslow, Ind., has had the entire house repainted and redecorated inside and out.

E. J. Caldwell has opened his house in Coatesville, Ind., and has been getting good sized crowds every night. He has installed a mechanical orchestra. The house was crowded to capacity on opening night and Mr. Caldwell has been agreeably surprised to find that the crowd every night since has been practically the same size. The house seats 400 and there have been standers every night.

George Weaver opened a new house in Auburn, Ind. It seats about 300 and is a well-equipped and thoroughly modern little house. The first night show was well attended.

G. D. Leinberger, retiring postmaster at Bainbridge, Ind., has bought the Bainbridge theater of Herbert Moore.

Harry Colvin has sold his interest in the Col-Dav show house to Ote Hanger. The house name was a combination of the names of Messrs. Colvin and Davis. Mr. Hanger has indicated that he believes the name should stand.

A. Z. Zaring and J. M. Rhodes, owners of the North Star and Garrick theaters, Indianapolis, expect soon to make these houses ten cent houses and every night a feature night. At present they are giving feature shows every other night, and the attendance for the ten cent nights is always heavier than on the five cent nights.

Mayor Batchelor has declared that he will not permit Sunday pictures in Marion, Ind., and following that declaration, Howard and Goldie Spurr of the New Grand were arrested for keeping open. The house was crowded inside and out when the police arrived. The Spurrs were told to discontinue the show when the reel had been completed. Instead of doing as they were ordered Mr. Spurr put on another reel and started to run it. The police then interrupted and both Mr. Spurr and his wife were arrested. The case is to be made a test case and every exhibitor in Marion is standing back of the Spurrs. In event of an unfavorable decision the case will be carried up. The attitude of the press in Marion in the situation is against the Sunday show, but the people of Marion seem to be with the exhibitors; at least it is certain that if the houses were open on Sunday they would be well attended.

J. P. Dunn, Indianapolis city controller, has declined to recommend an appropriation of $150 to be used in the purchase of a "Safety First" film to be exhibited in the moving picture shows of the city. The purpose of the film was to show how street and traffic accidents can be avoided. The estimated cost of the film was $500. The sum was to be raised by subscription under the direction of the Hoosier Motor Club. It is likely that the Hoosier Motor Club will now attempt to raise the money unassisted.

The Royal theater, Portland, Ind., has been opened by Manager Ludy. The theater was closed a good share of the year. The program will be composed of moving pictures.

The Interstate Theaters Company, Ohio, has been incorporated in Indiana for $12,500; the directors are R. Hall, R. Haggard and W. Geltz.

R. L. JENNE.

DETROIT.

THE Globe theater, at Grand River avenue and Trumbull avenue, is having a number of improvements made in the way of redecorating and will also be equipped with a pipe organ.

The latest song that promises to be extremely popular, and of which the local publishers plan to sell over a million copies, is "Mary Pickford, the Darling of Them All." It was sung for the first time on any stage at the New Empire the week of November 9, by Frank Rose. Every music store in the city has literally plastered their windows with advertising and copies, boosting this new song number. The tune is of the catchy waltz style.

George R. Buyce succeeds Mr. Irons as manager of the Royal, the latter going to the Liberty as successor to Mr. Moule, who was transferred to the Alhambra.

C. E. Pudrith, proprietor of the Addison theater, has returned from the west, where he made a hurried trip owing to the sudden illness of his brother, who was on his way to the coast.

G. E. LeVegue, 1717 Dime Bank Building, will erect a brick theater building on the north side of Farnsworth street, east of Beaubien street.

The Detroit Brick Manufacturers' and Dealers' Association plan a campaign of advertising slides in the moving picture theaters in February. Those theaters constructed of brick will throw a slide something on this order, "This Theater Is Built With Brick. It Is Absolutely Fireproof." The purpose of the campaign will be to boost building brick.

L. B. McKittrick, vice-president of the Melachrino Cigarette Company, was in the city this week and told the writer that a new concern, in which he was financially interested, had just started in business in Elyria, Ill., for the manufacture of a new moving picture machine. The company is styled the Vandiscope Company, and the machines are being made in the same building with Garford trucks.

Detroit film exchange men are greatly interested, to say nothing of being highly elated, over the recent decision by voters in Kalamazoo to permit the operation of play houses on Sundays. Heretofore Kalamazoo has been without Sunday entertainment, owing to a city ordinance prohibiting same. At the polls, November 3, the people, by a majority vote of 150, decided in favor of Sunday shows, which will start November 22, according to notices already posted. As practically all the film shown in Kalamazoo are purchased through the Detroit film exchanges it will readily be seen that the increase in business, taken on the basis of the year, will amount to considerable.

Architect W. S. Joy, 516 Stevens building has revised his plans for a picture theater and store building to cost $10,000, which he will erect. The new structure will be of brick and stone, two stories high, 50 by 115 feet in size.

No successor has yet been announced to J. H. McCarron, who has tendered his resignation as manager of the Family theater. This house is under the control of the Harris Amusement Company of Pittsburgh. Mr. McCarron plans to go East December 1 and hopes to locate permanently in New York City.

The two-hour free picture entertainment, given by the Miles theater preceding the regular vaudeville show, is proving a big drawing card. Where heretofore the theater has had a fair matinee business, it now plays to capacity every afternoon.

The new Majestic being erected at Woodward and Willis avenues will have many special features, one of which will be the outside lighting; there will be no lights on the front of the building, but it will be illuminated at night by lights and reflectors which will be on posts at the curb line. It will be the first time in Detroit that this system of lighting has been attempted.

John R. Lakin is in charge of the publicity department of the Detroit Universal Film Company Mr. Lakin is out in the state most of the time helping local exhibitors with their campaign of advertising and general publicity. He has worked in all branches of the theatrical business, having for eight years been on the legitimate stage.

SMITH.

MONTREAL.

BUSINESS in Montreal, of late, has not been up to the usual mark, although from some quarters come reports that business could be hardly better. A few of the smaller shows are in liquidation, but these have always been looked upon as rather "shaky" propositions. However, it is only natural, since Canada is directly involved in the war, that business should fall off somewhat, just like other industries. As long as the exhibitor shows good films he will have no reason to complain. No better proof of this could be produced than that which was recently witnessed in this city. A large West End house screened a special feature which had had long and successful runs in the large American cities, and the result was that the "S. R. O." sign was hung out at nearly every performance. The people must be entertained. As one prominent exchangeman puts it, "the moving picture show will go out of business when the baker goes out."

Our congratulations to the management of the Mount Royal theater, which only recently celebrated its first anniversary. The Mount Royal has filled a long-felt want in the North End. All praise is due to Mr. Herring, the manager, who has established this house on such a sound basis and of such a standard that it is the general meeting place in the annex, because of its good and wholesome programmes. The best testimony of its success is that go there any night in the week and you will find it jammed to the doors. "The Master Key" and "Zudora" have have been booked for the Mount Royal.

"Neptune's Daughter," the big Universal special, featuring Annette Kellermann, was shown for one week at His Majesty's theater, Guy street, commencing November 9. "S. R. O." business was the rule at all performances. The prices were ten, fifteen and twenty-five cents at all performances.

Mr. Byerle, manager of the local Universal office, is pleased with the results which "The Master Key" is bringing in this territory. It will run serially in the local Herald-Telegraph.

Harry A. Kaufman, the Montreal manager of the Famous Players, reports very good business. The European war is not affecting business, according to Harry. Famous Players and Lasky productions are in big demand by the managers of the larger houses. In the last four weeks the Famous Players' office has taken on twenty new houses in the city of Montreal.

A. Fischer, manager of the local Warner's Features office, is pleased with the results being brought in by the new program. He claims that, although business is not good generally, Warner's has not yet begun to experience any decline in trade. Mr. Fischer was in Toronto recently, and reports good conditions there. The Toronto office is in charge of Mr. Fischer's brother Henry.

The World Film Corporation Montreal office, in charge of Harry Kaufman, assisted by R. S. Bell, is taking on more business every day. The Midway theater has contracted to show Shubert and Brady productions. Mr. Bell was recently in Ottawa on business for the firm.

The Famous Players and Lasky feature productions are going strong at the Imperial, and Mr. Conover, the manager, is greatly pleased with results. The management loaned the theater on November 26 to the Patriotic Fund.

Mr. Hooley, manager of the Theater Francais, is again to the fore with a novel idea. In the lobby is conspicuously placed a large clock, with which is connected a large electric bell. This bell rings four times every hour. Should anyone be in the act of purchasing a ticket when the bell rings, the prospective patron is admitted free of charge. Needless to say, this idea has "caught on" and has been the talk of the town since its inception. Exceptionally good business is being done these days at the big East End house, and Mr. Hooley is always on hand with a good show.

The Equitable Film Exchange has just completed negotiations with the Life Photo Film Corporation, of New York City, to release in Canada all the latter's five-reel features. Mr. Roskam, the manager, gave a trade exhibition of some of these features at the Colonial theater on November 17. The local exhibitors and press were present.

The management of the Tivoli has introduced something new at this popular house. Instead of projecting lantern slides on the screen to tell the story, moving pictures illustrating the song in a novel manner are screened. "The Master Key" and "Zudora" are booked for this house.

Maurice West is not of a pessimistic turn of mind, and consequently is not afraid of hard times. Business at the two houses under his care, the Scala and Family theaters, is bearing up well. Mr. West has booked "Zudora" and "The Master Key" for the Family.

Mr. Tom Cross, manager of the Consolidated Film Company, was recently in New York on business.

Mr. Nicholas, manager of the Strand, announces that he has booked the big Universal serial, "The Master Key." The Strand has contracted with the World Film Corporation to show the Shubert and Brady productions released through that firm.

The Colonial theater recently held a benefit performance in aid of the Belgian Relief Fund.

The Casino management announces that it will show all the great Kleine masterpieces. "Spartacus" was screened for four days, November 15 to 18 inclusive.

The Globe theater, which only recently made its debut in the local field, is now being managed by H. A. Vineberg. Mr. Vineberg is pleased with business done.

The building on St. Lawrence Boulevard, between Milton and Prince Arthur streets, used for a long time by the members of the Greek Orthodox Church as their place of worship, has been converted into a photoplay theater. M. Lacker bought the property from J. Ettenberg for $33,500.

The Daylight Theater Company, Limited, of Saskatoon, has been incorporated under the laws of the Province of Saskatchewan, with a capital of $20,000. GALLAGHER.

PITTSBURGH.

THE Famous Players Film Service, Inc., whose offices at 404 Ferry street, Pittsburgh, were jammed to the limit for the past few months, moved their offices to rooms 309 and 311 Wabash building last week. The shipping and film departments will remain at the old location for the present. The new rooms are spacious, light and pleasing.

Joe Skirboll, formerly manager of the Alco Film Service, Pittsburgh, has been promoted to the position of district manager and will superintend affairs at both the Pittsburgh and Chicago offices of the exchanges. His successor as Pittsburgh manager is J. E. Davis. He had been with the General Film Company for two years, and has lots of experience in the film business and has many friends among the exhibitors.

The Gem theater, 6280 Frankstown avenue, East End, Pittsburgh, conducted by the Kineto Amusement Company for the past two years, was recently purchased by David Mintz, proprietor of the Bijou Dream in the same locality. Mr. Mintz's son, Harry, recently purchased the Evaline theater, and this gives the Mintz family three houses in the radius of a few squares.

The Columbia theater, Turtle Creek, near Pittsburgh, has recently been remodeled and enlarged. The capacity has been increased to over 300 and the new front and other improvements greatly enhance the appearance of the house.

The Pitt theater, Turtle Creek, near Pittsburgh, which was purchased by J. N. Hall three months ago, has been remodeled lately on account of a change in the grade of Penn avenue, on which street the house is located. An entire new front had to be built, and while remodeling was in progress other improvements, including a general brightening up with paint, were made.

The latest serial by the Universal Film Manufacturing Company, "The Master Key," which starts immediately after the close of the "Trey o' Hearts," will be handled in Pittsburgh by the Feature Film & Calcium Light Company, and Manager France, of the film department of that concern, is already busy booking the series.

Mr. Allen, formerly of the Pittsburgh branch of the Eclectic Film Company, has been transferred to the same firm's Minneapolis office, where he will be manager.

J. P. Donavan, formerly manager of the Arsenal theater, Pittsburgh, is now manager of the new Regent theater in East Liberty, Pittsburgh, which opened recently. William Kirsch succeeds him as manager of the Arsenal.

In the suit of the Exhibition Feature Film Company against B. S. Leeds, the latter has filed an answer setting up that the company violated its contract with him by substituting "The Rajah's Casket," a film, in place of "Judgment of the Jungles," a film ordered. He asks the suit for $338 be dismissed.

Co-operating with the bureau of commercial economics the university extension department of the University of Pittsburgh is arranging a series of free educational entertainments in which motion pictures designed to give information concerning industries and researches will be exhibited. The reels are supplied for educational purposes only to various schools and colleges. The University of Pittsburgh has received twenty films. Four or five hundred will be shown. The reels are free to high schools, public institutions, lodges and the like, but they are furnished only when those obtaining them provide for the free admission of the public. Along with the moving pictures are lantern slides accompanied with a lecture. These also are for free distribution.

The Star theater at Kane, Pa., has recently been enlarged and improved in appearance. A steam-heating plant has been installed and a new cement floor has been put in and the house has been painted and decorated throughout. The seating capacity is now 350. Brown & Dion are the proprietors.

The new Penn theater, Uniontown, Pa., which is now being erected by the Penn Amusement Company and which will be managed by C. M. McCloskey, proprietor of the Imp theater in the same city, is said to be one of the biggest propositions in the state in the moving picture field. The Penn is in one of the best locations in the town, on Main street. The real estate cost $110,000 and the building $120,000. It is a three-story structure, 50x160 feet, and the theater, which will be devoted exclusively to pictures, will have a capacity of 1,000. It is rapidly nearing completion and the opening date has been set for November 16.

The Peerless theater at Bradford, Pa., has been sold by N. A. Walker to Ike Garfinkle. The house will be remodeled and improved in appearance. MANLEY.

ST. LOUIS.

SCHERER BROTHERS, who operate the Palace theater at 1310 Franklin avenue, have acquired the Mikado, at 5900 Easton avenue. The Mikado theater, which is one of the largest houses in the city, was built three years ago by the O. T. Crawford interests, and was operated with a mixed picture and vaudeville program. The new management have inaugurated an all picture program, featuring the Paramount releases.

The World's Dream theater, at 1413 Market street, is closed while alterations are being made in the building. It is advertised to reopen as soon as improvements are completed.

St. Louis is experimenting a remarkable boom in the theater building line. Five theaters have been built in the last three months, and in addition to these three more are in course of construction. The list of completed houses includes the Lindell, Grand avenue and Hebert street, with 2,000 seating capacity; the Strand, Sixth and St. Charles streets, 500 seats; the Olympia, 1420 Market street, 750 seating capacity; the Duchess, Grand and Washington avenues, 750 seats, and the Powhatton, 7200 Manchester avenue, which seats 1,000 persons. All these houses are of the larger and better class, and all but one charge ten cents admission, and all have picture programs.

The Royal theater, 1529 Market street, has gone back to a picture program after a two weeks' try of vaudeville. Manager John Karzin says his patrons seem to like the pictures best.

Joseph Kuppertz, who has bought the Eclipse Garden at 428 Primm street, has installed a new Edison projecting machine in the theater of the resort.

The World Film Corporation, now in the Navarre building, is getting ready to move its offices in the 3600 block on Olive street, which has become known as "Film Row." With the advent of the World offices, there will be five exchanges in the block, the General, Warner's Features, Alco, World Corporation and the Box Office Attractions.

F. L. Root, who has been operating the Eagle theater, on South Broadway, is building a new theater, which will open November 25.

George Pliakos, owner and manager of the Marquette theater, at 1806 Franklin avenue, has his theater decorated with nine large framed oil paintings. The pictures are real works of art, copies of well known subjects, such as "An Arctic Tragedy," "A Quiet Retreat," "A Near Duel," and others. The Marquette gives four reels of Mutual pictures, features Keystone comedies, and has a four-piece orchestra. Mr. Pliakos also controls the Family theater, at 1440 South Broadway.

The Olympia theater, the new all picture house which was opened at 1420 Market street in October, is under the management of the Olympia Amusement Company, with George Gallanis and Charles Skouras as active managers. The new house maintains a seven-reel mixed program, a four-piece orchestra, and young lady ushers to take care of the 750 patrons the house will accommodate. The theater is equipped with all of the latest ideas in ventilation and air cooling. The projecting room is a model of neatness, and has two six A Powers motor-driven projection machines. Five cents admission is charged and the exhibition is continuous from 10 A. M. to 11 P. M.

Free Bridge Rallies were held in sixty-five moving picture theaters on the night of November 5, which was the eve of the special election held to vote for special bonds to complete the Municipal Bridge across the Mississippi River, which the city has been trying to finish for the last five years. Orators were detailed by the organization working for the Bridge bonds to each theater, and ten minute speeches were made to the audiences between seven and nine o'clock. The proposition to issue the bonds carried by a large majority.

GIEBLER.

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MOVING PICTURE WORLD.

When Writing to Advertisers

Calendar of Licensed Releases

Current Releases

MONDAY, NOVEMBER 23, 1914.

BIOGRAPH—All on Account of the Cheese (Comedy).
—Thrown Off the Throne (Comedy).
EDISON—His Chorus Girl Wife (Drama).
ESSANAY—Sweedie at the Fair (Comedy).
KALEM—The Theft of the Crown Jewels (Special—Two parts—Drama).
LUBIN—The Beloved Adventurer, Series No. 11, "The Serpent Comes to Eden" (Drama).
PATHE—Pathe's Daily News, No. 79, 1914 (News).
SELIG—Out of Petticoat Lane (Special—Two parts—Drama).
—Doc Yak Plays Golf (Cartoon).
—Hearst-Selig News Pictorial No. 77 (News).
VITAGRAPH—The Level (Drama).

TUESDAY, NOVEMBER 24, 1914.

BIOGRAPH—The Romance of a Poor Young Man (Special—Two Parts—Drama).
EDISON—A Gypsy Madcap (Drama).
ESSANAY—Beyond Youth's Paradise (Drama).
KALEM—Tough Luck Smith (Comedy).
LUBIN—Mother's Baby Boy (Comedy).
—He Wanted Chickens (Comedy).
SELIG—The Scapegoat (Western Drama).
VITAGRAPH—The Old Flute Player (Special—Two parts—Drama).

WEDNESDAY, NOVEMBER 25, 1914

EDISON—The Temple of Moloch (Drama).
ESSANAY—The Fable of "Aggie and the Aggravated Attacks" (Comedy).
KALEM—The Girl and the Explorer (Special—Two parts—Comedy).
LUBIN—The Making of Him (Special—Two parts—Drama).
PATHE—Pathe's Daily News No. 80, 1914 (News).
SELIG—The Butterfly's Wings (Drama).
VITAGRAPH—Netty or Letty (Comedy).

THURSDAY, NOVEMBER 26, 1914.

BIOGRAPH—The Way Back (Drama).
ESSANAY—Snakeville's Reform Wave (Western Comedy).
LUBIN—Was His Decision Right? (Special—Two parts—Drama).
SELIG—Hearst-Selig News Pictorial, No. 78 (News).
VITAGRAPH—Cause for Thanksgiving (Comedy).

FRIDAY, NOVEMBER 27, 1914.

BIOGRAPH—His Old Pal's Sacrifice (Drama).
EDISON—The King's Move in the City (Special—Two parts—Drama).
ESSANAY—Scars of Possession (Special—Two parts—Drama).
KALEM—Ham the Iceman (Comedy).
LUBIN—He Waits Forever (Drama).
SELIG—A Surprise Party (Comedy).
VITAGRAPH—The Curing of Myra May (Comedy).

SATURDAY, NOVEMBER 28, 1914.

BIOGRAPH—Little Miss Make-Believe (Drama).
EDISON—The Last of the Hargroves (Drama).
ESSANAY—Broncho Billy's Double Escape (Reg. in U. S. Patent Office—Western—Drama)
KALEM—The Girl at the Throttle (Third of the "Hazards of Helen" Series—Drama).
LUBIN—You Can't Beat Them (Comedy).
—The Servant Girl's Legacy (Comedy).
SELIG—The Fates and Ryan (Drama).
VITAGRAPH—Convict, Costumes and Confusion (Special—Two parts—Comedy).

Advance Releases

MONDAY, NOVEMBER 30, 1914.

BIOGRAPH—A Mother's Way (Drama).
EDISON—Wood B. Wedd Goes Snipe Hunting (Twelfth of the "Wood B. Wedd" Series—Comedy).
ESSANAY—A Maid of War (Comedy).
KALEM—Her Bitter Lesson (Special—Two parts—Drama).
LUBIN—The Beloved Adventurer, Series No. 12, "Fate's Tangled Threads" (Drama).
SELIG—Unrest (Special—Two parts—Drama).
—Hearst-Selig News Pictorial, No. 79 (News).
VITAGRAPH—Everything Against Him (Drama).

TUESDAY, DECEMBER 1, 1914.

BIOGRAPH—The Closing Web (Special—Two parts—Drama).
EDISON—The Girl of the Open Road (Drama).
ESSANAY—The Buffer (Drama).
KALEM—Bud, Bill and the Waiter (Comedy).
LUBIN—Coupon Collectors (Comedy).
—For a Widow's Love (Comedy).
SELIG—The Rival Stage Lines (Western—Comedy).
VITAGRAPH—Saved From a Life of Crime (Special—Two parts—Drama).

WEDNESDAY, DECEMBER 2, 1914.

EDISON—A Double Elopement (Comedy).
ESSANAY—The Fable of "The Club Girls and the Four Times Veteran" (Comedy).
KALEM—The Prodigal (Special—Two parts—Drama).
LUBIN—The House of D'Or (Special—Two parts—Drama).
SELIG—The Lion Hunter (Drama).
VITAGRAPH—The Mysterious Mr. Davey (Comedy).

THURSDAY, DECEMBER 3, 1914.

BIOGRAPH—In Quest of a Story (Drama).
ESSANAY—Sophie's Fatal Wedding (Western—Comedy).
LUBIN—The Grip of the Past (Special—Two parts—Drama).
SELIG—Hearst-Selig News Pictorial, No. 80 (News).
VITAGRAPH—The Man That Might Have Been (Drama).

FRIDAY, DECEMBER 4, 1914.

BIOGRAPH—Making Them Cough Up (Comedy).
—Bertha, the Buttonhole-Maker (Comedy).
EDISON—Who Goes There? (Special—Two parts—Comedy).
ESSANAY—The Place, the Time and the Man (Special—Two parts—Drama).
KALEM—The Devil and Mrs. Walker (Comedy).
LUBIN—A Believer in Dreams (Drama).
SELIG—Which Ham Is Schnappsmeier's? (Comedy).
—Love's Acid Test (Comedy).
VITAGRAPH—The Methods of Margaret (Comedy).

SATURDAY, DECEMBER 5, 1914.

BIOGRAPH—The Deacon's Son (Drama).
EDISON—It's a Bear (Comedy).
ESSANAY—Broncho Billy's Judgment, "Reg. in U. S. Patent Office" (Western—Drama).
KALEM—The Stolen Engine (Fourth of the "Hazards of Helen" Series) (Drama).
LUBIN—Brown's Cook (Comedy).
—He Wanted His Pants (Comedy).
SELIG—Her Sister (Drama).
VITAGRAPH—Bunny's Little Brother (Special—Two parts—Comedy).

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Calendar of Independent Releases

Mutual Film Corporation

SUNDAY, NOVEMBER 22, 1914.

KOMIC—Ethel Has a Steady (No. 11 of the "Bill" Series) (Comedy).
MAJESTIC—The Saving Grace (Two parts—Comedy-Drama).
THANHOUSER—A Messenger of Gladness (Comedy-Drama).

MONDAY, NOVEMBER 23, 1914.

AMERICAN—In the Candlelight (Two parts—Drama).
KEYSTONE—His Taking Ways (Comedy).
—The Sea Nymphs (Two parts—Comedy).
RELIANCE—Our Mutual Girl, No. 45 (Topical).

TUESDAY, NOVEMBER 24, 1914.

BEAUTY—As a Man Thinketh (Comedy).
MAJESTIC—Another Chance (Drama).
THANHOUSER—Mrs. Van Ruyter's Stratagem (Two parts—Drama).

WEDNESDAY, NOVEMBER 25, 1914.

AMERICAN—The Archaeologist (Drama).
BRONCHO—The Cross in the Desert (Two parts—Western—Drama).
RELIANCE—They Never Knew (Drama).

THURSDAY, NOVEMBER 26, 1914.

DOMINO—The Mills of the Gods (Two parts—Drama).
KEYSTONE—His Halted Career (Comedy).
MUTUAL—Mutual Weekly No. 100 (News).

FRIDAY, NOVEMBER 27, 1914.

KAY-BEE—A Crook's Sweetheart (Two parts—Drama).
PRINCESS—The Wild, Woolly West (Comedy).
RELIANCE—The Hop Smugglers (Drama).

SATURDAY, NOVEMBER 28, 1914.

KEYSTONE—(Not Yet Reported).
RELIANCE—The Kaffir's Skull (Two parts—Drama).
ROYAL—Before and After (Comedy).

SUNDAY, NOVEMBER 29, 1914.

KOMIC—A Corner in Hats (Comedy).
MAJESTIC—The Sisters (Two parts—Drama).
THANHOUSER—A Denver Romance (Drama).

MONDAY, NOVEMBER 30, 1914.

AMERICAN—The Beggard Child (Two parts—Drama).
KEYSTONE—(Title Not Yet Announced).
RELIANCE—Our Mutual Girl No. 46 (Topical).

TUESDAY, DECEMBER 1, 1914.

BEAUTY—Cupid and a Dress Coat (Comedy).
MAJESTIC—The Old Good-for-Nothing (Drama).
THANHOUSER—The Center of the Web (Two parts—Drama).

WEDNESDAY, DECEMBER 2, 1914.

AMERICAN—The Strength o' Ten (Drama).
BRONCHO—A Romance of Old Holland (Two parts—Drama).
RELIANCE—The Lucky Shot (Drama).

THURSDAY, DECEMBER 3, 1914.

DOMINO—The Vigil (Two parts—Drama).
KEYSTONE—(Title Not Yet Announced).
MUTUAL—Mutual Weekly No. 101 (News).

FRIDAY, DECEMBER 4, 1914.

KAY-BEE—Mother of the Shadows (Two parts—Drama).
PRINCESS—The Creator of Hunger (Drama).
THANHOUSER—Naidra, the Dream Woman (Drama).

SATURDAY, DECEMBER 5, 1914.

KEYSTONE—(Title Not Yet Announced).
RELIANCE—Who Shot Bud Walton? (Two parts—Western—Drama).
ROYAL—Sherman Was Right (Comedy).
—It's Very Trying (Comedy).

Universal Film Mfg. Co.

SUNDAY, NOVEMBER 22, 1914.

ECLAIR—A Friend in Need (Drama).
—Our Beloved Country (Educational).
L-KO—The Groom's Doom (Comedy).
REX—Traffic in Babes (Comedy-Drama).

MONDAY, NOVEMBER 23, 1914.

IMP—His Gratitude (Drama).
STERLING—Black Hands (Juvenile—Comedy).
VICTOR—Terrance O'Rourke, Gentleman Adventurer, Series No. 2, "The Empire of Illusion" (Two parts—Drama).

TUESDAY, NOVEMBER 24, 1914.

CRYSTAL—Sammie's Vacation (Comedy).
GOLD SEAL—The Mysterious Rose (Second of "My Lady Raffles" Series) (Two parts—Drama).
NESTOR—As We Journey Through Life (Drama).

WEDNESDAY, NOVEMBER 25, 1914.

ANIMATED WEEKLY—Number 142 (News).
ECLAIR—The Heiress and the Crook (Two parts—Drama).
JOKER—The Tricky Flunkie (Comedy).
—La Rochelle, France (Educational).

THURSDAY, NOVEMBER 26, 1914.

IMP—Human Hearts (Three parts—Drama).
REX—Slow But Sure (Comedy-Drama).
STERLING—No Release This Week.

FRIDAY, NOVEMBER 27, 1914.

NESTOR—In Taxi 23 (Comedy).
POWERS—Sissy Dobbins, Oil Magnate (Western—Comedy-Drama).
VICTOR—The Heart of Night Wind (Two parts—Drama).

SATURDAY, NOVEMBER 28, 1914.

FRONTIER—The Best Man (Two parts—Drama).
"101" BISON—The Brand of His Tribe (Two parts—Indian—Drama).
JOKER—He Married Her Anyhow (Comedy).
—Eccentric Comiques (Comedy).

SUNDAY, NOVEMBER 29, 1914.

ECLAIR—Ghost of the Mine (Drama).
L-KO—The Blighted Spaniard (Comedy).
REX—Lights and Shadows (Two parts—Drama).

MONDAY, NOVEMBER 30, 1914.

IMP—The Coward (Two parts—Drama).
STERLING—No Release This Week.
VICTOR—A Lonely Salvation (Drama).

TUESDAY, DECEMBER 1, 1914.

CRYSTAL—Charlie Woos Vivian (Comedy).
—The Barber Shop Feud (Comedy).
GOLD SEAL—Called Back (Four parts—Drama).
NESTOR—(No Release This Day).

WEDNESDAY, DECEMBER 2, 1914.

ANIMATED WEEKLY—Number 143 (News).
ECLAIR—The Girl Stage Driver (Two parts—Western—Drama).
JOKER—The Wise Guys (Comedy).
—The Ascension of Theschyneg Platte—Switzerland (Educational).

THURSDAY, DECEMBER 3, 1914.

IMP—The Young Philanthropist (Semi-Juvenile—Drama).
REX—The Mystery of the Sea View Hotel (Two parts—Detective—Drama).
STERLING—Love, Luck and Candy (Comedy).

FRIDAY, DECEMBER 4, 1914.

NESTOR—When Lizzie Got Her Polish (Comedy).
POWERS—The Heart of a Magdalene (Two parts—Drama).
VICTOR—Father Buys a Bale (Comedy-Drama).

SATURDAY, DECEMBER 5, 1914.

FRONTIER—The Circle of Gold (Drama).
BISON—The Foundlings of Father Time (Two parts—Drama).
JOKER—A Dream of a Painting (Comedy).
—The Porpoise Fisheries (Educational).

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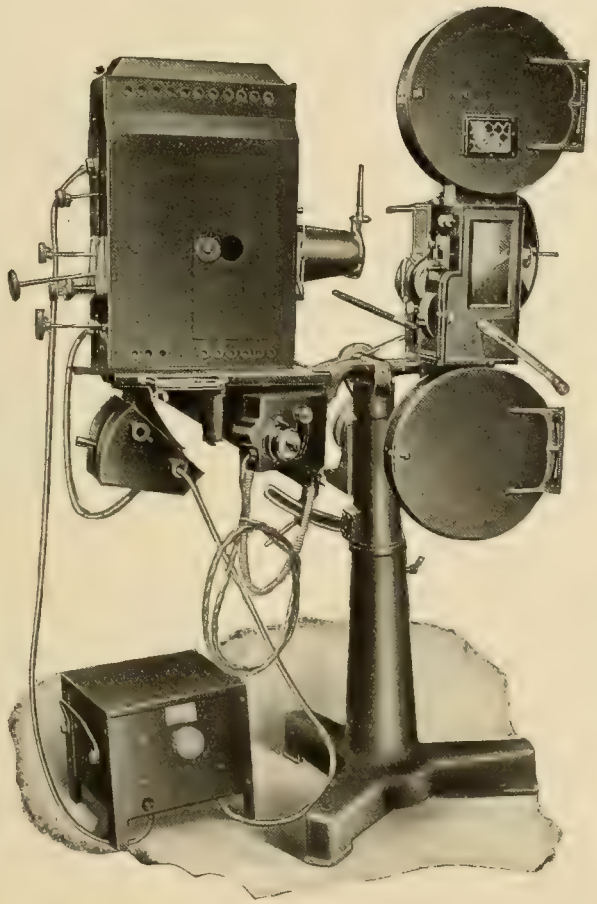

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LICENSED FILM STORIES

VITAGRAPH.

EVERYTHING AGAINST HIM (Nov. 30).—Having struck it rich, John Grant, a miner, journeys to town to raise capital and develop his claim. He meets an old friend, Bill Gould, and their direction being the same, the two men put up at the same hotel, occupy the same room and next morning are seen to leave the hotel together. At a fork in the road, Gould turns off and, unnoticed by either of them, his small prospector's pick falls from his pocket. Grant returns later and finds the pick with the name "Bill Gould" on the handle. Shortly afterwards a track repairer finds Grant's hat, suitcase and papers scattered on the ground, with several blood spots nearby. He notifies the sheriff, who, upon investigation, decides without question, a crime has been committed. Learning Gould was last seen with the "victim," the sheriff decides he is the guilty man. After a week's prospecting, Gould returns to town and is at once arrested. Despite his frantic protests, he is taken to the county jail and there put through a grilling third degree. His explanations are ignored and he is held for trial. Meanwhile Grant returns, and learns to his amazement of the predicament in which his friend has been placed. He rushes off to the jail and almost gives the sheriff and warden heart failure by suddenly confronting them. He at once explains the "crime" by saying he had licked a hobo who was bullying a young lad, a little blood had flowed and when the rest of the gang made a rush for him, he ran, dropping his belongings and Gould's pick, which had been found by the officers beside Grant's belongings. Gould is at once released with apologies and at sight of his old pal, becomes almost hysterical with joy.

SAVED FROM A LIFE OF CRIME (Special—Two Parts—Dec. 1).—Becoming imbued with a lawless spirit, Tom, a street waif, of twelve, holds up an old woman with a toy pistol, robs her of a dollar and gets away. Exhibiting the money to some of his companions, the boy proceeds to give them all an ice cream treat. The feast is interrupted by the police, who nab Tom. He is taken to court charged with highway robbery, and the judge places him on probation. The probation officer sees Tom has the making of a good man in him, should he be placed in the proper environment, and when Mr. Barnes, a wealthy philanthropist, with Helen, as only daughter, expresses a wish to adopt a boy, the officer suggests he interview Tom. The lad makes a very favorable impression on Mr. Barnes, and the latter adopts him. Amidst the surroundings of refinement and wealth, the boy grows up to be a fine young man with an inspiration to become a lawyer. Ten years later, he becomes a very prominent and successful one. He falls in love with Helen, and she with him, but realizing his humble origin, Tom keeps silent. At a Christmas gathering, the girl is wooed by Bonner, a man of wealth and social position but she refuses his proposals of marriage. Tom determines to leave that night, sacrificing himself to gain, as he thinks, Helen's happiness. Just as he is leaving, he discovers that the house has caught fire from a carelessly thrown cigarette, and starting in the Christmas tree, is spreading rapidly. In the ensuing excitement and danger, Bonner proves himself a coward, while Tom, although badly burned, bravely rescues both father and daughter from the burning building, and receives his reward in the complete understanding and love of Helen and her father.

THE MYSTERIOUS MR. DAVY (Dec. 2).—Though recently married Henry Murray pines to satisfy his vanity in a flirtation. He accordingly writes an old friend, Kate Davey, who is not aware of his marriage, makes an appointment and takes her out to dine. To make his absence easier to explain, he pretends to have a male friend, "Mr. Davey," whom he represents to be a lonely "woman-hater." Henry is continually getting messages from "the mysterious Mr. Davey," asking him to dine with him as he feels so blue. Henry at one time refuses to accept, but his wife, whose sympathies have been aroused at the thought of the lonely "Mr. Davey," persuades him to go. So Henry becomes a "martyr" and is soon enjoying himself wining and dining with Katie. Shortly afterwards, Henry's office telephone is out of order, so he sends two letters, one addressed to his wife and the other to Katie. A fatar error occurs when he gets the messages mixed. Katie learns Henry has a wife, while Mrs. Murray becomes suspicious of "Mr. Davey." When he meets Katie at the restaurant, he finds her with a strapping young man, whom she introduces very sweetly as her fiance. That settles it for him and he goes home. His wife quietly shows him the message he sent her by mistake, reading, "Katie, please dine with me tonight, usual place, Henry." He is momentarily flustered, but soon recovers and, taking a pencil, shows her where the "mistake occurred." He crosses out the word Katie and replaces it with the word, "Davey." She is decidedly skeptical, and informs him she will believe the story if he will introduce her to "Mr. Davey." Henry desperately resolves that the only solution is to kill his "friend," so he pays a little visit to the local newspaper office, with the result that next morning his wife reads in the paper of the death of "H. W. Davey, the well-known woman-hater." Imploring his forgiveness for doubting his fathfulness, she caressingly endeavors to soothe him in his "grief" at loss of his friend.

THE MAN THAT MIGHT-HAVE BEEN (Dec. 3).—A profound psychological study of a bereaved father's mind. William Rudd, a mild-mannered shoe clerk in a small country town, loses both wife and new-born son. Crazed with grief, he is only prevented by main force from jumping into the open grave. Without personal ambition himself, he constantly dwells upon what might have been, had his dear ones lived. During his solitary evenings, after a hard day's work in the store he evolves a dream of his departed child, whom he calls Eric, whose growth keeps pace with that of Kittredge, his employer's son. When Kittredge, Junior, cuts new teeth, Rudd imagines his own child is undergoing the same process; when young Kittredge buys his first pair of boy's shoes, the old man dreams he is fitting his sturdy Eric with a brand new pair, and so on; all through the early life of the child. He follows Eric in his career through school, college and politics. On the night of a Presidential election, he dreams Eric reaches the apotheosis of his father's hopes, and achieves the Presidency. As Rudd dreams of the procedure of his son from childhood to manhood, each and every incident is pictured as clearly to our eyes as they are to his mind. All through his vision, his wife always appears as he remembers her, while he himself changes through the years that bring about the metamorphosis of his child. The following morning, when Rudd does not appear at the store, his employer goes to his home and there finds Rudd dead in his chair, a smile of satisfaction overspreading his careworn face.

THE METHODS OF MARGARET (Dec. 4).—A pleasant and easy-going boss, Dick Stanford, is imposed upon by Miss Blake, his flirtatious, gum-chewing stenographer. His wife, Margaret, has very strenuous objections to Miss Blake and her pert ways. The climax comes when Stanford, unexpectedly summoned to Chicago, decides to take his stenographer part way with him to finish some dictation. His wife and he have a quarrel and Dick demands that, since he does not interfere with her servants, she should let him manage his office help. She angrily goes home, dismisses her cook and maid and hires male servants and a secretary. When Stanford returns, he finds a great change in his quiet household. Margaret is busily engaged in going over some papers with her handsome, deferential secretary, while a loud-voiced, blasphemous cook in the kitchen, expresses himself rather forcibly. The other servants prove equally obstreperous when he protests against their impudence. Margaret tells him exactly what he told her when she objected to his stenographer, adding sharply, "Kindly do not interfere with my servants!" After he has vented his rage on the butler, whom he finds smoking his best cigars, Dick begins to realize the fairness of Margaret's stand, and decides to compromise. But Margaret does not wish to compromise, and tells him plainly she intends keeping her servants as long as he keeps Miss Blake. He finally capitulates and discharges his stenographer and hires a man. Margaret, satisfied that her "methods" have proven a complete success, at once hires maids and peace is once more restored in the Stanford family.

BUNNY'S LITTLE BROTHER (Special—Two Parts—Dec. 5).—Naturally fond of the good things of life, Bunny eats heartily and refuses his wife's advice to go on a diet and reduce weight. Bunny's sister-in-law sides with him and Flora peevishly refuses to speak to them. She is greatly impressed by an advertisement stating that Dr. Shrinkum guarantees to reduce weight ten pounds per week. Poor Bunny is forced to go to the sanitarium at once, where he is placed in the "tender" care of a couple of huskies, who proceed to give the patient plenty of exercise. Bunny has some very distressing experiences. He manages to escape one morning and meets his long-lost brother, Joe. Poor Bunny is later captured and brought back to the sanitarium. Meantime, Flora, not hearing from her husband, writes to him. Bunny has been made ill by his strenuous treatment and asks his twin brother to visit Flora and explain matters for him. Joe does so and she mistakes him for John, with ludicrous consequences. Joe takes Flora's sister into his confidence, and they decide to teach Mrs. Bunny a lesson. Joe flies into terrific tempers, nearly scaring Flora to death. She decides the man has gone insane and goes to Doc. Shrinkum for advice. When she speaks of another Bunny and particularly a thin one, the Doc begins to think *she* is crazy. Then he shows her poor John being slowly sweated to death in the gymnasium. She is overjoyed to see him. On their arrival home they find Joe and Bunny's sister-in-law holding hands. Explanations all around clear up matters and the two couples are soon contented and happy.

EDISON.

WOOD B. WEDD GOES SNIPE HUNTING (12th of Wood B. Wedd Series—Nov. 30).—After his many failures in the matrimonial field in which his friend, Darby Jenks, had managed things for him, Wood B. decided to do a little scheming on his own account, so he started off to the country to find a wife, after writing Jenks, telling him of his intentions, but the note failed to reach Jenks. On arriving at the hotel in Spudville, Wood B. was surprised when he found Darby as the clerk. The enthusiasm of their meeting was soon dampened when their mutual admiration for Susie, the landlord's daughter, became apparent.

Taking his farmer friends into his confidence, Jenks arranged for them to start the subject of snipe hunting, and just as Wood B. became interested, Jenks dropped the information that Susie was very fond of snipe. The bait was taken with a rush, and in a few moments they arranged to take Wood B. out and show him where he could get plenty of snipe. Susie, however, happened to overhear the plan, and, taking pity on the city fellow's ignorance of the time-worn rural joke, she told him all about it, but urged him to fall in with the plan, as she would follow them in a buggy and bring him back to the hotel before the others could return on foot.

Her plan worked splendidly, and the farmers were greatly surprised the following morning to see Wood B. emerge from the hotel, looking as fresh as a daisy, whereas they had spent the entire night on the porch watching for him to return from his snipe hunting expedition. Wood B. was overjoyed, for not only had he outwitted the farmers, but on the ride back from the swamp he had proposed to Susie and she had accepted him.

They started off for the moving picture show, and Wood B. was buying the tickets when, to Susie's horror, what should she discover, but a poster advertising one of Wood B.'s former adventures entitled "Love by the Pound," in which the camera had caught him in the very act of embracing a buxom matron. Outraged, Susie returned his ring to him and once more poor Wood B. had to admit defeat right upon the very threshhold of matrimonial felicity.

ESSANAY.

A MAID OF WAR (Nov. 30).—While Sweedie is studying her war map in her grog shop, two bums enter the place and start drinking wine. When Sweedie asks them to pay for it they dash out of the place. She calls the police and they pursue the bums. Sweedie is outdistanced in the chase and thought she saw the police enter a certain house, so she rushes in. She discovers her mistake when she sees that she had interrupted a marriage ceremony. All the guests pounce upon her at once, but the bridegroom protects her. The wedding is completely broken up and the bridegroom leaves the place with Sweedie. They proceed to Sweedie's grog shop where they discover that the bums have returned and opened up all the faucets to the wine barrels. She finds them hidden in a corner, so drags them out and a battle royal takes place in wine up to their knees.

THE BUFFER (Dec. 1).—John Harms, a corporation magnate, has two motherless sons, Bobby and Sam. Bobby is a cute little youngster of six, and Sam is of age and spends his father's money with recklessness. Richard Freely, an arch-enemy of Harms', is continually trying to dissolve the corporation, and not until Newton, a half-brother to Freely, has forged some checks on a good friend of Harms', does the financier secure a wedge with which to ruin Freely. Harms threatens to expose his enemy for defending Newton, and Freely is saved from bodily injury by Bobby, who has come to ask his father for candy. Meantime Sam has forged his father's name to a check and handed it to Newton in payment of gambling debts. Harms is about to sacrifice his son to down Freely, when the little "Buffer" again bursts in and drags Sam away to play horse. Harms relents, clasps Freely's hand, and the hatchet is buried forever.

THE FABLE OF THE CLUB GIRLS AND THE FOUR TIMES VETERAN (Dec. 2).—Once a lot of grown-up girls organized a club for the discussion of current evils. The principal current evil they discussed was man. The object was to find some way to keep them home at nights. One dame thought every wife ought to provide her companion with an intellectual atmosphere so he wouldn't sneak out at night to the third parlor. Another suggested dolling up so the flirtatious wretch wouldn't even think of

other women. Hattie Jenkins felt sure any husband would stick around home if showered with affections. After the amateurs got through the stern-faced widow, veteran of four trips to the altar, arose and put over some hot ones. "What you dolls don't know about men would fill a library, your theories are a joke. Let me tell you of my matrimonial ventures." She then started in and, oh, how ignorant she did make them feel. She testified that her most popular husband was a R. R. man and was never home. Moral: Absence makes the heart grow accustomed.

SOPHIE'S FATAL WEDDING (Dec. 3).—Slippery Slim receives an invitation to attend the wedding of Sophie and Mustang Pete. He is brokenhearted, and when he goes to Sophie's home to plead with her he is locked out. He leaves a note telling her that he is going to shoot himself, but he loses his nerve. The night of the wedding, all of Sophie's friends arrive with their presents. It is long past the hour for the minister to arrive. Finally her friends all grow impatient, so pack up their presents and go home. Slim has hired a bad man to waylay the minister, and when he sees Mustang going to summon the justice of the peace, he also blocks that move by tacking a sign on the door warning him of smallpox. While Mustang is chasing him, Slim goes in and Sophie is overjoyed at seeing him, and when Mustang returns he is locked out.

BRONCHO BILLY'S JUDGMENT (Dec. 5).—Broncho Billy and his pal are in love with the same girl. They argue one night as to which one she really loves. Broncho suggests that they go to her home and settle the matter. They arrive just in time to see the girl marrying a gambler who is known to be a low-down good-for-nothing by both Broncho and his pal. The two heartbroken suitors decide to leave the country together. One morning Broncho awakes to find a note from his pal saying that he fears the girl living with that man and intends to devote his life to watching over her. Ten years later the gambler is killed in a saloon by an unknown man. Broncho is now sheriff and sets out to find the criminal. He finds his man in the gambler's home, and discovers him to be his old time pal. He tells Broncho that he trailed the victim to the saloon after he had beaten his wife and shot him. Broncho takes off his star rather than arrest his pal for defending their old time sweetheart.

THE PLACE, THE TIME AND THE MAN (Special Two Parts—Dec. 4).—Sylvester Burns, head of the controlling faction of the Pennsylvania Midland Railroad is striving desperately to crush the Spring Creek Railway, a rival line. The Spring Creek line is facing a crisis, as a mountain range bars a connecting line to its main road, which is necessary to through transportation. The most expert engineers are unable to overcome the difficulty.

Alton Stearns, head of the Spring Creek, calls Gardiner Davis, a young engineer who has conquered almost unsurmountable obstacles, as a last resort' Davis and George Burns, son of the railroad magnate, are both in love with Phoebe Stonefield, daughter of the president of the Midland. She spurns George, who is a dissolute character, and tells Davis she hopes he wins success, even though he is working for the road which is the rival of the line of which her father is the head.

The elder Burns fears Davis and hires Jim Spears, a desperate miner, to kill him. Spear switches a hand car on which Davis is riding into an abandoned mine shaft, with the intention of murdering him. Davis, however, grapples with him on the car and they have a terrific hand-to-hand struggle. The car jumps off the track, crashes into the timbers of the tunnel and causes the mouth of the shaft to cave in. Davis then forces Spear, who knows all the passages, to lead him out another entrance. He finds that the passage is just the outlet wanted by the Spring Creek road.

In the meantime Burns, thinking that Davis is dead, starts a raid on Spring Creek. He pounds the stock down almost to the breaking point, when Davis telephones Stearns and tells him of his discovery. A panic is started among Midland holders and the bottom drops out of the stocks. The road then is purchased by Spring Creek and Burns is crushed. Stonefield learns from Burns himself that he had tried to kill Davis, is horrified and breaks with him. Davis then sees to it that he is retained with the new company. Davis and Phoebe plight their troth.

KALEM.

HER BITTER LESSON (Special—Two Parts—Nov. 30).—Evelyn's utter selfishness causes her to disregard her husband's pleas that she ecenomize. His money tied up in a big deal, Dane borrows $1,000 to cope with possible emergencies. This money he places in his safe at home. Evelyn uses the money to meet debts incurred as the result of extravagance. Among the guests at a reception given by Evelyn that evening, is Hughson. The foolish woman engages the man in a violent flirtation. He seizes her in his arms. As Evelyn struggles to free herself, Dane enters. He hurls Hughson from the house.

The realization of Evelyn's selfishness comes to Dane on the following day, when he discovers what has become of the money he had borrowed. As luck would have it, his big deal goes through, netting him a fortune and saving him from possible ruin. Although more prosperous than ever, Dane resolves to teach Evelyn a lesson. The wife is informed that her husband is bankrupt. The two move into a cheap apartment where Evelyn is compelled to do the housework. Dane purposely adopts a harsh attitude and although rebellious, Evelyn secretly admires her husband's firmness.

Her sordid existence wearies the woman, however, and when she accidently meets Hughson, allows the man to take her to lunch. Dane discovers the two in the restaurant. Controlling his rage, the husband keeps his knowledge of Evelyn's conduct secret from her. Evelyn, however, realizes the wrong she has done and when Hughson calls the following afternoon, she orders him to leave. Instead, the man endeavors to make love to her. Fighting furiously, Evelyn finally holds him at bay with a revolver. Dane unexpectedly returns home and takes in the situation. He trounces the intruder. The husband sees that Evelyn has learned her lesson. Taking her in his arms, he confesses his ruse.

LUBIN.

THE BELOVED ADVENTURER NO. 12—FATE'S TANGLED THREADS (Nov. 30).—Monte Carson, Betty's self-constituted guardian, has succeeded in convincing the girl that Lord Cecil not only is ashamed of her as his wife, but that he loves another, and she, brokenhearted, has allowed the gambler to take her away. Carson's hope of obtaining possession of the famous Golden Hope has come to nothing, by reason of Betty having, as a proof of her love, left for Cecil a deed of gift to the mine. Carson, nevertheless, determines to make the best of the situation by getting the deluded Betty to a secure and remote place and holding her for ransom. Awaiting a chance to escape from England, he conceals Betty in a mean tavern on the waterfront at Whitehaven. Lord Cecil is in despair over the strange dis-

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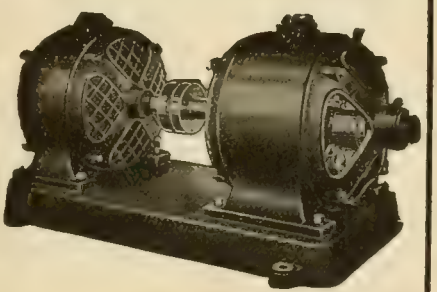

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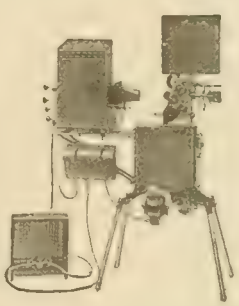

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appearance of his bride, to trace whom all efforts fail. Meanwhile, a commonplace little drama has reached its climax on the Croftlaigh estates. Meg, a simple peasant lass, has listened to the blandishments of a stranger, and shutting her eyes to the love of her sweetheart, Ned Alwine (Cecil's chauffeur), had promised to run away. At the last moment her conscience and fears prove too strong, however, and she refuses to go. The stranger abducts her by force. The girl's old mother appeals to Lord Cecil, demanding, by ancient rite, the protection of the over-lord.

Cecil instinctively responds to this appeal by an hereditary vassal, and sets out in pursuit of the abductor, who has fled in a motor car with his victim. Ned Alwine, frantic with grief and fear for the girl's fate, drives Cecil's machine with furious recklessness. The chase is long and desperate, an unlucky bullet which explodes a tire preventing a capture on the road. The quarry is finally run to earth in Whitehaven and Meg finds safety and forgiveness in the arms of her sweetheart. Cecil is suddenly filled with frantic joy as he sees, from a window overlooking the docks, the lost Betty, just as she and Carson get aboard a motorboat. Before Cecil can reach the pier, however, the motorboat has disappeared in the darkness. Cecil's despair is lightened by the knowledge that at least Betty is living, and as he thinks it will be impossible for her to leave Whitehaven unobserved he has a reasonable hope that he may be able to find her and clear from their lives the cloud that has come over them. Lord Cecil's response to the appeal of his humble vassal has been rewarded.

FOR A WIDOW'S LOVE (Dec. 1).—Both the Judge and the Major are in love with the widow, Daisy Dunne. They fall over each other's feet in the course of courtship, and this leads to a challenge from the Major. The Judge accepts. Dr. Dedham, who also loves the widow, brings her the news, and she is delighted at the thought of being the heroine of a duel, so long as only blank cartridges are used. The Judge and the Major take dramatic farewell of the widow, the effect being somewhat spoiled by the personal clashes between the two, but their alert seconds prevent bloodshed.

In the morning the duel takes place, and after the second shot the Major gets suspicious and examines the guns. He finds them loaded with blanks. The seconds explains and the Judge suggests that they turn the tables on Daisy. A can of red paint is produced and with bandages in the doctor's surgical kit the rivals are turned into two very promising candidates for the undertaker. They come back to town, and on stretchers are brought into the presence of their charmer, who promptly has hysterics and flees from the scene, followed by the doctor, who administers an opiate in the shape of an engagement ring. They go to announce their engagement and the duellists are in high glee over the joke until they see the ring. Then they do not know who the joke is on.

COUPON COLLECTORS (Dec. 1).—Mr. and Mrs. Gink are coupon fiends. They buy all sorts of useless articles in order to get the conpons. The neighbors all have the same craze, and the merchants, taking advantage of this condition, offer double coupons in order to boost trade. The washwomen, street cleaners and blind fiddlers all give coupons, and the local dentist offers four coupons for every tooth pulled. A temperance society install an automatic pump and issues a coupon for every drink of water taken. A tramp falls a victim to this lure and drinks until he is exhausted.

The Ginks store their coupons in a safe in the living room, but a couple of burglars break into the house and, despising the money and jewelry, get away with the coupons. Two policemen arrest them and bring them before the sergeant. The sergeant is a coupon fiend himself, so he decides they have enough coupons to pay thir fine and discharges them, leaving the Gink family to mourn their loss and their inability to obtain some coveted articles at the "coupon redeeming station."

THE HOUSE OF D'OR (Special—Two Parts -Dec. 2).—The father of Sanford D'Or is a plunger, the only man whom John Rockland, the financier, cannot beat in a business deal. Just before D'Or dies he accumulates a fortune and builds the House of D'Or, a country mansion, for his son, Sanford, and Mary, Sanford's fiancee. After the death of D'Or, Rockland sets out to "break" Sanford. He takes from him the House of D'Or and Mary, the girl he loves. Rockland acquires possession on July the first, 1895, and turns to his secretary: "This is a memorial date for me. Let us remember July the first, 1895." Sanford, feeling that this is the crux of his misfortune, remarks to himself: "I shall never forget July the first, 1895."

John Rockland becomes very rich, while Sanford sinks, without, however, losing any of his optimism. Rockland marries Mary, and twenty years later, Barber, a typical socialistic agitator, is harranguing a crowd in the lower section of the city. "A man is a man for a' that," says Burns, and I say "There is not one of us who is not as good as your Rocklands if we would stoop to the same means." In a section of the crowd stands Sanford, now virtually a tramp. An argument is taken up by others in the crowd and a riot results, causing the crowd to be dispersed by the police. Sanford and Barber meet on the outskirts and the argument is taken up again. Barber finally takes Sanford to a fashionable restaurant. They take a seat, but the headwaiter looks at their seedy appearance, refuse to serve them and shows them a line printed on the menu, "The management reserves the right to refuse service to any patron without statement of its reason." Sanford smiles and walks out, but Barber has to be ejected. On the outside John Rockland comes up and taking him for some poor fellow needing a meal, gives him a coin and a card, "Come around and see me and I will give you a job." Resuming their argument Barber claims all millionaires are crooked and he is willing to bet that if he goes to call on Rockland and names any date on a bluff that he has come to demand justice that the millionaire will recollect some crooked deal and will come across. He explains to Sanford, "Name any date at all that you might happen to think of." Sanford laughs. "July first, 1895." When Barber is shown in, Rockland recognizes him. "You have come for a job?" "No! I have come to demand a restitution! Do you remember July first, 1895?" Rockland starts. "Are you D'Or?" Rockland comes across and Barber returns to Sanford and reports; and the worm turns. He becomes progressive. He returns to his father's brokers and Barber, the unscrupulous young fellow, becomes Sanford's willing tool and is sent to the House of D'Or to obtain papers that will help Sanford crush Rockland. Sanford is successful in the stock market. Virginia, the daughter of the capitalist, and Barber fall in love. Sanford completely breaks Rockland, but succeeds in effecting a reconciliation.

THE GRIP OF THE PAST (Special—Two Parts Dec. 3).—Jane and Belle are alone on their dead father's Southern plantation. Jane is the elder of the orphaned sisters. They have been raised with Pedro, a Castillian Spaniard, who was brought to the plantation as a waif and has grown up with the girls as their constant companion. Gradually Jane has grown to love Pedro. Belle, too, has affection for the Spaniard, but remains silent when she learns of Jane's love.

Craven, overseer of the plantation, is an unscrupulous character, who disliked Pedro. By the death of the father the superintendency of the plantation falls (through a mortgage) to Gray, a middle-aged man, and he grows to love Jane. About this time the plantation stables burn through Craven's neglest. During the fire Pedro saves Belle's life. Craven contrives to have Pedro accused of setting fire to the stables. This leads to a fight between the two men. In his fury Craven, in Jane's presence, declares that Pedro is not a Spaniard, but has negro blood in his veins. Pedro pleads with Jane not to believe this. As he embraces her, Jane, overcome by the horror of the thought that Craven's words may be true, shrinks from him.

Pedro, broken-hearted, leaves the plantation. Before his departure he is met by Belle, who, for the first time, openly manifests her love for him. Several years later Gray has married Jane, but the two are gradually drifting apart. Pedro, now a surveyor, is encamped near the plantation. He has with him his faithful negro assistant, Zeb, who has remained loyal to him from the day Pedro left the plantation. Belle has never forgotten her love for Pedro. On the day that Pedro's surveying camp is located near the plantation, Belle finds her father's diary which shows that Pedro was brought to the plantation from a nearby Catholic mission and is a Spaniard—not a negro. Belle breaks the news to Jane the same day. Several hours later

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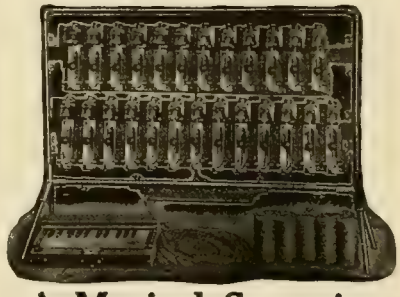

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Belle and Pedro meet near the plantation, where Pedro is told the real story of his parentage. The two now openly profess their love and meet daily at a rustic platform built from the edge of a cliff over a deep river. Craven learns of Pedro's presence in the neighborhood and warns Jane's husband, Gray, to watch Jane and Pedro. Gray sees Jane and Pedro in an accidental meeting and sees enough to rouse his suspicions.

Meanwhile Jane realizes that her love for Pedro has reasserted itself. But she knows now that Belle is the recipient of Pedro's affection, and this leads to an unpleasant interview between the two sisters. Belle, determined to wed Pedro, agrees to elope with him. They are to meet at the trysting place overlooking the river. Craven knows that Pedro will be out on the platform at a certain hour, and he tampers with a trap-door so that it will be sprung as soon as Pedro steps upon the platform and precipitate him into the river below. That evening Gray sits awake to watch developments, believing that Jane and Pedro are having clandestine meetings. Belle, ready to elope, creeps from the house to make for the trysting place. Jane secretly follows her. Gray follows both of the women. Zeb has seen Craven tampering with the trap-door and hurries to warn Pedro. Pedro, realizing that Belle will reach the platform ahead of him, runs frantically to intercept her. On the way he meets the jealous Gray. The men fight and Gray is knocked out. Pedro, arriving breathless at the river platform, is about to be fired upon by Craven from ambush, but Zeb intercepts in time to save his life. The two men engage in death grapple. Belle has proceeded to the platform, ignorant of the fate that awaits her, but is saved in the nick of time by Pedro. In the struggle between Pedro and Craven, the latter is forced out upon the platform and he plunges through the trap-door to the river hundreds of feet below. He is drowned. Explanations convince Gray of Jane's innocence and husband and wife are reconciled while Belle and Pedro depart to be married.

A BELIEVER IN DREAMS (Dec. 4).—Helen is a wealthy society bud who, with her mother, goes to a reception to hear a famous singer—Bruce McCarroll. She is in the conservatory waiting for her admirer, Philip, to bring her her fan while Bruce is singing. She becomes fascinated and infatuated with the singer and his voice. Philip returns, cannot resist her charms and takes her in his arms. Bruce has finished his song and, with his arms full of roses showered upon him by the guests, enters the conservatory in time to see Helen struggling in Philip's arms. He parts them. Helen sends Philip on his way unforgiven and turns to face Bruce. He gives her his flowers and gallantly kisses her hand and leaves.

Helen's heart is much disturbed, and that evening, alone in her room awaiting her maid, she drops off into a doze and imagines herself back in the swashbuckling age in a garden full of masked revelers. A troubadour, also masked is singing and making a great hit especially with Helen. Helen is seized by one of the masked men and is struggling against his kisses when the troubadour saves her and the other man leaves. As did Bruce in the conservatory this troubadour fills her arms with flowers and she awakens as he is kissing her hand. Feeling sure that the dream portends Bruce, she writes him to call. He does and, as did the troubadour, plays a guitar and sings a love song to her. She is half hypnotized into a greater infatuation for him when Philip calls again to beg forgiveness. Helen refuses forgiveness and sends him away. Bruce seizes his opportunity and she is engaged before she realizes it.

On her marriage day Bruce is trying his best to get rid of an old flame, one of the many he has affairs with, and is therefore delayed. Helen is overcome by the heat and odors from the flowers and is promptly transported back (dissolve as before) to the garden and the scene where she left off. When the troubadour raises his head from her hand she begs him to unmask and behold it is Philip, not Bruce. Bruce is seen to be the other man when he unmasks in another spot of the garden and Helen willingly yields herself to Philip's arms. She comes to herself feeling his kisses on her lips as Bruce enters and is greeted by the assembled folks. Helen, dazed, realized that she is about to marry the wrong man and in a fit of hysterics refuses to have anything more to do with him and shows him the door. Bruce smiles sneeringly and exits. Then she phones to Philip. He comes at her bidding, is asked to tell her all over again that he still loves her and forgives her treatment of him and is proclaimed before them all as the man she wants to marry. Philip is not slow in seizing his opportunity and the scene fades away with the ceremony.

BROWN'S COOK (Dec. 5). Bob Johnson runs down to the city to look after some business, and his friend Judson Brown, invites him to dinner and to meet the new Mrs. Brown. Brown has a capital cook, and Bob enjoys the dinner. When he gets home and finds their own cook gone, he gets the foolish idea of hiring a gunman to kidnap Brown's cook; but the Brown's cook quits then and it is Mrs. Brown that the toughs capture

Jealous, Brown jumps to the conclusion Bob meant Mrs. Brown, though he wrote the toughs it was the cook. Bob meets the kidnappers on the street and is astonished to find Mrs. Brown instead of the cook, but he takes her to his house. Brown pursues and shoots after them. Inside Bob's house Mrs. Johnson bombards them with plates and furniture. Bob takes Mrs. Brown to the back porch, but comes right in again when Brown shoots at him. He manages to explain to his wife, but Brown comes in and does some more shooting. A general row ensues, but the two men reach an understanding and trouble is averted.

HE WANTED HIS PANTS (Dec. 5).—James Jimson gets in a poker game and brings home a couple of hundred. His snores wake his wife early and she finds the money. She also finds a hole in the trousers and takes them downstairs to mend. She lacks the proper thread and runs over to a neighbor for it. Jimson wakes and can find neither wife nor pants. Being of an excitable temperament he jumps at the conclusion that his wife and the money have both been stolen. Clad in a frock coat, silk hat and a table cover, he enlists the aid of a couple of policeman, imploring them to find his money and his wife, but to find the money first. They find both at the same time, but when Mrs. Jimson declares that she has not the money, they decide to search her. Jimson interferes, knowing that the money is probably in her stocking. He talks her out of it and tips the policemen, who go away. Mrs. Jimson reaches for her spouse, but he calls the policemen back and sails away like an ocean liner convoyed by cruisers.

SELIG.

HEARST-SELIG NEWS PICTORIAL, NO. 72 (Nov. 5).—How the European war has made millions of women and children homeless is vividly portrayed. Other interesting parts of the war section are a batch of German prisoners being led away by Belgian soldiers; King Edward's Regiment of Horse leaving London for the front, and English raw recruits being drilled at Aldershot.

The mine disaster at Royalton, Ill., in which fifty men were killed was the most striking of the domestic topics. The scenes were all made the day after the explosion occurred and while the bodies were still being brought to the surface. There is also an excellent picture of the new military aeroplane designed and built by Glenn Martin, being tried out at San Diego, Cal. An interesting novelty is the picture of the girl messengers on roller skates.

HEARST-SELIG NEWS PICTORIAL, NO. 74 (Nov. 12).—United States troops leaving Ft. Sheridan for miners' strike near Ft. Smith, Arkansas.

Motion character study of Joseph E. Cannon, formerly speaker of House, who has been re-elected after two years' private life.

Suffragette workers in New York mount a scaffold and paint a sign calling general attention to a "Votes for Women" meeting.

Fox hunters of the famous Meadowbrook Hunt Club follow the hounds in the first run of the season on Long Island.

Ship Massapequa, chartered by John D. Rockefeller, who laid the foundation for $275,000 worth of provisions for the relief of the starving Belgians.

War section, including: French Naval Marines marching through Melle to check the German

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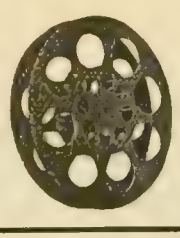

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advance. British in retreat towards Ostend, including the Royal Naval Reserves which took part in Antwerp battle, Belgian troops at Ecloo and Maldegen, and a striking picture of the Dutch frontier guards examining the passports of the Belgian refugees.

Making heavy leather service coats for the English in a South Boston factory. An order for about 300,000 of these has been placed in America.

Government attempts to stamp out the foot and mouth disease which is spreading through the Central West States. This is shown in a series of unusual pictures at the Chicago Union Stock Yards whose gates have been closed for the first time since 1865. The scenes include view of the yards, prize cattle shown at the dairy show now condemned to death, the inspectors viewing the pens, the work of cleaning and disinfecting, the condemned cattle and a monster steam shovel digging a grave in which the bodies of the cattle are covered with quicklime.

HEARST-SELIG NEWS PICTORIAL NO. 75 (Nov. 16).—The Kronprinzessin Cecelie which put into Bar Harbor after pursuit by English cruiser is taken to Boston under United States convoy and anchored with other ships interned there.

In a novel peace meeting at Atlanta, school children ride ponies into church, down the aisles, and out and down the steps.

Jersey City fights the foot and mouth disease. Novel pictures show them cleaning the pens at the stock yards. In Chicago hunters with shot guns slay pigeons that are spreading the disease.

At the States Federation of Women's Clubs at Atlanta Mrs. Gibson brings out the spinning wheel used in war times showing how the women of the south were helping with its cotton crop.

Bundles of toys and warm clothing for little sufferers in European war zone are placed in boxes in New York ready for shipment in the Christmas ship Jason.

English yeomanry going through their last maneuvers before leaving for the front; Belgians entrain at Ostend to advance against the Germans, interesting scenes in Antwerp where the inhabitants refuse to return because of the heavy war tax by the Germans; scenes in Northern Belgium where the English are campaigning makes up the war section.

Fire fighters are called out to fight blaze which sweeps through woods near Atlantic City. Interesting pictures show them smothering the blaze and depict the sweep of the fire.

HEARST-SELIG NEWS PICTORIAL NO. 76—Nov. 19).—United States troops arrive in Paint Creek, Ark., mine district and pitch their camp. Disturbance caused by miners who burned shaft houses and other mine buildings; vividly depicted.

Unique picture of training of police dogs at Mamaroneck, New York, showing the method by which the animals are taught to bring in lost articles, follow a scent, and capture prisoners.

Chicago's great mammoth pier, which is under construction and which extends a mile into the lake, and which will have street cars, recreation parks, boulevards and a hospital for sick babies, shown as it is to-day.

The new Columbian military order for women, intended to teach them to fight shoulder to shoulder with the men. Drilled for the Hearst-Selig News Pictorial in New York.

Members of Salvation Army in Boston tear sterilized linen cloth into bandages and wind them, to be shipped to the Red Cross corps in Europe.

War section showing British troops being reviewed in London before leaving for the continent; Belgians marching in Yser, camp, guarding wagon trains dropped into trench; French marines in coast cities; all shown in interesting moving pictures.

One hundred and sixty-ton statue is shored up, put on rollers and moved in New York to remove it from the place under which a subway is being constructed.

Interesting pictures from California showing scenes in vineyard district and the manufacture of wine, an industry threatened by the recent election but which was saved by voters.

UNREST (Special—Two Parts—Nov. 30).—Tom Dean is a mystery to his father, who has engaged Prof. Delmar, an eminent psychological scientist, to give Tom a course of special treatment. Tom has a comfortable, handsomely furnished apartment in his father's house, yet he prefers the company of Bowery toughs, and in order to be in this questionable company, rents a room in the tenement house district.

Prof. Delmar holds the belief that Tom is atavistic and that he is not living in the present age. Silas Dean has given Prof. Delmar carte blanche to find a cure for Tom and restore him to a normal condition. The Professor plots and schemes.

Prof. Delmar is unremitting in his attempts to keep Tom out of the Bowery saloons and away from the toughs, and while Tom does not drink to excess he ois influenced by those with whom he consorts. One day the Professor finds Tom in a Bowery groggery and persuades him to go home. On the way they see a charming girl dash by in a racing automobile. Tom shows particular interest in her, whereupon the Professor resolves upon an entirely new scheme.

Tom is treated with the greatest of kindness by his father under all circumstances, and he is given to understand that he will be supplied with such funds as he desires, the only request being that he shall live at home and keep away from the Bowery.

One day Mrs. Morgan and her daughter call at the Dean residence and invite Silas Dean, the Professor and Tom to go for an automobile ride. While driving through the city they are attracted by a crowd which blocks the street. The automobile proceeds slowly until they come within sight of a gang of Bowery toughs engaged in a street fight with a detachment of police. The ladies in the party are horrified, but are compelled to remain in the jam of vehicles, but Tom, impelled by that strange spirit which controls him, springs from the automobile, battles his way through the crowd until he joins the gang of toughs, and then helps them to defeat the police.

Pref. Delmar, realizing that Tom is attracted by a racing automobile, influences the beautiful society girl whom Tom viewed with interest, one day, when passing in her racing machine, to help him with his "treatment" of the erring young man. She engages in a spirited automobile race with Tom one day, defeats him and leaves him standing by his wrecked machine. For the first time in his life Tom Dean shows an interest in a member of the gentler sex.

Again Tom is governed by his feelings of unrest and consorts with his friends in the Bowery gang. He learns that Gregg, who claims the title of champion pugilist of the Bowery, spreads the report that Tom has left his haunts because of his fear of Gregg. This makes Tom angry. Accompanied by some of his rough acquaintances, he finds Gregg in a saloon, demands whether Gregg has spread such a report, and upon receiving a reply in the affirmative knocks him down.

Both contestants fight furiously, but Tom finally gives the "knock-out" blow to Gregg just as the police burst in the door. Tom's friends, elated with the success of their champion, help him to elude the police and escape. The police are aware of his identity, but the prominence of Silas Dean causes the chief of police to visit his home and place the case before Tom's father. Tom is deeply penitent, but gives the excuse that a point of honor was involved and that it was not merely a bar-room brawl. He again leaves home.

In the meantime, Prof. Delmar has not lost sight of Tom. Bess Garwood, the society girl who defeated Tom in the automobile race, has been impelled by a spirit of fun to follow the suggestions of the Professor, and she locates Tom under an assumed name at the seashore, engaged as a boatman. She involves him in a harmless flirtation and manages to excite his interest, but this requires some time and much skillful maneuvering. Bessie caps the climax by pretending that she is drowning in the surf, one afternoon, while Tom is out in his moat. She calls for help and he plunges into the water after her. He believes that he is rescuing a girl from drowning, but she, being an expert swimmer, is merely fooling him. Tom carries her limp body through the surf and up the beach and lays her down on the sands. Then when he exercises his skill and knowledge to resuscitate her, she springs up with a laugh and mocks him. Their acquaintance quickly ripens into love, and Silas Dean one day receives the welcome intelligence that Tom's atavistic tendencies have been cured. He brings Bessie home as his bride.

BIOGRAPH.

ALL ON ACCOUNT OF THE CHEESE (Nov. 23).—Susie leaves a half-eaten cheese sandwich on the table. Hearing a noise, she telephones to her father that there are burglars in th next room, and promptly climbs into a trunk, pulling the lid down after her. Her father summons the police, and breaking down the door they discover the cause of the alarm—a number of mice gnawing the cheese.

THROWN OFF THE THRONE (Nov. 23).—The queen tires of the king's delicatessen feasts and plots to put Duke Gookus, the rightful heir, on the throne. Both are caught. The queen, shut up in the tower, sends up a rocket which carries word to the duke's men, and they storm the castle. The king is thrown off the throne and Gookus is crowned.

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INDEPENDENT FILM STORIES

UNIVERSAL

JOKER.

THE WISE GUYS (Dec. 2).—Father and son both are in love with the same girl, but neither knows the other is his rival. Father buys flowers and takes them to the girl, then asks her to marry him. She consents and he produces a beautiful diamond ring. He leaves, telling her he will be back in the evening. Son follows suit and she accepts him. Both are jubiliant and tell the other how happy they are going to be. Son gets away first to the girl's apartment and is fondly caressing her when a rap at the door warns her. She hurries the son into the closet and father comes to enjoy a few moments of real love making. But another knock and father, too, is huried into the dark closet. A man enters—who can it be, but her husband. And while father and son battle for love's sake in the closet, husband is shown the beautiful stones his wife has worked from the two boobs. Son proves the stronger and escapes from the closet only to confront the angry husband, who tells him who he is and drives him from the house. Father follows just in time to leap into son's machine, where they discover the treachery of each other and let the girl and husband escape to another town.

THE DREAM OF A PAINTING (Dec. 5).—Henry Peck visits the art gallery with his wife, much against his wishes, that is until he sees the painting of the beautiful Princess De Egyptienne. Wife, indignant, drags him away, but he steals back later and plants himself in a comfortable chair right before the divine Princess.

Suddenly the Princess shows signs of life and steps down out of the frame. She embraces Peck, who immediately falls in love. Then come thoughts of his wife. She must never know the truth. At that fearful thought he dashes out, but the Princess follows, even into his own house, where she continues her demonstration of ardent love.

Peck and the butler disguise the Princess when wife is seen returning home, and the Princess is introduced as the new cook.

Trouble starts. The Princess does not take kindly to her new job and throws it up. A violent dispute ensues between Peck and wife. The Princess comes to Peck's aid with a drawn dagger. The wife flees in terror. At once Peck protests against the Princess' actions toward his wife, and in a fit of jealous fury, she bores her dagger into his ribs.

At that point Peck wakes up, for it was a dream, to find that wifie is poking the point of her parasol into his ribs.

ECLAIR.

THE WONDROUS MELODY (Two Parts—Nov. 18).—Yvonne is the daughter of Andre, an old violinist. Against her father's wishes she accepts the attentions of Jean, a "no-account," and is soon in love with him. They elope, leaving the old man alone.

Jean obtains employment as the leader of an orchestra. After a time a little boy comes to his home. But this does not seem to cause the husband to cease his evil ways. His gambling and drinking make Yvonne's life one of poverty and want. Back in the Canadian town a prize of $500 is offered to the composer and performer of the finest violin solo. The old violinist works to obtain this reward.

Time comes when Yvonne is deserted. She discovers that her son has inherited his father's musical ability. Reading of the contest she determines to have the child enter it. She travels from town to town singing while the child plays the violin. She accumulates enough money to bring them home. Poverty has also touched the old man, who is now living in a cheap hotel. Yvonne, with her son, takes a room in the same hotel, directly underneath that of her father. The father is not aware of their presence.

One night the little boy, wrapped in his dreams, is suddenly awakened by the wonderful strains of a violin coming from above. He believes it to be the answer to his prayers. He absorbs the wondrous melody with the idea of playing it when the contest takes place.

The day of the contest arrives. Being the youngest competitor, the little fellow, with his golden hair, is invited to play first. The old man comes to the hall, and his heart is chilled as he listens to his own melody being played. As the child finishes, the audience applauds mightily. The boy is told to return later to receive the reward.

As the child is being led down the aisle by his fond mother he sees the old man standing at the rear of the audience, tears coursing down his cheeks. Then the girl observes.

A touching reconciliation follows, after explanations, and the happy little family wends its way homeward.

THE HIGHER IMPULSE (Dec. 6).—John Brent, a drunken loafer, neglects his wife and child until they are finally evicted from their poverty-stricken home.

When Brent returns that night and mistreats his wife, she decides it is time to cut loose and shift for herself and child. Wandering aimlessly about, the homeless woman and child are taken in by a good woman in another part of the city, whose son secures for Clara, the little girl, a job selling newspapers.

Meanwhile Brent has gone from bad to worse and in an attempt to snatch a pocketbook he is stopped by a Salvation Army officer, who takes him in charge and prevents the theft. He takes him to the home and after a long and hard struggle Brent is reformed and becomes a God-fearing and law-abiding citizen. He is placed in a job as a street cleaner. In the course of his duties one day he stumbles upon a pocketbook containing money and a minister's card, with the address written on it. Unknown to him his wife the day before had stumbled and fell at this very spot and dropped her pocketbook containing a few pennies. Brent inquiries at the minister's house and is amazed to learn that the minister has been befriending his wife and child who are living nearby in happiness and comfort.

To atone for the past and to prove to his wife he is a new man, he goes to the home where they are staying and after tearful explanations a happy reconciliation takes place.

CRYSTAL.

CHARLIE WOOES VIVIAN (Dec. 1).—Slowboy loves Vivian Catchon, but does not know how to woo her. In the morning, before she arrives he places a bouquet of roses on her typewriter. She is very pleased with them and while she is telling him of her appreciation, the boss enters. Slowboy and Vivian at once attend to their respective duties. Later the boss asks Slowboy if he loves his stenographer. Slowboy admits his love for Miss Cathcon, and the boss tells him he can give him a few tips on ovemalking. Slowboy accepts the boss's suggestion of teaching him how to make love. While Slowboy is peeking through the door, the boss enters and speaks to Vivian. He then flatters her; finally he kisses her. This is too much for Slowboy; he darts out of the doorway and paces up and down the inner office undecided. In the meantime the boss has proposed to Vivian and she accepts him. Slowboy enters, she refuses to notice him, telling him she will have nothing more to do with him, as she is engaged to the boss. After a time the boss tells Vivian he was only fooling. She asks Slowboy what is the best course to pursue. She then decides to sue him for breach of promise and seeks the services of her lawyer. The lawyer and Vivian, with Slowboy at their heels, enter Boldman's office. That they might come to an agreement the boss and Vivian are left alone. The boss tries to explain the situation but Vivian refuses to listen. After a great deal of coaxing they at length come to an agreement. He again proposes to her and is accepted.

A BARBER SHOP FEUD (Dec. 1). Tony and Angelo, tonsorial experts, are rivals for the hand of Myrtle, the pretty manicurist. In their eager race to win the affections of this young lady, they annoy exceedingly the customers of the shop, for love-making and shaving do not go well together, and a well-lathered brush carelessly jabbed in the eye of an irate old gentleman is not calculated to soothe his feelings.

Outside of business hours their jealousy knows no bounds. Myrtle goes to the picture shows and accepts floral tokens from both the barbers without showing discrimination. August, a young gentleman of means who possesses an auto steps in and holds the stage for a while. Angelo succeeds in putting Tony in wrong with the boss and has him fired. Tony vows revenge after the manner of the Camorra. He pours a liberal amount of white enamel into the shaving mug. August and the boss are both lathered with white enamel "shaving soap" and both discover at the same time a razor and vigorous rubbing will not remove it from their faces. Angelo is blamed and a general mix-up follows in which the barber shop is wrecked and everyone, including the innocent Myrtle, is covered with the paint. Tony enjoys his revenge from outside. When Angelo is fired and August driven off Tony steps in, straightens out the shop, secures his old position and wins the hand of Myrtle.

FRONTIER.

THE SCHOOL TEACHER AT ANGEL CAMP (Nov. 14).—Fred, the school teacher at Angel Camp, has fallen in love with Edythe, one of his pupils. On account of his small salary he has never dared to propose.

A reward has been offered for the capture of a bandit. Through finding a note, Fred learns a robbery has been planned. The day following, when he calls upon Edythe to recite, she tells him she can't, showing him her book with a piece torn from the page. Fred discovers the note he found matches with the torn page.

School over, Fred tells Edythe to send her brother to him. The teacher accuses Jay, the brother, who confesses he and another party had planned to hold up the Angel Camp Saloon.

Fred ties Jay up, then proceeds to the saloon. First fixing up his arm in a sling, concealing in his hand a gun. Joe enters the saloon, orders a drink and, whipping out a gun, commands hands up. Through his bandage Fred fires, wounding Joe in the arm and overpowering him.

Edythe, who has followed her brother to the school, releases him. Jay hurries to the saloon. There he shows Fred a deputy sheriff badge, telling him he had arranged the affair to catch Joe, of whom he was suspicious. A little later Fred tells Edythe Jay is going to divide the reward "With Us."

UNIVERSAL.

ANIMATED WEEKLY, NO. 141 (Nov. 18).—Final Tribute to Veteran. President Wilson attends unveiling of equestrian statue erected to General Philip Kearney in National Cemetery, Arlington, Va.

Silver Service to Battleship. Governor Colquitt makes presentation of valuable silver service to U. S. S. "Tegas," Galveston, Texas.

Belgium's Cycle Corps. A branch of the service which has distinguished itself at the front.

Turks Called to War. Interesting scenes in and around the Turkish mobilization camps, Constantinople, Turkey.

Departure of Last Boat. Many refugees and soldiers await their turn to board last boat leaving before German entry, Ostend, Belgium.

Canadian Contingent in England. Troops march through streets of Plymouth on way to Salisbury Plain Camps, England. Sub-title: In camp.

King George V, Ruler of British Empire, returning from review of volunteers, London-England.

General Chaffee at Rest. Funeral of famous American general and hero of Boxer uprising, Los Angeles, Cal.

Animals for Zoo. Children buy many animals from London but, due to short rations at sea, only a small number arrive. Brooklyn, N. Y.

Chicago Stock Yards. Stock yards are closed for first time since 1854, on account of devastating foot and mouth disease, which caused the shooting of thousands of cattle. Sub-title: Disinfecting.

Sherman Compelled to Retreat. The statue of Gen. W. T. Sherman is moved 200 feet to make way for new subway, New York City.

Cartoons. By the world-famous caricaturist, Hy. Mayer of Puck.

STERLING.

LOVE, LUCK AND CANDY (Dec. 3).—Max calling upon his sweetheart Dot finds another rival has won her heart. Max is furious and declares she shall never be the wife of another. Going to a drug store, he orders some poison. The clerk, surmising something wrong, sells him powdered sugar. Max, after mixing the supposed poison with some candy, sends it to his former sweetheart. Dot, in the meantime, is thrown over by the new lover, who proves a flirt, falling in love with every girl he meets. Dot's love returns to Max, and she sends him a note. Realizing what he has done, Max starts on a mad dash to his sweetheart's home to prevent her from eating the candy. Dot has received the candy, and, after eating some, she exits into another room, where she is frightened by a rat and falls in faint. Max, arriving at Dot's home, finds the candy partly gone and frantically phones for the ambulance, which starts on a mad dash. Max enters the other room and is heartbroken at finding his sweetheart apparently dead. He thinks he is a murderer and decides to end it all by eating the remainder of the candy. This he does, and immediately imagines he is dying and is going to the infernal regions and is being greeted by his Satanic Majesty. Dot, upon reviving, appears in the doorway and Max, seeing her, thinks it is her spirit which has returned to haunt him. About this time the ambulance wagon has been mixed up with a construction gang and is blown up with dynamite. Back in the house, Dot has convinced Max that she is real flesh and blood, things are explained and both are very happy.

NESTOR.

WHEN LIZZIE GOT HER POLISH (Nov. 20).—Lizzie is the daughter of a Western ranch owner and an all-around good fellow with the cowboys. She is hampered by none of the conventions of society and her hoyden-

ish tendencies have been allowed to run riot. Her father receives a letter from her rich uncle stating he desires to make Lizzie his heir, and, knowing Lizzie lacks the polish necessary and in keeping with her future position in life, he encloses a large check, sufficient to take her through a fashionable boarding school in the East.

Lizzie is in love with Jim, one of her father's cowboys. After a tender leave-taking, she departs. Her wild Western ideas and methods cause consternation among the fashionable Eastern girls of the school and she is the butt of many jibes and practical jokes. Her sheer pluck bears her safely through, and when, with her lasso and revolver she captures two dangerous crooks who invade the girl's dormitory, she wholly redeems herself in the eyes of the girls. They become her ardent friends and admirers.

When her polish has been acquired, she returns to her father's ranch, where she meets her faithful cowboy lover and he learns of her unswerving devotion.

L-KO.

FIDO'S DRAMATIC CAREER (Dec. 6).—Fido, a dog of the streets, after being kicked and cuffed about by everybody he comes in contact with and finally crawls on the lawn of a beautiful residence for a nap. While asleep he has a vision—he dreams that he is the pampered pet of the beautiful lady whom he has seen previously leaving in her automobile. In his dream he encounters all the people who have been rough to him and metes out to them their just deserts—he has a wonderful time. At a contest between Mike's Billy Goat and Fritz's Grizzly Bear he is the guest of honor, occupying a private box. From his blissful dream he is rudely awakened by the owner of the lawn turning the hose on him just as he was about to be pursued by the goat into a lake.

REX.

HIS UNCLE'S WILL (Two Parts—Nov. 19).—Upon his return from Europe, Arthur Stephens, through his secretary, learns the terms of his recently deceased uncle's will. He is to be disherited in case he refuses to comply with one condition—he should marry the daughter of an old friend of his uncle's. This young woman he has never seen. The same day, while out driving in his machine, Stephens makes the acquaintance of a charming country girl and his heart tells him he has, at last, found the girl of his choice. Returning home, he informs his secretary he cannot hear of his uncle's preposterous demand, and sets out to secure employment.

The lawyer, who is acting as executor of the will, receives an answer to his communication addressed to the girl in question, in the form of a little unsophisticated country girl. Not being able to locate Stephens, and not knowing what to do with the girl in the absence of her future husband, he gives her a letter of introduction to the matron of a certain young lady's school. She is admitted and cared for.

Answering an advertisement, Stephens secures the position of chauffeur to the matron of this same school. He meets, for the second time, the little country girl. He wins her love, and after many narrow escapes, the young people succeed in eloping. All ends happily when he finds that he has unwittingly fulfilled the condition continued in his uncle's will.

THE MYSTERY OF SEA VIEW HOTEL (Two Parts—Dec. 3).—What is the mystery of the perfumed handkerchief? In spite of every precaution taken by the Sea View Hotel management, robberies persist among the guests; and after each robbery a delicate handkerchief, strangely perfumed, remains behind as a baffling clue. Occasionally there are cigar butts of some special manufacture left behind, and on other occasions ladies' gloves, men's ties, etc., but it is the perfumed handkerchiefs which create the stir and wonderment among guests and detectives. When their own efforts have failed to detect the criminal, Ben Wilson, amateur detective and friend of the manager, is called and he takes up the task of clearing up the mystery and bringing the criminal to justice. When Ben takes up the case of the Sea View Hotel, he is particularly struck with the mystery of the various handkerchiefs each perfumed with the same distinctive odor. The proprietor of the hotel suspects a certain young lady guests, though he has no direct proof of her guilt. However, she is pointed out and introduced to Ben. He begins immediately to cultivate her friendship. But in his pursuit of clues he finds that the trails lead in many directions. He suspects not only every one of the guests who acts out of the ordinary, but is led finally to mistrust his friend the proprietor. Later, he is approached twice, when off his guard, by a queer character dressed in a monk's robe and cowl and fully masked. On the first visit the figure wears a pair of woman's dancing shoes; during the second, it wears man's shoes. These visits are made to him in his own rooms at night by someone capable of easy ingress and egress, and are in the nature of warning.

Having made a close study of the monk's foot wear, Ben is led to associate them with, and believes them to belong to the young woman guest under suspicion and to her friend, a gentleman of the hotel who appears constantly with her. But he runs his clues to the earth without satisfying results. He is pondering the question of whether or not his friend can be the thief, when an attack is made upon his life. For the moment it settles all doubt in his mind. He decides to quit the hotel.

On second thought, however, he resolves to go to the bottom of the mystery. It is a matter of personal satisfaction. Securing the services of a female detective, Ben returns to the hotel under disguise with her. Ben prepares a trap. It is in the nature of a fake diamond necklace which is featured, the first evening, around the female detective's fair neck. That night the thief takes the bait and the trap is sprung. However, who the thief is remains, for the time being, a mystery until unmasked before your eyes. Incidentally he proves to be a victim of kleptomania.

THE LION, THE LAMB AND THE MAN (Two Parts—Dec. 6).—Agnes Duane, a young woman of the twentieth century, full of good red blood and with plenty of spirit, returns to her New England home and its prim atmosphere, after completing her course in college. Arriving there, she finds that her considerate parents have chosen for her a husband. The individual whom they have chosen for this honor happens to be en effiminate, insipid, very sanctimonious little minister. Upon meeting him Agnes laughs in his face, much to the humiliation of the minister and the consternation of her strait-laced parents.

Thinking to cure her of some of her crudeness, her father sends her to his brother down in Kentucky, where she roams the mountain fastness in untrammeled freedom. One day while wandering about in the hills she becomes lost and is found and taken to her uncle's home by one of a queer duo of mountaineer brothers who harbor an inborn and intense hatred for each other. One of these men is a veritable giant in size and strength while the other—the one who rescued Agnes—is of small build and slight strength, but is possessed of a superior cunning.

Soon she becomes acquainted with both these brothers and both fall deeply in love with her. Finally, one night the younger and smaller brother, tries to force himself upon her and he is confronted by the giant. In a dissolve the reason for this hate is revealed. As a result of this encounter the weaker man devises a diabolical scheme to put his brother out of the way. Fortunately for the giant, the scheme fails and he passes the trap unscathed. In the meantime, Agnes has felt herself drawn to the larger man by his sheer animal magnetism. She seems on the point of confessing her love for him when, through a cruel act, his true nature is revealed and she turns from him. Soon after she meets the Rev. Hugh Baxton, a real man at last, and to him she surrenders unconditionally.

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IMP.

THE TREASURE TRAIN (Two Parts Nov. 16).—Armstrong is the superintendent of the railroad. He receives word that the girl operator at Lone Pine is to be discharged to make way for a man with influence. Armstrong has reasons to resent this. He goes to the office to submit these reasons to the board of directors. He tells how, five years before, he made his way to this little station as a tramp to seek shelter; how thugs attacked the station-master and himself, bound, gagged them and prepared to wreck a train that had passengers and gold aboard. He tells them how he managed to telegraph with his foot for aid; how the same girl, who had taken her sick father's place in the neighboring station, received his call over the wire and managed to get to the wayside cross road in time to flag the train; how the tramps were arrested, and later he (Armstrong) was given a good job.

Armstrong's story convinces the directors. They agree with him that the girl should not be discharged. The superintendent tells them that it is immaterial to him whether the girl works or not, as he expects to marry her. Armstrong simply could not see injustice done, even though its effect would be nil. Later we see the young lovers together happily married.

THE YOUNG PHILANTHROPIST (Dec. 3).—Matty, while on a visit to the slums, sees a sickly infant. Thinking the child insufficiently nourished, he takes it from the arms of the little sister and brings it to the Nathan Straus Pastuerized Milk Department. In the meantime the little girl runs home and tells her mother of this. The mother rushes from her miserable rooms, where her husband is sick in bed and where the other little children are making flowers, and, going to the milk station, demands her child. The nurses show the benefit of the sanitary feeding and how much the child is improved. Matty, however, is not satisfied with this, and goes to the millionaire owner of the tenement house and asks him to do something for the poor family. The man ridicules him as an officious child. Undaunted, Matty goes to the wife of the owner, who sends the poor family to the country where the husband recuperates and then gets him a good job.

POWERS.

THE HEART OF A MAGDALENE (Two Parts Dec. 4).—A prize of $10,000 is offered by Bishop Conroy for a picture of the Madonna. Among the artists who decide to compete is young Leon Hewitt. Marie Horton, a wealthy young woman, has taken a fancy to the young artist. She offers to be his model in the picture. One night Leon, in a rage wipes out every vestige of his work. Thompson, an artist friend, and another student, drag him out to a cafe.

Drinking with the gay crowd Hewitt suddenly observes a woman. He declares her to be the ideal model for his picture. Thompson tells him that the woman is the notorious Mlle. Clarine Caldee. It makes no difference. Thompson at last laughingly volunteers to introduce him. They go to the table and Leon meets the woman. When Leon makes his suggestion that she pose as a Madonna for him, her crowd shouts with laughter. Her lover lifts his glass high and offers a toast to Mlle. as a Madonna. Annoyed and spiteful, she accepts Leon's offer. The next day she arrives in a "simple" dress, lace and ruffles. Leon gives her a painting apron and tells her to change quickly and let her hair down. Though annoyed she does as she is told. He has borrowed the landlady's baby and puts it in Clarine's arms. She is startled. But later, when the baby is asleep, she lefts the little hand curiously and holds it to her cheek.

Later Leon bids her rest. They are drinking with the baby sitting on Clarine's knee when Marie comes in. She is angry. When Leon insists that he needs the model, Marie breaks their engagement. The weeks go by. The baby and the man's kindness have changed Clarine. She has learned to love him devotedly. To him she is the model, nothing more.

The picture is finished and it wins the prize. Leon gives a fete. Clarine is not invited. Hurt by this neglect and angry that she is to have no part in honoring a picture which could not have been made but for her, she determines to ruin it. She slips to the studio in time to watch the guests depart. Marie has returned to Leon and now that he is successful, again offers her love. He accepts, but there is little heart in it. Clarine stands before the picture in the empty studio a sharp knife in her hand. She raises to strike,, but something stops her; she cannot hurt this picture—it is herself; in the mirror she sees her own face. It is the same face as that of the Madonna, the face of a good woman.

The knife clatters to the floor. She stands, head bowed, as Leon enters the room. He is angry. She clings to him and pleads. He says she must go. "You have made me the good woman of that picture. Would you send me back to the old life again?"

Leon hesitates. Then he turns to the picture. Then he looks down at Clarine kneeling at his feet. He realizes what she means to him and how empty was the gay fete just past without her. He lifts her and takes her in his arms.

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101 BISON.

NINETY BLACK BOXES (Two Parts—Nov. 21).—King Louis XI. of France is beset with the idea that his uncle, the aged King Rene, is trafficking with England and Burgandy against the French throne. So well has Francois Villon served his royal master that Louis sends him to Rene's court, there to either realize or set at rest the suspicion. The poet-ambassador obeys the will of Louis and soon convinces himself that the French king's suspicion is unwarranted. His diplomatic business being at an end, Villon lingers to enjoy himself at Rene's court.

Guests of King Rene are the Duke and the Duchess De Breuil. The young Duchess, charmed with Villon's poetry, draws the susceptible poet into a mild flirtation. Her husband, the Duke, discovers Villon and the Duchess in the garden. The Duke his anger getting the better of his good judgment, insults Villon and hurls his gage at the feet of the poet. The action takes place before King Rene, who, while regretting that the quarrel has been forced upon Villon, tells the poet that the lists are at his service. Villon is no fighter, nor is he a coward; he prefers a battle of wits rather than a battle with swords. To save his face, Villon picks up the Duke's glove and with it lightly assaults its owner, then claims protection on the plea that a vow prevents his indulging in an assault at arms. To further fortify himself against such a possibility the poet requests that the king set him some knightly task, that life may be saved. The request pleases the aged monarch. Thought immediately comes to him concerning one John Ballue, a man of great cruelty, of whom it is known that his prisoners, having once gotten into his clutches, never escape, each prisoner being confined in a narrow box, to which there are no keys. The King informs Villon that he, accompanied by the Duke De Breuil, shall go to Anjou and pit themselves against John Ballue. The Duke, knowing the history of Ballue, refuses. Villon sneers at the Duke, then accepts the King's mission.

We next find Villon at the palce of John Ballue, measuring his wits against those of the jailer. Villon wins the mental battle, succeeds in shutting Ballue into one of his own boxes and liberates the prisoners. Enroute to Rene's court, Villon is foolish enough to offer Ballue an opportunity to fight for his life. Once out of the box the crafty prisoner makes good his escape. Humiliated and fearing the wrath of Rene and the ridicule of Louis XI, Villon bids the released prisoners go their various way then seeks out the camp of his vagabond friends. Here we leave him, though not for long, for it is known that the French king, after three years, sought him out and raised him to a dignity greater than that which he enjoyed prior to his return into Vagabondia.

FONDLING OF FATHER TIME (Two Parts—Dec. 5).—He was a kind old person, and he had served his employers well. In fact, he devoted forty years of his life; gave his brains and talent toward making the firm a success. But then a man can't always go on giving the energy and fresh ideas of youth and the firm knew it. The old man served his time with a beggar's reward and the best he got was a notice one day that his services were no longer required. It was late in the evening when the old man returned to his poorly-furnished little home; how could he tell his wife, was the question which kepts his heart pounding against his withered old breast. But he did tell her, and the mothering heart in her warmed. She was his best friend, his pal for many years, and to fail her "man" now; well, she was not that kind.

Of course the old man tried to secure another position; he needed it; his savings would not keep them more than a week or so. But it was a vain search. We follow him, step by step, in his declining path, until we see him without home, friends, and even shelter. And having suffered eviction, he leads his wife into a public square, where 'neath a pouring rain, they drop exhausted on a bench. For a time no one notices the old couple huddled on the bench. Then a policeman comes upon them. He approaches and speaks. There is no response. He attempts to awaken the apparent sleepers only to find that their souls have passed to the Great Beyond. And as the picture closes the astral bodies of the faithful couple ascend Heavenward, where they are received by the Angels of Light into their haven of eternal peace.

VICTOR.

FOR THE PEOPLE (Two Parts—Nov. 20).—As a prologue to the story you are shown a big landslide, an accident in a gravel pit, as a result of which a workman is killed. You are shown how, under the old insurance law, his family was abused and cheated out of the money justly due them. Following, you are introduced to a young lawyer-politician, a man of the people, who is achieving power and popularity through his progressive methods and beliefs. He is in love with the daughter of one of the big politicial bosses who is, incidentally, a wealthy, grafting contractor. The boss objects to the young man as a suitor, principally because he fears him in a political way. He fights

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him bitterly at every turn. When this fails, the boss approaches the young lawyer and seeks to bribe him over to his way of thinking. It is only the appearance of his daughter which keeps him from being thrown from the house.

At this point the big boss plays his trump; he forges his daughter's name to a letter which informs the young lawyer that he cannot hope to win the girl, believing, as he does, and fighting her father. The young lawyer sees himself standing between the necessity of choosing between his sweetheart and his beliefs; he decides, after a mental struggle, to pursue the line of duty marked out for him. He will fight for the people. He is elected Senator. The day comes when he must deliver his final appeal in the senate chamber to have the Workmen's Compensation Bill made law. He delivers his address; the girl is there to hear him. A vote is taken. The bill is passed.

Prior to this the young senator had visited Governor Cox to secure his support and advice in advancing the cause of the bill. After the bill is passed it comes before the Governor for his signature, the last thing needed to make it law. Several States would like the same.

Later, the young senator discovers the letter from his sweetheart to be a forgery. Explanations are made and a reconciliation is brought about, while the old father is forced to consent. You see, then, the practical effects of the compensation law when applied.

A LONELY SALVATION (Two Parts—Nov. 30). Here is a story in which one blow is dealt, killing two hearts. The woman is a woman from the depths, but withal a woman. One with all the instincts of love undeveloped, one with a heart steeled to commit crimes, a woman who has the primitive instincts only. Even her name, "Steve," is suggestive of the undeveloped womanhood. She is but a thief, one of a gang, really a daughter of an old crook. He orders her to loot the home of rich John Stonleigh. Armed with the combination of the safe which her father has smuggled from Stonleigh's butler, she enters the household and proceeds with her nefarious work.

Stonleigh discovers that a theft is about to be perpetrated, and whistles for the police, who rush to the mansion. As Stonleigh realizes that the thief is a girl, with large soulful eyes, he obeys an impulse. Instead of giving her over to the police, he hides her in an adjoining room. When the police leave, the girl and the man have a heart-to-heart talk. The man, against all traditions, finds that he is wonderfully interested in this little unkempt girl. As for the girl; this handsome, kind-hearted man appeals to her and for the first time in her life, she is ashamed of her rags. She hears as one in a dream the kind suggestion being made by John Stonleigh.

She agrees and leaves, the man remaining in a brown study, unable to fathom the psychological problem which confronts him. When the girl reaches the west, she resolves that henceforth her life will be one of honesty. A correspondence is developed and soon Stonleigh realizes that he loves the girl.

How often "Steve" is tempted to resort to her old tactics—to steal! Would the hideous instinct ever desert her? Then a vision of her John would appear and she would hate herself for harboring such thoughts. It meant a fight. A fight for her freedom of soul and—she won.

But—suddenly his letters did not come, and try as she might, she could not help believing that her lover had changed. Perhaps he has met another. Then she decides that she cannot bear the suspense and asking for leave, she departs for New York. Once again she is in the garden of John Stonleigh. Peeping in through the window she is horrified to behold a sight which freezes the very blood in her arms. There are flowers everywhere and entering she finds why John has not written. John is dead.

So an unkind fate wrecks the life of a woman. "Steve" resolves to remain true to her lover's memory and, alone in her room, she vows that her fight is won.

PAPA BUYS A BALE (Dec. 4).—Papa despises Reggie, but Elsie likes him. Papa sets the bull dog on him and Reggie, in revenge, adds two naughts to Papa's order for one ball of cotton. Then the order reads 100 bales. Papa waxes furious and hurls the bales from the window. They fall on Reggie. The villagers arrive and tell the irate parent that, owing to his public spiritedness in buying one hundred bales they have decided to nominate him for Congress.

Horatio Hamfatter and Boccaccio Barnstorm read of the great love Papa holds for all Southerners. They disguise themselves as Southerners and tell him that he must board them for the winter. Then a merry war ensues, in which bales of cotton are hurled about. Reggie comes to the rescue and throws the impostors through the window. He gets the girl.

GOLD SEAL

CALLED BACK (Four Parts—Dec. 11).—Dr. Manuel Ceneri and Sig. Macari are two conspirators in London, fighting for what they believe to be the freedom of Italy. Ceneri has a nephew and a niece, Anthony and Pauline March. He has used the inheritance left to his nephew to further the purposes of the conspiracy. Pauline receives a letter from her brother declaring his intention of looking into the matter of his inheritance. Macari suggests the death of the boy to Dr. Ceneri as the one way out of the difficulty. Gilbert Vaughan, a wealthy gentleman, has an affection of the eyes, which has caused him to be temporarily blind. One day, when his servant is run down by a cab, he is left bewildered; he counts the steps and enters a house which he believes to be his own. This house happens to be the one occupied by Dr. Ceneri and Macari. Anthony has arrived and is in an angry discussion with his uncle, when Macari slips up behind and drives his dagger home. Pauline rushes into the room, the shock is too much and she falls unconscious. In the hallway Gilbert Vaughan overhears the quarrel; he enters. Because he is blind they spare him his life. However he is drugged and when he awakens he finds himself in his own home.

Two years later, Vaughan, who has recovered his sight, is in Venice. Dr. Ceneri and Sig. Macari are also back in their native land. Pauline, her mind a blank because of the shock over her brother's death, is with them. Vaughan sees the girl and it is a case of love at first sight with him. However, she slips out of sight; he is unable to find sight of her again. Later Vaughan returns to London in despair. One day, while in a museum he again meets Pauline, who is accompanied by her nurse. Through the nurse he secures an introduction to the girl, but her nurse informs him that she does not receive callers. Determined not to be thwarted in his purpose, he follows them home and later calls upon Pauline several times. A love affair is developed. Vaughan proposes marriage. Information of this is carried to the Italians by the nurse. Ceneri sees another chance to win money for "the cause," and so consents to the marriage on condition that the Englishman pay over a certain sum of money, no question asked. Vaughan marries Pauline and then learns that her mind is a blank.

Ceneri, in Russia, is caught in a bomb-throwing plot. He is sent to Siberia for life. Macari calls upon Vaughan and informs him that he is Pauline's brother and through honor, he was forced to slay her lover. The shock deprived her of her memory. Vaughan throttles Macari. In the excitement Pauline, for an instant, recalls something of what happened and falls to the floor unconscious. Vaughan drives the fellow from the house.

The husband remains at the bedside of Pauline. Coming to herself, she rises as in a trance and walks from the house. Vaughan follows. She makes her way to the house formerly occupied by Macari and Ceneri, and to the room in which the crime was committed. Suddenly, in the darkness of the hall, Vaughan recognizes the place he wandered into while deprived of his sight. Pauline, to the surprise of her husband, utters a scream as her memory returns to her. Macari, involved in a saloon brawl, becomes a fugitive from justice. Vaughan learns of the banishment of Dr. Ceneri and leaves for Siberia to learn the truth respecting his wife from his own lips. He locates Ceneri and secures a dying confession as to the purity of Pauline and the truth of the murder of her brother. He then sets out for London and home.

Macari wanders through the back alleys of the city in his flight and by chance enters the house of Vaughan. He comes upon Pauline and tries to get her to rob her husband and leave the country with him. She refuses. Vaughan, returning home, hastens to Pauline's apartment. Macari, hearing him approach, cocks a revolver and tells Pauline he is going to kill her husband. He is thwarted in his purpose, however, by the timely arrival of the police who have surrounded the house. As Vaughan enters the room, a detective shoots Macari from a window, which brings the story to a happy conclusion for the couple.

MUTUAL FILM CORP.

KAY BEE.

THE HATEFUL GOD (Two Parts—Nov. 20).—Jonathan Storm's idea of God is a being who delights in murdering those who innocently disobey him and he makes life disagreeable and miserable for himself and his two daughters by adhering to this creed. A circus comes to town and the children ask to go, but they are sternly refused by their father. Grace, the elder daughter, determines to disobey him and takes her younger sister to see the show.

During the performance, a part of the main tent collapses and the young sister is badly hurt. When Storm learns how she was injured, he tells Grace that God thus avenged himself upon her for disobeying him. They have a strong scene, in which she tells him that she hates God and leaves. In the city she is unable to make a living, and is starving when

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Bronson Carr, a millionaire philanthropist, who visits the mission, takes a deep interest in Grace when he learns her story and goes to intercede with her father. Storm, although impressed by Carr, refuses to relent and Carr is about to leave in disgust when Storm's younger daughter, who has been listening to the conversation, bursts in on them and makes a pitiful plea to Carr to take her with him as she cannot stand the life with her father any longer. This is a severe blow to her father, as he stands looking at her. After Carr has left, he turns over the pages of the Bible and his glance falls on a quotation which convinces him that he is wrong. He goes to the city and persuades the girl to return with him.

A CROOK'S SWEETHEART (Two Parts—Nov. 27).—Jim Flint, a young crook, with the assistance of his pal, Flora, a young woman of about twenty-five, robs a diamond broker's office and secures several large, brilliant diamonds. They make their get-away in a taxi and during the drive home Flora asks Jim for her share of the loot. Jim tells her he will divide it later, as it will not be safe for her to have the diamonds in her possession. He leaves Flora at her apartments. While Jim is gone the "Dip" calls on Flora and begs her to marry him and go away. Flora refuses. Jim returns and finds the "Dip" with Flora. He is very nasty to the "Dip." When Jim leaves Flora the "Dip" trails him and finds that Jim has another sweetheart, Molly. The "Dip" returns to Flora's apartments, gets Flora and shows her Jim with Molly. Flora sees Jim give Molly her share of the loot from the diamond robbery. Flora is hurt and angry. She agrees to go away with the "Dip," but before leaving, she informs the chief of police on Jim, also implicating Molly. As the "Dip" and Flora are about to leave the city, Flora becomes conscious-stricken. She confesses to the "Dip" and they resolve to save Jim and Molly. Flora goes to the Park Hotel, which Jim has planned to rob that night, but is too late to save Jim; he is taken by the police. Jim is sentenced to the penitentiary, but on the way there escapes. He returns to the city, learns there that Flora has married and "Dip" is living in Philadelphia. He resolves to get her. He travels to Philadelphia, goes to Flora's house and as he is almost about to shoot through the window, he is shot and killed by a policeman.

DOMINO.

THE MILLS OF THE GODS (Two Parts—Nov. 26).—Spiegel, an old miser, lets his wife die from want of proper medical care. The Vardels, neighbors, adopt the girl, Mildred, and shortly afterward move to another village, where Vardel runs a mill with his son, Conrad, who is in love with Mildred. Cyril, the son, remains with his father and turns out to be a gambler and drunkard. When Vardel writes for an extension of time on his note, Spiegel recalls the girl and determines to bring her back with him. He goes to visit the Vardels with Cyril and offers Mildred every luxury if she will return to him, but she refuses. Angered, he goes to the mill to collect the money. Unknowingly, Vardel drops a piece of money, which Spiegel hides to return for it that night. Cyril, knowing that his father carries his money with him, and being out of funds, follows Spiegel to the mill, where they struggle, and Spiegel falls, striking his head. Cyril, thinking him dead, takes the money and throws him into the basin, where he is discovered the next morning by Vardel, after he has started the wheel. The rescued Spiegel regains consciousness long enough to bequeath his wealth to Mildred.

BRONCHO.

A ROMANCE OF OLD HOLLAND (Two Parts—Dec. 2).—Hulda Mott, a pretty Dutch girl, lives in an old mill with her father, a miller. Absolom Van Spratt is a very wealthy old man; he owns most of the village, and holds notes from Hulda's father for the mill. Absolom wishes to marry Hulda, but she will not have him. She is in love with Peter Veldt, a fisherboy. Peter leaves on a fishing trip, after first gaining Hulda's consent to marry him upon his return. Absalom fixes it with the captain of the fishing vessel to get rid of Peter on the trip. During the trip a heavy fog comes up. Peter and another man are out in a small boat with fishing nets. The captain will not allow the sailors to ring the bell on the big ship in order to acquaint Peter with its location, but commands them to sail on. Peter and his companion are stranded at sea. At last Peter sees an old derelict and manages to get aboard her. His companion dies from want of water. Peter finds the crew all dead from a fever. He runs the vessel into port. In the meantime Hulda's father has persuaded her to give her consent to marry old Absalom in order to save the mill. Peter returns just in time to prevent the wedding. Old Absalom upon seeing Peter drops dead from heart failure, as also does the captain, who supposes Peter to have perished at sea. Peter returns with a fortune, which enables the father of Hulda to keep the mill and leaves sufficient to keep them all the rest of their lives.

MUTUAL.

MUTUAL WEEKLY, NO. 99 (Nov. 19).—The American colony in Paris has established a hospital near Neuilly for the wounded.

Six perish in disastrous lodging house fire at New York City.

The Kronprinzessin Cecilie, German treasure ship, is convoyed by U. S. destroyer from her refuge at Bar Harbor, Maine, to Boston, Mass.

Secretary of the Navy Daniels, accompanied by his sons, visits the historic old frigate "Constellation" at the Washington Navy Yard.

Menacing chimneys left standing after the salem fire are destroyed by fire and dynamite.

Prize turkeys for the White House table.

Ruins and desolation wrought by war.

Modern Dance Series, No. 2, the "Lulu Fado."

A progressive San Francisco restaurateur delivers meals via motorcycle.

A California doctor says that rattlesnake venom will cure cancer.

The new "aviaphone" now makes it possible for an air pilot to converse with his passenger.

AMERICAN.

OLD ENOUGH TO BE HER GRANDPA (Nov. 20).—Rollie, the youthful heir to the business of Stephen Barnard, a merchant prince of seventy years, is distracted by a love affair with an actress, Lilyan De Voe. Old Mr. Barnard finds in Lora White, one of the young women employed in the millinery department of his wonderful store, a confidante who appreciates his anxiety for his grandson, and together they devise a plot to break off the infatuation. Madame Brock and others watch what they suppose to be a romance developing between Lora and Mr. Barnard, who is old enough to be her grandfather. It is suggested to Rollie that the girl may be his grandmother yet—and he looks upon his elderly guardian's actions with disgust. Believing that to oppose Rollie's love affair will only aggravate it, Mr. Barnard pretends to approve it, declaring that he too has a right to indulge his affections. He gives a luncheon at his home, suggesting that each invite the lady of his choice. On this occasion, the natural grace, beauty and modesty of Lora appear in forcible contrast to the actress's artificiality and commonness. Rollie begins to envy his grandfather. Soon after, the old gentleman goes away on a business trip, charging his grandson to devote himself to Lora during his absence. On his return he finds that just what he has been conspiring for has happened—Rollie and Lora are engaged.

IN THE CANDLELIGHT (Two Parts—Nov. 23).—A sculptor, John Darby, is insanely jealous of his wife. He does not know that the reason for her apparent intimacy with Bertran, an artist and friend of Darby's is that Bertran is giving her painting lessons in secret, and that Mary is planning to surprise her husband with her talent. He takes their child, Marian, and leaves. The shock results in Mary's death. years later, Bertran has a pupil, Ralph Grove. He has met Marian in the remote country place where her half-crazed father has kept her in hiding since a child. One day he runs across her in the city and learns that her father, in a fit of insane rage, has driven her from home. She wishes to study art and Ralph takes her to Bertran. He thinks that he sees a resemblance between the girl and Mary Darby. Ralph and Bertran determine to unravel the mystery of Marian and her demented father. Meanwhile Ralph has ceased his attentions to Nina, a model, who tries in every way possible to come between him and Marian. Darby comes in search of his daughter. He is taking her home against her will when Ralph gives pursuit. Bertran follows. Ralph finds lodging for the night in Darby's cottage where he believes Marian is hidden. In the dead of night the ex-sculptor tries to kill the young stranger. Bertran arrives just in time to help his pupil grapple with the old man. Then, recognizing Darby, he recalls the past to him and his clouded mind clears. He learns that after all Mary was not unfaithful to him. Peace comes to his troubled spirit, and Ralph and Marian find happiness together.

THANHOUSER.

THE MESSENGER OF GLADNESS (Nov. 22).—Helen's parents had taught her that Thanksgiving Day was a day when everybody should be happy and friendly. So Thanksgiving morning she took a walk to see just how she could help the world to live up to the spirit of the occasion. Very observant, and full of quaint sympathy for everybody she met, she did a lot of good in that little journey, and this is why so many people had to act with her in this film—for most of the names above are those of persons whom Helen helped to be happy and better and more kindly to one another, on the thankfulest day of the year. Then the little "messenger of gladness" went home to mother and father, grandfather and grandmother—and a delicious Thanksgiving dinner.

NATURE'S CELEBRITIES (Nov. 22).—An educational subject on the same reel with the foregoing.

KEYSTONE.

SEA NYMPHS (Two Parts—Nov. 23).—Fatty, with wife, mother-in-law, and impedimenta in the shape of numerous band boxes, bags and bundles, goes for an outing at Santa Catalina Islands. On the steamer he sees charming Mabel and is badly smitten. Mabel is traveling with the parental necessity—a very insignificant-looking little father with side whiskers. Fatty not knowing the relationship decides that he will interfere with "that old duck who is flirting with a young chicken," and, accosting the "old duck" on the deck, he pitches him overboard. Then he goes in quest of Mabel and is enjoying his solitary innings—when he finds out who the man is, whom he has unceremoniously flung into the briny deep.

Father is rescued, and they land at Santa Catalina. Here it is that Ambrose, chronic masher puts in an appearance, and is introduced by father to Mabel. Everybody prepares to go in bathing. Fatty, who is something of a schemer, contrives to get his mother-in-law and Ambrose locked up in the same compartment of the bathing pavilion and he and Mabel run away into the surf, where they have a great swim and feed the seals. Meanwhile, the frantic mother-in-law is rescued from her unconventional tete-a-tete with Ambrose. Mabel's father enlists the muscle of the latter, who is jealous of his plump rival, and together they attack Fatty. The latter does them up, however, and then he and Mabel proceed to give a diving exhibition. Mrs. Fatty and mother-in-law witness this thrilling program, executed off the end of a plank vibrating from the end of the high pier. Mabel excels in the dolphin plunge. The crowd on shore cheer loudly—all except Fatty's immediate family, who are saving their strength for future punishment. Fatty gets his—and the siren Mabel is hastily cloaked and dragged off by her father.

ROYAL.

LOVE FINDS A WAY (Nov. 21).—A gay young bachelor is about to marry an heiress. He subleases his apartments to a man who at once moves in with his wife and daughter. The young man celebrates his bachelor dinner too thoroughly, forgets that he is now living at a hotel and returns to his former rooms. He thinks he sees a young woman in his bed, so he goes into the parlor and bunks on the mantlepiece. In the morning he wakes and falls off with much noise. The daughter runs in to investigate, and the father, rushing in with a gun, demands that the intruder marry his daughter on the spot. At the point of the gun he rushes them off in a taxi to the minister's. Here the bachelor escapes and hailing another cab drives like mad to the home of his fiancee, chased by the angry father in the first vehicle. Meanwhile, there is a fortunate meeting between the daughter and the young man whom she really intends to marry. The bachelor and his fiancee are forced back to the minister's, explanations follow—and the mix-up dissolves in a happy double wedding.

BEAUTY.

WHEN QUEENIE CAME BACK (Nov. 17).—Mrs. Van Dyke's faithful servant, Queenie Snow, asks for her first vacation in five years. Mrs. Vandyke not only tells her she may go but that she may stay as long as she wishes and that she herself will do the cooking until her return. At the end of twenty-four hours the Van Dykes hardly are on speaking terms. Mrs. Van blames Mr. Van for burning up a pan of biscuits when he was not even in the kitchen but was busy setting the table in the other room. Mr. Van Dyke hurries to the employment agency where he engages a neat, willing appearing creature and takes her home to his delighted wife. The new cook turns out, however, to be obstinate and lazy, so Mr. Van marches her back and returns with another, named Masculina. Cook No. 2 is just what her name implies. Her master and mistress flee from her in terror, and Mrs. Van Dyke writes Queenie that if she will cut short her vacation and come back she will double her pay. To her dismay Queenie replies that she will not be coming back at all, for on her vacation she has met her fate and is to be married the next Sunday. Monday morning Mr. and Mrs. Van Dyke agree to sell out and go to boarding. They are getting the furniture out of the house when message arrives from Queenie. The groom had failed to put in an appearance—and Queenie is coming back! They fill her room with flowers. They buy new furniture for it, and a kimono and slippers and easy chair. Then they meet Queenie in an automo-

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bule with a brass band in attendance. She is borne back in triumph groomless but happy. Mr. and Mrs. Van hug one another in a transport of joy.

KOMIC

ETHEL HAS A STEADY (Eleventh of the "Bill" Series—Nov. 22).—Mr Hadley receives an early call from his fiancee, and it is arranged that she shall come back and go to luncheon with him. Bill, that morning, while delivering a message at another office, is smitten with the pretty stenographer, and on his return begins a letter to her, couched in terms of fondest endearment, on the typewriter. Before he has finished, however, he is sent on another errand, leaving his billet doux in the machine. Ethel has planned to take luncheon with her "steady," but, being very busy at noon with some important letters, is unable to meet him at the time agreed. The steady comes to the office to find out what is the matter and sees Bill's love missive in the typewriter, and concludes this is the explanation. A few minutes later Mr. Hadley's fiancee returns and also discovers the letter. She hears sobs coming from the private office, and while they issue from an unhappy wife trying for a divorce, of course the young lady does not know this, and suspects the worst. When at last the letter reaches the girl for whom it was intended, it falls into the hands of her sweetheart, who promises that a recurrence of the offense will be painful for Bill. The luckless office boy has to explain all round, until at last everybody is pacified. But Bill makes up his mind that he had better journey through life in single blessedness.

MR. HADLEY'S UNCLE (12th of the Bill Series—Dec. 6).—Hadley, anxious to put through a big deal writes his uncle, whom he has never seen, advising him to invest some of his money. The uncle wires Hadley saying he will call on him and bring money with him. In the meantime Mr. Muchmoney, who has a mania for writing checks, takes French leave while the keepers are not looking, and sneaks away from the sanitarium. He wanders along and finally decides to visit an office building.

During his stroll he wanders into Hadley's office and Ethel, thinking he is the rich uncle, detains and tries to entertain him for Hadley. He starts writing checks, buying automobiles, etc., and finally starts to put up the money for Hadley when the keepers, who have discovered his absence, trace him to the office. At the same time the real uncle arrives after many painful experiences, and things are squared.

MAJESTIC.

THE SAVING GRACE (Two Parts—Nov. 22).—Molly Kite, the neglected child of a drunken father, rouses the sympathy of the minister, Mr. Shipton, who also teaches the school at Dead Tree. The minister-school-master persuades some of his parishioners to give the girl decent clothes, and he coaxes her into attending school. At first unruly and sullen, she gradually comes to feel that the minister is her best friend. One day she happens to see him meet a strange girl on the street. Apparently overjoyed, he kisses the stranger. Molly rushes into the house, tears off her new clothes, and vows she will never go to school again. Then her primitive jealousy aflame, she makes her drink-crazed father promise that he will aid her in a plot to kill the minister. The next day Mr. Shipton meets his wayward pupil, in answer to a note he has received from her in an out of the way place. Molly's father is lurking near with his gun. He threatens the minister's life, but, maudlin with drink, has not the will power to pull the trigger. Mr. Shipton talks to the man, calms him and at last takes him home. Meanwhile Molly has discovered that the girl of whom she was so bitterly jealous, is the minister's sister. She begs the minister's forgiveness.

THE SISTERS (Two Parts—Nov. 29).—May and her younger sister, Carol, live in a small town. May is the more lovely of the two, but Carol is wooed by Frank, a country boy. George, a city man, comes to town on a visit, falls in love with Carol and wins her away from Frank. Carol is pleased with his attentions and poor Frank is brokenhearted. Calling one day to see Carol, George meets May and falls madly in love with her, and finally runs away with her and they are married. Carol, in despair, turns back to Frank and they are married, and a year later a baby is born.

In the meantime, May and George have been living in another town. May is about to become a mother. George brings her to her own home for the interesting event and her child is soon born, but is still born. Crying for her baby, the physicians fear to tell her and are forced to try and find a baby to take its place until the wife is strong enough to bear being told the truth. Carol is approached and at first refuses but finally, for her sister's sake, consents and May is made happy.

Carol misses her baby and May refuses to let her bother with "her" child and Carol is frantic but dare not tell the truth. Finally May overhears the truth from the doctor and nurses' conversation and takes the baby back to her real mother, and the sisters are reconciled.

THE OLD GOOD-FOR-NOTHING (Dec. 1).—For years old Morton has been shunned by his family because he lost the fortune his wife had married him for. He had sunk it in a mine that had been partially developed and then pronounced worthless by experts. The loss broke the old man's spirit and he was generally known as "Old-Good-for-Nothing." He was driven from the house, but had an "office" in an old horse stall where he continued to dream out the great future for the abandoned mine.

The mother renewed all her dreams in trying to ensnare a rich husband for her daughter in order that both of them may have the luxuries she nearly obtained. George Denby is the young man who is to marry the daughter. He has never seen old man Morton, who is never allowed around for fear of spoiling everything. The tender heart of Old-Good-for-Nothing is nearly broken when he is ignored at the wedding. The insolent son, Oscar, is to give the daughter away. The old man is half tearfully, half proudly watching the preparations for the ceremony from a coat closet. Here the young groom happens to have his coat and steps in to get a cigarette case out of the pocket and stumbles upon the old man whom he takes for a thief. He hauls him out and all the family are called to the scene. The bride shows some heart in her attitude toward her old father. Denby insists that the old man give them away.

After the wedding the old man and Denby become chums. In return for all the good things Denby has done for him the old man makes him a confident and actually leads Denby to take faith in his mine. Denby secretly goes ahead and ties up all his money in buying the land and equipment for the new mine.

The son, Oscar, discovers the project by accident. Is first horrified at his family losing the hard-earned second fortune and then suspicious that here must be something in it for all this investment. He breaks into his father's "office" at night, gets a copy of the location figures of mine and sends it to an expert geologist who reports that the land embraced by those figures is barren, but the land to the west of that location was rich in gold deposits. Oscar hurries to the spot and secretly and hurriedly gets option on the property to the west, in the end borrowing $10,000 from Denby to close the deal.

Then Oscar returns home to tell on his father and watch the ruin of Denby. The mother and daughter are naturally ready to kill the old man on seeing him the cause of all their hopes again being dashed to the ground with the same shallow dream. They drive him out of their home for good. Denby rescues him. Denby is then assaulted by the whole family for his foolhardiness. He says that it is not so until confronted by the official geological report. He hastens away to make sure.

He gets the local government expert, gives him the same location figures and the report is the same. In despair he hurries home to save the remnants. In the meantime Oscar has spread broadcast the reports of the experts that the new mine is worthless and Denby finds his credit ruined. Without funds, he now asks Oscar to repay him the $10,000 he borrowed. Oscar laughs at him. Denby is about to strike him down when Mrs. Morton intervenes, ordering her son-in-law from the house.

"Old-Good-for-Nothing," left alone, is illumined by the idea that something is radically wrong. He seeks out the mine surveyors and they undertake to verify his figures and find that they were wrong. The land to the west that Oscar had bought is barren of gold; the new mine is rich in it. He telegraphs the good news to Denby.

Denby tears up Oscar's I. O. U. Oscar, ruined, leaves home and is met by his father with his first dividend of $5,000 in his pocket; he gives the money to Oscar.

RELIANCE.

HIS RESPONSIBILITY (Two Parts—Nov. 21).—Wallace, a young broker, rescues from drowning an heiress whom later he marries. In order to support her in the luxury to which she is accustomed, he goes in for heavy speculation and loses. At about the same time a friend to whom he has entrusted money for investment, absconds with the funds. Things go from bad to worse, until Wallace finds himself ruined. His wife is expecting a baby, and the young man is desperate. He thinks of suicide, as he carries a large policy with the premium paid far in advance. But he realizes that suicide precludes payment. So he hires a notorious gunman "to kill a man" who will wear a white hat and carry a raincoat on passing a given point at 10.30 on a certain night. The thug agrees, is paid, and on the night appointed, lies in wait. He is pulled off, however by a detective who chances to see him taking aim—and Wallace passes and repasses the spot in vain. Returning home the ex-broker finds a letter from the friend who ran away West with his money, enclosing a check for $100,000. Jones had struck it rich in oil lands, and his conscience reasserting itself, had decided to made Wallace his partner in one of the richest wells in Kansas.

THE LUCKY SHOT.—(Dec. 2).—Clark, a young shipping clerk, goes West, discouraged at loss of his job and failure to get another. He promises his mother he will help her and send for her when he strikes a good job. He falls among bad companions and is desperately hard up for money. He works at prospecting unsuccessfully and finally gets a job at a mine. Later he receives word of his mother's illness and needs money badly.

He is sent later on a trip across the mountains with a lot of money and he determines to risk all, steal the money and get away. But an outlaw sees him start and follows, planinng to fire from ambush and take his money from him. He follows through the hills for a long distance and when the young man sits down to eat his lunch, the outlaw fires at him from behind. The boy, however, in sitting down to eat has placed his hat on a bit of rock above his head. The outlaw, from the rear, hits only the hat, which, disappearing from view, causes him to believe he has killed the boy. He takes so much time to cross the gully across which he shot that the boy has gone and has hid himself. The outlaw flees and the boy, looking closer, sees where the shot has chipped off a bit of the rock, disclosing to view a rich vein of gold! The boy locates a claim and sells out to advantage. His meditated but unsuccessful crime brings him luck at last and teaches him a lesson as well.

WHO SHOT BUD WALTON?—(Two Parts—Dec. 5.—Lafe Johnson, sheriff of Badger and his friend, Dan, bury Tom Rooker, whom they find dead hanging from a tree. As they return to the town the sheriff believes that the hanging was caused by Bud Walton, a bad man. Bud Walton and Jeff Hardin, another bad man, are deadly enemies. Rooker and Hardin were pals and the sheriff feels that in a spirit of revenge, Walton was instrumental in Rooker's death, because the latter was Hardin's close friend.

Owing to the feud between Walton and Hardin, and to insure a certain amount of security to the other citizens, the town has been divided into two sections. Walton is permitted to come and go at will in one section and Hardin has the same privileges in the other, but each is forbidden to trespass in the other's territory. While the sheriff and Dan are playing dominoes in the Fashion saloon, Hardin enters and tells the sheriff that Walton has been making threats against his (Hardin's) life. Johnson advises him that it won't be healthy for either Hardin or Walton to start a fight. Hardin then takes a seat in the barroom facing the door, while Daniel Boone, the faro dealer, plays cards with an imaginary opponent.

Tillie is employed at the Fashion and talks friendly with Hardin. A boy enters the barroom and tells the sheriff that he is wanted at the express office and the sheriff leaves. Bud Walton enters and drawing his pistol walks up to Hardin with the statement that "he has got him now." Hardin draws his gun but Walton is the quicker. Just as Walton fires, another shot is heard and Walton drops dead. By this time Hardin has drawn his gun and fires several times at Walton.

When the sheriff enters Hardin hands him his gun and gives himself up. Peculiar circumstances cause the sheriff to make a detailed investigation. At the inquest Hardin showed how his life was saved by a bible. Some time before he had picked up the bible from the coroner's table and showed that Walton's bullet had struck the bible in his breast pocket and became imbedded in the pages of the book. Hardin admitted that he had killed five men. The inquest is postponed while the sheriff asks for two days to find the murderer. Hardin is held upon the nominal charge of stealing a bible.

The sheriff and Dan then ride away to bring back the real murderer and the sheriff tells his companion that while Hardin carried a 45 calibre revolver, Walton had been shot with a 30-30 rifle bullet which was fired from a small room directly back of where Hardin was sitting. The sheriff states further that a man's imprint of a hand on the wall in axle grease was another clue. At a nearby ranch, Johnson arrests Slim Terry, who is eating at a table. The trial is resumed the following day and Slim admits he killed Walton, shooting from the small room, because Walton had run him out of town. While Slim is admitting the crime, Tillie rushes into the courtroom and states Slim is a liar because she shot Walton. She adds that Slim was her sweetheart but that Walton had run him out of town, and they had run after her. Tillie states further that she hid Slim in the room purposely to shoot Walton, but Slim could not shoot straight. She then had Slim place his hands against the wall and aiming her rifle at Walton she fired and

Walton fell dead. Slim had accidentally placed his hand in axle grease which caused his imprint to appear on the wall. His extreme height caused the imprints to appear high and the sheriff knew they were made by an exceedingly tall man. Tillie tells further of Walton's persecutions of her and that Slim was her only friend.

Consternation reigns in the courtroom. The judge returns a verdict that Walton just died and Slim, Hardin and Tillie are discharged. The sheriff then informs Tillie that the town of Badger will stake her and Slim to a wedding.

OUR MUTUAL GIRL, NO. 45 (Nov. 23).—Margaret was pining for an adventure. Mary, the old woman whom she had recently visited in the forsaken mansion, haunted her imagination and played upon her sympathy until she made up her mind she would again seek that forlorn old soul. So, one morning when Aunt Abbie had stayed home to read De Morgan, Margaret motored to the ramshackle house. Old Mary greeted her kindly. "Have you found Walter?" was her first question. When Our Mutual Girl reluctantly answered in the negative, she flew into a furious temper. "Get out of my house then!" she screamed. "And don't come back till you've found him."

Margaret went home with a pain in her heart. She told Aunt Abbie about it, but received scant sympathy, for the timid lady was in terror of Margaret's going near the demented Mary. Then, deciding that her niece needed "some good, healthy shopping exercise," she laid aside her book with a sigh, and suggested that they go to Joseph's.

In the famous millinery establishment on Fifth avenue, Margaret chose several bewitching models in hats and furs. She seemed restored to her usual spirits. Then, a most surprising adventure befell Our Mutual Girl, all unsought, right in the exclusive modiste's atelier—the last place in the world where one would have looked for anything of an unconventional nature to happen. Margaret and her Aunt were standing admiring some rhinestone buckles in the show case, their backs turned to the room, when an old man, evidently a clerk or department chief, approached. As Margaret looked around, his eyes became fixed on her pretty face. He became an ashen gray, his hands moving automatically to his forehead, then he dropped to the floor in a dead faint.

They removed him to the hospital room upstairs, and Margaret, who was puzzled beyond words by the incident, learned something about him from the manager of the shop. There was a mystery about the old man. Impulsively Margaret begged to be taken to the hospital room, in case she might be of some help. When she entered she heard him telling the doctor, who was bending over him, the story of his youth—it was the masculine edition of old Mary's story. The two narratives dovetailed like the halves of a picture puzzle. Then, Our Mutual Girl, with beating heart, crossed the room swiftly to the old man's side.

She thought he would faint a second time. But he roused himself, and the shock of seeing her seemed to have cleared his long befogged memory. For the first time since he had stumbled into the shop and found a position there, he remembered his name—it was Walter Van Horn.

"The miracle days have not gone by!" cried Margaret in an ecstacy. Then she ordered the automobile—and within the hour Our Mutual Girl had reunited the lovers, lost to one another for almost fifty years.

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THE JUDGE'S WIFE (White Star—Three Parts).—Judge Livingston, a wealthy jurist, lives happily in a mansion with his young wife, Josephine, and his daughter, Eleanor, child of the judge's first wife. Dick Winthrop, the judge's private secretary, is in love with Eleanor, and she returns his affection. They become betrothed, and the judge approves their engagement.

Mrs. Livingston, Eleanor's step-mother, buys goods extravagantly at fashionable shopping places, and has the goods charged to her account. Dick receives a letter from a bank, saying that Mrs. Livingston has overdrawn her account $1,100, and requesting settlement without disturbing Judge Livingston. Dick tries to persuade Mrs. Livingston to attend to the overdrawn account, but she becomes angry and resolves to break Dick's engagement to Eleanor. Mrs. Livingston then tells the judge that Dick is not a proper fiance for Eleanor.

Eleanor finds recreation in doing settlement work, attracting the attention of several men engaged in white slavery acts. These evildoers forge a note purporting to be from a poor woman, asking Eleanor to come to her aid in the tenements. Leaving the note on a desk in her home, Eleanor goes to render the aid asked, and when she arrives at the address given, the white slavers seize her and make her a prisoner. Dick accidentally finds the note and rushes to rescue Eleanor, as he feels that the note was forged. Dick arrives at the house where Eleanor is held captive, and, after a desperate fight with the plotters, the men are taken prisoners; Eleanor and Dick manage to return home.

The debts Mrs. Livingston owes become pressing; she tries at night to steal funds from her husband's safe, and Dick finds her near the safe. To escape accusation, Mrs. Livingston charges Dick with the theft, and he, to shield her, shoulders the blame in the presence of the judge and Eleanor. The judge believes his wife, and tells Dick he must leave the house forever. Mrs. Livingston then repents, tells her husband she alone is to blame, begs his forgiveness.

THE TEST OF MANHOOD (Three Parts—Balboa).—Harry Wentworth, who is foreman of his father's ranch, is addicted to gambling and drinking. Harry, upon selling several head of cattle, uses the maney for liquor. Upon returning to the ranch intoxicated, his father tells him that his services are no longer required, and that he shall leave his home and go out into the world and make a better man of himself. Harry's father establishes a Mexican as foreman of the ranch, who is "in clique" with Jim Martin, a lawyer and loan shark in town. Together they plan to rob the old man of his ranch, namely, in selling all of his cattle and advising him that they have been lost in a stampede.

Ralph Crandall, a gambler about town, decides to send for his sister in the east. Before she arrives he tells the boys to keep his gambling life a secret from her. She arrives and Jim Martin, infatuated with her, decides to expose Ralph to his sister unless he approves of his attentions to her.

Harry Wentworth decides to ship on a coastwise vessel. On the first voyage out he incurs the wrath of the captain by interfering with him during a fight on board. Wentworth and his two pals, Beannie and Mac, have a fight with the crew, and after a hard tussle, escape by diving overboard. When the three swim safely to shore, Wentworth decides that he has had enough of sea life, and returns home, taking his two pals along with him to work on the ranch. He arrives home, learns of his father's business troubles and that the lawyer is about to foreclose the mortgage on the ranch. He meets Ethel Crandall and learns that she is the gambler's sister. He falls in love with her, and persuades Ralph Crandall to quit gambling. Jim Martin, infuriated over the love affair between Harry and Ethel, decides to have the girl abducted. Harry and Ralph conspire to get the mortgage back. In a game of cards Ralph plays the lawyer's hand and lets Harry take the winnings. The lawyer, angry at this, decides to take the girl away. His plot is overheard by Harry's pals, who notify him and her brother Ralph, who immediately start in pursuit. The end is a sensation.

LITTLE SUNBEAM (Three Parts—Balboa).—Melody and Blossom, two orphans, aged about sixteen, live in a little shack by a stream. Melody plays a little violin, and Blossom sells flowers. Their only friend is the village minister, who loves them. As they go along the road on their way to the city, playing and selling flowers, they encounter different people, whom they make happy with their music and flowers.

In the city Melody plays before a lovely house. Inside a woman sits restless and sad. Ray Wilton, a society man, enters her room. She seems bored, and he questions her. As she hears the strains of Melody's violin, she sees a vision of herself at her mother's knee, and the old father comes behind the mother's chair. The vision fades away, and the girl denounces Ray, telling him she is through with this life.

Later, Ray Wilton and some club men at the club propose a fishing trip. They go to the country, and here Blossom again meets Ray. As she is crossing the stream, she slips, spraining her ankle. He carries her to the little shack. Blossom is unconscious, and Melody will not let Ray take care of her. She instinctively distrusts him. Later, Ray meets Blossom and gives her her first kiss. Innocently she tells Melody about the wonderful kiss, and shows her the beads. Melody is filled with misgivings, and warns Blossom not to have anything to do with him. Blossom tells her she loves him, and they have their first quarrel. That night Blossom leaves with Ray.

Sometime later Melody sets out to search for Blossom; Blossom is seen in her new home, daintily dressed in city clothes. She asks Ray when they will be married, and he laughingly changes the subject. On the streets Melody plays. Grief adds a peculiar charm to her playing. One day she faints in the street, and a well-dressed old man takes her in his taxi. She is brought to the home of Jack Bennard, a young artist. Later she is adopted and, after hard study, sent to Italy, where the artist's brother takes care of her.

Blossom is seen one day sewing on a white garment. Ray enters the room, and asks to see it. Blossom, in sweet shame, confesses all. Ray becomes bitter, and tells her it cannot be. They quarrel, and she goes. Blossom comes home to the old village minister. Brokenly she confesses all to him at the gate. He takes her in his arms like a tired child and leads her into him home. Melody in Italy, has completed her studies and, after a farewell party given by the students, she returns home with Jack. They become engaged on board the steamer. At home again, Melody still mourns for Blossom, and one day in the garden tells Jack what grieves her. Alone, Jack resolves to visit the old shack where they once lived. He sets up the canvas to paint the picture, and starts. Blossom is sitting in the grassy field with a wreath on her head, singing. She starts as Jack comes toward her, and as he kneels and parts the tall thick grass, Jack sees a tiny baby asleep. He is touched at the sight, and proposes sketching them. She agrees. In the city, Melody gives her first concert. In the box near the stage are Jack and his parents and Ray Wilton enters. As the music starts and Melody raises her violin, at the sound Ray sees himself and Blossom walking among the flowers, happy, he stoops to kiss her. Ray, overcome with emotion, staggers from the box. Jack follows him, and takes him to the studio. Here Ray gets to feel better. He sees a large canvas covered with white, and asks to see it, to change the subject. The painting makes him confess all. Jack tells him he must go to her. Ray leaves soon: Melody comes in carrying armfuls of flowers and roses from the stage. In the country, Ray and Blossom are married among the flowers, Blossom holding her baby.

A GREAT SECRET (White Star—Three Parts).—Edwin Tremayne and his brother Hal live with their widowed mother in a pretty home beside the seashore. The young men are in love with Neva, the daughter of a widow residing near the Tremayne home. Neva finally decides to become the betrothed of Edwin, and when she announces her decision, Hal becomes embittered and forsakes the village, going to a city where he obtains work in a fashionable hotel as bellboy. His youth and good looks win the admiration of one of the hotel guests, Miss Ruth Grant, a handsome young woman of wealth. Ruth professes love for Hal, and they marry. In the meantime, Edwin and Neva have been joined in marriage. Hal and Ruth send an invitation to Edwin and Neva to come to the city and visit them. When Edwin and Neva arrive at Hal's home they admire a $10,000 necklace worn by Ruth. Edwin and Neva then decide to make their home in the city and rent a house, which they occupy. Hal and Ruth give a masque ball, and Neva obtains from Ruth the loan of her necklace to wear at the ball. A gang of robbers read of the forthcoming ball and decide to attend in masquerade costumes. The gang leader manages to steal the necklace from Neva during the dancing. Edwin and Neva fear to tell Hall and Ruth of the theft, and, fearing condemnation, they buy a similarly-appearing necklace worth $10,000 from a jeweler, on credit, signing a contract to pay $1,000 a year. This substitute necklace is given to Hal and Ruth. For ten years Edwin and Neva toil from early until late to earn the money to pay the jeweler, undergoing great privations. When they make the final payment the truth of the substitution is revealed to Hal and Ruth, and the latter then tell Edwin and Neva that the original stolen stolen necklace was only a string of paste imitation gems.

(Continued on page 1288.)

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(Continued from page 1283.)

LITTLE JACK (Three Parts—Balboa).—Little Sunbeam, an orphan, was adopted by her uncle at a very young age, and at he was a leader of a gang of thieves and outlaws, he kept her sex a secret from the gang, and dressed Sunbeam in boys' clothes and called her Jack. This story takes up "Jack" at the age of 14. Dan Moran, a wealthy lumberman, returning from a trip of inspection of his forest reserves, stops for shelter at Uncle Bill's. Little Jack makes things very comfortable for the handsome stranger. Little Jack climbs up the ladder to her attic bed. Moran decides to retire to his room for the night, but in the presence of the gang displays a priceless watch and chain. After Moran has retired to his room, the gang plans to rob Moran. Little Jack, from the attic above, hears their plans, climbs out of her window, and warns Moran. While he dresses, she goes to the barn and fetches his horse, and Moran makes his escape. Little Jack, knowing the fate she would suffer at the hands of Bill when the flight of Moran would be discovered, decides never to return to the house of crime, and strikes out for the unknown. In the morning she finds herself near a railroad track. At a watering tank nearby, she gets into a freight car and steals a ride. At the end of the trip she finds herself in a great city. Getting out of the car and out of the yards, she sees a couple of hoboes camping, and goes up to them. They, of course, think her a boy. One night, one of these tramps proposes to rob a nearby lumber mill office. They make little Jack climb through a window to open the door for them; but is shot by the night watchman, and the gang make their getaway. Jack is taken to a hospital for treatment. The next morning, Dan Moran is told of the attempted robbery of his office, and goes to the hospital to see the little burglar. The nurse has discovered that Jack is a girl and curls her hair and fixes her up. Moran is surprised to find this beautiful girl and the little "Jack," who saved him from the thieves one and the same kid. Moran's mother adopts the child and educates her, and they make a happy family. Now Moran's elder partner, Fox, sees a chance of acquiring the entire business for himself. He goes to the office one night to carry out his ideas, and is surprised by the night watchman, and to protect his secret he shoots the watchman. Moran, passing by, has seen the light in his office and heard the shot, and rushes into the ojce, finds the dead man, and calls up the police. Fox fastens the crime onto Moran, and Moran is placed under arrest. Sunbeam calls on Moran at the jail, and he tells her his suspicion of Fox. Sunbeam remembers how she deceived people in her dress as a boy, so dressed as an office boy, she applies for and gets the position of office boy in the lumber office of Moran and Fox. She gets enough opportunity to see how Fox changed and juggled figures, experts are called and Fox is shown up, and later confesses. Moran is released, and Sunbeam becomes mistress of the Moran home and lifelong partner of Dan Moran.

THE WALLS OF JERICHO (Five Parts).—Jack Frobisher, a sheep farmer in Queensland, has returned to England a millionaire, bought his way into the inner circle of Vanity Fair, married the daughter of a marquis, and settled in Mayfair, with a country house outside, a shooting box in Scotland, and a yacht on the "Solent." Having accepted the patronage of a titled family, he is forced to lend money to his father-in-law, and having fallen in love with a society woman, he becomes a witness of the vacuous amusements of the smart set settles her score when she is a very heavy loser at bridge and watches her flirtations with fashionable idlers in general and with a contemptible rake, Harry Dallas, in particular. The return of Hanky Bannister, one of his Australian pals, and a millionaire like himself, opens the way for a patrician intrigue for the enrichment of the marquis' family by the marriage of Lady Lucy Derenham. Frobisher is unable to interest Eva, his wife, or her relations in his schemes for making a good use of his money in the erection of sanitary dwellings in the East End, and he is disgusted with the tendencies of fashionable life and anxious to keep his friend, Bannister, out of a marriage similar to his own. A sympathetic friend Lady Westerby, tells him that she is disappointed in finding him so tame a bear, and assures him that he has only to shout and the walls of Jericho will fall flat. At the marquis' house during a ball, and a game of bridge in Lady Alethea Frobisher's boudoir, during which one of her titled players cheats, wins a lot of money and suddenly discovers that he has an engagement and must go. The most serious flirtation of the smart wife ends in a declaration of love by Harry Dallas, which is interrupted by the gloomy, serious husband.

The trumpets of rams horns are blown, and the Australian shouts before the Jericho of smartness. The battle opens when Frobisher insists upon helping the titled brother-in-law to marry a girl whose honor his been compromised and to make a fresh start in the colonies.

The Marquis is angry over the Australian interference with family coat of honor, and Lady Alethea attempts to reduce the rebel to submission by sarcastic flings at his tiresome virtue. The trumpets sound again when Frobisher attempts to prevent a marriage between his sister-in-law and the infatuated Bannister by telling him how heartless and mercenary she is; and there is another blast when the rake, Harry Dallas, is compelled to read to the indignant husband a love letter written to the wife. The Walls of Jericho are rent asunder and thrown down when Frobisher announces that he will sell his property in England and go back to Queensland with his wife and child. The welkin rings when this social Joshua guarding the ark of the covenant of manhood shouts in trumpet tones, "I have enough of these companions of vours, these wretched sexless women who do nothing but flirt and gamble. I've had enough of their brainless, indecent talk, where everything good is turned into ridicule and each word has a double meaning. I've had enough of this existence of ours, in town and country, where all the men make love to their neighbors' wives. I'm done with it, done with it all." Furious as is the onslaught, Lady Alethea offers stubborn resistance and refuses to surrender. Later, with the mediation of Lady Westerby, before a reconciliation can be effected and Frobisher enabled to carry her off to Queensland.

By that time the Walls of Jericho are indeed fallen flat.

THE STORMS OF LIFE (Three Parts—White Star).—George Lloyd, land owner, orders the fishermen in a coast village to vacate the property. Lloyd quarrels with his son Fred, an art student, and the latter leaves home and embarks on a steamer, from which he falls and is rescued by a fisherman known as Captain Jack. Fred's memory is lost by the fall.

In the village he wooes Nan, a fisher girl, thereby incurring the enmity of Joe Porter. Nan accepts Fred's love. Fred's father wages war on the fisherman. A battle over possession of the land takes place, and in the fight Porter shoots Fred in the back. Nan nurses Fred to recovery, and they are married, Fred still unaware of his identity. Porter becomes a desperado, and joins a gang of smugglers.

Fred paints a picture of Nan, and an artist takes the portrait to a city, where it wins high praise. The painting is purchased by Blanche Dexter, a former fiance of Fred, and she, with Fred's mother, visit the fishing village to see the man who painted the portrait. Blanche and Fred's mother see Fred, and the sight of his parent restores Fred's memory.

Porter about this time abducts Nan in a boat, but Fred rescues her. His mother pleads with him to return home. Fred learns that his father is dead and that he has inherited the estate. Blanche, meanwhile, falls under the wiles of Porter, and meets him secretly.

Fred leaves his wife, Nan, their baby having died, and goes home with his mother. Fred indulges himself at cafes and forgets Nan, who is pining away in the village. Porter follows Blanche to the city, but later he returns to Nan and asks her to accept his love. She spurns him and, believing Fred lost to her forever, she rows a boat far out to sea and fails to return. Fred sees a vision of Nan, and prepares to return to her. He goes to the village and learns that Nan's body was washed ashore. He finds her grave beside the place where their child was buried, the two crosses bearing silent witness to the entanglements in the web of fate.

ROSE OF THE ALLEY (Balboa—Three Parts).—At an early age Rose O'Brien loses her mother, which leaves her without a relative in the world. She goes to live with some neighbors, during which time a typical Fagan discovers her plight, and through promises of pretty dresses, induces her to steal.

She is arrested, found guilty, and placed in the charge of a probation officer. This officer finds a good position for her in a wealthy family. The son later falls in love with her. They are secretly married, and the following day Rose finds another woman in her husband's arms. Not knowing that he merely picked up the woman from a faint, Rose leaves her husband, and being a good dancer goes to the city, where she secures an engagement in a theatrical company.

In the meantime, her husband, who loves her and who does not understand her flight, is taken abroad for his health, and rapidly declines. At the end of the year, however, he returns home, and a dinner is given in his honor. Rose, now a famous dancer, is engaged to dance at the dinner, where she and her husband are mutually surprised in their recognition. Reconciliation follows, and everything ends happily.

THE VOW (Three Parts—Nemo).—Beatrice lives with her father and her brother, Bernard, in a fishing village in Sicily. Lorenzo, a neighbor, wooes Beatrice, but is repulsed, and becomes a secret enemy of Bernard. Donald Hanford, an American author, his sister, Elsie, and their friend, Dexter Harrison, come to the village as tourists. Bernard and Hanford quarrel over Anonetta, a gay Sicilian woman, and the men agree to fight a duel with pistols. Bernard, not aware of Lorenzo's enmity, makes Lorenzo his second. Hanford, having no wish to kill Bernard, extracts the bullets from his pistol, but Lorenzo changes the pistols, and in the duel Bernard is shot dead. Beatrice swears a vendetta against the slayer of her brother, but the identity of the Americans being unknown to either herself or Lorenzo, she tells Lorenzo she would wed him if he locates the Americans. Lorenzo remembers having seen one of the pistols marked "D. H." Lorenzo searches, finds the Americans, and sees Harrison and his betrothed, Elsie, chatting together. Learning Harrison's initials, Lorenzo and Beatrice believe Harrison to be the slayer of Bernard. Harrison and Elsie suddenly go to London, and Beatrice sends Lorenzo there to kill Harrison. Hanford goes boating, meets disaster, and is saved from drowning by Beatrice's father, and taken to their home and nursed by her. They fall in love, Hanford proposes marriage, but Beatrice says she is bound by a vow to Lorenzo. Beatrice prays, a vision of her dead brother appears, tells her not to be bound by the vow, and later she accepts Hanford's offer to wed. Lorenzo learns in London that Harrison is not the man who shot Bernard, and returns home, there learning that the man he is to kill is betrothed to Beatrice. Lorenzo goes to a cliff to slay the lovers, but Bernard's vision comes, accuses Lorenzo of the slaying, and Lorenzo falls to his death on the rocks below the cliff.

ECLECTIC.

THE TAINT (Pathe—Four Parts).—Madame Bartlett, a celebrated biologist, employs Vera Knight as her assistant at the suggestion of a friend and soon comes to love her for the many good qualities the girl possesses. Chilton, Mme. Bartlett's secretary, is hard up for money through steady and severe losses at gambling, and begins to falsify the account books in order to replenish his funds. In the meantime, his charm of manner has created a profound impression upon Vera's heart, and when he proposes marriage she accepts with a happy heart. Relying upon his honor and promises, Vera becomes a victim of abused confidence and soon finds herself in an embarrassing position. She asks for and obtains a leave of absence and retires to a farm in the country where her child is born. Chilton, in the meantime, continually postpones their marriage on various pretexts.

While the secretary is talking to one of his creditors one day, Mme. Bartlett overhears the conversation which makes her suspicious. A little later in Chilton's absensce she examines the ledgers and finds proof of the secretary's peculations. Shortly afterwards Vera comes down to the city to make one last plea to the man who abused her trust in him. While she is beseeching him to keep his promise and marry her, Mme. Bartlett enters the room, confronts the secretary with his double guilt and tells him he must marry the girl or go to jail. Frantic with the fear of public exposure, Chilton that night enters the Bartlett library, and, finding the ledgers, tears the incriminating pages from the books. He also seizes the opportunity of taking whatever valuables he finds.

While he is engaged in doing this, he is overheard by Mme. Bartlett, who enters and catches him. A struggle follows in which the woman is shot and killed. The commotion is heard by Vera, who rushes in just as Chilton has escaped through the window. While she is bending over the body of her friend the servants come in and accuse her of the crime. She is arrested, tried and found guilty on circumstantial evidence, and receives a life sentence. While the years of her life in jail roll away her infant son, adopted by the farmer and his wife, grows up to manhood in ignorance of his real parentage.

By good conduct Vera becomes a "trusty" and, as such, enjoys the confidence of the prison officials. By a strange accident she uncovers a plot among the convicts to overpower their guards and escape. By means of her warning the revolt is nipped in the bud. For this Vera is rewarded with a pardon and freedom.

Twenty years have now elapsed and the eager mother longs to see again her boy. Going back to the farmhouse where she left him, without disclosing her identity, she learns that her son has become a successful business man and is engaged to the daughter of Senator Bristow. Determined not to cast a shadow upon the young man's happiness, Vera leaves the words unsaid that a mother's heart prompts her to speak. She accepts a position in the Secret Service and soon becomes of value to the organization.

She is soon assigned to a case wherein a certain Baron Metzger is reported to be attempting to steal plans of certain fortifications of the United States Government. While running down the clues she finds that her own son is strangely implicated in some way with Metzger. Her astonishment is increased when she recognizes in the Baron the Paul Chilton who betrayed her. She does not know that Metzger has persuaded the young man to gamble and that her son has lost beyond his means. To further her investigations, Vera has Senator Bristow make her his secretary.

Metzger gets Walter so completely in his power that he is able to persuade the young man to aid him in securing the much-desired papers. Walter invites his prospective father-in-law

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to ride with him in an auto driven by Metzger in disguise. By means of a drugged cigar the Senator becomes unconscious. In tardy revulsion at his complicity in the unworthy act, Walter refuses to steal the papers. Metzger does so instead. The Senator recovers consciousness and a struggle follows which ends in him being hurled dying from the car to the road. How Walter becomes suspected of the crime but through his mother escapes the implication; how Metzger is pursued until finally the runaway locomotive in which he is attempting to escape leaves the track and carries him to his death end a most absorbing drama.

THE CROWN OF RICHARD III (Pathe—Three Parts).—To satisfy his ambitious craving for power, the Duke of Glocester calls upon his sorceress, Rahel, to learn through her mystic magic what the future holds in store for him. She, through the aid of her magic mirror, tells him that he will obtain his ambitions but by the shedding of blood.

Glocester then seeks the aid of a chemist famed for the manufacture of poisons and secures from him a deadly concoction which the Duke surreptitiously places in the cup of the King, who is only now convalescent from a severe illness. The King drinks and then dies in the presence of his wife and children. The first obstacles in the path of his ambitions now removed, the Duke plots to remove the two princes, in turn natural heirs to the throne. He endeavors to enlist the aid of Buckingham, who, while at first consenting, soon repents and allies himself with the queen. The queen sees many of her most devoted adherents led to the scaffold and is prepared for the worst. Buckingham tells her of the duke's sinister intentions toward her sons and flees with her to the sanctuary of Westminister Abbey. They arrive there none too soon. Glocester and his party are in hot pursuit and reach the Abbey just in time to see the intended victims disappear through the gates.

Foiled in his purpose, Glocester seeks the aid of Sir Tyrrel, now in a dungeon under a sentence of death. To him he offers life and liberty if he will do his will. Tyrrel assents to the offer. Glocester, however, receives a note from Rahel telling him that neither Tyrrel nor she dare brave the sanctity of the sanctuary, but that she knows men who will. Thus the Duke hires a band of assassins to take the intended victims. The Abbey is attacked by the cutthroats with fire and sword and the princes captured, but not before Buckingham falls wounded in their defence. The princes are thrust in the Tower under the guard of Tyrrel.

Forgetful of self, the frantic queen in her desire to save her children tells Glocester she will surrender the crown if the young princes will only be returned to her. Glocester, however, proposes to carry out his intentions toward them. To counteract his ambitions, Buckingham finds means to communicate with Tyrrel and offers to him all that Glocester promised him and more, if he will only ally himself with the right. Tyrrel consents and admits Buckingham to the tower. It is too late—Buckingham has barely time to hide before the assassins, led by Glocester, rush into the princes' apartment and strangle them.

Shortly afterwards the bereaved queen has the satisfaction of seeing the outraged kingdom rise against the royal murderer and under Buckingham compel the Duke to pay the penalty for his crimes.

WHIFFLES WINS THE WINSOME.—Our friend Whiffles has a most interesting flirtation over the telephone with a young lady employed in the gas office. Her voice is so soft and pleasant that he is convinced that she is charming. On the other hand, Whiffles' conversation is so interesting that the young lady is equally anxious to meet him. An appointment is being made when the girl is called aside by the manager for a moment. A stern-visaged, middle-aged woman, a fellow-employee in the office seizes the opportunity to pick up the phone and makes the appointment for herself. The meeting place is chosen for a certain spot in the Zoological Park, and the signal is mutually agreed upon as the waving of a handkerchief.

Whiffles, filled with delightful anticipation, keeps the appointment—so does the wrong woman. Whiffles catches a good look at that unlovely face and flees. In the meantime the other girl has called our friend up at his house and has been imprudently answered by the servant. Thinking that it is Whiffles, she sends him her photo and writes him that she does this to show him what he has missed. Whiffles gets the photo and perceives there has been a mistake somewhere. He calls her up on the phone, and tells her he will kill hemself if she doesn't come around and see him. To gain her sympathy he makes use of a novel scheme, and so all's well that ends well.

COLOMBO (On the same reel as foregoing).—Beautiful views of the capital of Ceylon, the "pearl of the Orient." A city that we have all heard of, but know very little about passes before our eyes in a series of intimate views.

THE POLICE DOG.—The extraordinary intelligence of this particular police dog will "get the film over" with any audience to the accompaniment of roars of laughter. While the particular cop to whom he is attached is taking him, securely fastened by a leash, on his rounds the dog spies a suspicious character in the shape of a cat. At once there is a grand uproar and pursuit. The cat goes like a streak—and so does the dog, dragging with him the poor cop. Through a sewer pipe into a muddy pool, over the rocks, the strange procession dashes. After this unfortunate "faux pas," the dog wisely keeps at a distance from the cop.

A little later, seeing a beggar seated on the sidewalk with a card saying "help the blind," the dog sees his opportunity. Holding up the beggar's hat in his teeth, he "begs" the passers-by for alms. The "fake" blind beggar sees the resulting harvest with joy. But vengeance is near. The cop approaches and confiscates the ill-gotten gains. There are other amusing experiences which the dog goes through. Mr. Bray certainly had a pleasing flight of fancy when he made these pictures.

THE FRIEND OF BIRDS (On the same reel as foregoing).—An interesting half reel showing the methods used by scientists to capture wild birds, band their legs and then release them in order to determine their habits of migration, etc. The coloring adds to the interest of these "close up" nature views.

THE TOREADOR'S OATH (Pathe—Three Parts).—A child of poverty, Juanita contributes to a slim family purse by selling provisions in the streets. The famous toreadors, Gayetano and Manuel, are attracted by her unusual charms, and the latter follows the girl to learn where she lives. Juanita's mother, an avaricious woman, upbraids her for failing to increase her earnings. Ruy, a half-witted farmer boy, is enslaved in a hopeless passion for the Spanish beauty, who ignores his every plea.

Manuel comes in the evening to serenade Juanita. Gayetano, his friend, returning from a bull-fight, the next day again meets Juanita, who agrees to meet him the following evening. The next day, however, Manuel offers to make Juanita his wife but is spurned by her, although her mother is greatly impressed by the wealthy toreador's proposal. In the evening Gayetano calls to keep his appointment with Juanita. Mutually attracted, they take a solemn vow to be true to each other unto death. Gayetano, in his new love, soon forgets that he is betrothed to Manuel's sister, Conchita. Soon after they are married, Gayetano takes his bride to his home. Manuel and Ruy, unsuccessful in their courtships, plot to separate the happy couple. Their chance comes when Gayetano takes leave of Juanita and leaves to take part in a bull fight. Manuel makes a final effort to win Juanita's love, and, failing, decides to take desperate measures. Juanita is told by Ruy that her mother is dying. Hastening to her parent, she is made captive by Manuel, who takes her to a lonely farm in the mountains, and leaves her in charge of Ruy. Manuel then hastens to Gayetano and convinces him that Juanita is false and untrue. Gayetano vows that he will have nothing more to do with her.

Juanita, exerting her influence over the half-witted Ruy, succeeds in making her escape. learning that Manuel has decided to enter the bull fight, she goes to the arena where thousands of spectators have already gathered to witness the contests. She makes her way to a point where she can see to the best advantage. soon the toreadors enter the arena amid the tumultuous applause of the crowd. Manuel becomes engaged with a savage bull, which, infuriated, endeavors to rid himself of his tormentors. Watching for a critical moment, Juanita sees her opportunity as the furious animal rushes at Manuel. Raising her voice above the din of countless voices, she cries aloud, "Manuel! Manuel!" Hearing his name the toreador turns to locate the sound. Too late he realizes his error as he is borne to earth and terribly gored by the bull. Rescued at length by the attendants, Manuel is carried aside. Bending over the dying man, Gayetano promises him that he will marry Conchita as soon as he is free to do so. He secures a divorce from Juanita and prepares to keep his promise. At the wedding Juanita calls uninvited and, fascinating Gayetano by her wiles, she draws him to the spot where they had vowed eternal love. There in the shadow of a sacred monument they fall, victims of their own hands. The oath is fulfilled.

THE FIREMAN AND THE GIRL (Whartons—Three Parts).—Larry Earle, the idol of Engine Company No. 7, decides to spend his vacation in the country. Hiram Stewart, his expectant host, calls for him at the station and they drive toward the farm. On the way their buggy meets with an accident and they are compelled to seek assistance from Sarah Lane. She makes an immediate and deep impression on Larry. While out on his subsequent trips through the country, Larry frequently meets Sarah. She tells him that she is the adopted daughter of a neighboring farmer whose son, Jim, wants to marry her. Her affections for Jim are not very encouraging to that person.

Realizing that in Larry he has a strong rival for the hand of Sarah, a fierce hatred is nurtured in the breast of Jim, who vows to rid himself of the fireman. Larry, seeing him abusing the girl, goes to her assistance. Soon the two rivals are locked in a deadly embrace. Struggling in the middle of a stream, they lose their footing and are carried by the rushing waters over the falls and along the rapids, still fighting desperately. Larry proves the victor and is compelled to go to the assistance of the exhausted Jim. He learns that Larry and the girl intend to meet the next morning to elope and enlists the aid of his father in frustrating them. They capture Sarah and conceal her in a cave in back of a waterfall. Larry misses Sarah at the appointed rendezvous and traces her to her place of concealment but sees that she is guarded by her two captors. Securing a long rope, he lowers himself over the falls and makes known his presence to the girl, whose guards have gone to watch at the entrance to the cave. They stealthily approach Jim, who, left by his father, momentarily relaxes his vigilance, and overpower him. Binding him tightly, they hasten to Larry's boarding house, where his hostess kindly loans the girl a change of raiment. Jim is found by his father, who releases him, and they prepare to overtake the firemen and his sweetheart.

Larry and Sarah have meanwhile driven to the village for the purpose of being married by the justice of the peace, who is also the sheriff. While pronouncing the final words, the pursuers are seen hurrying to the spot heavily armed. The sheriff hastily enters the buggy with the nearly married couple, and they drive for the train in an effort to evade trouble. Just as the train rolls in, the sheriff succeeds in marrying the lovers, who board it as it pulls out of the station. Jim and his father, realizing that they have been outwitted, determine to follow and wreak vengeance on the happy couple, but Cody, the sheriff, holds them back at the point of his gun.

Larry and his bride, installed in their new home, decide to ask the old man and Jim to visit them, telling them that they hold no grievances toward them. Their invitation is accepted, and Sarah meets them at the station. Guided through the streets of the city, they spy a fire-alarm box and ask Sarah regarding it. She decides to demonstrate its workings, and innocently pulls the alarm. With a clattering and banging, the fire apparatus responds to the call. Great is Larry's surprise when he learns that his bride is the cause of the false alarm. He explains the situation to his amused comrades, who decide to teach the rubes a lesson. In a moment, Sarah, sheltered by Larry's rubber coat, and the two farmers, whose only shelter is a cotton umbrella, are the centre of a veritable cloudburst, the firemen having turned all the available hose on them. After the downpour ceases the little party, drenched but forgiving, pursue a dripping course to the haven of Larry's home.

THE PERILS OF PAULINE, NO. 18.—Ensign Summers, the commander of a submarine and the inventor of a new torpedo, meeting Harry Marvin and his fiancee, Pauline, invites them to luncheon to meet his friend, Mlle. de Longeon. Owen, the wily secretary who is scheming to secure the Marvin fortune, is included in the invitation. The next day, Mlle. de Longeon is presented to the Marvin party. She is an international spy, but is unsuspected by Summers, who is in love with her. Learning from Summers that his torpedo is to be completed in two days' time, she slyly writes a note containing the information and slips it to Hako, the Japanese servant, who is also a spy employed as the naval officer's valet. During the luncheon, Mlle de Longeon learns of Owen's hatred for the lovers and decides to enlist his aid. She invites him to call, which he does the next night. She advises him that she has a plan for Pauline's demise, which Owen heartily accepts.

Hako has meanwhile reported to Namashaka, his superior. He is instructed to secure the plans of Summers' torpedo after which he must place a bomb in the submarine to destroy the original torpedo. It is planned to do this while Summers is on board. This means that Hako must also die, but the fanatical patriot is willing to perish for Nippon. At the naval ball that night, Mlle. de Longeon catches a signal from Namashaka and meets him in a secluded spot in the conservatory. Pauline, standing in the seclusion of some palms, hears the plotters talking and realizes from their conversation that some deviltry is afoot. Meeting Summers later, she asks him to take her down in the submarine next day. He agrees.

The next day Hako discovers Summers' plans and mails them to Mlle. de Longeon. He then hastens to the navy yard where the submarine is moored. Summers gives the order to sail but Hako manages to get aboard. He gives Summers a letter from Mlle. de Longeon and sneaks below while it is being read. Hako places the bomb in the pump room and hearing sailors approach, hides. The submarine is now well out in the harbor. Harry, having no faith in the submarine, follows in his motor boat. Summers orders the sinking of the submarine and soon

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Harry has only its periscope to guide him. Hardly has the submarine sunk, when a terrific explosion is heard. All hands rush to the pump room where it is found that the explosion has disabled the pumps thereby preventing the raising of the boat. After a search Hako is discovered and defiantly confesses his deed. Summers realizes that they are all doomed to die. He tells Pauline that the only way to reach the surface is through the torpedo tube. She decides to risk it and crawls into the tube. Pauline wriggles out of the tube and shoots up to the surface where she is rescued by Harry, to whom she explains everything. They report the affair to the commander of the navy yard and immediate preparations are made to raise the helpless vessel. As soon as it is located, divers are sent below to place chains about the submarine, which is raised to the surface and the exhausted sailors revived. Having learned from Hako that the plans are in Mlle de Longeon's hands, they hasten to her hotel where they recover them after a fierce struggle. They then return to the navy yard where the papers are returned to their rightful owner, who overwhelms them with his gratitude.

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IN THE DAYS OF THE THUNDERING HERD (Selig—Five Parts).—Tom Mingle, a pony express rider, is on his way to the settlement where Sally Madison, the daughter of a settler, has her abode with her brother, Luke, who spends his time dozing and dreaming.

The scenes in this picture are laid during the days of '49, when the intrepid frontiersmen battled with the Indians for supremacy and when the scalp of man, woman or child of the white race was the token of an Indian's bravery and right to be called a man.

Tom is in haste not only because the carrying of the mails require swiftness, but because he wants to see Sally, his sweetheart. He arrives within a short distance of the village where Sally lives when his attention is attracted by a dust cloud and the thunderous clamor of an approaching buffalo herd. He spurs his horse to reach the village before the herd passes as he does not want to be cut off, but his eagle eye discerns a swiftly moving, girlish figure running in front of the madly stampeding buffalo in an endeavor to escape them.

Tom dashes in pursuit and after a desperate and breathless struggle, seizes the exhausted girl, and dashes on just ahead of the approaching buffalo. It is not until after this has been accomplished that he recognizes Sally, who rewards his gallantry and bravery with a warmth of affection that makes him all the more in love with her.

In the village the story of the rescue is told, but it is considered an incident and of no considerable importance, because the hazards of frontier life are taken as a matter of course. Tom unstraps the mail pouch and there are letters for several of the settlers. Among them is a letter for Luke, Sally's brother. He reads it and with unconcealed fright and dismay, gives the letter to Sally. Tom helps her to read it. The letter is from Sally's father, Col. Madison, who is in the California gold fields. He writes and says that he has "made his strike" and is getting rich; that Sally's mother is very ill and Sally must reach her bedside as speedily as possible. Col. Madison appeals to his son, Luke, saying: "Remember the vow you made to bring Sally to us." He encloses a bag of gold dust.

Lazy, shiftless Luke has forgotten his promise. He reiterates the excuses which he has made to Sally before, and declines to take her to the gold fields to join their parents.

The exhibition of the bag of gold dust from the California mines, has excited the lust for riches in the breasts of all. Tom declares that he will lead Sally into this new land of promise and other settlers announce a desire to join the party. In a short time arrangements have been completed for the departure from the village of a train of fifty "prairie schooners."

At night the wagons are entrained in a circle, while sentries are posted to prevent the approach of war-like Indians. One night while Tom is acting as a sentinel, his instinct warns him of danger. As he stands by the side of a tree, alert and listening, a silent arrow wings it way within an inch of him and buries its head in the tree trunk. An Indian creeps up behind him, springs on him and they engage in a desperate hand to hand struggle until Tom, at last victorious, hurls his assailant over the precipice. He then rushes to the camp and gives the alarm.

But the Indians are there in great force. They surround the circle of wagons and dash madly around and around, shooting their bows and arrows until one after another the settlers are shot down. At last only Tom and Sally remain alive. The Indians dash into the camp and proceed to scalp their victims, while Tom and Sally pretend to be dead. Then Chief Swift Wind, who is in command of the war party, notices that the two are alive. They are taken to the camp as prisoners.

Chief Swift Wind falls in love with Sally, while Starlight, the Chief's sister, becomes enamored of Tom.

The Indians having heard great things of the prowess of intrepid Tom, determine to compel him to run the gantlet; a frightful ordeal, which consists in compelling the prisoner to dash at full speed between two lines of Indians armed with tomahawks, spears, clubs, etc. If he succeeds in running the gantlet, that is passing through the lines of Indians, he is permitted to escape. But few prisoners accomplish this.

Starlight has hidden horses where Tom can find them and notifies him of this fact before he begins running the gantlet. Tom attempts unsuccessfully to escape and take Sally with him. Their captivity continues for a long period. At times they almost succeed in getting away only to be recaptured. Chief Swift Wind tries to win Sally, while Starlight, his sister, falls in love with Tom. Were it not for these conditions both would have been slaughtered long ago.

Sally and Tom escape finally to the camp of a band of buffalo hunters, but their camp is attacked by Indians, and it seems as though they are to be "wiped out" by the redskins, until Sally, volunteering as a messenger, makes her way to another large camp of buffalo hunters and brings them to the rescue.

In the meantime, Starlight has followed the fortunes of Sally and Tom, and it is with her aid that the massacre of the party is averted. Sally and Tom make their way at last to the gold fields where her father and mother receive her with open arms and gallant Tom is awarded the prize of her hand.

THE SPY'S FATE (Lubin—Three Parts).—The Amalgamated Smelting Company, supported by the U. S. Government, have brought suit to recover $5,000,000 damages for loss of lands confiscated by Rebels in a foreign country, and the U. S. President appoints Frederick Thurston as envoy to the Arbitration Commission, who will meet at Bar Harbor to adjust the claim. The Imperial Smelters Company, the opposite side, are represented by Henri Sutro, who immediately cables to his government for the assistance of a secret service detective. Jean Thiers, a famous army spy, assisted by Madame LaRoche, are rushed to America to join Sutro. Thurston secures the aid of Jack Maher and Mary Joyce, secret service agents of America. It is then a battle of wits between the American contingent and the foreigners. Sutro and his aids meet Thurston, but accomplish nothing and set to work to secure the American documents by means fair or foul. At Washington and Bar Harbor, Thurston is watched by the foreign agents and on the other side Maher and Miss Joyce are devoting all attention to the movements of Sutro and his spies. On arrival at the Bar Harbor hotel, Thurston consigns his portfolio to the clerk, who places it in the safe. They temporarily secure an old mansion and there install Madame LaRoche. The game is on and Thiers, by adroit methods, succeeds in stealing the American State documents from the hotel safe. Madame LaRoche, preparing to leave the hotel, is coming down stairs. At the last step she trips and falls into the arms of Thurston, who is standing at the bottom; she has slightly sprained her ankle. Thurston assists her to his auto and drives her to the estate, thus an acquaintance is formed and Madame LaRoche being attracted by the envoy's charming manner, invites him to call upon her at the mansion. Another interview and Thurston and Madame LaRoche are in love. By observation, Thiers becomes suspicious of his companion and madly jealous. Having the papers, he then proposes to Lilie LaRoche that they return to Brussels, but she refuses and a quarrel ensues, which ends in Thiers begging for her pardon. He then wires to Sutro at Washington that he has secured the papers, but Maher intercepts the messenger boy, states that the message is for him and discovers the robbery. Thiers has hidden the State papers in an old vault; he then meets Thurston and asks him if he, Thurston, has not lost some important documents, and proposes to assist him in recovering same. Thurston follows Thiers to the vault and seeing his portfolio, rushes to seize it. Theirs escapes through the door and locks Thurston in. Next morning Thiers goes to the window of the vault to gloat over his prisoner. Joyce sees him and there is a struggle. Joyce being overpowered. Theirs then turns on a faucet of water which will flood the vault. The water gradually rises up to the envoy's waist and finally to his face. He is about to give up when he is rescued by Lilie, Maher and Joyce, Lilie having shot the arch fiend, Thiers. His clothes saturated with water, Thurston rushes to the Arbitration room and delivering his papers, carries the day. Lilie is released by order of the President and wins a noble husband.

ALCO.

LITTLE LORD FAUNTLEROY (Exclusive—Four Parts).—The earl of Dorincourt is a descendant of a long line of illustrious ancestors whose escutcheon has never been stained by dishonor of any kind. His oldest son and heir, Bevis, grows up to be a dissolute and weak-willed wastrel, while his second son, Maurice, an idle spendthrift, is little better. Only the third son, Cedric Errol, inherits the good qualities of his father. The worthlessness of his heir is the cause of great grief to the Earl. The reflection that the Earldom will descend to one who will drag the honored name of Dorincourt in the mire is so galling that it usurps every other thought in his mind. For this reason the good qualities of his gentle youngest son irritates him, and in order to get the young fellow out of his sight he sends him to America. About the same time, Bevis, tired of the dissipations of London and Paris, goes to New York in search of fresh sensations. Here he is entrapped into marriage by Minna, an adventuress, who had deserted her husband. Bevis does not know of this, neither is he aware that she has a child whom she has put out of the way by leaving it in charge of some low-class friends of hers. At home, Maurice, the second son, plunges heavily on the turf. At one race he backs the favorites and loses a very large sum. In the meantime, Cedric has married a charming American girl, and with wife and baby enjoys the delights of a happy home. But his father is prejudiced against Americans, and is convinced that Cedric has been entrapped by "a vulgar money-loving American woman." He therefore writes a letter in which he stops the allowance he has regularly sent his son. Soon after this, Maurice, the second son, meets with a fatal hunting accident in England. Four years elapse. Cedric, never robust, is now in the grip of a wasting and incurable malady. In a pathetic scene, he calls his little son to him and bids him always look after his mother. Soon after this he dies. Bevis at this time is living a fast life in Italy with Minna. As the result of his intemperance he has a sudden stroke and falls back in a fit, in which, in a few minutes, he expires. Minna wastes no time over tears, but instantly makes plans to feather her own nest. She writes to the Earl asking for funds and claiming the title of Lady Dorincourt. The old nobleman, in spite of the blows dealt him by misfortune in the deaths of all his sons, instructs his lawyer, Mr. Havisham, to fetch young Cedric, now little Lord Fauntleroy, and heir to the Earldom, from America.

Little Cedric Errol is about six years old; he has never forgotten his promise to his dead father to look after his mother. Despite the Dorincourt blood in him, Cedric has none of that empty and selfish pride which mars his grandfather's character. He has made friends with every one, and his particular chums are Mr. Hobbs, an elderly grocer; Dick, a bottblack, and his mother's Irish cook, Bridget. Mr. Havisham calls on Mrs. Errol and tells her the latter's conditions with regard to Cedric, namely, that he is to live alone with his grandfather, though at the house he will provide for her; she is to be allowed an occasional visit from him. Mrs. Errol has just learned that, owing to misappropriation of funds, her small income has almost entirely vanished, and she realizes that it will be quite impossible for her to bring up her boy in the way he should be brought up. Parting from him will be a terrible wrench, but for his sake she conquers her natural reluctance with the thought, "My husband would wish it." Cedric is sent for and introduced to Mr. Havisham, who is surprised and delighted with him, and tells him that the Earl has instructed him to satisfy any immediate wish that he (Cedric) may have. Cedric tells of the troubles of Bridget, the cook, who cannot afford medical attendance for her invalid husband. Mr. Havisham gives him money and he rushes down to the kitchen and relieves Bridget's wants. Later, Cedric, learning that he is to live alone with the Earl, remonstrates but is won over by his mother, who dilates on the many good qualities of the Earl.

Mrs. Errol and Cedric, escorted by Mr. Havisham, arrive at Dorincourt Towers. Cedric with his faculty of making instant friends gets upon good terms with a huge Newfoundland dog, which takes to him at once. The Earl unwillingly consents to see his son's widow. She delivers an unfinished letter that his son wrote him before dying, also a photograph of the young man. The old man's emotion masters him as he gazes at the photograph of the only one of his sons who had not disgraced him. To hide his feelings he blusters at Mrs. Errol, who retires with dignity after requesting permission to bid good-bye to her boy. Cedric, with that frankness which is one of his most attractive characteristics, introduces himself to the Earl, who watches him with interest, and is affected at the child's likeness to his father. Cedric, looking through

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the window, sees Higgins, a tenant of the estate, pleading with the butler on the lawn for permission to see the Earl. He calls the latter's attention. The old man, desiring to find out how his grandson will act, asks Cedric to call Higgins in. He then introduces Higgins to him, explaining that he has a wife and several children, all of whom have been ill. Little Lord Fauntleroy shakes Higgins by the hand sympathetically, and learning that he is worried over paying his rent, gets permission from the Earl to write to his agent telling him not to interfere with Higgins. Dinner is announced. Cedric notices that the Earl rises in pain, and offers his shoulder, saying: "Lean on me, Grandpa." The old man, desiring to test his pluck, does so; they exit. The fierce old man takes to the boy, and can hardly bear him out of his sight. One day, after returning from some riding lessons, he enters the library, where the Earl is reading a document. The little fellow is evidently worried and he lies at full length on the rug in a thoughtful attitude. Asked what he is thinking of, he responds, "I am thinking of mother." The Earl, realizing the child's love for his mother, makes her through him, a present of a brougham. Cedric, in delight, is driven off to fetch her, and takes her for a happy drive.

All this time the adventuress, Minna, has been preparing a pretty little plot. Her plans being ready, she appears with her child at Dorincourt Towers. Producing her marriage license in proof that she was actually wedded to Bevis, she boldly announces that her son is the issue of that union, and that she claims for him the title of Lord Fauntleroy. Her manner is insolent and boastful, but the Earl, though he orders her from the house, feels that she has a strong case, and is full of gloomy foreboding. The old man now realizes his love for his grandson, and the thought of seeing another take his place as little Lord Fauntleroy nearly breaks his heart. He instructs Mr. Havisham to contest Minna's claim.

The case excites much interest in the papers. One account, containing Minna's photograph, finds its way to New York, and is seen by Dick Tipton, Cedric's bootboy friend, who recognizes in it the likeness of the runaway wife of his brother, Ben. On the advice of Mr. Hobbs, he sends the newspaper cutting to Ben, who determines to leave the "Wild West," where he has made his pile, and proceed to England to regain possession of his little son. Mr. Hobbs precedes him there, and calling on the Earl, offers his entire savings towards the expense of fighting for Cedric's rights. The old nobleman is deeply touched at such disinterestedness, though he does not find it necessary to avail himself of it. In honor of Cedric's eighth birthday his grandfather gives a fete to the tenants of the estate, to which Mrs. Errol and Mr. Hobbs are invited guests. In the midst of the merry-making, Minna, accompanied by her offspring, forces her way into the grounds, bent on making a scene. She is extremely insolent to the Earl, but her tirade is interrupted by the dramatic arrival of her husband, Ben, who exposes the fraudulency of her case and claims his son. The Earl invites Mrs. Errol to take up her residence permanently under his roof, and thus peace and happiness come to Dorincourt at last.

THE EDUCATION OF MR. PIPP (All Star).—The members of a Pittsburgh family are trying to break into society through the million dollars obtained by their father's selling his business to the Steel Trust. They move to New York, establish themselves in a Fifth avenue residence, and backed by the father's money endeavor to penetrate New York society. The mother in her ambition engages a bogus French nobleman to teach herself and her daughters the French language. This Frenchman is in reality one of a group of crooks.

The elder daughter at Durland's meets a young riding master named Fitzgerald, and it is a case of love at first sight. The young riding master is in reality Lord Fitzmaurice, son of an old English family. The younger daughter is desperately fond of John Willing, who has been her father's manager in his Pittsburgh business and who has been established in the bank that her father presides over in New York City. The family decides to make a trip to England. Just before they leave, the French teacher is given a check for $75 in payment for his lessons and he in connection with the other two members of his band raises this check to $75,000 and gets it cashed while the Pipps are on the liner bound for Europe.

John Willing and young Fitzmaurice meet and learn of each other's feelings towards the two Pipp girls. Willing suspects that the check is bad and gets in touch with Mr. Pipp by cable. On learning that the check is a forgery, he engages Pinkerton to assist in recovering the $75,000, and young Fitzmaurice decides to accompany them. Mrs. Pipp has a letter of introduction to Lady Viola, the mother of young Fitzgerald, and the Pipps go to her home for a visit. Pinkerton and the two young men arrive in England shortly and also go to the Fitzmaurice home.

The young Lord gets his mother and the servants to keep his identity a secret and many fine scenes of mistaken identity and cross purposes are the result. The crooks are finally located in Paris and the Pipps, accompanied by Pinkerton, go there. Two of the band try to steal a valuable tiara from Mrs. Pipp, and one of them, Count Charmarot, attempts the life of Mr. Pipp with poison thinking that with him out of the way there is an opportunity for him to make love to and marry the impressionable Mrs. Pipp.

Pinkerton, with the assistance of the French Prefect of Police, blocks their plans and brings about their arrest. Mrs. Pipp, realizing the mistake she has made, begs Mr. Pipp to take her back to Pittsburgh. The love affairs of the young people are sucessfully carried on and end in happy marriages.

PARAMOUNT.

THE MAN FROM HOME (Lasky-Lieber—Five Parts).—Pike, a country lawyer, loves Ethel, daughter of a very rich farmer. Simpson, wishing his children, Ethel and her brother, Horace, to be well educated, sends them to Europe. Simpson meets with an accident which causes his death. Pike is appointed guardian of Ethel and Horace. Lord Hawcastle and his son, St. Aubyn, a nonentity, are in Russia, where Hawcastle is selling hydraulic machinery to the government. He meets Ivanoff, an under clerk in the Russian government service, who is stealing government money and is giving it to a revolutionary society. Hawcastle meets Ivanoff's beautiful wife, Helen. They fall in love with each other and decide to elope. Fearing Ivanoff's vengeance, if left at large, they betray him to the Russian government. He is arrested, tried and sent to the mines of Siberia for thirty years.

Ethel and Horace arrive in Sorrento, Italy, where they meet the Hawcastles, who are out of funds. Ethel and Horace are greatly flattered by the attentions of the Hawcastles, who become possessed of the knowledge that Ethel is an heiress. Through Hawcastle's efforts, she becomes engaged to St. Aubyn. Ethel and Horace have become snobs. Overjoyed at this great fortune of marrying a title, Ethel writes Pike, telling him all about it. Upon receipt of her letter, Pike leaves for Italy, and arrives in the environs of Sorrento. Here he meets the Grand Duke Vacili of Russia, who is traveling incognito. The Duke's auto his stopped for repairs when Pike rides up in a donkey car. Pike hitches himself to the side of the donkey and draws the auto into the courtyard of the hotel, much to the amusement of the Hawcastles and Ethel's chagrin. The Grand Duke is taken with Pike's ways and they become friendly.

Several years have passed with Ivanoff in the mines of Siberia. After an explosion, Ivan escapes and makes his way across the continent to the Austrian frontier and into Sorrento, Italy. He finds his way, quite by accident, into the hotel courtyard, pursued by the Italian police. Pike, by a ruse, throws them off the track, and they leave. Hawcastle threatens to expose Pike and the Grand Duke, in order to force Pike's consent to Ethel's marriage to St. Aubyn. It is a penal offense to harbor an escaped convict. Pike is dismayed.

The Grand Duke leaves with his servant, sees the captain of police and returns with him to the hotel, where they find that Hawcastle has called in the police. Ivanoff recognizes his wife and Hawcastle and tries to avenge himself. The Grand Duke's servant discloses his master's identity. The Grand Duke secures a pardon for Ivanoff. The Hawcastles find themselves checkmated and take their departure. Ethel wakes up to realize her narrow escape. In the presence of Pike all shallow pretenses fall away and Ethel is once more the sweet little girl that he loves, and who loves him, and there is the perfect hour.

ROSE OF THE RANCHO (Lasky-Belasco—Five Parts).—In the year of 1850, when the government at Washington decreed that all ranch owners must register their properties, the Spanish rancheros of California, already seemingly humiliated by coming under the rule of the hated "Gringos," refused to comply and a system of land jumpers roamed about, and chief among these was one Kincaid of Nebraska. The government, learning of the land jumping, and that the illicit trade was growing, sent Kearney, a secret agent, to California to investigate.

Kincaid, a worthless and conscienceless scoundrel, learns from one of his men that Senor Espinoza, a rich Spanish Ranchero, has vowed that he will never register his land, and, seizing the opportunity, Kincaid and his men ride down on the Espinoza family when they are at dinner. Ignoring protests and refusing cash, Kincaid takes possession of the ranch, and Isabelita, the eldest daughter, is captured by a half breed, who while fighting for possession of the girl, mortally wounds Espinoza, and Isabelita, knowing her fate at the hands of the Indian, kills herself. Kincaid and his men then sit at the table and shake dice to decide the possession of the other two Espinoza girls.

Kearney and his two colored boys arrive. Riding across country on the way to Old Monterey, Kearney encounters Juanita (Wanita), the rose of the Castro Ranch. Using the pretext of a stranger, mutually attracted to each other, the one asks the way to Monterey and the other gives the direction. Juanita, although engaged to the rich Don Luis, continues her flirtation with Kearney. Kearney, learning of the Kincaid raid on the Espinoza ranch, goes to warn Juanita. Juanita takes the warning in an indifferent manner and her mother, a high strung Spanish woman of the Continental school, seeing Kearney accept a flower from Juanita, refuses to take Kearney's advice to register her ranch, and orders him from the place. Kearney sees Kincaid surveying the Castro Ranch and goes to the Padre at the mission house and begs him to use his influence with the Castros to prevail upon them to register their ranch boundaries.

To church, through the Padre's garden, comes Juanita, and though she has vowed never to speak to the Americano again, the Padre, convinced of Kearney's sincerity and honesty, brings them together. Although Juanita refuses to register the ranch, she coquettes with Kearney and Kearney impulsively seizes her and presses a kiss on her lips. All coquettry vanishes and Juanita admits she loves the dashing Gringo. Don Luis, who witnesses the pretty scene, rushes to Castro Rancho and tells Juanita's mother. Kearney wins Kincaid's friendship, learns that he intends seizing the Castro ranch. Prevails upon Juanita to secure the papers, rushes to the Registry office and returns in time to participate in Juanita's betrothal dance.

Juanita implores Don Luis to give her up, but he steadfastly refuses. Kearney arrives at the Castro ranch in time to meet Kincaid, who is about to raid it. Pretending friendship he is enabled to delay the raid. Juanita mistakes Kearney's attitude as being against her family. Kearney succeeds in delaying Kincaid until soldiers arrive, a terrible fight ensues and Kincaid and his men are overcome just as they are about to seize Kearney and the Castros. Kearney and Juanita are married quietly by the Padre and all ends with a beautiful scene in the Padre's garden as it began there.

ARISTOCRACY (Famous Players — Four Parts).—Jefferson Stockton, of San Francisco, president of The Transcontinental Railway Company, loves his work, and is proud of his success, but is still fonder and prouder of his pretty daughter Virginia, and his beautiful young wife, Diana, Virginia's stepmother. The Stuart-Lawrences of New York, members of the old "Knickerbocker Aristocracy," are also fond and proud of each other, but perhaps prouder still of the blue blood that runs in their veins, and when they hear that their son Stuyvesant is engaged to Virginia Stockton of San Francisco, daughter of a family of "rich nobodies," father Lawrence immediately takes the train West to put a stop to the affair. Virginia has another suitor, the Marquis of Normandale, a poor but titled Englishman, but when he proposes for the hand of Virginia, Jefferson Stockton laughs at his pretensions but tells him that he will enter into another business agreement with the Marquis. He contracts to take the Marquis' house in London, with servants, furniture, and the Marquis, himself for a handsome sum on a year's lease. The needy nobleman consents, and the papers are signed, for Stockton, wishing to satisfy his wife's love and ambition for society, knows that the entrance to New York's fashionable circle is best gained through the gateway of Europe, and intends to stay there until his beautiful home in New York has been finished. Then, equipped with the prestige given by foreign residence and titled acquaintances they will be able to take their place among the aristocracy of the great American metropolis, for which the beautiful Diana so longs. The elder Lawrence arrives in San Francisco and interviews both his son and Stockton, denying his consent to the betrothal, upon which both Stockton and his daughter agree that the engagement had better be temporarily cancelled. With aching heart, Stuyvesant takes his departure for New York and the unhappy little Virginia goes to Europe with her people both living only until the time when Stuyvesant may be able to win his parents over. But Stuyvesant's mother intercepts Virginia's letters to her son and at length his letters to Virginia cease, each thinking the other faithless. Diana is for a time radiantly happy in the baronial halls of the Marquis, while Stockton views her pleasure with fond amusement, though immensely bored by it all himself. A friend of the Marquis, Prince Emil Von Haldenwald, a penniless roue, falls in love with Diana, and she feels the strange magnetism of his keen and admiring gaze, even while she resents it. The Prince sues for the hand of Virginia, who, believing he loves her and that Stuyvesant is to be married to another consents, and they are married, against the wish

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of Stockton. The night of the marriage Virginia hears that Stuyvesant is in Europe and is still true to her, learning of the interception of her letters, too late! While the Prince's ruined estates are being repaired Virginia and he live with the Stocktons, and one night, during the absence of Stockton, the Prince enters the room of Diana, and attempts to embrace her. Half-hypnotized, she struggles weakly, when they hear the return of Stockton. The Prince hides on the balcony, but is discovered by Stockton, who sends him from their home. The happiness of the Stocktons seem shattered, but the hand of a kindly Fate at length lifts the pall of unhappiness that European aristocracy has spread for them and the drama has a happy ending.

PICTURE PLAYHOUSE FILM CO.

THE LAST DANCE (Five Parts).—Jean, a poor struggling artist, living in a garret on Montmartre, sees from the gallery of the Opera House the famous Spanish dancer, Conchita, and falls madly in love with her. He haunts the street before her house, in the hopes of even a glimpse of her wonderful beauty, but try as he may, cheered on by his faithful model, Ninon, he cannot paint the picture that will do her justice. Conchita progresses from triumph to triumph, and wears the night of her greatest success the poor flowers sent her by the artist in preference to the jewels of her admiring host of friends. Ninon goes to Conchita and begs her to pose just once as Jean's model, so that he may paint her portrait and gain undying fame.

Conchita, lured on by her spirit of romance, visits the artist in his studio while he is asleep and dances before him. She seems to float away into nothingness and he cannot tell whether the loving kiss that she gave him was real or only a dream. The picture that Jean paints from the inspiration of the dancer wins the prize at the Academy, and Jean has become famous over night. The romance is soon ended when the quickly acquired fortune of the now famous painter is dissipated, and the dancer returns to the stage. Jean is broken in health, and comes to live again in an obscure garret, tenderly cared for by the ever faithful Ninon, and on her desperate plea, Conchita comes to dance before the dying Jean. He dies in her arms and she, now realizing that the world holds no further zest, follows him into the unknown.

THANHOUSER SYNDICATE CORP.

ZUDORA (Episode No. 2—The Mystery of the Sleeping House—Two Parts).—A far Eastern story is transplanted the tribal feud is carried to this country. It is a story of savage mastery for the heart of a Princess, the beauty to whom all the tribes of the Indian back hills have turned for years as they would to their native gods. This Princess, following an uprising, is kidnapped by the victorious tribe and brought a captive to America. The terrific struggle of the tribes for the pass guarding the hillside home of the Princess, the yielding by one side and the pressing on of these whom fortune favored presents an awe-inspiring scene, yet gigantic and grim enough to have for its stake the beautiful Princess. In the new found home the Prince, captor of the fair girl, establishes himself in all the regal splendor and pomp sacredly necessary to the native heart. The tribal idol the god Ganesh, is transplanted too, and under his sheltering presence the victorious tribe plans to live long and prosper.

A throne room of gigantic size modeled after the seat of the mighty Prince in faraway India is built, the famed rugs, vases and ornaments of his court are set in place. Even the dancing girls who perform daily to the witchery of the native instruments test the rugs with their dainty feet and throw into their dance the old abandon of their far Eastern home. The native minions guard the joyous scene, as their master, the Prince, and his captive, the Princess, gaze upon the scene. He, with the eye of one who has triumphed and is now reaping reward of victory; she, as though all hope had fled and her young life shattered as the waves are turned into a vanishing mist, by the great rocks of the Indian sea. All is gay save the troubled look on the fair face of the Princess. Somewhere there is a man, also a Prince, who is striving and planning to free her from the restraining hand of her captor.

For it is this Prince she loves. Loves him with all the fervor of her clime born, and it is of him she is thinking as the music of the dance she has noticed dies away; the singing ceases and quiet returns. She knows her lover is loyal and daring. And her belief is not misplaced, for even as the tribe turns in final adoration of their Prince, one of the leaders sways from side to side, then falls heavily to the floor. Then a dancer succumbs and another, until finally all, even the Princess, has fallen a victim to the unknown power and lie helpless as in a trance.

Then from the base of the massive idol Ganesha there appears a head and it is the comely face of the real lover of the Princess that stands suddenly out from the sweeping clouds of smoke enveloping the idol. When the tribe recovers from the strange sleep, the crestfallen captor of the Princess summons Hassam Ali, famed mystic detective, to investigate the case and try to determine what person was responsible for the sudden visitation of sleep. And, too, Zudora, niece of Hassam Ali, comes into the case for her uncle has said that if she solve twenty cases she can wed the man of her choice, and that man being John Storm. So they visit the headquarters of the tribe and again comes the terrible visitation—the tribe falling into a helpless sleep. Meantime Storm searches for Zudora, compelling Hassam Ali's servant to guide him to the home of the tribe. Arrived there he enters just as the tribe is recovering from the second attack of sleep, and an accusing finger is pointed at him which sends him to a dungeon with closing walls.

Zudora then begins her work of investigation. She finds a lotus leaf and puzzled at its presence examines the idol Ganesh and hears voices below. Descending into the cellar beneath the tribal headquarters she comes upon a dozen natives of a different tribe than those in the rooms above. They seize her and are about to put her to death when the hand of the leader stays the violently inclined. Zudora tells her mission and how she desires to aid the young Princess and again foil the hypocritical mystic uncle. The leader then tells her he is the real lover of the Princess and that he had devised a solution of lotus leaves which made a powerful sleep producing distillation, and this was the secret of the sleeping house. So again a furnace beneath the god Ganesha is fed and the fumes mounting upward are sent out through the nostrils of the idol and once more the tribe falls into a curious sleep. Then Zudora leads the friends of the Princess up above and out of the mass of sleeping natives they drag forth the Princess.

They battle with the natives who had been aroused, but to no purpose, and the Princess is restored to the arms of her lover. Then Zudora hears plaintive cries of distress. She recognizes the voice, though never raised in such anguish before. It is the voice of John Storm. She leads her new found friends through a long low areaway and there a huge native is turning a wheel which is bringing together the walls of the chamber in which Storm is imprisoned. The guard is dealt with in summary fashion and the great walls marching slowly to Storm's death are halted. Zudora rushes in and drags forth her sweetheart. The Princess is reunited to her real lover and Zudora again proves her skill at foiling her uncle and bringing herself one step nearer to marital bliss.

UNIVERSAL SPECIAL RELEASE.

THE MASTER KEY (Three Parts—Released Week of Nov. 16).—Two mining prospectors, James Gallon and his partner, Wilkerson, in a temporary camp, have been searching for gold. Gallon has made a lucky strike and has tried to conceal the fact from Wilkerson, who already suspects his partner is not giving him a square deal.

The partners are sitting around the campfire one evening when suddenly Wilkerson becomes thirsty; after taking innumerable drinks of water, he falls asleep. Gallon walks off some distance from the sleeper and starts drawing the plans of his great find—but every now and again he furtively turns his eyes in the direction of Wilkerson, fearing he may awaken and discover his secret.

Wilkerson awakens, observes Gallon and wonders what he is doing. Quietly he crawls on his hands and knees until he can peer over Gallon's shoulder; and in his eagerness to see he accidentally touches him. Gallon discovers Wilkerson is looking at him, and starts running away, with Wilkerson in pursuit. Gallon grabs his gun, turns and fires at Wilkerson. A terrific fight follows. Gallon leaves Wilkerson apparently dead.

Gallon, after hours of wandering, reaches the small mining town of Jacito. A stranger takes him to the sheriff's office. Gallon tells the sheriff he and his patrner were attacked by outlaws and his partner was killed.

The sheriff, accompanied by his deputy and Gallon, goes toward the saloon and calls for volunteers. A crowd soon collects. Out of the saloon comes a half drunken boy, who cries, "I'm game," jumps on a horse—and the posse are off.

As they gallop up the hill, the drunken boy is thrown to the ground when his horse stumbles. The others ride on. The boy lies dazed. His horse gets upon its feet and whinnies.

"Who's coming?" mutters the boy. Through the brush he distinguishes a faint form; it is a man. Could this be one of the outlaws? he wonders. He pulls his revolver.

"I'm Wilkerson," replies the voice. Wilkerson confides his story to the boy and asks his help. The boy consents and the two go slowly on.

At the camp, the sheriff and deputy find no one. The sheriff returns and orders Gallon's arrest. The boys bind him. Evening comes on the posse camp, leaving Gallon tied by the fire. A cowboy is left on watch. In time the watcher falls asleep. Gallon manages to sever his bonds by holding his hands over the fire. He manages to get to a horse and escape. The posse pursue him. Gallon has reached the thick brush, and when he knows he is safe he lies down and takes out the plans he had drawn, also a picture of a twelve-year-old girl, his only daughter—Ruth—and with that pic clasped tightly to his heart he falls asleep, muttering, "I'll save 'The Master Key' for Ruth."

Fearing to return to the scene of his supposed crime, Gallon leaves San Francisco by ship for his home. Visions of Wilkerson appear before him. His conscience is troubled. Shortly after boarding the ship, he finds an old sea chest, which he opens. He takes out a curious Japanese idol. In the head of this he hides the plan to his mine.

The captain of the vessel is a brute. Once out to sea a mutiny ensues, during which the ship catches fire. Shortly after it sinks. Gallon is washed ashore. Realizing he has nothing to indicate the location of the disaster, he engraves the approximate longitude and latitude where the ship went down on the key to the chest, known afterward as "The Master Key." Later, he is rescued and returns home, where he meets his daughter, Ruth.

Five years ansue. Gallon returns to the mines, which he begins developing. He keeps a diary, and in this writes a notation to the effect that he has been seeking for the secret of his lost plans.

About this time Gallon writes to a New York stock broker, named Gates, asking him for advice relative to floating "The Master Key" mines. On the day Gates receives Gallon's letter, John Dore, a young mining engineer, calls upon the former and is engaged as consulting and construction engineer for Gallon. He goes West to take up his work. Here he meets Gallon's daughter.

Gallon takes his diary from his safe and writes:

"This day has been a repetition of all those gone before for the past five years. I am still seeking for the secret of my lost plans. I had not yet discovered—"

SYNDICATE FILM CORP.

THE MILLION DOLLAR MYSTERY (Episode Twenty-two—Reels Forty-three and Forty-four).—The conspirators redouble their efforts to recover the mysterious documents after their loss and Braine's narrow escape from capture by Jones and Norton at the bridge. Spies are constantly to be seen on the Hargreave grounds, there are many conferences of the gang at their rendezvous in the cave and Braine and the Countess Olga strive desperately to form some adequate plan which will head off the imminent danger to their schemes. Old Jones, the butler, also makes many trips between the Hargreave mansion and some mysterious place, where he holds many consultations with Henri Servan, the Russian minister of police and another party, whose identity is concealed.

Realizing their danger the conspirators determine on a desperate plan. It is nothing less than the capture of Norton or Jones. A taxi, which is driven by one of the gang, lays in wait, and Norton, coming from a visit to Florence, falls into the trap. But he has not proceeded far when the discovery of a black masque on the floor of the car enlightens him as to the real designs of the chauffeur. As they come in sight of a policeman, Norton nonchalantly orders the man to stop and then before the other is aware of his designs has him placed under arrest. After a brief struggle the three proceed to the station house, where the reporter lays before the lieutenant on duty the information he has about the gang, and asks for a detail to aid him in raiding their headquarters in the cave. Previously posted by Servan, the official quickly acquiesces and a squad of bluecoats are placed at Norton's disposal. With them the reporter goes to the cave and surrounds it. Then while some of the policemen enter the cave from the water side the rest of the raiders wait at the other entrance until the conspirators are driven out. There is a short, sharp battle, in which Norton's dog, Shep, plays no small part, and all the gang are rounded up and placed in cells at the police station. Braine and the Countess Olga, however, are not among them.

Meanwhile much has been happening at the Hargreave mansion. Old Jones' frequent trips to and fro have been closely tallied, and on his return from a short absence, he is accompanied by a tall, gaunt man, whose cleanshaven features bear a strange resemblance to the venerable butler's. The Countess Olga, who has been concealed on the grounds with another of the gang's scouts, hastens to Braine.

(Continued on page 1300.)

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(Continued from Page 1296.)

Come quickly," she says pantingly. "Our time has come. Hargreave has returned. He has just entered the house." Forcing her way in, the Countess thrusts herself into the library, where Florence and her friend Susan are seated. "Where is your father?" she demands. "He is in this house. I must see him." Florence quickly takes a pistol from the desk drawer. "Leave this house at once," she commands.

But the Countess, although at bay, is not so easily to be balked. With a catlike leap she has sprung upon Florence and wrested the weapon from her just as Jones and his mysterious companion enter. Threatening them with the pistol the Countess runs to the stairs, just as Braine, coming to her aid, clambers in at the window. The Countess, seeking to aid her comrade, fires from the staircase. But instead of wounding the butler or his companion, her bullet finds its refuge in Braine's heart.

With a cry of horror, the Countess flees to a room above, while her late ally sinks lifeless to the floor. There she hesitates between using her last cartridge on herself or casting herself from the window. In the confusion in the room below, Norton is seen to enter. Florence has flung her arms around the newcomer's neck, while Jones and Susan stand silently by.

"Father—dear father." Norton hears her sob. Then he hears the other say, "Now I shall tell you the secret of 'The Million Dollar Mystery.'"

SAWYER.

THE TYRANNY OF THE MAD CZAR (Four Parts).—The story of the Mad Czar deals with a historical subject, the accession to the throne of Russia in 1796 of Paul the First, son of Catherine (sub-named the "Great") and his subsequent meteoric career which ended in his assassination in 1801.

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Count Pahlen Chief of Police of St. Petersburg was the arch conspirator in the Czar's overthrow. He gathered about him a cabal of officers representing the various corps in the service and disseminated among them the seed which later found fruit in the Czar's assassination in 1801. The clever manner in which the Count succeeded in inveigling Prince Alexander into the plot against his father is perfectly depicted. The love of the Countess Anna for the Mad Czar and her wonderful influence over the mad man furnishes a deep tragic and sympathetic throb for his misfortunes.

HEPWORTH.

THROUGH THE VALLEY OF SHADOWS (Turner—Four Parts).—Dr Cross is so absorbed in his profession that his young wife, Alice, is left practically without any companionship beyond that of her dog, Jean. With nothing to occupy her mind, she becomes desperately lonely, but when she seeks to enter more fully into her husband's life he puts her off, pleading the importance of his work, and tells her to go about more with friends of her own age. Following his advice, Alice joins some acquaintances who are rehearsing an amateur dramatic performance, and there meets with Oscar Mailling, a matinee idol, who is assisting them in the production of their play. Under the excuse of teaching her how to play her part, Mailling covertly makes violent love to her.

Awakening to the danger of their intimacy, Alice decides that she must see no more of Mailling, but shortly afterwards she receives word that he is coming to call upon her. Fearing his influence, she pleads with her husband to abandon his work for this one occasion and spend the afternoon with her, but he cannot understand why his work should be interrupted, and lightly puts her off by giving her extra money to spend.

On the platform, while waiting for the arrival of his train, Dr. Cross buys a paper, and in glancing over it, comes across the following paragraph: "We wonder what a certain doctor will do when he hears of the affair between his wife and a well-known actor, especially as the latter does not hesitate to boast of his latest conquest at the club." The bearing of the paragraph on his own case immediately strikes him; he is unwilling to harbor suspicion of his wife, but he cannot dispel the uneasy thought which has suddenly dawned upon him that his neglect may have driven her to seek consolation elsewhere.

Reluctantly he returns home, only to find his wife in Mailling's arms, and to overhear the details of their proposed elopement. Dumbfounded by his discovery, he enters the room and confronts them. At first they both uphold the pretense that they have been merely rehearsing for another play, but this does not deceive Dr. Cross, and he demands that Alice choose between himself and Mailling. When Mailling hears that she cares more for him than for her husband, his true character is revealed. Instead of standing by her, he disclaims all responsibility and puts the blame entirely on the woman. The doctor controls his temper, and allows Mailling to leave the house.

Alice now sees the true character of the two men, and, without attempting to condone her own fault, tries to explain to her husband that through his apparent neglect of her she has come to believe that he did not love her. But he will not hear her out. He breaks into a storm of passionate denunciation, and tells her he wishes he had never seen her face. She leaves his home.

At the end of her resources, and lacking a practical education, she seeks employment in the theater. In this work she cannot avoid meeting Mailling, who renews his attention. She tells him, however, that she would rather starve than accept any favor at his hands, and out of pique, he sees to it that as far as theatrical engagements are concerned this would be her fate. She is finally reduced to such casual work as she can procure in the sweater's dens.

After a time Dr. Cross realizes that he is perhaps equally to blame for the estrangement, and does all in his power to trace his wife. He is finally driven to making an appeal to Mailling, who not only lies in disclaimng knowledge of her whereabouts, but gives him the impression that, in view of her life with others, Alice would welcome neither his own nor the doctor's attentions.

A year passes, and Dr. Cross, unable to remain longer amid the surroundings that so continually remind him of his wife, takes Jean and leaves that house that was once his home, and devotes himself to charity work.

Meanwhile Alice is driven from her work in the sweater's shop to avoid the coarse attentions of the foreman of the shops. She wanders along the Thames and is only saved from ending her troubles by the intervention of an actress, who gives her food and shelter. The actress then introduces her to the producer at the moving picture studio. He sees in her possibilities, and allots her a leading part in the photoplay about to be made.

This play tells the story of a young married woman who was lured from her home by a man of the world, and afterwards deserted by him. The climax is reached when the villain of the piece, accompanied by a society lady on a "slumming" expedition, meets his victim in a garret. Taunted by him beyond endurance, the grief-stricken woman is supposed to stab him in the heart. The man chosen to play the villain's part is Oscar Mailling. The shock of the meeting, and the fact that Mailling plays his part to character whose circumstances are so similar to her own.

Mailling's sneers, coupled with the producer's advice to let herself go and play the part as if it were her own case, goad her to desperation, and when the time comes for the fatal thrust, the knife goes home. Amid the consternation and confusion which ensues, on the discovery of what appears to be purely an accident, Alice takes refuge in her dressing room. The nearest doctor is called, and proves to be no other than her husband, who recognizes the wounded man, but by prompt action saves his life. He is then called to attend to Alice.

The doctor's joy at finding his wife is short-lived, for she collapses and becomes unconscious as the result of the strain. He removes her to his home, where, under his tender care, she is brought safely through the valley of shadows.

CENTAUR FILM CO.

THE THRILLING ADVENTURES OF COUNT VERACE (Mina).—Count Verace, a dapper little fellow, makes a great hit with the pretty girls at a summer hotel, especially with Dora. George, her sweetheart, is jealous and forbids her to see the count. But she flirts with the count by dropping her parasol for him to pick up. George, seeing them together, is more jealous than ever and hires a gang of thugs to revenge him on the count.

The gangsters drop the count from the roof of a tall building, but he jumps up uninjured. They tie the count to a railroad track, but he losens the ropes and jumps onto the cowcatcher of the onrushing engine. The count is recaptured by the thugs after a chase through the woods and bound to the rear seat of an automobile. The automobile is sent over a precipice but the count crawls out from under the wreckage uninjured and goes back to the hotel. He is making love to Dora when George comes in, sees him and faints away, crushed by the count's triumph.

STRAND FILM CO.

STRAND WAR SERIES, NO. 13.—The bombardment of Ghent. The effect of the bombardment. The German troops passing the town hall of Ghent. The battlefield of Tournai. Australian troops leaving Sydney, Australia. Decorating the commander, Colonel Watson. Types of army Medical and Transport Corps. The last farewell before embarking. Arrival of Life Gueards in Belgium. Nuns arriving in Bruges after fleeing from Melle. A motion picture camera used by one of our correspondents which was riddled by bullets at the fall of Antwerp. In spite of havoc created in the mechanism, the film of H. M. King Albert contained in the camera, miraculously escaped injury, and is here reproduced. Speaking to his troops, His Majesty said: "If I were not a General, I would be proud to be with you as a Private."

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CHILDREN OF THE JUNGLE (Three Parts).—A young man studying the many species of monkeys in their habitats is alone in an African village where he hires a native guide to pilot him through the jungle. On the afternoon of his first day out he is surprised at finding the home of an old American and his daughter. Our sympathy goes at once to the young girl, who has grown to womanhood in this secluded spot; she is devoted to her father, who has been her sole companion since early childhood, and has taught her to observe and learn much about the inhabitants of the primative jungle. This knowledge leads to an association with the young American student, which culminates in a pleasing romance.

In searching for rare specimens not found in the mainland, the three go to an uninhabited island of the coast. The natives they have with them become frightened at a mysterious character that appears at the camp, and they desert the party in the dead of night, taking the boat with them. The natives and boat are lost in a storm and our three friends have no means of communication with the world. After three years we find them still on the island and they have made friends with the mysterious character that seems half man and half ape. All goes well until the ape man's pet, a chimpanzee of the jungle, steals the two-year-old baby and bestows on it almost human devotion. It is only through the powers of the ape man that the child is rescued. Signal fires finally attract a ship and the persons are thereby rescued.

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INDEPENDENT RELEASE DATES

AMERICAN.

Nov. 25—The Archaelogist (Drama).
Nov. 30—The Beggar Child (Drama).
Dec. 2—The Strength o' Ten (Drama).

BEAUTY.

Nov. 24—As a Man Thinketh (Comedy).
Dec. 1—Cupid and a Dress Coat (Comedy).

"101" BISON.

Nov. 21—Ninety Black Boxes (Two Parts—Dr.).
Nov. 28—The Brand of His Tribe (Two Parts—Indian Drama).
Dec. 5—The Foundlings of Father Time (Two Parts Drama).

BRONCHO.

Nov. 25—The Cross in the Desert (Two Parts—Drama).
Dec. 2—A Romance of Old Holland (Two Parts—Drama).
Dec. 9—The City of Darkness (Two Parts—Dr.)
Dec. 16—The Panther (Two Parts—Drama).

CRYSTAL.

Nov. 24—Sammie's Vacation (Comedy).
Dec. 1 Charlie Woos Vivian (Comedy).
The Barber Shop Feud (Comedy).

DOMINO.

Nov. 26—The Mills of the Gods (Two Parts—Drama).
Dec. 3—The Vigil (Two Parts—Drama).
Dec. 10—Not of the Flock (Two Parts—Drama).
Dec. 17 The Political Feud (Two Parts—Drama).

ECLAIR.

Nov. 22—A Friend in Need (Drama).
—Our Beloved Country (Educational).
Nov. 25—The Heiress and the Crook (Two Parts—Drama).
Nov. 29—The Ghost of the Mine (Drama).
Dec. 2—The Girl Stage Driver (Two Parts—Western Drama).
Dec. 6 The Higher Impulse (Drama).

FRONTIER.

Nov. 21—A Relic of Olden Days (Drama).
Nov. 28—The Best Man (Drama).
Dec. 5—The Circle of Gold (Drama).

GOLD SEAL.

Nov. 24—The Mysterious Rose, "My Lady Raffles" series, No. 2 (Two Parts—Dr.).
Dec 1—Called Back (Four Parts—Drama).

IMP.

Nov. 23—His Gratitude (Drama).
Nov. 26—Human Hearts (Three Parts—Drama).
Nov. 30—The Coward (Two Parts—Drama).
Dec. 3—The Young Philanthropist (Semi-Juvenile Drama).

JOKER.

Nov. 21—The Battle of the Nations (Comedy).
Nov. 25—The Tricky Flunkie (Comedy).
—La Rochelle (France) (Educational).
Nov. 28—He Married Her Anyhow (Comedy).
—Eccentric Comiques (Comedy).
Dec. 2 The Wise Guys (Comedy).
The Ascension of Theschynig Platte, Switzerland (Educational).
Dec. 5—A Dream of a Painting (Comedy).
The Porpoise Fisheries (Educational).

KAY-BEE.

Nov. 27—A Crook's Sweetheart (Two Parts—Drama).
Dec. 4—Mother of the Shadows (Two Parts—Drama).
Dec. 11—Fortunes of War (Two Parts—Drama).

KEYSTONE.

Nov. 19—The Noise of Bombs (Comedy).
Nov. 21—Fatty's Wine Party (Comedy).
Nov. 23—His Taking Ways (Comedy).
—The Sea Nymphs (Two Parts—Comedy).
Nov. 26—His Halted Career (Comedy).

KOMIC.

Nov. 22—Ethel Has a Steady, No. 11 of the "Bill" Series (Comedy).
Nov. 29—A Corner in Hats (Comedy).
Dec. 6—Mr. Hadley's Uncle, No. 12 of the "Bill" series (Comedy).

L-KO.

Nov. 22—The Groom's Doom (Comedy).
Nov. 29 The Blighted Spaniard (Comedy).
Dec. 6 Fido's Dramatic Career (Comedy).

MAJESTIC.

Nov. 16—The Little Country Mouse (Drama).
Nov. 22—The Saving Grace (Two Parts—Comedy-Drama).
Nov. 24—Another Chance (Drama).
Nov. 29—The Sisters (Two Parts—Drama).
Dec 1—The Old Good-for-Nothing (Drama).
Dec. 6—A Question of Courage (Two Parts—Drama).

NESTOR.

Nov. 24—As We Journey Through Life (Drama).
Nov. 27—In Taxi 23 (Comedy).
Dec. 1—No release this day.
Dec. 4—When Lizzie Got Her Polish (Com.).

POWERS.

Nov. 20—A Scenario Editor's Dream (Burlesque-Comedy).
Nov. 27—Sissy, Dobbins, Oil Magnate (Western Comedy-Drama).
Dec 4 The Heart of Magdalene (Two Parts—Drama).

PRINCESS.

Nov. 20—The Bad Mistake (Comedy-Drama).
Nov. 27—The Wild, Woolly West (Comedy).
Dec. 4—The Creator of Hunger (Drama).

RELIANCE.

Nov. 25—They Never Knew (Drama).
Nov. 27—The Hop Smugglers (Drama).
Nov. 28—The Kaffir's Skull (Two Parts—Drama)
Nov. 30—Our Mutual Girl, No. 46 (Topical).
Dec. 2—The Lucky Spot (Western Drama).
Dec. 5—Who Shot Bud Walton? (Two Parts—Western Drama).

REX.

Nov. 22—Traffic in Babes (Comedy-Drama).
Nov. 26 Slow, But Sure (Comedy—Drama).
Nov. 29—Lights and Shadows (Two Parts—Dr.).
Dec. 3—The Mystery of the Sea View Hotel (Two Parts—Detective Drama).
Dec. 6—The Lion, the Lamb and the Man (Two Parts—Drama).

ROYAL.

Nov. 28—Before and After (Comedy).
Dec. 5—Sherman Was Right (Comedy).
—It's Very Trying (Comedy).

STERLING.

Nov. 19—Noodles Return (Comedy).
Nov. 28—Black Hands (Juvenile Comedy).
Nov. 26—No release.
Nov. 30—No release.
Dec. 3—Love, Luck and Candy (Comedy).

THANHOUSER.

Nov. 22—A Messenger of Gladness (Comedy-Drama).
Nov. 24—Mrs. Van Ruyter's Stratagem (Two Parts—Drama).
Nov. 29—A Denver Romance (Drama).
Dec. 1—The Center of the Web (Two Parts—Drama).
Dec. 4—Naidra, the Dream Woman (Drama).
Dec. 6—The Amateur Detective (Com.-Dr.).

VICTOR.

Nov. 23—Terrance O'Rourke—Gentleman Adventurer, Series No. 2, "The Empire of Illusion" (Two Parts—Drama).
Nov. 27—The Heart of Night Wind (Two Parts—Drama).
Nov. 30 A Lonely Salvation (Drama).
Dec. 4—Father Buys a Bale (Comedy-Drama).

FEATURES.

ALCO FILMS CORP.

Nov. 16—Little Lord Fauntleroy (Drama).
Nov. 23—The Education of Mr. Pipp (Comedy).
Nov. 30—Mrs. Wiggs of the Cabbage Patch (Drama).

ALLIANCE FILMS CORP.

Nov. 16—The Man Who Could Not Lose (Favorite Players—Five Parts—Comedy—Drama).
Nov. 23—When Fate Leads Trump (Excelsior—Five Parts—Drama).
Nov. 30—Hearts and Flowers (Cosmos Five Parts Drama).

APEX.

Nov.—Saints and Sorrows (Four Parts—Drama).
Nov.—The Woman He Wronged (Four Parts—Drama).
Nov.—When London Sleeps (Four Parts—Dr.).

BLINKHORN PHOTOPLAYS CORP.

Nov.—Jane Eyre (Whitman—Four Parts—Drama).
Nov.—The Witness Invisible (Blinkhorn—Three Parts—Drama).
Nov.—The Aviator Traitor (Blinkhorn—Three Parts—Drama).

BOX OFFICE ATTRACTIONS CO.

Nov. 9—Life's Shop Window (Drama).
Nov. 10—Message of the Mind (Balboa—Three Parts—Drama).
Nov. 10—To Love and to Hold (White Star—Two Parts—Drama).
Nov. 17—The Call of the Heart (Balboa—Two Parts—Drama).
Nov. 17—Vengeance of the Flames (White Star—Three Parts—Drama).
Nov. 19—The Walls of Jericho (Drama).
Nov. 29—The Thief (Drama).

CENTRAL FILM CO.

Nov.—Under the Black Robe (Four Parts—Dr.).

COSMOFOTOFILM.

Nov.—For Home and Country (Two Parts—Dr.).

ECLECTIC.

Nov.—The Fireman and the Girl (Wharton—Three Parts—Drama).
Nov.—The Police Dog (Comedy Cartoon).
—A Friend of Birds (Educational).
Nov.—The Toreador's Oath (Three Parts—Drama).
Nov.—Whiffles Wins the Winsome (Comedy).
—Colombo (Scenic).

GREAT NORTHERN FILM CO.

Nov.—The Charles Street Mystery (Three Parts—Drama).

HISTORICAL FEATURE FILM CO.

Nov. 16—Joe Boko Breaking Into the Big League (Comedy Cartoon).
Nov. 23—Aladdin Jones (Two Parts—Comedy).

HISTORICAL PICTURES CO.

Nov.—Indian Wars Refought by United States Army (Six Parts—Drama).

INTERNATIONAL MOTION PICTURE CO.

Nov. 16—Belgian Battle Fields in the Great European War (Four Parts—Top.).

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Nov. 2—Born Again (Five Parts—Drama).
Nov. 16—The Coming Power (Four Parts—Dr.).
Nov. 23—The Spirit of the Poppy (Six Parts—Drama).

PARAMOUNT PROGRAM.

Nov. 16—The Rose of the Rancho (Lasky—Belasco—Five Parts—Drama).
Nov. 19—The Ringmaster (Lasky—Five Parts Drama).
Nov. 23—The Country Mouse (Bosworth—Four Parts—Drama).
Nov. 26—Aristocracy (Famous Players—Four Parts—Drama).
Nov. 30—Mrs. Black Is Back (Famous Players—Four Parts—Drama).

PICTURE PLAYHOUSE FILM CO.

Nov. 10—The Last Dance (Five Parts—Drama).
Nov. 18—The Wild Rose (Four Parts—Drama).
Nov. 26—The Black Envelope (Four Parts—Dr.).

SAWYER.

Nov.—The Skull Worshippers (Two Parts—Drama).
Nov.—Priest or Medicine Man? (Two Parts—Drama).
Nov.—Her Vindication (Two Parts—Drama).

UNITED (WARNER'S).

Nov.—Lost In London (Three Parts—Drama).

WARNER'S FEATURES.

Nov.—The Last Chord (Three Parts—Drama).

WORLD FILM CORP.

Nov. 16—One of the Millions (Dyreda—Dr.).
Nov. 23—Lola (Five Parts—Drama).
Nov. 30—The Dancer and the King (Five Parts—Drama).
Nov.—Your Girl and Mine (Selig—Seven Parts—Drama).

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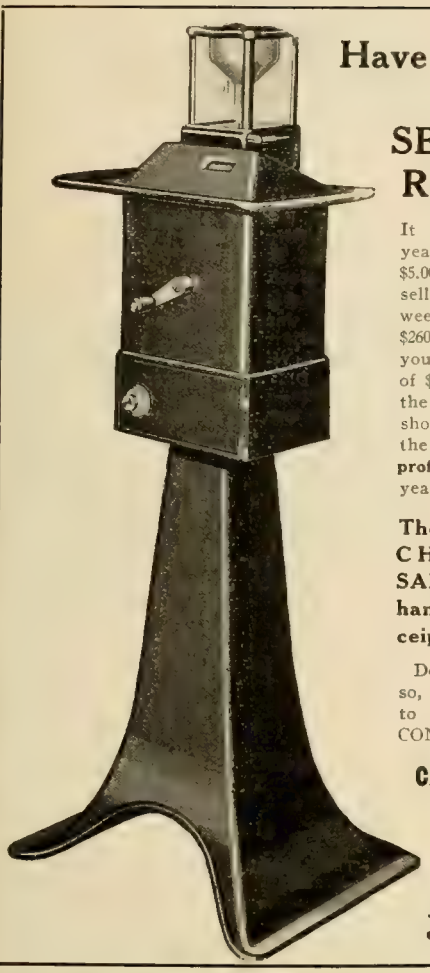

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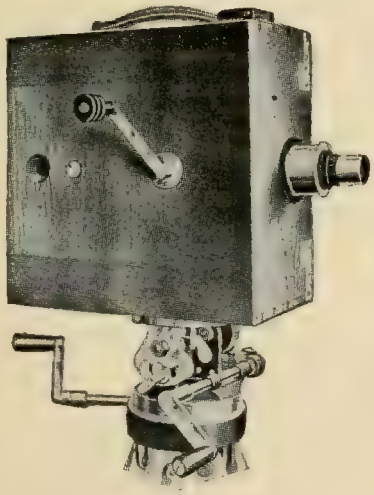

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BIOGRAPH.

Nov. 16—The Child Thou Gavest Me (Drama).
Nov. 17—Ernest Maltravers (Special—Two Parts—Drama).
Nov. 19—Henpeck Gets a Night Off (Comedy)—A Fowl Deed (Comedy).
Nov. 20—The Girl and the Miser (Drama).
Nov. 21—Blacksmith Ben (Drama).
Nov. 23—All on Account of the Cheese (Com.) Thrown Off the Throne (Comedy).
Nov. 24—The Romance of a Poor Young Man (Special—Two Parts—Drama).
Nov. 26—The Way Back (Drama).
Nov. 27—His Old Pal's Sacrifice (Drama).
Nov. 28—Little Miss Make-Believe (Drama).

EDISON.

Nov. 9—With Slight Variations (Comedy).
Nov. 10—The Heritage of Hamilton Cleek (13th of the Chronicles of Cleek) (Drama).
Nov. 11—Andy Falls in Love (12th of the Andy Series) (Comedy).
Nov. 13—A Question of Identity (Special—Two Parts—Drama).
Nov. 14—The Everlasting Triangle (Drama).
Nov. 16—The Adventure of the Lost Wife (11th of the "Octavius-Amateur Detective" Series)—(Comedy).
Nov. 17—A Moment of Madness (Drama).
Nov. 18—Buster Brown and the German Band (Comedy).
—A Millinery Mix-Up (Comedy).
Nov. 20—What Could She Do (Special—Three Parts—Drama).
Nov. 21—Dickson's Diamonds (Drama).
Nov. 23—His Chorus Girl Wife (Drama).
Nov. 24—A Gypsy Madcap (Drama).
Nov. 25—The Temple of Molach (Drama).
Nov. 27—The King's Move on the City (Special—Two Parts—Drama).
Nov. 28—The Last of the Hargroves (Drama).

ESSANAY.

Nov. 16—Countess Sweedie (Comedy).
Nov. 17—The Servant Question (Com.-Dr.).
Nov. 18—The Fable of "Proving that Spongers are Found in a Drug Store" (Com.).
Nov. 19—A Horse on Sophie (Comedy).
Nov. 20—The Means and the End (Special—Two Parts—Drama).
Nov. 21—Broncho Billy's Scheme (Reg. in U. S. Patent Office) (Drama).
Nov. 23—Swedie at the Fair (Comedy).
Nov. 24—Beyond Youth's Paradise (Drama).
Nov. 25—The Fable of "Aggie and the Aggravated Attacks" (Comedy).
Nov. 26—Snakeville's Reform Wave (Western Comedy).
Nov. 27—Scars of Possession (Special—Two Parts—Drama).
Nov. 28—Broncho Billy's Double Escape (Reg. in U. S. Patent Office) (Western Drama).
Nov. 30—A Maid of War (Comedy).
Dec. 1—The Buffer (Drama).
Dec. 2—The Fable of the Club Girls and the Four Times Veteran (Comedy).
Dec. 3—Sophie's Fatal Wedding (Comedy).
Dec. 4—The Place, the Time and the Man (Special—Two Parts—Drama).
Dec. 5—Broncho Billy's Judgment (Drama).

KALEM.

Nov. 16—The Man of Iron (Special—Two Parts—Drama).
Nov. 17—The Peach at the Beach (Comedy).
Nov. 18—His Nemesis (Special—Two Parts—Drama).
Nov. 20—Fatty and the Shyster Lawyer (Comedy).
Nov. 21—The Plot at the R. R. Cut (Second of "The Hazards of Helen" series—Drama).
Nov. 23—The Theft of the Crown Jewels (Special—Two Parts—Drama).
Nov. 24—Tough Luck Smith (Comedy).
Nov. 25—The Girl and the Explorer (Special—Two Parts—Comedy).
Nov. 27—Ham, the Iceman (Comedy).
Nov. 28—The Girl at the Throttle (Third of the "Hazards of Helen" series) (Drama)
Nov. 30—Her Bitter Lesson (Special—Two Parts—Drama).
Dec. 1—Bud, Bill and the Waiter (Comedy).
Dec. 2—The Prodigal (Special—Two Parts—Drama).
Dec. 4—The Devil and Mrs. Walker (Comedy).
Dec. 5—The Stolen Engine (Fourth of the "Hazards of Helen" series) (Dr.).

LUBIN.

Nov. 16—The Beloved Adventurer No. 10—Lord Cecil Keeps His Word (Drama).
Nov. 17—She Was the Other (Comedy).
—Cheap Transportation (Comedy).
Nov. 18—The Marriage Wager (Special—Two Parts—Drama).
Nov. 19—On Suspicion (Special—Two Parts—Drama).
Nov. 20—The Unknown Country (Drama).
Nov. 21—The Tale of a Coat (Comedy).
—The Daddy of Them All (Comedy).
Nov. 23—The Beloved Adventurer, No. 11 ("The Serpent Comes to Eden") (Drama).
Nov. 24—Mother's Baby Boy (Comedy).
—He Wanted Chickens (Comedy).
Nov. 25—The Making of Him (Special—Two Parts—Drama).
Nov. 26—Was His Decision Right? (Special—Two Parts—Drama).
Nov. 27—He Waits Forever (Drama).
Nov. 28—You Can't Beat Them (Comedy).
—The Servant Girl's Legacy (Comedy).
Nov. 30—The Beloved Adventurer, No. 12—Fate's Tangled Threads (Drama).
Dec. 1—Coupon Collectors (Comedy).
—For a Widow's Love (Comedy).
Dec. 2—The House of D'Or (Special—Two Parts—Drama).
Dec. 3—The Grip of the Past (Special—Two Parts—Drama).
Dec. 4—A Believer in Dreams (Drama).
Dec. 5—Brown's Cook (Comedy).
—He Wanted His Pants (Comedy).

MINA.

Nov. 16—The Thrilling Adventures of Count Verace (Comedy).
Nov. 23—Title not yet reported.

SELIG.

Nov. 16—If I Were Young Again (Special—Two Parts—Drama).
Nov. 16—Hearst-Selig News Pictorial No. 75 (News).
Nov. 17—The Sheriff's Reward (Western—Dr.).
Nov. 18—The Broken "X" (Drama).
Nov. 19—Hearst-Selig News Pictorial No. 76 (News).
Nov. 20—The Mysterious Black Box (Comedy).
Nov. 21—Her Sacrifice (Drama).
Nov. 23—Out of Petticoat Lane (Special—Two Parts—Drama).
—Doc Yak (Cartoon).
Nov. 23—Hearst-Selig News Pictorial, No. 77 (News).
Nov. 24—The Scapegoat (Drama).
Nov. 25—The Butterfly's Wings (Drama).
Nov. 26—Hearst-Selig News Pictorial, No. 78 (News).
Nov. 27—A Surprise Party (Comedy).
Nov. 28—The Fates and Ryan (Drama).
Nov. 30—Unrest (Special—Two Parts—Dr.).
Nov. 30—Hearst-Selig News Pictorial, No. 79 (News).
Dec. 1—The Rival Stage Lines (Western Comedy).
Dec. 2—The Lion Hunter (Drama).
Dec. 3—Hearst-Selig News Pictorial, No. 80 (News).
Dec. 4—Which Ham Is Schnappsmeir's? (Comedy).
—Love's Acid Test (Comedy).
Dec. 5—Her Sister (Drama).

VITAGRAPH.

Nov. 16—Sisters (Drama).
Nov. 17—Hope Foster's Mother (Special—Two Parts—Drama).
Nov. 18—Fixing Their Dads (Comedy).
Nov. 19—Too Much Burglar (Comedy).
Nov. 20—The Professional Scapegoat (Comedy).
Nov. 21—Mary Jane Entertains (Special—Two Parts—Comedy).
Nov. 23—The Level (Drama).
Nov. 24—The Old Flute Player (Special—Two Parts—Drama).
Nov. 25—Netty Orletty (Comedy).
Nov. 26—Cause for Thanksgiving (Comedy).
Nov. 28—The Curing of Myra May (Comedy).
Nov. 28—Convict, Costumes and Confusion (Special—Two Parts—Drama).
Nov. 30—Everything Against Him (Drama).
Dec. 1—Saved from a Life of Crime (Special—Two Parts—Drama).
Dec. 2—The Mysterious Mr. Davey (Comedy).
Dec. 3—The Man That Might Have Been (Drama).
Dec. 4—The Methods of Margaret (Comedy).
Dec. 5—Bunny's Little Brother (Special—Two Parts—Comedy).

MISCELLANEOUS LICENSED FEATURES.

BIOGRAPH.

October—The Charity Ball (Three Parts—Drama).
October—The Power of the Press (Four Parts—Drama).
October—The Genius (Three Parts—Drama).
November—The Woman in Black (Four Parts—Drama).
November—Under the Gaslight (Four Parts—Drama).

BROADWAY STAR FEATURES.

October—The Win(k)some Widow (Four Parts—Comedy).
November—The Tangle (Four Parts—Drama).
November—The Locked Door (Drama).

ESSANAY.

Oct. 17—In the Glare of the Lights (Three Parts—Drama).
Nov. 19—The Tell-Tale Hand (Three Parts—Drama).

GEORGE KLEINE.

October—The Secret Ring (Three Parts—Drama).
October—The Song of the Soul (Three Parts—Drama).
October—Judge Not (Four Parts—Drama).
Nov. 15—Julius Caesar (Six Parts—Drama).
Nov—Officer 666 (Five Parts—Comedy).

LUBIN.

Nov.—Eagle's Nest (Five Parts—Drama).
Nov.—The Sporting Dutchess (Six Parts—Dr.).
Nov.—The Spy's Fate (Three Parts—Drama).
Nov.—The College Widow (Five Parts—Com.).

SELIG.

Nov. 11—The Story of the Blood-Red Rose (Three Parts—Drama).
Nov. 30—In the Days of the Thundering Herd (Five Parts—Drama).

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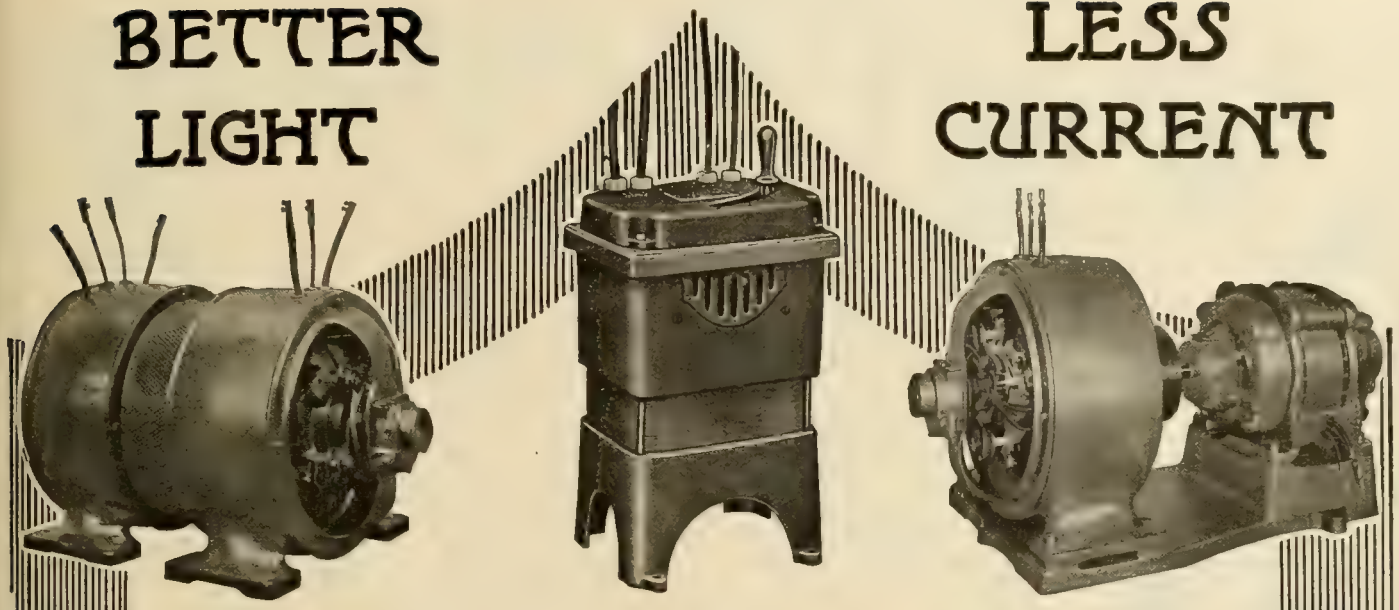

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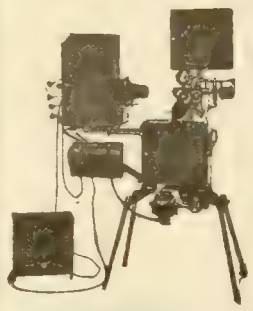

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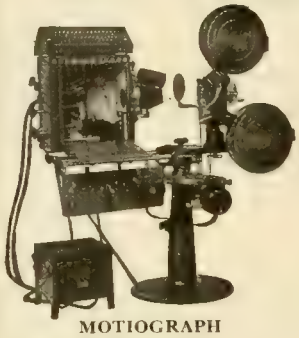

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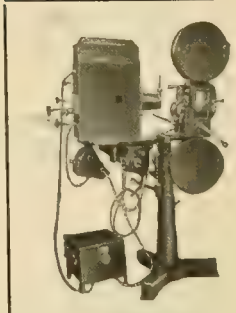

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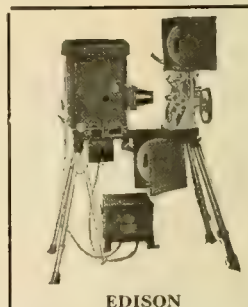

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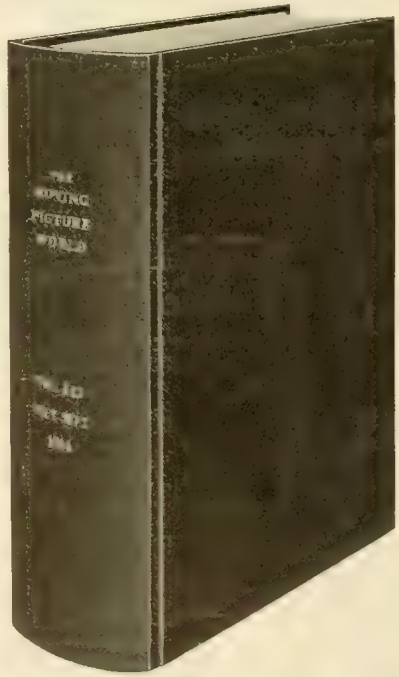

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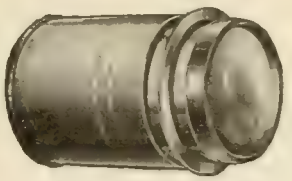

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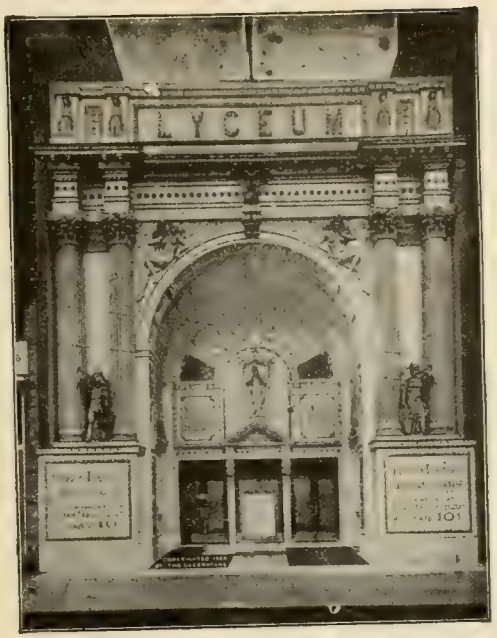

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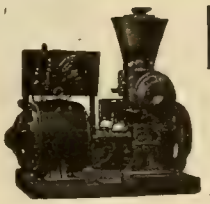

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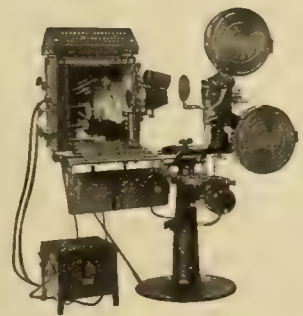

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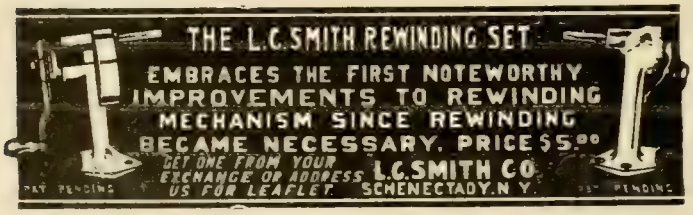
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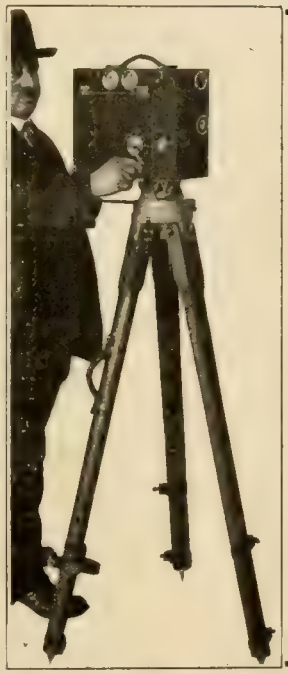

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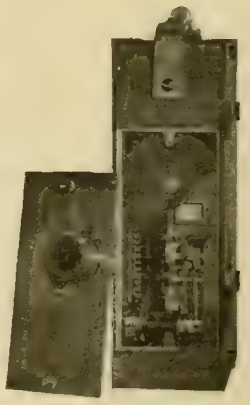

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He is now retained by A. P. Robyn Syndicate to specialize as an aid to Motion Picture Producers. He placed "Kathlyn" and "Lucile" in newspapers throughout the country. He schemed and secured the publicity for the "Trey O' Hearts."

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Again ahead of all competitors with latest and most up-to-date European war pictures taken by our camera men on the battlefields.

The Rival Stage Lines

RELEASED TUESDAY, DECEMBER 1.....ONE REEL
One of those unrivalled Selig Western comedies, telling the story of two rivals, who finally lost their sweetheart to a "dark horse." Featuring TOM MIX and GOLDIE COLWELL.

The Lion Hunter

RELEASED WEDNESDAY, DECEMBER 2.....ONE REEL
A Selig Jungle-Zoo Animal drama, telling a story of love and adventure in South Africa. Featuring the celebrated animal actors, including elephants, lions and other jungle beasts.

Hearst-Selig News Pictorial No. 80.

RELEASED THURSDAY, DECEMBER 3.....ONE REEL
First showing in America of current European war-news pictures. Taken by our camera men in besieged cities, on battleships, and other war centers, etc.

Which Ham Is Schnappsmeier's ?

RELEASED FRIDAY, DECEMBER 4.....SPLIT REEL
A comical and laughable portrayal of the adventures of two German Americans. On the same reel **LOVE'S ACID TEST.** Another Selig comedy.

Her Sister

RELEASED SATURDAY, DECEMBER 5.....ONE REEL
A high class Selig drama, written by GILSON WILLETS. An emotional story telling of the penalty paid by a scoundrel for his duplicity.

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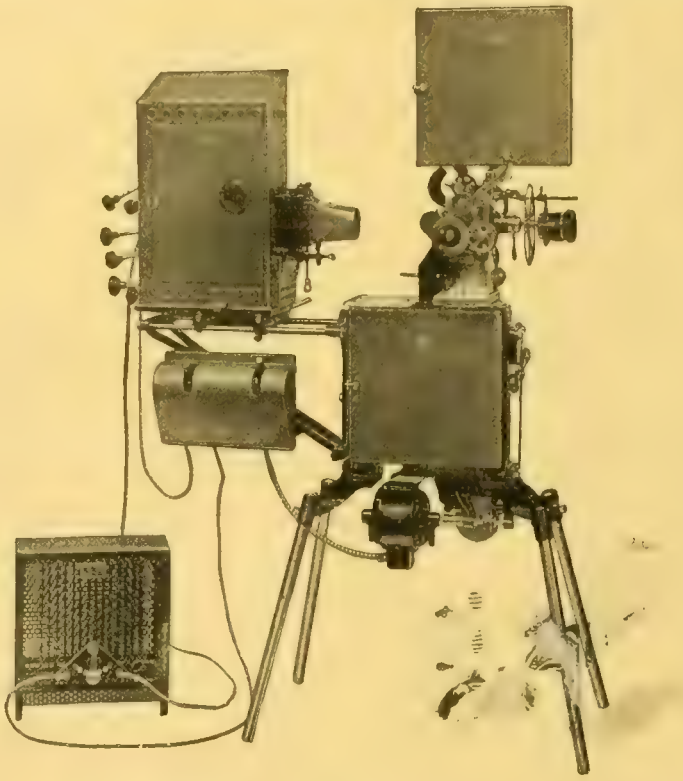

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THE FILM INDEX

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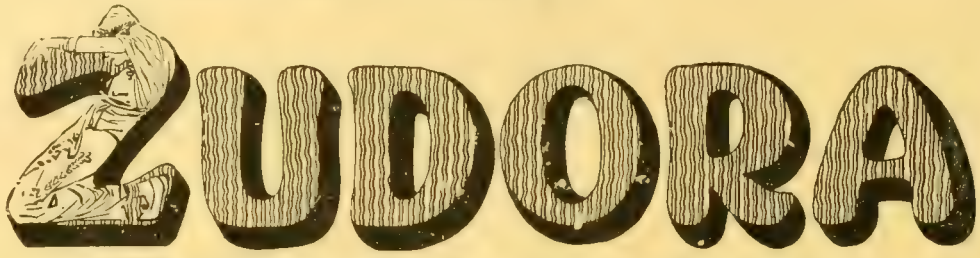

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The first episode of Zudora was released Nov. 23rd. The tremendous enthusiasm that greeted Episode No. 1 at the theatres in New York, Chicago and in other cities throughout America stamps this newest Thanhouser production a *phenomenal* success.

It is only natural that a photoplay created and written by two such noted authors as Harold MacGrath and Daniel Carson Goodman, should meet with pronounced success. This stupendous serial is now running at the better theatres. The story is appearing in the biggest metropolitan newspapers. Such wonderful cooperation and a play of extraordinary merit have made this Thanhouser's GREATEST Photoplay.

An exceptional cast including Marguerite Snow, Harry Benham and James Cruze interpret this play with all the effects which the authors intended. The entire production will take 20 episodes of 2 reels each. A new episode is being released each week. Exhibitors who are seeking a powerful box office attraction can arrange Zudora bookings by applying to the Thanhouser-Syndicate representative at any Mutual Exchange in America. Zudora is an independent release and may be obtained regardless of the regular program being used. Book NOW!

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Producers of the Million Dollar Mystery 207

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Florence La Badie—the world's most famous motion picture player—A Thanhouser Star

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The overwhelming success of The Million Dollar Mystery demonstrates the ability of the Thanhouser Film Corporation as a producer of high quality photoplays.

The Thanhouser Film Corporation releases three productions every week through the Mutual Film Corporation in the United States and Canada. Exhibitors can arrange bookings in America through the nearest Mutual Exchange.

For the current week we announce these three releases: **Tues., Dec. 1st. "The Center of the Web."** A two-reel drama including Claire Kroell and Frank Wood. **Fri., Dec. 4th. "Naidra the Dream Woman."** A drama cleverly enacted by Riley Chamberlain, Mignon Anderson, Morris Foster and Carey L. Hastings. **Sun., Dec. 6th. "The Amateur Detective."** A drama with Carey L. Hastings and Muriel Ostriche.

Thanhouser Film Corporation
New Rochelle, New York

56

—That Universal Program, believing there is no program on earth that contains comedies which surpass its new L-KO (Pathe Lehrman-Billie Ritchie) comedy releases, makes this broad challenge:

—Take "THE MANICURE GIRL," L-KO's latest production (released Sunday, December 27th, which gives you time to make arrangements) and take any comedy from any other program, PLAY THE TWO OF THEM THE SAME DAY, placing whichever one you please first, and **get a vote from your audience on which comedy they liked the most!**

—The other comedy needn't be a new one. We are willing that you take your pick of any of the comedy "classics" of the entire last six months, or of the entire past year, if you wish. Under the present "open market" condition of things you will have no trouble booking the rival comedy from the lists of any manufacturer and from any program. YOU HAVE THE COMEDY OUTPUT OF THE WORLD TO CHOOSE FROM. Pit your pick against "THE MANICURE GIRL," and we know you're L-KO's, Pathe Lehrman's, Billie Ritchie's and Universal's booster for life!

We want you to be a Universal booster and we want you to accept this remarkable Universal challenge QUICK!

—Remember, we told you we were sending HOMER CROY, the famous "Puck" humorist, to the Orient with a camera? He was to film **the unusual things** his unusual vision took in. WELL, HE HAS. And he's back with these unusual film-observations and we issue the first lot, called "HERE AND THERE IN CHINA," with the Nestor comedy of December 18th. Fight for it!

—Remember, we told you other producers would follow in Universal's footsteps with "night photography?" Aren't you glad you took our tip and became the pioneer exhibitor of "night photography" in your town with 101-Bison's "Brand of His Tribe?" **It's good prestige to be a pioneer, isn't it?**

—Remember, we told you there was only **one** "ANIMATED WEEKLY" and that you would yet have to come to it? WELL, HAVEN'T YOU?

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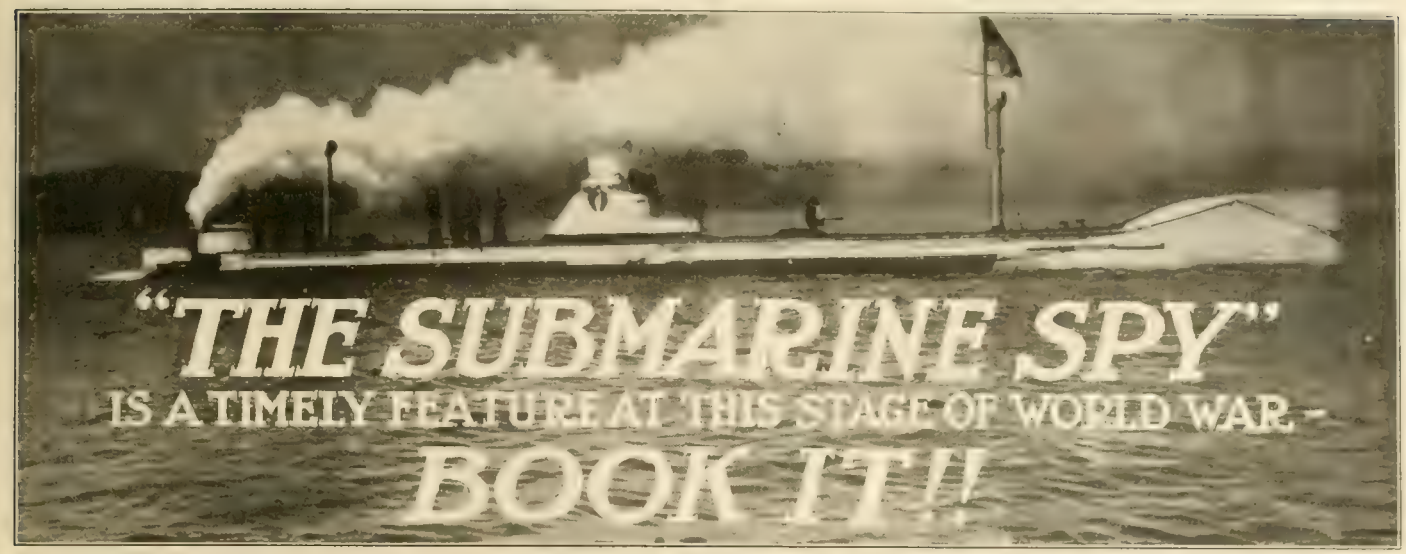

—You can rack your brains for days and days and days, you can search every list of "war specials" from beginning to end and end to beginning, and you simply will not find a more timely feature than "THE SUBMARINE SPY" (Imp re-issue out Dec. 28th) which deals with that new-fangled war engine, the submarine. A **genuine submarine is used throughout the film.** The spectator is taken into the very heart of the little vessel that can deal death and destruction to the most gigantic battleship afloat. And he sees with his own eyes the desperate chances the little crew takes of an accident to the air connections! YOU HOLD YOUR BREATH ALMOST EVERY MINUTE THE FILM IS ON THE SCREEN. Two reels—book quick, feature big—marvelous posters!

"Phenomenal Growth of the Universal"

Some of the causes found in the feature list for week of December 14th

MONDAY, December 14: **"THE MILL STREAM,"** wonderful two reel human interest rural drama, by the Imp players, headed by King Baggot.

TUESDAY, December 15: **"THE GHOST OF SMILING JIM,"** startling and gripping two reel story of a stolen mine, by the Gold Seal players, headed by Francis Ford and Grace Cunard.

WEDNESDAY, December 16: **"A GAME OF WITS,"** unusual drama of intrigue in two reels, by the Eclair players, headed by Carol Holloway.

THURSDAY, December 17: **"AMBITION,"** two reel story of the lure of the footlights and its consequences, by the Rex players headed by Ben Wilson.

FRIDAY, December 18: **"HEART OF THE HILLS,"** new type of rustic story full of punch, presented in three reels, by the Victor players, headed by Mary Fuller.

SATURDAY, December 19: **"THE CHRISTMAS SPIRIT,"** surpassing two reel tale of a derelict's very, very Merry Christmas, by the Bison players, headed by Murdock MacQuarrie.

SUNDAY, December 20: **"A PAGE FROM LIFE,"** superbly acted drama from real life, with new situations and twists, in two reels, by the Rex players, headed by Herbert Rawlinson and Anna Little.

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Concern in the Universe"

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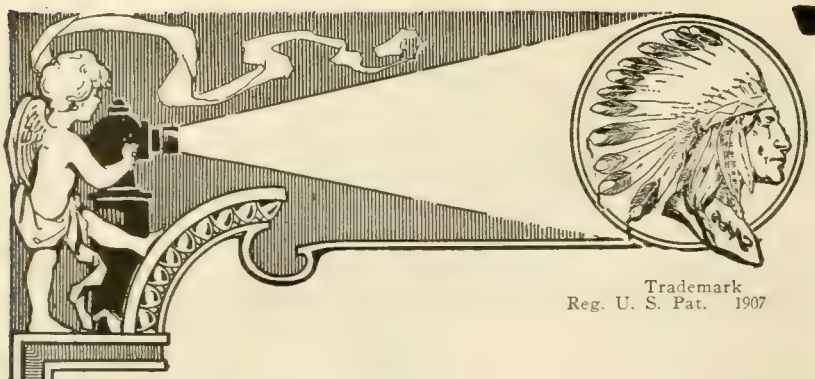

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"Sweedie and the Hypnotist"

Sweedie inherits an immense fortune, but wakes to find it only a dream.

Released Tuesday, December 8

"Mrs. Trenwith Comes Home"

How a society woman who shirked her duty as a mother was brought to her senses by the illness of her child.

Released Wednesday, December 9

THE FABLE OF

"The Bush-League Lover Who Failed to Qualify"

By GEORGE ADE

A bashful youth finds that the art of making love cannot be learned from books.

Released Thursday, December 10

"Sophie's Sweetheart"

Sophie has many troubles on the sea of matrimony.

Released Friday, December 11

"Every Inch a King"

(IN TWO ACTS)

A story of love, intrigue and war, featuring Mr. FRANCIS X. BUSHMAN and Miss Beverly Bayne.

Released Saturday, December 12

"Broncho Billy's Dad"

(Reg. U. S. Patent Office)

A Western drama featuring Mr. G. M. ANDERSON

"One Wonderful Night"

(IN FOUR ACTS)

Mr. FRANCIS X. BUSHMAN is presented in this drama of love and intrigue, which is filling theatres all over the country.

"Blood Will Tell"

(IN THREE ACTS)

This is the climax of romantic Colonial dramas. Critics call it "one of the best photoplays ever produced."

MISS MARGUERITE CLAYTON

"The Good-for-Nothing"

(IN FOUR ACTS)

Mr. G. M. ANDERSON is presented in this emotional play of a wayward son that touches the hearts of all spectators.

"Ambushed"

(IN THREE ACTS)

One of Essanay's successes abounding in mystery and adventure which delights all audiences.

MR. FRANCIS X. BUSHMAN

is presented in

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"THE BATTLE OF LOVE"

By MRS. WILSON WOODROW

THIS fourth Essanay complete prize mystery play produced in conjunction with The Ladies' World is a wholesome presentation of the triangular love tangle, with a happy ending. It is full of action and is of intense interest throughout. The complete story, with the exception of one paragraph, will appear in the January number of The Ladies' World. Large prizes are being offered by the magazine for the best written lost paragraph. It can be found only in the Essanay film. Five million readers will look for it to solve the mystery.

Mr. Francis X. Bushman and Miss Ruth Stonehouse are shown in the center in a scene from "The Battle of Love"

Released December 19 through the Feature Department of the GENERAL FILM COMPANY

MR. G. M. ANDERSON

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MR. G. M. ANDERSON

Known all around the world as "BRONCHO BILLY" is presented in

"THE TELL-TALE HAND"

BY FRANK BLIGHTON, AUTHOR OF "WHAT HAPPENED TO MARY?"

THIS thrilling western drama, the latest Essanay complete prize mystery play to be released, has scored a tremendous success in theatres all over the United States. Exhibitors were carried away with its reception by their audiences and scores telegraphed Essanay, congratulating the company on the success of the drama, and Mr. Anderson on his wonderful dramatic skill and his subtle portrayal of the emotional parts. Spectators were held spellbound from beginning to end. Released through the feature department of the General Film Company.

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THE COUNTY CHAIRMAN	MACLYN ARBUCKLE
BEHIND THE SCENES	MARY PICKFORD
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THE STRAIGHT ROAD	GLADYS HANSON
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These releases have already created new traditions in feature productions

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DAVID BELASCO & RICHARD WALTON TULLY
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THE SISTERS (2 Reel Majestic) Release date Sunday, Nov. 29—Featuring Lillian and Dorothy Gish. The story tells of the mutual love and sacrifice of two young mothers under circumstances that will touch the heart-strings of every spectator. Beautifully produced and acted.

A CORNER IN HATS (1 Reel Komic) Release date Sunday, Nov. 29—A very good farce with a novel idea, showing how much trouble an industrious dog can create.

THE OLD-GOOD-FOR-NOTHING (1 Reel Majestic) Release date Tuesday, Dec. 1—A delightful character comedy drama in which Spottiswoode Aitken plays the part of the lovable old inventor who is thought to be "good-for-nothing" but who finally wins out gloriously.

A QUESTION OF COURAGE (2 Reel Majestic) Release date Sunday, Dec. 6—A strong, virile picture-drama, reasonably well produced, telling the story of a mother who bravely gave two sons to the war but rebelled when it came to losing the third son.

MR. HADLEY'S UNCLE (1 Reel Komic) Release date Sunday, Dec. 6—This is No. 12 of the famous "Bill" stories by Paul West, published in 20 Sunday newspapers in the larger cities. It is an excellent number.

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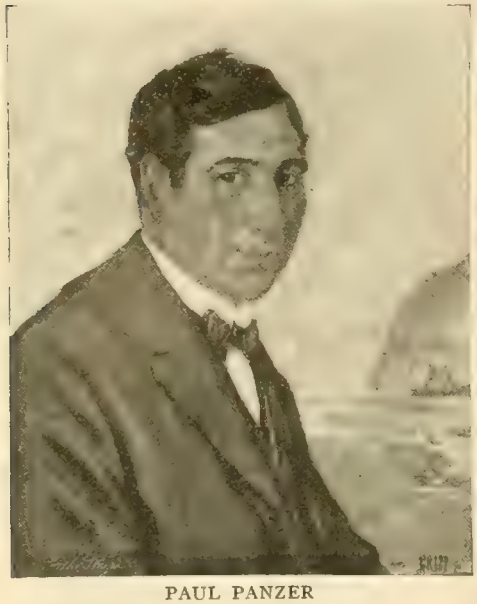

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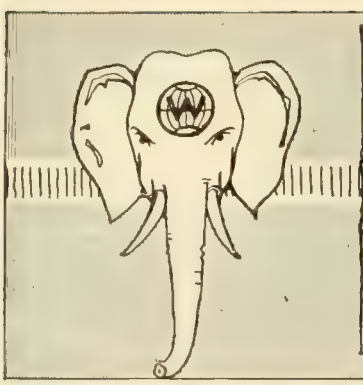

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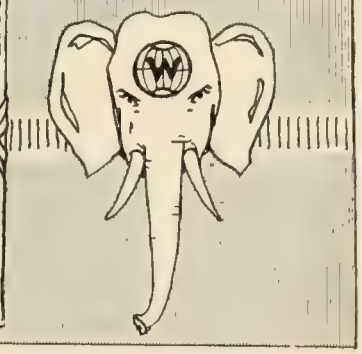

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With Barbara Tennant

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Howard Estabrook
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The fact that you had always traded with them failed to count. The fact that those self-same carbons were bought at normal prices didn't alter the war-time price to you. The Kaiser declared war on the Czar and you were the goat. If you didn't want the carbons you could leave them. But you had to have them and you paid the price!

The Kleine Optical Co. received its shipment three days prior to the declaration of war in the usual way and at the usual price. There wasn't any reason why we should ask you a penny more. And we didn't!

But we did refuse to sell more than a limited quantity to a single exhibitor. What each exhibitor bought he paid for at normal prices. Several would-be financiers wanted to buy our entire stock at a fancy price and form a "Carbon Corner," but we had the carbons and they the ambition so you were protected! "Foxy Quillers" took the hint and kept away!

So much for a sense of decency tinctured with good old-fashioned honor. The carbon situation has cleared the horizon of much sentimental flub-dub. Theres' not much sentiment in business, anyway, but in all successful business there's an ideal—honest merchandise at honest prices!

KLEINE OPTICAL CO.

President, George Kleine

166 NORTH STATE STREET CHICAGO, ILL.

The Largest and Oldest Dealers in Motion Picture Apparatus and Theatre Supplies in America

"Arise and take the young child and his mother and flee into Egypt."—St. Matt. II, 13.

EDISON'S SUPERB HOLIDAY OFFERINGS

FLIGHT OF THE HOLY FAMILY
From the Edison Reel, **"The Birth of Our Saviour"**

SELDOM has there been grouped into one list such a varied, timely and talented lot of attractions as that offered in our December releases. Each is "gilt edged," and reveals special attention to details.
Here are only **some** of the list (since space would not permit of mentioning all):

MABEL TRUNNELLE is certainly doing most excellent work in the series, "Olive's Opportunities," in which she figures as "Olive" the gypsy girl. One of this series is released every Tuesday. **Dec. 1st, 8th, 15th, 22nd, 29th.**

ROBERT CONNESS needs no introduction, for his superb acting is the talk of many admirers. This time he figures as "Major Dalberg" in the "Colonel of the Red Hussars." ***In Three Reels.*** **Released Dec. 16th.**

WALTER E. PERKINS, who took the role of "Toppy," or Lieut. Newman, in the play by Du Souchett, "Who Goes There," takes the same role in this most excellent reel by the same title. **Released Dec. 4th.**

MARC MacDERMOTT plays a double role in "The Best Man"—as the jilted bridegroom and the real benedict. Much merriment is created by the many embarrassing situations. **Released Dec. 11th.** Marc MacDermott also figures in "A Premature Compromise" as "Lord Stranleigh," a dramatic representation of the famous Lord Stranleigh Series by Robt. Barr. **Released Dec. 25th.**

BIGELOW COOPER makes a fine smuggler and counterfeiter in "Mr. Daly's Wedding Day," bribing both cop and cabby. **Released Dec. 28th.**

WILLIAM WEST, as "Mr. Morris, Sr.," makes a good street corner Santa Claus, and eventually a real Santa Claus "On Christmas Eve" (title of reel) in the Morris home, where he is received with open arms as "grandpa," after his banishment by his pretentious daughter-in-law some time previous. **Released Dec. 6th.**

GERTRUDE McCOY plays the part of "The Stenographer" and brings into strong relief the economic necessities and pitfalls that beset the girl who earns her living. **Released Dec. 12th.** Gertrude McCoy also takes the part of "Mary" in "The Birth of Our Saviour." (See below.)

WILLIAM WADSWORTH makes an excellent "Flirt" in a comedy by the same name by Gilbert White, and creates some side-splitting situations as he turns from girl to girl till at last he is pursued by all his rejected ones. **Released Dec. 14th.**

BARRY O'MOORE as "Octavius" takes the part of Santa Claus and gets mixed up with a burglar, who plays Santa Claus, too, in the same home. "The Adventure of the Wrong Santa Claus" is the title of the reel. **Released Dec. 21st.**

THE BIRTH OF OUR SAVIOUR. A very reverent presentation of the events narrated in Scripture, together with such legends as would add to the pictorial effect without contradicting or in any way impairing the Scripture account. Superb illustrations. Carleton King takes the part of "Joseph," Gertrude McCoy that of "Mary." **Released Dec. 19th.**

"A DOUBLE ELOPEMENT" will delight both old and young. A widow and a widower fall in love, but hide from each other the fact that one has a son grown up, the other a daughter of marriageable age. The real surprise comes when son and daughter elope and overtake the eloping widow and widower at the station. A hilarious scene ensues. **Released Dec. 2nd.**

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VITALAUGHS

LIFE PORTRAYALS

"Everything Against Him"

Drama .....Monday, November 30th

Circumstantial evidence convicts a man. The reappearance of his supposed victim saves him. An all-star cast.

"Saved From a Life of Crime"

Drama in Two Parts.....Tuesday, December 1st

A boy's opportunity proves his worth and makes a man of him. Give the boys a chance. JAMES MORRISON, DOROTHY KELLY and GEORGE COOPER in the leads.

"The Mysterious Mr. Davey"

Comedy .....Wednesday, December 2nd

Quick wit and action saves Henry much marital unhappiness. He took a chance and had a narrow escape. SIDNEY DREW as Henry.

"The Man That Might Have Been"

Drama .....Thursday, December 3rd

As we dwell upon what might have been, our hearts are filled with happiness or regret. This picture is a dream of happiness. LEAH BAIRD, WILLIAM HUMPHREY, LEO DELANEY and ANDERS RANDOLF are the cast.

"The Methods of Margaret"

Comedy .....Friday, December 4th

Sauce for the goose is sauce for the gander. He employs female help, she employs male servants. LILLIAN WALKER as Margaret.

"Bunny's Little Brother"

Two-Part Comedy .....Saturday, December 5th

It's hard to tell him from John. Bunny's wife thinks she sees double. JOHN BUNNY, JAY DWIGGINS, as his little brother and FLORA FINCH are the principals.

SIX A WEEK

"THE MOONSHINE MAID AND THE MAN"
Drama .....Monday, December 7th

"SUNSHINE AND SHADOWS"
Two-Part Drama .....Tuesday, December 8th

THE ATHLETIC FAMILY
Comedy .....Wednesday, December 9th

"PURE GOLD"
Drama .....Thursday, December 10th

"A STRAND OF BLOND HAIR"
Comedy .....Friday, December 11th

"HOW TO DO IT AND WHY, or CUTEY AT COLLEGE"
Comedy .....Saturday, December 12th

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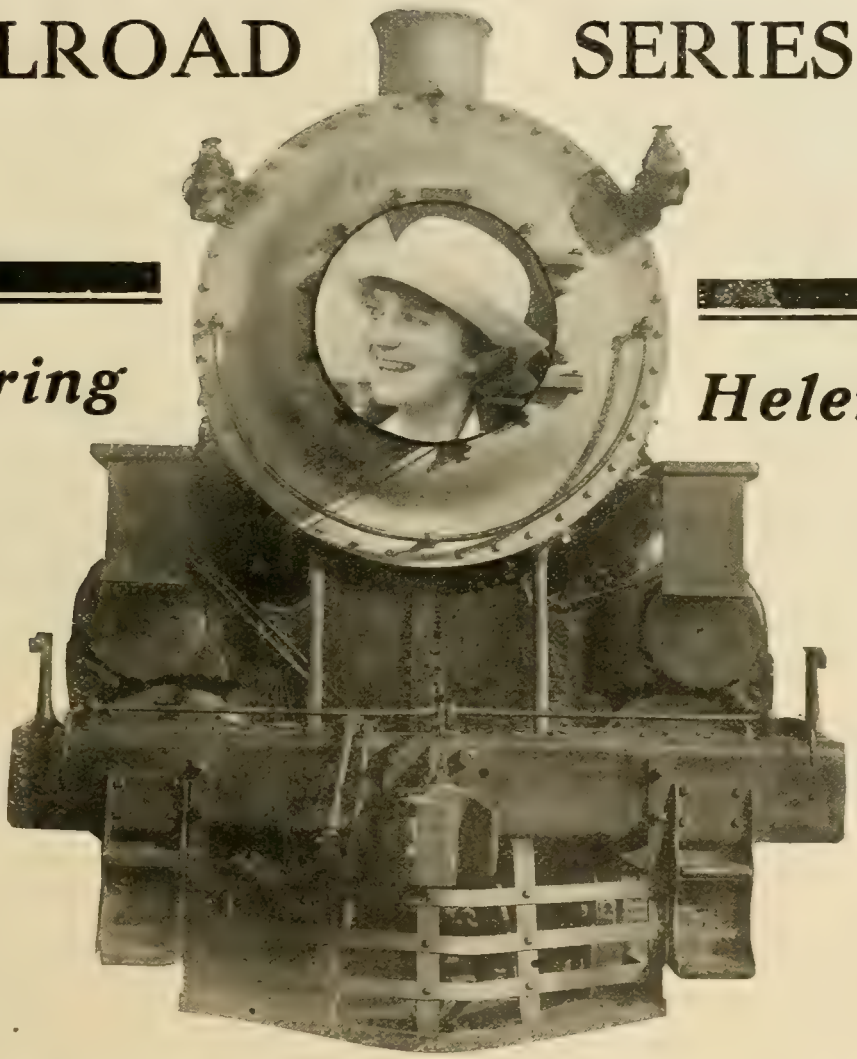

Featuring *Helen Holmes*

Why pay out all your receipts for so-called "features" when The Hazards of Helen Railroad Series will bring you better business—**and at no extra cost!** Don't let your competitors get **all** the gravy. Get in touch with the nearest licensed exchange if you want **your** share of the money this great Series is making!

Nothing half so sensational as Helen Holmes' Hazards has ever been attempted. We don't think it possible for **single-reel** productions to contain **more** action. Show your patrons one of the Hazards and they will crowd your house as often as you show those that follow. The entire series is in **Kalem's Regular program.**

Here are Kalem's December Hazards

(Each Is Complete in Itself)

THE STOLEN ENGINE
Released Saturday, December 5th

The FLYING FREIGHT'S CAPTIVE
Released Saturday, December 12th

The BLACK DIAMOND EXPRESS
Released Saturday, December 19th

THE ESCAPE ON THE LIMITED
Released Saturday, December 26th.

The scenes on the One and Three-Sheet Posters for these features will instantly attract the attention of every passerby.

The SMUGGLERS of LONE ISLE

An All-Star Cast in a Modern Two-Act Drama

Smuggler and revenue officer engage in mortal struggle in the furious storm. Just as the smuggler is about to slay his foe, a bolt of lightning kills the outlaw and sets fire to his lair. A scene of unparalleled realism.

Released Monday, December 14th. The Scenes on the 1, 3 and 6-Sheets will bring business.

Cupid Backs the Winners

You have never seen a funnier or daintier "kid" comedy than this. From Dan Cupid's first appearance, to the love affair between ten-year-old Fay and Steve, your patrons will never cease laughing.

Released Tuesday, December 15th.

Through the Keyhole

Hanging a rival out of the window by his feet is a pretty drastic method to take in getting rid of him. Together with the circumstances which lead Fred to commit this deed, it makes this a mighty funny comedy.

Released Friday, December 18th.

The Hate That Withers

Popular Kalem Stars in a Modern Two-Act Drama.

Spurned by Iola Neville, Judson vows to ruin the happiness of the woman and his successful rival. His machinations almost bring about Iola's suicide. You will find this a genuine headliner.

Released Wednesday, Dec. 16th. Striking 1, 3 and 6-Sheets.

THE BLACK DIAMOND EXPRESS

One of the Episodes in the

Hazards of Helen R. R. Series

An aeroplane, an express train and a band of cowboys engage in a mad race in which a man's life hangs in the balance. And the part Helen plays in foiling the would-be avengers stamps her as the most daring girl in motion pictures.

Released Saturday, Dec. 19th. Money-bringing 1 and 3-Sheets.

KALEM

KALEM COMPANY, 235-9 W. 23d St., New York

MOVING PICTURE WORLD
THE FILM INDEX — EXHIBITORS GUIDE

J. P. Chalmers, Founder.
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(*The Index for this issue will be found on page* 1442.)

Entered at the General Post Office New York City as Second Class Matter

Saturday, December 5, 1914.

Facts and Comments

AN AMUSING manifestation of the jealousy of the "legitimate" toward motion pictures is found in the fact that here and elsewhere certain playhouses put out this sign: "Not A Moving Picture." Who would or could have thought it would ever come to this on Broadway? Evidently the motion picture has ceased to be a novelty or an exception on the world's greatest showlane. Perhaps the "legitimate" will, in due time, become the novelty and exception. There is, however, no real cause for alarm. Good productions on the speaking stage are better patronized than ever before. "Hard times" and "bad business" seem strange fictions when one stands beside the ticket office of a Broadway theatre, whether devoted to the silent or to the speaking stage. It is true that the motion picture has put the finishing touches on the cheap "musical comedy" and on cheap productions on the speaking stage generally. Productions of real merit have nothing to fear from the rivalry of the motion picture. Quality will continue to tell both on the stage and on the screen.

A SURVEY of educational films of the scenic variety reveals a strange and significant fact. It seems that pictures of foreign subjects are far more numerous than pictures of our own country. The beauty spots of Europe, Switzerland for instance, and Italy have been covered with thoroughness. The same holds true of France, Germany, Holland and the Scandinavian countries. The kinematographic records of the natural beauties of our own country, its historic sites, many of them noted for their picturesqueness, its unique and extended trade commerce and industry are, comparatively speaking, incomplete. It seems to us that such pictures might be taken at small cost and would be reasonably sure of a market. Any good high-school text book would make a first-class scenario.

* * *

TEACHERS in the public schools remark frequently upon the influence of the motion picture upon their pupils. They say that children who are regular patrons of the better class of houses often are away ahead of their textbooks in such subjects as geography and history. Such children ask questions which show unusual quickness of perception. If the purely incidental educational values of the picture have this splendid result what may we not expect of a systematic course in educational pictures? Proofs of the value surround us on every side. Take the Kleine production, "Julius Caesar." No textbook, no, not even "The Commentaries" themselves, can give a more vivid picture of the Gaellic wars than this masterpiece of historical films. The same holds true of all the other parts of "Julius Caesar," whether they relate to the life of the conqueror or the events in the history of Rome.

* * *

VARIOUS complaints have reached this office concerning the action of certain companies who are in the business of issuing coupons to be redeemed at a reduced rate after having been distributed to the public as premiums by tradesmen. One exhibitor claimed to have proof that the coupon company with which he had been induced to deal had broken its promises and failed to redeem its obligations. Without wishing to pass on individual controversies it may be pointed out as a general principle and a safe line of conduct for the exhibitor that no real profit can ever come to him through dealing with any of the coupon concerns. These concerns naturally are more interested in their profits than in the welfare of the exhibitor. Coupons invariably cheapen a theater. The best policy is not to listen to the agent of the coupon company at all.

* * *

IT is a pleasure to hear a prominent film man say that in promoting his own particular brand of film he does not intend to cast stones in advertisements at his competitors. The advertiser is expected to devote the space he pays for to a detailed recital of his perfections and the trade gives him a hearing. To catalogue the imperfections of all his rivals as a rule weakens rather than strengthens his advertisement. We have made repeated appeals in the name of common sense and good business to have advertisers confine themselves to a description of their own products rather than a denunciation of the other fellow's products and we hope we have accomplished something on behalf of sane advertising. The tendency to "brand, belay, flay and score" the wicked competitor has, however, not wholly died out by any means. Recently we saw an "ad" in which the author enthusiastically pictures himself as a Santa Claus rather than a film man out for sordid profit, but cannot refrain from comparing himself favorably to competitors who lack his philanthropic instincts.

Great Subjects

By Louis Reeves Harrison.

NOTHINGNESS may be attained by following the rules and regulations of scenario editors and those writers who grasp at the substance and never lay hold of the soul of a story. Dictating to an author how he shall write is not unlike telling a plant how it shall flower, and no one has yet succeeded in wishing an orchid on a dog-fennel. There are undoubtedly many who possess the power of telling an interesting story, to whom proper circumstances have never presented themselves for development. There are minds capable of grand creative achievement that have never produced anything from lack of opportunity—no single ray of light has come from the fires of genius slumbering within—but those minds cannot grow like a mole in the ground. They need years of hard training to prepare them for supreme effort, and only a mind so prepared can deal with great subjects so as to make them of supreme interest and advantage to mankind.

There are well trained minds, however, now burrowing around for plots, or browsing on dried up literature, which might well be occupied in making ready for visualization dramas of human life to stir the hearts and set minds aflame of all who see them. There are practical reasons for conservatism of subjects, yet, on the other hand, there exists a demand, amounting to a logical necessity, for the presentation of subjects which, like all human efforts, are directed to the modification of existing conditions of things. We are no longer in a stage of primordial groping. We are aiming to control, not only simple phenomena, whose governing laws we know, but we are also aiming to understand and control a great deal that seems mysterious through our own limitations. Not only are we grappling with material developments through exact science, but we are attempting to penetrate the very spirit that actuates our investigation. Why should we build and struggle for generations to come—those we may never see or know—unless there is in us something nobler and finer than the instincts of self-preservation and reproduction? We take care of ourselves because of an egotism that knows no limit as long as it is fed and housed. We keep the earth populated and watch over its budding flowers with care born of natural affection, but we go further than that in trying to give those who follow us advantages we do not now enjoy. There is something of that sentiment in many of those facing death or disability in the battle trenches of Europe. Hundreds of thousands are giving up all they hold dear for a principle.

There is bound to be manifested in moving pictures some of that spirit which has made for progress along one direct and continuous line, in spite of alternating advances and halts, since the earliest times of which we have any knowledge. I am only one of many who would like to express through moving pictures what might help convert latent progress into active progress. We cannot break down all unfavorable conditions opposed to us, but we can besiege the enemy and keep firing away, as I have been doing for many years, to win a battle for the interesting presentation of what may contribute to human happiness. The ultimate end of social effort, what is it? Why are we all contributing in a way to that social effort? It is because we are imbued with a spirit that rises above selfish considerations, a spirit that regards increased human happiness as the best end for which we can strive.

Long lists, though not complete ones, of great subjects, have been given in *previous* articles—what I am urging here is that we begin to consider their tremendous value, instead of eternally reiterating that John loved Mary and, in spite of Joe, kissed her at the end, or that Joe shot Jim and laid it on John, that Mary might find it out and clear John. Not that I have any objection to repeating the same incidents and situations over and over again, but let those incidents and situations be subordinate to a meaning. Use all kinds of actions, impulsive or deliberate, moral or ethically indifferent, but use them to an end. Have the characters just or unjust, beneficent or maleficent, progressive or conservative, individual or social, remembering, however, that action is not the moving power, but motive.

It may be shown that vanity results in great good where it inspires an effort to win favorable opinion, that love of money is not *always* the root of evil, especially where it spurs industrial activity. It is a great subject when it broadens conception, especially among those who fail to see good and become hostile to what operates for good. Plays that tend to do away with "envy, malice and all uncharitableness" to which frail human nature is prone, are better than sermons. People can see the point for themselves without having it thrust at them. Those of us who worry a great deal about the morals of the rest of us and go about with an "I-am-better-than-thou" cast of countenance, furnish great subjects for comedy. Most of us are aware of the hypocrisy of such presumption and enjoy seeing it played on the screen. It is when we deal with moral deliberative actions that are sincere that we reach great subjects.

For instance, there is generally supposed to be a faculty in man by which he is rendered capable of judging of his own actions, whether they are right or wrong, but ethics vary with latitude and longitude, even with the climate, so the delicate question may be handled in photostory as to whether a man is guilty of wrong if unaware that he is doing wrong. There is a powerful appeal in such subjects to natural justice, as has been illustrated in some of the most popular feature productions of the day. One cause of narrow-mindedness is that a man often considers himself exempt from what he applies to others. The villain Shakespeare most despised was not the cutpurse, but "he who steals my reputation," the man whose mean envy causes him to stigmatize his fellows behind their backs, though he may parade honesty in all his other social relations. Where does conscience come in when a man does harm under a mask of doing good?

Is not experience the only true source of moral ideas? Ideas generally result from experience, and it would seem that visualizations of human experience might solve some of the knotty problems of experience. The field of moving pictures seems to be the domain of human action. Then great subjects might easily be the subjects we are constantly discussing among ourselves. Ethical questions are sometimes settled and views determined by a presentation of the facts, especially when they are not answered by arbitrary rules or abstract principles. I advocate great subjects instead of pretty ones for their liberalizing influence. We are constantly broadening on questions of moral responsibility and beginning to grasp the fact that we are subject to illusions, which great plays may help to clarify if not set right. They may even lead us to depend less on law and more on conditions that make for right conduct.

The Artistic Conscience

By W. Stephen Bush.

THE source and origin of all artistic success is a tender artistic conscience. It is an unfailing antidote against all that is false, artificial and labored. Perhaps the tenderest, artistic conscience of all the men in this country belongs to David Belasco. When not long ago I interviewed him on the growth and future of motion pictures he said that he had been repelled by the obvious unrealities of "life as it is lived on the screen." For years thereafter the motion picture was to him a mortal sin against Art, a detestable "fake," in the same category as the puppet show and far less respectable.

It was a mere accident which changed Belasco's opinion; while sojourning in Paris he went once more to a motion picture entertainment, thinking that the screen in Europe might show to better advantage. That, of course, was a mistake, for there has never been more than a hairbreadth's difference between the artistic value of the screen on the two sides of the water. The fact that Belasco was pleasantly disappointed and now saw something in which at least the roots of an art were plainly discernible was due not to the difference between New York and Paris, but to the difference in time.

The lapse of five years had done much for the screen. The unrealities were still there and cling to it even at this moment, but there was hope in the quality of 1912 and the promise of the future. I do not mean to say for one moment that there was no art in motion pictures before 1912. On the contrary, there was a distinct vein of art in most of the old Biograph productions released in the three or four years before 1912. Likewise, there was a school of art which successfully portrayed the lives of the plain people of our own country. Old exhibitors will know what I mean. I speak of the excellent Selig productions of 1908 and 1909. Nor were the productions of other firms without traces of quality. The deterioration and the lack of art and the ridiculous unrealities of the screen began with the sudden increase of quantity and with the development of a rivalry which aimed in all factions far more at quantity than at quality.

The blight of stupid commercialism, which has done so much to injure the American stage in spite of its wonderful native vigor and vitality, fell upon the motion picture. There came into being a crop of men believed to be directors by those who held the purse-strings of the cheaper and newer producing companies. These men whose chief asset was an inexhaustible supply of "nerve" were utterly without an artistic conscience. They have decreased in number, but they are by no means extinct.

It must hurt every friend of the motion picture to see writers in the press refer to motion pictures as a synonym for unreality and exaggeration. The screen, the newest and the best mirror of Nature, is turned into a trick mirror. With the most glorious opportunities to portray mankind in all its big actions and in all its most trifling details the screen is often far more artificial than the stage. There is an unfortunate tendency to give an imitation rather than a portrayal of life. The imitation may be defined as life the way it appears to a director with narrow views and limited experience in life and minus even the traces of an artistic conscience. There are scores upon scores of actors and directors to whom acting and directing means to be unreal. They pose and attitudinize. They work not like inspired artists, but like a lot of day-laborers under the watchful eye of the foreman, each one trying hard to make it appear that he is earning his wages while "working before camera." Instead of being in their actions a reflection of life they manifest all the features of a caricature.

Every man, woman and child going more or less regularly to motion picture theaters are well aware of all this. The monotonous mass of time-table releases falls flat, show after show, and if the industry had to depend upon this sort of output it would possess but a very small share of public favor. Right now there is the best chance ever for single reels of the type of the best quality in 1908, 1909 and 1910. Condensation was the order of the day in those years. The unrealities, the ludicrous "reel-life" so plainly distinguishable from the real life, were to be found here and there in the pictures that came from certain sources, but there was generally enough quality for the building of a good program. Had the exhibitor in those days been free to choose, the producers specializing in unrealities and in travesties of life would, no doubt, have been crowded to the wall, but the lines of progress would have run differently, the growth of many inferior producing companies would have been impossible and the whole situation would have been dominated by quality without any revolutionary shocks.

It is believed in some quarters that an artistic conscience is a commercial impossibility. In such circles art is spoken of as an expensive form of insanity. Knowledge and appreciation of art is supposed to be confirmed to a few cranks, who know nothing about the tastes and the demands of the masses. The fact, however, seems to be that art and quality, really interchangeable terms, are emphatically successful in a commercial sense. The company conceded to be the first in the production of film dramas and in the general test of quality is concededly the most prosperous. This company has from the very beginning avoided the unreal and the cheap and has cultivated the artistic conscience more than any other. Hence its tremendous hold upon the public patronage not alone in this country but in all the big cities of Europe.

In too many cases the walls of the motion picture studio are of the Chinese variety, shutting in an artificial world out of focus and out of sympathy with the real world, of which the studio ought to be a part and a true reflection. When the product of such a studio with the Chinese environment is thrown upon the screen and submitted to the judgment of the public its falseness is detected immediately and causes a curious mixture of grief and humor. Some of those unreal "dramas" are laughed to scorn the moment they see the light of the screen. Likewise the comedies proceeding from this purely directorial atmosphere are received with every evidence of ill-repressed pain.

Of course, an artistic conscience cannot be cultivated where it does not exist, but it can be hired often at ludicrously low prices. A fair quantity of it always kept on hand will penetrate the Chinese wall of unreality, which has done so much to give comfort to the enemies of the screen.

The atmosphere of realism and of art in realism cannot exist within Chinese walls hermetically sealed on all sides. Nor can the products of this artificiality be exposed on the screen without much ridiculous shrinking.

Picture Theater War Tax Questioned

Washington Attorney States Congress Did Not Intend to Include Them in Measure as Applied to Legitimate Houses.

By Clarence L. Linz.

ASIDE from being somewhat confused as to how to make payment of the tax prescribed in the recent act of Congress to increase the internal revenue, which was passed on October 22, motion picture exhibitors everywhere are declaring that the rates therein provided are exorbitant.

Under date of November 3, G. E. Fletcher, Acting Commissioner of Internal Revenue, at Washington, D. C., in a letter addressed to the Collector, Eleventh District, Columbus, Ohio, stated: "Replying to your communication of the 26th ultimo, you are informed that **after careful consideration** this office **has reached the conclusion that motion picture theaters come under the sixth paragraph of section 3** of the act of October 22, 1914, and **therefore are taxable as theaters.**"

Apparently there was some doubt in the mind of the collector in question and there is still more doubt in the minds of the exhibitors as to whether or not they are rightfully included in the paragraph and section referred to, which provides varying taxes from $25 to $100, acording to seating capacity.

A letter has been addressed to the motion picture exhibitors, exchangemen and others in Washington interested in the matter by L. B. Perkins, of the firm of Perkins & Perkins, Attorneys-at-Law, Riggs Building, Washington, D. C., wherein he states: "It is noted that the United States Internal Revenue Bureau intends taxing moving picture houses at the same rate as operatic and dramatic theaters under section 3, paragraph 6, of the recent war revenue act.

"Inasmuch as some moving picture owners in other cities contend that they are only taxable at a flat rate of $10, as provided by paragraph 8, of said section, and in view of my familiarity with the departmental procedure, I should be glad to discuss the matter with you should you be interested in order that you may save your rights when you pay the tax."

In an interview with the Washington correspondent of the Moving Picture World, Mr. Perkins stated that in his opinion, if Congress intended that moving picture shows were to be taxed at the same rates as the legitimate theaters, it would not have been beneath its dignity to use the expression "moving picture theaters."

"The moving picture theaters," said Mr. Perkins, "are well known places of amusement and Congress has not designated them as in the class of the legitimate theaters. The idea of the Internal Revenue Bureau is to bring them in by general construction of the words used, but I do not see why. Congress could easily have mentioned moving picture theaters in the drafting of the measure if they really were intended to be included at the same rate.

"Paragraph 8 provides for a tax on other places of amusement than those designated in paragraph 6, and that, so it seems to me, is intended to reach moving picture shows.

Exhibitors Should Pay Tax, but Protest.

"Of course," continued Mr. Perkins, "the exhibitors should pay the tax, but under protest, and if the case is ever taken into court, I do not know whether it will or not, and a decision is rendered in favor of the exhibitors, a refund would be made them. If the tax is paid without such protest, those exhibitors doing so will lose their rights under the law. Following the making of protest, no immediate action need be taken, for the case will hold good at any time within the ensuing two years.

"Under a decision of the Supreme Court, no particular form of protest is required; such action may be taken in a letter accompanying the remittance.

"There is still another step that may be taken. That would be a plea for the abatement of the claim before the tax is paid, but after the assessment is made. If such plea be rejected, the exhibitor should then pay the tax under protest and file claim for a refund. A rejection of the claim for refund would give the claimant the right to go into the courts with his case. I do not think this latter course would avail of much, for once the department makes a decision it is a foregone conclusion that it will carry it out, and it would in the end prove a waste of time and energy.

"The proper thing for the exhibitors to do would be, as I have stated before, to file a protest at the time of making payment. That will conserve their rights to them in the event a test case is brought."

Inasmuch as many of the exhibitors have already paid their tribute into Uncle Sam's coffers, the World correspondent asked Mr. Perkins as to what rights they would have in the matter, to which he replied that, in his opinion, a claim for refund would be the step to be taken to bring the matter to the attention of the department; a claim for the refund of such amount as they deem in the payment by them to be exorbitant or illegal. A letter should accompany the claim stating that payment was made under a misapprehension and misconstruction of the law as to the proper classification of motion picture theaters.

This matter has been flashed on the exhibitors of Washington so suddenly that little opportunity has been given for thought; in fact, until told by the World correspondent and attention brought to the warning contained in the issue of November 28, the exhibitors were unaware of the penalty attached to delinquency in making returns.

ARRESTED FOR SUNDAY SHOWING.

A mix-up recently occurred in Jeffersonville, Ind., which resulted in the postponement of the trial of several moving picture men up for alleged violation of the Sunday closing law. The defendants were all of the impression that the trial would be held at the City Court room in police headquarters, and assembled there instead of at another and larger hall. The action is against Ernest Deal, Roscoe Heimbaugh, Louis Oetterer and Rader Thornley, employees of the Dream Theater, and V. K. Williams, manager of the Jefferson.

THE GENERAL STAFF OF THE WORLD FILM CORPORATION.

From left to right: P. B. Newman, auditor; George Bell, cashier; H. R. Ebenstein, . iss Mina Lewis, contracts; George J. Schaffer, secretary to general manager; Jos. A. Hayden, film inspector; Jacob Wilk, press representative; Chas. D. Shrady, purchasing agent; Milton E. Hoffman, sales manager; J. S. Edelman, director of advertising; R. C. Seelye, director of sales; Briton N. Busch, secretary and treasurer; Lewis J. Selznick, general manager; W. B. Graham, comptroller.

Alco Has Receiver for a Day

Messrs. Sievers and Lichtman Retire from Film Company—With New Capital Officers Plan Expansion.

UPON the application of William Sievers of St. Louis, treasurer of the Alco Film Corporation, Judge Learned Hand of the United States District Court on Friday, Nov. 20, appointed as receiver of the film company an attorney named Arthur E. Gotthold. Announcement of the court proceedings aroused considerable interest in the trade. Before Saturday was over a statement was made on behalf of the company that differences had been composed and that the stock owned by Al Lichtman and Mr. Sievers had been purchased by President Walter Hoff Seely and his associates. At the opening of court on Monday morning the receivership was discontinued.

Walter Hoff Seely.

The Alco Film Corporation was organized last August with an authorized capital of $1,500,000. Mr. Sievers, in the bill in equity which he filed, recited that the corporation was without funds to continue business unassisted. When the present organization was formed to continue the business formerly operated by the Alco Film Company, Inc., and the Atsco Company, the plaintiff averred it was the understanding that the latter would turn over to the new corporation assets aggregating $132,000, but he said subsequent developments showed the assets of the film company were less than $40,000 and that the unexpected shortage precipitated the embarrassment.

"The infusion of new blood and new capital into the Alco Film Corporation has been a matter for general congratulation throughout the film industry," said the company in a statement issued on Monday. "The prompt discontinuance of the receivership suit and the equally prompt purchase by President Walter Hoff Seely and his associates of the stock held by William Sievers, Al Lichtman and their associates speedily put an end to any misunderstanding which may have existed in any quarter as to the stability of Alco. The Alco exchanges throughout the country have telegraphed to President Seely expressions of their entire confidence in him, his associates and in Alco. They are going ahead vigorously distributing the Alco releases throughout their territory, as well as the radium gold fibre screen and other theater supplies which are handled by the Atsco department of the releasing corporation.

"The list of releases which has already been announced will be followed by the reorganized corporation. Florence Nash, Mabel Taliaferro, Madame Olga Petrova, Jane Cowl and Beatriz Michelena will appear, as has been stated, in photoplays based upon the legitimate successes already announced. Many other well-known stars in other unusual successes of the theater are controlled by the releasing corporation and its producing allies. Work upon these new releases is already begun and details will be announced at the proper time.

"The Alco group of producers, which is composed of the All-Star Feature Corporation, the California Motion Picture Corporation, Popular Plays and Players, Inc., B. A. Rolfe Photo Plays, Inc., and the Life Photo Film Corporation, has expressed its entire confidence in the reorganized releasing corporation. The various heads of these producing organizations state that they see the brightest future for themselves and the parent company. The elimination of all friction within the company they regard as one of their largest assets.

"Robert T. Kane continues as supervisor of exchanges. He will visit, as heretofore, the branches throughout the country and bring them into better relations with one another and the parent company. He acts as a medium through which ideas are passed both between various exchanges and between exchanges and the home company.

"Harry Cohen becomes the new manager in place of Al Lichtman. While Mr. Cohen remains with Popular Plays and Players, Inc., many of his duties there will be taken over by one of his assistants, who is promoted for the purpose."

John D. Dunlop, prominent financier and banker, well known in the downtown financial sections of New York, has entered the directorate of the Alco Film Corporation. Mr. Dunlop, when seen at the office of the Alco Film Corporation, expressed himself as highly gratified at the condition of the Alco Corporation, and said he was entering the film field only after having subjected the company to the most rigid scrutiny.

Colonial Prober's Answer

Say No Harm Has Been Done to Law's Reputation—Assert Allegations Mentioned in Circular True and Accurate.

THE Colonial Owners' Protective Committee which was organized to investigate the formation of the Colonial Motion Picture Corporation and probe charges of fraud in the promotion of the sale of stock denies that its members have maliciously attacked and destroyed the reputation of James D. Law, former president of the corporation.

In an answer filed in the United States District Court to Law's action to recover damages on the ground that his reputation has been injured, the members of the committee reiterate that the allegations set forth in circulars mailed to the stockholders of the film corporation prior to the last annual election of officers and directors were true and accurate.

It is alleged Law conspired with divers persons to perpetrate a fraud upon prospective stockholders in the formation of the corporation by selling worthless patents and property at excessive sums. The committee charges that Law caused the incorporation of the film company, employing dummy directors and subsequently entered into contracts with the corporation under which he was to receive $100,000 for real estate at Wissahicken, Pa., which is said to be worth only $14,000, and to receive commissions of 20 per cent. on sale of stock.

Under the terms of the contract for the sale of stock it is alleged Law was not to receive any commissions until $250,000 had been paid into the treasury from the sale of stock, but although only $265,675 was actually subscribed for and only $158,337 had been paid in, the committee alleges Law drew out about $20,000 in salary and commissions.

The members of the committee are John D. Dunlop, Alwyn Ball, Jr., Roland Phillips, Howard C. Griffiths and James C. Clarkson.

Pictures for Panama Exposition

Edison Company Makes Many Thousand Feet of Special Subjects to Be Shown at the Big Fair.

SPECIAL representative Alex. T. Moore, of the Thomas A. Edison, Inc., brings in the news that the Edison motion picture producing department has just completed many thousand feet of special pictures which will be shown at the Panama-Pacific International Exposition at San Francisco next year. Probably the most important of the series is 20,000 feet depicting historical events, views of Boston Harbor and other scenic points of interest in the State of Massachusetts, together with various state and commercial activities in that commonwealth. These views will be shown in the Masachusetts State Building.

Another series will be similar views taken in the state of New York, amounting to 15,000 feet, which will be shown in the New York State building at the Exposition.

In addition to these state enterprises will be pictures taken at the factories of William Skinner & Sons, at Holyoke, Mass., illustrating the various processes of making the famous "Skinner's Silks and Satins;" also, of the processes of making silk thread as employed at the mills of the Corticelli Silk Company at Florence, Mass.

The Edison forces are working at present on a comprehensive picture for the Wells-Fargo Express Company, showing the handling of a fragile package from New York to San Francisco. This is an interesting picture story which connects the various scenes in the different departments of the big express company worked out in dramatic form.

These pictures will be projected by the new Edison Super-Kinetoscope, of which there will be two in each building.

Backs Up National Board

Decision of Justice Davis in the Matter of "The Ordeal" Strengthens Broad Censorship Plan.

THE decision handed down by Judge Vernon M. Davis in the Supreme Court of the State of New York in the case of the Life Photo Film Corporation vs. George H. Bell, Commissioner of City Licenses, establishes an important point in connection with the censorship of motion pictures. It very materially strengthens the plan of the National Board of Censorship to extend its activities to all large cities through local committees in each city appointed by the Mayor, deriving their legal powers from the licensing power of the cities over the theaters.

In the case before Judge Davis, "The Ordeal," a picture made by the complainant corporation, showing alleged German atrocities which had previously been condemned by the National Board of Censorship, was ordered off the screen of the Lexington Avenue Theater by License Commissioner Bell after a complaint against it had been investigated by his office. The Commissioner's action in ordering the play off the screen was based on the grounds that it had previously been condemned by the National Board of Censorship as being a violation of the principle of neutrality and to show it would be against public policy, in which finding the representative of his office concurred after viewing the picture on the screen of the theater.

The producing corporation thereupon sued out an injunction against the License Commissioner, which Judge Davis by his decision today, vacated. This establishes the claim that the police powers of the city extend, not alone to pictures or plays that are obscene or immoral in their character, but include also pictures or photoplays which are believed to be against public policy. Executive Secretary McGuire of the National Board of Censorship at the request of Assistant Corporation Counsel Nicholson, submitted affidavits from seven members of the Board who had condemned the picture, as well as telegrams from Boston, Providence, Milwaukee, Kansas City, and Dallas, Texas, cities in which the picture was prohibited from being shown. A file of telegraphic correspondence between the National Board and Third Assistant Secretary of State Robert Lansing, was also introduced, denying that the Department of State had, as was alleged in the theater advertisement of the play, approved of the picture either directly or indirectly or that it was being shown by special dispensation of the Department.

Exhibitors Likely to Amalgamate

Picture Men of Eastern and Western Pennsylvania Planning to Get Together—Convention Called for Jan. 4-6, 1915.

PENNSYLVANIA exhibitors are awake, and should the present plans materialize the Keystone state will have one of the strongest organizations in the country. On Wednesday, November 18, through the efforts of the Reading members of the executive committee of the Motion Picture Exhibitors' League of Pennsylvania, a meeting of the state officers was called, for Harrisburg. Six of the members responded, President Wheeler being the only absentee. Those present included Ben H. Zerr, J. G. Hansen, Frank A. Gould, all of Reading; Gilbert C. Miller, Plymouth; Francis E. Devlin, Wilkes-Barre; E. F. McAtee, Mahanoy City.

An invitation sent to the members of the Motion Picture Exhibitors' Association, which is comprised of picture men in the vicinity of Pittsburgh, to send a representative to Harrisburg to confer with the eastern exhibitors, was accepted, and Fred J. Herrington was on hand. Although the western organization had planned a convention at Harrisburg early in January, the eastern exhibitors were anxious to join them and now it is more than likely that the bodies will amalgamate into one organization. This will necessitate the officers of both associations to resign and a new body of officials elected. The convention is called for January 4 to 6, 1915.

Mr. Herrington assured the League officers that Pittsburgh would be well represented at the convention, while the western representative felt encouraged as to the showing the eastern exhibitors would make.

Unfortunately the eastern and western exhibitors have been divided, but the friction appears to have been forgotten and a mammoth state organization is hoped for by the League and Association officers.

Messrs. Zerr and Hansen have been authorized to cover the entire eastern end of the state, urging exhibitors to attend the state convention. One of the principal matters to be taken up at Harrisburg will be to have the censor law repealed. Other points of equal significance to exhibitors will be discussed. Concluding the conference the following Harrisburg exhibitors were authorized to make the necessary arrangements for holding the convention and exhibit I. Silverman, Clyde D. Klinger, Anthony George, C. Floyd Hopkins, John M. Lenney, I. Marcus and P. Magare. A general committee appointed by Chairman Zerr includes the following: Frank D. Hill, J. G. Hansen, Harry J. Schad, I. A. Deisher and Frank A. Gould, all of Reading; Dr. Walter Stuempfig, E. A. Jefferies, George Roth, M. J. Walsh, Jay Emanuel, F. Benn and S. Segal, all of Philadelphia; Fred W. Hermann, Francis E. Devlin, Gilbert C. Miller, Edward J. Brislin, all of Wilkes-Barre; M. E. Comerford, Geo. S. Thomas, Scranton; Miss Mae Carr, Hazleton; E. F. McAtee, Mahoney City; Frank P. Gilligan, Ashley; Wm. W. Fagely, Bloomsburg; Harry Friedman, Duryea; Jos. P. Aikens, State College; A. Geo. Strojny, Nanticoke; W. A. Pittis, Beaver Falls; Lewis Marinos, Luzerne; A. H. Dartt, Wellsboro; R. J. McGowan, Larksville.

Additional names will be added.

The Church and Social Service Bureau

Its Activities Transferred to 80 Fifth Avenue.

THE Reverend William Carter, the President of the Church and Social Service Bureau, has established new and extensive offices on the twelfth floor of the Hudson Building, 80 Fifth avenue, and with a staff of able assistants he is renewing his appeal to all churches who stand in need of special motion picture service.

Mr. Carter has enlisted the unqualified support of prominent clergymen of all the Protestant denominations. On the advisory board are such men as William J. Shieffelin, Rev. David J. Borrell, Rev. William H. Roberts, Rev. S. Parkes Cadman, Rev. J. B. Remensnyder and more than a score of other prominent churchmen. Rev. Josiah Strong is at the head of the sociological department, while Rev. John Grier Hibben, president of Princeton, and William H. Maxwell have consented to become educational advisers. The Board of Directors consists of Charles G. Bond, of the law firm Coulter & Bond; H. W. Davis, of Wilmington, Del.; George T. Brokaw, of Gulick, Brokaw & Springs; George T. Coxhead, of International Y. M. C. A. Com.; Hamilton Holt, editor, "Independent"; Gen. E. A. McAlpin; William Fellowes Morgan, treasurer, Merchants' Association, N. Y., and the Rev. Charles H. Parkhurst. Dr. Carter and Dr. Strong are also members of the board.

The offices of the bureau consist of six rooms, a splendid projection room with two machines enclosed in fireproof booths and a special film and repair room. Dr. Carter says that the bureau is meeting with gratifying response from churches everywhere and that contracts for regular service are being signed constantly. The bureau will for the present and for the immediate future devote itself exclusively to renting films, but may enter the producing field along purely religious and educational lines later on. Dr. Carter said that the bureau had closed a contract with the Edison Company whereby this company, which has produced so many splendid sociological and educational films, will allow the bureau the special handling of all its films of this character.

At a recent private exhibition a most interesting picture made by the Universal Company was shown in the projection room of the bureau. The picture showed the dangers to children playing around bonfires and also shows how by a cheap and simple process children's clothing can be protected against fire.

SALOON LEAGUE SHOWS "JOHN BARLEYCORN."

The Popular Theater at Honolulu, Hawaii, was leased by the Anti-Saloon League for an exhibition of "John Barleycorn." A free matinee for children was given.

USES PICTURES IN CANDIDACY BOOM.

A presidential candidacy boom—although not announced as such—is being conducted in Illinois and the preliminaries are being filmed for future use. Wherever ratification meetings of the election of United States Senator L. Y. Sherman are held a cameraman is on the job. Friends of Sherman are planning to urge him for the Republican nomination for the presidency.

WANTS LESS OBJECTIONABLE POSTERS.

Exhibitors in Milwaukee, Wis., have been warned that pasting a piece of paper over guns, knives and other weapons on posters is not enough to comply with the anti-crime advertising ordinance. President B. K. Fischer of the local Exhibitors' Association has notified the city officials that an attempt will be made to secure less objectionable posters from the manufacturers with all releases

Promoting Public Health

New York's Health Commissioner Makes Practical Use of Motion Pictures in Educational Campaign.

By Florence Margolies.

MUCH has been said, and great stress laid on the immense value of motion pictures as an educational factor. It has been clearly shown that these pictures prove a wonderful medium for reaching men, women and children in all sorts and conditions of life and that the most beneficial knowledge is thus disseminated among them that otherwise they never would have gleaned.

But it yet remained to be shown how motion pictures can be utilized in prolonging life. Yes, actually to prolong life. And what is there in science, literature and art—or for that matter in the general higher civilization—that is of more

Dr. Samuel S. Goldwater.

moment than the matter of prolonging life? From time immemorial, that was the supreme thing to be achieved, and all researches and experiments—by the mystic alchemist of yore as the most enlightened and modern man of science today—all seek to stretch the span of life allotted to humans. Not only, however, as a mere existing or being, but life cleared of all ailments and physical imperfections.

In fact, men who have made it their life's work to check, hinder and ultimately entirely eradicate malady and disease, assure us that "the flesh need not at all be heir to ills." But a great deal of work has got to be done; the most tireless efforts have to be directed toward the proper and careful teaching of the people—the great secret of preserving health. For it is that, in the last analysis, that makes for the prolongation of life and the retention of youth. Good health engenders good spirits and cheerfulness, which in turn is an indispensable attribute for the achievement of success in all walks of life. *Mens sana in corpore sano.*

All of which is apropos of the really great work now being done through the very capable and efficient Department of Health of New York City under the Commissionership of the eminent Dr. Samuel S. Goldwater.

For the first time in the history of that all important institution, or for that matter, in that of any similar institution in the United States, it is recognized that Health Education is a special function, and to that end a Bureau of Public Health Education was created about a year ago and is now under the directorship of Dr. Charles F. Bolduan.

And to hear Dr. Bolduan discourse upon the part that pictures play in his vast and telling work is to be inspired with the belief that mankind is to be thankful forever and a day, for that gracious boon, kinematography, granted by the gods.

"Following a conference with Deputy Commissioner Emerson," said Dr. Bolduan, "the Motion Picture Exhibitors' Association of New York has generously volunteered the services of over eight hundred moving picture theaters for the educational work of the Bureau of Public Health Education. Hundreds of theaters in the city displayed slides calling attention to the 'clean-up' campaign inaugurated by Commissioner Goldwater. And that was later followed by announcements concerning typhoid fever, flies, care of the baby, etc.

"The clean-up announcements were prepared in the form of lantern slides in English, Italian and Yiddish texts. Some of the striking statements read: 'Dirt Breeds Flies; Flies Carry Disease; Disease Means Doctors' Bills. Avoid Disease and Doctors Bills by Cleaning Up.'

"And," continued Dr. Bolduan with infections, but decidedly hygienic, enthusiasm, "during the summer the Department of Health had its free moving picture exhibitions in the parks and on the recreation piers of the city. Arrangements were made for twenty such shows to be given; ten in Manhattan; two in the Bronx; six in Brooklyn and one each in Long Island City and Flushing. In the Manhattan and Bronx exhibitions the Department was assisted by the Tuberculosis Committee of the Charity Organization Society; in Brooklyn and Queens exhibitions, by the Tuberculosis Committee of the Brooklyn Bureau of Charities.

"Each exhibition consisted of four reels of films: 'The Story of a Consumptive,' 'The Production and Handling of Milk,' 'The City Beautiful' and 'The Little Cripple.'"

All of those plays were carefully staged and most realistically acted and the audience watched each performance with unbroken attention, enjoying every minute of it while the intended lesson was subtlely but surely and easily brought home to them.

"Please mention the fact," requested Dr. Bolduan, "that the Bureau of Public Health has recently received a fully equipped moving picture machine as the gift of a friend who wishes to remain anonymous. Donations of that kind," insinuated the wily Doctor, "are very highly appreciated, not only for their own sake, but for the evidence they display of the public's interest in the work of the Department of Health.

"This machine will be taken to Jacksonville, Florida, where the Annual Convention of the American Public Health Association will be held at the end of this month." It is expected that motion pictures will come in for a large share of attention from the learned and honorable gathering there.

Combining good business sense with a sincere desire to help along in this splendid work, many exhibitors have volunteered the use of their theaters on Saturdays from ten to twelve in the morning. They will provide the lights, men and all but the reels. Naturally, they feel that the people once attracted to the theater will continue to visit it and thus a clientele can be established. Doing good invariably brings the reward. In this case it will be found in the box office.

Mention must also be made and it is interesting to learn that in connection with the Panama Pacific Exhibition, arrangements have been made to give a moving picture show of New York City, consisting of from twelve to fourteen reels. This show will embrace all of the principal sights and activities of the city and will serve the onlookers as a real visit to this metropolis. By no means of the least importance will be that part of this tremendous affair that deals with the Health Work.

Some day this enterprising Bureau of Public Health Education may spring a real surprise—evolve comedies and humoresques, if you please, to be enacted on the screen. And most effectively at that. For everything under the sun has its funny side (that is really the saving grace of life), and even the serious and all important work of the Health Department is not devoid of some attending humor.

Recently, for instance, a communication was received in the Bureau of Public Health Education, from a very worthy and well-intentioned individual, requesting, nay demanding, that that institution introduce a bill in the legislature purporting to prohibit the crossing of legs in all public conveyances. Not from the aesthetic viewpoint, or, perchance, moral, but because it is instrumental in tripping and causing the complete collapse of unobserving people.

Of course, it is hard telling under what category of crime this would come if such a law were passed, and one shudders to think of the terrible punishment such a misdemeanor would be liable for.

Bostock Animals Arrive

Aggregation of Trained Beasts Bought by David Horsley Now On Way to the Coast.

THE S.S. Minnewaska as she made fast to her dock in New York last Wednesday proved to be a reproduction, with certain glaring modernisms, of the good ship "Ark," of which Captain Noah lost control in the cosmic ocean in some indefinite period before the Christian Era.

Each ship carried the most wonderful collection of wild animals in existence at their respective times of sailing, the principal difference being in the motive power of the vessels and in the fact that Noah's animals were non-performing stock, while the Bostock animals are all carefully trained.

The Bostock collection was purchased by David Horsley of the Centaur Film Company, together with all of its names and titles, from the widow of the late Animal King, the sale being arranged by Harry E. Tudor, who has represented Mr. Bostock for many years.

About seven hundred feet of film was made of the animals as they were landed from the ship at the Atlantic Transport pier and transferred to the six seventy-foot baggage cars which, floating on flat scows, awaited them on the opposite side of the pier.

Cleopatra, the Alexandrian elephant, refused to be coaxed down the gangway, although a special flooring had been built to accommodate her unusual avoirdupois. A rope was finally adjusted around her queenly neck, said rope then being passed through a block and tackle and stretched by a team of horses down on the pier. Cleopatra braced her head flat on the gangway between her front feet to resist the captive march. Just at that instant some one on the ship gently applied a goad. This sudden and most unexpected indignity caused her to execute a double somersault which landed her in a setting posture at the front of the plank. Cleopatra expressed her displeasure in a sound which sent the gaping crowd scattering in all directions, but Harry Tudor, whose ancestors were also in the King and Queen business a century or two ago, and who therefore understands the regal temperament, whispered words which caused her to rise graciously, if not gracefully, and follow him.

Mark Antony, her ponderous consort, hesitated at the head of the gangway only until he spied Old Cleo at the foot, and then, as history also records of his illustrious namesake, followed his warlike mistress without faltering. When they were together again, Antony and Cleopatra entwined their trunks and trumpeted joyously.

Altogether there are one hundred and sixteen trained animals in the Bostock collection, all of which with the exception of a puma born on the voyage, perform extraordinary tricks singly and in groups. One of the lions rejoices in the classic patronym, Apollo. He is considered the handsomest animal of his kind in captivity, and will figure as the hero in a series of pictures in which every part will be played by an animal. The polar bear has been cast for the villain of this series, and Yorick, the Comical Chimpanzee who has made more people laugh than any circus clown, is first comedian. Yorick is said to be the most intelligent wild animal of this species ever exhibited. Starting, mounting and riding a motorcycle and blowing a baritone horn are only a couple of his marvellous accomplishments.

The entire zoo, in charge of Harry Tudor and twelve trainers, was reshipped by rail to Los Angeles, where Horsley Park will soon be opened up for their accommodation in conjunction with the new Centaur Studios where Mr. Horsley expects to produce a line of single and multiple-reel animal features which will set a new mark in this most popular kind of motion picture.

NEW MOTION PICTURE HOUSE.

A new motion picture theater is to be opened about January 1 in the one-story building at 602-604 Hennepin avenue, Minneapolis, Minn., according to a city building permit issued recently. The theater building is owned by B. N. Schneider and Harry Green is lessee.

ZERR ADMITS CIVIL WAR VETERANS FREE.

A vote of thanks and appreciation was tendered to Ben. H. Zerr, owner of the Schuylkill avenue motion picture theater in Reading, Pa., at a well attended meeting of the Keim Post No. 76, G. A. R., for his generous action in deciding to admit all Civil War veterans, wearing a G. A. R. bronze button to his entertainments, free of charge. Mr. Zerr invites the veterans to call as often as convenient.

Film Blaze Confined to One Floor

Offices of the American and European Film Company Completely Gutted—Total Loss Inside of $25,000.

THE fire in the building 145 West 45th street on Thursday, November 19, an account of which appeared in last week's number of the Moving Picture World, completely burned out the rooms on the western side of the sixth floor of the building. Smoke filled the entire structure, with the result that the tenants made a hasty exit. The elevators continued running until all were out. On account of the density of the smoke, however, many preferred to use the fire escapes. One young woman, Freda Applebaum, employed in the office of Daly, music publisher, across the hall from the rooms of the American and European Film Company, where the blaze started, promptly fainted and had to be carried down the fire escape. She suffered some from shock. It took four days to get back into shape the offices of the General Electric Utilities Company, just above the scene of the blaze. The heat caused considerable damage in the halls adjoining the American and European office.

The origin of the fire is not clear. One report ascribed it to the breaking of a film running over a motor-operated cleaner, the end of the film striking the motor and a spark resulting. One film man, in pointing out the unlikelihood of such a source, placed a piece of film about a motor in motion and held it with his bare hands just to show it would not ignite.

Judging from the number of empty cans in the rooms where the fire took place the number of feet of film destroyed would seem to be at least 100,000. The manager of the American and European is W. Joy Delamater. One of his associates is said to be Will H. Stetson, who was not actively connected with the management. The company's loss, which is said to be uninsured, is estimated at from ten to fifteen thousand dollars. The damage to other offices and halls probably will be well inside $10,000.

The agent of the building said the owners were more than satisfied with the way the Egyptian plaster blocks stood up in the great heat without crumbling or cracking.

PATENTS COMPANY HEARING DECEMBER 1-3.

Judge Dickinson in the United States District Court of Philadelphia appointed December 1, 2, 3, as the time that he would hear the Government's suit against the so-called motion picture trust, composed of the Motion Picture Patents Company and a number of other concerns. This action followed the application of United States District Attorney Kane and R. O. Moon, representing the Government and the defendants, respectively.

EDISON ENJOINS MANUFACTUARER.

Thomas A. Edison has brought an action in the United States District Court against Abraham G. Levi, a moving picture manufacturer, to recover damages and enjoin the latter from making and selling, leasing or selling films of "The Great Train Robbery."

The "Wizard of Electricity" alleges that he is the sole and rightful owner of the rights to the photoplay and avers the defendant has been manufacturing and leasing the film to exhibitors without his consent. The plaintiff asks that all copies of the film found in the defendant's possession be impounded by the court and that he be compelled to render an accounting and pay damages.

FILM BOARD'S RULES MEETING WITH SUCCESS.

The new rules of the Film Exchange Board of Trade of San Francisco regarding payment of bills and charges for posters and other advertising matter have been well received by exhibitors and have been placed into effect without any friction. The film exchangemen are working more in harmony with exhibitors than ever before and the latter agree that the new regulations will be to their advantage in that it will eliminate much unfair competition, one of the most serious things with which they have had to contend. With everyone placed on the same basis in the matter of meeting obligations, and with posters rented at a fixed charge, they feel that their business has been placed on a more substantial footing than before.

WILL BUILD ANOTHER THEATER.

E. N. Brown, who runs a moving picture theater on the west side at Grand Rapids, Mich., will soon open another at 430-432 Bridge street, that city. He will erect a new building which will have a seating capacity of 600 persons.

Boston Exhibitors Busy on Ball

A Great Deal of Activity Is Manifested in Advance Work on Second Annual Ball.

EXTENSIVE preparations are being made for the second annual ball of the Motion Picture Exhibitors' League of Massachusetts, which will be held at the Boston Arena on the evening of December 2. Over a score of well-known film favorites have signified their intention of attending. A feature of the ball will be ten prize dancing competitions for ten cups.

An enthusiastic meeting of the association was held at the Georgian Hotel on November 17. Over fifty members attended. From the reports of the different committees, the success of the affair is assured. E. H. Horstmann presided at the meeting. The plans were outlined and approved. Among those in attendance were Hiram Abrams, Harry Asher, J. A. Eslow, J. J. Leonard, E. J. Farrell, Samuel Hasse, Alonzo Hacking, Max Carmusin, Herman Rifkin, Louis Machatt, F. B. Murphy, George A. Hickey, Charles H. Barolet, Edward McAvoy, Frank Mead, Louis Mayer, Theodore Sprye, Bernard Corbett, John J. Leonard, Ray D. Crocker, J. Percy Butler, C. W. Frazier, William Crawford, Albert E. Rollins, E. B. Feaster, G. M. Clark, F. J. Howard, H. A. Silovolos, David Silovolos, P. F. Lydon, J. A. Dooley, J. E. Clifford, Jacob Laurie, C. H. Buckley, S. Grant, H. F. Campbell, R. W. Drown, R. M. Kane, Daniel B. Cummings, of Spencer; John F. Patten, of Attleboro; A. E. Lord, of Lynn; Samuel Goldstein, of Springfield; N. L. Demarra, of Lawrence; G. Ware, of Beverly, and J. Friedmann, of Revere.

It is expected that Mayor James M. Curley and Governor David I. Walsh will attend the ball. The latter will be asked to lead the grand march. The committee announces that the following players will positively appear: Francis X. Bushman, Pearl White, Clara Kimball Young, Paul Panzer, Vivian Martin, Andy Clark, Marguerite Snow, Gladys Hulette, Flo La Badie, Viola Dana, James Cruze, Arthur Housman, Harry Benham, William Wadsworth, Edith Storey, Gene Gauntier, Hughie Mack, Jack Clark, Sid. Olcott and Valentine Grant.

A number of well-known New York film men will leave the Grand Central depot on two special cars attached to the Knickerbocker Limited. A delegation will meet them at the Back Bay station and they will be taken to the headquarters in the Copley Plaza Hotel. Included in this number are Adolph Zukor, P. A. Powers, Louis Selznick, Jacob Wilk, S. M. Spedon, Jesse Lasky, Samuel Goldfish, L. M. McChesney, Miller Reece Hutchinson, Charles Bauman, Adam Kessler and twenty others.

The executive committee of the league has been kept very busy during the past two weeks in making all necessary preparations. S. Grant, the chairman, is attending to most of the detail work. He is assisted by the following members: R. W. Drown, G. M. Clark, E. H. Horstmann, H. F. Campbell, P. F. Lydon, F. J. Howard, F. B. Murphy, C. W. Fraser, J. A. Eslow, W. H. Bradley, E. J. Farrell, H. Asher, H. L. Kincaide, H. I. Wasserman, H. A. Silovolos and J. F. Patten.

The heads of the other committees follow, cup, F. J. Howard; talent, E. H. Horstmann; entertainment, J. A. Eslow; tickets, R. W. Drown; music, H. I. Wasserman; publicity, S. Grant; refreshments, G. M. Clark; badges, P. F. Lydon, and reception, J. Laurie.

PHILADELPHIA EXHIBITORS TO DANCE DEC. 8.

Horticultural Hall will be the scene of the third annual dance of the Exhibitors' League of Philadelphia on December 8. Delegations from many film manufacturers have promised to come. It was decided that the honors of leading the grand march should fall upon Rosemary Theby and Romaine Fielding. A special committee has charge of the ball. Jay Emanuel, of the Ridge Avenue Theater, is chairman, and Messrs. Walsh, Spiers, Pollon, Hopkins, Fisher and Cropper are others on the special committee.

SAWYER TO PRODUCE IN BERMUDA.

A. H. Sawyer, president of Sawyer, Inc., announces that his company will soon begin the production of motion pictures. Bermuda has been selected as the best location for studio work on account of climatic and other advantages. Mr. Sawyer seriously considers the permanent location of a company there. He dwells upon the delights of those favored isles and believes that the best photographic work possible can be secured there and that pictures from that region will have added charm because of the wealth of natural scenery available. Details of the plans of production under consideration by Sawyer, Inc., will be announced shortly.

S. L. Warner's New Venture

SAMUEL L. WARNER, one of the original Warner Brothers, of whom there are at least six, has rejoined the ranks of American film men after a long stay in London, where he represented Warner's Features and where he made a host of friends both for his firm and for himself. He has no connection with Warner's Features now, but has launched forth upon his own account having incorporated as the S. L. Warner Company. He has opened branches in Cleveland, Chicago and also in San Francisco.

Samuel L. Warner.

Mr. Warner has made his bow upon his re-entry into the American market with a five-reel feature "Alone in New York," a production of the sensational order. He is also booking a regular war series which he imports regularly from London, having secured the American rights for a special series of war films made by English and Continental companies.

He says that conditions in London were bad when he left there shortly after the outbreak of the war, and he thinks they are probably worse today. All the theaters must close at nine o'clock, but they are fairly well attended during the day whenever patriotic pictures are shown. The demand for patriotic features has been of positive help to the British manufacturers.

Mr. Warner intends to import films as far as conditions will permit at this time and he will also be in the market for negatives. "All Alone in New York" he intends to book directly to the exhibitor, as he thinks that the state right system has become obsolete. Mr. Warner's connection with motion pictures began in the early part of 1911 when he helped to present Dante's Inferno in Canada and in various parts of the United States. His efforts were attended with considerable success.

ECLECTIC PICTURE PLEASES ARMY MEN.

"The Perils of Pauline" is a favorite with the regular army men in Honolulu, Hawaii. This serial is being run at Fort Shafter; Post Exchange, Ft. Kamehameha; Twenty-fifth Infantry Amusement Hall, Schofield Barracks; Castner Hall, Schofield Barracks, and Cavalry and Artillery Amusement Hall, Schofield Barracks. The shows at each place are held on different nights. The seating capacity of the moving picture theater at Fort Shafter has been increased and two big features will be run each week.

KLEINE'S "ANTONY AND CLEOPATRA" BOOKS HEAVILY.

George Kleine's "Antony and Cleopatra" is booking heavily among theaters of all kinds and sizes, according to the list of advance bookings from the various Kleine branch offices the past week, indicating a sudden increase of interest in the big Roman classics. While "Antony and Cleopatra" is heading the list. "Quo Vadis?" and "Spartacus" are making a strong bid for second place. "Julius Caesar" is booking solid in all offices and threatens to break all previous Kleine records.

RIFKIN BOOSTING ALLIANCE IN BOSTON.

Herman Rifkin, who is the Eastern Feature Film Co., of Boston, was in New York early in the week. When asked what he thought the prospects of a return of good times were he laughed and answered, "I have sworn off talking about what is to be to. I am too busy attending to the present to bother about the future. In the New England territory where my firm handles the Alliance Program, exhibitors are making money and are willing to pay good prices for good pictures. I am trying to give them what they want."

CHICAGO LETTER

BY JAS. S. McQUADE

Censorship Again to the Front in Detroit.

SINCE the recent election in Detroit, representatives of the Detroit Federation of Women's Clubs have been seeking power to inspect and censor all moving picture shows in that city. The movement is based on an amendment to the city charter, providing for the appointment of a recreation committee composed of ten members. These members are to include the superintendent of education, the police commissioner, a member of the board of public works, the commissioner of parks, the commissioner of highways and five others to be appointed by the mayor.

The amendment, which was construed as aiming at the providing of additional playgrounds for children, etc., attracted little attention, and was carried by only a small majority. After the election, however, it was discovered that there was a clause in the amendment which gave the recreation commission power to inspect all theaters and other places of amusement with the privilege to suggest and pass on any improvements that might be made for the betterment of conditions.

Heretofore the licenses of all places of amusement were in the hands of the mayor, but the amendment recently passed gives the recreation commission power to recommend whether a license shall be granted or revoked, and the Federation of Women's Clubs is conducting an active campaign to have at least two of its members on the commission. A conference was recently held between three delegates from the federation and Police Secretary Walters, at which it was agreed that the volunteer censors from the federation should visit all moving picture theaters and make a report to the police department of any improper films.

The co-operation of the police department in suppressing such films and acts was assured by Secretary Walters, who explained that the reason the department had no regular censor was due to the board of estimators. When the police budget was submitted to the council some time ago, provision was made for the employment of a censor at $1,200 a year, an assistant censor at $1,000 and a moving picture machine operator at $1,000, to view all pictures and make eliminations of objectionable features. This part of the budget was slashed.

Asked if it would be agreeable to the police department to have the volunteer censors, Walters responded that their services would be welcomed and that steps would be taken to invest any women with authority to make the inspections.

Members of the federation object to the claim of the films displayed in a few theaters at so-called "special performances" for children on Saturday afternoons. Cheap pictures, usually of crime and violence, make up the greater part of a program of this kind, they claim.

From what I could learn and see during my brief stay in Detroit, the moving picture business was in good condition and the shows clean. I did hear, however, that certain so-called feature film men were responsible for the introduction of some subjects that are not at all creditable to the trade. Why are such men not held tightly in check by the responsible men in the business? These small fellows, like small foxes, spoil the grapes.

Was the Late Miss McHugh Married?

Mrs. Alice Golby, mother of the late Miss Grace McHugh, who was drowned in the Arkansas River, near Canon City, on July 1, while playing the role of the heroine in "Across the Border," for the Colorado Motion Picture Company, has brought suit against that company for $5,000 damages. Mrs. Golby's attorney has been informed that Miss McHugh had contracted a romantic marriage some time before her death and had kept the fact secret from her friends and relatives.

It is claimed that the dead actress had carried her marriage certificate in her stocking to prevent the secret from leaking out, and that the document was found there after her death. It is also said that the Colorado Motion Picture Company has found the husband and secured from him complete releases from liability for the death of his wife.

Mrs. Golby, on the other hand, states that she was never informed by her daughter of this marriage and that she does not believe the statement is true, and also that if a marriage is claimed it is part of a plan to defeat her suit for damages.

In the complaint filed in the District Court by Mrs. Golby's attorney, the charge is made that the defendant company has benefited financially by Miss McHugh's death, because "in showing and displaying said motion picture, the fact that said Grace McHugh lost her life as the leading actress in said drama has been used by the defendant company in drawing the people to see said pictures."

Warning to Exhibitors.

The following letter has been received at the Chicago office from the Great Northern Manufacturing Co. of this city:

To protect your subscribers and owners of moving picture theaters in general throughout the United States, we take this means of notifying you that there is an individual purporting to represent us and calling on the owners or managers of moving picture theaters and taking orders for dinner ware and usually collecting some money in advance.

He is not connected with us in any way whatever, although he is using our name to obtain orders for dinnerware to be used for premium purposes. We enclose herewith a brief description of this party as given to us by two or three different parties, who claim to have been victimized.

The following description was sent in by the company, with the information that this man goes by the names of E. H. Boehm, Edward A. Bohn, Count Edward von Wallstatton, and E. V. Wall:

Height about 6 feet, 2 inches.
Complexion rather dark, brown eyes, dark hair.
Wore glasses at times.
Features: Finely chiseled and intelligent looking.
General appearance of a man of refinement and good breeding.
Second or third finger of right hand permanently closed.
A scar in middle of a rather high forehead.
A large lump near the back of the head, which is imperceptible to the eye but very noticeable to the touch.
Speech: Broken English.
Nationality: German or Austrian and can speak five different languages.

The Great Northern Co. states that the swindle has been carried on since January of the present year and that about fifty letters of complaint have been sent in to their places of business. Whether or not the company is responsible in a measure for the continuation of the swindling is a question. It is said that the man is now operating in the states of Indiana and Michigan.

Weigle War Pictures Popular.

The Weigle war pictures have been continued at the Studebaker for another week. Aaron Jones, of Jones, Linick & Schaefer, who control the Studebaker, says of last week's presentations:

"The attendance at the Studebaker last week absolutely passed our greatest expectations. When we booked the pictures we expected big crowds. We expected to reach the attendance record set by the Sarah Bernhardt production which played at the Studebaker, but the war pictures have played to nearly twice the number of people that attended the Bernhardt presentations.

"I believe a great number of people who saw the war pictures last week were sent to the Studebaker by friends who had previously seen them and who described some of the vivid scenes shown in the films. These are the first pictures of the actual fighting. Mr. Weigle is to be congratulated on his enterprise and daring."

Chicago Film Brevities.

Wm. N. Selig, president of the Selig Polyscope Co., returned to the city last Tuesday, after a four weeks' stay at the Edendale plant, Los Angeles.

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Newman Traveltalks opened at Orchestra Hall Wednesday November 18, and will be continued until December 16. The talks cover the Holy Land, Riviera and Berlin.

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"The Adventures of a Good Fellow," a Thanhouser production, was released here last week by District Manager R. C. Seery of the Mutual. The picture was in big demand, and was booked in many Chicago theaters during the week.

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No further action was taken at the Chicago Council meeting on Monday evening, November 16, on the proposed ordinance outlined by Chief of Police Gleason for the segregation of men and women in moving picture theaters. It is believed that such a movement would be so unpopular that it would lead to the bearing of great pressure on both the mayor and the police department.

BENNETT AND REICHENBACH HAVE NEW JOBS.

H. Whitman Bennett, formerly associated with the Mutual Film Corporation, has been appointed director of publicity for the Jesse L. Lasky Feature Play Company in place of Harry L. Reichenbach, resigned. Mr. Reichenbach has joined the Alco Company and will organize a complete advertising department for that concern.

Doings at Los Angeles.

DOINGS at Los Angeles! Big doings! That title suggests to the reader lots of happenings and what's going on out here. If you were here, and had gone the rounds of the studios this week you would, after typewriting that phrase, have but a kaleidoscopic jumble of ideas and thoughts suggested and shown by the wisp of notes and news paragraphs. This was indeed a big week. It is hard to start. There is so much really good news that to tell about production, progress, changes, or just news happenings, nearly stumps me. But we have no time to extend poor excuses for a delay.

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Just as they came, they have gone. Jesse L. Lasky departed this week for the metropolis on the other coast, and Carl Laemmle, Universal, left for his headquarters in the east.

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Fred Balshofer and Ford Sterling were found busily engaged in planning big improvements for their studio. A general overhauling will be given the plant. A typhoon will sweep away dressing rooms, debris diffusers, and a pile of junk. In place will be an addition of 5,000 square feet of stage. This nearly doubles the surface of working space, besides putting it out from under the trees and fences. Canvas covers will be used so that electric lights can be turned on when clouds obscure the sun. The whole studio is to be altered and enlarged, with a view to increased production, more efficient work, and better pictures in the long run.

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Marshal Neilan has a new cameraman in the person of Roy F. Overbaugh, who for five years was chief of the photographic department for the American at Santa Barbara. He is chief cameraman here for the Kalem. Neilan is as busy as can be, doing funny pictures as usual, only they are unusual.

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At a late hour news came that the famous Blanch Sweet, of Mutual fame, had joined the Lasky forces and would be at work there in the near future.

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Rollin S. Sturgeon and his Vitagraph company are still isolated in Bear Valley waiting for the first snows of the year to arrive as props in their wintry scenes. They have already shot all the scenes laid in the summer, and now the snow is all that holds them back from getting the winter films. Sturgeon is doing "The Chalice of Courage," a feature play written especially for him in film form. His cast includes Margaret Gibson, Otto Lederer and other well-known westerners.

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George Melford, directing Edith Taliaferro in a Lasky picture, is now at Catalina Island getting some sea scenes. He is already half finished with this picture, a comedy, from the machine of Wm. de Mille, who said that "this is an attempt to put light high-class comedy in pictures, and we are going to do it without a slap-stick." From all indications, the scenario man is correct, and the picture is going to be a good one.

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"Owing to certain market conditions, and local production conditions, we were forced to stop work for a while, but about the tenth of December the Oz Film Co. will resume operations." That explains pretty well the present affairs at that studio. Mr. Baum is still to produce fairy tales, and dramas, and the studio ought to be busier than ever after its short stop.

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Little Elsie Janis is a noble defender of old Britain, and at a dinner a few nights ago she was telling of her prowess with a rifle when a man near her said "The Kaiser'll be sending for you, Miss Janis."

"Hope he'll need me," she retorted.

The laughs followed, at the man's expense, and the merry little Bosworth actress sat back and laughed.

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If ever anyone cared for a dog, it is Jack Kerrigan. The big star actor is mourning the loss of Pard, his faithful collie that was slaughtered yesterday by a motorist. Pard has been seen in many films, and had become quite a favorite.

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When anything deserves credit, on its merits alone, it is right that it should be complimented, so here goes a boost for someone. At the Lasky studio for the "Girl of the Golden West" a few sets are up on the stage that are really beautiful. Detail and correctness have not been overlooked, and they were so good that a tip to fans to watch for the picture is not amiss. Also, in the Dutch scenes some realistic props have been made, which are fit for any picture. And at the Universal a back drop was made showing a wonderful scene in Algiers for the "Terrance O'Rourck" series. The scenic artist must have either been there or in Honolulu where the water shades are so pretty.

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Victoria Forde, the pretty young leading miss of the Christy comedy company is being shown in "When Lizzie Got a Polish." She did not say whether it was a shoe shine, a nail polish, or some jet for the stove. Maybe it was just social "polish." Anyway she said it was funny.

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Mr. and Mrs. Tally have returned from a northern trip. They went up to see the big football game between the colleges, and incidently to learn a few new ideas in the art of gathering in the picture lovers to their show houses here.

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Hobart Bosworth is confined to bed, having been overtaken by an attack of nervous trouble. He will be able to work again shortly, a rest being the remedy most needed.

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Had the pleasure of meeting Mrs. Leslie Carter at the Tiffany Company's studio in the Oz grounds at Hollywood. Herbert Brenon was as busy as a bee, humming about the place, directing a scene here, ordering props there, and working at a 220-volt rate. Saw him direct the famous star in her first scene in "The Heart of Maryland" yesterday, and everything ran smoothly. Mrs. Carter said she liked the films, California, and her director. She is lending herself to the production, and can aid Mr. Brenon greatly with her experience from stage life with the same story. The company has leased a 1,200-acre ranch east of the city and will use it for coming big scenes. At the present a monster church is being built, with real doors, glass in the windows, and everything detailed to the smallest. The edifice is 30 by 60, and will be 70 feet high. It will later be blown up and burned in the battle scenes.

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Dave Kirkland, at Sterlings, is doing one of the screamiest comedies ever. If a few scenes can be a sample of the thousand feet, the reel is a sure enough winner. Dave worked two nights and two days recently trimming up one of his comedies. Went around the cutting room door and only a growl could be gotten from him, which meant "no time for conversation, release calls for picture on time, late now, BEAT IT." Oh, for the life of a director. His cameraman, Harry Harris, is suffering from an attack of metal poisoning, but is able to hop about and turn the handle.

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Imagine an all-star cast in a common, every-day mob scene. Donald Crisp; the snappy director of Mutuals, used everyone around the studio last Sunday morning in a mob scene because no extras were about. Several directors were used, as were some of the shining lights of the studio who happened to be there working in other pictures. Even a scenario man and one of the camera crankers were pressed into service. When the first run of the picture takes place, the whole Mutual outfit will be on hand to see themselves.

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Every day and every hour it is proved beyond all doubt, as some of the big men say, "California is fast rising to the top in the production of moving pictures, and it will be but a short time until the east will be but the market place for films." The Universal, instead of sending its news notes to the east for printing in a syndicate publication, will issue the sheet here immediately. Copies will be mailed directly from here instead of New York, and the publicity department will be made a feature of the western plant.

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"The Rosary," Selig's feature picture, is nearing completion, the company being at the Irish village in Redondo at the beach this week doing the final scenes.

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Thomas H. Ince will soon combine business with fire protection by erecting and burning a building once a month, the flames to be registered by the camera and later put out by the fire department. Mr. Ince, since the fire of a few weeks ago, has concluded that an adequate and well drilled fire department is a necessity, and in consequence new apparatus and equipment have been added to the canyon studio department.

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George Larkin, dare-devil of "Trey o' Hearts" fame, appeared at a local theater this week and caused much enthusiasm among the fans. He made a short speech and listened to cheers. He was presented with a handsome pair

of diamond cuff links in appreciation for his appearance. The new Frank Lloyd company with Larkin and Gretchen Lederer is finishing the first picture, a startling story of gamblers of high class.

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On Turkey Day we had some big races here, and among the spectators who saw the speed demons grinding off miles at the one hundred clip, was Frank B. Good, at the wheel of a camera for the Sterling company. Good was at one time a well-known race driver, and was only last year recruited into the film game. He was tutored by Harry Harris, Ford Sterling's star cameraman, and is now one of the best on the field. Good drove an Apperson in the recent Vanderbilt races at Santa Monica, and appeared first in a film for Robert T. Thornby in a Vitagraph production called "The Race."

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Much is going on at Inceville these days. Preparations for winter; new and rocky roads completed; roofs being recovered; cafe cleanup; new people engaged, and a general air of ship-shapeliness put on. The county recently finished the coast road and now Incevillains can motor with ease to the camp from the city. Building operations are going on and everything is being made ready for winter with its balmy days interspersed with hours of rain. The restaurant has changed its tactics and is now under the supervision of Manager Allen, and already the people who used to tote lunches are casting shoe boxes to the road and eating at the studio.

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Jesse L. Lasky has offered George Arliss, the great exponent of "Disraeli," an invitation to enter the field of the screen in the original role which he had in "The Darling of the Gods." Arliss has not yet concluded whether the square of canvass holds more for him than the square of boards with the row of footlights, and for that reason it is not known whether the great actor will acept the offer. However, the company intends staging this big play, taking a company to Japan for many of the scenes. "Cabiria" will be outdone, it is said, so spectacular will be this production.

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Here is another example of why picture people come west. The Mutual has just completed a large frame building containing 100 dressing rooms. A big carpenter shop has been built, and is being fully equipped with mechanical devices for the remodelling of stage settings and properties.

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Herbert Brenon is building a cemetery on the top of the earth to go with the church for "Heart of Maryland" with Mrs. Leslie Carter. The tombstones will be real, and a wierd scene will be that made in this setting. We know of at least three other graveyards, at least they seem dead enough, for we have written, requested, and beseeched the managers and writers for news. They are the American at Santa Barbara, which very cleverly says "All news comes from Chicago office;" the California company at San Francisco, and the Frontier at Santa Paula. The above epitaph will be eradicated if some one will please drop a line as to whether it is true or are you still alive.

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Director Griffith, of the Mutual, recently became richer by $10, a prize hung up one foggy morning at the studio for the winner of a 100-yard dash. The aspiring athletes who coveted the ten fish were Eddie Dillon, Tod Browning, Max Davidson, Jack Adolfi, Jack O'Brien, Arthur Mackley, Sam deGrasse, Eugene Pallette, and Tam Young. Griffith won the prize with flying honors, too.

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Here is a situation for you! At Inceville Director Charles Swickard is a sympathizer of the Kaiser, while Dick Stanton is on the other side! CLARKE IRVINE.

McGARVIE BACK TO THE EXPOSITION.

H. F. McGarvie, who for a time took an active interest in motion pictures in partnership with B. E. Clements, has returned to his first love in the show business—the Exposition. He has been appointed general manager of the Ottoman section of the Panama-Pacific International Exposition at San Francisco, by the Hon. Vahan Cardashian, the high commissioner of that section which will include all "Far East" exhibits.

Mr. McGarvie is one the best known and most successful concession managers in this country. He has had wide experience in shows of the character to be embraced in the Ottoman section. He left New York this past week to take up his headquarters at the Exposition grounds. Visitors to that even will find the Ottoman section a feature worth taking in.

Paramount House Organs

Elaborate Plans for Two Weekly Publications to Boost the Paramount Program.

WILLIAM W. HODKINSON, the president of the Paramount Pictures Corporation, announces an ambitious program of publicity for Paramount Pictures. The end of this publicity is to benefit the exhibitor who uses Paramount pictures and to make a general propaganda for Paramount pictures among all exhibitors.

"There will be," said Mr. Hodkinson to a reporter of The Moving Picture World, "two distinct publications. One will be a distinct house organ, and this will be the medium through which Paramount exhibitors each week discuss their problems and their experiences. While the publication will be intended exclusively for the Paramount exhibitors, I can assure you that no slighting references will be made to other persons or firms engaged in the motion picture industry. We hope, too, that this organ will do much toward making exhibitors appreciate their own individual strength. The publication will be an educational proposition. Data gathered from the whole field of experience will be submitted to the readers. The title of this publication will be 'Paramount Progress.' The publication will be issued weekly" Mr. Hodkinson himself will be the editor of this weekly, and enlightening contributions from his pen will be the leading feature of the paper. The first issue is to bear date of December 3.

"The other publication," continued Mr. Hodkinson, "is designed to attract and hold the attention of the general reading public, or at least that portion of it which patronizes theaters where Paramount pictures are shown. It will be distributed to this public specially, but we expect to reach the general public as well. The name of this publication will be 'The Paramount Weekly.' The first issue wil be ready for distribution on December 21.

"The magazine will contain much news and matter of direct interest to persons who patronize the Paramount Picture houses, but there will be supplemental material of great interest to the general public, such as fiction, fashion notes, home hints, hair-dressing, menus, pictorial department, and other subjects such as all high-class magazines carry. There is no desire on the part of the Paramount Pictures Corporation to make money out of this magazine. It will be furnished to the exhibitors at cost, which in the beginning will be one cent each. Charles P. Norcross, formerly associated with the Metropolitan Magazine, is to be the editor, and Proctor W. Hansl, one of the promoters of the Colonial Film Company, is to be his assistant."

Boston Theater for Pictures

W. E. Green Heads Company to Operate the Park Theater With Paramount Program.

VERY much importance is placed upon the opening about December first of the New Park Theater in Boston to be devoted exclusively to photoplays released through the Paramount Program. Recently W. E. Green, Moe Mark and several other associates, formed the Park Theater Company. Alterations were begun in the Park Theater, which is in the very heart of Boston, to turn this first-class playhouse into an ideal theater for the presentation of feature films.

Already $100,000 has been spent in renovating and remodeling the theater. The old gallery has been taken out and supplanted by a modern balcony; it has every convenience, even to the filtration of the air, which has been supplied to enable Boston to have a moving picture theater second to none in the United States. Special care has been taken to supply the patrons of this theater with the highest grade of music which will include a $25,000 Austin organ, which has been installed to augment the orchestra.

When it is remembered that Boston is the Mecca for all of New England and that most of its advantages and individual interests and social customs eminate in the Hub, the mere fact of such a photoplay house running such features as those of the Paramount Program will be apparent.

FILES PLANS FOR BIG HOUSE.

The Fairmont Amusement Company, of 300 Spingarn building, Jersey City, N. J., has filed with the Building Department of that city a set of plans calling for a vaudeville and moving picture theater with a seating capacity of 2,700. It is to be located on a plot of 7 lots on the corner of Monticello and Fairview avenues to replace the airdome which has been operated there for the past four years.

John Barrymore Vehicles

Famous Players Will Present Popular Star in "Are You a Mason?" and "The Dictator."

THE Famous Players Film Company has secured two noted stage successes, "Are You a Mason?" and "The Dictator," in which they will present their popular star, John Barrymore, who made his first appearance in motion pictures in the Famous Players' production, "An American Citizen," and who achieved an unusual comedy triumph in that company's recent release, "The Man from Mexico."

"Are You a Mason?" and "The Dictator" were selected as vehicles for Mr. Barrymore for the reason that they represent, more than any other comedies of a similar reputation, the type of dramatic humor best adapted to the inimitable talents of this star.

John Barrymore.

In "Are You a Mason?" by Leo Dietrichstein, Mr. Barrymore will portray the character of Frank Perry, a dashing young married man of exuberant spirits and vivid imagination. When his wife announces that her chief desire is to see him become a Mason, Perry grasps the opportunity to stay out several nights, explaining his absences from home by the statement that he is spending his evenings at the Masonic lodge, undergoing the ordeals of initiation. One night wife delightfully announces that her father, Grand Master of the Masons, is coming to visit them. Perry's agonized efforts to keep his father-in-law from discovering his deception, and the fearful tangles in which he becomes involved thereby, culminating in a situation which is one of the funniest climaxes ever conceived, go to furnish the humor of the farce, which is further heightened by the fact that the "Grand Master" himself has also deceived his family—is not a Mason, and is constantly manufacturing more deceptions to safeguard his first falsehood.

In "The Dictator," the celebrated adventurous romance by Richard Harding Davis, John Barrymore will appear as Brooke Travers, the central character, a young American who is forced by existing and exciting circumstances to become temporarily the dictator of a small republic in South America.

Mr. Barrymore should have opportunities in both these comedies for the display of his abilities, already recorded so satisfactorily on the screen.

EXHIBITORS' ALL FEATURE FILM COMPANY EXPLAINS.

In the issue of the Moving Picture World of November 21 was printed a letter from A. J. Cobe, of the Alliance Films Corporation, in which complaint was made that a company which he called the "Exhibitors' All Theater Film Company," located at Troy, N. Y., was quoting rental terms on pictures it did not control, including a subject owned by the Alliance, entitled "The Key to Yesterday."

Supplementing Mr. Cobe's letter, the Moving Picture World referred to other letters which embodied similar complaints of unauthorized quotations by the same company.

In a letter to the Moving Picture World the Exhibitors' All Feature Film Company claims that the charge against it of making "unauthorized quotations" is unwarranted; that, in fact, it did not make such quotations. What it did do was to issue a prospectus in which were listed certain pictures under the statement that, "Among the features already signed and under consideration are the following."

The Exhibitors' All Feature Film Company claims that it did have the pictures of the Alliance and other companies "under consideration" at the time the prospectus was issued, but that it decided not to take them. It also claims that the list given was not intended to be a list of the pictures it had for rent, but rather to show the class of pictures it intended to handle.

This statement would seem to absolve the Exhibitors' All Feature Film Company from unfair or false quotation on pictures it did not own or control. The company further states that it has no stock for sale to the general public and that it is conducting a legitimate business.

Blanche Sweet Engaged by Lasky

SAMUEL GOLDFISH announces that a contract has finally been concluded between the Jesse L. Lasky Feature Play Company and Miss Blanche Sweet, whereby that famous film favorite will appear in the new series of Lasky-Belasco productions now being staged for the screen. Miss Sweet was selected by Mr. Belasco, and Cecil B. De Mille, for the Lasky-Belasco photo-productions, after an exhaustive study of the characteristics and abilities of all the more widely known young women now appearing in photodramatic presentations. Miss Sweet has signed a contract for a term of years at a record-breaking salary.

Blanche Sweet.

Blanche Sweet needs no introduction to lovers of photoplays, for, though she is only eighteen years of age, she has been making history in this art for several seasons. She is one of the most widely known photoplay actresses in the world. She first came into prominence on the screen as "Little Blanche," and it is perhaps her very early association with pantomimic expression which has helped to make her one of the world's foremost artists in the silent depicting of all emotions.

Up to the present time Blanche Sweet has been mainly associated with David Griffith, in most of whose leading productions she has appeared. She worked under Mr. Griffith while he was directing for the Biograph Company and played the title role of "Judith of Bethulia." More recently she has been working with Griffith for the Reliance and Majestic Companies, and has played the leading feminine roles in "Home Sweet Home," "The Avenging Conscience," "The Escape" and other film plays which have reached Broadway.

Mr. Goldfish announces that Miss Blanche Sweet will make her first appearance as a Lasky-Belasco star in William C. De Mille's famous success, "The Woman," which will be ready for release on February 15, and which played at the Republic Theater for two seasons. The production will be staged with the most elaborate care, and work will begin within a week.

ESTABROOK ADDS A "TOUCH" TO "OFFICER 666."

A certain part of Long Island society is smiling this week over the experience of a well known society Miss who found her way unexpectedly into several of the scenes in George Kleine's "Officer 666." The scenes were being taken on Long Island on a well-travelled thoroughfare, when Estabrook who had the character of a policeman at that period in the photo production, saw a young lady whom he knew well coming down the avenue in her raceabout.

Stepping out to the road, he lifted his hand and brought the car abruptly to a stop. After ordering her escort out to stop the smoke issuing from the rear of the car, he calmly took off his false mustache and disclosed the joke to her. Later on the young lady was persuaded to enact the little comedy over again for the camera, and it is one of the many pleasing bits in the picture version that will make "Officer 666" such a whole-hearted success.

"The Tell-Tale Hand"

An Essanay Three-Reel Western Mystery Photoplay by Frank Blighton, Featuring G. M. Anderson and Marguerite Clayton.

Reviewed by James S. McQuade.

IN THIS instance my review deals with a subject that has been submitted to the public and already received marked approval in many places where it has been presented, since the release date, Nov. 19. "The Tell-Tale Hand" has been produced in conjunction with the Ladies' World Magazine, the story of that name being written by Frank Blighton and published in the December number of the publication mentioned.

In it we have a typical western story, of the "Broncho Billy" brand, abounding in thrilling incidents and withholding the mysterious climax until nearly the end of the last chapter. The key to the mystery has been often used

Scene from "The Tell-Tale Hand" (Essanay).

in stories of an entirely different type, but that does not rob this strong "Broncho Billy" photomelodrama of a single thrill.

It is quite a time since I have reviewed a "Broncho Billy" film, and for that reason, perhaps, I was an eager spectator of the wild scenes as they were unfolded. The break-neck speeding of horses along winding roads, the harsh atmosphere in which the men and women of the west moved some forty years and more ago, the triumph of the hero, the rescue of the innocent, fair maiden and the punishment of the "low-down" critter, who tried to send her to the gallows, had each a special appeal. The primitive court-room scene, in which a girl, innocent of crime, is convicted of murder, shows the grimness of the law's operation in those hardy days. The amateurish efforts of the sleuth-hero, and their success in tracing and condemning the real criminal, are witnessed with increasing interest until the net is drawn tight on the human jackal.

One is not disappointed if he expects to see "Broncho Billy" engage in some dare-devil stunts on horseback. That struggle between him and the real murderer in the case. Each shed of his shooting iron, while their horses ride neck and neck at terrific speed, makes one's breath come feverishly fast. The hand-to-hand conflict means a real loss of life or breaking of limbs, in case a mis-step is made by either mount; but "Broncho Billy" has his wonted luck and brings his man in to the sheriff, safe and sound, though sadly manhandled.

Miss Marguerite Clayton, one is glad to see, is given quite a part in the doings of these films. She is the most captivating criminal one has ever seen, and how the judge and jury could ever believe in her guilt will be a conundrum for all tender hearts. The villain of the story is forcefully impersonated by Lee Willard, and True Boardman is a typical western sheriff of the olden days.

The production has been carefully made and the action is spirited throughout, while the photography is clear, with good definition.

Annie Fango has miserable home surroundings. Motherless, she is beaten and uncared for by a good-for-nothing father. One day this unnatural father treats her so harshly that she flees from home, leaving in the hand of the enraged man, who had attempted to detain her, a shred of her dress. Tim Cantle, the villain of the story and an admirer of Annie, enters the cabin immediately afterwards. A quarrel follows and Peter Fango is stabbed to death. The murderer leaves a bloody imprint of his hand on the dead man's shirt, as he feels for a sign of life. Fear-stricken, he spies the piece of muslin torn from Annie's skirt, which the dead man still holds in his clenched hand. He seizes it and charges Annie with murder before a sheriff's posse.

In her flight Annie meets Broncho Billy who watches over her during a night on the mountain-side. Next day the posse finds her and she is placed in jail. A trial follows and she is found guilty.

Broncho Billy, having visited the scene of the murder, sees the tell-tale hand on the shirt of the dead man. He secures an imprint of Tim Cantle's hand on chemically sensitized paper, and accuses him of the crime. In the end Cantle confesses his guilt, Annie is released and "Broncho Billy" receives his reward.

Wallace MacDonald

ONE face on the new program which will speedily be recognized throughout the Photoplay world is that of Wallace MacDonald, the young actor with the compelling screen personality, who for the past year has been on the Mutual and Universal releases, always being cast for juvenile roles.

Wallace MacDonald.

He now graduates and will achieve an ambition in becoming leading man with the players working under the "Navajo" Brand.

He will once again be under the direction of the man who gave him his initial photoplay instruction one year ago, Mr. Charles K. French, and we can only see the greatest of success from such a combination.

Mr. MacDonald spells "Youth." His rise has been rapid. Born May 5, 1891, at Mulgrave, Nova Scotia. Three years of success on the legitimate stage served as good apprenticeship for the technique of the movies. Prominent member of the Los Angeles Photoplayers Club. "Watch for the Navajo."

HARRY MESTAYER TO PLAY LEAD IN "STOP THIEF."

George Kleine announces that Harry Mestayer has been secured to play the "lead" of the thief in his film version of George M. Cohan's and Sam H. Harris' famous comedy, "Stop Thief," work on which has already commenced at the George Kleine studio, 11 E. 14th street, New York. He will play opposite Mary Ryan, who will handle the role of the maid. These two stars will be assisted by a cast including Harold Howard, Della Connor, Marguerite Boyd, Soldine Powel, Mr. Tavernier, Mr. Boyd and Mrs. Burmeister. Mr. Mestayer will be remembered as the one who made a big hit throughout the country in the part of the thief under the Cohan & Harris management of the stage play.

C. JAY WILLIAMS JOINS VITAGRAPH.

C. Jay Williams, director of many successful comedies, has left the Universal to join the Vitagraph Co. For four years Mr. Williams was an Edison director. Among his comedies which met with unusual approval are, "Why Girls Leave Home," T. W. Robertson's "Caste," Chas. E. Van Loam's "A Good Sport," the "Wood B. Wedd" series by Mark Swan.

Among the Picture Theaters

The New Willis Wood Theater.

Lappe-Tighe Amusement Company Expends $50,000 in Remodeling Playhouse Into Big Picture Theater.

FOURTEEN years ago Col. Willis Wood opened the Willis Wood theater in Kansas City, Mo. At that time the theater was the finest in that city, if not in the West. For many years it was opened every season with the highest class of drama and musical comedy. But patronage began to wane, people were going to the picture theaters, and not to the legitimate theaters. So on October 10, last, the Lappe-Tighe Amusement Company opened the doors of the theater for the first time as a moving picture house. And never in the history of the house did such crowds attend. Four shows were given, and Henry B. Lappe, president of the Lappe-Tighe Amusement Company and manager of the Willis Wood theater, estimated that 8,000 people saw the show, and several thousand were turned away.

The fact that the Willis Wood theater was built fourteen years ago might leave the impression that it is old and past a point where it could be used for drama. But such is not the case. Among all the theaters built in recent years, there is probably not a single one that will surpass the remodeled Willis Wood in either elegance or beauty. As a matter of fact the company has simply used the building as a basis to make improvements; and the theater as it now stands could be called the New Willis Wood.

The exterior of the building has been treated with a preparation that gives it a rich creamy appearance. A massive copper canopy has been built out over the sidewalk at the entrance. The exterior is lighted at night by twenty-four 2,000 candle power lamps, placed in such a position that they throw the light directly on the building. The effect of the system can only be appreciated by seeing it; the building glows, the masonry seemingly charged with phosphoresence.

The interior has been decorated with a rich finish of ivory and brown, and higher tints in gold. The old plush-covered seats have been replaced by new leather-covered ones and new carpets have been laid. The stage has been entirely transformed, all of the old settings have been removed and a permanent setting built instead. In front of the screen is a lattice window which draws apart, disclosing a smaller curtain which when raised shows the screen. Standing in the center of the stage is a small electric fountain which operates during the intermission. Around this are banked hundreds of ferns and flowers. A row of ferns occupies the old footlights, and the orchestra pit is covered; balustrades are placed in such a manner as to leave the impression that they form a fence protecting the ferns and flowers on the stage.

Willis Wood Theater, Kansas City, Mo.

Beautiful Stage Setting of the Willis Wood Theater.

Back of the setting, a huge pipe organ has been built. The organ was made especially for this theater. The organ is also equipped with chimes, which are located at the top of the upper gallery. Besides the organ, the company has an orchestra of twenty-one pieces, led by E. C. Lewis, and by F. J. Kurth, formerly concert manager of the Kansas City Symphony Orchestra. The organ is played by B. J. Potter, associate of the Royal College of Organists, London.

One of the largest features of the reconstruction is the electrical work. L. A. Wagner has had charge of all this work, and many new features have been put in by him. The chief thing of interest is the huge chandelier that has been hung in the center of the dome. It is thirteen feet in diameter and fifteen feet high. It is built on the diffused lighting principle, and contains eighty lights ranging from 25 to 500 watts. There are 21 circuits of lights in it, which is more than is in the average theater. Mr. Wagner also had charge of the construction

and planning of the operating booth which contains two Powers 6A projectors, one double dissolver and one spot light. Two twenty-four inch vent fans keep the operating room cool.

In round numbers the company has spent $50,000 in the reconstruction of the building, and it is one of the finest moving picture houses in the west. They are charging 10, 20 and 25 cents.

Henry B. Lappe.

H. B. Lappe, president of the company and manager of the theater, is a native of Germany and served a year in the Thirteenth Infantry Regiment of that country. In 1889 he was obsessed with the desire to come to America, the consequences being that shortly afterward he was employed in New York City as an assistant to a crew of laborers putting on tar roofs at a wage of ten dollars a week. After drifting about the country several years he settled down in Kansas City, and, with Winthrop Allen, formed the Standard Roofing Company. Success smiled on the venture, and in a short time both men were well upon the road to prosperity. However, fate did not intend Mr. Lappe should remain in the roofing business, for an accident forced him to give up that business. He was kicked by a horse and his arm was broken in five places, and it became impossible for him to carry on his work, because he only regained partial use of it.

At that time the moving picture business was in its infancy, and Mr. Lappe saw great opportunities in it. He built the Mystic Theater at Thirty-first and Main streets, Kansas City, and operated it only three months when he sold it and opened the Palace Theater at Tenth and Main, also in Kansas City. From a financial standpoint this is probably the best theater in town being in the heart of the business district. In 1910 he took a lease on a building at 15 West Tenth street, in the heart of the banking district. Here he built what was then the finest theater in the city. It was called the Tenth Street Theater and was the first theater to have the indirect system of lighting and a pipe organ. Mr. Allen, his former partner in the roofing business, became interested in the moving picture business, and the two organized the Standard Amusement Company, using the name "Standard."

Joseph Gilday.

Two years later the company took over the Twelfth street theater which seats 730. In July of 1914 Mr. Lappe and his brother-in-law, who is a prominent hay merchant, H. F. Tighe, organized the Lappe-Tighe Amusement Company and took charge of the present Willis Wood.

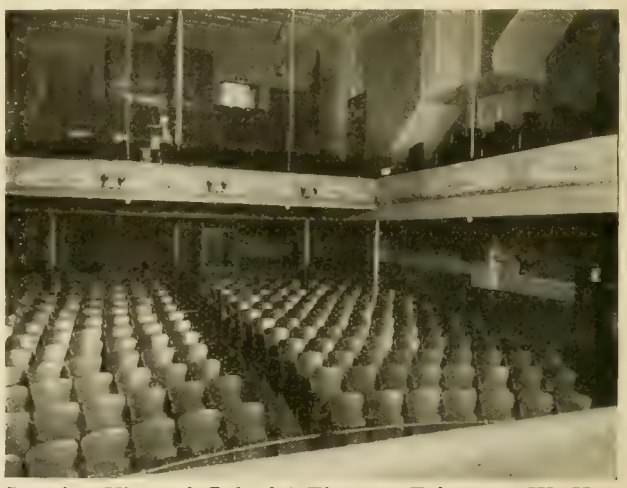
Joseph Gilday, who is booking manager for the Lappe-Tighe Amusement Company as well as the Standard Amusement Company, "broke into the game" eight years ago when he opened the Linwood Theater at Thirty-third and Troost. Soon afterward he opened the first open-air theater at Thirty-first and Troost. Later he was connected with the Illiad Amusement Company. But last March he sold his stock in this company and took the management of the Twelfth Street Theater, owned by the Standard Amusement Company. Several months later he acted as an agent and sold the Broadmour Theater, which he had previouslly managed while with the Illiad Amusement Company, to the Standard. He was then given the management of the Broadmour which he retained until taking his present position.

COLONIAL THEATER, FAIRMONT, W. VA.

A Clear Perception of Public Needs Is Secret of McCray Theater Company's Success.

THE Colonial theater, McCray Theater Company, Inc., proprietors, Fairmont, W. Va., is one of the best exclusive moving picture theaters in the Middle Atlantic States. It was opened December 12, 1911, at an outlay of $60,000. The auditorium proper is reached through two large glass doors, trimmed with brass, and the interior decorations are in various hues of red and yellow. The seats are roomy and are upholstered in leather. Red hangings and stucco ornaments, under the subdued interior light, give the interior a beautiful and restful appearance. The auditorium has accommodations for 600 persons. The angle of the floor brings the screen in a direct line with the eye of each spectator so the craning of necks is unnecessary and the view of no one is obstructed by the person in front of them.

The screen is about twenty-five feet from the first row of seats, making all seats equally desirable. The aisles are wide, and the seats so placed as to give ample room for each



Interior View of Colonial Theater, Fairmont, W. Va.

person in the auditorium, the idea at all times being, comfort first. The music is furnished by a $1,500 Peerless Photoplayer Orchestrion. A cooling, heating and ventilating system has been installed which insures the house being comfortable at all times. The power is furnished by its own lighting plant.

The projection room in which are installed two Motiographs is practically fireproof, as is the theater, which has nine exits, exclusive of the front doors. A unique feature of these exit doors is that the upper panels of each are removable and can be taken out and replaced in five minutes without opening the doors proper. The use of these openings in warm weather, in connection with the fan system, makes the house cooler and pleasanter than outdoors.

Frank C. McCray and Richard Earl McCray, who have dictated the policies of this house since its opening, intended to run vaudeville and pictures, but after opening with pictures to packed houses soon decided that it would be foolishness not to let well enough alone and give it to the popular demand, so it has been pictures ever since. The continued prosperity of the Colonial is due largely to the policy of the management of running only high-class pictures and catering to the comfort and amusement of the public at all times. The Colonial gives a continuous entertainment from eleven to eleven and the admission is five and ten cents all the time.

The McCray Theater Company, Inc., is composed of R. E. McCray, president; M. B. Criss, treasurer; Charles E. McCray, Jr., secretary; George J. Fletcher and Frank C. McCray, who is vice-president and general manager.

NEW EMPIRE, DETROIT, MICH.

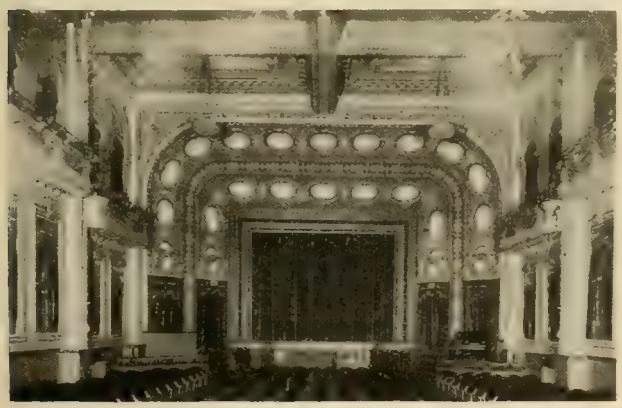
B. Harlan Starr, Well Known Detroit Picture Man, at the Helm of New Empire.

THE New Empire theater on Woodward avenue near State street, Detroit, Mich., in the heart of the shopping district, is generally considered as in a class by itself among Detroit's photoplay houses. It is not only regarded as one of the most beautiful theaters in the Middle West, but it is the only stageless theater in Detroit, the picture screen being directly against the rear wall of the building on which is formed the proscenium opening which acts as a frame for the shadow-box around the screen.

B. Harlan Starr.

The pipe organ loft is located directly above the orchestra pit in the space formed between the inclined sounding board and the line of the main ceiling. A unique feature of the theater is the provision for allowing the sound to pass from the organ loft into the auditorium. This provision consists of a series of large elliptical openings through the sounding board, behind each of which is an inverted plaster bowl of a corresponding elliptical shape, filling the opening as far as the eye can detect, but allowing the sound to pass around the edge of the bowl and into the auditorium. The effect is heightened by an arrangement of concealed electric lamps, lighting the bowls in delicately tinted shades of color reminding one of a setting of immense jewels.

The theatrical "atmosphere" of the interior of the theater is enhanced by the illusion of boxes, and a balcony front extending across the auditorium between the boxes. This



Interior View of New Empire Theater, Detroit, Mich.

effect, however, is due to a "fake," since there is no balcony, while the boxes are purely ornamental and inaccessible without the use of a ladder, the seating capacity being entirely confined to the orchestra floor, which is on the street level, and accommodates 600 persons.

The lighting of the theater is entirely of the indirect principal, and is specially arranged with a view to bringing out the simple but effective decorative scheme suggestive of refinement and quiet elegance. All the appointments of the theater are of the most complete and up-to-date order.

Fuller Claflin, the architect of the New Empire, regards the structure as among the best of the many theaters he has built throughout the country, and believes it would be difficult to conceive a better photoplay house of a similar size.

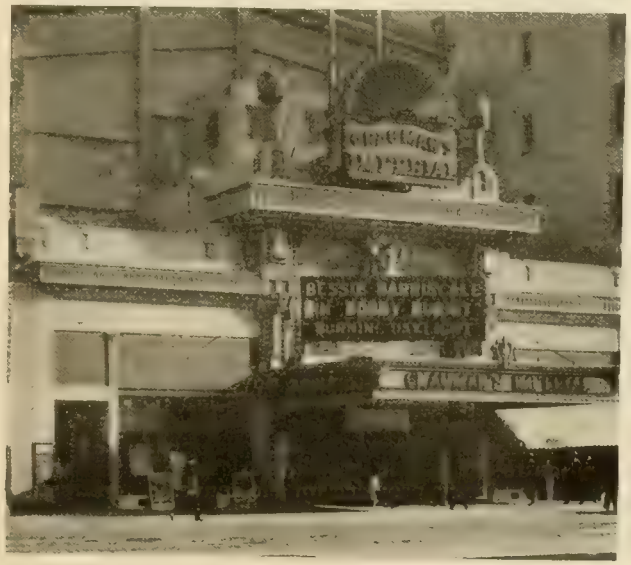
But what would a beautiful house of this kind amount to without the right sort of management? The New Empire has a "star" in the person of B. Harlan Starr, who is one of the best known men in the local industry. He is the type of man you can't help liking. He was formerly manager of the Old Empire at the same location when it had a seating capacity of about 300. Today it is 600. He has had experience in every branch of the amusement business, having been advance agent for many of the best legitimate productions as well as the "white tops." He has been associated with A. J. Gillingham, proprietor of the New Empire, for the past seven years, having handled state right productions for Mr. Gillingham previous to his assuming charge of the New Empire some three years ago. He derived his first experience in the moving picture industry while lecturing with Passion Play pictures through the eastern states. He saw opportunities in the business and immediately became an enthusiast. Today he can talk intelligently and authoritatively on any phase of the moving picture industry. He attributes a great deal of his knowledge in the business to the fact that he has always been a constant reader of the Moving Picture World. He says he finds something of interest on every page, whether it's advertising or straight reading matter.

The New Empire has a six-piece orchestra, besides daily pipe organ recitals. All seats are ten cents and the program is changed daily. Mr. Starr selects all his own pictures. He reads the synopsis of every picture—and sees all of them—before he puts them on. He aims to show only such pictures as will please the large following and clientele which the New Empire has built up. Features are shown three days a week; the other four days are given to General Film service. The New Empire is the only ten-cent picture theater south of Grand Circus Park on Woodward avenue.

GRAUMAN'S IMPERIAL THEATER, SAN FRANCISCO.

THIS theater is constructed entirely of steel and concrete and is as nearly fireproof as modern building construction permits. While it was in course of erection most of those who saw it believed that it was designed for the legitimate drama, not having been accustomed to see such expensive features incorporated in an exclusive moving picture house. It was opened on December 24, 1912.

The seating capacity of the house is sixteen hundred and fifty. Its appointments are of a high order, with fine opera chairs, draperies and decorative features seen in but few



Grauman's Imperial, San Francisco, Cal.

theaters. One of the attractive features of the house is the music, which is rendered by an orchestra of seven pieces and an organ.

Since the opening week D. J. Grauman, sole owner, has spared neither expense nor effort to present pictures of the highest standard. There is no film production too large or too costly for the Imperial to handle. Manager J. A. Partington has recently signed a three years' contract with the Paramount Film Corporation for the exclusive San Francisco exhibition rights of all of its future releases.

This theater uses but very little in the line of posters in its lobby, advertising here mostly with photographs, but conducts an extensive billboard campaign and advertises in the daily press. Some of its advertising work is along unusual lines.

PENN GARDENS, WASHINGTON, D. C.

New Fireproof Motion Picture House Is Exquisite in Architecture—Has Adjoining Concrete Airdome.

THE new Penn Gardens, situated at the corner of Pennsylvania avenue and Twenty-First street, Northwest, Washington, D. C., were opened a few weeks ago. The Gardens include an open-air motion picture park with a seating capacity of about 1,600 persons, and an inclosed house with a seating capacity of about 500. In addition to these there is a large refreshment room and a bowling alley and billiard room will soon be added. The structure is of brick and is fireproof throughout. The exterior, which is quite ornamental, has been given a pebble-dashed finish and is decorated with circles made of electric lights. On the Pennsylvania avenue side, the name "Penn Gardens" is outlined in electric lamps. Entrance is gained to the theater from both streets by means of a short flight of concrete steps. The lobby is paved with terra cotta tiling and this flooring is continued within the house, where it covers that space utilized as a foyer and the aisles. Tn elaborate ticket office, with four windows for quick service to patrons, is in the center of the lobby. This is very large and is of marble to the height of the counter, above which it is of heavy plate glass. To the right is a double entrance with mahogany swinging doors and to the left is a double exit. The ceiling of a t metal is very elaborately decorated in blue and gold leaf and from it is suspended a series of gilt chain hung electric lamps. Near the ceiling ten windows have been cut in the two walls and fitted with glass stained in imitation of onyx. Between these are gilt heads in bas relief. Over the entrances and exits to the foyer are golden eagles perched on American shields

Penn Gardens, Washington, D. C.

placed within draped flags. A further attraction are the flower boxes, with red poinsettias and salvia and low-hanging vines, with which each window is equipped.

Entering the theater proper, one is immediately impressed with its beauty, for evidently money was not spared in its decoration. The foyer has a width of more than fifteen feet and is inclosed by heavy brass rails. The ceiling is of the same type as is in the lobby and from it is suspended eight large electric fixtures. A further novel lighting effect is obtained from lamps set within grotesque heads of frosted glass inclosed within golden wreaths. The comfortable seats are placed on a concrete floor. On each side are three exits and in addition to these, exit into the park is to be had through the two toilet rooms provided for the convenience of patrons. These rooms are perfectly sanitary and well equipped. Six radiators furnish heat for the theater proper, while there are two more in the lobby. Both heating and ventilating plants are of the best.

A mezzanine floor runs the width of the house and of the foyer, and entrance to it is gained by ascending a flight of iron stairs, another fireproof feature. At the head of the stairs at the left is a handsome box which will accommodate a large number of people and is to be used by guests of the owners. The floor is of terra cotta tile and is carpeted. The lighting is by means of side lights similar to those on the walls of the theater proper. Just beyond this is the projection room for the park, which is soon to be equipped with two motor-driven Simplex machines. Two of these machines are now in operation in a room at the right of the stairway. Beyond this is the manager's office. With the exception of the operating room, where the ceiling and walls are of a deep blue, and the lobby, the baseboard of which is of marble, the walls are enameled white, with lower sections marked off to represent tiling.

With separate operating rooms and machines for both the park and the house, both can be operated at the same time and protection is also had to the business during inclement weather. The park itself is the largest in the city. The walks are all paved with the terra cotta tiling, while the benches are placed on graveled spaces. At the rear of the benches is a space which is soon to be floored over with maple for use as a dancing pavilion. This is to be protected by a roof of metal and glass. The park screen has been laid on a brick wall erected for that purpose.

E. K. Fox, a prominent real estate operator of this city, is the owner of the property. To erect the theater necessitated the demolition of a block of houses, and all told there is here represented an almost fabulous investment. It is one of the only amusement places of its kind in the city and from the start a good attendance has been had at each show. George Schultz is the manager of the house and assisting him is a corps of four young lady ushers. A matron is also present at all times when the house is open.

WASHINGTON THEATER, WASHINGTON, D. C.

ANOTHER of the very attractive theaters of Washington, D. C., is the Washington, located near the corner of Eighteenth and U streets, Northwest, in the center of one of the most exclusive sections of the city. It is operated under the management of Austin H. Brown, in connection with a large airdome on adjoining ground.

The Washington Theater itself has accommodations for about four hundred persons, while the capacity of the airdome is about eight hundred. The building is of brick with a front decorated in cement. On each side of the entrance is a massive Corinthian column. The outer lobby is paved with stone and bordered with mosaic blocks. The box office is bow shaped and above is the booth. The windows of the office and those located over the two entrances at the front and the two exits at the rear are of leaded stained glass. The ceiling of the lobby, like that of the theater proper, is of green art metal; the walls are of a buff color.

The flooring of the interior is also of stone; the baseboard running to the height of the top of the chairs is of metal and finished to look like mahogany. In the ceiling over the central section of the theater are two gilt decorations from which are two ornamental electric lamps of the

Washington Theater, Washington, D. C.

direct-indirect type suspended by gilt chains. Between the two is a large vent, the outlet of a chute the other end of which is near a 3 h. p. fan sending in about 7,000 cubic feet of pure air a minute. On each side are three smaller outlets which with the windows, expel the impure air. The walls are buff colored and decorated with squares of green, matching the color of the ceiling. The operating booth has just been re-equipped and the old machines have been replaced with two motor-driven Power's 6A machines.

LEASES BURKE THEATER.

Walter M. Burke, owner of the Burke theater in Market Square, Kenosha, Wis., closed a deal recently by which that theater was leased to the Joplin-Stutzman Amusement Company for a term of years; the new managers of the theater took possession at once. The theater will be closed and redecorated. The new managers have had long experience in the picture business.

At the Sign of the Flaming Arcs

By George Blaisdell.

WE often hear complaints, from ministers and others, as to the effect of the motion picture show upon church attendance on Sunday evenings. These are not restricted to any one locality; they crop up in newspapers from all over the land. It is possible that the motion picture is responsible for reduced attendance in many instances; it is likewise possible that on the picture as an entertainment is laid blame for which it is in no wise responsible. It may be that ministers themselves are partly responsible for slim attendance. In church matters the average male person even more than the average female person seeks entertainment—entertainment in the broad sense that he desires to be interested and instructed, stimulated and stirred. Many men there are who will attend church regardless of what they may there find; they will go as a matter of duty, because of a belief that it is the right thing, the best thing and the only thing for them to do. Others will go to church for reasons entirely apart from those inspired by religious sentiment; in all likelihood there will be a preacher who by his eloquence can move and hold, or there may be exceptionally good music.

The writer on a recent Sunday evening witnessed a striking instance of how the crowd does not always follow the theater and ignore the church. It was 6 o'clock, an hour and a half before the opening of the church services he wished to attend. A picture theater would fill the gap, and several houses were in the immediate vicinity. One, a new structure, caught the eye. Here was an announcement of nine reels for five cents. The posters indicated a joint licensed and Mutual program. There was even a Mary Pickford reissue. In doubt as to the possibility of securing a seat under such circumstances curiosity overbore discretion and he went in. A house seating 600 was one-third filled. The place was new and comfortable; the program was good. The admission was dirt cheap—inexcusably cheap. What was the matter?

For an answer we had not long to wait. In one part of the theater a child began to cry. It kept on crying, loudly. Surely the woman in charge of it, presumably its mother, would take it out until it was quiet or at least one of the ushers would suggest the advisability of that course. The woman in charge of the infant seemed the least concerned in the place. No usher appeared. The squalling continued many minutes. As the crying ceased a child began running up and down one of the aisles. Not to be outdone in this most entertaining of indoor sports another child in another aisle got into the game. Then for many seconds the light on the screen faded until it was almost indistinguishable. At 7.30 the house was half filled.

The answer? The proprietor of the house was not, could not be, an exhibitor. He did not know his business. If he did his first thought would be that every patron in his house had a chance to see his program undisturbed. He would have had some one in the auditorium at all times, with eyes to see and ears to hear. The attempt to convert his house into a nursery would have been nipped even as it began. If the operator had so much to do he was not at all times able to project a clear picture assistance would have been given him. Small wonder the price of admission to this fine house was five cents.

Two blocks away was a church seating two thousand persons. By 7.40 practically every seat was filled. The musical program was the same as usual. The preacher, too, was the same as usual, but he is by no means a usual preacher. In other words, he is an unusual preacher—of broad knowledge and wide sympathy and marked eloquence. It was in the man himself that lay the magnet drawing on a misty night from comfortable firesides this great throng.

It is unfair to assume that sometimes the cause for poor Sunday evening church attendance is partly to be found in the minister himself?

* * *

Out in Kalamazoo, Mich., the question of Sunday opening of picture theaters has for years been a bone of contention. The matter was submitted to the voters at the recent election, with the result that the theaters will in the future be opened on Sunday. The majority in favor of this course was 117. Among the opponents to the proposed step was the Mayor. Submission of the question of Sunday opening to popular vote seems a rational way of putting out of the realm of controversy a problem prolific of bitter controversy.

* * *

A program recently shown at a benefit for the Parent-Teachers' Association of Glendale, Cal., was as follows: "The Cocoanut Industry," "A Trip Through Brazil," "Niagara in Winter," "California Before the Gringo Came," "John Bunny Buys His Wife a New Hat" and "The Wizard of Oz." The proceeds of the show, which was given at the Majestic Theater, were devoted to equipping a local schoolhouse with lights.

* * *

William Russell in the Famous Players' release of "The Straight Road," did some work with his fists, which gave the best evidence of particular ability in the way of "handling his mits." It is a fact that Mr. Russell is an accomplished boxer. By the way, one of the characters in the scenes of the training quarters seemed a veritable "white hope," being considerably in excess of six feet in height. The pugilistic atmosphere in "The Straight Road" was unusual.

* * *

Thomas Saxe, who, in Milwaukee, shows 'em how to put on pictures right, has just returned home from a visit to New York, in which he was accompanied by Mr. Barnett, Senior, of the Famous Players Star Feature Film Service. Interviewed by the Milwaukee Journal, Mr. Saxe said that he had taken the trip primarily to protest against the increasing cost of good pictures to the exhibitor. He returns convinced by interviews with several manufacturers that the changing conditions are justified by the demands of the theatergoing public.

* * *

William Welsh, who will be remembered as Father Neptune in "Neptune's Daughter" and who also has done excellent work in many other Imp productions, got a bad fall at the Imp studio last week. Mr. Welsh was doing a stunt on a horizontal bar when unaccountably he lost his hold and fell to the ground. Mattresses had been placed under the bar, but in falling he went beyond the protection and struck his head on the pavement. It was a long time before a doctor could bring him around. The injured man was taken home, where he remained two days. He is all right now, and in high good humor. Following his return to the studio Mr. Welsh and Manager Stern exchanged signatures on a document which insures Mr. Welsh's appearance in Imp productions for another year, and apparently on terms mutually satisfactory.

* * *

Eddie Dillon, with his "Bill" stuff, is putting over some good ones. Fay Tincher is Komic enough to suit anybody—except, of course, supersensitive stenographers. By the way, can it be possible it has been her characterization that has so thoroughly aroused the ire of the Los Angeles stenographers? Fie! If it be true that Miss Tincher is aimed at the young women of the Western city display a lamentable lack of sense of humor.

* * *

It took Manager Grove Willard, of the Beecher Moving Picture Theater of Grand Rapids, Mich., less than one minute to empty his crowded house recently when it was reported to him that there was a fire in the basement. From the stage he announced the fact and said that, while the house was fireproof, perhaps it were better that everyone leave. The suggestion was acted on with celerity, but without disorder. The blaze, which did $200 damage, was promptly extinguished by the firemen.

* * *

For lighting matches in a local picture theater and generally "cutting up" five boys averaging fifteen years of age, were fined $5 and costs in the police court of Johnstown, Penn.

* * *

According to the Philadelphia newspapers it was necessary to call out the reserves to restrain the throng that recently assembled in front of the Market Street Theater to greet Mary Pickford. Miss Pickford was accompanied by Director James Kirkwood and President Zukor of the Famous Players. Also in the party were Stanley Mastbaum, theater man, and William Smith, exchange man. The appearance was coincident with the showing of "Behind the Scenes." Later there was an informal dinner at the Bellevue-Stratford, at which Miss Pickford spoke.

* * *

The Minneapolis Tribune has been inviting letters from children as to their preferences in motion pictures. From 1,200 responses it appears that first on the list are comic pictures, rather an indefinite classification, with western dramas second. Charles B. Newton, of the Drama League of Minneapolis, reports that in San Francisco the order was reversed. Mr. Newton says it is the intention to exhibit model programs for children, and that in Minneapolis five theaters have agreed to co-operate with the league. If the experimental showings prove successful the work will be extended.

Motion Picture Laws*

(Continued.)

Collated by W. Stephen Bush.

Delaware.

The laws of Delaware require that "all person or persons, firm, company or corporation * * * conducting or exhibiting a motion picture theater shall first obtain a proper license therefor." Application for a license must be made to "the Clerk of the Peace of any County."

Sections 9 and 10 of the law relating to licensing of amusements provide as follows:

Section 9. For each license to conduct or exhibit a theater or a moving picture theater within the corporate limits of any city in this State, having a population of over fifty thousand people, a fee of One Hundred Dollars ($100) shall be paid to the Clerk of the Peace for the use of the State.

Section 10. For each license to conduct or exhibit a theater or a moving picture theater within the corporate limits of any city, village or town in this State, having a population of less than fifty thousand people a fee of Twenty-five Dollars shall be paid to the Clerk of the Peace for the use of the State.

Contrary to the prevailing laws on the subject in other states, a license in Delaware is not cancelled by the death of the licensee, but "it shall be lawful during the life of the license for the executors or administrators of the licensee to carry on the business." In addition to the license fee a special fee of fifty cents is to be paid to the Clerk of the Peace who issues the license.

District of Columbia.

The provisions referring to motion picture theaters situated within the District of Columbia are as follows:

No place of cheap amusement such as five and ten cent theaters, moving picture shows and the like, shall be established or maintained, nor shall a theater of any kind be established or maintained except upon a permit therefor to be issued by the Building Inspector.

No such permit shall be issued for the establishment or maintenance of such place of amusement or theater which place or theater is within the fire limits and which is not upon a street or portion thereof designated as a business street in the schedule of business streets in the Building Regulations, except upon written application accompanied by the written consents of persons owning a majority in frontage feet of the real estate and a majority of the actual resident housekeepers on the same side of the square on which it is desired to establish or maintain said place of amusement or theater and also the written consents of two like majorities of the persons owning real estate and actual resident housekeepers on the confronting side or sides of the square of amusement or theater. Where the said place of amusement or theater is to be established or maintained on the corner of a square, whether entrance to the same is to be on one or both of the streets adjacent to the said corner, then and in that event, no permit shall be issued except upon the written consent of all of the several majorities of the persons which would be necessary for the establishment or maintenance of two such places of amusement, one on each of the said two sides of said square. Corner property, one face of which is on the side of a square involved, shall be included in computing the necessary majorities of owners and housekeepers, but no property shall be included twice in such computation; and where consents of owners and housekeepers on two sides of a square are necessary, each corner property shall be included within the side upon which it fronts. "Any one whose signature may have been obtained in accordance with the above provisions may withdraw his or her consent to the establishment of such place of amusement any time prior to the issuance of the permit therefor."

Florida.

The laws of Florida, as will be seen in the subjoined extracts from "the License Laws of the State of Florida," make a distinction between "Traveling and Permanent Moving Pictures Shows." Here is the text of the provision:

Traveling Moving Picture Shows in buildings or tents shall pay a license tax for each day as follows: In cities and towns of 10,000 inhabitants or more shall pay a license tax of twenty-five ($25.00) dollars, in cities and towns of less than 10,000 inhabitants, fifteen ($15.00) dollars; Provided if they have any other features than moving pictures they shall be subject to the license tax as otherwise provided for shows.

Provided, That owners or managers of theaters or halls, employing traveling troupes, theatrical, operatic or minstrel, giving performances in buildings fitted up for such purposes, or moving picture shows giving exhibitions in buildings permanently used for such purpose, shall be allowed to give as many performances or exhibitions in such building or theater as they wish on payment of the following license:

In cities or towns of twenty thousand inhabitants or more, shall pay a license tax of two hundred ($200.00) dollars per annum.

In cities (and towns) of less than twenty thousand and more than fifteen thousand inhabitants, shall pay a license tax of one hundred and fifty ($150.00) dollars per annum.

In cities and towns of less than fifteen thousand and more than ten thousand inhabitants, shall pay a license tax of one hundred ($100.00) dollars per annum.

In cities and towns of less than ten thousand and more than five thousand inhabitants shall pay a license tax of fifty ($50.00) dollars per annum.

In cities and towns of less than five thousand inhabitants shall pay a license tax of ten ($10.00) dollars per annum.

Provided, however, That this section shall not apply to local amateur performances; Provided further, that this Act shall not apply to any hall owned or used by any charitable or fraternal organization giving performances or exhibitions for their own benefit.

Georgia.

The only references to motion pictures in the law of Georgia are contained in "The General Tax Act 1914 of the State of Georgia," from which we quote the following:

Upon each and every electric show or exhibition of moving pictures, or illustrated songs, and each place where vaudeville performances are given either with or without electric shows or moving pictures, the sum of ten dollars per month for each place of business (the same amount of tax shall be required for a part of a month where they may operate or exhibit for a less period). This tax must be paid monthly in advance.

Idaho.

The motion picture in this state comes under the general statutes which govern the conduct of theaters and amusements.

Illinois.

Motion picture theaters in the State of Illinois are not subject to State supervision or regulation. In the principal cities regulations such as here subjoined prevail:

The Fires Marshal's Department of the State of Illinois prescribes certain requirements regulating the installation and equipment of moving picture machines. The text of these requirements reads as follows:

1. Every picture machine installed or operated in the State of Illinois shall be inclosed within a booth, to be not less than 5 feet x 5 feet x 6 feet in size, the frame of which shall be *composed of angle iron not less than one inch by one-eighth inch*, properly braced to secure rigidity and securely riveted or bolted at the joints. Every such booth shall be sheathed and roofed with *sheet iron of not less than No. 20 B. and S. Gauge*, or with one-quarter inch hard asbestos board, to be securely riveted or bolted to the angle iron frame.

2. The booth shall be floored with the same material as the side and roof, riveted to the iron frame and covered with some non-conducting material.

3. The entrance door into the booth shall be no larger than 2 feet by 5 feet, of the same construction as the booth and so arranged as to close automatically by metal rope and weight attachment, or by a spring of sufficient strength and tension to keep the door securely closed.

4. The orifice or opening for the operator's view, or through which the picture is thrown, shall not be larger than 12 inches and shall be provided with a gravity door of the same construction as the booth, which door shall be held open by fusible links placed in series with fine cords, so arranged that one of the links is suspended directly over the film when in the slide of the apparatus, or arranged so as to be normally closed and held open by pressure of the operator's foot.

5. All shelves, furniture and fixtures within the booth shall be constructed of a *non-combustible material and no combustible material of any sort whatever shall be permitted or allowed to be within such booth, except the films used in the operation of the machine.*

6. All picture machines shall be equipped with *incombustible magazines for receiving and delivering the films during the operation of the machines. A shutter must be provided and placed in front of the condenser of the machine*, so arranged that the same can be instantly closed by the operator. *Films not in the machine shall be kept in metal boxes, with tight-fitting covers, within the booth enclosing the machine.* Hot carbons taken from the lamps shall be deposited in a metal receptacle.

7. Each booth must have an opening, not less than 12 inches in diameter for ventilation, which must be flanged to carry standard conductor pipe for exhausting the hot air generated in operating the machine.

NOTE.—If possible, connection for ventilation should vent to chimney or outside of building, in order to carry off hot air or explosive gases.

8. Each exit from a moving picture theater shall be marked with a red signal light and shall be marked "EXIT" in letters not less than 5 inches in height.

9. Two standard hand chemical fire extinguishers shall be provided, one inside the booth and the other located outside the booth near the door of the same.

10. No other opening into the booth except those specified above will be permitted.

REGENT AT RICHMOND CLOSED.

Difficulties arising from financial matters, it is understood, has caused the management of the Regent motion picture theater, Broad street, between Eighth and Ninth, Richmond, Va., to suspend business and its doors were closed. Suits against the theater, which is operated by the Southern Photoplay Company, Inc., a foreign corporation, caused the sheriff to levy, and it is learned that further legal steps may be expected. This picture playhouse was first known as the Lubin, later the Orpheum, and now the Regent.

NEW YORK OPERATORS BALL.

On the night of Saturday, November 7, Local Union No. 306 gave its annual ball at Palm Garden, as per the announcement made in these columns some time ago. The affair was, as predicted, a success, both socially and financially, the only drawback being that Palm Garden, large as it is, was too small to hold the assembled multitude in comfort. The dancing floor was crowded until after midnight—so much so that dancing was not a thing of joy, but, rather, a bumpety-bump process. The union no doubt, however, will take warning, and next year secure a larger hall, although Palm Garden is not by any manner of means a small place. The committees are entitled to much credit for their able efforts.

Several outside unions sent delegations in response to invitations extended by Local 306. Brothers W. G. Murray and James Gavey represented Local 307 from the City of Brotherly Love, and they represented it mighty well, too. Local 359, Trenton, N. J., was represented by Benj. Seegle, and Harry Poise, who were there with their hair in two distinct braids, and did honor to their local and to the occasion.

*The first article of this series appeared in issue of Nov. 21.

Moving Picture Educator

Conducted by the REV. W. H. JACKSON

AN EXPERIMENT AND ITS RESULTS.

THE writer of this page recently had an opportunity of watching the results of the installation of a moving picture equipment in a suburban high school. While there has been much preliminary talk as to the probabilities and possibilities of the outcome of the introduction of moving pictures, no one seemed to have any definite idea as to the real value of the work or the possible outcome. One thing was determined, however, by the Men's League of the community, that was that a definite start should be made. A Powers No. 5 machine with suitable booth mounted on a movable stand was installed and a beginning made.

If ever anyone started a ball rolling that could not be stopped, or put in motion a movement which could not be arrested, here was such an instance. At once the great auditorium was crowded—an exhibition in the high school brought out whole families; indeed, everybody would go, when only a sprinkling would think of going to the little picture house; it just seemed as if the whole community were waiting for such an opportunity. It is interesting thus to tabulate the results.

First—It is abundantly proved that to such a place as a high school auditorium the whole community, seemingly without any exception, will immediately go.

Second—There is no question arising either as to the suitability of the place, the nature of the program or the class of people there. The place is an ideal one, the program is surely a safe and sane one, and the people are the scholars and their parents, every one's neighbors and no class distinctions arise under the equality of one common elevating idea.

Third.—An astonishing opening up and widening of the influence to the whole community of the higher ideals consequent upon a universal appeal to the highest and best effects of a combined educational, interesting and amusing attraction.

Fourth.—The great social uplift found by such an unusual "getting together" is really a revelation. No church sociable, no civic reception, no community appeal in itself possessed all the compelling attractions that were found to exist in a moving picture entertainment in the common center of the community.

Fifth.—The universal benefits were at once revealed. Because of the fact that every child at school became an advertising agent, every home was pressed into one common relationship, from all classes, father and mother and older children became unified in the common idea, and those who could not go, or those who would not go to a moving picture show were at once found in attendance and to many it was like another going to a higher high school as benefits not anticipated were unconsciously received.

Sixth.—All oppositions, antipathies, parental or ministerial criticisms at once died a natural death. What was there to oppose? What was there to dislike? What was there to criticise? Nothing; absolutely nothing. The ministers and their families went side by side with the janitors, the rich neighbors and the poorer were alike constrained by one desire, and all were pleased.

For pure and unadulterated success there is nothing like that which emanates from the school and the children. The seventh result is a problem. An unabated continuance is demanded. Here again we are face to face with that truth which has forced itself upon all who are interested in educational kinematography. No matter what great progress has been made hitherto—and it is indeed great—the demands and expectations made by the introduction of the educational exhibitions cannot be met. The moving picture makers have created an appetite and a hunger they are not satisfying. More, more; give us more, is the cry from every quarter. The Moving Picture Educator is being constantly appealed to for advice and help which it cannot give for the purpose of satisfying the right and proper, yet voracious, appetite.

In this particular instance, in which the writer is interested, he is trying to solve these very problems, in the hope that he may through these columns be able to advise the many ministers and school authorities who have been able to go so far and seemingly no further.

EDUCATIONAL PICTURES COMING TO THE FRONT IN THEATERS.

That the educational pictures are gradually coming to take their place with those pictures classed as entirely entertaining, or pleasure giving, is rapidly becoming an established fact. If proof is sought for this, everyone will agree that if in New York City a leading theater can devote one-third of its program to educational pictures, the fact must be established. The advance of the educational picture has of necessity been slow. That this is natural and consistent is acknowledged.

Educationally, the use of these pictures is not immediate; commercially, their profit is more remote; ultimately both their uses and profits are permanent. Time with the consequent growth and accumulation of subjects will find them fulfilling all anticipations and expectations; for educational purposes they will soon be indispensable; for theatrical programs they will also have a permanent place.

There can be little doubt that the Topical and Illustrated News Films proved the entering and opening wedge for all kindred subjects. The following up with other subjects was easy until the public appreciated them, and are now in many places looking for them regularly.

In the theatrical world Mr. Rothapfel of the Strand Theater in New York deserves greatest credit for his persistent use of educational pictures in conjunction with his carefully selected and high class programs. In the most recent exhibition in this theater scenes in Guatemala with a very detailed illustrated description of the "Banana Industry" formed one of the educationals. People seemed pleased to have the culture of this fruit brought before them.

"The Making of a Book" was another film used. Here every stage from the raw material to the finished book was detailed as followed in one of the largest book manufacturers in America. Again public appreciation was manifest. Of course the usual topical series was by no means forgotten.

"Does It Pay?" It is not very long since it was a common cry among exhibitors that the use of educationals adversely affected the receipts. Here is a theater with one of the most cosmopolitan, critical and fastidious audiences possible. The program always pleases, and it is a question if there is a picture house in New York City producing better financial returns. An old excuse is now done away with. It used to be a common excuse for indifferent programs and the exclusion of educationals that "we must give the people what they want." This idea was combatted at the time, contention being made that if the people were given that which they ought to have it would soon result in that same program becoming that which they would demand. Pictures and people have grown together. The people now are fairly well educated in kinematography, even if they do only think it "a motion picture." Neither pictures nor programs of five years ago would suffice today. There is a definite moving picture culture being experienced wherever pictures are habitually shown, and the inclusion of the educational picture is largely responsible. May we predict that from this time on it will be permanent and profitable in the theater.

ROSKAM REPORTS PROGRESS.

Edward M. Roskam, president of the Life Photo-Film Corporation, writes from New Orleans, where he is with Florence Nash and a company of thirty filming "Springtime." that his expectations have been more than met. The weather has been favorable and has been continuously so. The city and county officials of New Orleans, he said, were more than accommodating. Mr. Roskam's camera men were permitted to work in the municipal parks and private reservations. Many of the scenes were acted there to the interest of large crowds.

Mr. Roskam says the company was very successful in the scenes which were taken in the localities described by Booth Tarkington in "Springtime." He did not attempt to film big battle scenes as the main theme of "Springtime" is love, not war. A number of skirmishes run through the play, and these are suggested in the pictures.

A New Kalem Star.

Ruth Roland, One of the Well-Tried Beauties of the Screen, to Be Featured in Future Releases.

KALEM pictures have always been noted for their pretty leading women. It seems to have been the good fortune of the Kalem company to secure pretty girls for its principals and that company has consistently featured its good-looking players whether they could act or not. Kalem now announces that it has a pretty young woman who possesses not only the qualifications of good looks, but who is an equally capable actress. The young woman in question is Ruth Roland, already well known to lovers of Kalem pictures, since she has been appearing in that company's productions for some time and has already established a reputation as a leader in comedy roles.

An Athletic Pose.

Just Ruth.

It is on account of Miss Roland's growing popularity and proved ability to portray human emotions on the screen that the Kalem company has decided to advance her to the position of reigning star of its producing forces.

Miss Roland's beauty is of a virile type and her delightful humor is contagious. 'She makes you laugh in spite of yourself" is an expression frequently heard in audiences where pictures in which she appears are shown. Already she has made for herself a secure place in the hearts of the motion picture fans of this country and has also gained considerable vogue in foreign lands where the Kalem pictures are popular. "Ruth Roland Night" is the signal for a big turn out in every part of England where she has been a prime favorite for some time. On the continent she is everywhere popular with picture theater audiences and South Americans are beginning to demand Kalem comedies in which she appears.

The Kalem comedienne is peculiarly suited to comedy work. Hers is the bubbling nature that finds fun in everything. It is for this reason that even the most amusing scenarios of the plays intended for her, prove even funnier when the result is thrown upon the screen. Miss Roland is constantly doing the unexpected while the picture is being produced, and this adds greatly to the humor of the play. As the photoplay patron remarked, she makes you laugh in spite of yourself.

Miss Roland is essentially a girl of the out-doors. She is an expert equestrienne, a strong swimmer, a crack shot with the rifle and revolver and has repeatedly been victorious in tennis and golf tournaments. These accomplishments serve her in good stead in her work as a motion picture actress. Withal, she possesses a rare girlish charm that has made her immensely popular with all those with whom she has ever come in contact.

Always quick to realize the value of special talent in its players, the Kalem Company proposes to feature Miss Roland prominently in a series of special stories written for her which will be done in two-reel pictures to be released on Monday of each week beginning about the middle of January, 1915, and immediately following the Alice Joyce series. The part Miss Roland will take will be that of a society girl who has become tired of doing nothing and who takes up detective work as a sort of pastime. Each picture will tell a complete story and Miss Ruth may be depended upon to give them a peculiar flavor that is all her own.

All the facilities of the Kalem's Glendale studios will be at the disposal of Miss Roland's company of players, which will be under the direction of James Horn. The initial number of the series will be awaited with considerable interest. There is little doubt that it will be a success, for the ability of Kalem to "pick a winner" is well known.

In keeping with its usual method of popularizing its players, the Kalem Company will prepare an extensive line of special advertising matter for Miss Roland and the series in which she is to appear. The young lady is a particularly good subject for exploitation; she takes good photographs and appears to good advantage in a variety of poses. This material is especially good for lobby displays and it will be materially strengthened by a large full length portrait in oil.

Other literature, interesting to the photoplay fan and calculated to assist the exhibitor in building up his patronage, will be issued in liberal quantities and a variety of forms.

Just what value material of this sort possesses, most exhibitors already know from past experience with Kalem subjects for, if any concern has proved the power of publicity to make its players popular and to create a market for its pictures, the Kalem Co. has done that thing. Exhibitors may confidently expect the best that Kalem can give them in this campaign.

GREEVER OPENS $20,000 PICTORIUM.

H. K. Greever recently opened the Pictorium, a $20,000 moving picture theater at Vernon, Texas. According to reports, the new house is a credit to Vernon, and is so nearly fireproof that the fire insurance rates will not be raised on buildings in the immediate vicinity of the theater. All the electrical wiring has been completed in conduits. In planning and building the Pictorium, stress was laid in providing for all conveniences and comforts for its patrons with a result that the completed structure may be compared with any big picture theater in the larger cities. Admission prices at both matinee and evening shows will be 5 and 10 cents. Among the prominent local persons who spoke in appreciation of the house and the moving picture, at the opening of the Pictorium, was Mayor I. S. Sewell of Vernon. The three picture houses under the management of Mr. Greever, all of which are in Vernon, have a seating capacity of 2,000.

A Good Catch.

Advertising for Exhibitors

Conducted by EPES WINTHROP SARGENT

Press Work.

SOMETHING in a recent Real Reels leads to the comment that few exhibitors know how to handle press stuff. Now, the real press agent is born and not made. He is a genius in his way, as much as an artist in other lines. Men like E. D. Price come once in every fifteen years, and Barnums and Montgomerys are equally scarce, but any man with sense enough to come in out of the wet can handle press matter if it is given him, if only he gets the idea that he can.

The first great rule is not to sting the editor. To give you a concrete idea of what we mean: This morning we got a press notice of a new book on photoplay writing. We know the writer is fully competent to handle her subject, but we know her publishers are the cheapest kind of cheap people, who get as much as they can and give as little as possible. We did not print the over-adjectived writeup, not because we are afraid of her, but we know her publishers too well not to be from Missouri. Now, the average right-minded editor is the same sort of man. He knows you're all right, but he is not going to take a paragraph with eleven "splendids," nineteen "magnificents," three "gorgeouses," fifty-seven "grands," and a few others. He knows you, but he does not know the film, so he won't take chances. But give him a story that is convincing and reliable looking and he'll be glad to run it. He might run the other sort, but if he does he'll get sore on you in the long run, so don't take chances. Give him stuff that people can read without gasping for breath and you can come back week after week.

But getting that stuff, go to him and ask him to run it. Don't remind him your ad costs eight dollars a week. He knows that better than you do. It may be more blessed to give than to receive, but he likes that little eight per and wishes it was more, and if being kind to you is going to coax it up to ten, he'll do all he can to help you make your mind up to it, so do not speak of the eight, nor yet tell him you are going to raise it to $8.50 soon. Just ask him to run as much of the stuff you give him as he can. Ask him if he'll take a motion picture department if you'll rustle the stuff. Tell him to drop around and see how his readers like the pictures. First thing you know you'll have him going, too.

It only takes a little tact to get into the paper. Use tact and not bluff and bluster.

Ten Thousand Pennies.

Down in Lancaster, Pa., where the ten cent stores come from, the manager of the Family theater announced that he would, on a certain afternoon, throw $100 in pennies from the roof of the theater. The police were so unkind as to stop this squandering of wealth on the ground that some one might be hit, and one of the disgruntled is just unkind enough to hint that he knew they would. Very possibly. But at that it is a better idea than running a farce comedy company and eight reels for five cents. Eight reels and a tabloid comedy is too much for five or ten or fifteen cents. Either the reels are utterly spoiled by being run off too fast or the show is too long. They apparently run a two-hour show. That would just about let the reels in. Supposing that the musical show runs only half an hour and the reels run in an hour and a half, the patrons are being swindled of seventy-five per cent. of what they have paid for, for eight reels in an hour and a half is a butchery and not a performance.

Doing a Raffles.

The Third Street theater, Easton, Pa., is going the "Raffles" stunt. We think that the Easton is doing it on the level, but as they played it in the newspapers, a while back, Raffles never showed up until the last day of the contest. Playing the game on the level is a better idea, and a better one still is to give plenty of passes instead of one big money prize and change the Raffles every day. The Third Street calls their unknown "Alma" and you have to say, "You are Alma, the Third Street theater Girl, I tag you." The value of the scheme lies in the fact that many innocent bystanders are tagged and told about the theater. The bad feature of using a woman is that the ever present masher is too apt to make that the excuse for approaching any woman and talking to her, a fact that has caused the contest to be stopped by the police in one or two places. Better use a man if you try the scheme. It is generally possible to work in conjunction with some paper, and sometimes the local tradesmen are interested by having it mentioned that the Raffles will visit their establishment. Sometimes, too, they are sorry for their interest when the crowd causes them to close their doors and stop trade for a time.

It's a good plan to look at all angles of a scheme like this.

Still Some Room.

The Adele theater, Eatonton, Ga., opened the other day and the occasion was marked by the issuance of a booklet of twelve pages and colored cover. The greeting states that the time has come when Eatonton is deserving of the highest type of house and that is what the Adele is going to be. But the program sounds the keynote rather faintly. The cover, blue on blue, is well done, but the booklet instead of being "saddle stitched" (with wire staples in the crease) is fastened with a single "Hotchkiss" staple in the side. Now, not many may notice that it is a fastener never used by real printers (a wire stapler and 5,000 staples cost only $3), but they do know that it does not look just right and opens awkwardly. It does not carry out the suggestion of the best, and so it defeats the aim of its publisher. Then, too, the program is overcrowded with advertising for a first issue. It would have paid to lay off some of the advertising in order to get more house space for the first issue. Get started right and then build up the advertising, but it should be planned to have the first souvenir issue one that will be preserved, and there is nothing to this booklet to merit preservation. Beyond a well-written first page, the house announcement is a strip of daily program taking less than two inches on a seven-inch page and two "safety first" appeals set in all capitals that few will take the trouble to read.

All Caps.

The use of running matter set in all capital letters is positively vicious. It is a strain on the eye, and unless an announcement is of extreme importance the eye will pass over the capitalized letters. The reason is easily found. In "all caps" there is no variety. All of the letters are of equal heighth, there is nothing to mark the sentences, other than the period, and it looks all alike. In lower case there are letters with ascenders and descenders to break the evenness of the line, and an occasional word like ammunition is saved by the "t" and the dots on "i's" from being a succession of monotony. Although a capitalized word is supposed to give the heaviest possible emphasis, it has not the same effect with a succession of words, but, to the contrary, it makes possible no emphasis whatever. To bring out and make important matter too full to be given good display, either use a full-face lower case, or else put a two-point rule under each line. Either will "throw up" the matter into prominence. All capitals still further bury the announcement. Compare the three examples given:

MATTER SET IN ALL CAPITALS PRESENTS AN UNBROKEN LINE AND THEREFORE IS FATIGUING TO THE EYE WHEN READ AND FORBIDDING TO THE FIRST GLANCE. IT WILL BE READ ONLY WHEN THE CATCHLINE CLEARLY SETS FORTH ITS IMPORTANCE.

On the other hand, matter set in full face suggests the importance of the text without making it unreadable. It can be followed almost as easily as a regular face, but the blackness of the letters causes the matter to stand forth on the page, though it occupies little, if any more space than the light line.

Using the ordinary type face, but underlining with two-point rule, gives the same effect of blackness but leaves the letters themselves easily read. It has the same effect as the underscore mark in written manuscript. The lines should be opened with two-point leads below the rule.

Paste the above on your desk and the next time you want a full announcement to show up strongly, do not mark it "all caps" and defeat your end. It is the commonest mistake of the inexperienced.

And by the same token do not let an important announcement be set in a fussy-looking type. The job may look pretty, but it will not be readable, and your chief aim should be to turn out something that will catch the eye and hold it. A good compositor can show you many similar tricks if you make friends with him, but he won't if you put on an "I-know-it-all" air, nor will the business manager or the advertising solicitor think to tell you. Try and deal with the foreman or, better still, the man who will actually set your job.

Contract Schemes.

Just pin your faith to Sis Hopkins and believe that no one is just pining away to do you a favor without money and without price. Last year we agitated a union of program publishers to get the national advertising. The net result to date seems to have been the abortive efforts of the recent Bert Williams (recent, because he left no forwarding address in the last town) to start something bigger than the idea was worth, and a crop of speculators. These latter offer you free tickets with advertisements on the back, free advertising novelties, or something of that sort. The free ticket people have gone far away from where they were (which was just under our publication offices) but the novelty people are sticking better.

Don't sign up unless you know exactly and precisely what you are signing up for. The contract may seem to be no more than a promise to use whatever may be sent you, but even at that you may get the worst of the bargain and you may find that the contract is so

tight that you cannot even use your own house program without being liable to a suit for damages.

Some years ago we went to our then boss and asked for a column of space in the house programs for some press matter, and, strange as the fact may seem, we could not get a single stingy little column in our own program. More than that we had to say that we used the Blank piano where we really used an instrument of an entirely different make, and we could not even get a change in the underline after Tuesday. We got a reasonably good-sized check for the right to print "our" programs, but even in what was supposed to be our own matter we had to use Blank's pianos, Dash's filtered water, Twostars perfume, Dink's celebrated chocolates and Blink's decorations. We could not get a rake-off on Jigg's pianos, just for a program mention, or a drawdown on Boob's chocolates, for the program people had sold those and other rights and we had to take the underlines in what purported to be our own program. At that the program company was not doing one-tenth of what it might have done. And, mind you, we had to stand for that until the end of the contract term, though we had four New York houses and three out of town. We could not even run lines in the program spaces telling of some coming big attraction. When the contract was made assurance was given we would get all the space we wanted. They did not add at contract rates and for all New York programs. Later we printed our own house programs, got all the space we wanted, got the underlines we needed, got a less bulky program, could change when we wanted and still showed a profit above what we were paid before.

Don't tie up to a rainbow. The rainbow may vanish and you may find a concrete hitching post in its stead.

Warn Your Patrons.

Recently F. D. Stanton, of the Orpheum, Gardner, Mass., printed a warning against fake script schools. He did it as a prelude to boosting the school he studied with (yep, he's got the bug), but at that it was a good plan, for he picked the nearest to a real school there is and he warned against the rest.

Lots of your patrons want to write plays. Many of them; perhaps most of them, will fall for the alluring advertisements of the so-called schools. They will be stung and they will be sore on the whole picture business, including your house. Tell them about it. Tell them that most schools are swindles and that the others cannot do any good. Tell them flatly that there is but one way to learn how to write. This is to get one of the good books on Technique and then work hard at practice and study the pictures on your screen. The book may be omitted, but the study of writing and of the screen are imperative. Most schools do not even try to teach and even the best meaning cannot, since teaching photoplay merely means teaching the pupil to think, and that cannot be done, by mail or otherwise. Keep them out of the scrape and in the end they'll be grateful to you. If you want any information write us just what you want and we will gladly supply it.

Don't let people write in of you "the manager of the ——— got me into trouble by telling me it was easy." It isn't.

Another Daily.

And right when Milledgeville was getting back to be the only theater having a daily paper, Burr Swan, of the K. P. Opera House, Pittsfield, Ill., comes along with another daily one-sheet! It is edited by "Ruth," who may be Mrs. Swan; anyhow it is heading in on the right line, but as yet does not run enough local stuff. Get the names of people and what they do and never mind so much the miscellaneous stuff, though the clips show good taste. This is good enough to go into other programs:

THE HORRORS OF WAR.

A soldier of the legion lay dying at Przemysl, he remarked that Sherman told the truth when he said that it was hmysl. "It was in a glorious cause," he said, "in which I fought and fmysl, but what we have been fighting for, God knows I cannot tmysl!"

The Germans and the French have been a-fighting on the Aisne, they fight a week without a rest and then they fight againse. They stop not for the thunder or the lightning or the raisne, but what the fight is all about, will some one please explaisne?—Hillsboro News.

So far the best appeal is made with a column of coming events in which films and local happenings are so intimately mixed that the titles have to be read to get the rest. This will give an idea of how it is worked:

Thursday, November 5—Leslie Wills sale of registered Duroc-Jerseys.

Monday, November 2—D. W. Kaltreider's sale of milk cows at Pittsfield.

Tuesday, November 3—Malcolm Williams in "The Brute," a Famous Players Feature.

Tuesday, November 10—Harry Chapman's public sale of stock near Pleasant Grove school house.

Tuesday, November 10—Wm. Farnum in "The Redemption of David Corson," a Famous Players Feature.

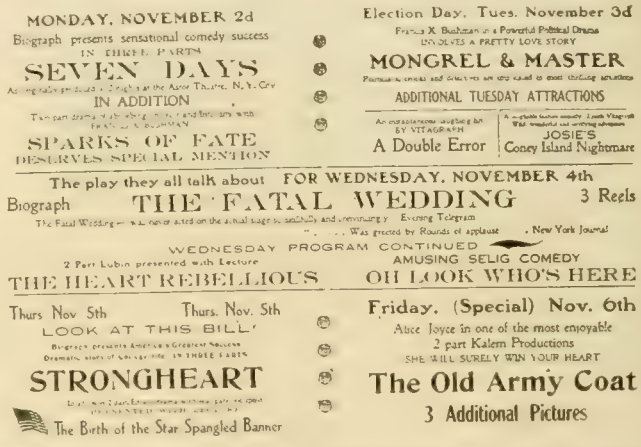
In default of a real daily paper this daily slip fills a real want, and we look to see Mr. Swan printing on both sides and taking advertisements. At present it is all house stuff. The sheet is three columns wide (thirteen ems), and twelve inches long. If you think you can swing one, write Mr. Swan, but go stronger on local mention. After a time they'll bring the items in to you. And never try to "kid" a possible patron. It may get a laugh, or it might lose a family of patrons. Mr. Swan does not do it. This is merely to warn you ahead of time.

If you can afford it, the daily sheet that carries news is the best medium a manager can get. You can even make it pay a profit if you are a live wire, but remember that paying a profit does not mean selling all your space to the butcher and the grocer. Save some—save lots—for yourself.

Another good idea is a card that reads: "I want you to see 'Tess of the Storm Country.'" It is signed by Miss Pickford and Mr. Swan. We'll subscribe to the sheet if Mr. Swan will be so good.

Mr. Wunderle Reappears.

Arthur G. Wunderle, originator of the "Telephonographical" lectures, is on the job again and sends in the program of the Paramount theater, Brooklyn. We are inclined to think his printer is overdoing it a bit. His four-page program is jam-full of type. He has a lot to advertise, but at that he is trying to get too much into four pages. A cut small enough to get into the column will only give an idea, but it will be seen that he is getting a little too much type in a



space eleven by eight inches. It staggers the eye. And one of the reasons is that the printer is trying to get too much display type on the page. There is a better balance to this section from the program of the Orpheum, Gardner, Mass. One big line, perhaps an underline and the rest body type. The space here is 5 by 2½. Here the

WEDNESDAY and THURSDAY
OCTOBER 14th. OCTOBER 15th.
"THE MILLION DOLLAR MYSTERY"
EPISODE SIXTEEN
"Million Dollar" fans are due for the greatest of thrills in this splendid chapter. Norton's rescue of Florence over fire escapes and roofs, later the fight for possession of the phoney ambulance and the saving of Florence from the quicksands are most effective and realistic.
"OUR MUTUAL GIRL"
Margaret tries on the Latest Bathing Suits and some New Hats.
Dunbar and Jack Stuyvesant come to blows over Margaret. The party meets the Dolly Twins, the popular dancers.
"THE SILVER CANDLESTICKS"
A beautiful drama in two parts for the more serious minded.
CHAS. CHAPLIN in
"HIS NEW PROFESSION"
He gets a job wheeling a cripple around. Does the idea strike you as being funny?

eye picks up the titles, becomes interested and reads the rest, whereas in the Paramount there is so much display it looks like too much to read.

We are glad to see Mr. Wunderle back, for he is a man of ideas, but he should have a serious chat with his printer, explaining to him that the game is not to see how much big type can be gotten on the page, but how good a display.

And before going on, can you make out that lower right hand corner of the Orpheum advertisement? It reads:

Charles Chapin in
His New Profession

He gets a job wheeling a cripple around.
Does the idea strike you as being funny?

It doesn't, but we think the appeal is cleverly done. It tells the entire reel in a line.

Just to be Different.

Just to be different, the Royal theater, Ashland, Wis., prints its program covers in white on a deep maroon, getting a slightly bluish tinge to the white ink. The effect is odd, but we think they could do better by having reversed cuts for the front and back page, so that the cut prints in color all *but* the letters on white paper. They might not get quite as good a color as paper colored on one side at the mills, but it would be good enough, and they could use any white stock. The front page design is all stock type and ornaments, but it has been done by a compositor with good taste and restraint in ornamentation gives the suggestion of a specially drawn design. The page is not overloaded but suggests quiet elegance. The first program was devoted to the dramatic attractions that opened the house. Later ones are given to the reels. They run an all-film show except on Friday and Saturday, when one act of vaudeville is run with four reels. Five reels are run the other days. The program offers no special feature outside of the cover, but is well done and is not overloaded with type.

THE PHOTOPLAYWRIGHT

Conducted by EPES WINTHROP SARGENT

Inquest Club Meeting.

SEVERAL new jurymen joined the Inquest Monday, Nov. 16. George Hennessy, Miss Maibelle Heikes Justice, Marc Edmund Jones, Mr. Young, former editor for Crystal, and others sat in with the novices and discussed the Mutual and Universal reels seen at the Savoy.

It was a short bill, for one Mutual gave an entire reel to Empire Day in Nassau, without developing much of interest, and the Mutual Girl offered little that was informative to authors.

Imp's "The Treasure Train" was more instructive in what not to do, and it was agreed that the story was fundamentally wrong in many respects. For the sake of appeal the treasure train was an excursion train carrying one express safe and several hundred children, whereas, it was pointed out, a considerable treasure would have been sent in a regular express car and on some through train. Then, too, the story was told as a narrative, presumably to save a girl telegraph operator her job, but the narrator wasted his time and the time of the president of the road in making the appeal when all the time he was going to marry her and did not really care whether she was let out or not. The big moral was that it takes something more than a hired railroad to make a good railroad story. But the discussion led to the matter of introducing characters so plainly at the beginning of a story that there could be no possible error in latter identifications, and it was agreed that not more than three leading players should be identified in a single scene unless their various personalities were so strongly marked that there could be no possible confusion.

American's "Red Bird Wins" was another story that presented many defects in local color, such as having a horse owner and other habitues sit in the grandstand instead of being close to the rail, doubling up on racing glasses and other bits of color that might have been written in.

Sterling's "A Rural Love Affair," one of the child pictures, taught the lesson that tragedy was but comparative, after all, and that the comedy of a small boy unable to climb out of a small gully was a tragedy to him. It also was pointed out that cruelty to animals is not comedy and that a small boy stepping on a rabbit's neck was not entirely funny.

Those not present at the meeting are requested to note that the club meets on the first and third Mondays, only, and that there is an extra Monday in November. The next meeting will be held on Dec. 7 and the first part of the sitting will be at the Herald Square and not at the Savoy. It may not be possible to arrange for a slide to be used, but the members will come into the lobby at the end of the subject that closes after nine o'clock.

Waited and—

This from a recent letter from Edward W. Matlack:

> As a contrast—Last April I send a story in to take its chances in the Sun-Vita contest. Saturday, to make a long story short, I received notice that the script was bought by VITA and the release has gone back to them. April till the last of October may seem a long time to wait—but, here is where we laugh. It was like getting money from the clouds—it came when I had almost forgotten the script was out.
>
> And I didn't write any letters asking what had become of the thing, for in July, VITA gave me a card that it was being held. Then I should worry how long they held it.

That is not so much, either. Last week we got a release slip for a story that was sent a company March 14, 1913. In the same batch were stories sent April 13, September 26 and October 19, 1914. Of course, it does not pay to leave a story that long with a company where you are not well known, but it goes to show the value of cultivating the virtues of patience against the time you get there, too.

Costs.

When you go to the stationer for paper for the machine, do you ask for eighty-pound parchment with gold edges, or do you figure that the twenty-pound bond is good enough. Since paper at a dollar and a quarter a box is good enough, of course, you get that. It is what you put on the paper that makes it valuable or worthless, isn't it? Did it ever occur to you that perhaps an editor felt the same way about production and bought the scripts that brought laughs because the business was funny rather than some stuff that might interest because of some costly feature? If you never looked at it in that light, take a good look right now. Suppose you send in a story such as we saw this morning. In the first place, there was a burning barn. That means going out into the country and hiring a barn and filling it with smoke pots and taking more or less of a chance on the hay actually catching fire. In the second place, there were five spots in the barn shown, including the hay loft, where the fire started. That means about three specially painted studio sets and the introduction of a load of hay that must be set on fire. That would be another little underwriters' delight. Then, too, there was a railroad with two trains to be used. This means going down to some station and waiting until two trains—going in the same direction—come in and stop. It must be small town stuff, so that might mean a long wait between trains. And lastly, about eighty per cent. of the action took place at night, which means that about 800 feet of the film would have to be tinted, involving an additional cost. There were about three real laughs in the story, all toward the end.

What chance do you think that story would stand alongside a snappy little comedy with a dozen big laughs and practically no production expense? If you had no interest in either story, wouldn't you think the editor an ass if he took the three laugh story with perhaps $600 extra production expense, instead of the twelve-laugh story that would cost little more than salaries to put on?

Then, why in thunder do you try to bolster up a weak story by a lot of costly mechanical appeal?

It Happens Sometimes.

It does happen now and then that some author, instead of writing the boss that we are an ill-tempered brute, realizes that we have a reason for the tone our stuff sometimes takes, and admits help. One of these is E. Lynn Summers, of Detroit, who has found success for himself and his nephew, the latter a youngster. We hope that this letter will not lead other thirteen-year-old boys to try and sel at once, but there used to be a kiddie over in Brooklyn, only nine years old, who used to try and sell Indian plays with a small boy hero and in his letter always offered to come and play the part free. There is much that will help you in Mr. Summers' letter, please read it.

> A few words of praise for your valuable magazine and especially for the helpful columns conducted by Mr. Sargent.
>
> I look with eagerness every Monday morning for the arrival of the Moving Picture World. There is an abundance of extremely interesting material throughout its columns, to any one interested in the films, and the photoplay columns, in which I am especially interested, are a veritable encyclopedia of useful suggestions, criticisms, and to the point, facts that are indispensable to the author. Mr. Sargent has a way peculiarly his own, that he encourages the beginner, who shows any aptitude at the game, and an unoffending but terse discouragement to the novice who is absolutely unfitted. To the "kicker" who seems to be in evidence always, his superb open sarcasm ought to win him the respect of the most rabid.
>
> I believe that I owe my success at the writing game entirely to one of these sarcastic jolts, handed to me by the above-named some eighteen months ago, which "riled me some considerable" when I read it, but after following his suggestion to "sit on a cake of ice until I cooled off." I found the remedy highly beneficial, and began turning out a class of work that has in the eighteen months since that time enabled me to cash checks for sixty-seven stories, out of one hundred and three written, most of the balance being under consideration at this writing. I had never before written photoplays, never written for publication, and had absolutely no experience whatever. Why, I have a little nephew of thirteen, who would put to shame some of the chronic kickers who appear weekly in the photoplay columns, who has succeeded with what instruction I have given him in turning out five stories, every one receiving a check, and the checks were above the average at that. His stories: "The Ragmuffin," "That Boy from the Poor House," "A Daring Getaway," speak for themselves; the other two have not as yet been produced. I could reduce my recipe for saleable photoplays to two words—PLOT and ORIGINALITY: technique might be included, but if you have the other qualifications you'll get by, and close observance to the screen will teach you more about technique than all other methods combined.

Plot and originality are, as Mr. Summers says, the secrets of success, but he neglects to add "hard and constant work" to round out the trio. Plot ability and originality, given intelligent imagination, can be developed only through hard work in practise. On work alone can a lasting success be erected.

Mr. Summers is by no means the only author who has been helped by what, at the time, seems to be insult. Only lately we announced that the man who was going to take our advice to curl up and die had uncurled himself and was working again with greater hope than ever.

For something like twenty-two years we have been a critical writer of one sort and another, running from Grand Opera on Broadway to the Honkatonks of the wild west, and long ago we found that the only way to puncture the compacency of self-conceit was to hit hard enough at times to penetrate a Harveyized cuticle. We would just as soon write with a crow quill pen as with a sledge hammer, but sometimes a hammer is needed. When we send a two-cent stamp back to an inquirer with the request that he stick a self-addressed return envelope to it, we do not mean to be nasty, but that seems to be the time to give him a lesson in business practice that may save him a sale or a script later on. Merely telling him will do no good, water on a duck's back sticks like glue alongside good advice, but when he *has* to do what he should have known how to do, then he remembers, even if he does write the boss that the Devil probably would not let us contribute to the Gehenna Daily News, as even the damned had some rights.

Get as angry as you like at what we write, but get angry enough and it will do you some good—if it is possible to do you service at all.

Do a Little Thinking.

Lately we told of a writer who wanted to know how many words there were in a newspaper headline, when he had only to pick up a newspaper and count the letters in the heading he fancied. Comes another to know what companies are releasing split-reels; a fact readily ascertainable by turning to the calendar of releases. We don't

mind telling an aspiring author that a twelve o'clock train leaves at twelve o'clock, but it will not help him any. He needs to learn to think for himself, and such questions indicate that he is not using his brain properly.

Observation—keen, careful, analytic observation—is one of the requirements of play writing, and should be assiduously cultivated. It is observation that teaches you how men and women act and that knowledge, in turn, enables you to write convincingly and therefore acceptably. You might not have a trolley motorman pulling the throttle to stop his car, but we did see a story once where an engineer, bound and gagged in his cab, raised an alarm by ringing the bell with his foot. It listened fine, but the author did not know that the bell rope is up in the roof of the cab on the left, or fireman's side, and that to reach it the engineer would have to hop down from his side, cross over, hop up to the fireman's seat and then stand on his head. That performance rather hurt the chances of production, for apparently the whole story was written around this scene, and yet the writer did not take the trouble to look an engine over to see how it was built.

Be a Warner.

When a friend or acquaintance tells you they are going to write, don't urge them to get a book of instructions and start in. Tell them of the breakers ahead and then it is up to them to accept the warning or not, as they elect.

Too many women are starting to write plays with no other reason than that they are widowed and the insurance money is all gone. That is no reason at all. Too many men and women start in to write just because it seems so easy and as many others take up the work because they took first prize in composition in school. Nine-tenths of the time we used to get demerits because we dodged writing compositions and the rest of the time demerits because what we did write was either bad or cribbed from the encyclopedia. It's no sign at all.

If you have a proper respect for your craft, you'll try and keep out the incompetents.

Did You Get One?

Will some reader please tell us of the company that "criticizes" scripts for $1.25 by means of a printed sheet. That seems to be something new.

The Dumps.

Do you ever get the dumps? Just been cheering up a lady who is far down in the dumps, so far down that she doesn't think she ever will be a writer, for she has nothing to show for six months' work and a woman she knows has found a great success. There are bound to come periods of discouragement when the game seems not even worth the wick, let alone the candle, and the only thing to do then is to fight it off and feel that you must conquer. Six months is far too short a time in which to find success, and six years may be too short a period, but the success that is founded on six years of earnest endeavor is apt to be far more lasting than the more easily won triumph, so take heart of grace in that fact and keep right on plugging. It's tough to work and work and work and pay rental on a typewriter and get inflamed eyes and all to no seeming purpose, and yet every script you write is bringing you closer to the goal, and if you are so slow of thought that you seem to make no progress, remember that the slow student is the most lasting one. A two-inch wire nail gets a better grip than a quarter-inch tack. Stick and forge ahead, and when you feel that life is not worth living realize that it is just the dumps and give a merry laugh—if you can. If you can't you can at least force a smile, even if it hurts your face at the moment.

And remember, too, that the big writer often has the dumps, too. It maybe that he sold only three instead of twelve scripts the previous month, but that seems just as bad—to him—so softly murmur, "There are others," and turn to the treadmill again.

Getting Plots.

You don't know how close you are to plots all the time. The other day we got a letter from John William Kellette. That reminded us that he had just sold a story with a Chinaman in it, it reminded us we had not used a Chinaman lately, so we wrote a story with Chinamen in it. Simple way to do it! Titles may suggest stories utterly unlike those they caption, a plot may suggest something quite different, a cartoon may give a hint that is not a bit like the cartoon and lately a passing funeral suggested a farce that had no hint of death or funerals in it—and writing about it has just suggested another plot -also without an undertaker.

Train yourself to look for a plot in anything and everything and in the course of time you'll get to the point where the plots come without even having been called. Then buy a loose leaf note book, vest pocket size, and learn to make a one or two-line note that will suggest a whole story to you a month from now.

Backs Up Miss Brown.

E. E. Sypher champions the cause of Miss Alice Brown in the matter of short handing plays for subsequent study, declaring that, contrary to the opinion of the other side, the concentration necessary helps rather than hinders a study of the effect. It may help other short hand writers to note that a slanting dash indicates the break between scenes and a V check encloses the leaders. He uses a pocket flash, but as a rule there is some exit light that will supply enough illumination. He adds:

> After I had secured my twenty-six scripts in this way, I set out to study them, not in the best way, perhaps, but in the only way that suggested itself to me. I went over all of them first, writing some notes about each one, stating where I thought the central idea came from. Then I went over them again, and made notes stating the things that touched, interested, repelled, or irritated me. (I might say at this point that in making these latter notes I proved to my own satisfaction that crime and violence do not constitute "punch.") Then I went over the scripts a third time, and collected data on how the story was told in action; that is, what kind of scene was used to introduce it, what followed, and so on. Then I bought a copy of "Technique," and studied how to put a play on paper.

To each man his method, and Mr. Sypher makes out a good case, but after all the argument there still remains this one important fact: It is not the method that has helped another but the method that helps you that is really important to you. There is one best line of study for your modes of thought. Find that method and stick to it. Whatever gives you the clearest and most exact conception of the plot is what is best for you, for in the last analysis it all comes down to plotting.

Spare the Details.

If you make a sale, don't go and spoil the editor. Don't send him the home paper with your poem in. That doesn't interest him. He wants good plays, not past performances. Don't send a postcard picture and write on the back, "I think a scene like this would be lovely for scene thirty-eight of my play, don't you?" That may interest the postmaster in your home town if he gets a chance to read it, but the editor will only say something cross. Do not send him a clipping showing that you are now the president of something or other. That won't impress him. He would rather have another good story, but he'll be afraid to buy from you if you bother him. Take your check, say "thanks" and shut up. Then there may come another check. But if you send in a script and "do so hope" he'll take it because little Willie has the mumps and you need money for medicine, he'll remember you the next time. Take the time-honored advice and tell your troubles to the policeman, but leave the editors alone. Just the other day it cost a lady seventy cold, hard dollars to send an editor photographs of herself, her home, her writing desk and her two small boys and asked him to return them promptly. He returned them, but he also returned a two-reeler he might have accepted, being fearful that after a double sale she might send along the marriage certificate and her husband's commission as Notary Public for him to look at and return.

Editors make a lot of friends through their work, but leave it to them to make the overtures.

Think Time.

Set apart a period each day for thinking. If you are a man pick a time when you can smoke and just think. If you don't smoke then just get to some quiet place and think. If you can't get a quiet place, think in the street car on the way home or on your way to work in the morning, or when you are performing some purely mechanical task, but set apart some time each day for thinking about plots and you'll find that the longer and harder you think the easier thinking will become.

An Old Home Week.

Having an old home week for scripts is something new, but one methodical author explains that twice a year he takes his morgue and goes over it thoroughly. He reads every rejected script, every memorandum of a story, anything and everything, in fact, that lies in the grave of buried hopes. Sometimes he gets an idea for fixing over a cripple, sometimes he gets a brand new idea from a cripple and now and then he discovers that parts of two poor stories will combine to make one good one. Always he is cheered by the thought that he is doing better work than he did on those earlier scripts. Sometimes the story you simply cannot write to-day is the very story that will almost write itself to-morrow. Go sit with your own dead and see if you cannot do a good job of resurrecting.

INQUIRIES.

Questions concerning photoplay writing addressed to this department will be replied to by mail if a fully addressed and stamped envelope accompanies the letter, which should be addressed to this department. Questions should be stated clearly and should be typewritten or written with pen and ink. Under no circumstances will full manuscripts or synopses be criticized, whether or not a fee is sent therefor.

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IT is an established rule of this department that no apparatus or other goods will be endorsed or recommended editorially until the excellence of such articles have been demonstrated to its editor.

Important Notice.

Owing to the mass of matter awaiting publication it is impossible to reply through the department in less than two or three weeks. In order to give prompt service, those sending four cents, stamps (less than actual cost), will receive carbon copy of the department reply, by mail, without delay. Special replies by mail on matters which cannot be replied to in the department one dollar.

The first seventy-four questions are now ready, and printed in neat booklet form. They may be obtained by remitting 25 cents, money or stamps, to the editor. Every live, progressive operator should get a copy. You may be surprised at the number of questions you cannot answer without a lot of study. Canadians should send P. O. M. O., or coin only.

Question No. 61.

Best answer will be published, and the names of others sending in replies of excellence will appear in the Roll of Honor. Theater managers looking for high-class men will do well to watch the Roll of Honor.

Name the various fuses necessary in a theater, and explain how you would determine the necessary capacity of each set. What difference is there in a fuse designed to be used on 110 volts and 500 volts? Or 110 or 220 volts? How would you make an efficient fuse tester, and where would you locate it? A fuse on an important circuit blows; seconds count; "feeling for the current" with the fingers is unreliable and dangerous, since, if the wires should happen to be crossed with high tension, it might kill or, at least seriously injure you. What would be the common-sense thing to do in such a case as this? How would you, if prepared, test so as to instantly tell, with absolute certainty, which fuse is blown? What is the best tool with which to take out and insert cartridge fuses quickly?

Roll of Honor.

Question No. 55 brought out a considerable number of fairly correct replies. Unfortunately there was a mis-print in the question. Owners of the question booklet had the thing right. The motor was supposed to be a 6 h.p., instead of a 66, as printed in the department. However, this would not affect the correctness of a reply in which 66 was used, since it would in no way alter the process of arriving at the result. There were a number of answers which were correct all the way through, though the method of figuring was somewhat different in different cases. Montreal, it seems to me, has a shade the best of it, since his reply is concise, and takes into consideration the 25 per cent. addition to the underwriter's table, which no other correspondent mentions.

The Roll of Honor consists of Joseph H. M. Smith, Fort Worth, Texas; John Solar, Watertown, N. Y.; T. H. Williams, Buxton, Iowa; M. W. Larmour, Waco, Texas; J. I. Roberts, Nashville, Tennessee; William J. Crane, Nashville, Tennessee; Byron Stokes, Weatherford, Texas; H. W. Seward, Reading, Pennsylvania, and W. J. Neff, Reno, Nevada.

Some of those included in the Roll of Honor this week had slight errors in their wire calculations, not sufficient, however, to keep them off the Roll of Honor, but I would suggest that they look at Montreal's reply very carefully.

Montreal took his motor power from the booklet which, as above stated, gives it as 6 horse-power.

Answer to Question No. 55.

By Montreal, Canada.

The Question:

A 16 c.p. carbon incandescent lamp requires 55 watts. Give the following data: (1) C.p. per watt. (2) Watts per c.p. (3) Number of lamps per k.w. (4) Number of lamps per h.p. Suppose you were installing a 6 hp. motor in your theater, the same to pull a dynamo for lighting. The voltage is 110 and the efficiency of the motor 66 per cent. What size wire is necessary to supply the motor when working at capacity, the circuit being only ten feet in length? Give the rule by which this is found.

The Answer:

The method of finding the data on a 55 watt, 16 c.p. incandescent lamp is as follows:

(1) C.p. per watt, 16 c.p. = 55 watts, 1 c.p. = 16 ÷ 55 = .29, hence .29 c.p. per watt.

(2) Watts per c.p., 55 watts = 16 c.p., 1 watt = 55 ÷ 16 = 3.4 approx, hence, 3.4 watts per c.p.

(3) Number of lamps per k.w., 55 watts = 1 lamp, 1,000 watts = 1,000 ÷ 55 = 18.18, or say 18 lamps.

(4) Number of lamps per h.p., 55 watts = 1 lamp, 746 watts = 1 h.p., hence, 746 ÷ 55 = 13.56, or say 13½ lamps per h.p.

Rule for finding necessary size of wire to supply current for a motor is as follows: Multiply the h.p. of the motor by 746 (watts per h.p.), then multiply this by the length of the circuit from fuse block to motor, again multiply by twice the mil foot standard of resistance. Now multiply the voltage of the motor by the desired per cent., drop in voltage at the motor and multiply this by the efficiency of the motor, expressed as a decimal, and divide the first result by the second.

To make this more plain I will put is in the shape of a formula, and give the names to the figures.

$$\text{Circular mills} = \frac{\text{H. P.} \times 746 \times \text{D} \times 21.6}{\text{E} \times \text{L} \times \text{K}}$$

in which H.P. = horse power of motor; 746 = watts per h.p.; D = length of circuit; 21.6 = ohms per foot, where wires are one mil in diameter; E = voltage of motor; L = drop in per cent. of the voltage at the motor; K = efficiency of the motor expressed as a decimal.

The average value of K is about 1 h.p. = 75 per cent.; 3 h.p. = 80 per cent.; 5 h.p. = 80 per cent.; 10 h.p. and over, 90 per cent.

Now in figuring the question:

$$\text{Circular mills} = \frac{6 \times 746 \times 10 \times 21.6}{110 \times 2 \times .8} = 49{,}936$$

I am allowing the efficiency to be expressed as the decimal .8, and am allowing 2 per cent. drop in the voltage. We now look at a wire table giving the carrying capacity of copper wire, and see that the nearest larger wire has a c.m. area of 52,630, which corresponds to a No. 3 wire, B&S gauge. But one point we must not lose sight of, viz.: the wire must be compared with that allowed by the underwriters for full load current of motors, plus 25 per cent. of that current, and if the size obtained by calculation is smaller than the size allowed, it should be increased to the next larger, or it may not pass inspection. To find the current for a motor, in our case of a 6 h.p., multiply the h.p. by 746, and divide the product by the voltage multiplied by its efficiency, or

$(6 \times 746) \div (110 \times .8) = 51$ amperes, nearly, which must be increased by 25 per cent. of itself $(51 \times .25) = 12.75$ amperes, $51 + 12.75 = 63.75$ amperes. By our table we find that 76 amperes is the safe carrying capacity of No. 3 B. & S. gauge, rubber covered wire, so that it would be ample in size for the purpose.

Legal Absurdities.

From the president of a Moving Picture Machine Operators' Local in a certain New York State city comes a letter making certain rather acrimonious comments on the State License Law matter, as set forth in the department recently, accompanied by the following which the writer of the letter says is a copy of the local law they expect and hope to get passed in that city. The proposed law, which the writer claims is a copy of the law to be submitted to their local authorities for adoption, reads as follows:

1. An applicant for a moving picture operator's license shall make application therefore under oath, on a blank which may be obtained from the city clerk, and shall furnish two (2) miniature photographs of himself (1¾ inches square). One of these photos to be placed on the application when it is filed; the other on the license when it is issued, photo to be partly covered by seal.

2. Each applicant shall be examined by a board consisting of three (3) examiners, at least one of whom shall be a practical moving picture operator who is actually working at the time.

3. An applicant must be at least twenty-one (21) years of age.

4. An applicant now working, who has worked one year or more at the trade, and is eighteen (18) years of age or over is eligible.

5. An applicant must have operated a moving picture apparatus at least six (6) months prior to the date of application.

6. On and after the first day of.....an applicant must have served as an apprentice, under a licensed operator, for a period of not less than six (6) months, prior to the date of application, and the application must be accompanied by the affadavit of the licensed operator to that effect. This clause shall not apply to an applicant who has been previously granted a license.

7. Before entering upon the period of apprenticeship under a licensed operator, such apprentice must register with the examining board, a statement giving name, age, address, and place of employment as such apprentice.

8. The examining board must immediately report to the Mayor the result of each examination, and if the applicant is found competent a license will be issued to him within six (6) days after such examination.

9. Each license or renewal shall be countersigned by the city clerk, who shall keep a record of all licenses or renewals.

10. A fee of three ($3) dollars must be paid to the city treasurer for each license, and one ($1) dollar for each renewal.

11. License shall continue in force one (1) year from date of issue.

12. A license at one (1) year from date of issue, unless it has been revoked or suspended, will be renewed without further examination, providing that application for such renewal is made within thirty (30) days from date of expiration.

13. Members of the examining board shall have authority to inspect operating rooms and apparatus, as well as operators, within their jurisdiction, and shall report to the proper authority any violation or defects.

14. This law shall apply to every person who operates a moving picture apparatus and its connections, within the City of....., County of....., State of New York.

15. It shall be a misdemeanor for any person to operate or permit any person to operate a moving picture apparatus and its connections without a license, and shall be punishable by a fine of not less than twenty-five ($25) dollars, or more than one hundred ($100) dollars, or three (3) months imprisonment, or both.

16. Any license issued hereunder may be revoked or suspended by the examining board, at any time, for any of the following causes:

(A) For making false statements in the application for license.

(B) For failure to display the license in a conspicuous place in the room where the moving picture apparatus is being operated.

(C) For lending license to any person.

(D) For smoking, or permitting smoking in the operating room at any time.

(E) For permitting any fire or open lights in the operating room, while the audience is in the building.

(F) For failing to test apparatus and connections prior to starting the show.

(G) For permitting any unlicensed person, other than the manager or authorized city official, to be in the operating room, while the audience is in the building.

(H) For having more than one (1) reel of film exposed, in the operating room, other than the reels which are in the machines.

(I) For such other acts or omissions which, in the opinion of the examining board, would show that the operator is incompetent or careless.

I have printed this legal attempt as a warning and an example to others. I have before spoken of the difficulty of drawing up an adequate law, and yet here is matter to be submitted to the city authorities for adoption which is evidently the result of the efforts of men who know absolutely nothing whatever about the drafting of laws, or the requirements of such a draft.

In the first place, the wording is extremely crude, and in many places the meaning is ambiguous, and at one point directly contradictory. Clause 2 of the proposed law simply says: "Each applicant shall be examined by a board consisting of three examiners, at least one of whom shall be a practical moving picture machine operator who is actually working at the trade." But it does not say a word about how this board is to be formed, who is to do the appointing, what the salary of its members shall be, how often it shall hold sittings, nor does it make any provision for competency in the examining board. It says there shall be one operator, but erects no safe-guard as regards the competency of this operator member to make an adequate examination, and the mere fact that a man is a moving picture operator is absolutely no sign that he is competent to hold an examination of the kind proposed. As to the other two members of the board, why, as the proposed law now reads, a brick-layer might sit, accompanied by a plumber, or a ward heeler might be placed in the position if it carried salary with it. Such a clause as this is worse than foolish. It is the most bungling kind of a bungling attempt to do something without adequate knowledge of how to do it.

Clause 3 directly contradicts clause 4. Clause 3 says that an applicant must be twenty-one years of age, without any ifs and ands about it. It is complete within itself. Then clause 4 turns around and kicks a dent in the side of clause 3 without any apparent reason. In order to get at what was intended, clause 3 should read something like this: "An applicant for moving picture machine operator's license must be not less than twenty-one years of age, provided, however, that where license is applied for within thirty days from the final passage of this law by one who has worked as a moving picture machine operator for not less than one year, the minimum of twenty-one years may be reduced to eighteen."

Clause 5 should read: "Every application for moving picture machine operator's license must produce evidence satisfactory to the examining board that he has operated moving picture projectors and apparatus for a period of not less than six months prior to the date of his application." But even if it read that way it would be contradicted by clause 6, since you could not say that an apprentice has "operated" moving picture machines and apparatus in the true sense of the word.

Clause 7 contains no provision for registering change. Supposing a man commenced to serve an apprenticeship and the house went out of business after he had served five months. Strictly speaking, as the clause now reads, if he started in another house he would have to register as beginning there, and serve the full six months in that house.

Why should the examining board "report" to the mayor? It seems to me as if the board itself should be the license issuing authority, although there is no particular objection to ringing the mayor in on the deal if it is so desired.

Referring to clause 12, why should application for renewal be made thirty days before expiration?

Clause 13 causes a wide smile. "Members of the examining board shall have authority to inspect operating rooms and apparatus, *as well as operators.*" Huh! Well, I might let the Board of Health inspect me, if necessary, but I am darned if an examining board could do it without demonstrating their ability to perform the act by physical force.

Again, why should this board report violations or defects? Why not take away the license of the operator for allowing them, or suspend the license of the theater, if necessary? But what constitutes a "defect" in an operator?

Clause 14 should be combined with clause 15; in fact, clause 14 is superfluous, since clause 15 takes care of the matter.

Under clause 16, why should a license be displayed conspicuously in the operating room? In fact, why should it be displayed at all? The most convenient and sensible form of license is a card, suitable to be carried in the pocket. That works well here in New York, where there are a thousand operators working, and certainly it would work out at least equally as well in a smaller city.

Section D is very largely piffle, because out in San Francisco smoking is allowed in the operating room and you don't hear of any fires in that city. However, there are no objections to the clause, and it is rather advisable where comparatively young men are employed as operators.

Section F is pure unadulterated piffle. In the first place, "testing the apparatus" might mean most anything, and if a man's license is to be taken away if he does not test, then the law must say what kind of a test is required.

And so I could go on and point out other inconsistencies in this proposed law. In fact, the whole thing, from a legal standpoint, is meaningless, for if it were taken into court the court could construe these various things to mean almost anything.

I have before pointed out the fact that the drafting of an adequate license law is not a task to be lightly undertaken. It is an exceedingly difficult thing to do and do right. I, myself, would not think of undertaking the job without the aid of a competent attorney, and also, if I could secure it, the aid of some one who had been a member of the Legislature for several years. There is no earthly use in presenting a law, or getting a law passed that has so many legal loop holes in it that nobody is going to respect it or pay any attention to it. On the other hand, if you get a license law properly and carefully drafted and passed you are in a mighty good position, because you are in shape to compel the enforcement of that law.

I have the most friendly feeling for the men in the city this effort emanates from, and I sincerely trust they will not be angry because I have used their legal effort to show others what mistakes men can make when they try to draft a law without adequate knowledge of that kind of proposition. By the way, why keep a man waiting six days for his card after he has passed? Why not compel the issuance of license within twenty-four hours. Six days leeway is nonsense.

Grounds.

W. H. Muller, Jamaica, L. I., New York, wants to know:

(a) Will a ground on the lower carbon jaw of the lamp blow a fuse when striking the arc? (b) If not, what would happen? (c) Will ground in rheostat connected on negative side and located on conductor blow a fuse when lighting the lamp? If not, what would happen?

(a) If it was a two-wire system, insulated, and the ground was heavy enough it would blow the fuse. If it was a three-wire Edison system with a grounded neutral, and the neutral was attached to lower jaw, nothing at all would happen. (b) Answered above. (c) What would happen under these conditions would depend somewhat upon the "ground." If one of the coils were grounded to the frame of the rheostat, and the frame itself was insulated from the ground, nothing at all would happen, except that when you touch the rheostat you would probably get a shock. If it was an Edison three-wire system and the rheostat was on the neutral, the fact that the rheostat was or was not insulated from the ground would not make any difference. If, on the other hand, it was a rheostat containing two rows of coils and a coil on one side sagged against the coil on the other side in such manner as to cut out a portion of the resistance, then that would be in the nature of a short circuit, and probably your fuse would blow. There are so many different angles to this grounding business that it is rather a difficult matter to explain it briefly. I think, on the whole, I will prepare an article on grounds and publish it in the near future. It seems to be a puzzling question to a great many operators, some of whom are pretty good ones too.

River of Doubt.

R. W. Martin, Bellevue, Pennsylvania, asks:

(1) What is the main defect, if any, in the star and cam movement? (2) What are the real advantages of the Power's Six intermittent movement? (3) To what extent does the speed of the cut-off action of the revolving shutter influence flicker? I have seen patents of special shutters for increasing the speed of the cut-off, and have heard of lens arrangements for making the light spot upon the shutter very small, and much more evidence of the importance of this factor; yet I do not find any mention of it in the Handbook. (4) Why is there so much river of doubt and forbidden fruit?

Well, Brother Martin, if I attempted to answer questions 1 and 2 in the department there would be a hornet's nest around my ears in a hurry, and, moreover, there is much honest difference of opinion among very able men concerning the relative merits and defects of various types of intermittents and movements. For these reasons I would prefer not to discuss queries one and two in print, because, in any event, I could only express my own individual views, and might have a hard time backing those views up with actual proof. As to your question No. 3, if I understand you right you mean the length of time it takes the revolving shutter to cover the lens aperture. Why, yes, that is of considerable importance, because the picture cannot start to move until at least three-fourths of the aperture is covered. Now, with the inside shutter this was a more important

matter than with the outside shutter, provided the latter be placed so that it cuts the beam at its narrowest point. The inside shutter has to travel about three-fourths of the diagonal of the aperture before the film starts to move, then, in uncovering the aperture, travel three-fourths of the diagonal of the opening after the film has stopped, so that you will very readily see that the shutter is cutting light equal to a shutter blade width of 1½ times the diagonal of a ¾ by 15/16 opening while the film is at rest. This represents, to a certain extent, waste, and if the cut-off could be accomplished more quickly you could utilize a portion of that light on the screen. To make the matter more clear—if, for instance, the light could be shut off instantly, just as the film begins to move, and the aperture opened instantly when it stops, you would utilize just that much more light, and, with a given intermittent speed, would have the picture on the screen just that much longer. I did not mention this directly in the Handbook, but indirectly I did, or at least the matter is covered where the effect of the shutter is described. As to question 4, I was somewhat amused. I know what you mean, Friend Martin, and you will find that the river of doubt and forbidden fruit is present almost everywhere where there are rival types of things for sale. If you want to get an experience in the "River of Doubt and forbidden fruit" line, just try your hand in the motorcycle game. The publications in that field are something worse than a joke, when it comes to giving their readers any real information. They seem to be owned lock, stock and barrel by the advertisers, a condition which is not true in the motion picture field, praise be. Still, where expert machinists have honest differences of opinion, as in this geneva matter, we cannot take too arbitrary a stand. There are things to be said on both sides of the geneva argument, therefore, it would not be right for this department to set itself up as a final judge. Nor do we even feel like expressing an opinion when the opinion would only be our own personal preference.

Sure I Can.

The manager of a moving picture operating school, Buffalo, N. Y., asks:

> Will you kindly advise as to what constitutes a fair examination for a moving picture operator? We are thinking of having a board in this city. Any information you will give will be highly appreciated.

Who this manager means by "we" I am unable to say. Presumably, however, he means that the Buffalo authorities are expecting to inaugurate an examination for moving picture operators in the near future, a thing I heartily approve of. Just why this particular information is wanted I do not know, but probably it is to get a line on what to teach in the "school." All right, here is what the editor considers would constitute a fair examination.

(a) An examination as to the knowledge the applicant possesses of electrical action and the fundamental laws and rules which apply thereto. (b) His knowledge of grounds, their effect, and locating the same. (c) His knowledge of the three wire system, both the Edison and insulated. (d) His knowledge of optical principles as applied to the projection lens system and the shutter. (e) His knowledge of wire capacities, sizes and insulation. (f) His knowledge of aberration, both spherical and chromatic; its cause; its effects and its remedy. (g) His knowledge of city regulations as applied to the moving picture operating room. (h) His knowledge of what to do in case of fire. (i) His knowledge of such other things electrical, optical, and mechanical as he is likely to come into contact with in the business of projecting pictures.

I hope, however, that if the city of Buffalo does pass an ordinance requiring an examination of operators that it will also provide that before receiving a license the man must either prove to the board that he has operated for a period of one year, or has served an apprenticeship under a licensed operator in the city of Buffalo for not less than six months. If this is done, the "students" will have such training as the school gives them, plus six month's actual apprenticeship, instead of being placed in charge of a projection machine and left to acquire their practical experience at the expense of the public.

Some Questions.

Tampa, Florida, orders a set of the questions and writes:

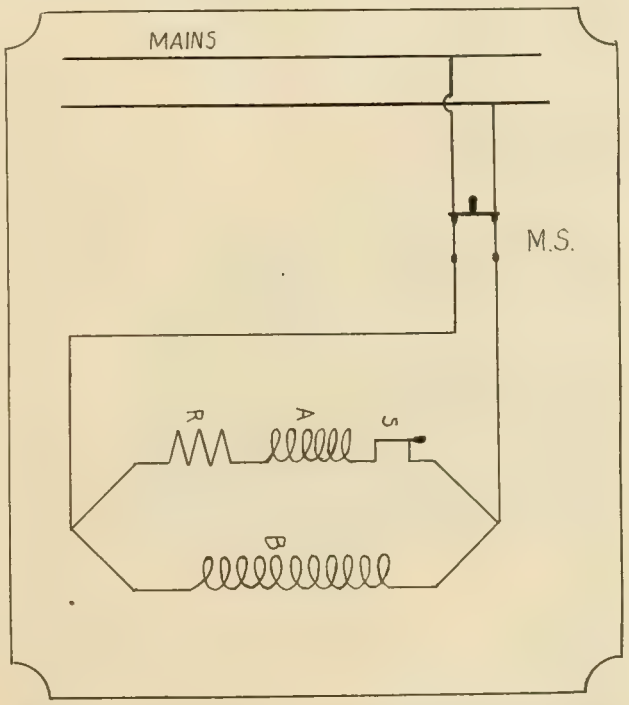
> Our equipment consists of two Model B inside shutter Edisons, five years old, and mercury arc rectifier taking 220 volt 60 cycle current. The rectifier is connected to the machines with No. 6 wires. We use two 7½ condensers, 5¾ lenses, the distance from the film to the screen being 70 feet, and the width of the picture being 11 feet 3 inches. I am sending herewith sketch of the shutter now being used. It is an inside shutter drawn actual size. What I would like to know is, is the shutter correct in every way? If it is not, I would like to have instructions how to make one that is. Am being bothered by considerable flicker from both machines, and the picture has a blue spot which comes in different shapes from both machines. I have my lamp house as far back as it will go. If the current is 220 volts, and during the day it falls to 190 or 180, does it have any considerable effect on the picture? The shutter has lost motion. If this is eliminated will it take off some of the flicker? Suppose you were sent to a country town to give a show in some dance hall, and the wires entering the hall were No. 14, what would you do? And, suppose it was a 220-volt current and you had only a 110-volt rhoestat along, what would you do? Suppose we were pulling 50 amperes from a 110-volt line through a rheostat, arc voltage 50, what is the resistance in ohms of the rheostat? Is that all the resistance the current encounters? Will you kindly give me the address of James Chambless and information regarding his catalogue.

Your first questions are all right, but the last, my brother, sound as if you are coaching for an examination. As to the shutter, the design is such that, without measuring, I should think fully 80 per cent. of the light would be cut, and that is bad—very bad. I believe you could probably improve matters, or at least not make them any worse, by cutting at least ⅛ inch off each side of the two small blades, anyhow I would make a pasteboard shutter that way and try it. As to the lost motion, why lost motion would produce travel ghost, but would have no effect on flicker. I could not send you a pattern of a correctly-proportioned shutter, because its proportions would depend altogether on the speed of your intermittent movement. As to your other questions, I would suggest that the practical thing for you to do would be to forward $2.50 for a copy of the Handbook. All those questions are answered therein. I cannot take up valuable space in the department answering them here, as they are quite elementary, and, moreover, I do not care to answer a series of questions that look very much like examination questions which you have fallen down on. In the Handbook you will find the answers, but *you will have to dig them out,* and, having done that, you will understand the true meaning, and not simply learn the answer by heart, which is what I want to do—give you *real knowledge, not* merely teach you a set of answers by rote. The address of James Chambless is 703 Cherry street, Evansville, Ind., and you can write him direct for the information you wish.

Upstill Corrected.

Vernon F. Alley, Philadelphia, Pennsylvania, corrects Brother Upstill's reply to Question 37 as follows:

> In looking over some back numbers I noticed an error in the answer of Eugene A. Upstill, Long Pine, Nebraska, to Question 37, August 1st issue. The mistake in question relates to the following: "You cannot use a two-phase motor on a single-phase supply." In your comment you say that his answer is correct as far as it goes, but, if any one wished to elaborate you would be glad to hear from them, which is my excuse for writing. Mr. Upstill evidently is not familiar with alternating current phenomena, and knows very little about the action of induction motors. The reason I say this, is that there are many split-phase motors on the market, which act on the principle of enclosed diagram. They are usually of the clutch type,



> that is, the rotor starts to revolve on the shaft and when it reaches a certain speed a centrifugal clutch expands and engages a disc on the shaft, whereupon the motor picks up its load. This split-phase winding is only in circuit while the motor is attaining its speed, when the switch I have shown at S is opened by centrifugal force and the motor operates single phase. As I have explained on another sheet, any two-phase induction motor may be connected to a single-phase system and will operate fairly well, the main objection being that the motor must attain its full speed before engaging its load, as it has a very slight starting torque, unless the primary current at starting is fully four or five times the full load requirement, under which condition the full load running torque will be developed at starting. But this is impractical for obvious reasons. If you have read this far I thank you for your patience, because I know you are a busy man, but before I close I wish to extend an invitation to visit the Imperial Theater on your next trip to Philadelphia. I believe the projection will meet your approval, because, I, too, am a crank on that subject.

It runs in my mind that this error was corrected before, but, nevertheless, Brother Alley's explanation is very clear and makes interesting reading. I am not so very well acquainted with the action of induction motors myself, though I am learning fast. I shall be very glad, indeed, to visit the Imperial when next I go to Philly, because I like to meet cranks on projection; I meet altogether too many of the other kind. Every letter to this department is read very carefully, my brother, for even though four-fifths of it may be of no value, one sentence may justify, and more than justify the time expended.

Automatic Rewinding.

F. E. Fredericks, Port Clinton, Ohio, is the inventor of the Fredericks auto-rewinder. Mr. Fredericks has demonstrated one of these machines to the editor of this department, who examined the same with a great deal of interest—a great deal of interest, indeed. To say that it is a clever device does not express it. The idea is both unique and ingenious, and, while I would not care to express an authoritative opinion on the machine at this time, more than to say, that it unquestionably works, and will, so far as I am able to see, have no tendency to injure the film, but rather to largely lessen the damage done to it. I believe there is a field for it, and that Mr. Fredericks is likely to reap reward for his inventive labor on this apparatus, always assuming it works as well in the hands of the operator as it did in the demonstration. And I see no reason why it should not do so.

FIG. 1.

Figure 1 shows the rear, or motor, side of the machine. It will be observed that the motor pulley bears on a disc wheel, which enables the operator to change the speed of the projector at will. It will also be seen that the steel casing, which is made of heavy sheet metal, has a stovepipe hole just above and to the left of the friction wheel. Now, looking at Figure 2, which shows the front side of the machine, we see that when the door is closed the whole thing becomes, in effect, a stove, and with the vent hole in Fig. 1 connected to the open air by suitable metal pipe the smoke and gas from burning films would be carried outdoors, and the operator could remain right there with the machine while whole reels burned.

It is difficult to describe the operation of this apparatus intelligently. However, looking at Fig. 2, we see, at the left, a small magazine with

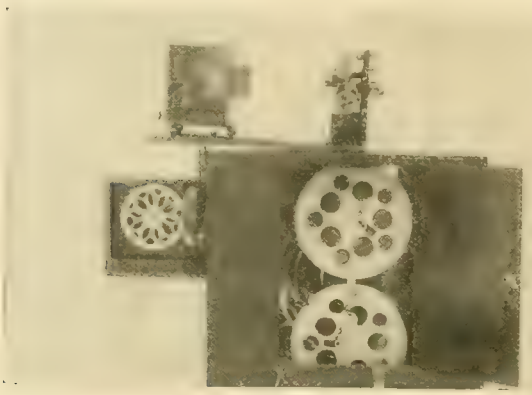


FIG. 2.

an ordinary reel therein, and inside the machine two huge reels capable of containing 3,500 feet of film. Running up from the right hand side to the projector is a sort of metal spout, which looks like a carpenter's square. At 1 and 2 are rollers. Now, in the first place, the reel of film, as received from the exchange, is placed on the small magazine, its end passed through the fire trap and fed across and up through the aforesaid spout and down through the projector and onto the upper reel. But right at this point I am stuck, for I do not remember now just how the rest of the threading is accomplished, but anyway, three

FIG. 3.

reels will feed into the machine, each being joined to the other, and then the tail-end of the last film is joined to the title of the first one, thus forming an endless belt, and from then on, all day long, the film requires no further attention, unless there is a break, in which case the trouble is, Mr. Fredericks tells me, readily remedied without stopping the projection of the picture.

Figure 1 shows the top reel full and the lower reel empty. Now, looking at the lower reel, take note of roller 4, which is carried by an arm and rests on the film roll; just below roller 3 you will see the end of what looks like a hollow tube, 3, which is in reality a clutch which holds the film to the hub of the wheel, the aforesaid hub being, at a guess, 5 inches in diameter. Now, when roller 4 gets down so that it touches the hub, or, in other words, when the film is all fed off the lower reel, it releases a mechanism which causes the whole carriage, carrying both the upper and lower reels, to revolve one-half of a revolution, at the same time releasing clutch 3 in the lower reel. By this operation the relative position of the two reels is changed, the empty reel occupying the position the full reel did occupy. The direction of rotation of the reels is also changed, clutch 3 re-arranges the film at a new point and begins to rewind it on the empty reel, the full reel meanwhile starting to feed out film to the mechanism. All this is done without in the least interfering with the projector, which keeps right on shooting a picture at the screen. The reels are not pulled by the mechanism, but are driven by the motor. There is little or no pull on the film at any point.

Figure 3 shows the reels in process of changing position; the empty one going up and the full reel coming down. The device seems to be simple enough so that the average man can handle it.

As I said in the first place the machine is decidedly ingenious, and seems to be practical. I watched the thing reverse several times, and it worked to perfection.

Mr. Fredericks is now placing these machines on the market, and as soon as a few of them have been put out and given practical tests in operating rooms I shall be glad to report further on the proposition. I hope and believe it will prove to be all that Mr. Fredericks claims—and that is considerable.

The device has been approved by the Department of State Fire Marshall, State of Ohio.

If I Were an Exhibitor.

F. H. Madison, whose address is missing, says:

> If I had a good ventilating system I would advertise: "First run air, and first run pictures." If I wanted to avoid anything that suggested the possibility of fire I would not use the word "celluloid" in my advertising. "Celluloid classic" sounds fine, but not reassuring. If I had proper projection, I would watch my press notices and not allow it to be advertised that a film would be "flashed on the screen." That sounds as if it were the regular policy to speed the pictures. If I ran five reels or more I would not advertise "A mile of moving pictures." The average mind instinctively rebels at the fancied ordeal to the eyes. If I had good operators, machines and screen and could secure competent, unbiased judges, I would promote a projection contest among the operators of the city.

I have used the foregoing largely on account of the last clause. That is not at all a bad idea, and, perhaps, could be carried out to good purpose for all concerned in the smaller cities where there are not more than a half dozen theaters, always, of course, provided competent, unbiased judges could, as Brother Madison says, be obtained. Undoubtedly if such a contest were inaugurated, particularly if prizes were offered, or a medal in lieu thereof, the various operators taking part in the contest would learn considerable during the contest. Naturally they would strive hard to excel, and in so doing, would doubtless examine their picture very closely, find out what its faults were, and how to remedy them. The only difficulty with a test of this kind would be in fairly judging the work of operators who were working under different conditions—different size pictures, different amperages, different screens and different projectors. But, notwithstanding this drawback, I really think there is something in the idea which could be worked out into practical benefit.

No Kick Coming.

E. L. Jorda, Waco, Texas, says:

> I have a motiograph machine which I have encased in a small box, attached a photo lens, webbed the shutter from one wing to the other, added a flat aperture plate with a larger opening, and have thus made a camera which works good. I have taken pictures with it, developed them myself and the result is excellent. If I were to take pictures with this machine could anybody have a kick coming? I mean, for instance, the Enterprise Optical Company, manufacturers of the motiograph.

Not a kick in the world, Brother Jorda! Go right ahead and take pictures to your heart's content. I have no doubt but the Enterprise Optical Company would be glad to sell you unlimited numbers of projectors to make over into cameras, if you want them. I would like to see a sample of the film you take with that outfit. Send me three or four inches, will you?

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Comments on the Films

Licensed

A MOMENT OF MADNESS (Edison), Nov. 17.—A plot with a theme of love and jealousy which serves to entertain for the moment the casual observer, written by John Hardin and directed by Langdon West. Some good scenes are shown which are well photographed, on board a yacht where a tragedy occurs. Gertrude McCoy and Edward Earle have the principal roles and are well supported. It might be considered as an average release.

THE SERVANT QUESTION (Essanay), Nov. 17.—While not an original plot, it is, nevertheless, amusing and entertaining, on account of the mix-ups and misrepresentations. Rapley Holmes and Ruth Stonehouse demonstrate that they can produce laughs without much difficulty (Such is art). Leo White and Lillian Drew, with others, are good helpers. This comedy is above the ordinary.

THE PEACH AT THE BEACH (Kalem), Nov. 17.—This comedy demonstrates that Marshal Neilan has thought up some funny situations for Ruth Roland and Lloyd V. Hamilton, supported by Lucille Kellar, Bud Duncan, Chance Ward and Dick Rosson; also numerous others. There are scenes in this offering, which without apparent effort, are productive of hearty laughter.

SHE WAS THE OTHER (Lubin), Nov. 17.—A comedy that is quite original in conception, by Epes Winthrop Sargent, which demonstrates how a chief of police induces his force to take pride in their personal appearance by appointing a female inspector. On the same reel with "Cheap Transportation." Interesting and amusing.

CHEAP TRANSPORTATION (Lubin), Nov. 17.—A conglomeration of impossible occurrences that are more absurd than laughable. On the same reel with "She was the Other."

THE SHERIFF'S REWARD (Selig), Nov. 17.—A cowboy drama, featuring Tom Mix as the sheriff, who is also the producer. It has to do with a pretty young ranch owner (Goldie Colwell), who has an awful time with her foreman. The cast contains the usual assortment of cowboys, cattle rustlers, etc. Some thrilling scenes occur and wild backgrounds are prominent which have been splendidly photographed. Those in the cast do full justice to their parts. This is a meritorious Western picture.

BUSTER BROWN AND THE GERMAN BAND (Edison), Nov. 18.—An Outcault comedy in which Buster engages a German band to entertain his mother and her guests who are indulging in a game of bridge. They are incensed at the squeak of the clarionette, etc. In an orgy of discord and revolt the goat and Tige object also, charging around the corner they scatter band and everything else, right and left. The cast in this production is made up of leading Edison players, but the vehicle in which they ride seems to be void of the proper capacity.

A MILLINERY MIX-UP (Edison), Nov. 18.—A comedy by J. Edward Hungerford, directed by Charles M. Seay, featuring Dan Mason and Gladys Hulette, assisted by a clever cast. Several amusing complications occur. On the same reel with "Buster Brown."

THE FABLE OF PROVING THAT SPONGERS ARE FOUND IN A DRUG STORE (Essanay), Nov. 18.—A George Ade comedy, in which there is engrafted more truth than poetry. Scene: A new drug store on the corner, inflicted with a customer who wants to know the correct time; another who wants a peek into the city directory, and who did not know if Murphy was spelled with an "F." Then came the girl who wanted a postage stamp and another who wanted a free almanac. Finally one came with a prescription and the day's business showed a profit of $1.76.

THE BROKEN "X" (Selig), Nov. 18.—Illustrating how the law overtakes depredators, eventually, regardless of their social condition. The scenario is by J. A. Lacy. Stella Razeto and Guy Oliver are featured supported by a clever cast. While the theme is not productive of wholesomeness it holds close attention. There is a satisfactory ending where the prominent depredators are finally brought to justice by the Secret Service agents. It pleases.

FIXING THEIR DADS (Vitagraph), Nov. 18.—A conglomeration of love episodes which involves a young couple and their respective parents—who are widowers—hot on the track of a widow (Flora Finch). With the assistance of Dorothy, a city friend, the young couple thoroughly demoralize the two old papas and win them over. How they accomplish this is very edifying and amusing. Mrs. F. M. Wright is the author and Geo. D. Baker is the producer. A very laughable comedy.

HEN-PECK GETS A NIGHT OFF (Biograph), Nov. 19.—A boisterous comedy, which includes the rare feature—a stag candy-pull party. Some of the action is quite amusing and is rewarded with laughter. On the same reel with "A Fowl Deed."

A FOWL DEED (Biograph), Nov. 19.—On the same reel with "Hen-Peck Gets a Night Off." This comedy contains considerable merit in a legitimate sense and is very well acted. In the ending all the characters are under arrest, caused by a duplication of shirt-waists.

A HORSE ON SOPHIE (Essanay), Nov. 19.—While the Slippery Slim, Mustang Pete, Sophie Clutts' offerings are always laughable, this is really a superior one and worth the viewing. Talk about a deacon's getting the best in a horse trade—if you don't believe it you can see it fully demonstrated in this picturization. This release is greeted with spontaneous laughter.

HEARST-SELIG NEWS PICTORIAL, NO. 76 (Selig), Nov. 19.—Interesting and topical and war scenes, a general review of which will be found in the advance notices on page 1272, issue of Nov. 28, 1914 (this number).

TOO MUCH BURGLAR (Vitagraph), Nov. 19.—Maurice Costello and Robert Gaillord have produced W. A. Tremayne's comedy of the above caption in good shape, with a splendid cast of large dimension. Many laughable scenes are embraced in the plot, which is not altogether new but is well handled in a manner that makes it amusing and interesting. An enjoyable offering.

THE UNKNOWN COUNTRY (Lubin), Nov. 20.—A picture which holds attention on account of its weirdness. Two fellow-medical students have delved deeply into the occult and one has developed a high degree of hypnotic power. There is a love theme running through in which the students are rivals. The acting is well done. The settings are appropriate and the photography is up to the standard.

THE MYSTERIOUS BLACK BOX (Selig), Nov. 20.—A comedy picture of the farce order, written by W. E. Wing and produced by Norval MacGregor. The plot of this offering has many funny points which are brought out artistically by the members of the cast, John Lancaster, Lyllian Brown Leighton, Elsie Greeson and Sid Smith. The trouble is all caused by a little black box which is thought to be a kodak. It is received with continuous laughter.

THE PROFESSIONAL SCAPEGOAT (Vitagraph), Nov. 20.—A comedy by Charles Brown and Sidney Drew, that introduces a new character with the above title, who is used to molify customers who have complaints to make over purchase. Mr. Drew makes this a very funny character and is well supported by an able cast, including Jane Morrow, Harry Davenport and Courtlandt Van Deusen. An amusing little love theme of a rather comical nature is embraced in the plot which ends happily, also comically. This is a regular comedy release.

THE GIRL AND THE MISER (Biograph), Nov. 20.—Depicting life in a village. This is an appealing picture drama and those who are living in small towns, and city residents who have migrated from these environments, will appreciate the homely scenes that go straght to the heart. Irene Howley in her rendition of the girl deserves great credit for the simplicity and naturalness which she displays in the leading character. The whole cast deserves special mention. The costuming is perfect. This picture cannot fail to please any audience.

FATTY AND THE SHYSTER LAWYER (Kalem), Nov. 20.—A farcical comedy written by J. L. Morgan featuring John E. Brennan, burlesquing the methods shyster lawyers use to obtain business. Quite an amount of legal knowledge is displayed in this offering on the part of the producers. Mr. Brennan is made the victim as plaintiff in a suit against a street railroad, from injuries received while alighting from a car. There are laughable scenes in court and a lively chase. The audience enjoys it immensely.

BLACKSMITH BEN (Biograph), Nov. 21.—A story of village life in which the village blacksmith is the leading character role (Mr. J. A. Hall). The theme in construction, together with the backgrounds, both interior and exterior make this a very attractive number. There is one very thrilling scene in the blacksmith's shop. With on or two exceptions the acting on the part of the supporting cast is effective. An absorbing and unusual story worth seeing.

DICKSON'S DIAMONDS (Edison), Nov. 21.—Taken from the famous Felix Boyd series entitled "Below the Dead Line." Adapted by Scott Campbell. Robert Conness, Richard Neill and Carlton King are the principals. A detective story concerning the loss of the contents of a safe in a jewelry store, amounting to $200,000. The methods employed by the detectives in running down the real culprit makes this a very edifying visualization. Langdon West has given very careful attention to details in the direction.

BRONCHO BILLY'S SCHEME (Essanay), Nov. 21.—A western drama which eliminates the usual extreme roughness, although it is thrilling in many instances. Mr. Anderson essays the role of a western physician and introduces a clever and original scheme to rescue a young girl from the hands of outlaws, holding her for ransom. An attractive western release.

THE PLOT OF THE R. R. CUT (Kalem), Nov. 21.—The second episode of "The Hazards of Helen," featuring Helen Holmes in this series of railroad happenings. It is a story of love and jealousy. The acting is exceptional and scenes thrilling, especially where Helen repairs the telegraph wires and the explosion on the side of a hill. A release of a very exciting nature.

THE TALE OF A COAT (Lubin), Nov. 21.—An amusing entertainer written and produced by J. A. Murphy, concerning an automobile coat of a decided pattern. It is stole, sold, identified, fought over, etc., in all of which there are rapid action and funny situations. On the same reel with "The Daddy of Them All."

THE DADDY OF THEM ALL (Lubin), Nov. 21.—A very funny comedy that is greeted with continuous laughter. The theme is simple and original and the author, Frank O. Andrews, deserves credit for the conception. It is well acted, in a reasonable way. On the same reel with "The Tale of a Coat."

HER SACRIFICE (Selig), Nov. 21.—A smooth running little comedy, the scenes laid in a quiet little village by the seashore. The characters are principally made up of fisherfolk. The scenes along the rugged shore are enticing and finely photographed. Kathlyn Williams and Wheeler

Oakman are featured and ably supported by a good cast. There is much heart interest and human nature in the story. Collin Campbell is author and producer. This is a pleasing release.

SWEEDIE AT THE FAIR (Essanay), Nov. 23.—It is hard to tell in this picture which is the funniest, Sweedie or her donkey, anyhow, they fail to take any "blue ribbons" at the County Fair. The complications that take place and the results certainly keep the husky cook busy. The most laughable scene is where Sweedie places her "Donk" in a racing car and speeds around the track, with the police as a hot second. She succeeds in wrecking a tent and causes an explosion which wrecks the machine. Spectators will enjoy this release.

ALL ON ACCOUNT OF THE CHEESE (Biograph), Nov. 23.—A hip-hurrah comedy, embracing a burlesque police force and "imaginative" burglars, that prove to be mice, stuck on fly paper. The caricatures of the police force are a little more reasonable than usual. A moderate laugh producer. On the same reel with "Thrown off the Throne."

THROWN OFF THE THRONE (Biograph), Nov. 23.—A dumbwaiter comic opera which will take you to the top flat and deliver the goods. As a burlesque it is certainly successful. Evidently expense has not been considered regarding mounting and costuming. It is received with continuous laughter. On the same reel with "All on Account of the Cheese."

THE LEVEL (Vitagraph), Nov. 23.—A picture drama containing a great amount of originality and forcefulness and which is presented in a most convincing way by an able cast, made up of Myrtle Gonzalez, William Duncan, Alfred D. Vosburgh, Al. Mower and "Duke" (who is not the worst actor in the case). This story, by Ethel Hill, is a virile one and the characters selected ably sustain the requirements of their individual parts. The strength which Miss Gonzalez evidences in her role qualifies her as an actress of ability. A strong production.

DOC YAK PLAYS GOLF (Selig), Nov. 23.—On the same reel with "Out of Petticoat Lane." An animated cartoon by Sidney Smith, depicting the ludicrous adventures and escapades of Doc Yak.

HIS CHORUS GIRL WIFE (Edison), Nov. 23.—A Thanksgiving story by Ashley Miller, who also directed. A little offering which contains much of human nature, devoid of thrilling scenes; heart interest pertains strongly. Gladys Hulette, Harry Beaumont, Robert Brower, William West and Mrs. Wallace Erskine, a cast that assures artistic production, make of this visualization one that will linger in the memory of the spectator.

HEARST-SELIG NEWS PICTORIAL NO. 77 (Selig), Nov. 23.—A very interesting number which must be seen to be appreciated, concerning Christmas presents being sent to Europe from Boston; American Federation of Labor convention at Philadelphia; Yale-Princeton football game; numerous interesting European war scenes in the north of France. The most interesting scenes are locations from whence our Thanksgiving dinners come, celery farms in Michigan, cranberry bogs near Cape Cod, including various scenes of the gathering, assorting, shipping and delivery, preparatory to service on the table; also turkey farms in Connecticut and the turkeys which go with the cranberry sauce.

Licensed Specials

ERNEST MALTRAVERS (Biograph), Nov. 17.—A two-part visualization from the novel of the same caption, by Bulwer Lytton, which has been universally read by people all over the world. The cast is an ideal one, and each deserves special mention. The director has taken especial pains as to scenes and costumes. Most of the scenes are very dramatic and absorbing interest pertains throughout the two reels. The camera man deserves mention for his clear and careful work. This release is really superior in every respect.

HOPE FOSTER'S MOTHER (Vitagraph), Nov. 17.—A special feature in two parts, written by Anne Story Allen and John Alwin and produced by Lionel Belmore. Edith Storey, as the daughter, and Mary Maurice, as the mother, supported by Ada Gifford, Anders Randolf, George Stevens and Marianna Trench, make of this a most superior visualized production. The theme is so beautiful and heart-gripping the pantomimic acting of all in the cast, especially on the parts of Miss Storey and lovable Mary Maurice, so artistic, that it makes of this offering one to be carried in the memory of the observer for an indefinite time. The vision scene is par-excellent. A story of mother love that is touching in the extreme.

THE MARRIAGE WAGER (Lubin), Nov. 18.—A melo-dramatic visualization in two parts, which are full of morbid and sensational scenes. There is a romantic love story which is productive of considerable interest running through the plot which has a happy ending; the redeeming feature. The acting and photography are adequate. Those who are given to sensationalism will probably enjoy this offering.

HIS NEMESIS (Kalem), Nov. 18.—A two-act modern picture drama featuring Helen Holmes, supported by a carefully-selected cast, including the author and producer, J. P. McGowan. There are many scenes in this production that border on the melodramatic. Later, there is a redeeming quality where the girl who has avenged herself, becomes a victim of conscience and expiates her offence and becomes a religious worker, befriending her former associates. A thrilling release.

ON SUSPICION (Lubin), Nov. 19.—A two-part picture production that contains many complications, but such things could happen. The theme of the plot hinges on a case of mistaken identity that involves the major portion of the characters. Intensity and suspense are prominent attributes of the plot. This picture, while it has some shortcomings, is well acted and photographed and the director deserves credit for careful work.

WHAT COULD SHE DO (Edison), Nov. 20.—This three-part picture-play has been reviewed at length, by Louis Reeves Harrison, in the Moving Picture World, and can be found on page 766, issue of Nov. 7, 1914.

THE MEANS AND THE END (Essanay), Nov. 20.—A two-part picture drama of a peculiar type which is very interesting in its development. It is well produced in every respect. The leading characters are rendered by Rapley Holmes, Richard C. Travers, Gerda Holmes and Lester Cuneo. This production is a meritorious one.

MARY JANE ENTERTAINS (Vitagraph), Nov. 21.—A special feature in two parts. A comedy must possess considerable merit to hold an audience and keep them laughing through two reels of film; but this picture fulfils the mission. Flora Finch, as Mary Jane, a nervy housemaid, and Hughie Mack as Percy, her grocer-boy mash, lose no opportunities given them in the portrayal of the parts. Mary Jane certainly enjoys a night's fun, but loses her job to pay for it. Exhibitors can bank on this being a good one.

OUT OF PETTICOAT LANE (Selig,) Nov. 23.—A melodramatic picture by Gilson Willets, in two parts, in which he seems to have attempted to incorporate all the thrills that he could "think up." The theme is the romance of a laundry girl, and the experiences she encounters are wild and wonderful. Adda Gleason and Edith Johnson are featured. Those that are fond of sensation will be gratified by viewing this picture.

THE THEFT OF THE CROWN JEWELS (Kalem), Nov. 23.—A two-act drama of the Alice Joyce series, "The Million Dollar Jewels Production," so much heralded by this producing company. James B. Ross, Guy Coombs, Jere Austin and Mary Ross are the supporting principals. This picture contains many sumptuous interior settings. The photography is faulty in some respects, from the fact that the angels have been poorly selected; ruining the proper effect. Thrilling aboard-ship scnes are commendable, and the ending not only contains an agreeable, but also a satisfactory surprise. It is more than an ordinary release.

Independent

OLD ENOUGH TO BE HER GRANDPA (American), Nov. 20.—Pleasing little farce, brightly conceived, well acted and quite amusing. Old grandad, owner of a department store, schemes with one of his pretty stenographers to get his grandson away from an actress.

A BUM MISTAKE (Princess), Nov. 20.—An eccentric number with some amusing spots in the middle and close of the reel, though the start is rather vague. The girl is conveyed in a carriage with two men dressed up as a horse pulling it. This is a fair comedy.

ETHEL HAS A STEADY (No. 11 of the "Bill" Series) (Komic), Nov. 22.—Fay Tincher has the best stenog costume yet, and as a whole, the piece makes an unusually laughable comic offering.

A MESSENGER OF GLADNESS (Thanhouser), Nov. 22.—Just a half-reel skit featuring the Kidlet as a messenger of Thanksgiving cheer to numerous unhappy people. Slight but well photographed.

NATURE'S CELEBRITIES (Thanhouser), Nov. 22.—On same reel with above. Excellent close up views of the African chameleon and the Indian cobra. The first is a droll comedian of the animal world and the second is very "shuddery" and at the same time fascinating. Good nature subject.

HIS TAKING WAYS (Keystone), Nov. 23.—A typical nonsense number, with Chester Conklin in the cast. He locks his hated rival in a trunk, after an amusing card game, and trunk and occupant are given a rough trip, pursued by the police. This is quite pleasing comedy of its type.

MUTUAL GIRL NO. 45 (Reliance), Nov. 23.—It is drawing near the fifty-two mark that is to end it, we are told. The quality is pleasing. The story is slight, but is made of fresh and effective stuff and has not been forced, as many of its kind are, into the teacup thunders. It will please.

AS A MAN THINKS (Beauty), Nov. 24.—The timid man is told by a fortune teller that he is to become a man of iron will. Now he thinks differently, and even his wife obeys him. He gets a rise in salary. There are good laughs in it and it makes an excellent farce offering.

SAMMY'S VACATION (Crystal), Nov. 24.—Sammy goes to the country to see his girl. Another girl is there and eventually two couples get into a series of quarrels. The eccentric police force is the most amusing feature of this, but the plot is not at all strong.

ANOTHER CHANCE (Majestic), Nov. 24.—An acceptable story produced by Donald Crisp; it gives the adventures of a man just out of prison who has a hard time getting honest work and comes near being sent back to prison He had helped a cripple and is helped in turn when the police really have him—he has been caught with counterfeit coins in his rooms. They are declared real by the sergeant, much to the amazement of both detective and the man. It is well put on and makes a good offering.

THE ARCHAEOLOGIST (American), Nov. 25.—One will find many scenes in this picture that are wholly charming. The story is farcical, yet has a touch of apparent earnestness that makes its characters unpleasant rather than comical. The photography is fine.

THEY NEVER KNEW (Reliance), Nov. 25.—A familiar type of story in which the girl starts to elope with the city man, but is rescued by her country lover. The latter marries her himself, but the situations are handled in such a casual way that they are not very effective. The photography is good.

HIS HALTED CAREER (Keystone), Nov. 26.—Charles Murray appears in this as a painter who goes to work in an apartment. He paints stripes on the butler's clothes and drinks the owner's wine. Later there is a good combination of fun and excitement when he hangs on the scaffolding outside. A good piece of character work with some exaggerated situations added.

SLOW BUT SURE (Rex), Nov. 26.—A well-photographed light comedy number, featuring Ben Wilson and Frances Nelson. The clubmen find the girl with a sprained ankle and all fall in love with her. One has an airship, another an auto, but the man with the horse finally wins her. An entertaining light subject.

THE GHOST OF THE MINE (Eclair), Nov. 29.—A typical Western offering, in which a young Easterner goes to take charge of a mine. The half-breed in charge tells him the story of what happened when his uncle came into possession of it years before. The action and photography are good and the plot of about average interest.

A BLIGHTED SPANIARD (L-Ko), Nov. 29.—The opening scenes in this low comedy of Mexican life are pretty and attractive. The fun is also appealing, but drops off in quality when Bombardio loses his trousers and begins running around in his underwear. A barrel of dynamite is introduced to keep things moving.

A LONELY SALVATION (Victor), Nov. 30.—A girl thief is caught by the owner of a house. He hides her from the police and gives her a chance to go West. Love develops, and when he fails to write she returns to find him dead. The closing scenes are quite pathetic. This makes a fairly strong offering, with Mary Fuller and Charles Ogle in the leads.

CHARLIE WOOES VIVIAN (Crystal), Dec. 1.—Charlie is boss of the office and Vivian sues him for breach of promise, but a compromise is affected. Fair comedy with a slight plot.

A BARBER SHOP FEUD (Crystal), Dec. 1.—The two barbers are rivals for the manicure girl's affections. There are a number of complications but nothing of an extremely amusing nature. On the same reel with above.

THE WISE GUYS (Joker), Dec. 2.—The plot in this is not very strong, but Ernest Shields gets considerable amusement out of his part as a monocle-wearing dude. The chief situation is that of three lovers calling on the same girl at one time. A slight offering with some amusement in it

THE YOUNG PHILANTHROPIST (Imp), Dec. 3.—Number eleven of the Universal Boy series. Matty's trips into the tenement section of New York brings out some decidedly interesting scenes. The care of babies is featured principally. This gives a fine inside view of conditions on the East Side of New York and should accomplish some good missionary work toward improving conditions. The scenes are bright and interesting rather than depressing.

PAPA BUYS A BALE OF COTTON (Victor), Dec. 4.—A novel comedy number of timely interest. The patriotic father orders one bale of cotton to help the South and the lover raises the number to one hundred. The house is filled with bales and the resulting situations are original and amusing. The close could have been stronger, but the reel is pleasing as it stands. The cast is good.

THE CIRCLE OF GOLD (Frontier), Dec. 5.—Quite a pleasing and well-pictured story in which a girl marries a young man at her father's request. He drinks, but later reforms. This is well handled and the photography is attractive.

A DREAM OF A PAINTING (Joker), Dec. 5.—Mr. Peck visits an art museum with his wife. During his dream the Egyptian princess, played by Louise Fazenda, comes to life and steps out of the picture. Trouble ensues with the wife, and when he thinks he is being stabbed Mr. Peck wakes up to find his wife poking him with an umbrella. This is only fairly amusing.

Independent Specials

THE SECRET OF THE SLEEPING HOUSE (Thanhouser Syndicate Corp.), November.—This is Episode 2 of the Zudora series. It carries with it an air of oriental mystery. Zudora saves her lover from certain death in the contracting cell. The use of fumes from the lotus flowers to put the Hindu band to sleep was a novel feature. This pays particular attention to settings and costuming and proves an attractive offering throughout. Zudora gives a good account of herself in working out this problem and the series promises well for the future.

HIS RESPONSIBILITY (Reliance), Nov. 21.—A two-reel picture with Irene Hunt, W. E. Lawrence and Ralph Lewis. Good acting and natural staging make the picture a good offering—its story is fair. At the climax, the husband, his money gone he thinks, has hired a thug to kill him so that the wife and kiddie will have the insurance and enough to live on. There's a letter at home that will make things good; but the wife forgets to give it to him, and he starts toward the place where the thug is to be. Some detectives see and follow the thug and make an arrest. The dissappointed man gets his glad letter.

THE SAVING GRACE (Majestic), Nov. 22.—A two-reeler with Dorothy Gish in the leading role as a tatterdemalion daughter of a western tough. The new minister tries to get the girl to go to school. Some slight incident, a dropped letter, makes her think the minister is a married man and she tells her father he lied to her and it makes trouble. There is a strong comedy touch in all this as it is put on, although the farcical minister is too much like a stage property to add effectively to the fun. Dorothy has an owl as big as herself. The piece gives her a fine chance and she does some remarkably strong work playing this girl; but the mystery is in why Dorothy Gish should mimic the comic work of Fay Tincher (in the early scenes she does so) when she has comic expression that is even better than Miss Tincher's

MRS. VAN RUYTER'S STRATAGEM (Thanhouser), Nov. 24.—A two-reel number which makes entertaining comedy out of an idea that is quite familiar in fiction. The wealthy aunt exchanges places with her housekeeper and entertains her relatives, wondering to whom she will leave her money. Of course the right person, a pretty girl, is brought into the story and turns out to be a missing niece. This is carefully constructed and carries the interest of the observer in a pleasing way. It makes a comedy drama somewhat above the average.

THE COWARD (Imp), Nov. 30.—A two-reel story in which Edw. Mortimer and Dorothy Phillips appear as a young couple just married. Following the wedding scenes the young wife develops a craving for liquor, which caused her mother's death. The husband remains home from war to help her in her fight, which she conquers only after the birth of their child. The story is not of the strongest, owing to the nature of the plot. It has, however, a good lesson in it. The cast and photography are also pleasing.

THE MASTER KEY (Universal Special), Nov. 30.—Third Episode. This two-reel installment swings along in a decidedly interesting way. Gallon learns the truth about Wilkerson's presence. Harry Carter in the latter part develops a strong brand of villainy. Wilkerson succeeds in having himself appointed superintendent of the mine when Gallon dies. The strike scenes were splendidly handled, a great body of men taking part in them. Robert Leonard, as John Dale, saves Wilkerson from the infuriated mob after being discharged and quells the strike for the girl's sake. Bad blood exists between himself and Wilkerson. A strong installment.

A ROMANCE OF OLD HOLLAND (Broncho), Dec. 2.—A two-reel offering with pleasing Dutch settings. The plot is quite obvious and has a melodramatic turn, but is full of interest. The manner in which the young hero escapes an ocean grave and wins the girl from the plotting Van Spratt is well pictured. The scenes are attractive both on land and sea and the cast is a pleasing one. In the end the hero pays off the debts of the girl's father and marries her. The photography is very good throughout.

THE GIRL STAGE DRIVER (Eclair), Dec. 2.—A two-reel Western number with the settings in Arizona. This is picturesque and pleasing from a scenic standpoint and well photographed. The action develops two stage holdups; the hero is twice captured by the bandits and twice saved by the girl. The plot has very little suspense about it and for this reason does not hold the interest as strongly as it should. The settings and photography are the strongest features of this number.

THE VIGIL (Domino), Dec. 3. A two-reel subject enacted entirely by Japanese characters, including Tsuri Oaki, heroine of numerous successes along this line. This is well photographed throughout and contains an entertaining story, with a number of dramatic moments in it. Owaru lays a villainous scheme with which to bring discredit upon his favored rival, but the girl plays upon his superstitions and brings about a confession. The close is dramatic and the picture on the whole a strong offering.

THE MYSTERY OF THE SEAVIEW HOTEL (Rex), Dec. 3.—This is Ben Wilson's first appearance in his new affiliations. He plays the part of a detective in a two-reel production. The story has to do with some mysterious thefts occurring in a large hotel. The detective has a number of nocturnal visits and is threatened with death unless he leaves. He does so, but returns with a woman assistant, in disguise. He succeeds in rounding up the mysterious criminal, who turns out to be the clerk. A good mystery yarn, well constructed and with a good pull to it.

MOTHER OF THE SHADOWS (Kaybee), Dec. 4.—A two-reel offering unfolding an unusual Western story. Tsuri Aoki appears as an Indian girl wronged by a young lieutenant. When the child is born the Indians bring her to the fort and she is told to pick out the man. A delicate situation, but very well handled. The succeeding scenes are stirring and beautifully pictured, the photography being strikingly clear. A fine Western offering.

THE HEART OF A MAGDALEN (Powers), Dec. 4.—A two-reel number with a cast including Edna Maison, Bert Hadley, Joe King and Beatrice Van. The story of the notorious woman who consents to pose as the Madonna is entertainingly developed. The photography might have been better in a few places. The plot leads up to quite an unusual situation where Clarinne attends the studio reception uninvited and is tempted to ruin the masterpiece she posed for. Edna Maison makes this character an interesting one and the story itself ranks above the average in certain respects.

FOUNDLINGS OF FATHER TIME (101 Bison), Dec. 5.—This two-reel offering, written by Isadore Bernstein, is a study of poverty. Murdock MacKenzie and Mrs. Benson appear as an old couple who are ejected from one home after another, until they finally go out in the rain and die locked in each other's arms. This story is sad without being morbid. It is naturally and sincerely acted and makes a strong appeal to the sympathies. It should well serve the injunction of the author as announced at the beginning: "To those who have plenty to seek out the poor."

THE LOVE OF PRINCESS YOLANDE (Warners).—A two-reel idyllic story in costume. Princess Yolande has to marry the neighboring prince; but is given a few days holiday before the event. Out in the fields with her humble friend, a shepherdess, she falls in love with a wandering minstrel and, when the prince comes to claim her, she finds that he and the minstrel are the same. It has pretty costumes and many graceful scenes, but is not wholly poetical nor wholly satisfying.

FATHER—A MEMBER OF THE PURITY LEAGUE (Warner's).—Rough, comic picture; many of its incidents will appeal as laughable, even if they are rather inelegant. The Premier studio made it.

CAMILLE, AS SHE NEVER WAS (Warner's).—One-reel burlesque under the Superba brand. It is a big, fat Camille and an Armand who gets three dollars a week. The offering will no doubt appeal to the many as very laughable.

A MENDER OF WAYS (Warner's).—There is a situation in this Premier offering that has possibilities; but only fair use has been made of them. The woman had once been loved by a divinity student, but had not heard from him and had married another. He has turned out a drunkard. A new minister comes to the village. The tough tries to force him to drink, gets licked and has to promise to come to church. The woman sees in the new minister her old lover. It is a pretty well acted picture, and, if there had been no pistols in it, it might not have been so trite in the way it is worked out. It will hold attention as it is.

SHOT IN THE FRACAS (Warner's).—A burlesque in which the tramp is too big for the village cops and the chief takes down the sign warning all vagrants off. Of course things begin to happen in the village and the action of the picture is most lively, though there are some put-up falls in it. It is an offering of a popular kind just now, rough and speedy with eccentric camera work to make running comic.

STOCKINGS (Warner's). The burlesque sleuth has a bad nightmare which, we think, is a real experience till he wakes up. Striped

stockings are the sleuth's clue and th e clue leads him into all kinds of scrapes. It is not elegant; but it is not offensive either.

MAX AND THE FAIR M. D. (Electic—Pathe).—It is a Max picture and, if it fails to make the audience laugh, something's wrong with the audience.

WHEN FATE WAS KIND (Eclectic—Pathe).—A three-reel melodrama in which the hero, a rather weak character, nearly falls into the trap of the villain who wants to make trouble for him with his wife. He thinks at first that fate was kind and kept him from inclosing the check to the other woman; but finds in the end that his brother has substituted a harmless business announcement. It is fairly well acted and the story is easily followed. The photography is perfect.

SLIPPERY SADIE (Warner's).—A one-reel offering with an a la Keystone burlesque. It is full of run and tumble kind of action; but has many incidents that are lively enough to make it go well in the majority of houses. It was made by the Starlight studio.

ALL AT SEA (Warner's).—A one-reel Albuquerque offering. This picture has some lively and unusual water scenes that are beautifully photographed. The two on this split reel are worth while.

RURAL ROMEROS (Warner's).—On the same reel with the foregoing. Country lovers' farce with dad's choice a sissy boy and the girl's choice a husky farm hand. It is he who throws the sickly eggs through the window and dad chases an innocent by-stander. There is fun and laughter in it.

THE LITTLE REBEL (Warner's).—A three-reel offering giving a love story of Civil War times, but fortunately without battle scenes. It is one of the Gene Gauntier pictures made while the company was directed by Sid Olcott and is an offering that we can recommend to exhibitors; because it gives a very pleasant taste again of fruits once liked and still likable. It is quite different from the merely commercial spy picture and its comedy love story, although along well-beaten lines, has a meaning and a freshness all its own.

STUNG BY THE BEE (Warner's Premier).—A one-reel Premier offering with enough fun and life to keep it acceptable; but the situation has been worked out with much more convincing humor by others, among them the Edison players.

BRACKEN BACK WITH BALBOA.

Bertram Bracken, director of the six-reel attraction, "St. Elmo," and scores of other feature films for the Balboa Amusement Producing Company, of Long Beach, California, and who was Gaston Melies' director during his world-wide tour, has resumed work at the Balboa studios, following a vacation of two months. He will be director-general of the six companies of players being organized to produce feature dramas at the Balboa plant and will, under his new, long-time contract with the corporation, receive one of the highest salaries ever paid a producer of first-class films.

Mr. Bracken, besides directing his own group of star players in big productions, will personally supervise the work of the other five directors engaged in staging the feature attractions demanded by the Balboa company's new contract with a film-marketing corporation, under the terms of which the Balboa studios must produce at least a minimum of 6,000 feet of first-class feature film every week. He will also manage the operations of enlarging the studio stages, obtaining additional scenic properties and buildings.

Director Bracken's first production will be a pictorial visualization of Mrs. Augusta Evans' celebrated Southern novel, "Beulah," in six reels, this world-famous story being a sequel to Mrs. Evans' narrative, "St. Elmo." Some of Mr. Bracken's current releases are: "The Square Triangle," "The Test of Manhood," "Heart of the Brute," "The Vow," "The Mask" and "The Winner."

Hobnobbing with Royalty. Scene from "The Education of Mr. Pipp" (All Star).

Eleanor Woodruff Off to the War

Pathe Leading Lady to Head Red Cross Hospital Corps in France.

IF Miss Eleanor Woodruff, Pathe leading lady, holds to her decision to go to the European war as a nurse, the world of the screen will suffer a severe loss. There are too few actresses of Miss Woodruff's type at present in pictures not to give her exit more than passing notice.

Though Miss Woodruff did not get her name in the bright lights on Broadway before her advent into the screen world, she played important parts in "The Gamblers," "Beverley of Graustark," "The Spendthrift," "The Five Frankfurters," and in stock.

Eleanor Woodruff.

At the suggestion of some of her friends she tried pictures and became an instantaneous success. Wonderfully versatile, her chief charm lay in her portrayal of emotional parts. Some of her best known films have been as "Katrina" in "The Last Volunteer," as "Beth" in "All Love Excelling," as "Mrs. Stevens" in "The Stain," as "Helen" in "The Ticket of Leave Man" and others. She has just finished a part in another large production staged and produced for Pathe by George Fitzmaurice, which will be released soon.

Naturally of an intensely sympathetic nature, Miss Woodruff has spent a great deal of her spare time in the interest of Working Girls' Clubs, giving a world of attention to the organization of these and by her personal attendance at the different functions influencing a large number of her friends to take an interest in the aims and objects of these clubs. In this work she has been associated with many of the leading social workers of New York City who have highly praised her quiet but effective work in securing large monetary assistance as well as in making several lecture tours.

After the outbreak of the war in Europe she became actively engaged in the work of the American Red Cross Society. Learning that the French house of Pathe had organized a number of Red Cross corps from their large staff which they had equipped and are maintaining at the front at their own expense, and feeling deeply the shortage of hospital help to care for the large number of wounded and sick, she volunteered for this work feeling that she could be of more assistance to the wounded and suffering by her personal attention. Her offer was accepted as the work of the Pathe Studios had been largely suspended, and she leaves in a week or two to take charge of one of the Pathe field hospitals.

Miss Woodruff's loss to the screen, even temporarily, will be keenly felt by her many friends and admirers who will wish her a safe journey and a freedom from danger which will eventually bring her back to this country, better equipped by her experience to carry on her work.

CALDER JOHNSTONE WITH LEONARD'S REX COMPANY.

Robert Z. Leonard and his company of Rex players are still in San Francisco where they have gone to produce certain scenes in the fifth installment of the Universal great serial, "The Master Key," written by John Fleming Wilson. With them has gone Calder Johnstone, of the scenario desk at the Universal West Coast studios who, together with Mr. Leonard, has been putting into scenario form the stories from Mr. Wilson's pen. In his absence Earl Hewitt, of the regular scenario staff, is handling the contributed scenarios.

OBSERVATIONS

BY OUR MAN ABOUT TOWN.

THE proposition to raise the prices of admission to picture houses continues to be the leading topic in publications devoted to the motion picture industry. Up to the present time no opposition to it has developed, yet none of the manufacturers and representatives thus far interviewed have taken a decisive stand on the question of putting the increase into operation. In other words, no one has ventured to say "Do it now." It is quite evident that a general rise in prices need not be looked for. The various questions raised by those who have been interviewed indicate a preponderance of belief that the producers cannot successfully urge it because the exhibitors, as a whole, cannot respond. One of the oldest producers in the business very wisely says: "The problem is a territorial one." This view has been expressed in many other quarters. Another producer says that the question is "up to" the manufacturers. "You cannot expect to get ten cents admission for films that are worth no more than five cents. If admission prices are to be raised to ten cents, or more, the standard of film productions must keep pace with the prices."

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All this is very logical and it brings to the front a situation that reflects ultimate success of the movement for increased prices by a a system of elimination. This system will involve three chief operations. First: The maintenance and advancement of standard by the manufacturers. Second: An arrangement between manufacturers and rental exchanges by which fair rental charges will be fixed for films in accordance with their standard. Third: A policy to be adopted by the exhibitors whereby those charging the higher prices, or who may raise their prices, will eliminate from their houses films that do not come up to the standard they require. "This," said one of the best known experts in the business, "will gradually relegate the cheap grade of films to the proper territories and automatically cheap films and theaters will gradually disappear."

* * *

An exhibitor who controls five houses in one of the large western cities was a visitor to this city a few days ago and spoke freely on the question of increased prices. His views are in line with the elimination system. "I have five theaters in my city, which I have graded in accordance with their locations. At two of them I charge five cents admission and the programmes are made up of the cheap grade of films. By that I mean films that are cheap principally on account of their age. Two of the other houses I run on the ten-cent basis and the standard of the programmes is correspondingly raised. The fifth house is first class in every respect. It cost $50,000 to transform it into an up-to-date picture house. I have an orchestra of twenty-six pieces and the films are the best the market affords, regardless of price. The prices at this house are 15, 20 and 25 cents. You will see that I have three grades of patronage to which I cater, but I am convinced that the number will ultimately be reduced to two. The ten-cent houses will, I believe, continue to survive for some time; but the sentiment of the patrons of the five-cent houses convinces me that, with the revival of industrial conditions, I will be able to convert them to the ten-cent basis without danger of losing patronage. With the assistance of my staffs I am educating the people and bringing them to a realization of conditions. I treat the cheaper patrons with all the courtesy accorded my high price people and, when they complain that the pictures furnished are not as good as those shown in the ten-cent houses, it is explained that they cannot expect ten cents' worth for five. We also urge them to visit the other houses when they can afford it so that they may see the difference in the shows and I think I have them going. The proposed increase in rental prices does not worry me. When conditions warrant me in changing the five-cent houses to the next grade I naturally will expect to pay a corresponding increase for the standard of service and I will have no fear of competition of the five-cent grade because I know the people of the localities I refer to are ready to pay for the better class of entertainment when they can afford it. It is by comparison that I hope to ultimately eliminate the five-cent business."

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"Some exhibitors," continued the exhibitor, "may contend that I am more fortunate than they are and that the population of their localities is such that five-cent houses alone can exist in them. I do not agree with this. Most people who make this claim lack either courage or foresight. The five-cent houses are doomed and those who are in the rut will eventually find themselves face to face with ten-cent competition when it will be too late to stem the tide. Money is pouring into the exhibition business from all parts of the country. Investors are daily forming companies for the establishment of larger and better houses for the better class of exhibitions and the single-handed five-cent man will be eventually driven to the wall. His only salvation is to improve his property and service before the other fellow comes along. But the responsibility for this evolution does not rest alone with the exhibitor. The manufacturers and rental exchanges have an important part in the game. You know, of course, that the exchanges claim they must get all the use they can out of films in order to get proper financial returns from them; that sharp, cut-rate competition has obliged them to keep films in circulation as long as the sprocket holes last. That is why, they very justly claim, so many five-cent houses continue in existence. On one of the principal streets of your city is a five-cent house owned by a man who recently built a ten-cent house only two doors distant. He did this because he learned other parties were arranging to build a ten-cent house on the next block. The improved service in the new house has gradually drawn patronage from the old place, so that it is barely paying expenses. I asked him why he did not close the cheap place and he said he renewed the lease to stop others from getting hold of it with a cut-rate service. He told me he would close the place instantly if the exchanges were obliged to charge rental prices that would make it impossible to supply five-cent houses. His position is a very uncomfortable one. He was forced into the ten-cent house by threatened competition on the right of his location and is forced to keep open his place to the left in order to prevent others from getting a foothold. He is like the man who stood between the devil and the deep sea."

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The most remarkable feature in connection with the higher price agitation is the marked silence on the part of the exhibitors. But few seem to give it attention. It was expected that the urging of the proposed increase would bring forth a storm of protests. One motion picture publication, evidently in a spirit of curiosity, has editorially urged exhibitors to express their views. Those who have thus far spoken seem disinclined to have their names used. One of them said: "We all want to raise our admission prices because we know it will lead to better service and better patronage, but the problem is such an intricate one that we think it better to wait until the men higher up get through figuring and give us some practical method for accomplishing it. One thing is certain, if we are to raise prices we must be protected by the exchanges against unfair competition."

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One of the most important recent decisions by courts in connection with the motion picture business is that rendered by Justice Davis, of the Supreme Court of New York. The National Board of Censorship and Commissioner of Licenses Bell refused to license a film depicting war scenes between the German and French governments, although the scenario was written upon a poem based upon imaginary incidents. The objection was that the film might tend to create riot and disorder. In sustaining the contention, the court complimented the National Board of Censors and the Commissioner of Licenses and held that they have jurisdiction where a question of obscenity, immorality or public policy arises in connection with a film. It is the first legal adjudication made on the question of public policy and is an emphatic confirmation of the claim so frequently made by the exhibitors that the New York system of censorship is one that does censor, and amply fills the bill with justice to all concerned.

A STATE MOTION PICTURE LIBRARY.

James L. Gillis, State Librarian of California, is perfecting a plan for making use of motion pictures in the educational work being carried on by the state. He proposes to furnish a state library exhibit at the Panama-Pacific International Exposition at San Francisco and, in addition to the books shown, there will be a series of moving pictures demonstrating the method of distributing these in the rural districts. The farm advisor, a recent addition to the educational staff of the state, visits the agricultural districts advising husbandmen on the work in which they are engaged and distributing books from the State Library. Pictures will be made of the advisor in his official capacity. The State Librarian also proposes to establish a film exchange where schools, clubs, societies and like bodies may obtain industrial films and pictures of educational and scientific value.

"In Search of the House of Fear"

Universal Company Leads a Midnight Expedition to the Wilds of Jersey.

Experienced by Hanford C. Judson.

THIS is no account of a motion picture, but a true story of an adventure and it will relate how Julius Stern, Eastern Studio Manager, and Paul Gulick, manager of the Universal's publicity, took a band of scribes across the Hudson in a horseless hill-climber to see a motion picture made. If the motion picture in question had been any ordinary affair, or even the best work of art that the greatest producer ever conceived, it is more than probable that not one of the scribes would have ventured to such a lonely place at the dim hour of midnight. It wasn't art that drew the reviewers, but mechanics. The picture that we saw is going to be a good one, the Imp Company had Stewart Peyton on the job—he's a genius for wild tales—and Peyton had with him a cast of strong players—four of 'em looked

Night Scene from "The House of Fear" (Universal).

like "cops." But the reason of our going was that the picture was going to be taken out of doors in the darkness, against the brightly lighted windows of a dwelling—a thing not tried successfully before—and was to make clear not merely the outlining of the figures, but their faces—the story depends on the spectator's recognizing the individual faces and seeing the emotions and characters of them.

We met at the Mecca Building. The chauffeur was entrusted with a piece of paper with 50 Edgewater Road written on it and warned by Mr. Stern not to lose it; he didn't. We crossed the river and climbed the hill and went some along the road. Soon there were branches overhead. Dickinson opened the window of the limousine to let the smoke out and the cold night come in. Denig, out in front with his fur collar turned up, saw a light in the distance. The machine came as near as possible to it and it was proposed that Dickinson ask the way; but he wanted a guarantee against the dog. Someone held up a lamp at the window and we learned that we had passed our objective and had to go back. Back a bit there was a road with possibilities both ways. We turned to the left and soon passed three who said they were strangers, but assured us that there wasn't no numbers around there. A bit further at another house we learned that we should have turned to the right. After covering a good bit of the State in the other direction we were told again that our way was straight back with no turning, so back we went and came to a stop between two buildings—one looked like a castle and stood on the left, and toward this Denig and Condon made their way. They hadn't gone far before Julius Stern, looking to the right, noticed a bright light in the distance and recognized the haunted house.

As we drew near the building—it is a little innocent home by day, but lives a double life—was blinking at us with all its eyes. Some natives had crept up and half hidden in the trees were wondering; for the house seemed half-stupid with some fiery liquor that it had been imbibing and would wink a lot of bright light out through one of its windows for a moment and then blinking this would open another. Perhaps something excited it for all at once it sent a smash of light through all its eyes at once. stood fairly pouring out brightness. We went inside where it was like day—the people outside saw our black outlines as we melted into what was like a furnace.

The place was fitted out with plenty of sets of the new Panchrome Twin Arcs, each with its reflector and two bright arc lights which can be used on either direct or alternating current and need only fifteen amperes on a 110-volt circuit. The great value of this outfit is that as many of them as a director needs can be carried along and used, as in this case, in any home where current is to be had. Each set with its rheostat weighs nineteen pounds and can be lifted about—in one scene the electrician took one up a tree to play the role of a full moon. The light they give is very clear and bright. They are made by Allison & Hadaway, 235 Fifth avenue, New York City. John W. Allison soon arrived to see whether his new arc-set was doing all that he hoped.

Stewart Peyton, the director, had a pretty young lady there named Francis Nilson, whom he assured us was an heiress with heart disease and that she had been brought by her villainous uncle, Howard Crampton, to the House of Fear solely to be scared to death. He had the ugliest old hag you ever saw in or out of pictures to keep her and a queer creature with boar's tusks among his teeth was to be seen prowling about the premises. This was a lunatic we were told named Allen Holubar. Paul Gulick says he was loaned to the Imp Company by the warden of Sing Sing for the evening; but we suspect that some one up in 1600 Broadway has a pull with the devil and that the creature didn't come from Sing Sing at all. Mr. Gulick is a strictly truthful man; but—at this point Director Peyton ordered us all outside.

We stood across the road where Eugene Gaudio, the Imp camera man, had placed his instrument. After the director had looked over his house and disposed of one or two of his electricians who wanted to look out of the windows, he shouted, "Come out." The door slowly opened, a flood of light behind it silhouetting the outline of the girl, her piteously disheveled hair falling in long curls around her shoulders, and as quickly closed. The moon, that the electrician had taken up the tree, its light hidden from us by its tin hood, now beamed effulgently on the girl's frightened face. She was fright to her finger tips and greatly appealing as she crept softly across the piazza and darted away to the left; but she wasn't to escape. Now the bright door opened again, and what issued from it will be seen later by spectators on the film and they will also see how the hero (Hobart Henley) of the tale came in time to see the girl taken back through the door, the hag holding it open for them to bring her in, and how he caught Boar's Tusks looking through the window and how he brought the cops.

These scenes were taken and taken again. Twelve solemn notes, by distance mellowed, came from a church tower in the valley. The newspaper men stood in the frozen grass. One found a grape vine and we all skipped rope waiting for the

Night Scene from "The House of Fear" (Universal).

"spread" that had been promised. One remarked, "What the New Jersey are we here so long for" and then Gulick talked turkey. We piled into the limousine of John Allison, the head of Allison & Hadaway, makers of the bright portable lights, and motored to a lager beer saloon about a mile away. It was a joyfully dirty looking place and there were some thoroughly delightful neighborhood characters lounging at the bar or seated at the little tables, half finished beer glasses, cards and blue and white chips around them. The pool table had a rent in it a foot long and the cues lacked tips. The Ladies' Epiphany Circle has an advertisement of a fair on the wall and there is to be a barn dance given by some other charitable association. Under a table lay a St. Bernard dog weighing about 250 pounds, and Mr. Gulick

said that it was to be used to help frighten the heroine; but didn't say that it was to be used in "The House of Fear" picture.

There was a big empty dance hall back of the barroom and a table in it set for dinner—fricassee of chicken, fried potatoes, beets, peas, coffee and other things, all very good. Some one put five cents into a sideboard like contraption at one end of the room and it began to bellow a tune. We don't know what the tune was, but the scribe sang "Tipperary" to it. The machine didn't like the song; for it whined and howled all through the next nickel's worth and the host came in and asked if we didn't like the dinner. It ended like the famed party of Hans Brightman and the automobile took us all back to the city. The scribe thinks the pictures will be good, but knows that Paul Gulick is a good entertainer.

BUNNY "ARRESTED" IN DETROIT.

Detroit from November 15 to 21 entertained a real, live picture star in the person of John Bunny. The occasion was a musical comedy attraction with Mr. Bunny in the leading role, which played the Lyceum Theater; so great was the demand for seats that an extra matinee was given on November 19.

During his week's stay in Detroit, Mr. Bunny was the host at many dinners and receptions. Probably the most important one was that given by the Local Union No. 199, Motion Picture Operators' Branch of the I. T. A. S. E. The affair took place at 46 Grand River avenue, where the union makes its headquarters, and started at 11.30 p. m. There was an attendance of over 150 persons, comprising motion picture operators, members of the Bunny company, local theater managers, newspapermen and friends. When Mr. Bunny entered the hall he was surprised by being arrested, the charges against him being that he had come to the peaceful city of Detroit and caused huge multitudes of people to laugh much against their will. He was given a chance to defend himself, but the jury convicted him of "being a good fellow." The penalty was a life membership in the union, and he was presented with a solid gold engraved membership card enclosed in a handsome morocco case; the presentation speech was made by B. Harlan Starr, manager of the New Empire Theater, Detroit.

At the conclusion of the address, Mr. Bunny arose to say a few words in response, but the applause was so deafening and so continuous that it was fully seven minutes before he was able to talk. Remarks during the evening were also made by A. J. Gilligham, proprietor of the Empire, and general manager of the General Film Company's Detroit branch, and Howard O. Pierce, manager of the Washington Theater.

MARY PICKFORD IN "CINDERELLA."

When the Famous Players included in a recent announcement of forthcoming productions, Mary Pickford in a subject entitled, "The Stepsister," they termed it a "genuine surprise." Just how much of a surprise it is, was disclosed only last week, when it was explained that "The Stepsister" is nothing else than a modern and original version of the century-old classic, "Cinderella." The subject is to appear on the Paramount Program December 28, and is described as the Paramount Christmas release.

In the exquisitely fanciful fairy tale, "Cinderella," Mary Pickford portrays the pathetic but bewitching little cinder-girl who was at last rewarded for her virtue and patience by a splendid triumph over her haughty sisters and unkind stepmother, and crowned princess, and sovereign of her true-love's heart. This new version of "Cinderella" is a delightful blend of comedy and pathos, and provides a consummately artistic treat for people of all ages.

NOVEL SCENARIO CONTEST.

Followers of the motion picture screen will be interested in a prize contest about to be started by The New York Dramatic Mirror in collaboration with Thomas A. Edison, Inc. Mark Swan, author of the "Andy Series" and a score of other Edison photoplays, as well as successful plays for the legitimate stage, has written two-thirds of a one-reel photoplay, and The Mirror is offering a prize of $50 for the best completion of the story submitted by a reader, four prizes of $10 each for the next best endings, and a prize of $10 for the most suitable title.

The completed photoplay will be produced by Thomas A. Edison, Inc., with full credit on the screen to the contestant who supplies the prize winning ending. The contest started November 18 and closes January 9, 1915.

Tyrone Power in Selig Productions

Popular Actor of the Stage Will Be Seen in "The Texas Steer" and "The Servant in the House."

TYRONE POWER, whose splendid work in "Aristocracy" has already been noted in the columns of this journal, is under engagement by the Selig company for his appearance in "The Texas Steer" and "The Servant in the House." The productions will be made in the Chicago studios of the company, which are now being devoted entirely to larger subjects. It was here that "Your Girl and Mine," the pretentious suffrage story, was filmed. Giles Warren, who produced the votes for women pictures, also will direct Mr. Power.

Tyrone Power.

Mr. Power was under engagement by Mr. Selig to portray Robert Smith, the Drainman, in "The Servant in the House," when he was asked to look over the part of Brandon in the famous old Hoyt comedy "A Texas Steer." The part so appealed to Mr. Power that Mr. Selig arranged to put on the comedy first, and it is now well under way.

"I like the part of Brandon," said Mr. Power; "it is such a breezy, wholesome, manly part, but I am especially fond of the role of the Drainman. I first appeared in this character at the Savoy Theater in New York in March, 1908. It is a most unusual play, containing a story of three brothers, one an East Indian bishop, one a country parson and one a scavenger. Viewed as a portrayal of actual life "The Servant in the House" is incredible, but viewed as an allegory, blending incidents of domestic drama with religious precept and admonition, it is coherent and comprehensible, and likewise it is morally significant."

The impersonation of Tyrone Power as the Drainman, revealing that vagrant as a wretched father, at first half savage as the result of injustice, unkindness, trouble and grief, then tortured in mental and emotional conflict, and finally as heroic in self-conquest has been described as wonderfully successful. Stalwart in figure, pictorial in aspect, rugged in manner, bold in style, broad in gesture, Mr. Power should make the portrayal on the screen surprisingly graphic. He possesses the ability to vitalize the character. Mr. Power appeared with "The Servant in the House" until the close of the season of 1909-10. Since then he has found seclusion and rest in his cottage near the Richelieu River in Canada.

Included in the cast of "A Texas Steer" are, besides Mr. Power, Grace D'Armond, Frances Bayless, John Charles, Mrs. Tyrone Power, Russell Fulton, Walter Roberts, Ralph Johnson, James West, Frank Weed, Charles Huntington, Elmer Jerome, Isabell Randolph and William Castelatt.

With "The Rosary" being lavishly produced in the big Selig western studios and "The Carpet from Bagdad" complete with an abundance of Oriental splendor and wealth of scene and accessory and a host of other Selig productions in contemplation, we may be sure there are rare treats in store for picture lovers.

DENVER'S MAYOR IN PICTURES.

Dr. Perkins, Mayor of Denver, will be seen in a forthcoming Thanhouser release called "A Denver Romance." The Mayor, who thus appears for the first time on any screen, was not easily inducted into the limelight. When the "Yellowstone" company from the Thanhouser New Rochelle studio was in Denver, an entire picture was taken in that city. Mignon Anderson and Morris Foster, in the scenario, were to be married. Robert S. Ruble, a Denver railroad official, suggested that Mayor Perkins perform the ceremony. He did, but it was only after much coaxing and the final consent by Mr. Ruble, a blushing bachelor, that he would "stand in" as best man. The picture was released November 29.

"The Bargain"

A Seven-Reel Paramount Release Which Reverts to the Old Type of Western Picture.

Reviewed by W. Stephen Bush.

THIS is a weird spot on the Paramount program. It is a bold, I might even say a reckless, attempt to revive a style of motion picture which we had hoped was a thing of the past. Old-timers well remember the days when exchanges and newspapers cataloguing films divided them into "Drama," "Comic" and "Western." In 1908 and 1909, and even later, "Western" dominated many programs. Nor will it be denied that in the heyday of the single reel many of these "Westerns" were splendid pictures, often portraying most accurately and most pathetically and most picturesquely the life of the early West. Indeed, the success of the early pictures soon produced an excess of supply over

Scene from "The Bargain" (Paramount).

demand and the public became surfeited not to say nauseated with sheriffs, outlaws, bad Indians, good Indians, Mexican villains, heroic outlaws, desperate halfbreeds, etc.

"The Bargain" is nothing more than an old-fashioned "Western." I cannot truthfully say that it is one inch above the average of such pictures. Its scenic background is superbly beautiful, but not more so than that shown in many old single reels. Its plot follows the old familiar lines: the outlaw, finely acted by William S. Hart, robs the stage coach, wounding or killing at least one of the men on the top of the coach, then he steals the money belonging to the express company, and then, still following familiar lines, the bandit falls in love with a good girl. He repents of his robbery and decides to return the stolen money, but the sheriff gets him before he can make restitution.

Here comes a slight departure from conventional lines. While in the old-fashioned pictures the sheriff is a rock of honesty, this officeholder is tainted with a fatal weakness, and, taking the stolen money from the bandit, loses it in the gambling hall. Now comes "The Bargain." The bandit proposes to the sheriff that he "turn him loose," promising in return to get the lost money back. The bandit is as good as his word, holds up a gang of gamblers, gets the money and returns it to the sheriff. The latter, duly grateful, allows the outlaw two hours to reach the "Mexican border." The outlaw escapes happily and something like six felonies committed by two men go entirely unpunished.

It is said that pictures of this sort are still popular in certain sections of the country and that nickelodeons in many big cities still yearn for them. This may be true, but it does not alter the fact that pictures of this sort have in the past been the most dangerous weapon in the hands of our enemies. There can be no doubt whatever that a picture of this kind has a bad influence on youthful minds. I hear it has been passed by the Board of National Censors. If this is true, the board have for the time suspended all the rules so nicely defined in their little pamphlet.

Watterson R. Rothacker

FOUR years ago this month, Mr. Rothacker left the moving picture trade paper field to form the Industrial Moving Picture Company, with Carl Laemmle and R. H. Cochrane. This company has the signal distinction of being the first organiation in the world to specialize in the manufacture and handling of moving pictures exclusively for industrial exploitation, commercial education, advertising and selling. Their record of moving picture advertising achievement includes such notable campaigns as the Du Pont Powder Company, the Postum Cereal Company, the Winchester Repeating Arms Co., the Northern Pacific Railway Company, Imperial Oil Company, Phoenix Horseshoe Co., the H. J. Heinz Company, American Cynanamid Co., United States Brewers' Assn., Peabody Coal Company, United States Gypsum Co., M. Rumely Company, Holt Mfg. Co., Universal Portland Cement Co., International Harvester Co., German Khali Works, Old Taylor Whiskey, General Fireproofing Co., and dozens of others of equal importance. Mr. Rothacker gave personal attention to the production of famous Mr. and Mrs. Vernon Castle dancing pictures, which were featured by Martin Beck over the entire Orpheum Circuit, and has several other successful feature productions to his credit. About a year ago, because Carl Laemmle's duties as president of the Universal Film Mfg. Co. required his undivided attention, Mr. Rothacker was able to purchase Mr. Laemmle's stock holdings in the Industrial Moving Picture Co., and at that time succeeded Mr. Laemmle as president of that concern. The Industrial Moving Picture Company have in Chicago the largest factory in the world devoted to the manufacture of advertising moving pictures and there maintain their general offices and a special bureau for moving picture advertising service. Mr. Rothacker is the pioneer moving picture advertisting specialist, and even as far back as eight years ago his articles on this subject were published in film and advertising journals in this country and abroad. Mr. Rothacker is a member of the Illinois Manufacturers' Association, the Hamilton Club, the Aero Club of Chicago, the American Association of Commercial Executives, is one of the Governors of the Reel Fellows Club of Chicago, and for two terms served on the Ways and Means Committee of the Chicago Association of Commerce.

Watterson R. Rothacker.

ONE MAN'S OPINION OF "LENA RIVERS."

Fred C. Amer, of the Royal Feature Film Company, Columbus, Ohio, volunteers this information and these are his exact words in a letter written to the Cosmos Feature Film Corporation: "Beulah Poynter in 'Lena Rivers' is great and the film is meeting with general approval." This is but one of many testimonials, all of which express the same sentriments regarding "Lena Rivers."

LIFE PHOTO TO PRODUCE "THE AVALANCHE."

The Life-Photo Film Corporation announces that it has purchased the photoplay rights to "The Avalanche." It has bought the world's rights to this former Broadway success. The owners of the play and the authors are Robert Hilliard and W. A. Tremayne. After its Broadway run, "The Avalanche" toured the country.

"The Avalanche" deals with the attempts of a woman to wreck a man through financial manipulations of the mining stock, Avalanche. Before the man's marriage he and the woman were engaged. His marriage, however, to another woman arouses the hatred of the central feminine figure in the play.

"The Lady of Lyons"

Five-Reel Sawyer Incorporated Picture of Lytton's Sardonic Comedy Makes Interesting Offering.

Reviewed by Hanford C. Judson.

AS a play, "The Lady of Lyons" falls into the class of productions so well known that everyone ought to know about them, but with which few are well acquainted, at least of the generation that counts most today. If one cannot see the play, the next best thing is to see the picture. The picture as an offering of entertainment to the public rises, on its own merits, above the average, certainly, though it doesn't reach the top rank where it would give spectators a sense of human life apart from the "boards." Lest this be taken as harsh criticism let us hurriedly add that this reviewer has yet to see a picture of a play, and he has seen some fine ones, that was not stagey, at least in the awkward juxtaposition of characters due to stage limitations. This offering is a very good picture of an excellent play; but is not a great motion picture.

The picture makes its story clear. We are introduced to

Scene from "The Lady of Lyons" (Sawyer).

the ill-bred, but proud young miss who flouts all her lovers because, if they happen to be rich, they are not noble. We find that of two of these, both despised, one is very rich and the other a painter and a gardener's son—this latter youth she has never noticed enough to recognize him again. The rich man whom she has spurned fits-out the love-lorn gardener's son to pay suit to the girl again in silks and gems loaned for the purpose and as the gallant Prince of Como. Accepting this situation, which is convincing enough, the action follows naturally. The construction of the play doesn't show a great mind, but it is all human and is enlivened with humor which, if not wholly spontaneous, is not strained.

The players are, for the most part, from the great Parisian theaters and have earned recognition in France. There is one character that is wholly satisfying, that of the fire-eating colonel who, in the early part of the story, suspects that the Prince of Como is an impostor—he fights a duel hoping to get rid of him, but is worsted—and at the close, after the gardener's son has won a true title in the Napoleonic wars, helps him win back the bride whom he loves still, but had so cruelly deceived. The actress who takes the role of the girl does well enough, as does the young lover. The girl's mother is another character which should be especially commended. The sets and backgrounds—it was made in France—serve excellently and have been brought out clearly by the camera.

LARRY TRIMBLE WILL "DEPOSE."

The testimony of Larry Trimble, former director of the Vitagraph Company, is sought to throw light on the issues involved in an infringement action brought in the United States District Court against the film company by Jerome K. Jerome, who claims that the photo play entitled "Professor Optimo" constitutes an infringement of his work which was produced on the stage as "The Passing of the Third Floor Back."

Judge Hand has signed an order directing the American Consul at London, where Mr. Trimble is now residing, to take the deposition of the witness. Walter W. Irwin, counsel for the film company, says Mr. Trimble had charge of producing the photoplay and is familiar with the origin and development of the plot and theme of the production.

Alan Hale, Biograph

WHEN a man is happily situated as a leading man in one of the oldest and best motion picture companies, is doing excellent work and in every way appears to think life worth living, it ill becomes any of his friends to find fault with his choice of a lifework. There is one, however, and that is this writer, who, from the first time he met Alan Hale, has always had the feeling that the tall blond young leading man of the Biograph should be dragged into court and compelled to show cause why he should not have been a lawyer instead of an actor. This statement is in no measure in derogation of his histrionic ability; it is inspired by the belief that a remarkable command of good language, a fine selective pick from a wide vocabulary, marked capacity for stating his own side of a case and picking the weak points in an opponent's — these and associated qualifications would make Alan Hale a pleader away out of the ordinary. However, if Alan Hale were of the bar instead of the screen the men of the Screen Club would miss many a controversial treat.

Alan Hale.

Mr. Hale's stage work began six years ago as Dr. Chapman in "The Message from Mars," with the Orpheum stock company in Philadelphia. He had asked the director for a chance, and that functionary, after looking over the young man, said he guessed he would take a chance. Mr. Hale made good. He had previously studied osteopathy, but he found playing the doctor so much more congenial than becoming the professional article that he then and there made up his mind to stick to the stage. At the termination of his Orpheum engagement he was for several seasons in stock and also did vaudeville and concert work—he is a singer and has studied music.

Mr. Hale's first picture work was with the Lubin Company, where he remained nearly a year. Then he came to New York, and after a season with the Reliance Company, joined the Biograph, where he has been for nearly two years. With the latter company he has played many parts. Recently he has been seen in the leading characters of "Martin Chuzzlewit," "The Cricket on the Hearth," "Scrap of Paper," "Earnest Maltravers" and "Masks and Faces," all two-reel subjects and unusually successful. Mr. Hale is one of the most likable members of the Screen Club, and that's a likable bunch. In his leisure moments he is always ready to wage war around the pool tables, where he plays a steady game, or to take part in forensic combats if there be any weighty public question to be thrashed out.

In private life Mr. Hale is the husband of Gretchen Hartman, an actress of ability, who plays with him in many opposite leads. One of her pronounced recent successes was as Peg Woffington in "Masks and Faces."

HE SPOKE TO LORD ROBERTS.

James Young claims distinction in having been the first person to speak to Lord Roberts upon his return to England from his victories in South Africa back in 1901. At the same time Mr. Young took a number of snap shot photos of his Lordship and Lady Roberts. The recent death of Lord Roberts on the fighting line of the Allies in France awakens some interest in this incident to which Mr. Young now reverts with pride.

DELLA CONNOR WITH GEORGE KLEINE.

Della Connor, identified with the Pathe forces as a leading woman until recently, is playing the part of Sadie Small in George Kleine's "Officer 666," just completed at the George Kleine Studio, 11 East 14th street, New York City. Miss Connor is both well known and popular and her splendid work has caused her to be retained to play "Joan" in "Stop Thief."

"The Stolen Birthright"

A Modern Comedy of Errors in Which Two Girls Look Alike and Cause Misunderstanding.—Three-Reel Pathe-Wharton.

Reviewed by Hanford C. Judson.

EAST and west furnish the backgrounds for this story. It begins in the east. Two sisters are separated as babies and neither even knows that she has a sister. It is a situation that will appeal as plausible or not, according to the spectator's temperament. But there will be few

Scene from "The Stolen Birthright" (Pathe-Wharton).

indeed whose attention will not be arrested by the opening situation. A poor farmer is evicted for not paying his rent. It is just after his first child is born. The deputy sheriff sees the poor wife going mad and stays his work: but the trouble is done. The young mother, when left alone, hides her child to keep it from being taken with the furniture and, in the bureau drawer, it smothers. The farmer is just about to bury it when a baby carriage with twins in comes tumbling over the cliff—we have seen how this happened, how the carriage got started due to the carelessness of the nurse, and how it rolled over the lip of the cliff. The farmer substitutes his own dead child for one of the twins, neither of whom is harmed. So the sisters are separated.

In a few years the farmer goes west and takes his one of the sisters. The picture ten years later shows her as a barmaid in a cowboy tavern. She is loved by a gambler and tells him that he must live for a year in a city and be honest before she will marry him. The other sister is a married woman. The gambler in the east sees her and thinks she is his girl. He won't believe that she is not and so acts that the husband gets jealous and orders her out of his house—she had been his stenographer and he didn't know much about her past. As the story draws toward its happy ending, there are several perfectly made double exposures.

The picture has some striking incidents. It is ably acted and many of its scenes make very pretty pictures. In quality it is not quite up to Wharton's average, which is high; but it makes a good, interesting offering.

BOSWORTH FILMING VAN LOAN STORY.

The first moving picture company to go to Banning, California, took possession last week, and the town is theirs. Hobart Bosworth and a company of twenty-five are putting on some lively Western scenes for the opening reel of Charles E. Van Loan's "Message to Buckshot John," and everyone in town is taking a great interest. For the big scene of the capture of the Bad Jake Kennedy gang, who "shot up" the town of "Clayton," the entire town of Banning turned out. School was dismissed, stores deserted, and when "Kennedy," "Buckshot John" and their followers tore along Main street the citizens entered into the spirit of the play with great enthusiasm and helped to make the scene remarkably realistic.

"FALSE COLORS" COMPLETED.

The Smalleys have completed "False Colors," a four-reel story of theatrical life, and will begin Monday on "Sunshine Molly," an exciting story of the oil well country written by Mrs. Smalley (Lois Weber). Mr. Smalley will direct the production and he and Mrs. Smalley will play the leads.

The entire company will be taken to Midway, California, the center of the oil well region.

New Edison Studio Building.

The alterations and additions to the Edison Studio in the Bronx, made necessary by the fire of a few months ago, are now completed. On the site where the frame building which consisted of directors officers and projecting room once stood, has been erected a new four-story concrete structure. On the second floor is the costume department, where every conceivable costume from that of messenger boy to king may be had. There is a private entrance for the "extras" direct from the street to the dressing rooms, thus eliminating the necessity of their passing through the studio proper

New Edison Studio Building.

and interfering with the regular routine. On the ground floor is the kitchen, presided over by a chef, who supplies luncheon to all desirous of remaining in the studio during the noon hour. Aside from the dressing rooms in the main building, four large and completely appointed dressing rooms are for use by the regular staff artists. A section of this new structure consists of a suite of ten offices for the sole use of directors and stage managers.

These much-needed changes will greatly improve conditions for all concerned, and will greatly facilitate the making of new pictures.

"The Last Dance."

Five Reels. Picture Play House Co.

THIS feature deals with the infatuation of a young artist who has fallen in love with a celebrated dancer. The theme is well and delicately handled and full of dramatic power and intensity. The acting no less than the personality of the leading characters are far above the average.

Scene from "The Last Dance" (Picture Playhouse).

The photography is good throughout and the settings, both interior and exterior, leave nothing to be desired. The ending is tragic. The lovers, who are both talented artists with genuine artistic temperaments, struggle with conflicting emotions, dividing their allegiance between art and love. In the end the artist dies of grief and the dancer follows him into the great beyond.

"The Walls of Jericho"

A Five-Reel Picture of Alfred Sutro's Melodrama of American Mining Country and English Society—Features Walter Hitchcock.

Reviewed by Hanford C. Judson.

THE author of this play got his title in a Biblical quotation suggested by the story's climax at which time the worldly walls of selfishness and frivolity built up around a society woman fall flat at the spiritual call of her motherhood. It is just as the heathen walls of Jericho fell when the spiritual music of Hebrew trumpets sounded around them and the quotation, appearing again in an explanatory subtitle, deepens by its apt illustration, the spectator's impression of what takes place in the woman's soul.

The picture's story skillfully prepares for and works up to this change of heart in its heroine. Alfred Sutro is no novice in portraying deep human experiences and his faculty is well illustrated in this play. He is no great dramatist; the experiences of his characters, while convincing, are exceptional and

Scene from "The Walls of Jericho" (Box Office).

not typical. Everybody suffers, though few of us are wrongly accused of murder. Murder is almost nothing but a stage property. But accept this; there is plenty to be thankful for in the picture which takes high rank among melodramatic offerings through the human value of its subject matter, the character drawing of its players and, to a lesser extent, the smooth staging of its story which is always kept clear and nearly always made to seem natural.

Just before the climax of the story, set in England, the woman has let herself fall in love with a society rake; she is losing large sums at bridge and is wholly neglecting her child and her husband. The rake has been told that the police in America want the husband for murder. The opening scenes have shown who the real culprit is and how he seemed able to fasten the blame on the story's hero and it is he who tells the rake of the damaging fact. Neither the murderer nor the hero nor the spectators know as yet that the victim came-to before he died and left his account. The rake wanting the woman, sends to the American sheriff to come for his man. The sheriff appears and the rake sets a time for him to call at the house of the woman and her husband. A few minutes before the time, he takes the murderer-tattler there and then the sheriff comes. The husband and the wife both think for a moment that a terrible calamity is about to fall upon them and this is the emotional climax that tears through the woman's soul and makes her change of heart convincing. The scene—the way the characters stand in it—is stagey; but the inner spirit of the moment is true and human.

Clair Whitney, who plays the women, had a similar but much harder role in "The Woman of Mystery," by Wilkie Collins, that Madame Blache produced. She carries the part very well. It was a simple matter for Stewart Holmes to fill the role of society villain perfectly—he has had more difficult roles. Walter Hitchcock plays the role of the murdered man with distinction. It is a short but good part. The hero of the story is clearly and naturally acted by Edward Breece and the murderer is as well taken by Edward Jose. The scenario was prepared by Anthony Kelly. The story, swinging as it does from the wilds of the American west to England and with a cut-back to America at the climax, has a breadth that carries it away from stage suggestions and Mr. Kelly has skillfully added to its freedom. Some of its scenes are cramped, but it is a good bit of picture writing.

Charles Simone

ONE of the "big little" men of the motion picture industry with a record of several years' standing is Charles Simone, who is rounding out an impressive career by directing pictures at David Horsley's big Centaur plant in Bayonne, N. J. Mr. Simone recently finished a spectacular five-reel production of the Verdi opera "Il Trovatore," which cost more than $30,000, and is now going ahead putting on other pictures.

Charles Simone.

Charles Simone was born in Castellana, Italy, on November 18, 1874. After finishing school he studied for a while for the ministry and then came to America when only fourteen years old. The next few years were spent in the theatrical profession, both as author and actor. At nineteen he married Rosabel Metzler. The next two years were spent as a journalist.

About six years ago "Charlie," as he is best known, entered the motion picture business. Then, as now, he was associated with David Horsley. Back in the days before the Motion Picture Distribution and Sales Company, Charlie was advertising and publicity manager of the Nestor Film Company. Then he became general manager and during his incumbency a large brick plant was erected at Bayonne, N. J., and studios were established at Hollywood, Cal.

In the days of the Sales Company Mr. Simone was a member of the board of directors. When the Universal was formed Charlie established a poster and photo department and later "cleaned house" in the scenario department. For a while he was manager of sales and advertising of Venus Features, now out of existence. When the Centaur Film Company, the oldest independent concern in America, was revived through the construction of a large plant in Bayonne, N. J., Mr. Simone returned to the manufacturer with whom he was first connected.

Surely Charles Simone, who escaped becoming a priest, only to enter the motion picture business, where he can fill almost any role, is a versatile chap.

HERO WORSHIP AND MISTAKEN IDENTITY.

A little incident occurred in San Francisco which emphasizes the popularity of Maciste, the great Nubian giant, in Cabiria. A big negro planted himself in front of one of the Cabiria lithographs, showing Maciste, when a number of small boys gathered around and noticing a very striking resemblance between the negro and his prototype Maciste, one of the kids whispered to his companions, "That's him." "Yes, yes, that's him," the boys chorused. The negro looked around, smiled, looked again at Maciste and with a gleam of satisfaction in his eyes, threw out his chest and walked on. The crowd followed. Now every time the negro shows himself in public he is followed by an admiring crowd.

KLEINE'S "THE NAKED TRUTH" BREAKS RECORD.

George Kleine's beautiful five-part subject, "The Naked Truth," featuring Lyda Borelli, broke the Kleine record last week when it played its 70th engagement in the Chicago city limits. There are only two hundred theaters in Chicago with a seating capacity exceeding three hundred, which makes the record remarkable when the ratio of houses "killed" by a single engagement in a given neighborhood is considered. The Bijou Dream, adjoining the big Orpheum on State street, is playing an eight-day engagement with "The Naked Truth" and bookings continue to pour in steadily.

"The Circus Man"

Rambling Story with Lots of Heart-Interest Gives Five-Reel Lasky Offering Probable Popularity.

Reviewed by Hanford C. Judson.

THIS story is from the novel of George Barr McCutcheon, "The Rose in the Ring." It should be a popular picture, in spite of its few drawbacks, which are swamped by its excellences. It opens with a parricide, for which the hero is wrongly accused and has to flee for his life. He joins a circus and falls in love with the circus man's daughter. There is an interesting pickpocket character in it who is the means of clearing him and reinstating him in his inheritance.

There are many characters and two or three minor stories are twisted into the main thread; but all are interesting and to one who can keep a clear-cut memory of faces all will be as clear as one could wish. It is not dramatic; but is filled with dramatic moments that often make a strong appeal to heart sentiments. The director is Oscar Apfel,

Scene from "The Circus Man" (Lasky).

and in much of it he shows his power at its best. Let us point out this one bad bit of directing—when Frank Jenison (Huburt Whitehead) comes to the cellar where his wrongly accused nephew has been left guarded, he almost steps on the unconscious guard, although it is broad-daylight—he seems to be talking about the crops or something. But then, how many dramatically telling scenes there are! It is not a picture to be spoiled by one or two lapses.

There is not one weak player in all the cast. Joe Mullally plays the wrongly accused nephew, a juvenile part, and opposite to him is Florence Dagmar as the circus-man's daughter. Big Theodore Roberts makes a very convincing appeal as the circus-man. Mabel Van Buren plays his wife, and these two with the Cronks, played by Raymond Hatton in the role of Ernie the half-wit (a fine bit of work) and by Howard Hickman as his elder brother. Colonel Grand, who has taken a fancy to the circus-man's wife, and who is killed in his villainy by Ernie, the half-wit, is ably presented by Fred Montague. Billy Elmer has the role of Isaac, the negro lawyer. The mechanical work has been very ably done. There is nothing high-brow about the offering; it tells a story in which there are many good things.

KLEINE ENGAGES MARY RYAN FOR "STOP THIEF."

Mary Ryan, one of the best known leading women in America, has been engaged by George Kleine to play the lead of the maid in "Stop Thief," the famous Cohan & Harris comedy which is being filmed by the Kleine forces following the completion of "Officer 666." Mary Ryan is at present starring in "On Trial," the big hit now playing at the New Candler Theater, New York. In addition to her popularity in the east, Miss Ryan counts a host of western friends. She is well remembered as one of those who made famous the old Dearborn Stock Company, Chicago, playing at what is now the Garrick Theater.

MORE FILMS LOST.

The Minneapolis branch of the Laemmle Film Service reports the loss of the following subjects: "Their Honeymoon," Nestor; "The Test," Nestor; "Our Daughter," Eclair; "Discord and Harmony," Bison. It is believed that the pictures in question were stolen from the American Express Company on November 7. Information regarding them will be appreciated by J. V. Bryson, manager of the Minneapolis office.

Vitagraph Theater Program

Presenting "The Mysterious Mr. Davey," "The Man Behind the Door," "The Methods of Margaret" and "The Sage Brush Gal."

Reviews by Louis Reeves Harrison.

BEGINNING with the last named of this formidable array ray of "Thes," "The Sage Brush Gal," it does not contain enough material for so long a play. Its redemption lies in some bright characterization by the principals. "The Methods of Margaret" is pleasing. As destitute of suspense as it is of pretense, one knows what is to happen, yet it happens so delightfully that there is no need of being particular. The ladies shine, particularly Lillian (not Lily, if you please) Walker, and again, Lillian Burns. The story is one of retaliation. The wife feels humiliated by her husband's rather familiar relations with gushing typists in his office and teaches him a lesson by engaging some gushing male employees in her household.

More ambitious is "The Man Behind the Door," announced as a "comedy in four parts." Wally Van in the leading role might have participated in the adventures which make up the body of the story, but he is merely an unwilling spectator of what goes on, having been locked up in one of the rooms, and viewing the action through keyhole and transom, in the bachelor apartments of a New York man of wealth. It is farce comedy, merely a stringing together of amusing incidents, but it brings out other talents than those of versatile Wally Van. Nita Frazer vies with ever-bewitching Cissy Fitzgerald in roles that call for other charms than those purely spiritual, especially when they lead in a magnificent masque ball scene. What that scene bequeaths to an audience, its legacy, will make a decided impression wherever shown.

An intervening view of the Bay of Naples, a still picture treated with varied atmospheric effects by artistic lighting, is sweet to the eye.

Sidney Drew scores the success of the evening in "The Mysterious Mr. Davey." He is improving in more than one respect, dispensing with crude slap-stick methods and portraying character by refined methods. The comedy is a real one, well constructed, but it is formulated out of simple materials. Drew portrays a married man afflicted with a suspicious wife, who finds relief in the society of a former sweetheart. To cover his escapades with her, he invents a fictitious Mr. Davey, a lonesome old fellow in need of company, and sends letters and telephones to himself from the mysterious Mr. Davey. Even when his wife is on the verge of discovery and insists on meeting the gentleman who needs so much consoling, the wayward husband is not without resources. Drew's acting, the clever subtitles, and an amusing office boy kept the audience laughing as one likes to hear them laugh, not because they are expected to, but because they can't help it. The program is a success through its comedies.

MADE-IN-AMERICA DAY IS POPULAR.

Indorsements of the plan to bring about the establishment of a Made-in-America Day by invoking a most potent force of the day in attracting attention to such a movement, namely, motion picture photography, have been received by the prime movers in the enterprise.

Indications are that the movement, already well started, will continue to gain momentum, and it surely will be a matter of pleasant retrospect, once the plan is consummated, for motion picture interests in general, that men prominently connected with their industry were the originators and propelling forces of this movement.

As stated in the previous issue of this publication, the idea to establish a Made-in-America Day involves the manufacturing of a monster serial film to be entitled "America," which is to be released in weekly installments to leading motion picture theaters throughout the country. This method of calling attention to the resources of the country is to be supplemented by newspaper publicity and public receptions to be accorded under the aegis of local chambers of commerce to a cultured and attractive young woman to be known as the Maid of America, who will address women's organizations in the various centers visited and at the same time figure as a leading figure in the filming activities, supported by a select company of players.

The expedition having in charge this work will be under the personal direction of J. Arthur Nelson, president of the United States Film Corporation. Corporations, whose capital aggregates $100,000,000, have swung into the line behind the Made-in-America Day banner bearers. Of this ten million represents capital invested in the motion picture industry.

"Called Back"

London Film's Four-Part Adaptation of Conway's Novel a Story of Unusual Strength.

Reviewed by George Blaisdell.

CONTINUOUS suspense characterizes the adaptation by the London Film Company of Hugh Conway's well-known novel "Called Back," which is being released in this country through Cosmofotofilm. George Loane Tucker, who directed the four-part subject, by his work in this picture will strengthen a reputation for careful and craftsmanlike production. He has garbed his characters in the period of Garibaldi, he has constructed his interiors with regard for his times; for his exteriors he has drawn on the hedges, the lawns, the streams and the picturesque structures of Old England. Mr. Tucker has been fortunate or

Scene from "Called Back" (Cosmofotofilm).

wise as you will in the selection of his cast. It is one that throughout shows capacity and judgment in the delineation of strong dramatic situations, and of these there is an abundance.

Chief among the players is Miss Jane Gail, who has the role of Pauline, the young woman despoiled of her fortune by an uncle who banked too strongly on a revolution coming the way he and his associates desired. The character of Pauline affords Miss Gail a great opportunity to display her art. Her portrayal of the girl who loses her mind following the sight of a brother murdered is marked by high intelligence. We see her as a happy young woman changed to an unemotionless creature, the only variation from the imperturbable placidity of the demented being a tendency at times to hysteria; we see her passing through the stages of countershock which bring back to her the reason that had been dethroned. It is a great opportunity and a great performance.

Henry Ainley in the part of Vaughan contributes his full share to the forcefulness of the story, which he enters as a blind man. His interpretation of the sightless man is convincing and pathetic; and it compels sympathy, as does all of his subsequent work. His conception of the role is deserving of high praise. Charles Rock as Macari, the traitor, is strong and fully adequate. So, also, are those who sustain the roles of Dr. Ceneri and Petroff.

We will not attempt to enumerate the many situations that thrill and stir. There are the entrance of the blind man into the room where the brother has been murdered, the meeting of Vaughan and Pauline and his infatuation, the discovery by Vaughan that his wife is not in possession of her mental faculties, the encounter of the husband with Marcari, in which the Italian flashes a knife and sets at work Pauline's memory, the scenes in the old house where the murder was committed, the gradual recognition by Vaughan of the spot, and his confirming it by playing the same familiar tune on the piano; the incidents in the Siberian convict camp, where Dr. Ceneri tells Vaughan the whole story, and the closing scenes, including the duel between Petroff and Macari and the reunion of husband and wife.

"Called Back" is a picture of unusual strength.

"For Home and Country."

The Cosmofotofilm Company is now booking a two-part subject, "For Home and Country," from the studios of the London Film Company and produced by Harold Shaw. The subject is described by the Censorship Board as a "neutral war picture." The picture contains so many stirring scenes of smashing cavalry and artillery riding, of marching troops, of squadrons of steaming warships that it has value independent of its dramatic side. "For Home and Country" is unquestionably a film designed to aid recruiting in England. In watching the working out of the story, which is of a country invaded, one cannot help feeling England is the land assailed. Spies report to the Secret Service of the invading power and the war council of that power decides, according to a subtitle, "Let Tomorrow Be The Day." An exhibitor knowing the inclinations of his clientele would be well advised as a measure of extreme precaution were he to take a squint at the picture before showing it. There is much in it to commend it.

The story is of a clergyman opposed to war who refuses to permit his daughter to marry a man who follows a martial calling. Later, when the invasion comes and the town is burned and he is personally assailed he changes his mind and enlists. He loses an arm in the conflict, but at the conclusion he sanctions the marriage of his daughter to the captain in the flying corps.

There is one aviation scene that is unique. It is a photograph taken from aeroplane, showing the landscape, with a second aeroplane directly below passing across the field of the camera. The battle scenes are well staged. So, too, the views of the manoeuvers are of much interest.

"The Trail Breakers"

A Railroad and Indian Melodrama in Two Reels, Produced by Henry McRae for the Bison Company.

Reviewed by Hanford C. Judson.

THE closing situation of this two-reel melodrama will excite enthusiasm. The Indians—they had been working on the railroad, but had been fired, all the tribe and its foreman, for drunkenness—capture a train and there's a running fight. The white railroad workers are on horseback and, shooting as they gallop, they pick off the reds, some of whom fall from the moving flat-car into the ditch. At the end, when the brave chief engineer jumps to the engine cab from his galloping horse, and after a struggle with the most troublesome Indian of all, brings the train to a full stop, the remaining reds tumble out of the passenger car windows, like rats. There is action in all

Scene from "The Trail Breakers" (Bison 101).

this and excitement; indeed, it is a new kind of thrill and it will most certainly be warmly welcomed by spectators. But the early city scenes of the picture and its love-making are far below this part of the story, both in action and in general sensibleness.

If Director McRae has a peer making out-door thrilling pictures, we can't at this moment recall him. Vigor and punch are to him as natural and inevitable, so it would seem, as breathing. But in very truth, he has no reason to be satisfied with his work as a maker of society scenes, and in tender scenes he is distressing. Now, we say it thus plainly; because it is clearly written in his work that his sole fault is lack of restraint and he can overcome it. He is so fond of the punch that he tries to get it even in a tender love scene where God didn't put it. His lovers will kiss—kissing makes spectators sick—even with a lot of workmen staring them out of face. He ought to make his lovers a bit more shamefaced, which is something no one need be ashamed of.

"The City of Darkness"

Two-Reel Broncho Intense Political Drama.

CAST.

Governor ..... Walter Edwards.
Governor's Mother ..... Gertrude Claire
Governor's Sister ..... Enid Markey
Governor's Brother ..... Charles Ray
The Latter's Sweetheart ..... Leona Hutton
Ward Boss ..... Hershal Mayall

Reviewed by Louis Reeves Harrison.

ENTERING a rich field of political drama, "The City of Darkness" treats the struggle for political place and its perils, with some startling effects made realistic, and therefore more powerful, by utilization of scenes never adequately shown on the stage. The story contains a tense situation, one that it would have been possible to develop on a much larger scale, and there is a principle of natural justice involved. It is almost a pity that so good

Scene from "The City of Darkness" (Broncho).

a plot should be contracted inasmuch as many are attenuated to the breaking point, particularly as characterization could not receive the attention it deserved with such limitations.

The story is one of moral responsibility. A successful gubernatorial candidate, formerly a district attorney, has incurred the deadly enmity of a ward boss by sending his son to execution for a crime. The ward boss sees his chance for revenge when he chances to be present at the murder of a girl engaged to the Governor's brother. The crime is really committed by an unsuccessful suitor, but circumstances point to the Governor's brother as the murderer, and the ward boss puts himself in the situation of a witness for the prosecution. He gives false testimony at the trial and the Governor's brother is found guilty of murder in the first degree. He is sentenced to death and is to be executed at midnight. Telephone communication with the prison at the hour of execution is cut off to prevent a flood of morbid messages.

Such is the situation when the Governor is importuned by his mother and his sister to pardon the young man. He refuses on ethical grounds, but he passes through a period of mental agony after their departure. While in this condition he is visited by the ward boss. The latter gloats on the Governor's sufferings and adds to them by confessing that the boy is innocent. A terrible struggle between the men follows, and the ward boss is left unconscious, while the Governor tries to prevent the electrocution of his unfortunate brother.

The innocent man is shown making his final preparations for death, while the Governor is speeding to a form of rescue that has suggested itself to his acute intelligence. The boy is led into the death chamber and placed in the chair. The Governor dashes into a tremendous building filled with machinery—it is possible to shut off the power that lights the city and furnishes a current to the place of execution. The current is shut off and views are flashed of varied action in high and low society as the whole city is plunged into darkness. The boy is saved and justice done in the end. It is melodrama of a kind superior to the average, and with amplification, with characterization, the story might well be classified with the best form of intense drama.

Samuel Spedon, Advertising Expert

ONE doesn't often need to look far to find a "publicity man." One of them might even come in off the street and ask for a job. But we are not talking just now of this kind of a man. They are many, they are usually inexperienced and are going through the process of being weeded out. And we are going to talk at first less about Mr. Spedon, who is an advertising expert and the special representative of the Vitagraph Company of America, than about Mr. Spedon's kind. What is the true place of such a man in the business and what is it that differentiates him from any man who might take a publicity job, write good copy for advertisements and "run" the publicity office?

Samuel Spedon.

The difference, to answer the latter question first, lies in the quality in that word "run." What he does and how he does it makes him. His rightful place in the business is first assistant to the company's executive department. No company that has nothing to sell needs an advertising man; he is and must be the company's first and wisest salesman. He must know all that any of its salesmen know, or be unworthy of his title. He is also far more than this. In most companies that are bucking competition, he is the most important purchasing agent; for the company buys nothing so hard to estimate the real value of as advertising. It is only because advertising is so necessary to modern business that so much of it is merely "gold brick." The advertising man has nothing to do with the company's discipline or organization; but he is the president's right-hand outside the gate, that is shaking the hands of the company's friends. All these things require him to know the business as no other man, who is not a general officer, knows it. The motion picture business is not only the third biggest business in the world, but it is the most complicated of them all. It changes so fast that no one can "know" it. It is a big thing to hold an important post in such a business. Such a man is rightly a big man.

To come back to the concrete, when "Sam" Spedon shakes hands, the Vitagraph Company shakes hands, and the result is put down to the Vitagraph's credit. He creates good will by his smile, by how he shakes hands, by what he says and much by what he writes, and this is only the beginning of his possibilities. The company's attitude toward and place in what may be termed the social activities of the business—the balls, entertainments and the like of the different organizations that are everywhere and of all kinds—is a very important part of a publicity man's work. This includes the use of the personal popularity of the company's players and it must often be a hard question as to whether it will pay the company to persuade one of its players to attend or not a boresome dance somewhere.

The writer recently had the pleasure of spending a whole day at the Vitagraph office with Mr. Spedon, and these paragraphs grew out of a little talk about his work leading up from some questions asked. It is always interesting to get down to a man's philosophy. We had been talking of temperament, of actors and of sensitive people. "Things will happen," I said. "Yes," said Mr. Spedon; "but when they do, instead of letting my mind dwell on them, I light a pipe and think it all over and find that it isn't that way at all." That led to talk about getting along with different people. "Work with others and they will work with you," said he. "I'm here," he added, "to work for the Vitagraph Company, the officers and the office boys. If one prospers, we all will, and there's not a person in this company that I'm not glad to work for. Clear-cut, optimistic ways of looking at things, is part of the reason why "Sam" Spedon is of big caliber and of some real use in the world.

Manufacturers' Advance Notes

"THE LURE O' THE WINDIGO" (Selig).

In the Selig two-reel drama of the north woods, entitled "The Lure o' the Windigo," Maibelle Heikes Justice has introduced a theme depicting with admirable fidelity the unquenchable spirit of revenge in the heart of the Indian. She has written a scenario which tells the simple story of the old, old tragedy in a woman's life and the penalty paid for her betrayal by the scoundrel who won her love, only to cast it aside.

The scenic effects show the towering pines in the great north woods, and Indian characters are introduced to add realism.

The story is of the reckless and promiscuous love-mak-

Scene from "The Lure o' the Windigo" (Selig).

ing of a member of the Mounted Police, who is finally trapped through Indian cunning and ingenuity into the payment of a tragic penalty for his wrong-doing. The crafty redman wreaks his own revenge by inciting the rage of those who love the innocent girl who has been made another victim.

The outdoors' photography is superb, showing limitless forests with the people of the woods, and the person seeing the picture can readily imagine that when the tops of the tall pines bend and sway in the wind, they can hear the "voice of the spirit of the wind" (the Windigo) giving a message. The superstitions of the north woods Indians in connection with the "voice of the Windigo" furnish an unusual and most interesting subject for this Selig production. It will be released Monday, December 14.

The production of the picture was directed by F. J. Grandon. Edith Johnson is featured as "Annette Le Clerq," daughter of an old woodsman.

FOX ENGAGES CLAIRE WHITNEY.

Claire Whitney has been engaged by William Fox to appear in support of Robert Edeson in "The Girl I Left Behind Me," which will be placed in rehearsal the latter part of December, and released through The Wonderful Play and Players' Corporation. The role is an ideal one and will afford vast scope for Miss Whitney to display her versatility. "The Girl I Left Behind Me" is the work of David Belasco, and was originally presented by Charles Frohman with great success in the early Empire Theater days. The story of the piece is ideal for film purposes, and will be in five parts. The staging of the photoplay has been entrusted to Lloyd B. Carleton, formerly of the Lubin producing staff. The big scene in the piece is an Indian uprising, and already negotiations are pending with the Government for the use of a reservation, thereby injecting both realism and local color into the scene, through the appearance on the screen of real Indians in full war regalia.

"THE BATTLE OF LOVE" (Essanay).

"The Battle of Love," Essanay's next complete prize mystery drama, released December 19, presents a new phase of the triangular love tangle, but of a wholesome type. It is two women and a man in this case and all the parties are unmarried. The girl who interferes in the real love affair and manages to break it up by causing a misunderstanding, turns around when she sees what she has done, repressed her own love for the love of the man who she discovers loves the other girl only, and brings about their reunion. They are married and everything ends happily. The girl who sacrifices her own love finds a certain happiness in her renunciation and a surcease from sorrow in her art.

DAVID HORSLEY SENDS PRODUCING FORCES TO COAST.

On Wednesday, November 18, David Horsley sent three directors and forty members of his producing forces to Los Angeles, where they will resume their work in the new studios which Mr. Horsley is building in that city.

Milton H. Fahrney, long associated with Mr. Horsley, and his talented wife headed the list of migrants, which included Harry La Pearl, the famous pantomimist, camera men, scenic artists, property men and principal actors.

The Bayonne factory will continue to work at top speed without interruption. David Horsley expects to leave with his family for Los Angeles before the end of the month.

"A BELIEVER IN DREAMS" (Lubin).

George Terwilliger has told a pretty and romantic story which he calles "A Believer in Dreams." A love-sick girl is well mated and content until she happens to hear a grand opera barytone sing and her romantic heart goes out to him, especially as he cast all of the roses he has been presented with at her feet and kisses her dainty hand. Then she dreams that a masked troubador sings to her the same sweet song and thrills her, but when she commands him to uncover

Scene from "A Believer in Dreams" (Lubin).

his face she sees her old love and begs him to repeat the vows so often heard before. The dream restores her good sense and she welcomes the fealty her temporary impulse had come so near to wrecking. Beautiful Ormi Hawley is fairly starred in the Romance and supported by a talented selection of the Lubin famous players. The scenic mounting and costumes are unusually brilliant.

MANNING WITH ALL-STAR RENTAL CO.

Frank Manning, better known among exhibitors as the Mirror Screen man, has become booking manager for the All-Star Rental Company of 110 West 40th street, New York. He will continue to handle the Mirror Screen.

"FATE'S TANGLED THREADS" (Lubin).

This chapter in the popular series is extremely dramatic and adds another special adventure to the heroics of the good Lord Cecil, not really being an affair of his own, but in the defence of one of his peasantry, who claims the protection of the over-lord. The adventure saves an innocent girl from the clutches of a rascal and the worthy Cecil is rewarded by discovering the whereabouts of Lady Betty, who has again been influenced and in the power of the arch villain Carson. The story has called for an excellent cast, which includes Arthur Johnson, Lottie Briscoe, Howard M. Mitchell and many other Lubin favorites. From a scenic standpoint this is probably the most picturesque number yet released and will add another feather to the bonnet of Emmett Campbell Hall, the romantic author.

Scene from "Fate's Tangled Threads" (Lubin).

A NEW PRODUCING COMPANY.

By F. H. Richardson.

Pleasantville, N. J., six miles from Atlantic City, is to be the home of a new film producing company which sets sail under the title "Acme Producing Company." Steps have already been taken to erect a producing plant of goodly size, and have the same in operation about February 1, 1915. The capital stock of the company will be $50,000, non-assessable; par value one dollar per share; number of shares limited to one thousand per person.

Trade Mark.

Mr. L. Jacoby, formerly with Lubin, and later with the Colorado Film Company, is general manager, and Mr. William Reed, better known as "Vitagraph Bill," the oldest active motion picture operator in the country, is to be Mr. Jacoby's right hand man in the mechanical department.

The ground for the plant was laid out Friday, November 6, and active work is already begun.

The company is largely made up of men experienced in moving picture affairs, therefore it enters the field with experience at its back, as well as a thorough knowledge of the requirements of the trade and the difficulties to be overcome in producing acceptable photoplays. The trade mark of the new company is shown in the illustration.

Billy Reed has a host of friends amongst moving picture people and we are indeed glad that he has broken into the producing end of the game. Billy has plenty of ability and there is no reason in the world why he cannot make good in his new office. In the not distant future, we shall expect to see him smoking big, black cigars, sporting a flock of diamonds, and riding in a limousine.

BOX OFFICE BRANCHES FLOURISHING.

Moe A. Isaacs, one of the executives of the Box Office Attraction Company, who is making a tour of the country visiting Box Office branches, reports exceptional prosperity in all moving picture centers. Cities in which business is particularly booming are: St. Louis, where Charles Werner has been appointed manager; Kansas City, where Mr. Spitzer is now in charge, and Denver, where Field Carmichael will hereafter look after the William Fox productions.

Mr. Issacs writes: "Exhibitors want big features, but they must be good and high class. They will not be satisfied with junk. I am pleased to report that 'Life's Shop Window' and 'The Walls of Jericho' have made a remarkable impression. It's a satisfaction to go about and be received cordially on all sides. Exhibitors throughout the West seem to read the Moving Picture World. I would therefore suggest that prominent mention be made in the paper of the managers in charge of our offices so that exhibitors may be fully acquainted with our men."

K. C. BOOKING CO. IN CANADA.

The K. C. Booking Co., Limited, has been formed and has opened offices in Montreal, Can. The company will handle all of the Kinetophote features in Canada, including such Kinetophote masterpieces as "The Spirit of the Poppy," "The Span of Life," "The Coming Power" and others. "Markia, or The Destruction of Carthage," the Ambrosio production which the Kinetophote owns, will also be booked through the Montreal company.

NEW VITAGRAPH PLAY BY GASKILL.

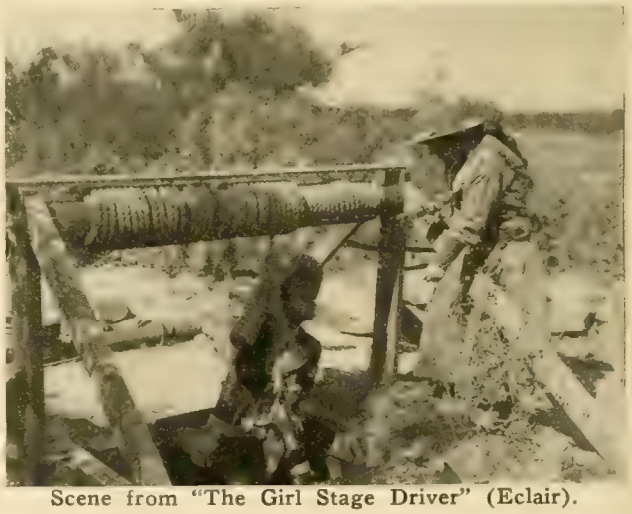
A new play has been written by Charles L. Gaskill for the Vitagraph Company, to be produced under his direction, that, in addition to calling for a display in full of the rare dramatic art of Miss Helen Gardner and demanding sets of exceptional originality, will contain a feature that has proved a big factor in the success of the big Broadway productions, namely, style.

With his usual careful attention to detail, Mr. Gaskill has given especial consideration to the matter of costuming, by calling to his aid the fashion authorities, and every gown to be worn in the scenes calling for well dressed women will be previously inspected. It is said that the costumes to be used by Miss Gardner are the most magnificent ever used in a picture play.

The title of the piece is "A Breath of Araby" and while Mr. Gaskill describes it as "A pretty little thing," it may be confidently expected to represent the class of pictures he is so ardent an advocate of—real art in motion photography.

"THE GIRL STAGE DRIVER" (Eclair).

A two-reel western drama released by Eclair, Wednesday, December 2, Webster Cullison, director-in-chief, has again demonstrated his peculiar ability to make a film crowded with punches. The story tells of a plucky western girl who takes her dead father's place as stage driver, and single-handed brings to justice two desperadoes who have terrorized the small western town. Edna Payne as the girl stage driver and Norbert A. Myles as the sheriff lend true western personality to the story and the hold-up of the stage coach, running fight with the bandits and their final capture in a deserted well, form most exciting and interesting incidents.



Scene from "The Girl Stage Driver" (Eclair).

Notes of the Trade

GEORGE ADE gives an excellent burlesque on learning how to make love by correspondence schools; or by the infallible letter-writer, in "The Fable of the Bush League Lover Who Failed to Qualify," released by Essanay December 9. The bashful swain, after he has learned it all by theory, finds that the girls on whom he tries it won't accept it as the real thing.

* * *

Upon the request of many exhibitors the Edison Company is reviving, in two parts, that well-known film of a few years ago, "Where is My Wandering Boy To-night?" Marc MacDermott will appear in the title role.

* * *

Harry Handworth, director of the Excelsior Feature Film Company, found time to run down from Lake Placid for a day or so last week, and was as happy as usual and, of course, busy. He said he had found time to come to town as the next production of the Excelsior was already completed; he was in no sense hurried.

* * *

Leon Bamberger, who has been special representative for the World Film Corporation at its various branches during the past months, is in the New York office acting as assistant to Director of Sales C. R. Seelye.

* * *

Theodore Marston, the Vitagraph director, with Dorothy Kelly and James Morrison, will go to Newport, Rhode Island, this week, to portray scenes off the coast. They will employ the guards of the life-saving station at that point to rescue Miss Kelly from a sinking vessel. The breeches-buoys will be used and a thrilling scene will be enacted in the surging sea. At this season of the year it will be no child's play to bring the rescued ones ashore. The cameraman will have no cinch in following up the progress of the rescuers on an attendant tug.

* * *

Amongst the recent Chicago visitors to the World Film Corporation, Chicago office, are R. A. Lisey, Family Theater, Davenport, Iowa; J. Trinz, of Milwaukee (well-known film man); A. E. Powell, Colonial Theater, Rock Island, Ill; Chas. Ellison, Grand Theater, Newberry, Mich.

* * *

From Spokane, Wash., comes word that the great Selig masterpiece, made from the celebrated book of Rex Beach, "The Spoilers," has beaten all records for big business. Hundreds of people are turned away at each showing of the picture. Theater managers are booking "The Spoilers" for return dates.

* * *

It is with a feeling of considerable pride and great satisfaction that the Edison Company announce the conclusion of negotiations with Lee Arthur, the well-known playwright, by which they shall have the exclusive use of his works for the Edison pictures.

* * *

While playing the role of Gov. Stoneman, the great Commoner, in D. W. Griffith's production of "The Clansman," Ralph Lewis became temporarily crippled while wearing a thick-soled boot. Gov. Stoneman had a club-foot, and Lewis was compelled to wear a thick-soled shoe in order to give a correct interpretation. After finishing, Lewis limped around for three weeks before his strained muscles returned to normal conditions.

* * *

Yale-Harvard game was covered by the Animated Weekly camera man on Saturday, November 21, and by Saturday night the prints of the Weekly were shipped throughout the country. Most of the exchanges had the football pictures running in the theaters on Monday, showing the greatest crowd ever assembled to witness any kind of a sporting event. It was the most exciting football game in history and exceptionally fine moving pictures were obtained by the Animated Weekly man.

* * *

Do people ever stop to consider the time and labor that is connected with a scene that may be projected in the theater in thirty seconds? The scene is one taken in the snow country—one of Jack London's stories, "Burning Daylight." It was about five below zero.

* * *

E. S. Bowman, sales manager of the Automatic Ticket Selling and Cash Register Company, will leave shortly for Chicago, where the Western sales office will be opened.

* * *

True Boardman, of the Western Essanay Company, has been presented with a brand new revolver by one of his admirers. The sender declared the one he used in his acting looked too small for his hand.

* * *

The municipal authorities, in New Orleans, have afforded the Life Photo Film Corporation the use of all the public and private parks in that city in the making of that company's forthcoming feature release, "Springtime," in which Miss Florence Nash is being featured.

* * *

The first showing of "When Fate Leads Trump," the last release of the Excelsior Feature Film Company, Inc., was held Wednesday, November 18, at the Broadway Rose Garden. The picture was shown to an invited audience of representative people, including the notables of the motion picture and dramatic press.

* * *

George Kleine's "Spartacus" was shown to Pittsburgh newspaper men at a private exhibition in the New Miles theater, last week. C. H. Miles, in association with Marcus Loew and Sullivan-Considine, have opened up the old Pitt theater as the "New Miles," using vaudeville and pictures.

* * *

Road attractions are to be supplanted by World Film features at the Duval theater, Jacksonville, Fla. The first production presented under this arrangement was shown November 3d. With the unsettled conditions, the management has decided best to rely upon the film service to keep the theater from being dark.

Sidney Smith, juvenile lead of the Selig Comedy Company, has been drafted by Director Colin Campbell for appearance in "The Rosary."

* * *

"The Rosary," which is being produced at the Selig Western Studio, under the direction of Colin Campbell, is considered a coming sensation. The requisites to produce this offering are genuine and elequent of the period. The cast has been carefully selected.

* * *

A mother's love for her youngest son is the theme of the Majestic-Mutual feature drama of the Civil War, "A Question of Courage," written by Mrs. Brueil. Josephine Crowel. is featured.

* * *

Some doubt has been expressed as to the possibility of taking such remarkable photographs as the double exposure work in "The Path Forbidden." Mr. Harry Kosch, however, of the Alliance Program, is ready to back up his assertion that both people in the picture were Octavia Handworth.

* * *

Jack Standing, who left the Lubin forces last spring, has again returned to the Philadelphia studio as leading man, in the company managed by Director Colonel Joe Smiley. Mr. Standing will be remembered in many Lubin pictures.

* * *

On account of the great success of Fradkin, the Russian violinist, he has been re-engaged by the Strand theater for an indefinite period.

* * *

Carlyle Blackwell, of the Favorite Players, is tremendously encouraged at the success of his first adventure, "The Key to Yesterday," which has met with a most cordial reception from the exhibitors and audiences all over the country.

* * *

C. R. Seelye, sales manager of the World Film Corporation, has just returned from a tour of the World exchange connections in the West, and will shortly start out on a second similar expedition.

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Exhibitors News

Interesting Information Concerning Moving Picture Men Gathered By Moving Picture World Correspondents Everywhere.

PITTSBURGH.

THE United States Realty Company has sold for Mayer Brothers the Gem theater in Frankstown avenue, Pittsburgh, at private terms. The purchaser is A. Mintxz, who gave in part payment a farm of fifteen acres and buildings near Marienville, Pa.

There is talk in the East End district of Pittsburgh of another theater for that section. Real estate men who have heard the rumor are not certain as to where the theater will be located. When the Regent theater was opened last week it was believed it would hurt attendance at the other motion picture houses in East Liberty, but, instead, the new one and all the others are crowded nightly, as is the Sheridan, which gives vaudeville and moving pictures. Every night Penn avenue and East Liberty with several squares on Frankstown avenue, are thronged with people seeking amusement, and the more amusement places grow in number the more the people seem to patronize them, all of which makes more business for East Liberty merchants.

The police are endeavoring to prevent the holding of the popular moving picture lectures that have been given each Sunday afternoon for some time by the local organization of the Socialist party. That is the interpretation placed by party leaders upon the announcement made by Director of Public Safety of Pittsburgh Charles S. Hubbard last week that moving picture shows will not be permitted on Sundays hereafter, whether an admission fee is charged or not, and no matter what organization may be sponsor for them. The rule, Director Hubbard said, applies to churches and church organizations as well as to secular gatherings. The Socialists feel certain it is aimed at them. Director Hubbard said: "There is no law or city ordinance governing the matter. It is a question of police regulation. It is felt that if one organization were permitted to have moving picture exhibits on Sunday it would not be fair to refuse any others who might apply. It is a long established rule in Pittsburgh that amusement enterprises shall not remain open on Sunday, and that rule or custom has always been supported by the people of the city. If the police allowed an exhibition of pictures by one organization on Sunday many others would ask the same privileges, and to be fair we should have to grant it. In the end the same conditions would exist here as are seen in some other cities where motion picture shows and other amusement enterprises operate Sundays just as on ordinary business days and our people do not wish such conditions to obtain."

"Berlin," the most talked-of city in the world to-day, was presented pictorially and verbally by E. M. Newman at Carnegie music hall on Thursday evening, November 13. When Mr. Newman arrived in Berlin last summer such a war as has since broken out was not even a remote possibility. In leisurely fashion he proceeded to photograph the many improvements which have been made since his previous visits —new public buildings, theaters, statues, splendid thoroughfares and the stadium where the Olympic games were to be held. The gayety of the city, rivalling even that of Paris, was "caught" by his motion picture camera, as was also the busy-day life of the sturdy people.

The East End now has in the Regent theater one of the finest motion picture theaters in the country. It was planned and built specially for motion pictures and is the first amusement place on Penn avenue, East Liberty, to be located west of Highland avenue. The general opinion prevails that the Regent will prove an extraordinary good money-maker. Pictures are shown two days each, the Paramount and Alco productions exclusively constituting the program. Clark & Rowland are the owners of the magnificent new house.

An ordinance was introduced regulating the construction, arrangement, ventilation, lighting and heating of buildings, safes and cabinets for the storage of nitro-cellulose motion picture films. The ordinance would require a permit from the Bureau of Fire Prevention for the storage of such films

Johnstown's, Pa., new $200,000 picture theater, The Garden, is rapidly nearing completion. George C. Knox, manager of the house, was in Pittsburgh recently arranging for pictures and other matters for The Garden, which, it is expected, will open November 23. He arranged for Universal service, the Alco pictures and "The Master Key," the new Universal serial. The Garden Theater Company consists of over one hundred stockholders. The building is erected according to the most approved plans for safety and convenience. The equipment is being supplied by Ludwig Hommel & Co., of Pittsburgh. The following are the officers of the company: Morris Stayer, M.D., president; George Wild, architect, vice-president; George C. Knox, secretary and manager; Harry G. Gardner, treasurer. These gentlemen, together with Earl C. Montgomery, compose the directorate. The company also owns the Lyric theater in the same city, of which Mr. Montgomery is manager.

A handsome building is being erected in Monongahela, Pa. by H. K. Bentley, which will be used as a moving picture house and storerooms, the structure costing $30,000. The theater will have a capacity of four hundred and will be modern in every respect.

J. P. Aikens, proprietor of the Nittany theater, at State College, Pa., has retired, and J. L. Blackford, manager, has entire charge and will continue endeavoring to follow out his own ideas in providing entertainment.

In reference to borough taxation of motion picture houses, it has been learned that Canonsburg, Pa., imposes no tax. Indiana, Pa., has a tax of $3 per month and Masontown, Pa., imposes a tax of $25 per year.

Charles Hemphill, stage manager of the Alhambra theater, Beaver Falls, Pa., and Miss Harriet Woods, of Jamestown, N. Y., were married on the night of Thursday, November 13 at 8 o'clock, at the home of the groom's mother, at 810 Second avenue, Beaver Falls.

Although the Box Office Attraction Company of Pittsburgh, Pa., has only been in business about two months, they have found it necessary to remodel their office in order to properly handle the large volume of business already coming to them. Partitions have been erected and every inch of floor space is being used to the best advantage.

J. A. Bonheyo, formerly manager of the Royal theater, South Side, Pittsburgh, Pa., is now managing the Lyric theater, George Lorch's house at 1217 Carson street.

J. H. Genter, president of the J. H. Genter Company of New York, manufacturers of the mirroroide screen, was in Pittsburgh recently and spent some time at the Feature Film & Calcium Light Company, local agents for the screen. Mr. Genter says his company is now experimenting with a view toward eliminating the seams in the screen, which will greatly enhance its value.

G. R. Ainsworth, formerly with Mr. Day in George Kleine's offices in Pittsburgh, is now engaged as general road representative for the Box Office Attraction Company, and will act in the capacity of adjuster and other work in that line.

B. Hoffman has purchased the Lyric theater, at Du Bois, Pa., from J. Kite.

MANLEY.

MISSOURI.

J. C. WOOLF, manager of the Kansas City office of the Warner's Features, doesn't know just "where he is at." He has been appointed to the "Mountain Territory," which includes Denver and Salt Lake, and he expected to leave over a week ago. However, his successor in Kansas City has not been appointed, and Mr. Woolf continues "to live out of his trunks," which have been packed for some time.

The quarters of the Universal which were burned out several weeks ago are being repaired as rapidly as possible and it is expected that they will be occupied within a short time. The company at present is still occupying the quarters formerly occupied by the Mutual before their removal to the Ozark building.

The National Feature Company will open offices in Kansas City within a short time. The makes of films and the directors of the company are to be announced later.

The C. & A. Film & Theater Brokerage Company has taken over the exclusive booking for Kansas, Missouri and Oklahoma for the Vi-T-Aphone.

J. Irwin Dodson, former manager of the Kansas City office of the Ramo, is now booking Kleinschmidt's Arctic Hunt pictures.

The Royal theater is putting in a glass front; that is, there is being constructed in front of the theater a framework that will be filled in with plate glass. The reason for this addition is that it affords a storm protection. The appearance of the theater has not been impaired in the least, and as a matter of fact the improvement might be said to add attractiveness. And, no doubt, when the very cold days of winter come the appearance of warmth behind the glass will invite many new patrons.

The Twelfth Street theater has again got its photoplayer at work, much to the satisfaction of Manager Durrin, who for several nights toiled into the "wee sma' hours" on the instrument. Besides the photoplayer the management has recently added a piano and violin.

All summer long the streets in front of the Palace theater were torn up while being repaired. This work had hardly been completed when the building next door was torn down and a restaurant built. The restaurant was completed several days ago and the management of the Palace thought that they would have a chance to continue their business undisturbed. But no such good fortune was to come, for the first of last week it was decided to build a restaurant on the other side, and the work has been commenced.

The Landers theater, at Springfield, Mo., is doing an immense business of late and several times have shown to capacity. There are two reasons for the unusually good business. The first is that good pictures are booked, such as "Neptune's Daughter," and "Les Miserables," both of which have done an immense business. The second is extensive advertising.

J. Coles, of Kansas City, Mo., is opening a fine theater in Blue Springs, Mo. Performances will be given as soon as the building can be wired for electricity and the projecting apparatus installed.

Members of the Moving Picture Operator's association gave a dance in Kansas City, November 17, at the Casino hall. Practically every motion picture theater in Kansas City had been carrying slides of the event and the event was largely attended.

The Victoria Opera House, at Windsor, Mo., has been doing a fine business with "The Million Dollar Mystery." The house seats 520 and at every show standing room is at a premium.

The Star theater, at Hannibal, Mo., turned people away when it showed "The Wrath of the Gods" recently. Manager Price is making an effort to give Hannibal the best that the film market affords, and recently, when he announced that he would show Evelyn Nesbit Thaw in "The Threads of Destiny," several hundred requests for reserved seats came within a short time.

BROWN.

CINCINNATI.

BIG Sunday audiences were handled by the Victoria, on McMillan avenue, with the five-reel Lubin production of "Threads of Destiny," featuring Evelyn Nesbit Thaw and her son, as the drawing card. That people are still interested in the notorious Thaw case, to a certain extent, was shown by the crowds which filled the Victoria, as they have other houses showing this picture, although, of course, the merits of the production may have had something to do with it.

The importance of Cincinnati as a film center, due to the large number of exchanges located here, brings many exhibitors in from a distance for the purpose of arranging for attractions for their houses. Among those who visited the exchanges last week, for instance, were L. H. Hyman and C. E. Tipton, owners of the Lyric, one of the larger houses of Huntington, W. Va., and E. C. Helman, of the Victoria, Springfield, O.

The Animated Advertising Company, Cincinnati's film publicity concern, which has been active in reducing to motion pictures local events of interest, as well as industrial scenes for city advertising purposes, is extending its operations to numerous other towns in the State, T. A. Needham, representing the company, visiting Wilmington recently and arranging to take scenes of interest there. The pictures are to be exhibited at the Cub theater, and will include street scenes, factories, business houses and other matters of interest.

The International Film Products Company, a concern which recently came to Cincinnati with the view to turning out, leasing and marketing feature productions, as well as handling other matter, completed a deal recently which may be one of considerable profit to it, by purchasing from the Kentucky Exposition Company the rights for making motion pictures of Kentucky industrial for exhibition at the Panama-Pacific Exposition. The proceeds of the sale, said to be about $75,000, will be expended by the State in the construction of a building to represent it at the Exposition, which would otherwise have been impossible, as no appropriation had been made for the purpose. Frank E. Aid, general manager of the film company, closed the deal. W. C. Coyle is now engaged

in making arrangements with the several large cities of Kentucky, and with industrial concerns located in them, for pictures which will be shown in the Kentucky building.

J. W. Popp, C. W. Popp and others, of Cincinnati, recently incorporated the Main Amusement Company, with a capital stock of $50,000, and will shortly make arrangements for the construction of an up-to-date motion picture theater.

The new decorations recently completed at the Dome theater, in Youngstown, O., have been the subject of much favorable comment from patrons of the house, as they are usually tasteful and attractive. The Dome is showing to good business, with a careful selection of meritorious features, and "The Million Dollar Mystery" to help out once a week.

The Grand, of Hamilton, O., which has run pretty largely to vaudeville during the past season, has inaugurated a new policy for Sundays, on account of the fact that a great many of the vaudeville performers in the acts booked cannot get into the town on Sunday. The Grand will therefore run a big motion picture program on Sunday, with only two acts of vaudeville, continuous shows being the rule, and the management believes that in this way it will do quite as well as with two shows a day of vaudeville, by handling more people. Last Sunday five reels of pictures were shown, including "Our Mutual Girl's" latest, a two-reel Keystone, and "The Ambassador's Envoy," a two-part Domino.

Manager William John, of the Park Hall theater, the big and popular playhouse out on Madison avenue, in Oakley, Cincinnati, reports that notwithstanding his seating capacity of over 800, he is "turning 'em away" on feature nights, drawing business from Hyde Park and other nearby suburbs which are closer to town. Manager John has made it a rule to have at least one night of vaudeville each week, in connection with his motion picture programs, pointing out that there are many people who do not like the long trip downtown to the vaudeville theaters, and will attend even one or two turns at his theater in preference; and he therefore meets this demand, with considerable profit.

The Bosworth film presentation of "The Valley of the Moon," one of Jack London's latest stories, and one of the Paramount series, which has been secured by the Lyric theater, of Portsmouth, O., was shown there on Friday of last week, the prices being raised to ten cents for the afternoon and twenty cents at night for the occasion. The management felt that the merit of the attraction, as of other big features shown under the Paramount brand, warranted the increased price, and the size of the audience proved that this view was correct.

The universal interest in the war, felt in Portsmouth as well as elsewhere, was responsible for good houses when the Lyric theater recently ran the two-reel Vitagraph, entitled "Warfare in the Skies," showing some remarkable pictures of aeroplanes in deadly action.

In connection with the recent teachers' convention held in Chillicothe, O., Manager Smith, of the Queen theater, made a pronounced hit with the pedagogues by inviting them to witness a special performance at his theater as his guests. One feature of this performance was a reel showing the historical pageant held at Columbus last year, which was planned by H. H. Bennett, of Chillicothe, and these pictures were of unusual interest, both to those teachers who had seen the affair and those who had not.

The Superba theater, in Delaware, O., one of the numerous theaters which has suffered by reason of the failure of the Ohio censors to get to certain pictures by the time expected, put the blame where it belonged when "Wives" did not get to it at the advertised time. The management ran a note in its advertising, stating just why the picture was not shown at the time expected.

CASEY.

KENTUCKY.

THE new Alamo theater of the Fourth Avenue Amusement Company, Louisville, was opened for business at 2 o'clock on Saturday afternoon, November 14. The house was not quite finished as far as details went, and temporary lighting fixtures had to be used for ceiling lights. A number of very handsome floral offerings from supply houses, people who had work on the building and other theaters were placed in the main lobby. Capacity crowds were in attendance from the moment the doors were opened. During Saturday and Sunday the total number of paid admissions amounted to fourteen thousand, and a number of persons were admitted on passes and complimentary tickets. The back part of the house was crowded with persons unable to get seats, in spite of the fact that there are eleven hundred of them. M. Switow, president and general manager of the company, was more than pleased with results.

Ernest Deal, of New Albany, Ind., one of the five moving picture men for whom warrants Sunday motion picture shows, was tried on Saturday night, November 14. The case was booked as the State vs. Ernest Deal. Little time was consumed before the jury reached a verdict acquitting him of the charge. It is understood the decision was based on the contention that the State had failed to prove that Deal was manager or ticket seller for the Dream theater. The other four cases have not come to trial so far.

It is probable that steps will be taken in the spring to enlarge the Preston theater, Louisville, which has had considerable difficulty in seating its patrons this fall. The "Million Dollar Mystery" has proven so popular that only standing room has been sold after 7:30 o'clock in the evening for some time past.

Southern shipments are picking up considerably with the S. & P. Film Supply Company, of Louisville. November 16 was the largest day on the company's books, but new records are being made steadily in volume of bookings. The concern has employed a cook and is now feeding the entire force on the premises, which facilitates business considerably. This company has a larger force than any other exchange in the city and is now working two stenographers steadily. Fred Sheldon has returned from another film buying trip to Chicago and Indianapolis, and Charles Pressy is busy in Savannah and other southern cities.

The South End Amusement Company, of Louisville, has filed articles of incorporation in which its capital stock is listed at $25,000. The incorporators are Henry B. Strube, Henry G. Peltier, J. M. Keaney and W. C. Duncan. The articles were at first filed under the name of the Shelby Amusement Company, but it was discovered that an old incorporation which formerly operated the present Palace theater, had never been dissolved, although it was out of business, and, therefore, the name had to be changed. The new company proposes to operate a chain of moving picture theaters and is authorized to incur an indebtedness equal to its capital stock. Plans have been completed for the "Shelby theater," the first one of the string. This building will be erected at Shelby and Gwendolyn streets, and will cost approximately $18,000. Ground will be broken at once, as contracts are now being awarded. The building will be of concrete and steel and will seat 900 persons. The latest appliances and fireproof construction will be used throughout.

The Olio theater, Louisville, a moving picture show for colored people, which for some years has been operated in the Colored Odd Fellows' building by William Hogan, has been sold to Wilhoit, Collier, Clifford & Dehart, who also own the Ruby, another colored picture house which is close by. The Olio will be closed for a few days undergoing improvements, after which it will be reopened by the new management.

The Central Film Service Company, Louisville, is showing an increase in business in spite of the war and other adverse conditions. A demand for higher priced and better grade features is also being felt, and A. C. Farrel, the local manager, is very well satisfied with the present outlook.

D. Levenson, manager of the Novelty Theater Company, Louisville, who some time ago bought up a lot of old films with the intention of opening the Novelty Film Company, has given up the idea and has sold the reels he purchased. A good deal of competition has come into the field for one and two reels for fill-in purposes, and Mr. Levenson decided the field was somewhat overworked as it was.

Local motion picture men have been conjecturing as to what will be done with Hopkins theater, Louisville, which was burned some months ago. It was announced at the time that the building would be rebuilt and the picture shows continued, but nothing has been done with the proposition so far.

S. Mansfield, of Glasgow, Ky., was recently in Louisville, where he purchased a road outfit. He expects to travel through the South, and will exhibit in school houses or other convenient buildings.

The Mengel Box Company, of Louisville, is operating a motion picture house at one of its big lumber camps, near Columbia, Tenn. The show is operated free of charge for the employes, and has helped to keep them contented with their isolation.

F. E. Hammer, of the Mutual Film Corporation, Louisville, reports business picking up steadily. He was well pleased with the way in which the Keystone comedy, "Dough and Dynamite," went at the opening performance at the new Alamo theater. Mr. Hammer has been spending a good deal of time lately out in the State getting personally acquainted with the exhibitors.

Howard Clark, of the "Arista theater," of Lebanon, Ky., was recently in Louisville, where he contracted for Mutual service. He has been busy for some time remodeling the old opera house, which will be used for a motion picture house. This house was formerly used for legitimate plays only.

Kenneth Meguire, president of the Harlan Coal Mining Company, with headquarters in Louisville and mines in Harlan County, Ky., announces that the company will erect a building at the mining camp at once, to be used for a motion picture show. A frame building will be put up which will have a seating capacity of about 200. Pictures relative to "Safety First," "First Aid to the Injured," etc., will be shown for the education of the miners. The first of these pictures will be supplied by the Red Cross Society of America. Special pictures will also be supplied by the Federal Bureau of Mines. Hygienic films will also be shown. Comedy, features and a regular program will also be used. The plant will be completed before bad weather sets in if possible. It has not been decided whether the house will be leased out on contract to some moving picture man, or whether the company will employ its own men to operate it. Admissions of five and ten cents will be charged, probably, but the company expects to lose some money on the venture, except in the good it will do in keeping its employees on the job and away from evil influences. About 300 men and their families are located in the camp.

G. D. CRAIN, JR.

SAN FRANCISCO.

MRS. A. R. OBERLE, of the California Film Supply Company, Honolulu, T. H., was a visitor at San Francisco this week, making the trip to the mainland for both business and recreation. While here she arranged for the regular shipment of films to the Islands. Mr. Oberle, well known in San Francisco, and at one time president of the local branch of the Motion Picture Exhibitors' League, was unable to make the trip, owing to the press of business.

E. H. Kemp, Commercial Building, recently completed a series of films for the Sperry Flour Company, to be shown at the Panama-Pacific International Exposition in conjunction with a display of its products.

Harry Hunter, until recently with the Independent Film Exchange at Los Angeles, spent the past week at the San Francisco headquarters of this concern and has since left for his former home in Seattle, Wash.

J. R. Crone, manager of the San Francisco and Los Angeles branches of the Pacific Mutual Film Corporation, is back from a visit to the southern territory, where he visited the leading studios. He spent three days in Los Angeles and one day in Santa Barbara in company with Mr. Hutchinson.

E. B. Johnson, of the Turner & Dahnken Circuit, visited Los Angeles last week to look over that field and to extol the wonders of the Panama-Pacific International Exposition.

Charles Stillwell, of the Silver Palace theater, is also back from a trip to Los Angeles made for the purpose of arousing interest in the grand all night ball to be given at the Coliseum on the night of November 28, under the auspices of the Screen Club of San Francisco. A brilliant galaxy of stars will attend from the southern city as a result of Mr. Stillwell's visit.

A number of moving picture actors and actresses are here this week from outside points getting material that could not be secured elsewhere, and incidentally enjoying some real California sunshine. J. Frank Burke, George Beban, R. Barker and Clara Williams are here from the Ince studios at Los Angeles working on scenes for "The Italian," and Bob Leonard, Ella Hall and A. W. Johnson, are here getting some scenes for "The Master Key."

Carl Laemmle, of the Universal Film Manufacturing Company, was in the city this week with a party of film men and visited local points of interest, besides making a thorough inspection of the quarters of the California Film Exchange now being fitted up on Golden Gate avenue. Tom Cochran and wife were also here for a few days prior to sailing for China. Other members of the party were A. Stern and J. Bernstein.

The Excelsior theater in the Mission district is now being conducted by L. W. Corthey.

William Anderson, who recently purchased the Modesto theater, Modesto, Cal., was a recent visitor in San Francisco to make arrangements for service and to make the acquaintance of film men.

H. C. Drum, who represents the World Film Corporation in the Western territory, is visiting the San Francisco branch and will spend some time here.

Victor Potell is the first moving picture actor to be enrolled as a member of the Screen Club of San Francisco. He plans to attend the ball on November 28.

K. Kimura, who conducts the Fair theater at Fresno, Cal., was a visitor in this city this week and arranged to take a Golden Gate Feature Service.

Y. Yamanchi, of the Bell theater, Visalia, Cal., was also here this week and announced that he was using a feature service exclusively.

J. Hepburn, formerly well known in local circles, is back from a long stay at Juneau, Alaska, where he conducted a theater with a seating capacity of six hundred, besides supplying nine houses in that territory with service. During his stay in the north he showed

such productions as "Les Miserables," "The Sea Wolf," "The Squawman," "The Three Musketeers" and others.

Unless unforseen difficulties arise the beautiful new theater of Beach & Krahn on College avenue, near Ashby, Berkeley, Cal., will be opened on the evening of November 26. The new house will be known as The Strand and will be devoted to the pick of the market, the admission prices to be ten and twenty cents.

The Berkeley house of Turner & Dahnken on Shattuck avenue has been disposed of to C. A. Reavis, who will take possession on November 23. The new theater of this firm in the College City will be opened during the first week in December, the exact date not having been decided upon.

J. DeStasio has disposed of his interests in the Actorgraph theater, Sacramento, Cal., to Nathan Bros., who will follow out the policies of the former owner.

Roy Seaman and L. Marvin of Lemoore are remodeling a building at Parlier, Cal., and will shortly open a moving picture theater.

The Criterion theater at Colusa, Cal., has been closed by P. J. Cooke, and the equipment has been removed to the Colusa theater, controlled by Manuel & Cooke.

The Webster Playograph, Alameda, Cal., is now being operated as the Regent theater.

The Victory theater, Ukiah, Cal., is now being conducted under a new policy and a specialty will be made of large feature productions. Among the bookings that have been arranged for are "Tess of the Storm Country" and the "Valley of the Moon." Some of the scenes in the latter were taken not far from Ukiah.

The Viola theater, Hollister, Cal., is now being conducted by Murphy & Klas.

"The Folly of a Life of Crime," the first motion picture production to be made in Butte County, was shown recently at the Majestic theater, Chico, Cal., and is booked for the Gridley Opera House at Gridley.

Moving pictures of scenes in Tulare County were shown recently at the Mission theater, Dinuba, Cal., these being pictures taken for exhibition at the Panama-Pacific International Exposition at San Francisco in 1915.

The Oliver Morosco Photoplay Company has been incorporated at Los Angeles, Cal., by O. Morosco, C. F. Eyton, F. A. Garbutt and Melodile Garbutt, the capital stock being placed at $50,000.

CHURCH.

DETROIT.

THE Alhambra, Detroit's newest and handsomest photoplay house, was opened Tuesday evening, November 10. It is located at the corner of Woodward and Kenilworth avenues, in the residential and semi-business district, and is operated by John H. Kunsky, who also controls the Garden, Columbia, Liberty, Casino, Royal, Empress and Washington theaters. To say that the house was packed at every show, and that thousands were turned away would be like "repeating an old chestnut," nevertheless, it was a fact, and the interesting part of it was that the crowd comprised the very best people in the city. Some of the finest homes in Detroit are located in the North Woodward district, where the Alhambra is situated, and it is to the occupants of these homes that this new playhouse will cater. The Alhambra can seat comfortably 1,500 persons. The decorative scheme is that of a garden. Novel lighting effects are created by the use of wickerwork. Red and yellow electric globes are hidden in artificial foliage, suspended from trellis work on each side of the proscenium. A diffused pale, yellow light is cast over the house from side panels of Oriental pattern. A mezzanine balcony is designed in boxes to cater to motoring parties. The finishing touches are yet to be put to the interior; these will include a beautifully-furnished foyer, provided with wicker chairs, wicker screened lights and heavy carpets. The cost of the Alhambra is about $100,000. It is owned by Mrs. Hugo Hill, and C. Howard Crane was the architect. The contractors and builders were Frank Farrington & Co. The theater is under the direct charge of T. D. Moule, formerly manager of the Liberty; the leader of the orchestra is Fred L. Neddermeyer, a prominent musician, who is giving a series of band concerts Sunday afternoons at a local playhouse with fifty musicians. Mary Pickford, in "Behind the Scenes," was the attraction the opening night. The policy of the house will be a daily matinee at 2 P. M. and continuous show from 6.45 to 11 P. M. On Saturdays there will be two matinees, 1.45 and 3.30, while on Sundays and holidays entertainment will be continuous from 1.45 to 11 P. M. Prices are 10 cents for the first 20 rows in the evening; 15 cents for the last 18 rows, and 20 cents for mezzanine box seats. At the matinees, except Sundays and holidays, all seats will be 10 cents. Pictures will be changed daily. The Hearst-Selig Current Events will be shown on Thursdays and the Strand War News Saturday evenings.

"Zudora," the stupendous serial by the Thanhouser Syndicate Corporation, is running weekly at the Empire. This theater is also showing a two-reel Keystone comedy every other Sunday.

The building at Woodward and Harper avenues is being remodeled and when completed will contain a moving picture theater to be known as the Harper.

The Atlas Motion Picture Company, of Detroit, has been organized with a capital stock of $20,000, the principal stockholders being Percy R. Upton, Florence L. Upton and Charles G. Roos. It is the purpose of the concern to produce pictures.

The first reels of "The Master Key" were shown in this city Sunday, November 15, at which time the serial was published in the News-Tribune. Included among the theaters to show the serial is the new Rosedale theater, at 2395 Woodward avenue, which is not yet opened, but which, according to its proprietor, William F. Klatt, will be by December 15, at the latest. Mr. Klatt was in hopes of getting the Rosedale opened Thanksgiving Day.

Messrs. Lipp and Cross, who operate a chain of picture theaters in Battle Creek, were visitors in Detroit on November 18.

The Grand Boulevard Theater Company has opened offices at 2033 Dime Bank building, and a campaign will start at once for the sale of the company's stock; the capitalization will be increased from $100,000 to $150,000. Two brokers have been engaged to assist in selling the stock. As soon as a sufficient amount is raised the contracts will be let in full and the construction work started enabling the theater to open early in the summer.

Goddie Rosenbaum, ex-police commissioner of Kalamazoo, and general manager of the Kalamazoo Amusement Company, operating the Elite, Colonial, Orpheum and Lyric theaters, was a visitor in Detroit on November 16, and signed with the Casino Feature Film Company for the Paramount service. Mr. Rosenbaum is also interested financially in the Empress in Grand Rapids, the Empress in Fort Wayne, and the Orpheum in Flint. To Mr. Rosenbaum is largely due the credit for the victory of Sunday theaters in Kalamazoo, which started November 22.

Harry Goldberg, general sales manager of the Casino Feature Film Company, reports that the All-Star Program is going very nicely in every section of Michigan.

Although Charles Davie has taken over the Alco rights for Michigan, they do not include the coming four releases, or the releases of the All-Star which have been or will be made since October 5. These four pictures will be handled by the Casino Feature Film Company for Michigan. Mr. Davie has opened elaborate offices at 260-262 Equity building, but will not handle films there, as he has secured space in another building for this purpose. The offices in the Equity building will be to transact the regular business; one office will be for the stenographer as well as a general reception room; the other will be Mr. Davie's private office, while a third and smaller room will be for the bookkeeping department. The three offices have been equipped with mahogany furniture and are richly carpeted. Mr. Davie reports that so far he has had applications for twenty-seven theaters in Michigan for the Alco bookings.

The new Jewell theater at 448 Gratiot avenue opened for the first time Saturday, November 14. It seats 600, all on the main floor. There will be no matinees except on Saturday, Sunday and holidays.

H. R. Shields has been appointed manager of the Wolverine Feature Film Company, with offices in the Campau building. He has been with this concern for the past three months, previous to which time he was road man for the Mutual Film Corporation.

Wesley Schram, manager of the Monroe theater, and president of the Wolverine Feature Film Company, will return Thanksgiving Day from an extended hunting trip in the northern part of Michigan.

The Columbia theater has been showing pictures of the Michigan-Pennsylvania football game which took place recently at Ann Arbor. Motion pictures of the Michigan-Cornell game were shown before the annual banquet of the Michigan Alumni at the Hotel Tuller Roof, Saturday, November 21; the following Sunday they were shown at the Empire.

Charles W. Porter, who has been manager of the Miles theater since it opened in May, 1910, resigned November 15 to become affiliated with Fred A. Lee in the construction of a chain of theaters, the first of which is now being erected in Youngstown, Ohio, to be known as the Hippodrome, seating over 2,000 persons. Mr. Porter says theaters will be built only in towns having over 100,000 population. They will be devoted to high-class motion pictures. Dr. Paul C. Dulitz, treasurer of the Miles theater, has been appointed manager, and Gordon Damon remains as assistant manager. The Miles plays vaudeville and pictures, with a two-hour picture entertainment preceding each show in the afternoons, except Sunday. This idea originated with Mr. Porter and was proposed to stimulate the matinee business. And it did. Following the final curtain in the Miles Saturday evening, November 14, Mr. Porter was asked to go on the stage, where he was immediately surrounded by the house staff and presented with a handsome chair, while Mrs. Porter was the recipient of a rocker. The presentation was made on behalf of Mr. Porter's associates by former Mayor Lew Shank, of Indianapolis, who was playing an engagement at the theater that week.

Robert Williamson, of the Detroit Free Press Printing Company, of this city, is realizing a handsome profit each week from the picture "The Spoilers," for which he has the Michigan rights outside of Wayne county. Wherever the picture is exhibited, it is drawing capacity houses. Charles Hirschman is associated with Mr. Williamson in controlling the Michigan rights.

Architect Alvin E. Harley has been taking figures on the remodeling of a double brick store building into a brick theater and office building, location being on Woodward avenue.

A motion picture called "Steve's Awakening," was shown at the Detroit Board of Commerce November 22, in connection with a special meeting on safety first, at which Marcus A. Dow, general safety agent of the New York Central lines, was the principal speaker. Mr. Dow is the author of the picture, which was produced in New York.

Francis Reno entertained the members of the Detroit School Board on Monday evening, November 16, with a Pathescope machine and a picture showing a fight between a snake and a mongoose. It was thoroughly enjoyed; in fact, so enthusiastic were the members about the machine that steps were taken immediately to provide for an appropriation that would permit of the purchase outright of an adequate moving pjicture equipment for use in the public schools. One member of the board said: "I am going to devote my time from now on to getting a $7,500 appropriation from the board of estimates to be devoted to the purchase and operation of moving picture machines for use in the schools. I believe the moving picture machine is one of the greatest aids to the education of children that modern ingenuity has produced." Superintendent of Schools Charles E. Chadsey said: "I should like to see every school in Detroit equipped with a moving picture machine. I feel that the day is coming when it will be considered a necessary part of the school equipment." The superintendent said it would take between $80,000 and $100,000 to equip all the schools with moving picture machines.

SMITH.

BOSTON.

BOSTON'S greatest playhouse passed from the drama to the moving picture on Monday, November 23, when the great Boston theater, on Washington street, was opened with the silent drama of Rex Beach's great novel, "The Spoilers." This theatre has been the most historic and storied house in the city. It has been the scene of many dramatic triumphs. The largest productions that have ever played in this city have been seen there as the stage is larger than that of any playhouse in the city. Before the new Boston Opera House was erected, the Boston Grand Opera season was always held in this theater.

The sudden change in the policy of this house came somewhat as a surprise. W. H. Leahy had a season's lease on the place, but the failure of his operatic and stock projects turned the house back to the owners, the B. F. Keith interests. This concern then decided to enter the moving picture field in a big way. For many years, their Bijou Dream has been devoted to pictures, but the policy there has always been of the "drop-in" variety. The present plan is to operate the Boston like the Strand, with a large symphony orchestra and high-class acts. Robert J. Jannette, formerly of the Globe theater of this city, and during the last year manager of the Metropolitan Opera House in Philadelphia, has assumed the management of this enterprise. Continuous shows are to be given, starting at 10 o'clock in the morning and closing at 10:30 at night.

The Nation theater, on Tremont street, Keith's newest house in this city, which up to this season was used for vaudeville, but which has been vacant since the closing of last season, was opened with moving pictures on November 16. This playhouse has a big seating capacity. Two shows are being given daily. The opening of these two new houses gives the Keith interests three film houses and one vaudeville house in the city.

The Boston police are determined to suppress any rowdyism on the part of the audiences in the moving picture houses in this city. Many complaints have been received from the management of these houses, regarding the action of certain persons in the audience, who must give vent to their opinions on any act or film that does not meet with their approval. Police officers have been instructed to arrest any of these offenders. Already Captain Sullivan, of the Court square station, in whose district a large number of the houses are located, has had two prosecutions for these disturbances. In one case the offender tried to resist arrest, but he had to be treated at the hospital for a fractured

nose in addition to paying a fine when he was arraigned in court.

The city of Boston has decided to become exhibitors of moving pictures. It is now planned to give moving picture shows for the boys, who are inmates of the reform school on Rainsford Island, Boston Harbor. This decision was arrived at after a hard fight by Councilman William H. Woods, who introduced the order for photoplays after a visit to the city institution. The councilman was very much impressed with the conditions at the school. He said that the boys were gathered in groups in a large hall. A few of them were reading, but the great majority of them were apparently seeking something to occupy their minds. It was then that the moving picture idea had its birth. At the next meeting of the city council his famous moving picture order was introduced. The mayor and members of the council asked time to take the matter under advisement, but Woods was not satisfied. He communicated with J. A. Eslow, of the Universal Film Exchange office, and the machine was donated. The first show was held on Thanksgiving night, when a party of city officials were the guests at the opening performance. It is planned to give bi-weekly shows, featuring educational films.

"Dick" Sears, the New England cameraman for the Hearst-Selig Weekly, had an interesting experience last week when he made the trip from the Charlestown Navy Yard to Newport, R. I., on the new American submarine K6. The trip was a long one for a submarine, for which any extended trip is a rarity. Dick remarks, "If you are on an aeroplane and start to drop, you have some idea of your landing place, but on one of those submarines, you never know where you'll land. Those things roll and rock to beat the band. Maybe I wasn't some seasick." As an alibi for his sickness, he claims that even the members of the crew were seasick.

The large ballroom at the Copley-Plaza hotel, Copley square, was turned over to moving pictures on Friday afternoon, November 20, at the fair of the Vincent Club, an exclusive women's organization. Five reels of pictures were projected. Between the reels there was fancy dancing. The entertainment was under the direction of Miss Nora Saltonstall, a member of one of the old Colonial families.

Moving picture entertainments will be given to raise money to pay for the erection of the Ronan Memorial building, attached to the parish of Mgr. Peter Ronan's parish in Dorchester. Performances for adults will be given on every Tuesday night, while children's shows will be given every Saturday afternoon.

The management of the Boston Opera House has announced that in the future it will show Paramount pictures. The first picture to be shown will be Jesse Lasky's production of "The Circus Man."

The old Frohman house, the Park theater, is being renovated for moving picture shows. It was planned to open this house on the first of November, but the alteration work was not completed. It is believed that the house will not open before the first of December.

The photoplay performance at the Exeter street theater was supplemented on Thanksgiving Eve by a miscellaneous entertainment. The proceeds will go to employ women otherwise idle, in making clothes for the soldiers engaged in the great European conflict.

McCLOSKEY.

NEBRASKA.

MANAGERS in Lincoln are discussing the probability of giving picture shows on Sunday. While there is no organized movement against the plan city officials are to be of the opinion that public sentiment is against it.

Harry E. Dennis has purchased the Palm theater at Cozad from Harvey & Son.

Alex Rae of Turin, Ia., is now owner of the moving picture theater at Winside.

The Woodward Theater Company of Omaha has been granted a charter by the secretary of state with capital stock of $10,000. The incorporators are William S. Warren and Harold Homan.

A new moving picture theater, the Clifton, has been opened at Military avenue and Burdette street in Omaha.

A moving picture show has been opened at Lewiston by Carsten & Kirkpatrick.

M. T. S. Croggins has opened a picture show in the first floor of the I. O. O. F. Building at Cambridge, which he has leased.

The Lyda theater management at Grand Island is branching out, now operating houses at Giltner and Doniphan.

P. A. Hoppen is now in charge of the Radio theater at Kearney, having disposed of his photoplay interests at North Platte.

R. M. Turner of the State Bank at Elmwood has purchased the "It" theater at that place from Harry Miller.

Welch Brothers have opened the Empress theater, a moving picture house, at Tekamah.

John E. Hostettler of Bloomfield, having purchased the Cozy theater at Wayne from Walter Savidge and the Crystal theater at the same place from F. J. Nance, will consolidate the two.

MIDWEST SPECIAL SERVICE.

WASHINGTON, D. C.

THE poor business disease is prevalent in the National Capital at the present time, and this is particularly true with the exhibitors who have small houses. To get the theater-going public interested, the exhibitor must have something big or exceptional to offer. This means an added expense and a theater must have capacity to offset this. A neighborhood house, having a capacity of slightly over four hundred, has been forced to resort to the use of feature films that cost up to $35 per day in order to hold its own and even then the results were such as would not warrant a continuation of this practice. There are quite a number of exhibitors, if the truth were known, who would be glad to dispose of their holdings at a nominal figure and all are paring down expenses, except as to service, to the utmost. There are several things that are responsible for decreased dividends. In the first place, all lines of business are suffering from a general depression. The weather has been decidedly unseasonable and last week saw the first cold snap of the present season. Money is far from being easy, and the spending powers of the people are decidedly limited. The war has had a good deal to do with the matter; just why it should in a city in which the majority of the residents are employees of the United States government, with regular stated pay days and salaries, is a question beyond the ken of most people.

The bad business plague is not confined entirely to Washington according to Harry Church, of the Bonita theater, in Norfolk, Va., who was a visitor here during the week, for Mr. Church told the World correspondent that business in that place was so flat that it would almost take an earthquake to shake things up a bit. Six reels for a nickel in that town is nothing, for in order to enjoy the usual patronage some of the houses have been forced to show even more reels than that and naturally suffered a setback in the matter of profit. He states that this complaint is general in Norfolk and that the theaters there are opening an hour or more later in the day and closing earlier in the evening. It takes the very best of productions to make a showing anywhere at the present time he said.

Manassas, Va., now has a real live motion picture house, according to the latest reports from that section, for Messrs. Lion & May have opened in that place its first theater.

Jack Warner, of San Francisco, Cal., and his bride were noted among the visitors here last week. It was stated that Mr. and Mrs. Warner's visit formed a part of a honeymoon trip which included New York, Philadelphia, Baltimore and other Eastern cities. They are now on their way back to the coast city where Mr. Warner is in charge of a motion picture exchange.

Will H. Thomas, who formerly conducted a motion picture business in the old riding academy at Twenty-second and P streets, Northwest, but who is now connected with the projectors of the Panama-Pacific Exposition, gave a private exhibition here at Keith's theater of a multiple reel feature, entitled "Money," which was taken in the neighborhood of San Francisco. A number of exchange men and exhibitors viewed the feature.

Among the visitors here during the week were L. A. Getzler, from the New York office of the Greater New York Film Rental Company; J. E. Osmet, of the Fairfax theater, Culpepper, Va., and A. Jacobs, of the Casino theater, Richmond, Va.

Warner's Features, Inc., are now releasing through their local office a four-reel daily program, which is said to be meeting with much favor in this territory, and Sidney P. Lust, manager of the branch, reports a very good business.

"Have You Paid the War Tax Yet? November 30 last day. Failure to Pay Causes a Fine," reads a sign which Lieut. Jim P. Anderson, manager of the local branch of the Greater New York Film Rental Company, is having prepared and which will be placed in a conspicuous place in his office. The lack of knowledge on the part of many of the exhibitors as to the penalty involved for delinquency in paying the tax has prompted Mr. Anderson to take this action.

Charles Wheeler, a member of the staff of the Chicago Tribune, exhibited for the members of the Press Club, an organization composed of newspaper men, some four thousand feet of film obtained by the photographer of the Tribune, the latter is still in the field with the armies. This was a first showing of the film.

Andrew J. Benton, proprietor of the Florida Motion Picture theater, was awarded a verdict in his favor before a jury in Criminal Court No. 2, before Justice Anderson, in a suit to recover $300 damages brought against him by Harry Davis. The plaintiff asserted that he purchased two tickets to enter the theater, but admission was refused. The case was heard on an appeal from the Municipal Court.

S. J. Mayer, formerly manager of the local office of the General Film Corporation, assumed a similar position at the Washington Film Exchange last Monday. Mr. Lavalle, who has been serving in that capacity, will continue at this exchange as assistant manager.

Secretary of the Interior Franklin K. Kane, and members of the Home Club, an organization composed of employees of the Interior Department, were shown the first production of a feature covering a trip through Yellowstone Park, made by the Thanhouser Company, and shown here for the first time.

CLARENCE L. LINZ.

INDIANA.

ALEX CORNUTT, Westport, has been taken in as a partner by Clyde B. Willard, Greensburg, in the management of the Westport theater at Westport, Ind. The name of the theater will be changed under the new management and is to be known in the future as the New Theater.

The lid will be clamped on the Indianapolis moving picture show that attempts to operate on Sunday without contributing to charity. This decision was made following a conference between Chief Perrott of the police and Wm. Isenlohr, who has charge of the Bell charity fund. Mr. Isenlohr presented a long list of moving picture houses from which no contributions have been received. Mr. Isenlohr says that Mayor Bell wished to close all the moving picture houses on Sunday some time ago but he took no action because it was pointed out that the contributions were needed for charity work. Mr. Isenlohr states that some of the houses which have refused to contribute to the fund have doubled their price on Sunday in the name of "charity."

Ernest Deal, managing the Jeffersonville, Ind., house of the Switow Amusement Company, was acquitted by a jury of the charge of violating the Sunday law. The defense urged that Michael Switow, being a Jew who observed Saturday as his Sabbath, was exempt in person and in his employees from the Sunday law. The theater runs on Saturday, too, it was brought out in the trial.

The Lake Feature Film Company, East Chicago, Ind., is a new organization that has been perfected to enter the moving picture field. J. P. Lewis and T. D. Williams are the men chiefly interested; neither of the two is an experienced picture man, but both have a good reputation as hustlers.

Peter J. Kruyer, Collector of Revenue in the sixth district, which includes fifty-nine Indiana counties, has decided that a picture show which adds anything to the film program other than an orchestra, is elevating the show into the concert class. This subjects the theater to a tax of from $15 to $90 a year, according to the seating capacity. The ruling comes as the result of the special war tax effecting amusement places. The taxes are due December 1 and are charged from November 1.

The City Council at Cannelton, Ind., has ordered all shows and public places in that city closed due to an epidemic of measles. The order effects two picture houses and five schools.

W. J. Sirk has installed a new Wurlitzer theater orchestra at the Gem theater, North Manchester, Ind. The orchestra has attracted a great deal of attention and has materially increased the crowds, according to Manager Sirk.

John Essig has been made manager of the Majestic theater, Ft. Wayne, Ind., the appointment being a promotion from treasurer. Paul Stevens, who has been assistant treasurer, now becomes treasurer.

A. L. Rogers has sold the Lincoln theater to Chas. Naughtin, formerly of Elks Rapids, Mich., and an experienced man in the picture show business. Mr. Naughtin will make some changes and improvements in the theater and will continue to give the public a good class of photoplays, as has been the rule under Mr. Rogers' management. There will also be frequent programs of vaudeville in conjunction with the regular quota of moving pictures.

The Orpheum, Crescent, Fountain and Savoy theaters, Terre Haute, Ind., will each give benefit programs to buy barrels of flour for Belgium sufferers. The Star League of newspapers in Indiana has agreed to make the barrels of flour contributed to the Belgium sufferers 100 per cent. efficient by arranging for their transportation and delivery in Belgium free of charge.

The first parent-censored films were shown in the Alhambra theater at Evansville. The program consisted of maneuvers of the United States fleet, New York Zoo, "Land of Oz" and emigrants entering America. The attendance was good and the Saturday afternoon shows will be continued until Christmas.

A deal has been closed whereby John W. Cochran becomes the sole proprietor of the Theato, Washington, Ind. Mr. Cochran purchased the half interest of his partner, James T. Laymon. Mr. Laymon has no plans for the immediate future. He opened the first motion picture theater in Washington, which was the third one in Indiana. Mr. Laymon has seen the moving picture industry grow from a babe in swaddling clothes to the giant industry it is today.

Manager Rogers of Crump's theater, Columbus, Ind., gave his first film show Thanksgiving day. The house is devoted to the legitimate. He will continue to use plays and vaudeville, but

expects to make the pictures fill in all his open dates and help out on his vaudeville program. The admission price is to be 10c. He expects to use feature pictures regularly.

The Dreamland theater, Mt. Vernon, Ind., conducted a popularity contest in which two rocking chairs were the prizes.

David Maurice is to retire from the management of the Family theater, Lafayette, Ind., according to plans on foot. Luke H. Balfe, secretary of the Columbia Amusement Company, is forming a stock company, so it is said, to buy out Mr. Maurice's interest. The Family theater has always been a good money maker in Lafayette.

F. L. Battenberg, Monroeville, has closed a deal with Mrs. Long of the Lyric theater, whereby Mr. Battenberg purchased the theater equipment and will reopen the place after satisfactory arrangements can be made for putting the house in perfect condition.

L. O. Kelley, manager of the Lyric theater, Greencastle, Ind., has been confined to his home on account of illness for several weeks.

The Gossard Corset Company film show was put on at the Lincoln theater, Valparaiso, Ind., for women exclusively. A small sized street riot was started when the management began turning away some young men who were over anxious to see the show.

Mayor J. O. Batchelor fined Howard Spurr and Goldie Spurr, his wife, $10 each for their alleged violation of the Sunday law in giving a show at the Royal Grand theater, Marion, Ind., on Sunday. The case has been appealed to the Circuit Court, and the picture men will carry it higher if the decision on the appeal is adverse.

The moving picture houses of Bluffton, Ind., will be allowed to reopen again after being closed for more than a week on account of a number of cases of smallpox in the city.

R. L. JENNE.

TORONTO.

THE annual banquet of the Toronto Moving Picture Operators was held Thursday, November 19, in Williams Cafe, and about sixty operators with their friends were present. Beside a musical program there were numerous speeches. The principal event of the evening was a speech by Phil Kauffman, manager of the Famous Players Film Service, on "The Relation of the Operator to the Film Exchange."

The General Film Company has made arrangements with the Y. M. C. A., and is giving a free moving picture show every night at the Exhibition grounds, where over 2,000 members of the second Canadian contingent who leave for the front next month are encamped. Since the show was started the number of demands for "night leave" from the soldier boys has been reduced to almost nil. The average attendance at the show is over 1,500.

R. J. Bruce, manager of the Crystal theater in West Toronto, Walter Appleton of the Peoples theater, and George Welsman, manager of the La Plaza theater, have each discontinued his vaudeville acts, and from now on will run moving pictures exclusively. Each has secured options on the Famous Players Paramount releases and will start the new programs at once.

The managers of the uptown theaters in Toronto are face to face with another problem. Since the beginning of the war the attendances at these and the suburban theaters has been steadily decreasing, while those downtown have been playing to packed houses. There are over a dozen motion picture theaters in the immediate downtown area, and four of these, the Strand, the Majestic, the Hippodrome and Loew's Yonge Street theater, have each a seating capacity of over 1,500, while the Colonial seats nearly 1,000; the others are smaller. All of these theaters are now featuring moving pictures. The uptown mangers have tried every conceivable method to stop the rush of the public cityward but have not succeeded yet. It looks as if some of them will have to throw up the sponge very shortly unless things change.

Phil Kauffmann, manager of the Famous Players, has just returned from a trip through Ontario, where he has been making arrangements to do some direct advertising of his features, with the patrons of the theaters in which his films are to be shown. He is installing a circular letter plant to carry out his plan.

Thirteen managers of moving picture theaters were summoned last week and charged with maintaining public nuisances. The principal indictment against them was lack of ventilation and the use of perfume to hide bad odors. In every case, except one, the offenders were warned and told to remedy the grievance. The City Architect's department announces that this is just the beginning of a thorough campaign to "clean up" the moving picture theaters of the city.

The censors are still "sitting tight" on their decision to prohibit all war pictures showing actual fighting in Europe. Efforts to bring The Tribune's war pictures to Ontario were squelched.

There are several new picture houses nearing completion in the city and announcement of their opening will be made soon. One, the Photodrome, is being completed next door to the Colonial on Queen street, which has been one of the best paying downtown theaters in Toronto for over three years.

DAVID

ILLINOIS.

POE WILSON & SONS of Astoria have purchased the moving picture theater in Astoria from Carl Duncan. Duncan is said to be planning the disposal of his Vermont house and returning to his old home in Ohio.

Carl Lowenstein is the prime mover in a stock company which has been formed at White Hall for the purpose of erecting a new opera house with a seating capacity of 500. The house will be used principally for moving picture shows, but will also be equipped for other attractions. C. W. Buckingham, architect of Jacksonville, is drawing the plans.

A free matinee at the Grand theater was a feature of the Bargain Day program prepared by the merchants of Plano. The Grand will add a lady's rest room.

John Lane has purchased the moving picture theater at McLean.

The Industrial Moving Picture Company of Chicago has been taking moving pictures of historical Starved Rock for use at the Panama Exposition.

The Elite theater at Waukegan gave a free ticket with every Zudora Sundae served at a local refreshment parlor.

A full two-page advertisement in an Aurora paper was used by the Fox theater of that city in advertising the film "Smashing the Vice Trust."

Moving picture theaters at Barrington which were closed because of the prevalence of scarlet fever have been allowed to reopen.

The Industrial Moving Picture Company of Chicago had cameramen at Rock Island taking pictures which will be shown at the San Francisco fair.

The B. & B. Film Company of Chicago has been incorporated with a capital stock of $25,000 to manufacture and deal in motion picture films, etc. The incorporators are Herman A. Bahr, Frederic A. Fischel and Ignatz Spitz.

It is reported that the Majestic theater in Waukegan will be reopened as a vaudeville and moving picture house.

The film, "The Jungle," was shown at the Oak Park theater in Oak Park. Illinois managers are getting some advertising for this film by referring to the fact that it was not allowed to be shown in Chicago, the big meat-packing center.

R. H. Dissell, who has purchased the Washington Street theater in Bloomington, will redecorate the house. Dissell has been operator for the Scenic for the last three years. He makes the announcement that a union operator will be employed.

Manager J. C. Miller of the Princess theater at Woodstock gave a Saturday matinee for the benefit of the local hospital fund.

The film showing the poultry raising work at the experimental stations throughout the United States was booked for exhibition at the show of the Quincy Poultry Association in Quincy Thanksgiving week. The film was made by the United States Department of Agriculture.

Dreamland theater at Canton turned over one day's receipts to the local Associated Charities.

Immediately after the laying of the cornerstone of the new court house at Pekin the Capitol theater had a special show to entertain the visitors from nearby cities.

At the meeting of the Illinois Federation of Woman's Club in Springfield the Sixth District asked that motion pictures be more strictly censored and that the state federation appoint a committee to take up this matter.

The Illinois theater at Rock Island was host at a show for the newspaper carriers of the city.

Eighth grade pupils from all the schools in Elgin saw "The Lady of the Lake" at the Orpheum theater in Elgin. The show was promoted by Proprietor H. P. Rorig of the theater and the principals of the schools.

The Woman's Club at Bement had a session which was given over to a discussion of the constructive values of moving pictures.

Motion picture are being used for the entertainment of the children at Mooseheart, the national home for children maintained by the Moose lodge near Aurora. Shows are given every Friday night.

The Home Amusement Company of Plano has been incorporated with a capital stock of $2,500 to do a theater business. The incorporators are E. E. Hray, I. G. Melrose and R. O. Lietch.

The Princess theater at Lewistown is operated by Miss Frances Meek.

The big Hippodrome at Peoria has gone over to moving pictures, having discontinued its vaudeville shows. The stage will be made into a French chateau garden with an orchestra seated near a multi-colored electric fountain. After the musical numbers big grill gates will swing back to give a clear view of the screen.

Wallace Evans' game farm, at Oak Park, filmed by the Chicago Herald, was a local attraction at the Playhouse in Oak Park.

Construction of a new moving picture theater at Eleventh street and South Grand avenue in Springfield has begun. It will seat 400 persons. The house has been leased to Bernstein & Shepherd, who operate the Capitol and Casino theaters in that city.

Two special shows of the films of the Modern Woodmen of America's head office and health-giving institutions were given at the Majestic theater at East St. Louis.

The Star theater at Elgin featured the film of the Elgin-Aurora football game.

The Colonial theater at Joliet gave over its house for one day to the Dorcas Society. All receipts went to the poor of the city.

The film, "Aladdin and His Wonderful Lamp," was presented at the Royal theater in Litchfield under the auspices of the Woman's Club of that city.

Kief Brothers, who conduct a general store at Hartsburg and operate Kief Hall, have opened a moving picture show. Exhibitions will be given three times a week.

After Prof. R. E. Heironymous of the University of Illinois spoke in Aurora on the educational possibilities of the moving pictures the Beacon News said: "He did not emphasize the importance of the subject any more than it deserves. * * * It is probably the greatest educational feature the world has seen in this century."

Clinton, one of the railroad centers of Illinois, was filmed by the Bon Feature Film Company of Springfield. The pictures went to the Dreamland theater for exhibition.

A benefit for the Guardian Angel's Home, under the auspices of the Western Catholic Union, was given at the Princess theater in Joliet.

The stock company has left the Warrington theater at Oak Park and a policy of vaudeville and moving pictures has been inaugurated. One of the early features was "Cabiria."

Improvements planned for the Lyric theater, East St. Louis, Harry Redmon, manager, call for an expenditure of about $6,000. The interior will be remodeled and redecorated.

The Colonial theater at Hillsboro published a series of three coupons in a local paper to get the people out to the initial showing of "The Trey o' Hearts."

The Gossard Company of Chicago is showing a film "How Marjorie Made a Career," local women's wear merchants leasing local theaters for the purpose. The Majestic theater at Kewanee got the showing in that city.

Otter & Howard of Atwood have rented the Perkins building at Tolono and have opened a moving picture show. Exhibitions will be given Tuesday, Thursday and Saturday nights.

E. E. Gray and associates have secured a lease on the new Grand Opera House at Plano from Gus Huth. They also have purchased the moving picture show which has been operated for the last two years by Edward B. Thomas, and the two will be consolidated. Ivan Melrose will be manager. Vaudeville will be used at times.

The Gem theater at Sullivan has changed hands again. It is now owned by a Mr. Summers. The house was sold to different parties at the same time. Ten business and professional men of Sullivan had started a corporation and planned to take over the house, retaining Bert Fultz, manager. Fultz engineered the deal. At the same time the owner of the house had traded it to Summers and arrived in Sullivan to find a new lock on the door. The matter was adjusted by the local concern retiring from the field.

Delay in the arrival of seats postponed the opening of the Globe theater at Tuscola. Manager Herman showed as an initial attraction local pictures of Tuscola of the past and present.

A foreclosure suit against the Remington theater company of Kankakee was filed in the courts at that place by the Seney Rodgers Corporation of Chicago, who asked the appointment of a receiver. The company held a second mortgage of $20,000 on the property.

Thomas Meehan has opened his new moving picture theater at Bluffs.

The Illinois and Moline theaters at Rock Island and Moline have started a popular lady or gentlemen voting contest with a Maxwell touring car and two diamond rings as the leading prizes.

B. W. Fuller has sold the Crystal moving picture show at Glasford to Milton Whites. The house gives three shows a week.

The Camp Point Chautauqua contemplates having Lyman H. Howe's moving pictures as one of the leading attractions at the assembly next summer.

The moving picture show at Hardin has been reopened by Manager Campbell.

The Lyric theater at Lincoln recently celebrated its first anniversary. A souvenir booklet program was issued for the occasion and the house was in gala attire. On Friday every woman who visited the theater was given a carnation. A local firm of florists also had arranged a floral display that covered the front of the house.

The Yale theater at Carbondale had its cameraman at the Royalton mine disaster and secured some pictures that went big in the mining towns of Southern Illinois. The films also were shown at the Auditorium in Benton.

MIDWEST SPECIAL SERVICE.

IN THE NORTHWEST.

GUY HALLOCK of Two Harbors, Minn., has purchased the Rex theater at Aurora, Minn., from Frank Zimmerman, and has assumed the management. He will change pictures daily. A number of improvements for the house are planned.

The Junior Guild of St. Mark's Church at Lake City, Minn., gave a home talent show in connection with a moving picture program at the New Grand theater.

The Grand theater at Lake City, Minn., had an after-show on election night when a lengthy moving picture program was interspersed with election returns.

The part motion picture exhibitors play in any worthy movement is shown by the announcement that when the forestry amendment was up in Minnesota more than three hundred managers showed the slides and films urging the legislation at their own expense.

The Rex theater at Boise, Idaho, is taking advantage of that ever-present desire to see the wheels go round and invites its patrons to inspect the operating room every Thursday night.

The Albany Amusement Company has filed articles of incorporation at Portland, Ore., with capital stock of $5,000. The incorporators are J. W. Maloney, MacCormac Snow and George B. Guthrie.

The Northwestern Steel Company showed an industrialog of the steel industry at the Church Club, Dale street and Portland avenue, in St. Paul, Minn.

A new theater is to be erected in Dolley, Mont., it is reported.

Red Lodge, Mont., is to have a new opera house, which will play moving pictures when there are no theatrical attractions. G. McAllister, an architect of Billings, Mont., has been commissioned to draw the plans which call for a theater seating 700. It will cost about $50,000.

The City Council at Minneapolis, Minn., denied A. M. Harliss a license to operate a moving picture show at 2004 James street because the location is in a residence district.

The Puget Sound Film Producing Company is reported to have secured control of a tract of sixteen acres near Renton, on the Black River, in the vicinity of Seattle, Wash., to be used as a producing center. The expenditure of $50,000 in the projection is rumored. Connected with the enterprise are the names of Edward K. Lamson as president, E. C. Wilcox, vice-president, Arthur Belasco, treasurer-manager, and A. J. Allen, secretary. A local architect is said to have been engaged to prepare plans for the studios.

Local pictures were a recent attraction at the Cozy Tracy theater in Boise, Idaho.

Educational subjects will hold the chief place on the bills at the Premier theater in Dassel, Minn., the management has announced.

The Agricultural College at Fargo, N. D., is showing industrial reels free to the public. At a recent show "Through the Fertile and Productive Northwest" and "From Ore to the Finished Pipe" were shown, and the program was rounded out with a slide lecture on "Safety First."

L. C. McConnell, of Woodland, Wash., has been making preparations to erect a moving picture theater and business building at that place.

Manager James McConahaey of the American theater at Spokane, Wash., took two hundred feet of pictures of a big league ball game in that city which attracted the patronage of the fans.

Charles Drury, a Democratic candidate for Congress in Tacoma, Wash., rented the Princess theater afternoon and evening during the closing days of the campaign. Six reels of moving pictures were shown free and political speeches were interspersed by various candidates.

The Colonial theater at Lake City, Minn., did a big business with its local romance, "The Romance of a Pearl." The film was shown for two days at 10 and 15 cents.

The new moving picture house at Eureka, S. D., has been christened the Idle Hour.

George C. Pratt of the Animated Producing Company of Sioux City, Ia., recently was at Yankton, S. D., where he made arrangements to make some local films for Henry Tammen's picture house.

The moving picture shows in Duluth, Minn., offer few problems according to Charles Frederick Weller, playgrounds expert of Chicago and associate secretary of the Playgrounds and Recreation Association of America, who recently was in that city. He does not believe that films need censorship half as much as the theaters themselves. The worst problem is in ill-lighted houses where unescorted women are approached by questionable characters. Duluth, he believes, will have no difficulty on this score.

"The last word in photoplay revealment" is the announced aim of the Strand Amusement Company of St. Paul, Minn., through Theodore L. Hays, manager of the new Strand theater. The theater formerly the Grand Opera House, had capacity crowds at its opening with the feature film in "America." In accordance with its stated policy of appropriate music the Strand Symphony Orchestra, under the direction of Clay M. Weisel, has been engaged. Miss Anita De Witte Cook will be at the new pipe organ. Vocal soloists will be featured from time to time.

The New Strand theater at St. Paul, Minn., gave a benefit for the Newsboys' Club.

A. J. Bishell of Malta is now manager of the New Orpheum theater at Glasgow, Mont.

W. H. Webster has begun extensive improvements on the Olympia theater building which he recently purchased at Mitchell, S. D., from C. E. Vermilyea.

The Milaca Opera House Company will erect a $7,000 opera house at Milaca, Minn., next spring.

R. McNamara, who has rented the Stegee building at Chaska, Minn., will fit it up for a moving picture theater.

J. L. Farr of Spirit Lake, Ia., bought the Star theater at St. James, Minn., and has assumed management.

Roy B. Boyle of Mason City, Ia., bought the moving picture show property in Gillis building at Waseca, Minn.

P. C. Johnson and Ed Rank have assumed the management of the Gem theater at Canton, Minn., recently purchased from Dr. Harrington.

C. S. Bovee has opened a moving picture theater at Elk Point, S. D.

Dreamland theater has been opened at Bonesteel, S. D., under the management of C. B. McCormack.

Manager Daley of the Crystal theater has leased John M. Olson's building on Main street, Bird Island, Minn., which is being remodeled for moving picture theater.

Mrs. A. A. Kerr, chairman of the committee on amusements of the Woman's Council at Duluth, Minn., is urging the support of the congressmen and senators from that district in the passage of the federal moving picture censorship bill.

Fred Hoyez has sold his interest in the Lyceum theater at Warroad, Minn., to Newton Shears and will leave the photoplay field.

Joseph Cichocki has taken charge of the Rex theater at Glenwood, Minn., which he purchased from E. R. Brown.

The new moving picture show in the opera house at St. Charles, Minn., lacked a suitable name and a voting contest was conducted by the patrons, each admission entitling the holder to a vote.

The Swanson Theater Company, which is conducting the Grand theater at Pueblo, Colo., has filed articles of incorporation with a capital stock of $50,000. The incorporators are William H. Swanson, Harry T. Nolan and Fred W. Parks of Denver. In addition to these Edward Anderson, manager of the Grand, and K. D. Swanson are directors.

George F. Harrington has turned over the management of the Iris theater in Wabash, Minn., to his father, Dr. Harrington, and has assumed charge of the Grand theater at Durand, Wis., which he recently purchased.

O. O. Swank, who has sold the Star theater at Hamilton, Mont, to G. C. Mitchell of Monroe City, Mo., will devote his time to the six-reel Hagenbeck-Wallace circus feature.

The Majestic theater at Wells, Minn., has been sold to Mrs. S. F. Heath.

The Majestic theater at Austin, Minn., has been sold to R. B. Boyle and George Wiltgen of Mason City, Ia.

Delos Tripp has sold the Empress theater at Faribault, Minn., to Louis Holmen, who has been one of the managers of the Faribault theater.

Prior to the visit of the Notre Dame University football team to Sioux Falls, S. D., the film "Sunny Hours in St. Joe Valley," made by the Chamber of Commerce of South Bend, Ind., was shown in Sioux Falls for several days to advertise the university and the city.

The Bismarck theater at Bismarck, N. D., showed local moving pictures of the parade on United Commercial Travelers' Day which it declared was the first clear and distinct motion picture ever made in Bismarck.

George R. Langdon is now conducting the opera house at Fergus Falls, Minn., the partnership with Joseph Bauer having been dissolved.

John Roise, proprietor of a lunchroom in Duluth, Minn., has purchased the Bijou theater at 2033 West Superior street from Charles Collins, who has been manager of the house for the last two years. He announces that vaudeville will be used in addition to the pictures.

The Zenith Motion Picture Company of Chicago has made arrangements to take local moving pictures in Duluth, Minn.

The Brookings S. D. Commercial Club had moving pictures made of "Hobo Day" at the annual football game between the University of North Dakota and South Dakota State College.

The Sacred Heart school at Aberdeen, S. D., is using moving pictures. It recently showed "Joseph and His Brethren."

A motion picture machine has been installed in the new chapel at the South Dakota State Prison at Sioux Falls and regular shows will be given the convicts. It was declared that "the effect, upon the prisoners, of the first program was marked and of a character to amply justify, in the opinion of the prison management, the effort and expense.

Charles S. Bovee will call his new moving picture house at Elk Point, S. D., the Florence theater.

J. P. Daum, who has moved from Hetland, S. D., to Volga to operate a moving picture show, will continue to give shows at Hetland.

The new Lyric theater has been opened at Ellendale, N. D.

J. C. Ryan of Toluca, Ill, and E. Lotspeich of Langdon, N. D., have rented the Helgeson building at Milton, N. D., and propose to operate a picture show.

Folson & Tindall have opened a moving picture show and billiard parlor in the Kooiman building at Edgerton, Minn.

Motion picture houses in Lake City, Minn., were open to the public free of charge as a part of the program at the fourth annual colt show.

W. W. Davey has been making plans to open a moving picture theater at Lansford, N. D.

The Bijou theater at Pierre, S. D., has announced the discontinuance of Sunday shows. Two years ago at a special election in that city an ordinance was passed requiring educational scenic and industrial films for Sunday shows. Manager J. E. Hipple of the Bijou publishes a letter from his film exchange showing that there is a dearth of suitable releases for a house with this policy.

A. B. Sweet has sold the moving picture show at Cavalier, N. D., to Key Brothers of Willow City.

The University of Minnesota lecture course is being given at the New Electric theater in Osakis, Minn.

The Garrison Opera House at Garrison, N. D., has passed into the hands of L. E. Opdyke of Bismarck, N. D.

The Maxwell Automobile Company's industrialog was shown at the Mankato theater at Mankato, Minn.

The Arion theater, 2318 Central avenue, Minneapolis, Minn., donated the entire proceeds of a matinee to the starving school children of Belgium. The affair was promoted by the children of Prescott School.

Roy Cameron and his associates have sold the Gem theater at Owantonna, Minn., to C. A. Fay, of Appleton, Wis.

F. A. Fellows has taken a partnership with H. L. Walker in the management of the New Aberdeen theater at Aberdeen, S. D.

Alderman McInerny of the Seventh Ward in Minneapolis, Minn., declares that the plea that granting a license to a new moving picture theater will hurt the business of a photoplay house, already established, should not hold. "If a man wants to operate a theater the public is not concerned about his success. I'll vote for every last one no matter where they are. If the people don't want them they won't patronize them and they will automatically go out of existence." The council has granted permits for new houses to Anderson & Wimperis, 160 Plymouth avenue, and George B. Ashworth, 2934 Lyndale avenue, south. Ashworth plans to erect a fireproof theater, costing $20,000.

The Oregon School for the Deaf has installed a moving picture machine and is using educational films.

J. P. Konopha of Pe Ell, Wash., has opened a moving picture theater in the Webster Block at Stanfield, Ore.

MIDWEST SPECIAL SERVICE.

KANSAS.

THE babies of Great Bend, Kan., will be flashed on the screen of the Elite theater of that city in the near future. The pictures have been made for some time, and when they are exhibited the favorite of the crowd will be awarded a prize.

The Iris at Topeka, Kan., has installed a big musical instrument following a change in policy. The house is now using Paramount service at ten and twenty cents.

The Rex theater at Fort Scott, Kan., did an extra fine business on the "World's War." The pictures were shown in conjunction with the regular program and were accompanied by an orchestra. The prices charged were ten and twenty cents.

Manager Blubaugh of the Vaudette theater at Wichita, Kan., was "hoppin' mad" recently when "Joseph in the Land of Egypt" failed to arrive. However, it came the following day, and the crowds were as large as he could accommodate. The picture was shown under the auspices of the Guild of the Episcopal church, who prepared special music for the occasion.

On Wednesday, November 4, Fred Savage, one of the most popular film men in the State of Kansas, gave a "Red Cross" day at his De Luxe theater. Ladies of the D. A. R. were dressed as nurses and acted as ushers and ticket sellers; half of the proceeds of the day were given to the Red Cross Fund, and although the members of the D. A. R. have not yet told how much they received, they say that the amount was larger than they had expected. BROWN.

(Continued on Page 1410.)

Calendar of Licensed Releases

Current Releases

MONDAY, NOVEMBER 30, 1914.

BIOGRAPH—A Mother's Way (Drama).
EDISON—Wood B. Wedd Goes Snipe Hunting (Twelfth of the "Wood B. Wedd" Series—Comedy).
ESSANAY—A Maid of War (Comedy).
KALEM—Her Bitter Lesson (Special—Two parts—Drama).
LUBIN—The Beloved Adventurer, Series No. 12, "Fate's Tangled Threads" (Drama).
SELIG—Unrest (Special—Two parts—Drama).
—Hearst-Selig News Pictorial, No. 79 (News).
VITAGRAPH—Everything Against Him (Drama).

TUESDAY, DECEMBER 1, 1914.

BIOGRAPH—The Closing Web (Special—Two parts—Drama).
EDISON—The Girl of the Open Road (Second of the "Olive's Opportunities" Series) (Drama).
ESSANAY—The Buffer (Drama).
KALEM—Bud, Bill and the Waiter (Comedy).
LUBIN—Coupon Collectors (Comedy).
—For a Widow's Love (Comedy).
SELIG—The Rival Stage Lines (Western—Comedy).
VITAGRAPH—Saved From a Life of Crime (Special—Two parts—Drama).

WEDNESDAY, DECEMBER 2, 1914.

EDISON—A Double Elopement (Comedy).
ESSANAY—The Fable of "The Club Girls and the Four Times Veteran" (Comedy).
KALEM—The Prodigal (Special—Two parts—Drama).
LUBIN—The House of D'Or (Special—Two parts—Drama).
SELIG—The Lion Hunter (Drama).
VITAGRAPH—The Mysterious Mr. Davey (Comedy).

THURSDAY, DECEMBER 3, 1914.

BIOGRAPH—In Quest of a Story (Drama).
ESSANAY—Sophie's Fatal Wedding (Western—Comedy).
LUBIN—The Grip of the Past (Special—Two parts—Drama).
SELIG—Hearst-Selig News Pictorial, No. 80 (News).
VITAGRAPH—The Man That Might Have Been (Drama).

FRIDAY, DECEMBER 4, 1914.

BIOGRAPH—Making Them Cough Up (Comedy).
—Bertha, the Buttonhole-Maker (Comedy).
EDISON—Who Goes There? (Special—Two parts—Comedy).
ESSANAY—The Place, the Time and the Man (Special—Two parts—Drama).
KALEM—The Devil and Mrs. Walker (Comedy).
LUBIN—A Believer in Dreams (Drama).
SELIG—Which Ham Is Schnappsmeier's? (Comedy).
—Love's Acid Test (Comedy).
VITAGRAPH—The Methods of Margaret (Comedy).

SATURDAY, DECEMBER 5, 1914.

BIOGRAPH—The Deacon's Son (Drama).
EDISON—It's a Bear (Comedy).
ESSANAY—Broncho Billy's Judgment, "Reg. in U. S. Patent Office" (Western—Drama).
KALEM—The Stolen Engine (Fourth of the "Hazards of Helen" Series) (Drama).
LUBIN—Brown's Cook (Comedy).
—He Wanted His Pants (Comedy).
SELIG—Her Sister (Drama).
VITAGRAPH—Bunny's Little Brother (Special—Two parts—Comedy).

Advance Releases

MONDAY, DECEMBER 7, 1914.

BIOGRAPH—Just a Kid (Drama).
EDISON—Crystals—Their Making, Habits and Beauty (Educational).
—Buster Brown Causes a Commotion (Comedy).
ESSANAY—Sweedie and the Hypnotist (Comedy).
KALEM—The Price of Silence (Special—Two parts—Drama).
LUBIN—The Beloved Adventurer, Series No. 13, "Through Desperate Hazards" (Drama).
SELIG—The Mystery of the Seven Chests (Special—Two parts—Drama).
—Hearst-Selig News Pictorial No. 81 (News).
VITAGRAPH—The Moonshine Maid and the Man (Drama).

TUESDAY, DECEMBER 8, 1914.

BIOGRAPH—Cousin Pons (Special—Two parts—Drama).
EDISON—The Rose at the Door (Third of "Olive's Opportunities" Series—Drama).
ESSANAY—Mrs. Trenwith Comes Home (Drama).
KALEM—In Dutch (Comedy).
LUBIN—He Made His Mark (Comedy).
—Dobs at the Shore (Comedy).
SELIG—Saved by a Watch (Western—Drama).
VITAGRAPH—Sunshine and Shadows (Special—Two parts—Drama).

WEDNESDAY, DECEMBER 9, 1914.

EDISON—A Matter of High Explosives (Comedy).
ESSANAY—The Fable of "The Bush League Lover Who Failed to Qualify" (Comedy).
KALEM—The Mystery of the Yellow Sunbonnet (Special—Two parts—Drama).
LUBIN—A Recent Confederate Victory (Special—Two parts—Drama).
SELIG—The Abyss (Drama).
VITAGRAPH—The Athletic Family (Comedy).

THURSDAY, DECEMBER 10, 1914.

BIOGRAPH—For Her People (Drama).
ESSANAY—Sophie's Sweetheart (Western—Comedy).
LUBIN—The Man from the Sea (Special—Two parts—Drama).
SELIG—Hearst-Selig News Pictorial No. 82 (News).
VITAGRAPH—Pure Gold (Drama).

FRIDAY, DECEMBER 11, 1914.

BIOGRAPH—And She Never Knew (Drama).
EDISON—The Best Man (Special—Two parts—Drama).
ESSANAY—Every Inch a King (Special—Two parts—Drama).
KALEM—The Bold Banditti and the Rah Rah Boys (Comedy).
LUBIN—On Moonshine Mountain (Drama).
SELIG—One Kiss (Comedy).
VITAGRAPH—A Strand of Blond Hair (Comedy).

SATURDAY, DECEMBER 12, 1914.

BIOGRAPH—Saved by Their Chee-ild (Melodrama).
—Diogenes' Weekly No. 13 (Comedy).
EDISON—The Stenographer (Drama).
ESSANAY—Broncho Billy's Dad (Reg. in U. S. Patent Office) (Western—Drama).
KALEM—The Flying Freight's Captive (Fifth of the "Hazards of Helen" Series—Drama).
LUBIN—Sam and the Bully (Comedy).
—The Fresh Air Cure (Comedy).
SELIG—The Soul Mate (Melodrama).
VITAGRAPH—How to Do It and Why; or Cutey at College (Special—Two parts—Comedy).

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Calendar of Quality Releases

A PROGRAM OF QUALITY

For Your

PROGRAM HEADLINERS

BIOGRAPH -- KLAW & ERLANGER

Three Reel Productions

For Each Tuesday

THE TWO REEL BIOGRAPH

For Each

Monday, Thursday, Friday, Saturday

A ONE REEL BIOGRAPH

BIOGRAPH QUALITY

Calendar of Independent Releases

Universal Film Mfg. Co.

SUNDAY, NOVEMBER 29, 1914.

ECLAIR—Ghost of the Mine (Drama).
L-KO—The Blighted Spaniard (Comedy).
REX—Lights and Shadows (Two parts—Drama).

MONDAY, NOVEMBER 30, 1914.

IMP—The Coward (Two parts—Drama).
STERLING—No Release This Week.
VICTOR—A Lonely Salvation (Drama).

TUESDAY, DECEMBER 1, 1914.

CRYSTAL—Charlie Woos Vivian (Comedy).
—The Barber Shop Feud (Comedy).
GOLD SEAL—Called Back (Four parts—Drama).
NESTOR—(No Release This Day).

WEDNESDAY, DECEMBER 2, 1914.

ANIMATED WEEKLY—Number 143 (News).
ECLAIR—The Girl Stage Driver (Two parts—Western—Drama).
JOKER—The Wise Guys (Comedy).
—The Ascension of Theschyneg Platte—Switzerland (Educational).

THURSDAY, DECEMBER 3, 1914.

IMP—The Young Philanthropist (Semi-Juvenile—Drama).
REX—The Mystery of the Sea View Hotel (Two parts—Detective—Drama).
STERLING—Love, Luck and Candy (Comedy).

FRIDAY, DECEMBER 4, 1914.

NESTOR—When Lizzie Got Her Polish (Comedy).
POWERS—The Heart of a Magdalene (Two parts—Drama).
VICTOR—Father Buys a Bale (Comedy-Drama).

SATURDAY, DECEMBER 5, 1914.

FRONTIER—The Circle of Gold (Drama).
BISON—The Foundlings of Father Time (Two parts—Drama).
JOKER—A Dream of a Painting (Comedy).
—The Porpoise Fisheries (Educational).

SUNDAY, DECEMBER 6, 1914.

ECLAIR—The Higher Impulse (Drama).
L-KO—Fido's Dramatic Career (Comedy).
REX—The Lion, the Lamb and the Man (Two parts—Drama).

MONDAY, DECEMBER 7, 1914.

IMP—The Outcome (Western-Drama).
STERLING—Billy's Charge (Juvenile—Comedy).
VICTOR—"Terence O'Rourke, Gentleman Adventurer," Series No. 3. "The Inn of the Winged Gods" (Two parts—Drama).

TUESDAY, DECEMBER 8, 1914.

CRYSTAL—Vivian's Cookies (Comedy).
—Whose Baby? (Comedy).
GOLD SEAL—The District Attorney's Brother (Two parts—Drama).
NESTOR—The Widow's Last (Drama).

WEDNESDAY, DECEMBER 9, 1914.

ANIMATED WEEKLY—Number 144 (News).
ECLAIR—For the Mastery of the World (Three parts—Drama).
JOKER—The Genii of the Vase (Comedy).
—Alaska (Scenic).

THURSDAY, DECEMBER 10, 1914.

IMP—Three Men Who Knew (Two parts—Drama).
REX—No Release this Week.
STERLING—His New Job (Comedy).

FRIDAY, DECEMBER 11, 1914.

NESTOR—Their Ups and Downs (Comedy).
POWERS—Adventures of the Nimble Dollar (Drama).
VICTOR—The Little Gray Home (Two parts—Drama).

SATURDAY, DECEMBER 12, 1914.

FRONTIER—Her Higher Ambition (Drama).
BISON—The Trail Breakers (Two parts—Western—Drama).
JOKER—Love Disguised (Comedy).
—Building a Locomotive (Educational).

Mutual Film Corporation

SUNDAY, NOVEMBER 29, 1914.

KOMIC—A Corner in Hats (Comedy).
MAJESTIC—The Sisters (Two parts—Drama).
THANHOUSER—A Denver Romance (Drama).

MONDAY, NOVEMBER 30, 1914.

AMERICAN—The Beggard Child (Two parts—Drama).
KEYSTONE—Leading Lizzie Astray (Comedy).
RELIANCE—Our Mutual Girl No. 46 (Topical).

TUESDAY, DECEMBER 1, 1914.

BEAUTY—Cupid and a Dress Coat (Comedy).
MAJESTIC—The Old Good-for-Nothing (Drama).
THANHOUSER—The Center of the Web (Two parts—Drama).

WEDNESDAY, DECEMBER 2, 1914.

AMERICAN—The Strength o' Ten (Drama).
BRONCHO—A Romance of Old Holland (Two parts—Drama).
RELIANCE—The Lucky Shot (Drama).

THURSDAY, DECEMBER 3, 1914.

DOMINO—The Vigil (Two parts—Drama).
KEYSTONE—(Title Not Yet Announced).
MUTUAL—Mutual Weekly No. 101 (News).

FRIDAY, DECEMBER 4, 1914.

KAY-BEE—Mother of the Shadows (Two parts—Drama).
PRINCESS—The Creator of Hunger (Drama).
THANHOUSER—Naidra, the Dream Woman (Drama).

SATURDAY, DECEMBER 5, 1914.

KEYSTONE—(Title Not Yet Announced).
RELIANCE—Who Shot Bud Walton? (Two parts—Western—Drama).
ROYAL—Sherman Was Right (Comedy).
—It's Very Trying (Comedy).

SUNDAY, DECEMBER 6, 1914.

KOMIC—Mr. Hadley's Uncle, No. 12 of the "Bill" Series (Comedy).
MAJESTIC—A Question of Courage (Two parts—Drama).
THANHOUSER—The Amateur Detective (Comedy-Drama)

MONDAY, DECEMBER 7, 1914.

AMERICAN—Out of the Darkness (Two parts—Drama).
KEYSTONE—His Prehistoric Past (Two parts—Comedy).
RELIANCE—Our Mutual Girl, No. 47 (Topical).

TUESDAY, DECEMBER 8, 1914.

BEAUTY—Limping into Happiness (Comedy).
MAJESTIC—Her Brave Hero (Comedy).
THANHOUSER—The Reader of Minds (Two parts—(Drama).

WEDNESDAY, DECEMBER 9, 1914.

AMERICAN—The Girl in Question (Drama).
BRONCHO—The City of Darkness (Two parts—Drama).
RELIANCE—The Forest Thieves (Melodrama).

THURSDAY, DECEMBER 10, 1914.

DOMINO—Not of the Flock (Two parts—Drama).
KEYSTONE—(Title Not Yet Announced).
MUTUAL—Weekly, No. 102 (News).

FRIDAY, DECEMBER 11, 1914.

KAY-BEE—Fortunes of War (Two parts—Drama).
MAJESTIC—In Wild Man's Land (Comedy-Drama).
PRINCESS—In the Conservatory (Drama).

SATURDAY, DECEMBER 12, 1914.

KEYSTONE—(Title Not Yet Announced).
RELIANCE—On the Ledge (Two parts—Drama).
ROYAL—Percy, the Milliner (Comedy).

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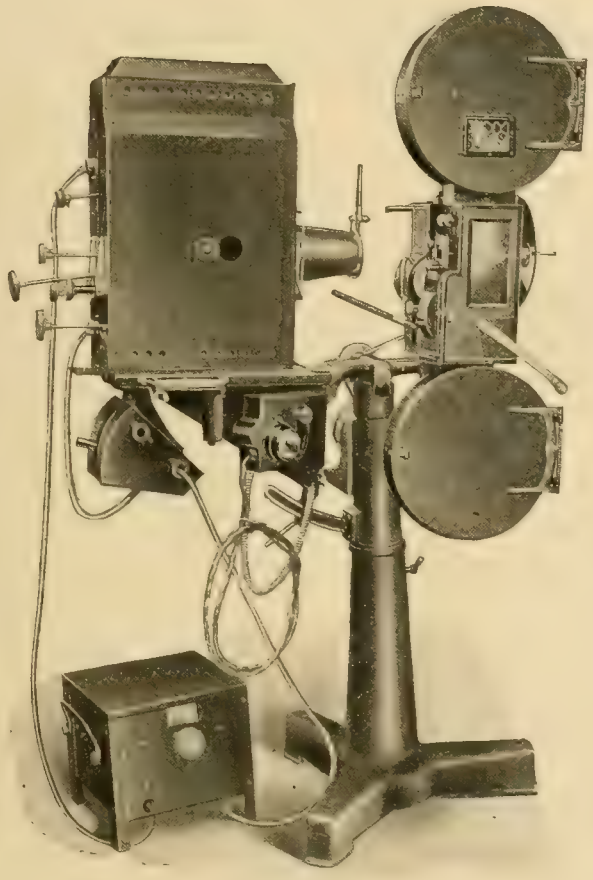

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EXHIBITORS' NEWS.

(Continued from page 1405)

WISCONSIN.

THE News at Beloit is taking a sort of census of its moving picture fans by publishing a questionaire coupon. It aims to ascertain the class of films and the favorite actors nad actresses of the patrons. The coupon is to be addressed to the manager of the theater which the writer patronizes regularly and not the paper.

State censorship of moving pictures was opposed in an address before the Wisconsin Branch of the Mothers' and Parent-Teachers' Congress at Milwaukee by Secretary Charles H. Phillips of the Milwaukee Citizens' Committee of Motion Pictures. He explained the work of the Milwaukee committee in constructive co-operation with the exhibitors to secure the class of films desired. He referred to the good work of the National Board of Censorship. The National Board is using the Milwaukee committee as a model and is endeavoring to organize similar committees in other cities which are misguidedly clamoring for a local censorship.

Marshall Horne has rented the Opera House at Whitewater and will assume possession December 1, at the expiration of the lease held by Smith & Haworth.

J. A. Cook is now sole proprietor of the Palace theater at Oconomowoc, having purchased the interest of E. C. Main.

H. H. Hile has sold the Grand theater at Evansville to Marlin Wilder, who has assumed possession.

The moving pictures of the Wisconsin National Guard, taken at Camp Douglas, were featured at the Butterfly theater in Milwaukee.

The Wisconsin State Industrial Commission is making a tour of thirty cities in the state with accident prevention moving pictures. Three reels and 125 slides are used in the program which is free to employees of factories. Letters have been sent out to manufacturers asking their co-operation in the plan. Moving picture theaters will be used for the shows in most cases.

The Progressive League of Chippewa Falls had two booster days in November, which were advertised extensively in that part of the state. The moving picture houses of the city were used as the principal attractions. With every dollar purchase at any Chippewa Falls store on those days tickets good at the photoplay theaters were given. Special programs were secured by the exhibitors.

A lecture on "The Civic Uses of Motion Pictures" was given before the City Club of Milwaukee by Prof. Richard Burton, head of the department of English Literature at the University of Minnesota.

The high school at New Holstein is said to be contemplating the acquisition of a moving picture machine.

Motion pictures appeared on the program nine times at the Community Institute meeting held at Frederic by the Extension Department of the University of Wisconsin, the Wisconsin Agricultural Experiment Station, at Balsam Lake, and the Frederic Commercial Club. This was in addition to the illustrated lectures.

The Reading Circle at Evansville, Wis., is probably the first in the United States to sponsor a course of feature photoplays for its community. In co-operation with Manager Magee of Magee's opera house, the circle offers season tickets at 75 cents for the following seven attractions: James O'Neill in "The Count of Monte Cristo," Mrs. Fiske in "Tess of the D'Urbervilles," Arnold Daly in "The Port of Missing Man," William Farnum in "The Redemption of David Corson," Mary Pickford in "The Good Little Devil," John Barrymore in "An American Citizen," and Mary Pickford in "Tess of the Storm Country."

J. P. Converse has opened the Rex theater at Delavan.

The Horicon State Bank put on "The Reward of Thrift" at the Pastime theater, at Horicon.

Milwaukee moving picture theaters will show public safety slides to aid the public safety commission.

Mayor Bading, city officials, newspaper men, clergymen and members of Milwaukee censorship commission were guests of Thomas Saxe, of Alhambra theater, Milwaukee, at a private exhibition of Weigle's war pictures.

The report that another theater will occupy the old "Dreamland" at De Pere is declared to be unfounded.

The board of education at Merrill will purchase a moving picture machine.

Sam Nelson is manager of the moving picture show opened in the Armory at Two Rivers.

The Colonial at Green Bay will give feature photoplay exhibitions every Tuesday and Friday.

The women of Beloit can procure free photo stamps of their favorite photoplay stars three days a week at the Dixie theater.

A free moving picture show was given at the Star theater for Beloit Modern Woodmen and their families. The films pictured the work of the Woodmen sanitarium at Colorado Springs, Colo., scenes at the national encampment at Toledo, etc. Camps in neighboring towns were invited to attend the exhibitions.

MIDWEST SPECIAL SERVICE.

SOUTH AND SOUTHWEST

AFTER seeing an exhibition of the Keystone "Dough and Dynamite," the Rex theater at Greenville, Tex., declared it was worth a quarter and offered the money back to any patron who did not have the same opinion.

Films showing the work of the Industrial Lumber Company at Elizabeth, La., and the operation of a track-laying machine were shown as a feature of the convention of the Southern Logging Association at New Orleans, La.

The Augusta, Ga., Chronicle and the Modjeska theater of that city has been conducting a baby show contest, showing the competing youngsters in moving pictures.

The Louisiana Panama Exposition Commission has followed the lead of the other states and incorporated a moving picture theater in the plans for the state building at San Francisco. Arkansas is another state which will use the same method of exploiting its resources. In that state a number of organizations have already taken steps to show the films. The Arkansas Lumbermen's Association will use 2,000 feet showing logging operations. One reel will be used by the Arkansas Rice Growers' Association. Among other exhibitors will be the Arkansas Horticultural Society, and three commercial travelers' organizations.

Business men of Elko, Nev., have begun a movement to have a new theater erected at that place.

The Grand theater at Atlanta, Ga., which has been operated by Jake Wells as a moving picture house, with Harry B. Hearn as manager, has closed.

The Gaiety theater at Muslogee, Okla., has begun a run of pictures, giving five reels, changed daily, for five cents.

The Mothers' Club has been organized at Hartsville, S. C. One of the first topics discussed was the need of a censorship for moving pictures to be shown to children.

The American Photoplay Film Company of Tennessee has been granted a charter to do business in the state of Arkansas. J. A. Grief is state agent. The concern, which has a capital stock of $200,000, operates a moving picture theater in Argenta, Ark.

The Helen theater, Murat and Palmyra streets, in New Orleans, La., gave a benefit show for the Christmas fund of the Beauregard School.

A petition in bankruptcy was filed in the United States Court at Houston, Tex., by the Wyndham-Roberts Moving Picture Supply Company. Assets of $867.12 and liabilities of $2,197.30 were scheduled. Open accounts due the firm were estimated at $677.12.

The Duval theater, at Main and Monroe streets, in Jacksonville, Fla., has formulated a new policy of five to seven-reel features to be given at five and ten cents when there are no theatrical attractions booked.

The Lyric theater, at Sygler, Okla., has 350 new seats, and has been redecorated inside and out. E. P. Mathes is proprietor.

A moving picture show has been opened in the Opera House at Okeene, Okla.

J. A. Zellweger, who was associated with his father in the operation of the Electric theater at Hennessy, Okla., will remain as operator for E. F. Barney, who has purchased the house from D. W. Zellweger.

Moving pictures of the Normal University at Las Vegas, N. M., were shown at the educational convention at Albuquerque, N. M.

The women of the Civic Association at Anderson, S. C., have begun a movement to have only clean pictures shown in the moving picture houses of that city.

The Princess theater and a local billiard parlor at Silver City, N. M., are to give away two juvenile automobiles in a contest. The Princess has made every Tuesday and Wednesday Paramount Days.

The Ad Men's Club of Atlanta, Ga., gave a moving picture show to the members and their wives. The members of the Chamber of Commerce and the Rotary Club also were guests.

The moving pictures of the field artillery of the United States Army which were taken at Fort Sill, Okla., have been sent to the War Department at Washington and later will be sent to the national guard officers in the various states for use in instructing recruits and to help in the enlistment work.

Manager Leggett of the Airdome at Douglas, Ariz., is giving away a juvenile automobile in a contest among his young patrons.

The Isis and the Roseland theaters at North Fort Worth, Tex., are helping in the Good Fellow movement for aiding the poor in North Fort Worth. One day each week from early in November until Christmas a percentage of the receipts of houses are turned over for the North Side Good Fellows Fund.

After a month's trial of Sunday operation the moving picture shows and the pool halls in De Ridder, La., have discontinued the seventh day opening. The city council has rescinded the ordinance which it passed some time ago as the Sunday amusements were not well received.

O. B. Power has opened a moving picture show at Eldorado, Okla.

The house at Nowata, Okla., which has been operated by J. E. Hartley as the Airdome is now the "Lillian," under the management of Mrs. Lillian Hartley.

T. A. Carson of Terlton has opened a moving picture show at Jenning, Okla.

The Seger Indian School at Colony, Okla., is giving moving picture shows every Saturday.

The motion picture shows of Fort Worth, Tex., donated their receipts for one day to a fund for a state home for delinquent girls.

Theatrical and vaudeville houses in Dallas, Tex., have been notified by the grand jury not to give shows on Sunday. As a result some of them may give moving picture shows on Sundays.

The Universities of Arkansas, Pittsburgh, Cincinnati, Chicago and Iowa have completed plans for a circuit of industrials which will show how the commonly used products are made and marketed. The subjects will include the cotton, sugar, ink, watch making, automobile, canning and preserving industries.

Projection apparatus has been installed in the state prison at Raleigh. North Carolina and the convicts will have shows once a week.

The Colonial theater at Greenville, Tex., featured "The Heart of the Hills," a local photoplay with local actors.

The new $42,000 theater which is being erected at Laredo, Tex., by the Royal Amusement Company of San Antonio, Tex., will have a stage patterened after that of the Strand in New York City. It will have a seating capacity of 1,500 and will be one of the finest moving picture houses in the southwest. It is being erected on the site of the old Dreamland theater on Market street.

A. Martini, owner of the Dixie theater in Galveston, Tex., has purchased the Majestic theater on Market street, near Twenty-first street, from John A. Hasselmeier. About $1,000 will be expended in remodeling the house.

MIDWEST SPECIAL SERVICE.

IOWA.

L. W. FISHER has assumed the management of the Ideal theater, 217 Foruteenth avenue, east, at Cedar Rapids. Vaudeville will be given in connection with the regular show. Admission price will remain at five and ten cents.

Charles Lamb has bought the Mapleton opera house at Mapleton.

The Schaefer opera house at Grundy Center is now owned by Phil Leibsohn and R. V. Koons. A. C. Schaefer will be manager.

B. W. Umbreit is erecting the Garden theater on North Tenth street, Marion.

The managers of the Sioux City motion picture theaters contemplate holding a benefit performance for the Visiting Nurses' Association.

George Thomas and Clarence Hons have opened a moving picture show in Pierson, showing two nights a week.

E. H. Chambliss sold the Lyric theater in Iowa Falls to Fred Gorteske.

The International Harvester Company Industrialogs were given at Germania Hall, Dubuque, under auspices of the Telegraph-Herald. The regular admission was twenty-five cents, but with the Telegraph-Herald coupon only ten cents.

Manager Lisy of the Family theater at Davenport has installed a five-piece orchestra.

A. W. Strawman of Anamosa has gone to Kahoba, Mo., where he purchased a moving picture theater.

William Fraser sold the Fraser and Unique theaters at Spencer to C. A. Davenquist & Son.

The Amuse theater at Dubuque is going after the lunch hour business. The theater is open from 10 a. m. until 11 p. m.

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VITAGRAPH.

THE MOONSHINE MAID AND THE MAN (Dec. 7).—Deeply in love with Nancy, a mountain girl, Dave, awkward and bashful, proposes, but she tells him they could not live without money, that he must first get a thousand dollars, then she will give him her answer. He despairs of ever winning Nance until he sees a reward of 1,000 dollars offered for information leading to the capture of moonshiners in that county. Not knowing that Job, Nance's father, is the owner of a large illicit still, Dave determines to win that money by locating the still and its owners. Meanwhile, Job breaks his leg, and Nance offers to bring the goods to the secret meeting place. He agrees and suggests she dress up in his clothes, as a disguise. That night, Dave, coming to serenade his sweetheart, sees what he believes is a strange man coming from the house and sneaking off into the woods. Filled with jealous suspicions, he follows the "man" right to the still, where the moonshine whiskey is made. The thousand dollars looming up large before him, he hurries home and informs the sheriff. That night, Nance begs her father to keep away from the moonshining business, while Dave, with two officers, starts for the still. Nance has to make another visit to the still that evening to meet Kelly, the liquor purchaser. In her men's clothes, she is tracked to the still by Dave and the officers. In the bitter fight which follows, Dave is fatally shot. Nance, heartbroken, bends over the form of Dave as he looks up at her and begs her forgiveness for having led the officers to the still saying: "I didn't know, Nance, that you and your dad ran it." He dies and the officers leave her weeping bitterly beside the man who had loved her so well.

SUNSHINE AND SHADOWS (Special—Two Parts—Dec. 8).—Through the machinations of John Gates, a dishonest employee, Martin Drew, affianced to Helen Redmond, is wrongfully accused of theft in the bank where the two men work. Although in love with him, Helen lacks the moral courage to stand by Martin in his hour of trial, and breaks off their engagement. Discouraged, Martin goes to a distant city, but fails to find employment. He meets Edna Thompson by rescuing her from two toughs. He falls in love with her and she frankly tells him her life's history and its many vicissitudes and questionable associations. With a full understanding of her past, they are married and go to the country. Martin and Edna succeed, after a time, in securing a farm to work on shares, and are very happy in the new life. Gates, the dishonest cashier, is detected in a serious defalcation, and before being taken to jail, confesses to the directors of the bank that Martin is not guilty of the previous theft. The bank officials immediately get in touch with Martin, and he is reinstated as cashier of the bank. Edna has misgivings at the thought of the change, but for a time they live happily in the city. Helen Redmond, still in love with Martin, is very bitter on learning he is married, and her love is turned to hate. She learns in a peculiar way of Edna's past and forces her to go away by threatening to reveal it. Edna at first refuses, but for Martin's sake she at last goes quietly away to the little country farmhouse where she and Martin had been so happy. He is furious on learning of her departure, curses Helen and follows Edna with all possible speed. He finds her sitting disconsolately on the doorstep of the little house, and the shadows of the past are soon forgotten in their reunion in the midst of sunshine and love.

THE ATHLETIC FAMILY (Dec. 9).—Jake Punchim, a retired heavyweight champion, keeps himself, wife and twin daughters, Helen and Dot, in training, by a course of athletic exercises in their little gymnasium, connected with the house. Dot has serious objections to the continual round of strenuous exercise and hates boxing worst of all, as her sister Helen always punches her all over the place. While out walking one day she meets Gussie Wendell, an effiminate young man who does not like boxing either, and a flirtation ends in their making an appointment to meet in the park at two o'clock. Pa Punchim goes out for a walk. On the way he assists in lifting a wagon out of a rut, picks up a piano single-handed and sets it in a van, and other trifling stunts, so that he attracts an admiring crowd by the time he gets back home. Helen is introduced by Charley Hands, a friend, to Billy Banghim, a husky boxing instructor, and she asks permission to box with one of his pupils. She soon knocks him down and Billy falls in love with her on the spot. He makes an appointment to meet her in the park at two o'clock. Through mistakes in identity, the two girls meet the wrong men. Misunderstandings lead to harsh words and the result is that Gussie is thrown into the lake by strong-armed Helen, while Billy gets a similar ducking at the hands of Jake Punchim, when Dot tells her father a man is chasing her. Gussie and Billy meet after swimming ashore and vow vengeance. They find Jake sleeping peacefully on a bench, and heave him, bench and all, into the water. Then they run into Dot and Helen and explanations are quickly made. Pa Punchim comes near thrashing the young men, but Helen explains it all and deciding the joke is on everyone, all burst out laughing, and after introductions, are soon the best of friends.

PURE GOLD (Dec. 10).—Stranded in Yellow City, alone and penniless, Helen Cross, a dancer, is compelled to accept an engagement with town saloon-keeper as singer and dancer. Her popularity is pronounced from the start, but becoming disgusted with the rough miners and the life in general, she determines to escape it all. Partly disguised, she gets out unnoticed and wanders through the hills. Overcome with fatigue, she knocks at the door of a lonely cabin. She is admitted and silently extended the hospitality of the cabin by the lone miner. Next morning she prepares to leave and thanks her host, but receives only a gruff recognition. Then regretting his cold attitude, he asks her to stay and tell her story. She does so and he is greatly impressed, but the following evening, not realizing the woman's sterling character, he attempts familiarities. She resents them, even threatening to kill herself should he persist. With new-born respect, he quietly leaves her after showing her how to bar the door. Next morning he is stricken with fever, and although she has decided to leave that day, Helen stays and nurses him through three weeks of fever. He recovers, and in their new attitude towards each other, the two become the best of friends. While helping him work his gold claim, she one day strikes a pocket—or slight depression—containing several good-sized nuggets of gold. Thinking to surprise him, she hides them. He finds them, and becomes suspicious. He says nothing, but watches her, and comes to the conclusion that she is planning to steal them. Feeling under obligations to Helen, he still remains silent, but she notices his strange coldness, and despairingly decides to go away. She places a little note where he can see it, in which the heart-broken woman explains what she planned to do with the gold. He finds it and awakens to the fact that Helen's character is like the nuggets—pure gold. The joyful reunion which follows expresses more than words can tell.

A STRAND OF BLOND HAIR (Dec. 11).—A beautiful blond lady, who is combing her tresses at a window, so arouses Archie's admiration that he sneaks up and cuts off a lock of her hair and rushes off to a milliner's, where he buys a pretty ribbon to tie around it. While dining at a restaurant, he greatly disgusts Bunny at a near-by table—by fervently caressing the wisp of hair. A couple of Artie's college chums enter, see him with the lock of hair and cleverly substitute some horsehair for the blond tresses, placing the latter, unnoticed, in Bunny's pocket. Artie is wild with rage, and believing Bunny put the horsehair in his pocket, vows vengeance. Bunny goes to the office and that evening, instead of going home, he goes to the club, where he sits in a game of poker. He "cleans up" and next morning gives Flora, his wife, a goodly portion of his winnings to quiet her expostulations regarding his late hours. Already made suspicious by his generosity, she becomes convinced he has been up to some deviltry, searches his pockets and finds the golden tress. Bent on revenge, she sallies forth with the lock of hair, and attempts to match it with the tonsorial adornments of every blond she meets. Her experiences are very funny and decidedly strenuous, but she does not locate the owner of the hair. Meantime, Bunny meets Artie in a restaurant and they nearly come to blows. The manager separates them, however, and they soon become friends. Blondy enters and Artie introduces her to Bunny. The three make a jolly party, and all goes well until they leave the restaurant. Then Flora happens by and not only discovers the hair to match the blond tresses she has, but also sees her husband in the lady's company. For a while a big time is imminent, but explanations clear matters up and Artie and Blondy take their departure, while Bunny is obliged to buy Flora a huge bouquet of flowers to pacify her. It takes most of his roll, but he feels it is worth it.

HOW TO DO IT AND WHY, OR CUTEY AT COLLEGE (Special—Two Parts—Dec. 12.—Cheeky and persistent, Butt-in, the Book Agent, makes the acquaintance of Jack Sportington and his college chums. Jack is in love with Rose Woods, but her mother does not approve of him. Jack and his friends arrange a little party and as he is broke, writes his wealthy uncle—who is a spiritualist—for money, telling him it is to defray the expense of a seance. Uncle is delighted to learn his nephew has become a spiritualist and sends the money, later deciding to come himself and witness the seance. The boys are having a fine time dancing and singing, when uncle rings the bell. They desperately beg Butt-in to help them out and he agrees to get busy on a seance in two minutes. With the aid of some curtains and curtain-poles he rigs up a presentable "spook" booth and after the others hide, Uncle is admitted. He is soon enjoying the "spirit" manifestations immensely and just as everything is running smoothly, Mrs. Woods enters and exposes the whole show. All make a getaway except Butt-in, who—in the guise of a wild Indian—is caught and arrested. Uncle John becomes infatuated with Mrs. Woods and goes to board at her home. Butt-in's wonderful line of talk keeps him out of jail and after interesting Mrs. Woods in his new book on hypnotism, he becomes interested in her. This causes jealousy and Uncle John challenges Butt-in to hypnotize him! Then Rose takes a hand, and telling Uncle John there is a deep-laid plot to hypnotize him, gets him to hide in Bridget's room, where Bridget finds him and leads him downstairs by the ear. Butt-in appears and dramatically declares he had hypnotized him and sent him to the room against his will. Uncle John is glad to accept this version, Butt-in wins the widow and later helps Jack and Rose in their love-making.

LUBIN.

THE BELOVED ADVENTURER, NO. 13, THROUGH DESPERATE HAZARDS (Nov. 7).—Betty, Lady Cecil, has been the victim of a plot formed by her former self-constituted guardian, Carson, the Nevada gambler, and the adventuress, Countess Lurovich, who, for revenge on Lord Cecil and in the hope of profit, have caused the girl to think that Lord Cecil no longer loves her and is ashamed to present her to the world as his wife. Broken-hearted, Betty has allowed Carson to take her away, and he has arranged that they escape from England aboard Captain Lars Pieterson's tramp schooner. After all attempts to trace Betty have failed, Lord Cecil accidentally sees her as she gets into a motorboat in Whitehaven harbor, but immediately she disappears in the darkness.

While wearily searching the water-front, Cecil saves a woman who is on the point of throwing herself from a pier, and learns her history. The woman is Sarah Gray, who, in her native inland village, had come to a faded middle age with nothing of romance or beauty to relieve the drabness of her life of labor and pinching economy. She owned a little cottage where she lived with her old mother, and had painfully saved a little money, so that altogether she was worth about eight hundred pounds. Captain Pieterson appeared in the village, won the heart of Sarah Gray, and, promising to marry her and take her to America, induced her to turn over to him her entire little fortune. He then brutally jilted her and, unable to face the certainty of the poor-house for her old mother and herself, Sarah Gray attempted to end her wretched life.

Lord Cecil determines to at least recover the stolen money, and hires a motorboat to take him and the woman to Pieterson's ship. The schooner has sailed, but the motorboat overtakes it, and Cecil succeeds in getting aboard unobserved, getting the money, and returning it to Sarah Gray. Cecil is discovered before he can escape, however, and is abandoned by his boatman. His life is saved only by the breaking out of fire in the forward hold and the panic-stricken flight of the Captain and crew. The schooner is laden with contraband powder. Cecil discovers that Betty and Carson have also been left on the schooner. Carson makes a murderous attack, wounding Cecil, and is himself killed in the duel which follows. In the face of apparently certain death, Cecil and Betty see clearly into each other's heart, and await the end in a clinging embrace. Sarah Gray, however, bribes the motorboatman to take the chance of returning to the burning schooner, and Betty and Cecil are taken off. A few minutes later the fire reaches the powder, and the vessel disappears in the blazing roar of the explosion.

DOBS AT THE SHORE (Dec. 8).—Jemula Heckla and his wife are spending the day at the shore when Helen Martin, a young and beautiful heiress, escorted by Count Casco, are preparing for a dip in the ocean. While the Count has gone to get Helen an ice-cream cone, Mrs. Heckla falls asleep and Jemula starts to flirt with Helen. Afraid that his wife will wake up, Jem makes a dummy out of the sand, drapes his coat and hat around it, puts it at his wife's side and sneaks off. Sneaking over to Helen's side Jem attempts to kiss her, when the Count returns and smashes the ice-cream cone in Jem's face. Jem kicks the Count in the chest, and he falls over Jem's sleeping wife. She jumps up, thinks the Count has smashed her husband and starts to beat him up. Hearing a yell Mrs. Heckla turns and sees her husband trying to kiss Helen. Snatching a revolver that is in the old carpet bag, Mrs. Heckla starts chasing her husband, Helen and

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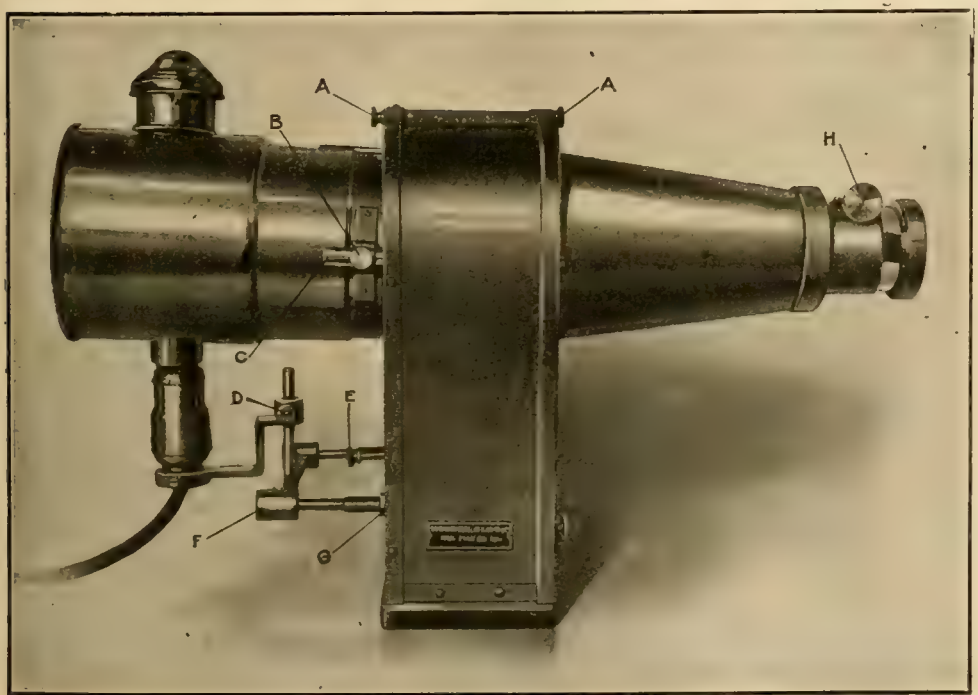

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the Count. She chases her husband and the Count into the ocean where they almost drown. Helen runs off for the police and the life guards. The Count climbs up a rope to the top of a pier. Jem climbs the other side, while his wife is running along the beach looking for him. The life guards are diving for Jem and the Count. On the top of the pier Jem sneaks up on the Count and knocks him off the pier. Jem is about to start for the shore when he sees the police force headed by Helen dashing along the pier. In his excitement he falls off. The cops dash out on the end of the pier, grab a rope and throw it to the struggling men in the water. Jem, the Count and two of the life guards grab the rope and yell for the cops to pull them in. The cops on the pier are pulling on the rope. Mrs. Heckla sees them from the other end of the pier and she starts to shoot. The cops drop the rope and dive off the pier among the struggling crowd in the water. Mrs. Heckla runs to the end of the pier and starts shooting at the men in the water. Helen, who has been hiding behind a post, jumps and runs for the bath house. Mrs. Heckla catches Jem just as he is sneaking out of the water; she grabs him and drags him off. The cops take charge of the Count, who is arrested for attempted suicide.

HE MADE HIS MARK (Dec. 8).—Hank Peters simply cannot help kissing pretty girls when he sees them. The worst of it is that his wife knows of his weakness but she can never catch him with the goods. He kisses the parlor maid while his wife is in the kitchen. He also kisses the cook. His wife, Ellen, becomes interested in an article in the paper on the use of thumb prints for detective work, and wonders if it will not work as well with lip prints. Hank kisses her hand just before going to the office, and she successfully develops this with a power obtained from the chemist. With the same powder she develops the prints of kisses on the cheeks of both maid and cook, then starts for her husband's office, where she experiments on the typist. Poor Bess is simply covered with marks. She was not to blame for she needed the work, but she loses her job and her big brother avenges her wrongs. When Hank gets home, the cook and the maid, who have also been dismissed, are laying in wait for him, and what Bess's brother omitted to do to him they finish, and worst of it is that his wife merely tells him that "The wages of kisses is kicks."

A RECENT CONFEDERATE VICTORY (Special—Two Parts—Dec. 9).—In a northern city Robert Williams, an old negro, who by his industry and shrewdness has become well to do, feels an overpowering longing to see once more the places of his youth in Old Virginia, and to his "young master" he recalls vividly a day in '65 when "Old Master," a wounded lion at bay, gave his life in a vain effort to protect his home from looting bushwackers, how his own grandfather, old Uncle Ned, had forced him, shaking with terror, to help conceal and so save from the looters a certain iron box. Then he ran away, following a column of Union soldiers to the North. He did not know that Uncle Ned had died, and that he alone could tell the whereabouts of the iron box.

Williams journeys to the South, and eventually arrives at the Fairfax home, where he is kindly welcomed by Clay Fairfax, the former "Young Master," now a middle-aged man, an invalid, and almost in poverty. Of the great estate, only the old house remains. Fairfax has one child, Louise, who loves him with unselfish devotion. She has determined that she must sacrifice herself for her father by marrying Judd Harvey, a rich but unattractive youth, giving up Ned Ferry, whom she loves,but who is as poor as themselves. Williams soon hears of the mysteriously missing Fairfax fortune—it is known that in 1860 the father of Clay Fairfax received $50,000 in gold for a plantation and his journal shows that the sum was invested in Government bonds, but what became of these bonds no one knows. The interest alone would now amount to more than $125,000. Williams recalls the incident of the iron box, and secretly visits the hidden place, to find it undisturbed. He keeps this discovery a secret from Fairfax. Silas Gregg, a money lender and rascal, also knows of the lost fortune, and believes the bonds to be concealed about the old house. He attempts to buy the house "and all other property or right" of the Fairfax estate, but his small offer is rejected. To him Williams discloses his discovery on the understanding that he shall have half of the bonds if Gregg can secure them. Gregg does succeed in buying the Fairfax estate, the house and all other properties or rights, for $20,000 cash. This means comfort and health for Fairfax and happiness for Louise, as she promptly goes to her poor sweetheart. As soon as he is in possession Gregg implores Williams to lead him to the treasure, and Williams does so. As Gregg is gloating over the bonds, he discovers a letter from Williams calling his attention to the fact that the bonds were issued by the Confederate Government, and worthless. The moral though not legal thief has been caught in his own snare. Williams, having bidden good-bye to his "young master," is on his way to his northern home.

THE MAN FROM THE SEA (Special—Two Parts—Dec. 10).—Carroll Brown and Bradley Wolf, both rich young men, are suitors for the hand of Marjory Sheppard. Marjory likes both men equally well and practically places the matter of a decision in their hands. Brown, who owns the yacht, Pole Star, has a fight with his captain and crew over wages and they desert after a melee in which Brown whips one of them. It is an opportune time to press his suit, but Wolf's presence delays the matter. Believing that with one out of the way the other would have a chance to win the girl, the two men go to Wolf's amateur wireless station on the beach of his seashore estate. The assistant is dismissed and it is to be a question of one hand of poker, high cards winning. Wolf cheats and Brown leaves to board his yacht, now deserted. He meets Marjory on the way and is compelled to be indifferent to her. She, piqued, turns to Wolf.

That evening, late, the yacht is set adrift and fired while Brown is in his wireless cabin. When he discovers the fire he also finds that he is barricaded in and that there is no escape. Inadvertently, through the balance of the pack of cards he carried away with him from Wolf's shack, he also learns that he was tricked and cheated. He calls Wolf on the wireless, but Wolf refuses him aid. Brown then tells him that though he has cheated him he will be with him on his wedding night. Wolf laughs at this seemingly impossible message and goes to meet Marjory.

The next morning they find the beach strewn with wreckage, mute evidence of the blown up yacht. A wedding date is set for some months after, and the only disconcerting thing to mar Wolf's happiness is the message that comes to him, every little while, over the wireless that "I will be with you on your wedding night." and signed Carroll Brown, nine fathoms deep off Scarboro reef. On the night of the wedding the message comes again, only this time it reads "to-night." Wolf is called to his shack by his assistant at three minutes of ten. There, the sacred assistant having deserted him, he waits for the man who says he is coming back from the dead. Brown comes back, soaked and sodden, his clothes rotting and intertwined with sea grasses. The two men face each other—

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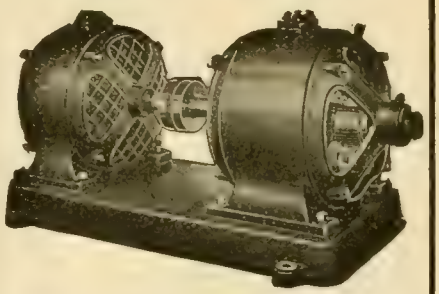

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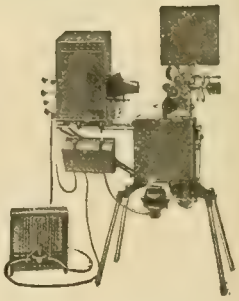

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the living and the dead. Brown tells Wolf of his cowardice and that he will never marry Marjory, but agrees to give him one more chance. They play again for her three cuts, high cards winning. Brown wins and laughs at Wolf when in a frenzy he tells him that he will never take Marjory back to the sea with him. Marjory, meanwhile, becoming impatient, takes the machine and goes down to get Wolf. The machine skids and plunges over the sea wall into the sea and the half-drowned chauffeur is all that comes back from its depths, carrying the dread news to the wedding guests. They communicate with Wolf by phone just as Brown is leaving. It is the last link that binds him to sanity and seizing his revolver he fires repeatedly at the man from the sea as he passes into the night. The guests hurry down to the shore, but do not see Wolf as he throws open the door, but face both Brown and Marjory, sea bedraggled and death lined. Wolf staggers back as they disappear into the sea and frightened guests later find him stretched out over the table of his wireless, the smoking revolver clutched in his lifeless hand.

ON MOONSHINE MOUNTAIN (Dec. 11).—John Ford, revenue officer, is ordered to Moonshine Mountain to track illicit distillers. He has a posse of officers, disguised as railroad laborers. In the mountains he meets Anne, a mountain girl, with whose mother he obtains board. He admires her. Brice Gordon, overworked at his desk in a newspaper office, leaves for a vacation, and selects Moonshine Mountain for a fishing trip. He also secures board at Anne's house. Jake, a moonshiner, attempts to kiss Anne while he is drunk and Brice rescues her from him, thus earning Jake's enmity.

Anne and Brice have fallen in love with each other, and Ford becomes jealous. He is tracking Jake through the woods in the hope of finding the still when he comes upon Brice and Anne. He forgets his purpose in his wild jealousy and turns from his eavesdropping to find himself covered by Jake's rifle. Ford saves himself by telling Jake that Brice is the real revenue officer, and Jake hurries off to warn his companion at the still. Ford follows. He tracks Jake, but is discovered by the moonshiners when they leave the still and pursued down over the mountain.

Meanwhile, Brice and Anne have returned to the little farm, where Brice assists Anne in the barnyard. There is an old bell near the house, formerly used to call the men to dinner, but now abandoned. Ford, pursued by the moonshiners, wounds Jake, but, followed by the others, he tries to reach the bell in time to give the alarm to his posse at the railroad. Just as he is about to pull the rope, he is shot by Zeb, one of the moonshiners. Badly wounded, he manages to reach the house, just as Brice, who has heard the shot, rushes up. The two moonshiners, arriving at that moment, take Brice for the man they have pursued and cover him with their guns. He tries to explain, but Zeb sees the reporter's badge which he wears on his vest and is convinced that he is the officer. Anne, alarmed for Brice's safety, hurries from the barnyard. She reads the inscription on the badge and tells them what it is. They are about to release Brice, when the wounded Jake arrives, and declares that "Them as wear badges, gets strung up." He tells one of his men to get a rope. Anne tries to escape to get help, but is captured by Jake. Zeb goes for a rope and sees only the one attached to the old bell. He pulls it from its fastening. The bell rings. At the railroad the posse hear the alarm. Ford, in the cabin, watches the preparations for Brice's death unmindful of his wound in the knowledge that his rival will be out of the way. The rope is around Brice's neck. He looks a farewell at Anne. Jake holds her in his arms. Zeb is about to swing Brice from the ground when the posse dashes in. Brice is released. In the cabin Ford lies dead upon the floor. Later, when Brice returns to the city, Anne goes with him.

THE FRESH AIR CURE (Dec. 12).—Tony has a terrible cold and the sympathetic Mr. Strong, a fresh air enthusiast, tells him that if he will sleep out of doors he will not catch cold. Tony sees Strong's sleeping porch and thinks he will try it, but as he, Tony, has no porch he is forced to set up his bed in the street. Much to his disgust, his daughter, Anna, is in love with Izzy Silverstein, the son of an old enemy, and for fear that the young couple will elope. Tony locks his daughter in her room. But the witty girl makes a rope out of the bedclothes and, coming down from her window, lands on her father sleeping below. She escapes, but Tony gives chase. Morris Silverstein is also hot on the trail of his son, Izzy. The young people make good their escape while the fathers come together in a battle royal. The cops join in the fracas and end up by arresting Morris, while Tony goes back to bed. Izzy and Anna are safely married and return to the parental home for the blessing just in time to see Tony's open air bedroom hit by an automobile load of joy riders. Rushing to the wreck they extricate Tony, who, when he finds that they are married, gives them his blessing between sneezes.

SAM AND THE BULLY (Dec. 12).—Sam Johnson is by no means a coward, but he certainly lacks confidence in himself and lets Bully Bill put it all over him. Sam and Bill both love Mattie, or perhaps Bill just butts in to be contrary. In a paper Sam sees an advertisement of the Courage Corporation which professes to teach bravery by mail. He puts up five dollars and sends a letter telling the swindler (who perhaps was not a swindler) what the trouble is. All he gets for his fifty dimes is the assurance that he can kill Bill if he wants to.

Sam thinks that is a great joke and he goes to tell Mattie. On the way he meets Bill and gets another mussing up. Bill enjoys it so much that he follows Sam down to Mattie's and orders him out of her yard. That gets Sam so sore that he commences to believe the letter. He sails in and before the astonished Bill quite realizes the situation, he has been chased up a tree and had his pants pulled off. Sam lays the pants at Mattie's feet as a tropy of love and his cup of joy spills over at the sight of Bill being led off to jail in a barrel. He decides, perhaps, he was not swindled after all. A nice, hardworking laundress is worth five dollars any day.

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EDISON.

THE GIRL OF THE OPEN ROAD (Second of the Olive's Opportunities—Dec. 1).—General Coleman, his son and his nephew, were being entertained at the luxurious mountain camp of Mme. Forresti, when one day, while on a mountain tramp, they came upon a gypsy camp just at the moment when Olive was entertaining her companions with the violin. Entranced with the fire of the girl's playing, Mme. Forresti insisted that the girl come to her camp that evening and play for her guests. At first, the gypsy girl refused, but finally relented and promised to come; this decision was particularly pleasing to Vance. That evening Laura Leslie, a young society woman, thoroughly infatuated with Vance Coleman, happened to intercept a glance passed between Olive and the young man.

Her jealousy was immediately aroused to such an extent that when Olive appeared upon the scene she offered to loan her a dress more suitable to the occasion. This act delighted the vanity of the gypsy girl, but she soon found that the styles of to-day were not meant for her, and instead of being made ridiculous in the eyes of the guests, as Laura had planned, she quickly transformed the binding skirt into a fascinating garment by the mere addition of a gypsy scarf, thus frustrating the plan of the young society woman to make her ridiculous in the eyes of Vance.

Drew Martin, Vance's cousin, had overheard General Coleman dictating a new clause in his will to Judge Stone, who had arrived at the camp for this express purpose, and learning that he was to inherit the general fortune in the event of Vance's death, set about bringing things to a focus, as immediate funds were necessary to him. It was after the musicale that Laura Leslie suddenly came upon Vance and Olive on the moonlit terrace of the camp. Making an excuse to get rid of Vance, she set about sowing the seeds of discord by pointing out to Olive the difference in her and Vance's station in life. This so galled the gypsy girl that she fled from the camp.

The following morning, as Vance took his canoe to row across the lake to find Olive, he suddenly discovered that the boat was leaking. Before he could reach shore the tiny craft sunk beneath his weight, leaving him struggling in the water at the base of a cliff with no means at hand with which to save himself. Olive, from the heights above, suddenly discovered his predicament and ran to the gypsy encampment to summon help and to secure a rope. Throwing this to the struggling man, she succeeded in rescuing him from drowning, and aided him to reach the top of the cliff, where he fell exhausted, grateful to the gypsy madcap for her timely aid.

A DOUBLE ELOPEMENT (Dec. 2).—The Smalleys had just moved to town and were receiving the customary courtesy calls from their new neighbors when brother Jack became quite interested in Mrs. Downs, and it soon became evident that his interest was reciprocated. Jack's daughter, May, was away from home, attending a co-educational school, and Mrs. Downs' son, Charlie, was at the same institution. The two young people became acquainted and in time this friendship became more serious.

Meanwhile, both the widow and widower tried to hide the fact that each had a grown child. The courtship was progressing splendidly, and both Jack and Mrs. Smalley were harking back to the days of their youth, when the destruction of the school by fire brought the young people home unexpectedly. Jack was quite surprised at having May appear on the scene, and as Charlie disguised himself

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in order to fool his mother, and prevailed upon her to go downtown with him to see how many of his old friends would recognize him in a full beard, it so happened that Jack caught sight of them. Thinking that he had a rival, he immediately proposed to the widow and an elopement was decided upon. Charlie and May had decided upon the same means of solving their difficulty, and the two couples met at the train.

Explanations followed and, as a double elopement was decided upon, they all boarded the train together and started off to the city. The rapid action of this comedy, coupled with the splendid character impersonations throughout, gives it a charm all its own, and will insure for it an enthusiastic reception everywhere.

WHO GOES THERE (Special—Two Parts—Dec 4).—When Lieutenant Newman, known as Toppy to all of his friends, brought himself to the point of proposing, and realized that his suit was accepted, he was the most surprised person in the world. Kate knew how very bashful he was, so she took things into her own hands and proposed an elopement, writing him to meet her at Mrs. Hadley's boarding house in the village, near where the military camp was established. Both Lieutenants Upton and Enright planned to elope with their sweethearts, and they also arranged to meet the girls at Mrs. Hadley's.

Kate's scheme worked and Toppy secured his leave, but Upton and Enright were met with a flat refusal when they went to the colonel with a similar request. They were forced to make some arrangement for the girls' protection, however, so they asked Toppy to look out for them. He accepted, little knowing what complications would ensue.

In due time, Gertrude and Grace arrived at the boarding house. Mr. Wilson and Gertrude's guardian had discovered their plans, however, and tried every means to prevent the carrying out of their plans, even going so far as to employ the sheriff of the village. Toppy upset their plans, however, and everything was running smoothly until Tom Wheeler arrived to marry Cousin Julia, and Toppy loaned him a suit of clothes, as he had spoiled his own by falling from his bicycle. Mr. Wilson had secured a warrant for the arrest of a young officer, name unknown, and when the soldiers appeared on the scene it was Wheeler they arrested, he being arrayed in Toppy's uniform. He soon escaped by bribing one of the guards and returned to the house to carry out his wedding plans.

Made desperate by the fact that Kate had arrived, and entirely misconstrued his attentions to the two young women, Toppy dressed himself in the bonnet and gown of Aunt Samantha, whose arrival was momentarily expected, and so planned things that he sent Mr. Wilson and Gertrude's guardian off on a wild goose chase after two boys disguised in the girls' dresses. Everything turned out well in the end, when a minister, hearing the turmoil in the house, entered and was pressed into service to perform the three marriage ceremonies.

IT'S A BEAR (Dec. 5).—Fate must have had a hand in arranging for Weary Willie and Dusty Rhodes to be walking along the road just at the moment when a theatrical trunk bounced from a passing delivery wagon without attracting the attention of the driver. Being accustomed to take advantage of such chances as offered themselves the two knights of the road dragged their find into the bushes, and upon opening it they discovered a complete bear skin and an appropriate uniform for the keeper.

Weary struggled into the skin while Dusty put on the keeper's outfit, and after several rehearsals they started for the summer hotel to levy tribute from the guests for their trained animal act. Leonida Nimrod Buskins was one of the guests, and after trying his charms upon several of the ladies without success he had settled upon Louise Darkin as the one woman in all the world for him. He was in the midst of a well-rehearsed proposal, when she informed him that the man she married would have to be a real hero.

Again Fate meddled and it was Leonida's lot to be the first one to spy the bear. Spurred on by Louise's desire to have him act the hero, he started out to kill the bear, and as he managed to get the two tramps into a tight corner, Weary decided to play possum and rolled over before Leonida could bring himself to shoot. The rest of the party arrived on the scene and Leonida's triumph was complete when the constable appeared, and after taking in the situation demanded his hunting license.

Poor Leonida, beset on all sides, sought a chance of escape. Dusty Rhodes saw his opportunity, and getting him away from the others, he disclosed the truth, threatening to spoil the whole effect of Leonida's heroism unless he handed over his roll of bills. Leonida returned to his companions a poorer but a wiser man, but he was hardly prepared for the reception given him by Louise, who, having discovered that the bear was not real, greeted him with scorn, and left him polishing his engagement ring with the hope of finding further use for it at some later day.

CRYSTALS—THEIR MAKING, HABITS AND BEAUTY (Dec. 7).—The best specimens of crystals are those formed by Nature's own hand from mineral substances, but this picture shows how samples of high beauty can be produced under man's guidance. Incidentally the demonstration is a witness to the harmony and regularity of the laws of nature.

The youthful chemist who is seen gravely at work in the kitchen has selected interesting experiments, and from substances as easily understandable as table salt, epsom salt and gunpowder proceeds to illustrate how azobenzel, toluene nitrate, and other compounds that give the tongue trouble, are very soothing to the eye.

The limitation of the picture to five hundred feet will be regretted by many spectators, who are not content with what is unavoidably only "a snatch of grace beyond the reach of art." But the film shows beauties that will leave those who see it in that very acceptable mental state of wishing that it was at least twice its length.

BUSTER BROWN CAUSES A COMMOTION (Dec. 7).—A mischievous boy, like a good man, can't easily be kept down, and Buster does more than is required to prove it. Buster, Mary Jane and Tige fare forth on their trouble-hunt, and fall in with a neighbor's boy, as bent on pranks as they are. The lad has no difficulty in tempting Buster to try a sneezing powder, and its results are so instant and annoying that Buster buys the boy's supply. Punishment no longer deters him. The satisfaction he and his confederates get out of his tricks counterbalances any form of retribution. Grandpa Brown is an easy victim. Just when he had come to the first big thrill in the book he bought simply because a friend of his had written it, his staring eyes close, his mouth opens and exit sneeze. Mrs. Brown learns the cause and Buster exits likewise, under definite orders from his sneezing mother to a sneezing maid that he go to bed at once. He makes the best of a bad matter by falling asleep, but even his dreams contribute to the disregard of his many powerful resolutions.

That busy little brain of his pictures Grandpa Brown spooning with the maid on a park settee. Buster and the too faithful Tige witness the ardent exchange of affection, and Buster records it with a kodak. He and Tige hotfoot home, where Buster develops the film and astounds his mother with what it reveals. On Grandpa's return, he is shown the telltale picture and, despite its plain evidence, denies it is a likeness of him. He very properly suspects Buster, and pursues the youth over the house and into a bathroom, where Uncle Brown is about to perform a total absolution. Buster opens the door so violently that Uncle Brown is tumbled with clothes on into the filled tub. With quick requital, Grandpa seizes Buster, and as he begins to duck him into the tub, Buster falls out of bed. The tumble awakens him to the need of setting up fresh resolutions, which he knows from experience are, like pie-crust, made to be broken.

THE ROSE AT THE DOOR (Third of Olive's Opportunities—Dec. 8).—By blackmail, Boggs, a thief of plentiful wit and experience, has terrified the profligate nephew of General Coleman into eating out of his hand, and thereby succeeds in obtaining the position of butler in the Coleman home. The crook, overhearing the general tell Vance that in case the latter were to die without heirs the Coleman fortune would go to Drew Martin, informs Martin that he has stuck around longer than he cared to, and that he and his pals need the "long green," and that Martin has to fix it that they get the Coleman money. As Vance and Martin have been invited to spend the week-end at Madame Forresti's country house, the butler details what line of action Martin is to pursue.

On his way to the country manor, Vance meets Olive, the gypsy girl, and she prevails upon him to let her accompany him. In the meanwhile the General dies suddenly of heart failure, and Martin hurries to the Forresti villa to carry out his plans. The presence of Olive stirs the jealousy of Laura, who lets Martin feel how Olive's presence humiliates her. Martin informs her that he has a plan whereby both of them can profit by the humiliation, and, breaking the news of the general's death, promises that, as he is to get the Coleman millions, she is to share them.

That night Laura leaves a rose in front of Vance's door as a sign to the thugs, hired by the butler, where Vance is lodged. When the ruffians steal into the house, they see the rose, enter the room, and in the darkness unknowingly bind, gag and drag off the wrong man, Drew Martin. Olive, curious to learn how a telephone works, had overheard Martin and

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Laura plan with the butler how to capture Vance, and she removed the rose from Vance's to Martin's door. The thugs bundle Martin into an automobile, and as they are about to cast him into a river he succeeds in loosening the gag and screams who he is. The next morning Madame Forresti, Olive and the nervously expectant Laura are breakfasting when Vance enters. Laura faints and Olive calmly asks for another cup of coffee.

A MATTER OF HIGH EXPLOSIVES (Dec. 9).—Mr. Leonard, a rising young chemist, has invented a remarkable explosive so powerful that a small amount would demolish an entire village. When Mrs. Leonard entered the laboratory one day and learned the nature of this death-lurking compound, she declares against its being made or kept in the house. Her husband tries to reassure her that the explosive is untrustworthy only when mishandled or dropped, but the thought of it haunts the wife day and night, though she fully realizes that by selling the secret of its composition to the government she will soon live on the fat of the land.

Being subject to sleep-walking, Mrs. Leonard enters the laboratory during the early hours of the night, and with extreme caution, makes off with a bomb that she finds on a table. She fares forth into the village, seeking in her sleep a safe spot wherein to deposit the bomb, but by an odd disposition of her sleep-walking fancies, she seeks several roof-tops, whence she is about to cast the bomb, when, using woman's privilege, she changes her mind. As she passes along a lane, two town idlers see her coming, and on closer view, their admiration swiftly veers to feelings of self-preservation when they see that she carries a bomb in her hand. They muster the gossips, who go in nervous search of the sleep-walker, after they have seen fit to rouse Mr. Leonard, and inform him that his wife is out with a "bum." He joins in the pursuit and finds his wife standing on two of the high-power cables near the top of a telegraph pole. In her extended hand, she holds the "bum."

Her husband mounts the telegraph pole, and taking the bomb, shouts to the villagers that he is about to drop it. The villagers scatter briskly, but the chemist knows that the bomb was not loaded with the slaughterous explosive. He, however, has cleared the way to taking his wife home without having gossips to observe him. He puts Mrs. Leonard in bed, and securely ties her to it, thereby insuring himself against further disturbances of his slumber.

THE BEST MAN (Special—Two Parts—Dec. 11).— Shortly before sailing home from Europe, George Hayne had sent Cecilia Jefferson, his American fiancee, the reassuring word that by marrying her he would save her family from financial extremity. To Cecilia's way of thinking and feeling, the marriage is to be only an act of self-immolation. The liner is long overdue, and by the time Hayne reaches his house in a carriage, the bride is waiting at the church. Hayne, in his haste to don his nuptial garments, forgets to set the snap-lock, and finds himself a prisoner in his clothes-closet.

While he was homeward bound, his next-door neighbor Holman, a financial crook, had stolen an important Secret Service cipher message from its bearer. Gordon, a Secret Service agent, is assigned to recover the message, and under the name of John Burnham, contrives to be introduced to Holman as an expert code-reader. At Holman's house, he substitutes a bogus message for the genuine one, and leaves just as Holman discovers the substitution. Gordon sees the carriage in front of Hayne's house, and orders the sleepy driver to take him away quickly. The driver, who has paid small heed to Hayne's identity pays still smaller attention to Gordon's physical make-up, promptly obeys, and knowing that Hayne is to be taken to the church, speeds Gordon thither. In the carriage, Gordon puts on a mustache and an imperial, thereby unconsciously making himself resemble Hayne most closely. At the church, he is mistaken for Hayne, and as duty suggests he goes through the marriage ceremony.

Hayne, after much exertion, frees himself from the clothes-closet, finds his carriage gone, and scurries to the church, where he is informed by the sexton that there was a wedding, but it's over. Gordon and Cecilia start on their honeymoon, and are shadowed by a detective, employed by Holman. In the Pullman, while Cecilia is sleeping, Gordon moves his facial disguise, and is about to enter the smoker when he sees the detective, whose mission he divines. He quickly returns to his berth. Meanwhile, Holman's detective snugly tucks himself in bed, when a defect in the driving-wheel of the engine is discovered. With the train at a standstill, Gordon sees his way to escape with Cecilia. They cautiously leave the Pullman and race wildly down the embankment. Before he can put on his clothes, the train starts, and the detective's errand is abruptly ended. Despite his efforts to prove his identity, Hayne is looked upon as an imposter by the Jeffersons and their friends. Gordon and his wife proceed to Washington, where, for his clever bit of work, he is appointed Chief of the Foreign Secret Service Bureau. This good news and a rapidly acquired love for Gordon bring full content to Cecilia.

THE STENOGRAPHER (Dec. 12).—Gertrude Sawyer supports herself and an invalid sister on her wages as stenographer of a large corporation, but her income does not allow her to fulfil her longing to have her sister seek the remedy of the seaside, or to furnish what conduces to quick recovery. Gertrude's employer, Charles Hardin, has a business rival, Joe Elbert, whom he is anxious to crush. Eager to obtain inside information, Hardin so contrives matters that Gertrude quits his employ and secures a similar position with Elbert. She comes to learn that she is supposed to spy on Elbert and keep Hardin informed of his business secrets. Gertrude is thereby confronted with a terrible alternative. She must either pursue course of action that is dishonorable and repellant, or be thrown out of employment, and thus increase her sister's sufferings, both mental and physical.

The situation is complicated by the fact that Gertrude falls in love with Elbert, and he with her. Unknown to Gertrude, Elbert overhears a stormy interview between her and Hardin, and he thus learns how she is situated. However, he does not let Gertrude understand that he knows how she is placed, but arranges that she -ive false information to Hardin, that drives him to the wall and prospers Elbert. Gertrude, not knowing the trick that Elbert has played, and that through her unconscious aid he has won, remorsefully confesses to him, only to receive his assurance that he knew all about it all the time, understands the situation, and does not resent her part in it.

An overcast sky now clears, and comfort delayed comes to the lovers plentifully. Its fullest measure is for a while withheld, until they watch with delight Gertrude's little sister playing in youthful abandon with the nurse. The story brings into strong relief the economic necessities and moral pitfalls that beset the girl who earns her living, and is told with a directness that forcibly drives its lesson home.

ESSANAY.

SWEEDIE AND THE HYPNOTIST (Dec. 7).—Sweedie is the scrub lady in the theater. She makes eyes at the stage manager and the hypnotist and is put out of the theater for being so impertinent. Next day while she is out feeding her chickens, she falls asleep and dreams that she has been left an immense fortune by her uncle and that the stage manager and the hypnotist are rivals for her hand. The hypnotist makes her the prima donna of the world and uses his hypnotic influence in keeping his rival out of Sweedie's sight. Finally one day the stage manager sees his chance and pushes the hypnotist into a trunk and locks it. The hypnotist by a few simple motions makes his escape, then lays in wait for the stage manager. Meanwhile Sweedie comes along and is in the act of caressing the hypnotist when she awakes and finds a goat in her lap instead of her ideal.

MRS. TRENWITH COMES HOME (Dec. 8).—Mrs. Trenwith is a typical shallow, thoughtless society woman. Her husband is wrapped up in business and as a result their little daughter, Marjory, suffers greatly from neglect. Her old nurse, Franchette, loves her dearly. Mr. Trenwith leaves town on a business trip while his wife goes to a house party, where she meets Ralph Eccles, a typical society tempter. She leads him on. Shortly after she receives a telegram that Marjory is ill and asks for her constantly. She thinks nothing of the message and makes no preparation to leave. Then her conscience begins to work and she dashes for the first train home, only to find Marjory unconscious. Eccles follows and insists upon seeing her. For the first time she tells him that she is married and refuses to see him. Mr. Trenwith arrives just in time to see the child open her eyes, and for the first time they realize what selfish creatures they are.

THE FABLE OF THE BUSH LEAGUE LOVER WHO FAILED TO QUALIFY (Dec. 9).—Homer Splivens was a Loud Noise among the boys, but with the girls he was the dampest bomb that ever dropped from an airship. He seldom went to see a girl, but it wasn't his fault, they refused to make dates with him. Finally he saw Lucy Livingston and fell for her. He didn't have the nerve to ask to call on her, although he was just dying to. He read the lives of all the lady killers to see how they got away with it, then called on Lucy. He tried to tell her his love but he flattened out like a dying welsh rarebit. He then decided to study the actions of the more modern wooers like the movie idol, Francis X. Bushman. He also had an interview with Jack Thompson, who was an awful hit with women. The next expedition for the capture of Lucy started out with flying colors. He forgot what Jack

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Thompson said about faint heart never copping out fair lady, so switched to the Bushman system. Just then father entered the room and Homer couldn't be seen for dust. Moral: It has to be done in just a certain way.

SOPHIE'S SWEETHEART (Dec. 10).—Slippery Slim and Mustang Pete are suitors for the hand of Sophie Clutts, but she cares nothing for either of them. She is in love with another man. Hiram Clutts and his wife quarrel as to which one Sophie shall marry. Hiram prefers Mustang, while his wife insists upon Slim being the favored one. Sophie's choice is unknown to them. Hiram sends out notices to the effect that Sophie is to marry Mustang. His wife announces the marriage of Slim and Sophie. While Sophie's parents are in the discussion about her future husband, she has written a note to her sweetheart telling him to get the minister and when she arrives she will marry him. Meanwhile Slim and Mustang engage in a fistic encounter and both are badly battered. They go to Sophie's home, where they find her happy in the arms of her husband. Mustang and Slim then shake hands and go in search of something else to fight about.

BRONCHO BILLY'S DAD (Dec. 12).—When Broncho Billy leaves home to take the office of sheriff, his dad's parting words are, "My boy, no matter what happens, do your duty." Shortly after his father has a quarrel with a surveyor, who refuses to stop trespassing on his property. Broncho's dad shoots him. The wounded man's pal rushes to Broncho Billy's office and demands that he arrest his father. After some hesitation Broncho remembers his father's parting words, and decides to do his duty. When he goes to his home, the old man threatens to shoot him, but is prevented by his mother. He at last consents to go to jail. After locking him safely in a cell, Broncho resigns as sheriff. Meanwhile the wounded man has regained consciousness and writes a note to Broncho telling him that his father fired in self-defense. Broncho is overjoyed and hastens to the jail where he breaks the glad news to his dad.

EVERY INCH A KING (Special—Two Parts—Dec. 11).—King Livian is determined to crush the neighboring King Leofric and seize the kingdom of Vidonia. He fears a direct attack because of threats by larger powers. Leofric is much opposed to war because of the hardships on his people, so when Livian makes a proposal to him that if he will marry his niece, Princess Irmingarde, he will refrain from war, he readily agrees, although he is already in love with a beautiful American heiress, Elba Allen.

Irmingarde, as queen, plots with King Livian. When the time is ripe, she conspires with Kevan, a spy for Livian in Leofric's court to demand half of the kingdom in her own right. She sends a note telling Livian of this, and tells him to prepare to strike at any moment. Leofric intercepts the note. He accuses the queen of treachery and divorces her under an ancient law. In the meantime Elba Allen has disappeared. The queen also was jealous of her beauty, and sent her a poisoned fan with a note saying it was a present from the king. She is overcome by the fumes and thrown into a dunugeon while unconscious.

Walton, an American newspaper correspondent, who is a friend of Elba, discovers the fan and note and accuses the king. The king shows him the letter is in the handwriting of the queen. The queen is then led to a dungeon, where Elba is discovered by the guards and released. King Leofric has gone to the frontier in answer to a message from Livian, who sends him an ultimatum after he hears from Kevan of the frustration of the plot.

Leofric is attacked by Livian's men and fights valiantly until a corps of U. S. marines, summoned by Walton when he found that the American girl was missing, arrives. They join forces with Leofric and quickly defeat Livian. Elba, when released, asked for the king. She is told the facts and immediately mounts a horse and rushes to the frontier to be with him. She arrives just as Livian is repulsed and is hailed as the new queen.

KALEM.

BUD, BILL AND THE WAITER (Dec. 1).—All goes well with Bud, who is courting Mildred, until his big brother, Bill, meets the girl. Then Mildred forgets all about Bud. Bill proceeds to spend his entire allowance on the girl he has stolen from his brother.

While in an ice cream parlor with Mildred, Bill finds a fly in his dish. His indignant complaint results in the dismissal of Ham, the waiter who had served him. Anxious to relocate his patron, the proprietor of the place allows Bill to depart without paying.

This gives Bill an idea. When he takes Mildred out to dine that evening, he has a fly or two tucked away in his vest pocket. It happens that Ham has landed a job in the restaurant and again is fired when Bill puts his trick over.

Meanwhile, Bud, desperate at the thought of losing his sweetheart, plans Bill's downfall. The boy writes to six of his brother's former sweethearts, requesting them to be at Wrector's the following night at eight. Bill has arranged to take Mildred to that fashionable eating emporium.

Ham has just secured a position in Wrector's when he sees Bill and Mildred enter. Thirsting for revenge, Ham notifies the manager of Bill's scheme. Shortly afterward, Bill is astounded when the six girls drop in and join him. His heart almost stops beating when the bill is finally presented. He tries the fly trick, but this time it fails to work.

Mildred is furious. Bud has witnessed all that has transpired from an adjoining table. Mildred welcomes him effusively when he strolls over. Bud pays the bill, laughs at Bill and walks out in triumph with his sweetheart.

THE PRODIGAL (Special—Two Parts—Dec. 2).—His insolent attentions repulsed by Violet, a country girl, Howard Gordon follows the maid into the little church, where she is to rehearse with the village choir. The simple hymn Violet sings awakens Gordon's better nature and he later apologizes for his conduct.

Although all thought of the man passes from Violet's mind, Gordon thinks of her constantly in the months which follow. Marie, an adventuress who has been endeavoring to ensnare the man, finds him proof against her wiles. Some time afterward, Violet secures a position in the city with a large concern. Not until she sees Gordon at his desk in the president's office, does she realize that he is her employer.

Deply in love with her, the man asks Violet to be his wife. Although Violet returns his love, she rejects his suit. Several days later Gordon induces Violet to attend a dinner which he is giving to some friends. To Violet's intense amazement, he suddenly proposes a toast to her as his future wife. Mistaking the girl's silence, the guests shower her with congratulations.

Thus Violet is virtually compelled to marry Gordon. Marie resolves to separate the two and due to her influence, Gordon drinks heavily. Violet, in despair, returns to her home in the country. Gordon then realizes the result of his conduct. Stricken with remorse, he renounces his career of dissipation and hastens to the country to beg his wife's forgiveness. The man finds Violet in the little church. He seats himself by her side. The kindly preacher's discourse softens Violet's heart and a reconciliation is effected.

THE DEVIL AND MRS. WALKER (Dec. 4).—Many things happen on the night that Mrs. Walker, who rules her husband and daughter with an iron rod, is invited to address the Shoestring Makers' Union. First, her daughter Ethel takes advantage of the opportunity to elope with her sweetheart, Gustave Henri. The latter is the son of Mrs. Walker's despised neighbors. Second, instead of washing the dishes, Mr. Walker steals away to a masquerade ball in devil's attire.

Mrs. Walker discovers her hubby's absence when she returns home. She waits for him with rolling pin in hand. When Walker finally steals into the house, his wife is scared speechless by what she thinks is his Satanic Majesty. Realizing the situation, Walker, as the devil, warns his wife that she is to treat her husband kindly in the future.

The following day Mrs. Walker lavishes attention upon her husband. Shortly afterward, Ethel and her newly acquired husband return home for parental blessings. Instead, Walker

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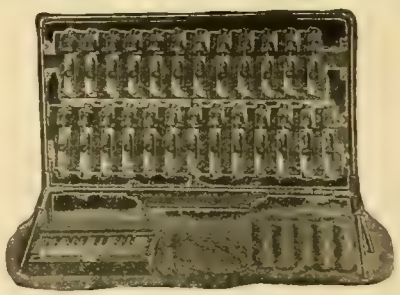

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yanks his daughter into the house and kicks Gustave into the street. A messenger boy arrives with a message for Walker. Gustave gets the telegram. It is from the organization which held the ball. Walker is informed that he has been awarded first prize.

Gustave gives the telegram to Mrs. Walker. The moment her eyes take in the message she sees through her husband's scheme. And while she literally proceeds to "beat the devil," Ethel and Gustave make their escape.

THE STOLEN ENGINE (Fourth of "The Hazards of Helen Series"—Dec. 5).—Tom O'Grady, section foreman, is discharged when the carelessness of one of his men brings about the derailment of the Beaumont Local. While disconsolately trudging down the track, the old man comes upon a valuable package lost from the express car of the Almont Flyer. At the same moment, Helen, telegrapher at Quarry, receives a wire from the express messenger, requesting her to institute a search for the package.

Later, Helen comes upon O'Grady just after the man has been knocked unconscious by Durham and Keeson, yeggmen. Stealing the package, the crooks hold up the crew of a freight engine and compel the engineer to send his locomotive ahead at full speed. Learning O'Grady's story, Helen climbs into the cab of a locomotive standing on a siding. At her order, Duncan, the engineer, takes up the chase. Traveling on a parallel track, they overtake the freight engine. When alongside of the stolen engine Helen leaps into it from her locomotive, although a slip means a horrible fate. She attacks the robbers, taking them by surprise. A wrench hurled by Duncan, stuns Durham. Keeson is subdued by Helen and the engine crew. The brave girl recovers the package, and her story results in O'Grady's reinstatement.

Duncan falls madly in love with Helen and asks her to marry him. But Helen, whose next Hazard will be released, Saturday, December 12th, has no intention of marrying for some time to come.

THE PRICE OF SILENCE (Special—Two Parts—Dec. 7).—Trouble fostered by Bill Leets, in the secret employ of a business rival, results in a strike which ruins Tom Plank, head of an industrial plant. Upon learning that the boy has lost his wealth, Clara, his fiancee, returns his ring.

Leets loves Barbara Ragan. Before the crash, Tom had become interested in the girl. Shortly afterward, the girl's father encounters Hegel, formerly the factory foreman. Deadly hatred exists between the two. Tom, who chances to pass, sees Ragan slay his foe.

Tom follows the murderer home. Knowledge that his crime is known fills the old man with terror. Tom then learns that Barbara is Leets' sweetheart. Believing the girl to have had a hand in bringing about his ruin, he announces that the price of his silence is that Barbara wed him and share the poverty she had brought upon him. Although Leets is frantic, Barbara, to save her father, consents.

Husband and wife live in sullen silence, although each secretly grows to love the other. Fortune smiles upon Tom and he regains his former wealth. Shortly afterward, Barbara's father is killed in an explosion. Tom's hold upon her is thus removed.

Leets believes that Barbara still loves him. The man boldly enters the Plank mansion while Tom is giving a dinner to some friends. Believing that her husband hates her, Barbara announces her intention of departing with Leets. Just as she is about to leave the house the enormity of the offense dawns upon the wife and she shrinks from Leets with horror. She rushes back to her room, where she finds Tom with head buried in his arms. Then, for the first time, the two realize the depths of each other's love.

IN DUTCH (Dec. 8).—Tipped off to a prize fight which is to be held in a barn on the outskirts of the town, Bill Jones attends. He gets into a mixup with his friend Walker and, as the result, the latter is thrown out of the place. Walker, in revenge, informs the sheriff of what is taking place and the barn is raided. Jones gets away safely.

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In his effort to escape, Tom Smith, the referee, jumps through the window. He lands in a barrel of water. Jones finds him there. He offers to take Smith home with him and tog him up in dry clothes. Mrs. Jones is in bed when the two enter. Unknown to Bill and his friend, they have been trailed by the sheriff.

Bill fools the officer for a time by imitating a woman's voice. Mrs. Jones, awakened by the sound, comes downstairs. Bill barely has time to shove Smith behind a screen. He gets out of the scrape by declaring he was rehearsing a part for which he has been cast in a play to be given by his lodge. Satisfied with this explanation, Mrs. Jones retires to her room.

Bill almost gets caught a second time, but again escapes by the skin of his teeth. Smith finally escapes through the back door a moment before Mrs. Jones enters once more. She comes just as the sheriff, bursting down the door, goes headlong through the screen. Pouncing upon the sheriff, Bill and his wife maul the poor man until he gladly pays for the damage he has caused. With the retreat of the discomfited officer, Jones protectingly places his arms about his better half and breathes a sigh of relief.

THE MYSTERY OF THE YELLOW SUNBONNET (Special—Two Parts—Dec. 9).—George Cathcart, a young naval officer, arrives home on leave of absence after months of mine planting service. Major Maynard, a foreign spy, occupies the adjoining estate. With the assistance of Jessica, an adventuress, Maynard plans to obtain the maps in Cathcart's possession.

Jessica contrives to become the guest of George's mother. Although he falls in love with her, the naval officer is led to suspect the girl. He removes the maps from his desk, hiding them behind a secret panel. When Jessica later rifles the desk, she obtains worthless maps.

George has seen a yellow sunbonnet hanging in the hall of Maynard's home. The officer is later mystified when he finds a paper, lost by Jessica, bearing the legend, "the yellow sunbonnet." The two visit Maynard that evening. After they have gone, the spy unscrews the peg from which the sunbonnet hangs. The peg is hollow and contains the maps which Jessica had stolen.

The adventuress has fallen madly in love with George and when informed by Maynard that the maps she had secured are worthless, refuses to aid him further. A clever ruse perpetrated by Maynard reveals to him the hiding place of the genuine maps. Jessica, however, makes this discovery first. When Maynard opens the secret panel, he finds a note in which Jessica tells him that she has the maps and, because of her love for George, intends to place them into the latter's hands.

George comes upon th spy. Jessica enters the room just as Maynard attempts to shoot the naval officer. The girl leaps forward and receives the bullet intended for George. Maynard escapes. Jessica's wound proves slight and she becomes George's wife.

THE BOLD BANDITTI AND THE RAH RAH BOYS (Dec. 11).—Poor Percival Butterfingers is the butt of all the pranks played by Billy Stout and his chums. The arrival at college of Ralph, a freshman, diverts attention from Percy. Just before Ralph appears, Billy receives a letter from the boy's brother, requesting that some of Ralph's conceit be taken out of him.

As luck would have it, Ralph and Professor Nutt overhear Billy and his chums concoct a blackhand scheme. At the same time, a real gang of blackhanders plan to blow up Ralph's room to square a fancied wrong against his wealthy father. One of the blackhanders enters Ralph's room with a bomb, whereupon the boy, believing him to be a student in disguise, beats him up and chases him away.

The bomb dropped by the blackhander sputters on the floor. Carelessly picking it up, Ralph throws it out of the window just as Billy and his crew arrive. The bomb explodes, knocking the boys over and wrecking the building. Police and faculty members are attracted to the scene. In their effort to escape, the conspirators run into the real blackhand artists and a battle royal takes place.

When the police arrive, they arrest Billy

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FRONTIER.

A RELIC OF THE OLDEN DAYS (Nov. 21).—Out for a stroll, the little girl finds a stone hammer and asks her father what it is. Coyote Bill proceeds to tell her of the days when the stone hammer was the only means of defense.

Weak Hands, feeling the pangs of hunger, leaves his cave in search of food. White Flower, a girl of a neighboring tribe, is courted by Strong Arms. She hates him and runs away. She meets Weak Hands, who has just pounced on a rabbit. He offers it to her. She accepts. The act, according to the custom of the time, constitutes their marriage. So they go to Weak Hands' cave, where they prepare to cook the rabbit.

Brute Force, scenting fresh food, enters Weak Hands' cave and obtains the rabbit. He sees White Flower and drives Weak Hands away. Weak Hands returns. Brute Force pursues. Meanwhile Strong Arms has traced White Flower and dragged her from the cave. Brute Force, standing over the prostrate Weak Hands, is just about to put an end to him with his stone hammer when he chances to see Strong Arms dragging White Flower away. He gives chase. The two men fight. White Flower hastens back to the cave, to which Weak Hands also drags himself.

Fighting furiously, Strong Arms and Brute Force fall over a high cliff. Weak Hands and White Flower, unmolested, resume their primitive wedding feast.

But all this, Coyote Bill tells his little daughter, happened thousands and thousands of years ago.

THE MOCCASIN PRINT (Nov. 28).—Madge is in love with Joe, though her love is not returned. Joe tells her that he could never think of her but as a mere friend. Madge insists. When Helen and her mother and father arrive in the village, Joe is the first to meet them. He offers to show them a place to locate.

Time passes. Joe has fallen deeply in love with Helen, who also looks favorably on him. Madge, who has noticed Joe's attachment, is jealous. She decides to get Helen out of the way. Disguising herself as an Indian, she comes upon Helen while the latter is getting water at a spring. She compels Helen to go with her. She fastens her to a tree, and then proceeds to find Joe. After again being spurned, she goes home.

Evening comes on. Helen's parents and Joe search for her, but without success. The following day, Madge, in disguise, goes to look after her prisoner. She passes Joe and a crowd of cowboys who are lingering at the village store. Joe recognizes in her footprints the same footprints that he noticed at the spring the day previous. He follows and comes upon her just as she is about to shoot Helen. He rescues Helen and sends Madge on her way. We later see Madge asking forgiveness at the altar.

CRYSTAL.

SAMMY'S VACATION (Nov. 24).—Sammy receives a letter from his sweetheart telling him to come to the summer resort. He hurries to the station. On arriving at Bumville, Sammy is greeted by his sweetheart, who introduces him to one of the boarders. His sweetheart goes in for a book. Meanwhile, Gladys, the boarder, is flirting with Sammy. Carrie returns. They decide to find a shady nook in the woods. Gladys also takes a book and walks to a spot close to where Sammy and Carrie are. Gladys attracts Sammy's attention. She invites him over. He crawls to her on his hands and knees. They are having a nice conversation when Carrie misses her "man."

Joe, Gladys' friend, discovers Henry with Gladys. Then he sees Carrie later. Sammy sees Joe hugging Carrie. A battle ensues. There is a hair-pulling match between the ladies. Gladys and Joe go to the Justice of the Peace and have "some" cops sent on Sammy's trail. Over roof tops and down chimneys the chase continues. Sammy is captured. He is placed in jail. Later, he is released. His sweetheart gives him a letter. It is from his employer, stating that his services are no longer required as he has overstayed his vacation.

VIVIAN'S COOKIES (Dec. 8).—The Bull Moosers decide to offer Mr. Piffle a nomination for alderman. Arriving at Piffle's home they are cordially welcomed and introduced to his wife. Vivian prepares a little treat for her husband's friends, which treat is in the form of cookies. She invites them out to the dining room. Tea is served and everything goes along very nicely until the cookies are served. Each in turn takes a piece of cake. Dave, when asked to have another, puts it in his pocket. None of the men approves of the cookies. After they have finished, they start for home. On the way Dave gets a sudden attack of cramps, and is almost doubled up with the acute pain. Joe is also seriously ill and has to be carried home by Bill. Dave, after being questioned, tells a policeman he has been poisoned. The cop summons a little boy who is playing with a child's express wagon and places Dave in the cart. Being too big for the wagon, Dave soon upsets it. Bill, becoming tired, accidentally lets Joe fall into a barrel. Shortly after this Vivian is summoned to court. Standing before the judge, Vivian pleads innocent of trying to poison the men. Dave offers the judge a cake. The latter is soon in great agony. Her husband pays the fine and he and his wife return home. Later they receive a letter stating Mr. Piffle need no longer consider himself nominated for Alderman.

WHOSE BABY? (Dec. 8).—After kissing her baby and warning the nurse to be careful of him, Mrs. Skinney enters her home. Her husband enters and shows her an article which states that the city officials are to have a meeting to devise a plan to prevent kidnapping. Being worried about her child's safety she decides to get him. She finds the nurse reading and the baby picking flowers a short distance away. The following day baby is taken out for a walk and the nurse is again warned not to leave him for an instant. Mother then decides to give the girl a scare, thus teaching her a lesson. She plans to kidnap her own child. The nurse takes out her book and begins to read. In a little while a friend comes up to her and they stroll off, leaving the child alone. The mother comes out from behind some bushes and picks up the child. She covers the baby and walks away to see where the nurse has gone to. A little boy who has been picking berries finds the child and takes it home to his mother. The nurse girl, remembering her duty, quickly returns to the bench she previously occupied. She is alarmed to find the child gone. The girl becomes anxious and starts to search for the child. The mother returns and almost collapses when she finds the child has been taken. After a great deal of excitement is caused the baby is found, the nurse is forgiven and each is reconciled to the other.

ECLAIR

THE HEIRESS AND THE CROOK (Two Parts Nov. 25).—The story opens when a bogus count comes to America to make a rich marriage. He is introduced into society and, incidentally, to the family of a rich manufacturer. This manufacturer's wife is somewhat of a parvenu; she has ambitions for her daughter, the season's debutante. The girl, however, is courted by a young American lawyer and resists her mother's efforts to throw her into the arms of the pseudo nobleman. In order to impress the shallow mother, the nobleman enlists the aid of a spiritualist charlatan. This fellow invokes the spirit aid of a supposed ancestor, who is instructed to state that the girl is predestined to marry a nobleman of distinction.

Shortly after this, the girl meets the count and, what with the aid of the mother, he leads her into the seance. The girl is impressed and when the supposed spirit delivers its message, she is about ready to give her consent to marry the nobleman.

In the household of the manufacturer there is a little slavey, who is devoted to her mistress. This slavey is also engaged to the policeman on the beat. She overhears, of an evening, the plot which the bogus count is endeavoring to formulate with the medium. She informs both the young lawyer and her policeman lover. The two men see the necessity of acting quickly to defeat the count's bold scheme. They find out, through some unusually clever detective work, just what the count is trying to "put over;" also they learn where the final seance is to be held. Accompanied by the little slavey, the policeman and the lawyer managed to make their way into the cellar and overpower the fellow, who is to masquerade as the spirit, without arousing the rest of the household. The little slavey, under the instructions of the men, disguises herself as the spirit and prepares to play the role herself.

In the room above, the victims are gathered strangely together, waiting for the "appearance." The charlatan gives the command; the spirit comes forth. But instead of delivering its message, as previously instructed, it denounces the schemers, the bogus count included. Immediately following, the lawyer and the policeman, assisted by other policemen, break into the house and round up the criminals.

The parvenu mother and the father, after they have been returned home safely, are thoroughly disillusioned, and, of course, the young lawyer wins his bride, while the little slavey is properly taken care of.

FOR THE MASTERY OF THE WORLD (Three Parts—Dec. 9). Mr. Grimm, a clever detective of the United States Secret Service, receives the news to the effect that Rosa Morini, a noted adventuress and spy, is negotiating for the sale of a wireless bomb apparatus which can be operated at a distance of 3,000 miles and will make its possessor absolutely the master of the world's power.

Shortly after receiving this news, Prince Morini, Rosa's brother, is arrested. He receives a note from Pietro, the inventor of the bomb, and while purporting to be an innocent note, it is written in invisible ink and warns Rosa to be on guard and to act quickly in the sale of the apparatus. Through her acquaintance with the daughter of the French ambassador the adventuress gains admittance to the Italian legation. The following day she presents herself at the club and upon flashing the King's ring, of which she has a clever duplicate, receives the utmost courtesy and attention.

Grimm has traced her to the Italian legation and determines to make an arrest. He has received orders to see that the Prince and Rosarre deported from the country at once. Disguised as an Italian by a pre-arranged plan, he effects the arrest of Rosa and the Prince and tells them they must leave the country at once. While riding to the boat, Rosa becomes aware of his identity and manages to send a wire to the captain of the boat stating that the officials blundered in arresting Prince Marini and his sister and that they are to be released. As soon as they reach the pier, the captain, who has received the wire, apologizes and they are freed.

Shortly afterwards Grimm comes upon them in a restaurant and by a subterfuge Rosa manages to poison his coffee. He is carried out by the Prince and left bound and gagged. Pietro, the inventor of the wireless bomb, is told if a test is satisfactory the apparatus would be purchased that night by two great world powers and a test arranged for. When Grimm recovers his senses he finds a note left by Rosa bidding him good-bye. His already awakened admiration for the girl's cleverness ripens into love and he decides to save her from herself. Freeing himself from his bonds, he again gets on the trail and follows the Prince and Rosa in a taxicab to the scene of the test. In his excitement the Prince ventures too close and the explosion kills him, while under the nervous strain of the test, Pietro dies of heart failure. Grimm leads the girl away from the scene of the explosion into, it is expected, a newer and better life.

THE MOUNTAIN TRAITOR (Dec. 13).—Joe Selby, the handsome but shy young clerk of the village store in a little mining town, has never given a second's thought to any girl until one day he waits upon Ruth, the winsome daughter of an old prospector who has recently come to live in the mountains. In his shy and diffident manner, the young fellow pays ardent court to the girl and their romance grows. A band of moonshiners with a still far up in the mountains have been giving the revenue officers much concern. After serving a term in prison, Sid, nephew of Dan Clayton, leader of the illicit distillers, returns and in his evil way falls desperately in love with the pretty Ruth. The illegal whiskey trade goes on and, to the girl's sorrow, her father is initiated into the mysteries of moonshining. One day Sid asks Mason for the hand of his daughter, but the old man, cherishing her as his one and dearest possession, refuses to force Ruth into a marriage which he knows is distasteful to the innocent mountain lass. Beyond himself at the old min-

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er's attitude, the degenerate Sid resolves to get even. He makes his way to the revenue officer's quarters and makes known the whereabouts of his uncle's still. It happens young Selby's duties take him to the house next door, and he overhears the betrayal. Determined his sweetheart's father and her happiness shall not be sacrificed, he runs to the moonshiner's "hideout," where he is captured by the revenue officers. After dark days in jail, his trial comes up and prominent in the courtroom is the traitor, drunk from whiskey made by his own hands. At the height of the trial Ruth leaves the room for air and overhears Sid bragging drunkenly of what he has done. After a struggle he is captured and, while Joe is freed, Clayton is led to a cell. Arm in arm, Joe and Ruth are seen crossing the mountain to a new happiness, while Ruth's father gives up his lawless occupation to live with his new son-in-law.

STERLING.

BILLY'S CHARGE (Dec. 7).—Billy's mamma leaves him in charge of the baby, after giving each a slice of bread and jam. Billy leaves the baby to take a stroll with Carmen and Chandler through the woods. The baby wanders off to the edge of the lake. Meantime, Billy and Chandler find a bird's nest, which they steal. Upon showing it to Carmen she becomes angry and demands they replace the nest in the tree, telling the boys that God will not like it if they steal it.

Chandler, knowing he has displeased Carmen, tries to win her favor by placing the nest back in the tree, pretending he is hurt in falling down. The plan works well and all are happy again. Billy suddenly remembers the baby and goes back to look for her. He finds her missing. Then later, finding the baby's shoe at the edge of the lake, Billy becomes terribly frightened. The baby has been saved from falling into the water by a strange dog. Later, Billy, in deep despair, finds the lost child guarded by the dog. Filled with joy, he succeeds in getting the child back home just as his mother comes to look for them. After mother takes the baby, Billy wipes the perspiration from his brow and resolves never to leave that kid alone again.

HIS NEW JOB (Dec. 10).—Mabel, a new arrival at the hotel, is annoyed by the attention of Arthur, a flirt, and Mr. Stue, both guests at the same place. Deciding to leave, she goes to her room to pack her trunk. Mr. Stue follows. She takes refuge in the room across the hall. Hearing footsteps, she hides under the bed; the owner of the room, who happens to be Arthur, enters. Noodles, the porter, is sent up to Mabel's room to bring down her trunk. Upon finding Mr. Stue in possession, a fight starts. Mr. Stue is thrown into Arthur's room. He rolls under the bed and is delighted to find Mabel there. He is dragged forth and in the free-for-all fight Mabel escapes and Stue falls into her trunk and is made a prisoner by Noodles, who performs his mission by falling down the steps with the trunk. The trunk bursts open and Mr. Stue pops out decorated with different pieces of lingerie. It winds up with Stue and Noodles falling into the fountain, where Stue falls peacefully to sleep.

POWERS.

THE ADVENTURES OF THE NIMBLE DOLLAR (Dec. 11).—Confidence and Dollar are lovers. Their warm friend is Dr. Optimism, who aids them in every way. This genial fellow keeps merchants, farmers, and the people in happiness and health. But the three friends have a bitter, bitter enemy in Pessimism, the bandit who would rob the world of all good. Pessimism and his band of ugly glooms invades the market places, filling every corner with woe. Then he goes about among the farmers and instills fear that crops will not be good. Dr. Optimism and Miss Confidence bring Dollar into the parts of trade and business activity is restored. Then Pessimism and his glooms set upon Dollar and capture him. They are dragging him away to the dungeon, Money Vault, when Confidence declares that she cannot live without Dollar and will go with him. The glooms lock the pair in the vault and Pessimism and his army go forth to bring ruin. They engage the services of Panic and wander through the country.

Dollar is paralyzed by inactivity and Confidence is dying, when Dr. Optimism consults the oracle, "Past Experience." "Smile and Boost" advises the oracle; Optimism seeks to reassure trade. He is only partly successful, for trade is dormant when Dollar is in prison. Besides, Pessimism is sneaking through the mart. Finally, Optimism raises an army of joys and they attack Pessimism and the glooms. To Trade is given the task of firing the gun of Civic. Trade is dormant. He hangs his head, thinking all is lost. The battle is raging and the joys of their leader are being drowned, when the spirit of Confidence comes to dormant Trade and rouses him. Confidence fires the gun and Pessimism falls over, dead. The glooms are routed and Optimism and his cohorts attack the money vault and release Confidence and Dollar, now almost deaf. A dose of the elixir of Optimism and Business activity completely restores the pair. Down vacant streets they hurry, Dollar nimbly turning summersaults and touching with his magic wand the racked houses and stores. All changes and the city's streets are teeming with busy life. Dollar goes into the barren desert. A few nimble turns and maneuvers, and desert is blooming with garden and fruit trees.

NESTOR.

THE WIDOW'S LAST (Dec. 8).—Crusty and crabbed, the old shoemaker hates the children of the neighborhood, who in turn plague him at every opportunity. One day while playing ball in the street the old man's shop window is smashed. The guilty ones escape the wrath they have aroused. One of the boys, however, is caught when pushed against the cobbler and is soundly punished. His mother, on hearing his story of the beating he received, hastens to the shop and takes back the shoes she had sent to be repaired. The next day she discovers that the old man has given her two "rights" and no "left" and her ire is equalled by her haste to tell the boot-mender what she thinks of his carelessness. But she finds him ill and her womanly pity is aroused. Calling her son she sends him for the nearby doctor and thereupon sets about tidying up the dirty back room of the shop. Through the sickness the widow proves her genuineness and nurses the old bachelor back to health. And the inevitable occurs—for sympathy is corraled by Dan Cupid—and thus the widow's "last" proves her best.

THEIR UPS AND DOWNS (Dec. 11).—Eddie and his wife live at the top of the Angel's Flight inclined railway. The music master, who gives Eddie's wife piano lessons lives at the bottom. He calls to give her a lesson and Eddie becomes jealous and has a quarrel with the professor. Eddie's wife later gets the same car, taking the professor down, which passes the other car with Eddie coming up. He sees his wife going down with the professor in the other car and upon reaching the top, tries to get the attendant to start the car down again right away, but is unsuccessful. He then bundles down the stairway at the side of the incline as fast as he can. His wife below finds she has forgotten her purse and takes the car going up. When Eddie reaches the bottom, the professor tells him his wife has gone up the incline. He then boards the car going up and sees his wife in the other car going down, she having by this time secured her purse.

At the bottom she meets the professor, who tells her of her husband's crazy actions. She is afraid to go up alone and so the professor accompanies her up the stairs. Eddie meanwhile has taken the car going down and passes them again, being unable to reach them. Upon reaching the bottom he dashes up the steps after them. Arriving home, wifie and the professor find Eddie is not there and she asks the professor to play something, which he obligingly does. Eddie reaches the house and chases the professor out at the point of his revolver, but the professor finally escapes and Eddie makes up with his wife. The professor vows to have nothing more to do with the crazy couple living at the top of the flight, while Eddie procures canned music for his wife, via the paper rolls and a piano-player.

L-KO.

THE RURAL DEMONS (Dec. 13).—Billie and Henry, demons of love and jealousy, are both in love with the beautiful daughter of a well-to-do farmer. Sight of one of the demons by the other in the company of the girl is the high sign for battle. Eggs, bricks or any weapon at hand are made use of in their encounters. Billie scores when he manages to elope with the girl in Henry's "auter."

Father's chat with his friend, the sheriff, is rudely broken into by the outraged Henry, and the chase after the runaways starts. Unluckily a tire gives out, but finding himself in front of a tire factory, Billie proceeds to order direct to consumer. Not having the size, the superintendent finally agrees to make it for the persistent Billie, who finally urges forward each process of manufacture personally.

Henry, father, the sheriff and constables, hot on the trail, arrive before the completion of the tire. Henry is further infuriated by the ruin of his tire and spanks the girl. Billie, loathe to part with the price of the tire, but compelled to do so in order to get away, finds the chasers surrounding the automobile when he rushes forth. Realizing he has lost out with the girl and "auter" he tries to recover his money. This the superintendent objects to and the argument that follows ends in blows. The chasers arrive in the midst of the fracas and lend a hand—to the triumph of Henry.

VICTOR.

THE LITTLE GRAY HOME (Two Parts—Dec. 11).—David and Anne are content in their little gray home in the country. David writes and Anne busies herself about in her little garden. One day Madame Devere happens along in her motor and stops at the little gray home. She sees David, reads the play he has just completed and believes that it will be a success. David is also handsome and the woman becomes infatuated with him.

It turns out later that the play is a masterpiece, and when David closes the home to go to the city to produce the play, Anne is sore at heart. At rehearsals she sits demurely in the corner and watches her husband at his work. Her quiet, modest way attracts the attention of Dane Elwin, a wealthy clubman, and during David's busy days, several times he escorts her home.

Meantime the wily actress has succeeded in gaining his infatuation and he forgets Anne. Heartbroken, Anne steals back to the little gray home, leaving David to believe she has gone to visit friends.

Impressed by Anne's goodness, Dane decides to save her husband, and so he throws himself at Madame Devere, who has long been trying to attract him. He so awakens David to the kind of woman he is dealing with, that David becomes disgusted. Upon receiving a letter from his friends whom he thought Anne was visiting, telling him she has not been there, David thinks of her love for the little gray home. He leaves the city. At the little gray home he finds Anne, where she has been waiting daily for him to return.

THE INN OF THE WINGED GOD (Third of the "Terrence O'Rourke, Gentleman Adventurer" Series — Two Parts — Dec. 7). — Terrence O Rourke, soldier of fortune, is in love with the Princess de Grandlieu, one of the most wealthy women in France. She, too, loves him. ORourke, a poor man, refuses to marry her until he has made a fortune of his own, and he departs to seek it. Before leaving, he breaks a franc piece in two, telling her that should she ever need him, to send the other half of the franc and he would come at once.

Adolph Chambret, a friend of O'Rourke's, and at one time in love with the Princess, receives a letter from one of his former sweethearts, Delphine, Duchess of Lutzemburg. The letter tells him her son, who is the heir to the throne, has been abducted and she suspects the younger brother of her former husband of being implicated in it, as he would ascend the throne should the boy disappear. She implores Chambret to come to her, and Chambret agrees and gets O'Rourke to go with him, sending her word to meet them at the Inn of the Winged God, on Thursday next. The Duchess receives his note, and disguising herself as a peasant woman, goes to the Inn to meet them. Her maid, a confederate of the Prince's, divulges her plans to him, and he plots to capture both Chambret and O'Rourke. O'Rourke, leaving Chambret and his automobile miles down the road, goes to the Inn by himself. There he meets Delphine disguised as a bar maid, and not recognizing her, starts a mild flirtation. The Prince and his lieutenant arrive and insult Delphine. O'Rourke takes her part and in an instant is engaged in a broad sword duel with the Prince. Delphine makes her escape and the Prince, master of the broadsword, is giving O'Rourke the fight of his life.

Chambret arrives just in time to keep the Prince's companion from shooting O'Rourke. The Prince drives O'Rourke into a corner and is about to kill him, when a secret panel in the wall opens and Delphine pulls O'Rourke into darkness and safety. They come out on a small hill across from the Inn, and as they look back they see Chambret getting away in his car and exchanging shots with the Prince and his companion. O'Rourke endeavors to thank Delphine and she divulges her identity to him. They start for the hunting lodge, where she has her other clothes. Later, Chambret is captured by troopers of the Prince and taken to the hunting lodge. Delphine and O'Rourke arrive and are also captured.

The Prince, thinking himself an expert with the sword, tells O'Rourke and Chambret that in a gentleman's way he intends to kill them both, and he proceeds. They fight and O'Rourke proves to be the better man with the rapier. The Prince, to save his life, tells him where the child is hidden, but when O'Rourke has given him his mercy, the Prince attempts treachery and O'Rourke kills him. O'Rourke tells the Duchess of the whereabouts of her child, and she is full of gratitude and love for him, and attempts to embrace him, and he forgetting for an instant, takes her in his arms. A vision appears of his friend Chambret on one side and Princess Beatrix on the other. He breaks away from her and starts on his way to further adventure.

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BISON.

THE TRAIL BREAKERS (Two Parts—Dec. 12).—Rex de Roselli is president of the D. & H. Railroad. In his employ, as private secretary, is William Clifford. Roselli has a daughter, Marie, between whom and Clifford there is a decided love interest, though this is unknown to Roselli, who hopes Marie will accept the attention of Sherman Bainbridge, a director and stockholder in the D. & H.

The C. & D., a rival railroad, is about to parallel the D. & H. system. Knowing this action will cut into the profits of his road, Roselli invites Bainbridge to discuss the matter with him. The conference takes place in the library of the Roselli home and follows a dinner at which are present Clifford, Bainbridge, Roselli and Marie. During the conference, Clifford and Marie, in the adjoining reception room, enter into a love scene. Bainbridge sees the action reflected in a mirror, loses his temper, and calls Roselli's attention to the scene. Roselli, angered at Clifford's presumption, discharges his secretary and forbids him all further intercourse with Marie.

Later, Clifford goes West. He succeeds in obtaining a position with the C. & D., which road is now steadily pressing forward its branch. All sorts of labor has been engaged, though the Indian element predominates. An accident causes the death of the superintendent of construction, and threatens to tie up the work on the branch. Clifford's knowledge of railroading comes to the fore, and he is sent to take the place of the dead superintendent. The troublesome Indians take to Clifford, and work is resumed.

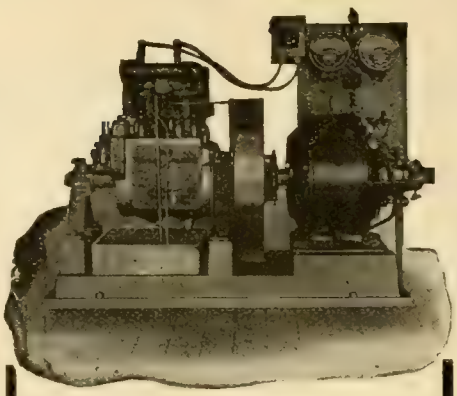
Roselli and Bainbridge decide to go West, their object being the buying off of the C. & D.'s intention, or failing in this, to induce the rival road to come to some agreement which will be an advantage to the D. & H. Roselli's private car is placed in commission and, accompanied by Marie and Bainbridge, he starts West. En route to the scene of activity, the Roselli special runs over and kills a squaw and her papoose. The squaw is the wife of Crowfoot, Clifford's Indian foreman. The tragedy causes no little excitement among the Indians, but Clifford, unaware of the identity of the occupants of the "special," manages to smooth things over, and the excitement dies down.

Still later, when Roselli fails in his mission, Bainbridge, in an effort to impede the work on the C. & D., hires men to supply liquor to the Indian laborers. His scheme is successful, though it comes near to resulting in another tragedy. Inflamed with the liquor, and smarting over the death of his wife and child, Crowfoot organizes his Indians and starts forth to revenge himself upon the occupants of the private car. Clifford hears the trouble, succeeds in calming the enraged foreman, but fails to hold the drink-crazed Indians. The Indians blow up a stretch of the main line, then force Roselli's engineer to pull his train on to a spur. The fireman escapes and starts for assistance. He meets Clifford, tells of the danger to Roselli and Marie, and Clifford, with the assistance of a number of cowboys, hastens to the rescue of Roselli's party. A running battle ensues with the Indians on the train and the cowboys on the ground. The Indians are defeated and driven away. Recognitions are mutual. Roselli is quick to recognize the worth of his daughter's lover, admits his defeat, and, as a reward for having saved the lives of himself and Marie, gives his consent to the marriage of the two young people.

GOLD SEAL.

THE DISTRICT ATTORNEY'S BROTHER (Two Parts—Dec. 8).—Frank and Jack are twin brothers in college. Frank is a hard-working student while Jack is a college sport. Through trickery on Jack's part, he steals Frank's examination papers, and thus passes his final examinations with high honors. Frank leaves college in disgrace, having failed in his examinations through his brother's deceit. Jack thereupon wins the love of the girl in whom his brother was also interested. They marry and Frank starts to go down hill. In after years, Jack is elected district attorney through the assistance of his brother, Frank, who prepares all his speeches and engineers his campaign. As in days past, Jack shows his ungratefulness and neglects his brother. Discouraged, Frank joins a gang of thieves, and is caught when committing a robbery. His brother, Jack, sends him up despite the pleadings of his wife.

At the time of Frank's release from prison the district attorney is handling the most important case of his career. The night before the case comes to trial Jack calls on his brother for aid, and the latter takes up the work, while Jack, the district attorney, carouses in a room in the same building. Frank works all night and falls asleep, Jack becoming heavily intoxicated. When Frank awakens he finds his brother in no condition to attend court, so he pleads the case and wins it. Jack's wife recognizes the difference between Frank and her husband, but is not certain. She meets Frank outside of the court and takes him home with her. He falls asleep from exhaustion. Jack, meantime, awakes from his drunken stupor and gets into a drunken brawl, in which he is killed. His widow reads the news of her husband's death and at the close of the story realizes that she loves Frank as she had in the early days.



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REX.

A NIGHT OF THRILLS (Two Parts—Dec. 13).—Hazel and Jack are about to be married. At his death, Hazel's uncle, Howard Wild, has bequeathed to them as a wedding present a deed to the old Wild mansion. He leaves to each a key, believing in equal rights for man and woman. The gift recalls to Hazel and Jack the many happy hours they spent with the old man and how often he had acted as peacemaker in their childish quarrels. The wedding day approaches. A gossipping friend imparts to Hazel a bit of scandal, concerning Jack's name with that of another. They quarrel and Hazel, to avoid questions, decides to hide in the old Wild mansion till the scandal of the broken engagement at the eleventh hour blows over. Without Hazel's suspecting, Jack has followed her to Uncle Howard's country estate.

Howard Wild, during his life, was not only famous as a collector of antiques, but also for his wine cellar. A couple of crooks seize their last chance to rob the place before the arrival of the bridal couple in a few days. Hazel arrives at the deserted house and makes herself comfortable, forlornly dwelling on her quarrel with Jack, when she is startled by the noise of the robbers. Overcome with fear, she watches them through the curtain helping themselves to her late uncle's treasures. They pause in their operations to see if any wine has been left in the cellar. Hazel takes this opportunity to escape, and as she runs out into the hall she encounters Jack, who has just entered with his latchkey. In the dark hall she mistakes him for another crook and, with a piercing scream, faints away. The burglars, hearing the scream, believe they are in a haunted house and beat a hasty retreat, leaving the booty behind. Jack revives Hazel, learns the reason of her fright and also that she does not intend to forgive him unless he humbles himself before her. Jack refuses to do this, knowing he is innocent. Uncle Howard's spirit comes to them and again acts as the peacemaker and the sweethearts start for home to be married on the morrow.

IMP.

THE THREE MEN WHO KNEW (Two Parts—Dec. 10).—Watson falls asleep while reading the novel, "The Three Men Who Knew," an Oriental mystery. Asleep, he dreams and the dream seems horrible reality. He sees himself and two friends, Gibson and Ferguson, going through a series of strange adventures, commencing in an Oriental temple in India.

The native worshipers are kneeling before their idol in adoration. The three men burst in and defame the god. The natives grovel in fear of what might be the result, but the three men, laughing loudly, leave the temple. The High Priest curses them with all the fervor of his enraged being.

The three men return to America and forget the incident. But the curse of the High Priest follows them; and from some strange source each receives a miniature of the idol they have insulted. At Watson's home they all meet that evening, and as they stand to give each other a toast there appears in the center of the room the figure of the High Priest. They fear inwardly, but on the surface each displays a certain amount of bravado, fearing to be called a coward.

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Ferguson and Gibson go home with a strange feeling of impending disaster. But they laugh away these thoughts and go to bed. Strange things happen. In their sleep they see themselves, bound and gagged, carried into the temple to be sacrificed before the idol. The idol kills them by a stroke of lightning. The men awake in the morning and find on their arms a red design which they cannot erase.

Watson awakens from a troubled sleep and finds on his dresser the miniature god surrounded by a strange light. He gets up and moves toward it, but it disappears. He turns on the light and finds no one. He puts out the light and the miniature returns. He becomes angry and throws the god out of the window. In the morning he finds the god has returned. So it goes until one of the men dies mysteriously. Watson, fearing for his own life, becomes a nervous wreck. He sees a figure and shoots at it, and then discovers it is his wife. Watson, terrified, turns the gun on himself and levels it at his head—there is a flash—and Watson awakens. It was the fuse blowing out that awakened him.

UNIVERSAL.

ANIMATED WEEKLY NO. 42 (Nov. 25).—Aboard A German Warship Jackies in various phases of life on one of the Kaiser's dreadnoughts. Sub-title: Late photograph of the Kaiser.

Indian Army in France—Picturesque camp scenes, showing England's dusky sons from the Simla mountain batteries.

U. S. S. "Tennessee"—Uncle Sam's "Gold Ship" reported fired upon by Turkish land forces at Smyrna. Sub-title: Capt. Decker of the "Tennessee."

Aiding War Sufferers—Universal star, King Baggot, confers with Mayor Mitchel and Commissioner Katherine Davis, in regard to aiding stricken ones within war zone—New York City. Sub-title: Mrs. J. B. Harriman and Norman Hapgood receive many contributions for White Cross Fund.

War Zone Relief Ship Philadelphians donate thousands of tons of foodstuffs in one day campaign by newspapers—Philadelphia, Pa.

Uncle Sam's Santa Claus Ship—Collier "Jason," laden with clothing and toys contributed by people from all parts of the country for war-ridden Europe, sails from Brooklyn, N. Y.

U. S. War Chiefs—Secretary of War Lindley M. Garrison and General Scott, newly appointed Chief of Staff, who succeeded General Wood—Washington, D. C.

Disastrous Chemical Explosion—In an effort to perfect dyes formerly imported from Germany, inventor's laboratory is demolished, killing two and wounding many—Brooklyn, N. Y.

Harvard Wins—75,000 people, largest number ever gathered to witness greatest football game in history—New Haven, Conn.

Grand Opera Singers Arrive—Maggie Teyte and other noted singers who escaped from war zone after harrowing experiences—New York City.

Cartoons by the world-famous caricaturist, Hy. Mayer, of Puck.

JOKER.

THE GENII OF THE VASE (Dec. 9).—Erny goes fishing, leaving his mother washing. He goes down to the pier and commences to fish; he falls asleep, is awakened by a bite on the line and pulls up an old vase. He is about to throw it back, when he sees it is corked. Thinking it might be wine, he opens it, and lo, out raises a great cloud of smoke from which a Genii springs. He salutes the frightened Erny as his slave and tells him to command him.

Erny wishes for a machine and money. He gets hands full and an automobile. He then wishes for a girl, and a beautiful nymph appears; he wishes for jewels, and gets strings of them; he wishes he were a king and he is in a wonderful car with ermine robes and people bowing and scraping to him; suddenly an anarchist drops a bomb under his carriage, it blows up and he goes miles in the air, and when he alights his mother is bouncing his head on the pier with her wash-stick and brings him home to the wash tub by his left ear.

LOVE DISGUISED (Dec. 12).—Mandy's mamma determines her daughter shall marry one of the nobility. When Harry, Mandy's movie actor sweetheart, comes to woo her he finds he is decidedly "in wrong" with mamma. He leaves with all hope apparently gone. Returning to work, Harry finds his director in a rage because of his non-appearance in an important scene. For this he is "canned." The Go-Broke hotel lacks guests, and its manager is in despair until he happens to witness Harry's distressing dismissal from his company. The manager hits on a great scheme to promote business for his hotel. Harry is a party to his plan.

The next day the newspapers announce the arrival of the wealthy Count de Monnie Roll at the Go-Broke hotel. He is traveling in search of a suitable wife. All marriageable women from far and near flock to the hotel. Business thrives. Mandy's mother reads the glad news and immediately bundles her daughter off to be recruit for the favor of the wealthy Count.

Harry is not recognized by Mandy and mamma. He recognizes them and decides to take advantage of the situation. He proclaims Mandy as the choice of his heart, much to the disgust of this young lady, who leads him to a merry chase. Mamma, however, determines not to allow such a catch slip by. She forces the unwilling girl to mary the supposed Count. After the marriage, Mandy discovers Harry's deception. All is then glorious joy for this happy pair, and mamma finds she must make the best of the situation.

MUTUAL FILM CORP.

RELIANCE

THE FOREST THIEVES (Dec. 9).—Asa Hatch, multi-millionaire, receives a telegram from Anson Slade, supervisor of a natural forest in Wyoming, accepting a bribe Hatch has offered in order to secure Slade's services in stealing timber land from the government. The plan is to locate large holdings as homesteads, prior to the addition of adjoining public lands to the national forest. Hatch goes to Bisonville to meet Slade. By mistake he introduces himself to Troublesome McWhorter, a forest ranger in uniform, and shows McWhorter Slade's telegram. McWhorter's suspicions against the superior officer and Hatch are aroused.

Meantime, Slade attempts to make love to the Bisonville Postmistress, Anne Keith, and McWhorter knocks him down. Slade and Hatch start out to survey false agricultural claims, and are followed by McWhorter. They go to Slade's cabin, after completing surveys, and make out a list of "Dummy" entries, which must be filled at land office prior to the setting aside of the land as part of national forest. This list is put in envelope and sealed and left on table. McWhorter comes in, addresses similar envelope on typewriter, stamps it, and leaves it in place of original document. Slade mails McWhorter's substitute, thinking it is the original list. A week later he and Hatch, who have been carousing, hear that the list has not arrived. They accuse the postmistress of holding back the envelope. They catch her on the trail and take her to their cabin, where they attempt to force a confession from her. On the way she breaks off twigs and drops her handkerchief and glove. McWhorter had taught her that breaking twigs is signal for help.

He rides along the trail, finds twigs broken, picks up handkerchief and glove and follows to cabin, where he arrives in time to rescue Anne. He shows Slade a telegram from Washington, announcing that the public lands have been added to the reserve a week ahead of time on account of McWhorter's exposure of contemplated fraud. The telegram also says McWhorter will get supervisor's place. Ranger and Anne on their wedding trip is the final scene.

ON THE LEDGE (Two Parts—Dec. 12).—A poor widow dies, leaving her two young children, Bob and Mabel, in the care of a poor neighbor, who later is forced by circumstances to give them to an asylum. Twenty years pass and Jack, who has been adopted by a good family, has now gone into business for himself and is a rising young broker. He has been searching the detective agencies for his sister, without success, for some years.

Mabel ran away from the asylum—has been brought up by a poor family, is without education and is now employed as a servant, and on a certain day is hanging clothes on a roof nearby a large office building, in which Bob has his office, and a small boy is flying his kite from the same rooftop. Bob is on a balcony, or ledge, outside his office window and the janitor, thinking him gone for the day, closes and locks the iron fire shutters, locking him out on the balcony. A big deal is on, and after a long wait, during which he vainly tries to attract someone's attention, he feels against his cheek the tail of the kite the small boy is now pulling in. He hastily ties a note telling of his predicament, to the kite tail, and sends it off. The boy finds it, takes it to Mabel, who leads a run to the rescue party and bob's assistance, and the two are reunited.

THE KAFFIR'S SKULL (Two Parts—Nov. 28).—Elsie Brandon receives a letter from her uncle in South Africa, telling her that he has found a huge diamond in the rough which he is shipping to America in a kaffir's skull, addressing the package to an assumed name at the express office. His reason for doing this is that a man named Healy is trying to steal the diamond. He adds that he will follow on a later steamer and claim the package. Six months afterward Elsie and Jack Dwyer, a young lawstudent, who loves her but is too poor to marry, go to meet the steamer on which the girl's uncle is expected. He fails to appear, and they learn of the disappearance of a man overboard, whose description corresponds with that of Mr. Brandon: Not knowing the assumed name, they cannot claim the package containing the diamond. They attend a sale of unclaimed express luggage, in the vain hope of identifying the package. The eagerness of a rough looking man in the crowd to buy a certain box gives them a clue, and they manage to bid him down and get away with the box. It proves to contain the skull and the diamond. Elsie persuades Dwyer to take the gem for safe keeping. He is shadowed to his lodgings, however, by the defeated bidder who is none other than Healy. Elsie, fearing this very thing, follows, after summoning the police. Healy's arrest results in his conviction of the murder of Brandon on shipboard. Elsie and Dwyer sell the diamond, and start married life with a fortune.

OUR MUTUAL GIRL, NO. 46 (Nov. 30).—Into the maelstrom of Fifth avenue activity Margaret and Aunt Abbie plunged one sunshiny November morning. In Margaret's heart was the desire to buy, not for herself but for her relatives and her friends. Also, in her mind ran the injunction about doing one's Christmas shopping early. At Joseph's she purchased some jeweled buckles, and then a handsome vanity box. Top and sides, it was a magnificent product of the goldworker's art, and Our Mutual Girl took especial satisfaction in the fact that it never had been duplicated or copied.

When they started across the sidewalk to their limousine, they ran into Betty Hamilton. "Margaret! You dear! You're the very person I've been looking for!" cried Betty. "I want you to promise that you will go with me to-night to a Thanksgiving house party at one of my friend's. Ralph is to be there—"

Just here Margaret interrupted her with some perfectly irrevelant remark—but in the end she accepted the invitation, of course.

Aunt Abbie had left them and gone about some mysterious holiday purchases of her own. Betty had an appointment. And so Our Mutual Girl started back to Westchester alone. It was nearly dark when suddenly the car came to a stop in a lonely stretch of country road. Murray, the chauffeur, got out to work over the recalcitrant carburetor—and Margaret left the car and stood near him. Somehow she had an uneasy feeling—and just then two men came out of the bushes.

They engaged the chauffeur in aimless talk. While one of them held his attention, the other darted toward Margaret and snatched her gold handbag. Then they both ran. Murray started in pursuit, but Margaret called him back. She did not so much mourn the loss of her mesh purse as she regretted the stealing of the gold vanity case which was inside—but she had no mind to be left alone in the dark and deserted road.

Our Mutual Girl was a bit late in reaching the house of the Thanksgiving festivities that evening. She explained her tardiness by recounting her unpleasant adventure. Not long after, the butler announced the arrival of their hostess's uncle. It seemed that he had been warned by letter that he was to be robbed of an heirloom and had hastened with the jewel to his niece's house, thinking thus to defeat the plans of the robbers. Highwaymen, however, are not to be so easily forestalled. The dinner had passed off merrily and everybody was having the best sort of a time when the uncle discovered that his gem was gone. Our Mutual Girl had not had repeated experiences with burglars and kidnappers and stolen jewels for nothing. She went to the garage, ordered a car, picked up two policemen on post nearby, and tracing footprints on the lawn, led the officers to the spot where the two thieves were engaged in deep-toned altercation. As she suspected they turned out to be the same crooks who had snatched her handbag a few hours before. With the help of the policemen, Our Mutual Girl conducted her captives back to her hostess's drawing room in triumph. Both the jewel and the vanity box were recovered.

MAJESTIC.

IN WILDMAN'S LAND (Dec. 11).—The Baldwins had visited many strange parts of the earth, but never one that was quite so strange as that in which they now found themselves. The innkeeper told them when they set out that morning to visit the rocky fastnesses of Wildman's Land that there was no danger. It is true there were traditions that a queer race of primitive people had at one time inhabited the dark caves of this wonderful region, but no living white man had ever seen them and they were believed to be myths. It was a weird and beautiful prospect that greeted the Baldwins as they reached the point of ascent into the unexplored country. On a grassy knoll they prepared and ate their lunch and then, before commencing the hazardous climb, they rested for a while under the shade of a giant rock. Little Harry, their only child, was romp-

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ing about and they warned him not to venture too far lest the wild men should catch him.

It seemed to Mrs. Baldwin but a moment before that she cautioned the boy and yet now he had disappeared. The anxious mother went in search of him. Far up in the rocks she continued her way, when to her unspeakable terror she perceived that the stories of wild men had been no invention of fancy. Harry was in the clutches of a creature, half beast and half human. Inspired with the courage of desperation, Mrs. Baldwin rushed to the rescue of her offspring, but she was no match for the fierce savage. Beaten back, she fled to her husband for aid. But now the powerful males of the tribe appeared. They attacked the frantic parents from all sides. Mr. Baldwin succeeded in killing three of them, but in the end was overcome and fell a victim to their primitive fury. All this time the wild female clung to little Harry. At last the frenzied mother thought of her child's doll-baby. It was apparent that the female beast was holding Harry as she might have held her own offspring. Perhaps she had lost her own little baby. The doll baby might deceive her. Feverishly Mrs. Baldwin ran back to the camping place, found the doll and returned to the creature who held Harry captive. Casting the doll to the wild woman, Mrs. Baldwin scarcely breathed as she watched the result. The plan worked. The savage mother dropped little Harry and sprang toward the brilliantly-clothed wax figure. Seizing it in both hands she held it close to her breast. Little Harry, thus freed, ran to his mother, but alas, it was too late. One of the giant men rushed to Mrs. Baldwin and was about to dash out her brains when she awoke, only to find little Harry pounding away on her head to arouse her from her slumbers. It had been a dream, but all so vivid that she insisted on their immediate departure from this weird region of the world.

A QUESTION OF COURAGE (Two Parts—Dec. 6).—A soldier's widow and her three sons comprise a happy family. While at dinner news comes of the fall of Sumter and Lincoln's call for men. Mother bravely decides to give her three sons to her country. At Bull Run, Harry, the oldest son, is fatally wounded and dies after an effective scene in which he yields his colors to his comrade. Mother covers the chair he occupied at the table with the flag that draped the portrait of her dead husband.

Edward, the second son, is killed as he delivers General Grant's dispatches. Mother covers the second son's chair at the table with a flag. Robert, the youngest son, is in camp near his home. Mother learns that a battle is eminent. She resolves that the remaining boy must not be killed. She goes to the camp, finds Robert in his tent preparing for an expected battle. When the bugle sounds "Boots and Saddles" she frantically tries to detain him with her entreaties. Finally she seizes his pistol, puts it to her breast and threatens to end her life with it if Robert leaves the tent. The troopers are leaving for the fray. Robert is obliged to choose between his country and his mother. He remains, brokenhearted, saying she has branded him as a coward.

After the battle, Robert, charged with cowardice and desertion, is arrested. On the day of the court-martial, General Grant, on a tour of inspection, stops at the Winthrop house to rest, sees the two flags on the chairs and learns the story of the three sons from Auntie. At the court-martial Robert is asked to speak in his behalf, but says nothing. Mother forces her way by a sentry and tells the story. Robert tries to hush her, fails and turns his back. General Grant arrives in time to hear her story, exonerates Robert, declares his act required more courage than to face enemies, orders him to report for duty, and reconciles mother and son. When peace has been declared Robert returns home with the remnant of troop that started and his mother thankfully folds him to her breast.

HER BRAVE HERO (Dec. 8).—Mr. Gay, receiving a ticket and invitation to a bal masque, hires a costume, but knowing his wife will object, he secretly smuggles it into the house, intending to go to the ball when wife is asleep. But Mrs. Gay has fears about a burglar operating in the neighborhood. Gay calms her fears and so that she will go to bed early Gay suggests that she take a sleeping powder, but Mrs. Gay discovers the costumes, then understanding why Gay was so anxious for her to sleep, decides to turn the tables. Instead of taking the sleeping powder herself she puts it in Gay's decanter of whiskey. Then hiding the costume where Gay can't find it, she peacefully sleeps.

Mary, the maid, entertains Hogan, the cop. Hogan is thirsty, so Mary helps him freely from her master's decanter. Gay is pleased when he finds his wife asleep. Not able to find the costume he is about to start to the ball without it. The drugged whiskey had its effect on Hogan. Mary, after vainly trying to awaken him, has left him asleep in the kitchen. Gay hears Hogan snoring in the kitchen, investigates and gets an idea as he sees Hogan's uniform. He leaves the house, dressed in Hogan's uniform, and then wishes he had a mask. Belt, the burglar, has just finished work in a neighboring house. He is about to leave when he sees Gay, and mistaking him for a cop, he drops bag of tools and runs.

While looking through the bag, Gay discovers Belt's mask. His costume complete, he hastens to the ball. Later, Belt arrives at Gay's house. Sees an open window and enters. But before he starts to work he takes several drinks of drugged whiskey and is soon fast asleep. Mrs. Gay awakens and angry at her husband's action, starts to investigate. She hears Hogan, who has awakened, and thinking that it is maybe her husband, she enters the kitchen. Seeing a strange man, she runs out screaming, and turning the key in the door, she locks Hogan in. Then tries to take refuge in the dining-room, but finds another strange man in there. She screams again as she comes from room. Hogan hearing her scream manages to get out of the kitchen by the back door, and running around side of house, tries to enter through open window. But Mrs. Gay, as she sees his head coming through open window, mistakes Hogan for another burglar, and gathering courage, knocks him out with a club, then retires to her own room and locks the door. When Gay arrives home he finds Hogan unconscious. He helps him into the house, gives him back his uniform, and while Hogan is dressing, Gay discovers the burglar. Belt is still asleep. So Gay has an easy time to capture him single-handed. Mrs. Gay hearing her husband's voice, comes on the scene as Gay has his foot on the burglar's neck. Mrs. Gay embraces her husband and calls him "Her Brave Hero."

KOMIC.

THE HOUSEBREAKERS (Dec. 13).—Bunko Bill, a famous crook, gets a job at a country house as a gardener in order to rob the place. It is the home of the Commissioner of Police, and his niece is in love with a young man who is staying there. But she refuses to marry him unless he commits some deed of daring, such as catching a burglar red-handed, or something of that sort. So Harris, the aforesaid young man, cooks up a scheme with what he thinks is the gardener—alas Bunko Bill. It is that the gardener shall burglarize the house and allow Harris to catch him and turn him over, apparently to the police. He will then contrive to let him escape, etc.

Bunko Bill steals the silverware one night before hand, and Harris catches him. Though Bill is not very well pleased and while they are talking Mrs. Commissioner, a stern and husky female, holds them both up at the point of a gun and demands to know what is what. Harris is afraid to let her know of their scheme and Mrs. Commissioner has Bunko Bill arrested, and Harris also. Bunko Bill is recognized and arrested by the Commissioner and fearful of the Commissioner knowing that she was so careless as to be duped into hiring him Bunko Bill, she allows Harris to pose as a real hero and he gets the girl.

AMERICAN.

THE ARCHAEOLOGIST (Nov. 25).—James Devon, a playwright, takes a villa on the Mediterranean, where he can work in quiet and without interruption. His daughter, May, is terribly bored. She goes to the hotel where her friend, Edna Lee, another American girl, is staying, and they discover Billy Green, a student of archaeology. Green, however, is so engrossed in his subjects that he is blind to the girls' attractions. This piques May, and she makes a vow that she will win his love. Armed with a statuette, she wanders with Edna to a seat in the hotel grounds near where Green is sitting. Then she tells her friend enthusiastically about this treasure which she has unearthed in her garden. Green becomes interested at once and asks to call the next day to investigate. The girls go to a curio shop and stock up with "antiquities." With the help of Snow Ball, the negro gardener, the girls bury these near the villa, and the next day Green digs them up. He is so excited over the possibility that they are living over a buried city that he cannot be prevailed upon to stay for luncheon—to the great disappointment of the girls. So they plant more bait. That night Mr. Devon takes a fancy to do some excavating on his own account. At breakfast he displays his finds, and the girls discover themselves undone. Then they invent a new scheme for entrapping the archaeological Billy. Edna sends him word that they have discovered a beautiful statue, and offers to lead him to it. He is overcome with admiration for the classic maiden, and when it comes to life, like Pygmalion's Galatea, he falls in love with the fair reality —who is May. Mr. Devon, when he hears how his very acceptable son-in-law has been won, pays the sizeable bill, which the dealer in antiquities sends in, without a murmur.

THE BEGGAR CHILD (Nov. 30).—Hugo, a poor artist, adopts his motherless child model who has been deserted by her father. He paints a picture of little Lycia, which he calls "The Beggar Child." The canvas brings him fame and wealth. Eighteen years later, Lycia, as the daughter of the famous artist, is courted by Count Roberto, whose attentions she accepts until the appearance of Dan Street, a young art student, who saves her from drowning. Rosa, a peasant girl, whom the Count has betrayed, tells Lycia her story, and the Count is dismissed. Determined to win Lycia at any cost, he plots with the butler in Hugo's employ to kidnap the girl. Meanwhile, Rosa's brother, seeking to avenge his sister, has entered the Count's service. He discovers the conspiracy and substitutes Rosa for Lycia on the occasion of the secret marriage which the Count thinks he is forcing upon the artist's adopted daughter. Later, Marco, the butler, discovers that Lycia is his own child. He proves this to Hugo. But Lycia, still believing herself Hugo's child, finds happiness with Dan, to whom alone the artist relates the true story of her birth and bringing up.

BEAUTY.

AS A MAN THINKETH (Nov. 24).—William Jones is capable enough, but he allows himself to be imposed upon by everybody he knows. Visiting a fortune-teller, he is told that he has "an iron will" and is "destined to govern." Mr. Jones goes home and subdues his domineering wife. At the office he shows his fellow clerks their proper places, strikes the boss for a raise, and is promised the advance if he succeeds in getting a business contract, which has been returned, signed by the refusing party. He takes the papers and within the hour is back with the signature. The raise materializes; he is made head clerk; and after that he goes home every night to a wife who thoroughly respects him.

KEYSTONE.

AN INCOMPETENT HERO (Nov. 12).—Fatty admires the young pianist and singer in the apartment across the way, and the notes he casts through her window enrage her husband, who does not appreciate his wife's talent. He threatens Fatty. That same night a burglar gets into the pianist's apartment while her husband is out. Summoned to the rescue, Fatty crosses one window to another on a clothesline, with the worthy intention of chastising the thief. He has the misfortune, however, to land in the lady's room, where he is found by her returning husband. Quite a commotion follows until the husband's bullets give out. The burglar, meanwhile, has escaped to the cellar, whence he makes his getaway.

HOW HEROES ARE MADE (Nov. 14).—It has been arranged between the fathers that their children shall marry. When the young people meet, the intended husband, who is somewhat rakish in appearance, falls desperately in love with the girl—but she spurns him. He bribes two young men to kidnap the girl, in order that he may play the hero and rescue her. However, he does not know that one of the "kidnappers" is the young man whom Mabel really is in love with, and his confidential friend, who, of course, delight in the deception. The intended fails to find his courage under the influence of a gun held within an inch of his face. In the end, her desired lover marries the girl, and the coward is kicked out by the girl's father.

FATTY'S JONAH DAY (Nov. 16).—Fatty is sitting on a park bench lost to the world in a perusal of "Three Weeks." Mabel waits till father falls asleep, then she goes to see what Fatty is so absorbed in. They share the book between them. A suitor, upon whom Mabel does not smile, wakes father, points out to him the two figures on the bench, and enlightens him as to what they are reading. They attack Fatty as a corrupter of innocence. He gives them back their medicine with a vengeance. Then he and Mabel dive off a high bridge into the river, climb out, and seating themselves comfortably on the opposite bank, go on with their story.

FATTY'S WINE PARTY (Nov. 21).—Fatty, in need of money, borrows a dollar from a friend who is waiting to take Mabel, a girl friend of his, out for a party. As Fatty walks away with his dollar he sees Mabel in the distance. Mabel also sees him, and rushes to his side and kisses him for he is very popular with the ladies. All this is seen by the man who has lent Fatty the dollar and two friends of his. They also see Fatty and Mabel disappear into a restaurant, though Fatty, due to his shortness of funds, was reluctant to go. Once inside, however, the amusing antics of the waiter, as played by Charles Chaplin, dispel his gloom until he sees his three friends arriving. They order wine, and then disappear, leaving a bill of $27.50 for Fatty to pay. Unable to

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do so, he is kicked out to the amusement of his friends, but just as they are laughing hardest Mabel takes his side and turns the tables on them.

PRINCESS.

A BUM MISTAKE (Nov. 20).—Mills, a vaudeville tramp, and his companion, September Morn, receive a telegram from the Royal Order of Crows to perform at their banquet. They are unconsciously forestalled, however, by a regular hobo, who arrives at the depot, and after stealing Doom the drummer's satchel, is seized and borne off by the delegates of the Royal Order to the banquet hall. A little later the actor tramp and his actress partner reach the depot, where they are grabbed by the constable summoned by Doom. On investigating the satchel Mills carries, however, they fail to find anything therein save September Morn's little union suit. The vaudeville tramp and his companion arrive at the hall just in time to see the hobo being presented with the loving cup. They expose the imposter, who is driven from the hall. Then the Royal Order showers its money and flowers upon the delighted comedian.

THE WILD, WOOLLY WEST (Nov. 27).—Cy Perkins does not love his job on the farm. He puts in every minute he can steal from work reading five-cent novels of the Wild and Woolly West. At last he sends to a Chicago catalogue house for a full set of cowboy regalia, and taking his savings, buys a ticket for Colorado Springs. On arriving, he is surprised to find that the town is more up-to-date than many Eastern cities he has visited. His costume is guyed by people on the street, and the hotel keepers rob him of his cash. At last penniless, he does not know what to do—when he runs into a man who is looking for help on his farm. Cy is so overjoyed to find himself back on the familiar job, that he kisses the first cow he meets on his employer's place.

ROYAL.

BEFORE AND AFTER (Nov. 28).—An elderly little man, Mr. Grumps, peevish and grouchy, decides to visit his married daughter in the city and arrange for medical treatment for himself. The doctors say that an operation is necessary, requiring the infusion of blood from some healthy person; and an ad is inserted in the paper for candidates willing to part with the life fluid at the rate of a hundred dollars per quart. A prize fighter, who applies, is selected, and the operation transforms the peevish old man into a bunch of fire crackers. He enters upon an outrageous flirtation with a young lady barely one-third his age. While wining and dining her in a cafe, he loses his pocket book. The manager compels Mr. Grumps to work out his bill as a waiter, and thus, forcibly detained, he has to serve his own wife and daughter. They then learn the whole story, pay the amount due—and Mr. Grumps is marched home to the farm.

BRONCHO.

THE CITY OF DARKNESS (Two Parts—Dec. 9).—John Warner, the newly-elected Governor, had, as district attorney, caused the execution of Horgan's sons, thus making him his most bitter enemy. Horgan, boss of the First Ward, owns a high-class saloon. Donald Warner, John's brother, a reckless dare-devil sort of boy, though a very lovable one, is a frequenter of Horgan's place, which he visits with Dolly, a girl of the underworld. Harris, a dissipated young gambler, is in love with Dolly and very jealous of Donald. In a fit of drunken jealousy he shoots Dolly while she is in a private room of Horgan's saloon with Donald. To "get even" with John Warner, Horgan, though giving false evidence, has Donald convicted of the crime. Donald is sentenced to death by the electric chair. On the night of the execution, Horgan goes to John Warner's office at 11.45 and tells John that Donald is innocent of the crime. He does this to torture John, as he has had the telephone wires to the prison cut and thinks it impossible for John to save Donald. After a desperate struggle with Horgan, John rushes to the power house and has the current turned off, plunging the entire city into darkness and making it impossible for the execution to take place. Donald has already been strapped into the chair, but when the prison warden realizes the power is off he orders Donald returned to his cell. John rushes from the power house to the prison, where he explains to the warden and Donald is taken home to his heart-broken mother and fiance. Horgan, who has gone insane, is taken to the hospital.

THANHOUSER.

THE READER OF MINDS (Two Parts—Dec. 8).—Lieutenant Esmond, a young American officer, invents a wireless operator which successfully proves its ability to destroy hostile warships. Secret agents of foreign governments try unsuccessfully to secure the plans. Heinrick Hoevler, an old German inventor, perfects an instrument capable of reading the thoughts of any person with whom it comes in contact. The existence of this wonderful invention becomes known to an emissary of a foreign government and he arranges with the old inventor to enlist its service.

Lieutenant Esmond accepts an invitation to visit the secret agent at his hotel, and, although he realizes that the spy is endeavoring to secure information from him, he feels sure that he has failed, not knowing that although he has not said anything about his great secret that the mind reading machine has discovered and recorded it. When the details of the invention are found to be in the possession of the foreign government, the young lieutenant is at once placed under arrest, and being unable to prove his innocence, he is dismissed from service. His sweetheart, a girl employed in a large hotel as telephone operator, chances upon a clue which enables her to discover the wonderful instrument which had caused the lieutenant's disgrace. The young officer and the girl make their way to the inventor's house and there secures the proof that reinstates him in the army and defeats the plans of the foreign government.

MUTUAL WEEKLY.

MUTUAL WEEKLY NO. 100 (Nov. 26).—Latest pictures from the seat of war:

Forty-five thousand football fans see Yale vanquish Princeton, 19 to 14.

The U. S. cruiser Tennessee is fired upon by Turks in Port of Smyrna.

Lord Roberts, England's fighting general, dies in France, within sound of guns.

Millions of Christmas gifts gathered by sympathetic Americans are sent to Europe to cheer the orphans of soldiers lost in the war.

Admiral Sir Christopher Cradock, R. N., and his ship, the Good Hope, sunk by German vessels off Chilean coast.

Every branch of the army service is represented in the British contingent which sails from Shanghai, China, for the front.

On with the dances—Series No. 3. The much-talked-about "Fox Trot."

And other interesting subjects.

FEATURE FILM STORIES

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MESSAGE OF THE MIND (Balboa—Three Parts).—Dr. Rolla, an Italian revolutionist, misappropriates legacy funds belonging to his wards, Arthur Rice and his sister, Rosa. Fearing exposure, Rolla plots with Riccardo, an unsuccessful wooer of Rosa, and his companion, Petroff, to put Arthur in an asylum. As they are about to carry Arthur off from his room a fight results, Rosa meanwhile singing in another room of the house. A blind young man, Harry French, wanders into the hallway. Rosa hears the noise of the affray, sees her brother stabbed to death by Riccardo, and loses her memory. The conspirators hide; Harry wanders into the room and falls over the body of Arthur. The conspirators take Harry away and leave him in a deserted place. Harry, being blind, is unable to know where the tragedy happened. Two years later he regains his sight, sees the beautiful Rosa on the street, falls in love with her without knowing who she is, and seeks to wed her. Rolla, Riccardo and Petroff, to get Rosa out of the way, induce Harry to marry Rosa, which he does, only to discover his wife's mind is weak. One evening Harry plays the tune Rosa sang the night her brother was slain. It restores her memory; she and Harry go to the house of the tragedy; she sees a vision of the slaying as it happened two years before, screams and falls unconscious. Riccardo and the other conspirators are captured as revolutionists in Milan, and are shot by the soldiers. Rosa's mind and qualities as a woman of culture are, through Harry's tender nursing, fully restored to her, and he shows his joy over having become the possessor of a wife who is as accomplished as she is beautiful and lovable.

TO LOVE AND TO HOLD (White Star—Three Parts).—John Duncan and George Lane, traveling salesmen and pals, are on a vacation. While near this small town they meet two village belles, Mary Granger and Rose White, attend a party at the Granger home, and fall in love, John with May and George with Rose. John marries May and they take up their home in the city. John, unknown to his wife, is fond of cards, and loses very heavily, telling his wife that his absence from home at nights is due to overtime work at his office. His wife does not suspect him of deception.

May invites her friend Rosa and mother to visit her, and they come. One day, thinking he has a sure thing, John places all his money on a horse race. This very day his wife has planned a dinner for Rose and her mother, and hearing that George Lane is in town, also invites him. Just before sitting down to dinner a telegram is handed to John, telling him that the race is lost to him. He goes into the library, and drawing a gun, is about to kill himself, but is saved from it by George, who takes the gun from him. John's wife has seen the attempted suicide from another room, reflected in a large mirror. John rushes from the room, goes to a saloon and drinks heavily. George sets out to bring him back home. May hides the facts from her mother and Rose, getting them out of the way by sending them to bed. Later George returns and tells May he can't locate John. She has made up her mind to leave John and return to the country with her mother the next day. George pleads for John, and induces May to give her husband another chance. He convinces her; she rises to thank him for showing her the right way, and places her hand upon George's shoulder. The shadow of May and George loom up on the window shade; John, just returned home crazed with drink, sees the shadow from outside, and misunderstands the situation. John rushes into the room and denounces May and George, and leaves, swearing never to see her again.

May returns to the country with her mother and friend Rose. John now becomes a professional gambler and sport. Later, George Lane goes to call for Rose and make her his bride. They call on May, who has now become melancholy. George notes that May is making "baby" clothes and understands. While George and Rose are at the beach on their honeymoon, they meet John, ask him to return to May, but he is still bitter. George tells John that May is about to become a mother, and John's heart softens; he swears never to gamble and drink again, goes to the country, begs May for forgiveness; she consents, and he takes her to his heart again, a wiser and more noble husband.

THE STRANGER (White Star—Three Parts).—The president of an Australian detective agency offers the services of their best man, Henry King, to the southwest coast police of California, who have been baffled by the many daring crimes committed by a gang of the underworld. Mr. King arrives in America, and upon the day of his arrival the most daring crime ever heard of is committed. Miss Dorothy Stevens is kidnapped in broad daylight in her automobile. The chauffeur was found drugged in an alley. Mr. King decides not to report this crime to the police, as to be seen with them might hinder him in his work, so he starts on the case alone. He spots his man, "Smiley Randel," holds him up, and thereby gaining his confidence, joins the gang as a first-class hold-up man. When he has located Miss Stevens, and about to get her away, Madge Burke does a clever piece of work and upsets his plans. He is bound and thrown into a room, but upon rolling toward the door overhears the plans of the gang, namely, to leave the port on the schooner Blanche that night. He finds a mirror, and by throwing a mirror into a policeman's eyes, attracts his attention and gets him to come to the window. Writes a note, drops it down to him, thereby telling him of their plans, and to have a police-boat at the end of pier 21 and to watch out for the Blanche. That night he succeeds in freeing himself out of the room. He swims across the bay, secrets himself on the Blanche before the gang arrive. As the Blanche is making her way out of the harbor the police boat starts in pursuit and a battle ensues. Detective King takes Miss Stevens in his arms and jumps overboard. They are in turn picked up by the police boat and capture the fugitives. Miss Stevens is greatly surprised the next day by receiving a call from Detective King, of Australia, who proves to be the man who aided her in her escape and whom she thought was a member of the gang. After a short conversation with Miss Stevens, Mr. King decides to cancel his passage back to Australia, and remains in America indefinitely.

BITTER SWEETS (Nemo—Three Parts).—Clare Mason, a rancher's daughter, working in the city, becomes infatuated with Bob Storm, an attractive rascal, and agrees to marry him. Later Bob works upon her sympathy, and obtains a large part of her earnings, which he spends in entertaining other women. Clare, searching for a cheap restaurant where she may get a modest meal for a few pennies, passes a flashy cafe, and glancing in the window discovers Bob entertaining women with money that she has given him, becomes frantic with rage and disappointment at his perfidy and attempts revenge, but is saved from committing a serious crime by Carl Knight, a college student. Clare, heartbroken and disillusioned, has a long sick spell, and finds that she has been cared for, and her expenses paid by Carl, who rooms at the same house. Humiliated at receiving charity, Clare returns to the ranch, leaving a photograph and letter of

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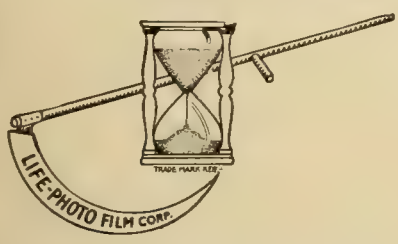

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thanks for Carl. After her departure Carl finds that his sympathy has developed into love, and he devises a plan that brings an invitation to visit the Mason home. Carl arrives at the Mason's; buys adjoining ranch and builds a new bungalow. Later harvests a banner crop. Carl impresses Clare with his honest devotion, proposes, and they become engaged.

Bob Storm, accused of robbery in the city, escapes from officers and boards passing train, arrives in vicinity of the Mason ranch and discovers Carl and Clare at orange packing plant. Bob stealthily follows them home. Carl gives money to Clare's father for safe keeping. Bob, watching through window, sees the hiding place. That night Carl leaves for the city on business, and (unknown to the Mason's), decides to take money with him rather than leave it in the desk. Bob, hiding in orchard, watches Carl depart, steals to house, finds Clare alone in room, enters and confronts her, and by threats gets her to fly with him. Bob, while accusing her of loving Carl, demands that she shall carry out her agreement to marry him; as an alternative threatens to take Carl's money and destroy his new home. Clare pleads without avail; he advances to hiding place of money. Clare, believing money still there, finally assents in despair. She leaves a note for her mother, dictated by Bob, and accompanies him. The old folks find the note and discover absence of money. Heartbroken in the belief that Clare has taken the money, they mortgage the ranch and replace it. Officers recognize Bob, and place him under arrest. Clare goes to her former rooming place, and is assisted by the landlady to return home. Clare arrives home and is refused admittance by her father. She wanders away. Carl returns home finds Clare unconscious on the steps of his new bungalow, carries her home, enters under father's protest, and places Clare in charge of mother. Father denounces Clare as a thief, declaring that she took Carl's money. Carl, astounded, explains that he took money with him. Father, overcome with sorrow and remorse, kneels at Clare's side and begs forgiveness. Clare, happy at last places hand on father's bowed head, and gives other hand to Carl. Mother looks on, smiling through her tears.

WORLD FILM CO.

THE DANCER AND THE KING (Blaney—Five Parts).—The secretary of the young king of Bavarre sees and is impressed with a little girl. He watches her dancing in the street. When her father dies, the secretary takes the little dancer under his care and in time she becomes the premiere danseuse of the capital. The young king sees her and becomes infatuated. To win her, he showers attention and riches and in turn she pleads for the poor of the nation. The king grants her request, thereby incurring the enmity of the nobility, who lay all the blame for his acts at the little dancer's door. A plot is discovered, which will mean the death of the king, if it is carried out, but the dancer risks her life to warn him. The few that are loyal to him are able to incite the people to battle against the revolutionary army. Enraged at the failure of his plotting, the prime minister who has sought to supplant the king, realizes that Lola is responsible for his downfall and in the duel between the dancer and the minister, the minister is killed. Leaderless, the revolutionists are overcome, and the king weds the dancer, with general rejoicing on the part of the populace.

PICTURE PLAYHOUSE FILM CO.

POLIDOR, THE SLEEP-WALKER.—Polidor's wife is extremely jealous of him and will not allow him to join any late parties at cafes. His friends suggest to him as a means of getting out of the house he adopt the tactics of a sleep-walker. He accordingly arises in the middle of the night and is just leaving the house when he is discovered by his angry wife. When she sees that he is walking in his sleep, frightened for his safety, she rushes out in the street, and calls the police. They start on a hunt for Polidor, but he is safely enjoying a delightful entertainment with his friends. She breaks in in the midst of the wine supper and Polidor instantly freezes into his somnambulistic attitude. He starts off with the prettiest girl in the room, followed closely by the police and his wife, and by chance drops the letter on the street. When his wife reads this, the police come up and arrest poor Polidor.

POLIDOR, THE HUNCHBACK.—This is the story of a poor hunchback who is in love with a beautiful girl, but is thrown over by her because of his deformity. He tries in every possible way in his despair to rid himself of this disfigurement, by throwing himself on the floor, rubbing against iron railings, and all sorts of ridiculous ways, but finally goes to a witch and purchases from her, with an immense fortune, the secret of taking away his own hump and giving a hump to others. Hastening to his bride's house he finds her in the midst of the wedding ceremony and just in time puts a hump on her and all the assembled guests. They plead with him on bended knees, hailing him as a master of all the black arts to rid them of this sudden visitation and he does so at the price of obtaining the bride from the unwilling father.

ECLECTIC.

MAX AND THE FAIR M. D. (Pathe).—Max discovers that in the same apartment house with him lives a most charming woman doctor. To meet her he fakes a sickness and calls upon her for professional advice. She thumps him, puts her little ear down to his chest, diagnoses his case and prescribes for him. Max departs so full of happiness that he finds difficulty in walking as a sober man should.

The days pass and, winning the lady's love, Max becomes married to her. On the wedding night just as they have reached the seclusion of their own room and Max has started to pour out his rapture into her willing ear, the servant hammers at their door. They find that the bride is called out upon a case, so in wedding gown and orange blossoms she leaves the despondent Max to await her return. The time passes and finally she returns, but only for a moment. The servant raps at the door again, and again she must go out to see a patient. The unhappy bridegroom protests in vain. He is sleeping uneasily in his chair when she finally comes back. As they are embracing, the servant raps at the door again, announcing another call for the doctor. The now infuriated Max rushes upon the disturber of his happiness, throws him out of the room and locks the door.

A year later the happy husband, bearing a baby in his arms, wanders into the reception room of his wife's office. He finds it filled with waiting patients, all men. He steps into the office and sees the wife of his bosom, with her head at a man's chest listening to his heart. Filled with rage he deposits the baby in the arms of the man nearest him and proceeds to drive every patient out of the house. Thus he is convinced that from henceforth his wife must cease to be an "M. D." and become more of a wife and mother.

WHEN FATE WAS KIND (Three Parts).—Having long hidden his real motives toward Edwin Forbes behind the mask of friendship, Joel Lang at last gets his opportunity for revenge. Stella Le Roy has just returned from Europe and Lang determines to make use of the old affection which had existed between the girl and Edwin to excite Mrs. Forbes' jealousy and thus cause a separation. To aid him in this design, he has knowledge of a certain episode in Stella's past which was decidedly discreditable to her and which she is naturally most anxious not to have known. As a poor young girl, she was exposed to great temptation by having the opportunity to steal a valuable jewel. In a moment of weakness she fell, was afterwards detected and served a prison sentence. Though she has tried to live down the past and live a decent life, Lang threatens to expose her unless she aids him in his plots against Edwin. Edwin's brother, Billy, has been leading a rather fast life and has continually been receiving financial assistance from him. He makes another appeal for money to settle his gambling debts and is refused.

Lang goes to Mrs. Forbes, tells her that her husband is untrue and offers to prove his accusations. She asserts that she will divorce Forbes if he proves faithless. Meeting Stella at a restaurant, Lang invites her to accompany him to a dance, knowing that Forbes and his wife will attend. At the dance, Lang contrives to leave Forbes alone with Stella by dancing with Mrs. Forbes. Thus Mrs. Forbes' jealousy is aroused. The next day Lang compels Stella to call Forbes on the telephone and request him to loan her a thousand dollars, asking him to send it by mail. Actuated by his old love, and believing her to be in distress, Forbes makes out a check, which he places in an envelope to be mailed to Stella. Billy, however, has seen the check and decides to purloin it for himself. In Forbes' absence, Billy extracts the check and substitutes a business prospectus instead. Lang learns that Forbes has mailed the check to Stella and bribes her maid to secure the envelope when it is delivered by the postman. With the envelope in his possession, he takes it to Mrs. Forbes and advises her of its contents. She is wrought up over this seeming proof of her husband's duplicity and determines to confront him with the evidence. Going to his office, she produces the envelope and asks him to explain its import. Realizing now his indiscretion, Forbes tears open the envelope and is surprised to find therein only his prospectus. Ashamed of her unjust suspicions, Mrs. Forbes begs forgiveness and returns to her home, where she is awaited by Lang. She replies by severely lashing him with a cow-hide whip and drives the schemer from her house. Meanwhile, Billy becomes conscience-stricken, confesses to his brother that he had intended to steal the check and returns it to him. Overjoyed at Billy's reform and grateful that he has been the means of saving him from disgrace, Forbes rewards him by taking him into partnership. Billy then tells his brother of his love for Stella and announces that she has consented to marry him.

MORE THAN QUEEN (Pathe—Four Parts).—The Grand Duke Marony and his ambitious wife head a powerful party at the court of Narovia with the purpose of securing the throne. With this in view they decide to send Lieutenant Bernard, whose loyalty and absolute devotion to the queen make him a serious obstacle in their path, to Paris as the Norovian military attache. This plan is foiled by the queen, who orders instead that the officers of the Guard choose one of their own number to fill the post. Despite her command, Bernard is ordered by the conspirators to go to Paris. The insistence used in disposing of him leads the Lieutenant to fear for the queen's safety and he so advises her.

Undismayed by her first failure the scheming duchess zealously continues her plot against the queen. A Persian fete is planned at the summer palace. The duchess writes to the Queen's Costumer and requests him to make for her a costume the duplicate of the one ordered by the queen. A letter is then written to Bernard in the queen's name, asking him to meet her at the pool in the courtyard the night of the fete, as she has matters which she desires to discuss with him.

In response to this supposed request the lieutenant on the appointed evening keeps the tryst. Seeing the woman he supposes to be the queen he throws himself at her feet. At this juncture the duchess' fellow-accomplice, Sophia, one of the court ladies, carries out the plot by bringing the queen to see the apparent faithlessness of the lieutenant. Wounded to the heart by what she sees, the queen upbraids Bernard and then departs, leaving him little opportunity for explanation.

Through the carelessness of the servants, the palace catches fire and soon is roaring with flames from basement to roof. In the confusion and panic the lieutenant seeks the queen and, finding the duchess, again mistakes her identity. He carries her to safety only to find he has saved the wrong woman. Again plunging through the flames, he finds the queen and her little son and rescues them both at the risk of his life. The grateful queen cannot conceal from her gallant rescuer the love she feels for him. As their lips meet, conscious that for the sake of her son she should drive her love from her heart, she resolves to bury the woman in the queen and not yield to her love. So the lieutenant resolves to abide her resolution by going into voluntary exile, leaving the queen to rule for the sake of her son, lonely in the atmosphere of intrigue and jealousy.

So she would have continued to the end of her life, a martyr to her motherly devotion, were it not for a fatal accident which renders her childless. Determined now to follow the dictates of her heart, she abdicates the throne in favor of the Grand Duke and writes to the lieutenant that she will meet him in the city of his exile. There she tells him that her life and love are his if he will accept them, and together never to part they resolve to begin a new and happier life.

THE PERILS OF PAULINE (Episode No. 19—Two Parts).—The villainous Owen, ever striving to secure possession of the fortune of his ward, Pauline, is not discouraged by the numerous times his plans have been foiled by the courage and enterprise of his intended victim; and her fiance, Harry, disgusted with the lack of success which has attended the efforts of his accomplice, the gypsy Balthazar, lets him go and enlists the aid of a villainous cut-throat who masquerades under the name of "doctor" Louis Wrentz.

Unconsciously aiding Owen in his new plan, Harry is called out of town upon business, thus leaving Pauline without the aid of his advice. Owen has printed up some letterheads, giving the name of a fake publishing house in Philadelphia. He then typewrites upon one of these a letter to her, stating over the signature of the fake concern that they have seen in the Cosmopolitan magazine her marine story and believe her to be just the person to write a new serial story they have in mind. The letter requests her to call upon them at her earliest opportunity. Pauline is completely taken in by the letter, and at once leaves for Philadelphia. On the same train go Wrentz and his accomplices, men of his own stripe.

Arriving in Philadelphia that night Pauline goes to a hotel and is assigned to Room 22. Wrentz arrives shortly afterwards and requests the room next to her—24. He has sent to his room a large wardrobe trunk which he has designedly brought with him. The next day Pauline leaves the hotel to look up the publishers and Wrentz and his men take advantage of her absence to change the numbers on the doors of the two rooms. Failing to find the publishers, Pauline returns to her room thoroughly puzzled and determined to

return to her home. Deceived by the numbers on the doors, she enters Wrentz's room and is at once seized, gagged and bound, and then placed in the trunk and locked in. A few moments later Wrentz pays for his room and has his trunk sent out the back way to where an auto is waiting. Placing the trunk in the car, the whole gang is whirled out of the city into the country.

It so happens that at this time a cage containing a huge gorilla is being unloaded from a circus car on a railroad siding a few miles out, and in the unloading falls and is broken open. The gorilla escapes from his prison, and when the men try and recapture him kills one of them and rushes to freedom.

Wrentz, when in the country, frees Pauline from the trunk and drives his car at such a furious pace that he soon finds himself pursued by two motorcycle policemen. Finding them gaining on him, he turns the car loose at the highest speed of which it is capable. Going around a curve on two wheels the car skids and is overturned. Out of the dust and confusion only two persons live to rise and extricate themselves from the wreckage—Pauline and Wrentz. Seeing that Wrentz still feebly pursues her, Pauline runs from him, and seeing an empty freight car standing on a railroad siding nearby enters it to hide. To her horror she finds that she has escaped from one danger only to run into a worse. The huge form of the escaped gorilla looms up in the semi-darkness of the car. The great beast seizes her in his powerful arms and drags her away.

In the meantime the motorcycle policemen have reached the wreck and, having seen two persons leave it, separate and set off in pursuit of them. The gorilla and his fainting burden are spied by one of them and bravely the policeman rushes to the girl's assistance. The gorilla is cornered at the edge of a rocky precipice and a furious fight ensues, which ends in the gorilla being severely wounded by numerous revolver shots fired by the policeman and plunging to his death far below. Pauline bends over her heroic rescuer, and finds to her delight that though badly injured he will live. Thus again she triumphs over her enemies.

JOLTS OF JEALOUSY (Pathe).—Life is made miserable for Mrs. Kanhee owing to the absurdly foolish jealousy of her husband. She is continually kept in hot water owing to the misinterpretation by him of multitudes of petty little things in her daily life till patience has almost ceased to be a virtue.

It happens one day that Jennie spies in a newspaper the advertisement of a well-to-do Swedish farmer, Hense Tensen, who states that he desires to wed a handsome young woman and requests a photograph with the application. Jennie writes him and tells Hense that she answers the qualifications. Her nervous excitement causes her to pick up the wrong photograph from the table and enclose it. Unfortunately for the peace of every one concerned, it is the photo of Mrs. Kanhee.

Hense is inordinately pleased with the photo and at once determines to call in person upon his affinity. It so happens that when he calls at the Kanhee residence Jennie has been sent upon an errand and naturally Hense mistakes the mistress for the maid. His wooing is more ardent than tactful and Mrs. Kanhee's trouble increases with the untimely arrival of her husband. Poor Hense is chased from room to room while the incensed husband empties the contents of a revolver in his wake. It remains for the innocent cause of the trouble, Jennie, to restore peace by explaining her error in mailing the photograph.

THIRY YEARS OF A GAMBLER'S LIFE (Pathe—Three Parts).—George Notman is engaged to Marjorie Vincent, and the young people, though the marriage was arranged by their parents, are thoroughly devoted to one another. George has a friend, Warner, who beneath a polished exterior hides a deceitful and treacherous character. This is plainly shown when he attempts to make love to Marjorie, the fiancee of his friend. His advances are indignantly repulsed and the girl then learns to thoroughly distrust the man and to endeavor to oppose his influence with George.

George's father makes his son a present of a large sum of money with which to purchase a splendid pearl necklace for Marjorie. Warner basely suggests that with this money it would be possible to make large sums at the gaming table and persuades him to venture it. The inevitable happens; the money is lost and George is confronted with the necessity of securing funds in some way to purchase his sweetheart her necklace. Warner suggests visiting a certain woman, known to the police as a "fence," who makes a practice of loaning money at usurious rates of interest. At her store they are shown a fine necklace which she is willing to sell and accept George's notes in payment. The necklace is bought and the notes given.

Not long afterward at the wedding reception detectives call and ask for George's father. To him they exhibit his son's notes, which they have found in a raid upon the "fence." They ask to see Marjorie's necklace. At once they are able to identify it as one stolen from a jeweler not long before. The heartbroken father writes a check for the value of the necklace to save it from confiscation. Angered beyond all control at this proof of his son's folly, he upbraids him before the whole assembly, then falls in an apoplectic fit which not long after is the cause of his death.

After his marriage George falls more and more under the sinister influence of Warner. The combined fortunes of his wife and himself are insufficient to sustain the drains made upon them by his gambling losses. Warner suggests an evil plan and again George assents to it. Finding a man who is a typical "sucker," they work an old confidence game upon him and persuade him that they can give him the names of the winning horses before a race. He loses, of course, and later by plying him with drink they are able to steal the rest of his money. The victim learns the name and addeess of George and calls upon his wife. He tells her of her husband's crime and threatens him with immediate arrest if the money is not returned at once. When George comes home and learns that his guilt has been found out, he attempts suicide. Moved by the misery of the unhappy wife the victim of the theft relents and for her sake promises to push the case no further.

The years pass. Compelled by her poverty Marjorie has placed her little son in her uncle's care, since she is not able to give the boy a proper bringing up. George and David have taken a little country inn, where they prey upon the rural gamblers. Old beyond her time, Marjorie, still faithful to her marriage vows, does the work of a menial around the house. Her uncle, feeling that she should see her son again, gives him a large sum of money and sends him to her. How Warner and George, ignorant of the young man's identity, plan to rob him; how they are thwarted and David suffers the penalty for his many misdeeds, and how the father, sobered by his narrow escape from killing his own son, resolves to live a better life, end a most dramatic film.

THANHOUSER SYNDICATE CORP.

ZUDORA (Episode No. 3—The Mystery of the Dutch Cheese Maker—Two Parts).—In the same building live an old inventor who has discovered the secret of diamond manufacture and a maker of Dutch cheese. Characteristically funny is the cheese maker smiling the day through, as his customers come in and purchase his stock. Ever ready with a joke is this cheese maker and life to him is not at all serious. Not so the inventor of diamonds. Cooped up in his basement rooms this man has lived his life almost out striving to gain something, some plan, that would rival nature's own making. And he has succeeded. To him has come the knowledge of making diamonds, so that their lustre makes pale the stones dug from the earth itself. The cheese maker is a friend of John Storm's. The diamond inventor is an acquaintance of Hassam Ali. One day the merchant sends for Storm to come over to the shop and draw up a will. Storm goes and willingly prepares the legal document. As he finishes his slight task, the cheese maker offers him, as a gift, some freshly made cheese. Storm jokes with the girls in the shop, chuckles a youngster under the chin and departs with his bundle. As he passes out the door, he almost brushes against Hassam Ali.

Then to Hassam Ali, comes the diamond inventor with the news that his wooden chests wherein he keeps his stock of diamonds have been systematically robbed. The mystic detective is eager. Not so much that the chests have been robbed, but that the opportunity is presented whereby he can learn the inventor's secret and perhaps turn to his own account its value. He goes down to the inventor's room. He is shown the process, the blazing furnace and method of treatment until the finished, sparkling diamond rolls hot into his hand.

Later the inventor and Hassam Ali meet Storm, the latter again carrying a parcel of cheese from the shop, which accidentally is dropped and picked up by Hassam Ali. Carried home the mystic detective examines the cheese and lo and behold, it was radiant with diamonds of all sizes. Hassam Ali smiled a cynical smie. Here, then, is another chance to get John Storm into the toils, and perhaps this time to get rid of him and make it a little easier to finally dispose of Zudora and then into possession of $20,000,000 Zudora mine.

Later Hassam Ali, cunningly cruel, awaits his chance. Storm, smiling and happy, enters the cheese maker's shop. It is a scene of mirth, spontaneous and real. The cheese is wrapped up and handed to Storm, with a jest by the merchant, when the door is suddenly thrown open and in rushes a squad of policemen. The diamond inventor is with them and he points an accusing finger at Storm. From beneath the coat of Hassam Ali is brought forth the diamond filled cheese Storm had previously dropped. The evidence seems complete. The policemen arrest Storm and take the merchant, despite his protests, to the station also. There the sergeant questions the principals. Storm pleads his innocence and absolute honesty throughout. The sergeant of police orders him held for further examination.

Meantime Hassam Ali is gloating over his latest little trick. Once more Storm, the sweetheart of Zudora, is in the toils and with definite evidence against him. Can he escape? Hassam Ali believes he has finally accomplished Storm's undoing. But he reckons without his skillful niece. Zudora, apprised of Storm's discomfiture, has begun her investigation. She examines the rooms of the inventor and is just beginning to inquire into the mechanism of the diamond making furnace when the aged inventor turns upon her and makes a violent attack. Zudora, young and agile, defends herself until the entrance of Hassam Ali stays further hostilities. Zudora finds quickly that the thieves who took the inventor's diamonds were uncommon practitioners in the under world. The chests were emptied of their precious stock. Cheese which had been purchased by Storm was found filled with diamonds. Who was the culprit, or was there more than one? As Zudora is surveying the inventor's rooms she hears a queer noise inside the chest. Not loud enough to be made by a man, yet a strange noise new to her and surely not belonging within the chest. Cautiously she opens the door and there is the thief. Zudora closes the door quickly. She runs out into the other rooms and summons Hassam Ali and together the door is again opened. The thief is there. Sneaking around, stopping at the faintest noise, is a mouse. And this is the culprit, for with others of its kind, this mouse had played in the great cheese vats and then down into the diamond inventor's chest and come away with the diamonds on their noses.

Zudora only accomplishes the solution of this mystery after a second dramatic struggle with the aged inventor. Zudora immediately hurries to the police station, where her sweetheart is about to be arraigned for the robbery. He is released and one more victory over her uncle is chalked up to Zudora's credit.

ALCO.

MRS. WIGGS OF THE CABBAGE PATCH.—Before marriage Mr. and Mrs. Wiggs were employed as coachman and housekeeper to Col. Vanderhurst. The Colonel has disinherited his son, Jack, for marrying a girl connected with circus people. A few years later Jack is killed by an accident and the widow appeals to the Colonel, but he refuses to assist her. After many years of hard struggle the widow dies, leaving Lovey Mary, a girl of fourteen, to the care of a sister, her only relative, who is married to a circus proprietor, a man of brutal temper. She gives to her sister her marriage certificate and Lovey Mary's birth certificate, and to Lovey Mary a locket containing the portraits of herself and husband. Mr. and Mrs. Wiggs have married and have five children. Owing to a strike at the works where Wiggs is employed they are suffering great hardships. The works are controlled by a millionaire politician, Murphy. His stepson, Bob, manager of the works, is in sympathy with the strikers, being especially interested in the Wiggs family, whom he helps. Murphy's nephew, Stephen, is extremely jealous of Bob and spies upon him. Stephen tells Murphy that Bob is helping the strikers and is the cause of his being discharged. Through the kindness of an old friend Bob eventually becomes a successful attorney. Mr. Wiggs determines to go to another town in search of work. He there meets Lovey Mary's uncle, the circus proprietor, and is engaged by him as ring master. Mrs. Wiggs, deserted by her husband, has a terrible struggle with poverty. Lovey Mary has been taken home to the circus by her aunt, where she leads a life of a drudge.

Several years elapse; times are harder than ever with Mrs. Wiggs and Jim, her eldest son, dies through overwork and exposure. Colonel Vanderhurst, Lovey Mary's grandfather, now old and lonely, repents of his hardness to his son's widow and makes a will in her and Lovey Mary's favor. They cannot be found so an advertisement is inserted in the papers by the lawyers. The advertisement is seen by Lovey Mary's uncle, who plots to substitute his own daughter for Lovey Mary. Wiggs has fallen in love with one of the circus performers, Cordelia, by whom he has a child named Tommy. Mary has become passionately fond of little Tommy, and when her uncle, with a view of getting her out of the way, tells her he has secured a situation for her she runs away, taking with her little Tommy rather than be parted from him. Before leaving she takes her uncle's key from his pocket while he sleeps, opens his cash box and secures the locket that her mother had given her and which he has taken from her, and also the marriage and birth certificates. Her uncle pursues her and catches her in a

(Continued on page 1440.)

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The Wedding of Miss Hazy and Mr. Stubbins

HUGH HOFFMAN

(Continued from Page 1437.)

barn. He is about to rob her when Bob, hearing her cries, rescues her and takes her to his house. The next morning, after Bob has gone to the city, her uncle tries to get into the house and Mary, seeing him through the window is terrified—picks up little Tommy, rushes to the railroad tracks and scrambles into a freight car just on the move. Her uncle sees her escaping, too late to catch her. By fate the freight car in which Lovey Mary has traveled stops close to the cabbage patch and Billy Wiggs, noticing the forlorn little figure, takes her to his mother's house. They arrive just as Mrs. Wiggs and her three girls with the geographical names, Europenia, Asia and Australia, assisted by Chris Hazy, are in the midst of preparations for Miss Hazy and Mr. Stubbin's wedding. During the wedding festivities Lovey Mary leaves the parlor and goes into the kitchen to put little Tommy to sleep, giving him her locket to play with. As Tommy falls to sleep there is a knock at the door and Mary, going to see who it is, is kidnapped by her uncle, who, the next day, having secured the marriage and birth certificates, presents himself and daughter to claim the fortune.

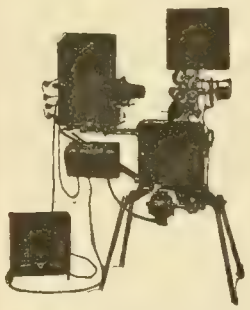
The firm of lawyers representing the Colonel's estate is the one in which Bob is junior partner and he suspects that the circus proprietor is crooked and determines to watch him. He therefore journeys to where the circus is showing, which happens to be the town in which the cabbage patch is situated. While there he calls on Mrs. Wiggs. When Mary disappeared Mrs. Wiggs discovered the locket and recognized the portraits of her old master's son and his wife. She tells Bob of this and it confirms his suspicions. Stephen, still cashier at the works, has been leading a double life. Murphy discovers that his books are wrong—tells Stephen that he will examine them that night and put them in the safe. Stephen is terrified, as there are a lot of defalcations. That night he steals into the works, hides himself in Murphy's office, and when Murphy comes to examine the books stuns him, rifles the safe and sets fire to the place. Stephen, having seen Bob in town, plans to turn suspicion on him and goes to his hotel, steals into his room and hides some of the papers taken from the safe among his belongings. After Miss Hazy's wedding, Stebbins being drunk, the neighbors carry him to a freight car, thinking that he will be taken away, but before the car starts a porter discovers him and orders him off. He wanders back to town still half intoxicated, and passing the gates of the work he falls through into the yard. As he is picking himself up Stephen steals out. Stubbins speaks to him about seeing smoke coming from the building, but Stephen assures him that everything is all right and takes him to a saloon. Later when the fire occurs Stubbins accuses Stephen, who again quiets him with drink and money. Bob in disguise follows the proprietor to the gambling den, where he has hidden Mary, and after desperate dangers rescues Mary just as they are about to murder her and takes her back to Mrs. Wiggs. On the day of the fire Bob and Murphy have a quarrel publicly, and this gives rise to a rumor that the fire and Murphy's death were caused by Bob and he is therefore arrested. The police search his room and find the papers taken from the safe. He is committed for trial. The night before the trial, Stubbins, who has been drunk for a considerable period and has not heard of Bob's arrest, meets Mary and she tells him about it. He thereupon denounces Stephen and promises to appear as a witness against him the next day. Through his evidence Bob is eventually set free and Stephen takes his place. Bob and Lovey Mary are on their way to Mrs. Wiggs to tell her that they are about to get married, when they meet Wiggs and pursuade him to go back to his wife, Lovey Mary, saying that she will adopt little Tommy and Mrs. Wiggs need know nothing about Cordelia. Wiggs goes with them and is forgiven by his wife. Stubbins, having received an army pension, turns over a new leaf and goes back to Miss Hazy and the tale closes with Bob and Mary, Miss Hazy and Mr. Stubbins, Mr. and Mrs. Wiggs all happy and receiving the congratulations of the various inhabitants of the cabbage patch.

BROADWAY STAR FEATURES.

THE LOCKED DOOR (Three Parts).—Arnold Forsythe, manager of The Century Suit Company, a model concern, is informed by his son, Harold, of the dangerous conditions in the shop of The Atlas Waist Syndicate on the floor below. Forsythe interviews Jacob Emanuel, manager of the Atlas shop, and informs him that unless he remedies conditions he will report him to the Fire Department. Stella Rubinow, a worker in the Century establishment, warned several times because of her carelessness in violating a fire ordinance, is discharged and in revenge acquaints Emanuel of a defective door in the Century shop, and as a reward is given a job.

To get square with Forsythe, Emanuel writes the Fire Department about the door. Inspector Laude visits the Century shop and finds Forsythe ready and willing to adjust matters. As the inspector is leaving, Randall, Forsythe's foreman, tells him of conditions in the shop below, and, upon investigation, he finds matters even worse than reported, the most flagrant violation being a door opening in the shop and kept locked during working hours. He orders Emanuel to comply with the regulations at once. Emanuel believes that Forsythe reported him and resolves to be revenged, by setting fire to the Century shop. Waiting until night, he steals up the fire-escape and enters through a window. Collecting a pile of rags, he saturates them with oil and sets fire to the mass. His daughter, Mabel, suspicious of his actions follows him and catches him in the act.

While he makes his escape, she tries to extinguish the blazing rags. The heat from the flames starts the sprinklers and rings the automatic fire alarm, calling back Forsythe, who has just left, together with a watchman and a policeman. Emanuel, looking through a window from a fire-escape, where he had crawled, sees his daughter arrested for his crime. Harold Forsythe, believing Mabel is innocent, goes her bail and she is released, but will not divulge the name of the guilty party. On her return to the office, she has a scene with her father. Stella, listening at the office door, learns that Emanuel is the guilty one and threatens to inform the authorities if he does not buy her silence. A letter from the Fire Department warning Emanuel to make the required changes, together with the knowledge of the fact that his daughter is suspected of the crime, drives him nearly out of his mind, and he plans to burn down the building, but the continued carelessness of his foreman forestalls him. A cigarette thrown in a pile of old rags starts a fire and the inevitable panic ensues in the Atlas shop, while the flames leap about the dirty room. The workers, finding the exit door locked, rush to the fire-escape and Stella and the foreman, fighting to be the first, fall to their death. Emanuel, trapped by his own locked door, is dragged to the window by Mabel, but is fatally burned and crushed. Harold and the firemen rescue the two, but too late to save Emanuel, who, with his dying breath, clears his daughter.



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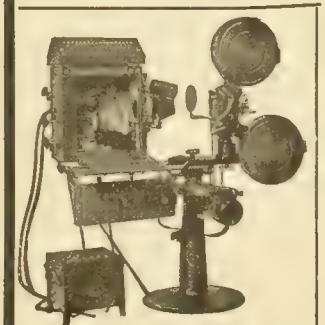

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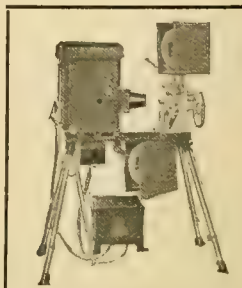

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MANAGER.—With full equipment of force, vim and activity, result producer. I lead, others follow, competition no object. Seven years' theatrical experience, five years with largest advertising agency. Thoroughly familiar with all branches of amusement business, can promote new theaters, enlist capital. Executive ability, personality, married, sober, age 32. Just closed large summer amusement enterprise. Opportunity for owner who wishes to increase business, number of theaters or both. I will bring prosperity to your house. Nothing too large or too small. Make me an offer. Ask all questions you like. Address MANAGER, Apt. 35, 225 West 69th St., N. Y. City.

POSITION.—Wanted by experienced operator. Best references. Powers' machines. Address BOX 165, Rockingham, N. C.

CAMERAMAN.—With exceptional experience desires position with a reputable producing company. Write A. R., care M. P. World, N. Y. City.

BUSINESS OPPORTUNITIES.

NEED MONEY OR BUSINESS?—I will guarantee to raise from $2,000 to $10,000 "amount according to size of theater and population of town" and permanently increase your business from 50 per cent. to 200 per cent. in 30 days' time, on strictly commission basis. My contract protects you. My method will have the support of your local banker. In answering state seating capacity, population, amount of competition, etc. I will submit plans showing what I guarantee and total cost to you. Address ADVERTISING EXPERT, care M. P. World, N. Y. City.

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WANTED.—To lease picture theatre. H. C. Barrington, 148 Greenpoint Ave., Brooklyn, N.Y.

WANTED.—To lease or purchase picture theater seating over eight hundred. Well located in city population ten thousand or upwards in any part of the United States. Give full particulars and lowest cash price in first letter. Address MURRAY, 318 Oklahoman Bldg., Oklahoma City, Okla.

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FOR SALE.—Moving picture theatre, seating capacity 250, on Main St., in Bloomington, Ill. City of 30,000. Good reason for selling. Good investment for live wire. Address C. E. Irvin, 701 N. Main St., Bloomington, Ill.

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BRASS POSTER FRAMES.—For one, three and six sheets. Also brass easels, brass railings. Write for complete catalog. The Newman Mfg. Co., Cincinnati, O., 101 4th Ave., N. Y.

MOTION PICTURE CAMERAS.—Tripods, tilts, measuring machines, splicing machines, carbon savers and full line of supplies for sale cheap. Special Event Film Mfg. Co., Inc., 216 West 42d St., N. Y. City.

WILL sacrifice two latest model Powers' 6A machines, never unpacked because my theater never opened. Address C. M. MITCHELL, 123 Lincoln Ave., Bellevue, Pa.

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CAMERAS FOR SALE.

PROFESSIONAL JUNIOR.—Senior cameras, film making machinery, companion projectors, lenses, slides, special films, titles, private projecting room, studio, darkroom, mechanics. Eberhard Schneider, 219 Second Ave., N. Y. City.

MOVING PICTURE CAMERAS.—Tripods, lenses. Repairing all makes. R. W. PITTMAN, 50 West St., New York City.

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FOR SALE—60 reels film at $5 per reel, 11 for $50. One No. 6 Power's, all complete, $125. One Edengraph complete, $90. One Edison, all complete, $65. MAYER SILVERMAN, 105 4th Ave., Pittsburgh, Pa.

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SEND.—For big bargain list of films for sale. North American Film Corp., Inc., 411 Depot St., Knoxville, Tenn.

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FOR SALE.—A beautiful $1,500 Berrywood electric orchestra, fine lot of music with it. $850 takes it. Just the thing for picture show. FRANK HARTLEY, Greenport, L. I., N. Y.

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(Warner's Features, Inc.)

RELEASES

Nov.	12	**Reuben's Busy Day.**
"	19	**The Sage Brush Leading Lady**
"	26	**Soul Mates**
Dec.	3	**A Mountain Goat**
"	10	**Shot in the Fracas**
"	17	**Finished at Sea**
"	17	**Rural Romeos**
"	24	**His Neighbor's Pants**
"	24	**The Chaser**
"	31	**The Big Stick**
"	31	**Too Many Wives**
Jan.	7	**With Daddy's Aid**

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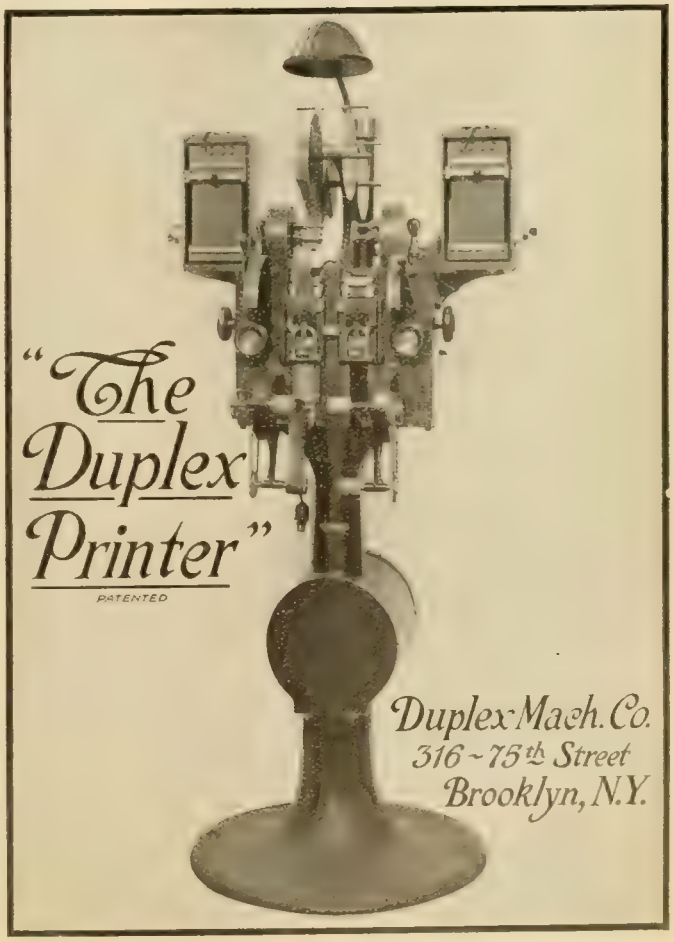

LICENSED RELEASE DATES

RELEASE DAYS.

Monday—Biograph, Edison, Essanay, Kalem, Lubin, Pathe, Selig, Vitagraph.

Tuesday—Biograph, Edison, Essanay, Kalem, Lubin, Selig, Vitagraph.

Wednesday—Edison, Essanay, Kalem, Lubin, Selig, Pathe, Vitagraph.

Thursday—Biograph, Essanay, Lubin, Selig, Vitagraph.

Friday—Biograph, Edison, Essanay, Kalem, Selig, Lubin, Vitagraph.

Saturday—Biograph, Edison, Essanay, Kalem, Lubin, Selig, Vitagraph.

BIOGRAPH.

Nov. 23—All on Account of the Cheese (Com.).
—Thrown Off the Throne (Comedy).
Nov. 24—The Romance of a Poor Young Man (Special—Two Parts—Drama).
Nov. 26—The Way Back (Drama).
Nov. 27—His Old Pal's Sacrifice (Drama).
Nov. 28—Little Miss Make-Believe (Drama).
Nov. 30—A Mother's Way (Drama).
Dec. 1—The Closing Web (Special—Two Parts—Drama).
Dec. 3—In Quest of a Story (Drama).
Dec. 4—Making Them Cough Up (Comedy).
Bertha, the Buttonhole-Maker (Comedy).
Dec. 5—The Deacon's Son (Drama).

EDISON.

Nov. 23—His Chorus Girl Wife (Drama).
Nov. 24—A Gypsy Madcap (Drama).
Nov. 25—The Temple of Molach (Drama).
Nov. 27—The King's Move on the City (Special—Two Parts—Drama).
Nov. 28—The Last of the Hargroves (Drama).
Nov. 30—Wood B. Wedd Goes Snipe Hunting (Twelfth of Wood B. Wedd Series—Comedy).
Dec. 1—The Girl of the Open Road (Second of Olive's Opportunities—Drama).
Dec. 2—A Double Elopement (Comedy).
Dec. 4—Who Goes There? (Special—Two Parts—Drama).
Dec. 5—It's a Bear (Comedy).
Dec. 7—Crystals—Their Making, Habits and Beauty (Edu.)
—Buster Brown Causes a Commotion (Comedy).
Dec. 8—The Rose at the Door (Third of Olive's Opportunities (Drama).
Dec. 9—A Matter of High Explosives (Comedy).
Dec. 11—The Best Man (Special—Two Parts—Drama).
Dec. 12—The Stenographer (Drama).

ESSANAY.

Nov. 23—Swedie at the Fair (Comedy).
Nov. 24—Beyond Youth's Paradise (Drama).
Nov. 25—The Fable of "Aggie and the Aggravated Attacks" (Comedy).
Nov. 26—Snakeville's Reform Wave (Western Comedy).
Nov. 27—Scars of Possession (Special—Two Parts—Drama).
Nov. 28—Broncho Billy's Double Escape (Reg. in U. S. Patent Office) (Western Drama).
Nov. 30—A Maid of War (Comedy).
Dec. 1—The Buffer (Drama).
Dec. 2—The Fable of the Club Girls and the Four Times Veteran (Comedy).
Dec. 3—Sophie's Fatal Wedding (Comedy).
Dec. 4—The Place, the Time and the Man (Special—Two Parts—Drama).
Dec. 5—Broncho Billy's Judgment (Drama).
Dec. 7—Sweedie and the Hypnotist (Comedy).
Dec. 8—Mrs. Trenwith Comes Home (Drama).
Dec. 9—The Fable of the Bush League Lover Who Failed to Qualify (Comedy).
Dec. 10—Sophie's Sweetheart (Western—Comedy).
Dec. 11—Every Inch a King (Special—Two Parts—Drama).
Dec. 12—Broncho Billy's Dad (Reg. in U. S. Patent Office) (Western—Drama).

KALEM.

Nov. 23—The Theft of the Crown Jewels (Special—Two Parts—Drama).
Nov. 24—Tough Luck Smith (Comedy).
Nov. 25—The Girl and the Explorer (Special—Two Parts—Comedy).
Nov. 27—Ham, the Iceman (Comedy).
Nov. 28—The Girl at the Throttle (Third of the "Hazards of Helen" series) (Drama)
Nov. 30—Her Bitter Lesson (Special—Two Parts—Drama).
Dec. 1—Bud, Bill and the Waiter (Comedy).
Dec. 2—The Prodigal (Special—Two Parts—Drama).
Dec. 4—The Devil and Mrs. Walker (Comedy).
Dec. 5—The Stolen Engine (Fourth of the "Hazards of Helen" series) (Dr.).
Dec. 7—The Price of Silence (Special—Two Parts—Drama).
Dec. 8—In Dutch (Comedy).
Dec. 9—The Mystery of the Yellow Sunbonnet (Special—Two Parts—Drama).
Dec. 11—The Bold Banditti and the Rah Rah Boys (Comedy).
Dec. 12—The Flying Freight's Captive (Fifth of "The Hazards of Helen" Series—Drama).

LUBIN.

Nov. 23—The Beloved Adventurer, No. 11 ("The Serpent Comes to Eden") (Drama).
Nov. 24—Mother's Baby Boy (Comedy).
—He Wanted Chickens (Comedy).
Nov. 25—The Making of Him (Special—Two Parts—Drama).
Nov. 26—Was His Decision Right? (Special—Two Parts—Drama).
Nov. 27—He Waits Forever (Drama).
Nov. 28—You Can't Beat Them (Comedy).
—The Servant Girl's Legacy (Comedy).
Nov. 30—The Beloved Adventurer, No. 12—Fate's Tangled Threads (Drama).
Dec. 1—Coupon Collectors (Comedy).
—For a Widow's Love (Comedy).
Dec. 2—The House of D'Or (Special—Two Parts—Drama).
Dec. 3—The Grip of the Past (Special—Two Parts—Drama).
Dec. 4—A Believer in Dreams (Drama).
Dec. 5—Brown's Cook (Comedy).
—He Wanted His Pants (Comedy).
Dec. 7—The Beloved Adventurer No. 13—Through Desperate Hazards (Drama).
Dec. 8—He Made His Mark (Comedy).
—Dobs at the Shore (Comedy).
Dec. 9—A Recent Confederate Victory (Special—Two Parts—Drama).
Dec. 10—The Man from the Sea (Special—Two Parts—Drama).
Dec. 11—On Moonshine Mountain (Drama).
Dec. 12—Sam and the Bully (Comedy).
—The Fresh Air Cure (Comedy).

SELIG.

Nov. 23—Out of Petticoat Lane (Special—Two Parts—Drama).
—Doc Yak (Cartoon).
Nov. 23—Hearst-Selig News Pictorial, No. 77 (News).
Nov. 24—The Scapegoat (Drama).
Nov. 25—The Butterfly's Wings (Drama).
Nov. 26—Hearst-Selig News Pictorial, No. 78 (News).
Nov. 27—A Surprise Party (Comedy).
Nov. 28—The Fates and Ryan (Drama).
Nov. 30—Unrest (Special—Two Parts—Dr.).
Nov. 30—Hearst-Selig News Pictorial, No. 79 (News).
Dec. 1—The Rival Stage Lines (Western Comedy).
Dec. 2—The Lion Hunter (Drama).
Dec. 3—Hearst-Selig News Pictorial, No. 80 (News).
Dec. 4—Which Ham Is Schnappsmeir's? (Comedy).
—Love's Acid Test (Comedy).
Dec. 5—Her Sister (Drama).
Dec. 7—The Mystery of the Seven Chests (Special—Two Parts—Drama).
—Hearst-Selig News Pictorial No. 81 (News).
Dec. 8—Saved By a Watch (Western—Drama).
Dec. 9—The Abyss (Drama).
Dec. 10—Hearst-Selig News Pictorial No. 82 (News).
Dec. 11—One Kiss (Comedy).
Dec. 12—The Soul Mate (Drama).

VITAGRAPH.

Nov. 19—Too Much Burglar (Comedy).
Nov. 20—The Professional Scapegoat (Comedy).
Nov. 21—Mary Jane Entertains (Special—Two Parts—Comedy).
Nov. 23—The Level (Drama).
Nov. 24—The Old Flute Player (Special—Two Parts—Drama).
Nov. 25—Netty Orletty (Comedy).
Nov. 26—Cause for Thanksgiving (Comedy).
Nov. 28—The Curing of Myra May (Comedy).
Nov. 28—Convict, Costumes and Confusion (Special—Two Parts—Drama).
Nov. 30—Everything Against Him (Drama).
Dec. 1—Saved from a Life of Crime (Special—Two Parts—Drama).
Dec. 2—The Mysterious Mr. Davey (Comedy).
Dec. 3—The Man That Might Have Been (Drama).
Dec. 4—The Methods of Margaret (Comedy).
Dec. 5—Bunny's Little Brother (Special—Two Parts—Comedy).
Dec. 7—The Moonshine Maid and the Man (Drama).
Dec. 8—Sunshine and Shadows (Special—Two Parts—Drama).
Dec. 9—The Athletic Family (Comedy).
Dec. 10—Pure Gold (Drama).
Dec. 11—A Strand of Blond Hair (Comedy).
Dec. 12—How to Do It and Why; or, Cutey at College (Special—Two Parts—Comedy).

MISCELLANEOUS LICENSED FEATURES.

BIOGRAPH.

October—The Charity Ball (Three Parts—Drama).
October—The Power of the Press (Four Part—Drama).
October—The Genius (Three Parts—Drama).
November—The Woman in Black (Four Parts—Drama).
November—Under the Gaslight (Four Parts—Drama).

BROADWAY STAR FEATURES.

October—The Win(k)some Widow (Four Parts—Comedy).
November—The Tangle (Four Parts—Drama).
November—The Locked Door (Drama).

ESSANAY.

Oct. 17—In the Glare of the Lights (Three Parts—Drama).
Nov. 19—The Tell-Tale Hand (Three Parts—Drama).

GEORGE KLEINE.

October—The Secret Ring (Three Parts—Drama).
October—The Song of the Soul (Three Parts—Drama).
October—Judge Not (Four Parts—Drama).
Nov. 15—Julius Caesar (Six Parts—Drama).
Nov—Officer 666 (Five Parts—Comedy).

LUBIN.

Nov.—Eagle's Nest (Five Parts—Drama).
Nov.—The Sporting Dutchess (Six Parts—Dr.).
Nov.—The Spy's Fate (Three Parts—Drama).
Nov.—The College Widow (Five Parts—Com.).

SELIG.

Nov. 11—The Story of the Blood-Red Rose (Three Parts—Drama)
Nov. 30—In the Days of the Thundering Herd (Five Parts—Drama).

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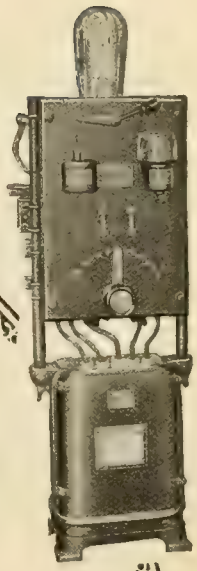

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INDEPENDENT RELEASE DATES

AMERICAN.

Dec. 2—The Strength o' Ten (Drama).
Dec. 7—Out of the Darkness (Two Parts—Drama).
Dec. 9—The Girl in Question (Drama).

BEAUTY.

Dec. 1—Cupid and a Dress Coat (Comedy).
Dec. 8—Limping Into Happiness (Comedy).

BISON.

Nov. 28—The Brand of His Tribe (Two Parts—Indian Drama).
Dec. 5—The Foundlings of Father Time (Two Parts—Drama).
Dec. 12—The Trail Breakers (Two Parts—Western—Drama).

BRONCHO.

Dec. 2—A Romance of Old Holland (Two Parts—Drama).
Dec. 9—The City of Darkness (Two Parts—Dr.)
Dec. 16—The Panther (Two Parts—Drama).

CRYSTAL.

Dec. 1—Charlie Woos Vivian (Comedy).
—The Barber Shop Feud (Comedy).
Dec. 8—Vivian's Cookies (Comedy).
—Whose Baby (Comedy).

DOMINO.

Dec. 3—The Vigil (Two Parts—Drama).
Dec. 10—Not of the Flock (Two Parts—Drama).
Dec. 17—The Political Feud (Two Parts—Drama).

ECLAIR.

Nov. 29—The Ghost of the Mine (Drama).
Dec. 2—The Girl Stage Driver (Two Parts—Western Drama).
Dec. 6—The Higher Impulse (Drama).
Dec. 9—For the Mastery of the World (Three Parts—Mystery Drama).
Dec. 13—The Mountain Traitor (Western—Dr.).

FRONTIER.

Nov. 28—The Best Man (Drama).
Dec. 5—The Circle of Gold (Drama).
Dec. 12—Her Higher Ambition (Drama).

GOLD SEAL.

Dec 1—Called Back (Four Parts—Drama).
Dec. 8—The District Attorney's Brother (Two Parts—Drama).

IMP.

Nov. 30—The Coward (Two Parts—Drama).
Dec. 3—The Young Philanthropist (Semi-Juvenile Drama).
Dec. 7—The Outcome (Western—Drama).
Dec. 10—Three Men Who Knew (Two Parts—Drama).

JOKER.

Dec. 2—The Wise Guys (Comedy).
—The Ascension of Theschynig Platte, Switzerland (Educational).
Dec. 5—A Dream of a Painting (Comedy).
The Porpoise Fisheries (Educational).
Dec. 9—The Genii of the Vase (Comedy).
Alaska (Scenic).
Dec. 12—Love Disguised (Comedy).
—Building a Locomotive (Educational).

KAY-BEE.

Dec. 4—Mother of the Shadows (Two Parts—Drama).
Dec. 11—Fortunes of War (Two Parts—Drama).

KEYSTONE.

Nov. 19—The Noise of Bombs (Comedy).
Nov. 21—Fatty's Wine Party (Comedy).
Nov. 23—His Taking Ways (Comedy).
—The Sea Nymphs (Two Parts—Comedy).
Nov. 26—His Halted Career (Comedy).

KOMIC.

Nov. 29—A Corner in Hats (Comedy).
Dec. 6—Mr. Hadley's Uncle, No. 12 of the "Bill" series (Comedy).
Dec. 13—The Housebreakers (Comedy).

L-KO.

Nov. 29—The Blighted Spaniard (Comedy).
Dec. 6—Fido's Dramatic Career (Comedy).
Dec. 13—The Rural Demons (Comedy).

MAJESTIC.

Dec 1—The Old Good-for-Nothing (Drama).
Dec. 6—A Question of Courage (Two Parts—Drama).
Dec. 8—Her Brave Hero (Comedy).
Dec. 11—In Wild Man's Land (Comedy-Drama).
Dec. 13—The Old Maid (Two Parts—Drama).

NESTOR.

Dec. 1—No release this day.
Dec. 4—When Lizzie Got her Polish (Com.).
Dec. 8—The Widow's Last (Drama).
Dec. 11—Their Ups and Downs (Comedy).

POWERS.

Nov. 27—Sissy, Dobbins, Oil Magnate (Western Comedy-Drama).
Dec 4—The Heart of Magdalene (Two Parts—Drama).
Dec. 11—Adventures of the Nimble Dollar (Dr.).

PRINCESS.

Nov. 27—The Wild, Woolly West (Comedy).
Dec. 4—The Creator of Hunger (Drama).
Dec. 11—In the Conservatory (Drama).

RELIANCE.

Dec. 2—The Lucky Spot (Western Drama).
Dec. 5—Who Shot Bud Walton? (Two Parts—Western Drama).
Dec. 7—Our Mutual Girl No. 47 (Topical).
Dec. 9—The Forest Thieves (Melodrama).
Dec. 12—On the Ledge (Two Parts—Drama).

REX.

Dec. 3—The Mystery of the Sea View Hotel (Two Parts—Detective Drama).
Dec. 6—The Lion, the Lamb and the Man (Two Parts—Drama).
Dec. 10—No Release this Week.
Dec. 13—A Night of Thrills (Two Parts—Dr.).

ROYAL.

Dec. 5—Sherman Was Right (Comedy).
—It's Very Trying (Comedy).
Dec. 12—Percy, the Milliner (Comedy).

STERLING.

Nov. 26—No release.
Nov. 30—No release.
Dec. 3—Love, Luck and Candy (Comedy).
Dec. 7—Billy's Charge (Juvenile—Comedy).
Dec. 10—His New Job (Comedy).

THANHOUSER.

Dec. 1—The Center of the Web (Two Parts—Drama).
Dec. 4—Naidra, the Dream Woman (Drama).
Dec. 6—The Amateur Detective (Com.-Dr.).
Dec. 8—The Reader of Minds (Two Parts—Drama).
Dec. 13—When East Meets West (Drama).

VICTOR.

Dec. 4—Father Buys a Bale (Comedy-Drama).
Dec. 7—"Terence O'Rourke Gentleman Adventurer," Series No. 3, "The Inn of the Winged Gods" (Two Parts—Drama).
Dec. 11—The Little Gray Home (Two Parts—Domestic—Drama).

FEATURES.

ALCO FILMS CORP.

Nov. 30—Mrs. Wiggs of the Cabbage Patch (Drama).
Dec. 14—The Three of Us (Drama).

ALLIANCE FILMS CORP.

Nov. 23—When Fate Leads Trump (Excelsior—Five Parts—Drama).
Nov. 30—Hearts and Flowers (Cosmos—Five Parts—Drama).

APEX.

Nov.—The Woman He Wronged (Four Parts—Drama).
Nov.—When London Sleeps (Four Parts—Dr.).

BOX OFFICE ATTRACTIONS CO.

Nov. 19—The Walls of Jericho (Drama).
Nov. 29—The Thief (Drama).

COSMOFOTOFILM.

Nov.—For Home and Country (Two Parts—Dr.).
November—Called Back (Four Parts—Drama).

ECLECTIC.

Nov.—Whiffles Wins the Winsome (Comedy).
—Colombo (Scenic).
December—More than Queen (Four Parts—Dr.).
December—Max and the Fair, M. D. (Comedy).
December—When Fate was Kind (Three Parts—Drama).

H. B. B. M. P. MFG. CO.

December—Army and Navy Football Game (Topical).

HEPWORTH.

December—The Basilisk (Three Parts—Drama).
December—Through the Valley of Shadows (Four Parts—Drama).

HISTORICAL FEATURE FILM CO.

Nov. 16—Joe Boko Breaking Into the Big League (Comedy Cartoon).
Nov. 23—Aladdin Jones (Two Parts—Comedy).

INTERNATIONAL MOTION PICTURE CO.

Nov. 16—Belgian Battle Fields in the Great European War (Four Parts—Top.).

KINETOPHOTE AND K. & C. BOOKING CO., INC.

Nov. 23—The Spirit of the Poppy (Six Parts—Drama).
Dec. 7—The Span of Life (Five Parts—Drama).
Dec. 21—The Little Jewess (Four Parts—Dr.).

LEEMUND FILM CO.

December—The Robbers (Three Parts—Drama).

PARAMOUNT PROGRAM.

Dec. 7—The Ghostbreaker (Lasky—Five Parts—Drama).
Dec. 17—False Colors (Smalleys—Five Parts—Drama).
Dec. 21—Step-Sisters (Famous Players—Five Parts—Drama).
Dec. 24—Cameo Kirby (Lasky-Liebler—Five Parts—Drama).
Dec. 28—The Crucible (Famous Players—Five Parts—Drama).
Dec. 31—The Million (Famous Players—Four Parts—Drama).

PICTURE PLAYHOUSE FILM CO.

Nov. 18—The Wild Rose (Four Parts—Drama).
Nov. 26—The Black Envelope (Four Parts—Dr.).

SAWYER.

Nov.—The Skull Worshippers (Two Parts—Drama).
Nov.—Priest or Medicine Man? (Two Parts—Drama).
Nov.—Her Vindication (Two Parts—Drama).

STRAND FILM CO.

December—A Double Haul (Eaco—Three Parts—Drama).
December—A Strange Adventure (Drama).

THE E. & R. JUNGLE FILM CO.

November—Children of the Jungle (Three Parts—Drama).
December—Hunting the Real Python (Drama).
December—From the Jungle to the Stage (Two Parts—Drama).
December—The Jungle Cure (Two Parts—Dr.).

UNITED (WARNER'S).

Nov.—Lost In London (Three Parts—Drama).

WARNER'S FEATURES.

Nov.—The Last Chord (Three Parts—Drama).
December—Pagliacci (Drama).

WORLD FILM CORP.

Dec. 7—Seats of the Mighty (Six Parts—Dr.).
Dec. 14—The Marked Woman (Five Parts—Dr.).
Dec. 21—As Ye Sow (Drama).
Dec. 28—The Pit (Drama).

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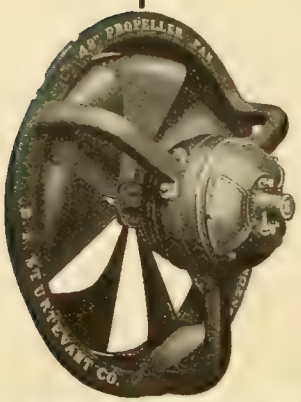

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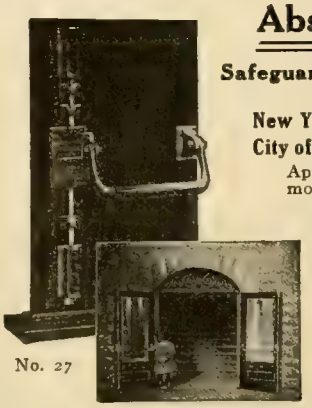

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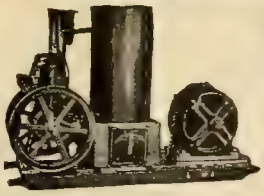

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Featuring BESSIE EYTON and TOM MIX

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FILLED WITH THRILLING ACTION HISTORICALLY ACCURATE

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A Beautiful Heart Interest Story of Love and Adventure on the Frontier in the Days of '49. Delightfully Exciting.

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One of JAMES OLIVER CURWOOD'S inimitable mystery stories in which there is real fighting on land and on sea. The heroine discovers a confession that releases her father from prison. The cast includes ADDA GLEASON, LILLIAN HAYWARD, WM. STOWELL and EDWIN WALLOCK.

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RELEASED MONDAY, DECEMBER 7.....ONE REEL
Up-to-date news pictures of the world's greatest war now raging in Europe. Taken by our own camera men on the battlefields.

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RELEASED TUESDAY, DECEMBER 8.....ONE REEL
Another exciting and interesting Selig Western drama. Written and produced by TOM MIX, who plays the leading role. He is supported by GOLDIE COLWELL and LEO D. MALONEY.

The Abyss

RELEASED WEDNESDAY, DECEMBER 9.....ONE REEL
A startling and impressive Selig tragedy, depicting the lamentable results of dissipation and illicit love. THOMAS SANTSCHI and BESSIE EYTON are featured.

Hearst-Selig News Pictorial No. 82.

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One Kiss

RELEASED FRIDAY, DECEMBER 11.....ONE REEL
An uproarious Selig farce-comedy written by MAIBELLE HEIKES JUSTICE, and played by the popular Selig comedians, including SID SMITH, JOHN LANCASTER, LYLLIAN BROWN LEIGHTON and LILLIAN HAYWARD. Full of laughs and comic situations.

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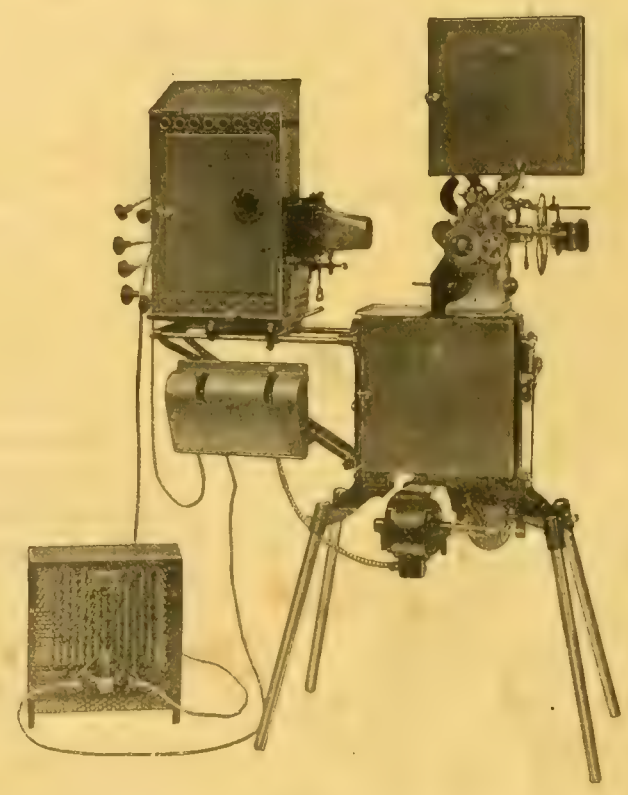

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MOVING PICTURE WORLD

THE FILM INDEX

EXHIBITORS' GUIDE

Scene from "In the Days of the Thundering Herd" (Selig).

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Produced by Thanhouser Film Corporation, New Rochelle, N. Y.
Producers of the Million Dollar Mystery

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FIRST in Stars!
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—and Now—FIRST in the minds of the Movie Fans!

STARS such as Florence La Badie, Sidney Bracy, James Cruze, Marguerite Snow, Harry Benham, Muriel Ostriche, Morris Foster, Mignon Anderson, Arthur Ashley, Helen Badgley, The Thanhouser Twins—and a score of others—are found in Thanhouser casts. No other motion picture producer can boast of such a group of stars! Thanhouser is FIRST in Stars!

Settings composed of the beautiful, natural scenery near New Rochelle and a property equipment for interiors that knows no rival for artistic and distinctive effects. Thanhouser is FIRST in Settings!

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—And *now*—because of its all-star company—because of its wonderful settings—because of its remarkable photography—because of such successes like The Million Dollar Mystery and Zudora—Thanhouser is FIRST in the minds of all movie fans.

You'll find all these Thanhouser advantages in the regular releases of the Thanhouser Film Corporation. Three new photoplays are released each week exclusively through the Mutual Film Corporation in the United States and Canada. Demand Thanhouser productions. The name alone guarantees PACKED HOUSES.

For the current week we announce:

Sunday, Dec. 13th. **"When East Meets West."** A drama enacted in beautiful Yellowstone Park. The cast includes Mignon Anderson and Morris Foster.

Tuesday, Dec. 15th. **"The Barrier of Flames"** (2 reels). This wonderful drama portrays the great devotion of a young child for her "shep." Cleverly acted by Morgan Jones, Helen Badgley, Carey L. Hastings.

Thanhouser Film Corporation
New Rochelle, New York

57

Uncle Sam L
NOT A MAKE-BELIEVE, BUT
A REAL U. S.
WAR VESSEL
THE SUB
AWE INSPIRING
THRILLING
WONDERFUL
SEE
—how the submarine works!
—the hero shot from a torpedo tube!
—the rescue of the sunken submarine!

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We Loaded it to the Guards With Members of the "IMP" Company and Produced~

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UNIVERSAL'S OF COURSE

HERE are three beautiful Xmas stories chock full of that happy Yule Tide spirit that will send gobs of pure joy through any audience. Three human narratives, as Christmas-y as anything ever projected on the screen. Told in pictures in a beautiful way—by the cleverest of Universal Movie stars. Bristling Xmas atmosphere. Rich Xmas settings. Clever Xmas action. Three of the finest, happiest, most charming Yule tide stories ever told. Young and old alike will applaud them. Talk about them. They will pack your house. They will insure your portion of the Xmas coin to be spent this season. Book these subjects immediately. Write or wire your exchange.

Monday, December 17th (Imp),—**WITHIN THE GATES OF PARADISE**—A one reel subject, portraying a pathetic story of the suffering and want of a poor family—father mother and two children. Husband out of work. Can't buy Xmas things for kiddies. Gets desperate. Goes to rob wealthy man's home. Is interrupted—caught in the act—yet everything ends happy. Very dramatic. A real Xmas story beautifully told.

Wednesday, December 19th (Bison), 2 reels—**THE CHRISTMAS SPIRIT**—featuring Murdock MacQuarrie in a story of a wrecked human life brought back to home and family through a strange accidental meeting. A story of wandering, suffering and strange experiences of an aged man, with a most unexpected ending, which brings joy to all.

December 24th (Rex), 2 reels—**THE BIG SISTER'S CHRISTMAS**—an amusing yet pathetic story of a mixed up love affair of four young folks, showing the big heartedness and the sacrifice the big sister was willing to make to bring joy to her younger sister. There's a fire, a rescue, plenty of dandy love scenes, and as usual everything ends up with that Universal punch that sends everybody away happy.

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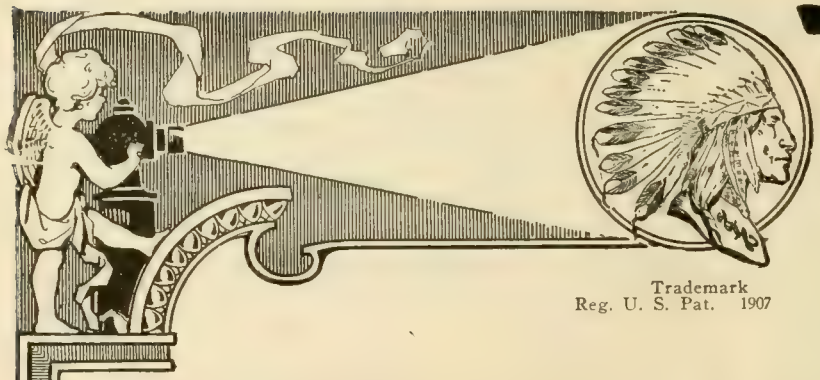

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Essanay's Great Features

Released Monday, December 14

"Madame Double X"

A burlesque on the famous play, "Madame X"

Released Tuesday, December 15

"The Loose Change of Chance"

How young Hallman by chance captured a crook and received the reward. Adapted from The Munsey Magazines

Released Wednesday, December 16

"Two Pop-Up Fables"

By GEORGE ADE

Two mirth-producing fables on one reel

Released Thursday, December 17

"Snakeville's Blind Pig"

The bartender invents a scheme to serve his customers, but is not clever enough to deceive Sophie, the sheriff

Released Friday, December 18

"The Girl from Thunder Mountain"

(In Two Acts)

A thrilling drama portraying the rugged life of the Virginia mountaineers, with Richard C. Travers and Ruth Stonehouse

Released Saturday, December 19

"Broncho Billy's Christmas Spirit"

(Reg. U. S. Patent Office)

Broncho Billy gives up his favorite horse to make a destitute family happy. Mr. G. M. ANDERSON featured

"One Wonderful Night"

(IN FOUR ACTS)

Mr. FRANCIS X. BUSHMAN is presented in this drama of love and intrigue, which is filling theatres all over the country.

"Blood Will Tell"

(IN THREE ACTS)

This is the climax of romantic Colonial dramas. Critics call it "one of the best photoplays ever produced."

MISS BEVERLY BAYNE

"The Good-for-Nothing"

(IN FOUR ACTS)

Mr. G. M. ANDERSON is presented in this emotional play of a wayward son that touches the hearts of all spectators.

"Ambushed"

(IN THREE ACTS)

One of Essanay's successes abounding in mystery and adventure which delights all audiences.

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OCT. 12 TRAIL DIVIDES . . . . . ROBERT EDESON
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NOV. 5 READY MONEY . . . . . EDWARD ABELES
NOV. 9 MAN FROM HOME . . . . . CHARLES RICHMAN
NOV. 19 CIRCUS MAN . . . . . THEODORE ROBERTS
NOV. 30 ROSE OF RANCHO *LASKY-BELASCO PRODUCTION* BESSIE BARRISCALE

DEC. 7 THE GHOST BREAKER . . . . . H. B. WARNER
BY PAUL DICKEY & CHAS. W. GODDARD

DEC. 24 CAMEO KIRBY . . . . . DUSTIN FARNUM
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JAN. 4 GIRL OF THE GOLDEN WEST . . . . . ALL STAR LASKY-BELASCO CAST
BY DAVID BELASCO

JAN. 21 YOUNG ROMANCE . . . . . EDITH TALIAFERRO
Wm. C. DeMILLE'S SUCCESSFUL PLAY

JAN. 25 THE GOOSE GIRL . . . . . MARGUERITE CLARK
BY HAROLD McGRATH *Courtesy of FAMOUS PLAYERS*

JAN. 28 AFTER FIVE . . . . . EDWARD ABELES
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FEB. 15 THE WARRENS OF VIRGINIA . . BLANCHE SWEET
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Fine Story—4 Reels

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PITTSBURGH—"Sawyer."
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MONDAY DEC. 7TH
BRONCHO
WED. DEC. 9TH
DOMINO
THURSDAY DEC. 10TH
Photos of our Players can be had by sending to Publicity Dept. 15 cents for one 50 cents for set of four
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22x28 Photo Layout
in Character Make-up of
Mabel Normand
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20 Cents Each
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RUNAWAY JUNE

Every leading paper in the United States and Canada will carry the story of Runaway June.

GEORGE RANDOLPH CHESTER

Runaway June has the most daring and original plot ever seen on the screen. It thrills from title to tale-piece.

George Randolph Chester and Lillian Chester are the authors of Runaway June. It is their best work.

Runaway June is not a serial but a *serial series.* Each installment is a complete story dealing with the most vital problem of life.

The most wonderful cast ever seen in pictures will appear in Runaway June. Over sixty members are in the Stock Company.

Money—the great God gold is the fundamental plot on which the action of Runaway June depends—it is responsible for all the situations in the story.

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BY

GEORGE RANDOLPH CHESTER

—AND—

LILLIAN CHESTER

The action in Runaway June is unique in many ways. The picture and series do not depend on one star but the whole company act big live heart interest parts.

This great serial series will be released in January—if you are a live exhibitor, no matter what program you are using, you will

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THE MUTUAL PROGRAM

Special two-part Feature

SUNDAY, DECEMBER 13

There is a remarkable double characterization in the poetic picture story

The Old Maid

A production that should prove itself an artistic creation of exceptional merit, suggested in part by the beautiful poem, **"Dorothy in the Garret,"** by **John Townsend Trowbridge.** In the cast **Blanche Sweet, Mary Alden, Spottiswoode Aitken** and **Jack Conway.**

MAJESTIC AND KOMIC GUIDE FOR EXHIBITORS

(In which we try to tell only the truth about all Majestic and Komic releases)

THE OLD GOOD-FOR-NOTHING (1 Reel Majestic) Release date Tuesday, Dec. 1—A delightful character comedy drama in which Spottiswoode Aitken plays the part of the lovable old inventor who is thought to be "good-for-nothing" but who finally wins out gloriously.

A QUESTION OF COURAGE (2 Reel Majestic) Release date Sunday, Dec. 6—A strong, virile picture-drama, reasonably well produced, telling the story of a mother who bravely gave two sons to the war but rebelled when it came to losing the third son.

MR. HADLEY'S UNCLE (1 Reel Komic) Release date Sunday, Dec. 6—This is No. 12 of the famous "Bill" stories by Paul West, published in 20 Sunday newspapers in the larger cities. It is an excellent number.

HER BRAVE HERO (1 Reel Majestic) Release date Tuesday, Dec. 8—A fair farce comedy, but not quite up to standard. Hubby becomes a hero under false pretences.

IN WILDMAN'S LAND (1 Reel Majestic) Release date Friday, Dec. 11—A comedy drama quite out of the ordinary, cleverly produced and acted, telling a weird story of a strange tribe of wild people.

THE OLD MAID (2 Reel Majestic) Release date Sunday, Dec. 13—An unusual, artistic offering, especially recommended for the higher class houses, featuring Blanche Sweet. The "Old Maid" recalls the story of the youth.

THE HOUSEBREAKERS (1 Reel Komic) Release date Sunday, Dec. 13—Above the average Komic. Eddie Dillon as the timid sweetheart proves his courage.

MAJESTIC MOTION PICTURE CO.

Studios: 4500 Sunset Blvd., Los Angeles, Cal. Business Offices: 29 Union Sq. W., New York City

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ABOVE ALL QUALITY

MUTUAL PROGRAM

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MUTUAL PROGRAM

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Lewis J. Selznick, Vice-President and General Manager

ANNOUNCE

"In the Name of the Prince of Peace"

with ROBERT BRODERICK and LAURA SAWYER

Staged by J. Searle Dawley.

As a Special Release on December 7th

There is a flavor of the atmosphere of WAR in this interesting and artistic creation of the

DYREDA ART FILM

CORP.

that will win instant attention from the public.

The WAR story is only incidental—As a PLAY, tense, gripping, full of human interest, we commend this feature to the exhibitor who seeks unusual things.

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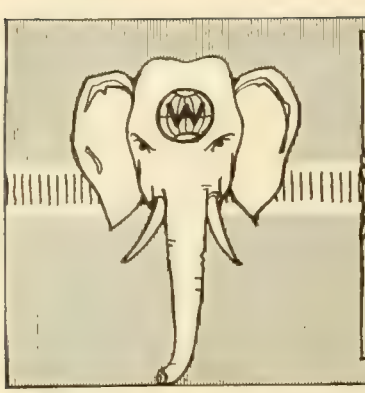

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World Film Exclusive

Lewis J. Selznick

BEATRIZ MICHELENA

WORLD FILM CORPORATION

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Announce their
Appointment as

Sole Distributors of the Distinctive Feature Productions of the

CALIFORNIA MOTION PICTURE CORPORATION

IN PREPARATION

"Lily of Property Flats"

By BRET HARTE

Dramatized by Marion Russell

IN PREPARATION

"Salvation Nell"

By EDWARD SHELDON

"The Price She Paid"

By DAVID GRAHAM PHILLIPS

WORLD FILM CORPORATION

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Picture Play Co. inc.
FEATURES

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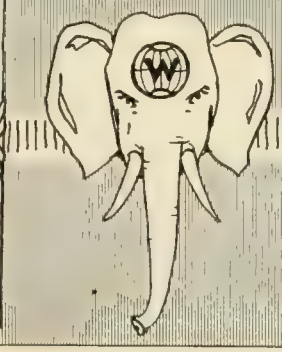
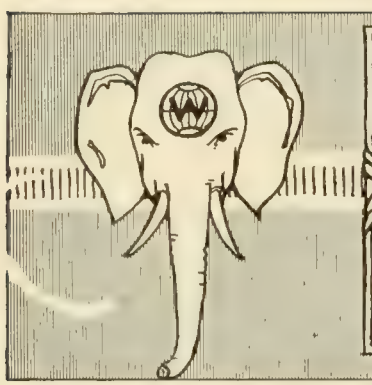


BEATRIZ MICHELENA
IN
"MRS. WIGGS of the CABBAGE PATCH"
The Famous Liebler Stage Success
Released January 4th

"MIGNON"
After the great Opera, with the same star
Released January 18th



SHUBERT FEATURES

WORLD FILM
Exclusive

Lewis J. Selznick

"SEATS OF THE MIGHTY"

By SIR GILBERT PARKER

Picturized by the Colonial Motion Picture Corporation

Directed by
T. Hayes Hunter

WITH

LIONEL BARRYMORE

and other famous stars

Critics pronounce it

"The Most Ambitious Photoplay in America"

In spite of the size, strength and importance of this great feature it will be a regular release on the World Film Program.

In 6 Acts
Released December 7

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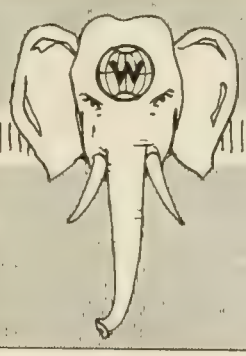

A Shubert Feature
By Owen Davis

THE MARKED WOMAN

With Barbara Tennant
in 5 acts
Released December 14th

ALICE BRADY
IN
"AS YE SOW"
A Wm. A. Brady PICTURE PLAY INC. Feature
in 5 acts
Released December 21st

EDELMAN

Little Miss Nuisance

HER MISCHIEVOUS PRANKS
WINSOME ROGUERY AND CHARMING NAIVETTE MAKE A COMEDY-DRAMA THATS AS REFRESHING AS IT IS DELIGHTFUL ~ ~ ~
WRITE YOUR NEAREST UNITED EXCHANGE ABOUT THE SINGLE AND MULTIPLE REEL RELEASES OF THE UNITED SEVICE

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They represent in round numbers the amount of money actually expended during the past year in building the solid, Rock-of-Gibraltar foundation upon which now stands, firm and impregnable, the

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This absolute preparedness is responsible for the fact that the United Service is today the greatest proposition in the film world.

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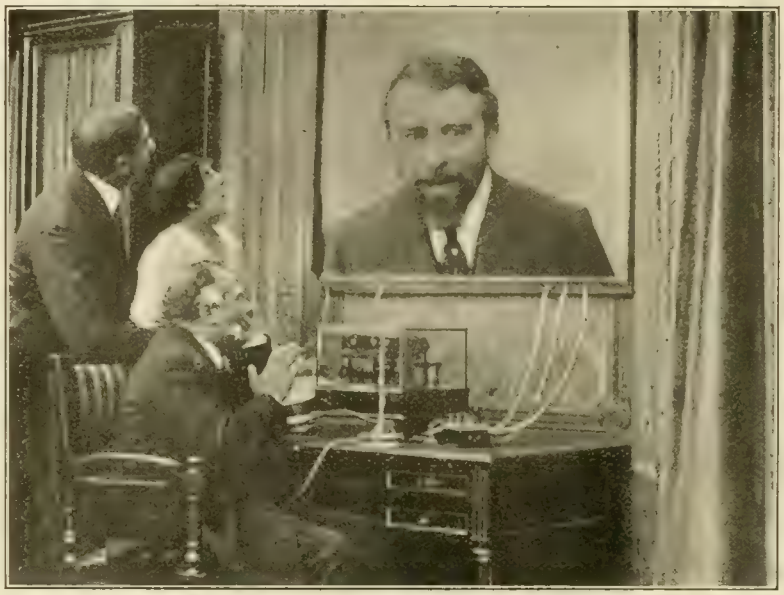
UNITED FILM SERVICE (Warner's Features, Inc.) **New York**

—PATHÉ—

The

Silent



Accuser

THE SILENT ACCUSER

A 2-part Pathé drama. The sensational story of a telephone which enables the user to see the person he is talking to. It is the cause of one crime and the prevention of another, and the center of much excitement. 1-3-6 sheet posters.

THE QUALITY OF MERCY

Two-part Pathé drama. The story of a man who was too big to prosecute another man who tried to shoot him, and of his reward. A play of strength and action.

THE RUNAWAY LEOPARD

Pathé-made—the very best of animal comedies, on the same reel with SOME NON-POISONOUS SNAKES, a novel educational in natural colors.

A TEMPERAMENTAL WHIFFLES

A Pathé comedy in 2 parts. Whiffles finds that some mothers-in-law are superfluous and learns how to get rid of his. 1 sheet posters.

ASK ABOUT the prices on the magnificent 7-part production in superb coloring—**THE LIFE OF OUR SAVIOUR**. ½-1-3-8, and 24 sheet posters.

THE PERILS OF PAULINE

We just want to remind you that the next release of the "Perils" is well up to the standard, which means far in advance of the field.

PAULINE WILL START YOUR BANK ACCOUNT

Exchanges in all the important cities of the United States.

The Eclectic Film Co. 110 W. 40th St., N.Y.

"The Cream of American and European Studio."

—PATHÉ—

Here
is
a
genuine
war scene

from

The Pathé News

which combines the strictest neutrality with scenes of the greatest interest to all.

Both at home and abroad the news events are selected which can give no offense, yet which are of the most timely interest.

Long experience has given expert proficiency at selection, and the films are so arranged as to include something of interest to everybody.

Giving the people what they want has made the Pathé News the most widely circulated film in the world.

Issued twice a week through the Eclectic Feature Film Exchanges.

Exchanges in all the Principal Cities of the United States.

The Eclectic Film Co. 110 W. 40th St., N.Y.

"The Cream of American and European Studios"

Gertrude McCoy An Edison Success

GERTRUDE McCOY'S entire motion picture experience has been with the Edison Company. She makes an instantaneously successful appeal through her personal charms; but her final claim to distinctive recognition lies in the deep sincerity with which she enacts her every part; nothing is slighted in her acting.

GERTRUDE McCOY as "THE STENOGRAPHER"

(The first of a number of Edison films designed to portray the temptations of a girl who earns her own living). She is confronted with a terrible alternative—she must either pursue a course of action that is dishonorable or be thrown out of employment. The situation is further complicated by the fact that she falls in love with the business rival of her employer. The story is far from commonplace and yet its lessons are universal. The action is fine; the moral tone invigorating and refined because strength of character goes hand in hand with high dramatic ability.

GERTRUDE McCOY as "MARY" in "THE BIRTH OF OUR SAVIOUR"

She also plays the important part of "Mary" in this forthcoming Edison Christmas film. Here her delineation of the character of "Mary" is beautifully done and calls for much praise.

GERTRUDE McCOY as "CECILIA" in "THE BEST MAN"

Still again, she plays another part, that of "Cecelia," in "The Best Man," another forthcoming Edison Holiday film. In this film she appears as fiancee and bride, with Marc MacDermott as the real and the counterfeit bridegroom. The situation is a difficult one, but Gertrude McCoy fully meets the requirements and gives us another evidence of her fine dramatic appreciation of the character she assumes.

COMING EDISON RELEASES

Dec. 18th "Col. of the Red Hussars." In three reels. Rich setting.
" 19th "Birth of Our Saviour." A Christmas film of highest order.
" 21st "An Adventure of the Wrong Santa Claus."
" 22nd "Olive is Dismissed." Mabel Trunnelle as the "Gypsy Madcap."
" 23rd "'Twas the Night Before Christmas." A Christmas fantasy.
"Tip of the Dark Continent—Cape Town, South Africa."

TRADE MARK Thomas A. Edison

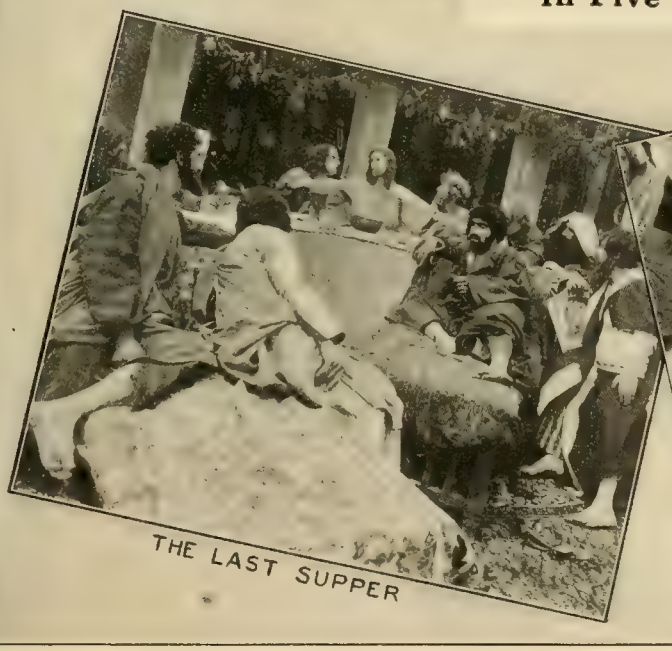
Thomas A. Edison, Inc.
Makers of the Edison Kinetoscope, Model "D."
265 Lakeside Avenue, Orange, N. J.

THE FLIGHT INTO EGYPT

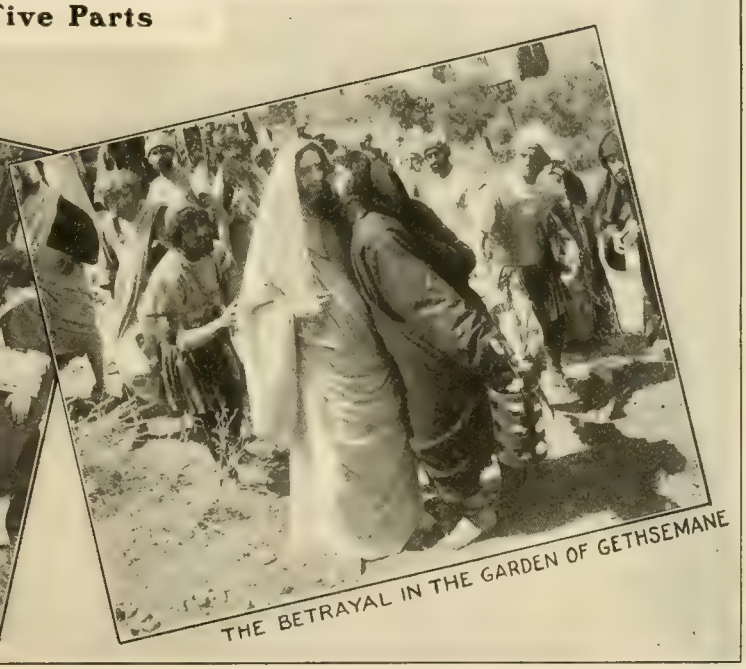
MARY MAGDALENE ANNOINTING THE FEET OF JESUS

"From The Manger To The Cross"

In Five Parts



THE LAST SUPPER



THE BETRAYAL IN THE GARDEN OF GETHSEMANE

The Greatest of All Holiday Attractions is Being Booked Direct by Kalem

In all States except Ohio, Pennsylvania, Connecticut, Rhode Island and West Virginia. Every scene in this stupendous feature produced in authentic locations in the Holy Land and Egypt. Write or wire at once for open time.

The beautiful four-color lithographs for this production consist of two different 1-sheets, two different 3-sheets, three different 8-sheets and one 24-sheet stand. We can also supply you with a strong four-page illustrated courier.

KALEM COMPANY, 235-239 W. 23d St., New York

LUBIN

LUBIN MASTERPIECES

NOW READY AND ABOUT TO BE RELEASED (Through the General Film Special Service.)

Edwin Arden
IN
"EAGLE'S NEST"
DRAMA
By EDWIN ARDEN
Direction ROMAINE FIELDING

Rose Coghlan
and ETHEL CLAYTON
IN
"THE SPORTING DUCHESS"
COMEDY DRAMA
By CECIL RALEIGH
Direction BARRY O'NEIL

Raymond Hitchcock
THE FUNNIEST MAN ON THE STAGE
IN
"The Ringtailed Rhinoceros"
COMEDY DRAMA
By LAWRENCE S. McCLOSKEY
Direction GEORGE W. TERWILLIGER

"The College Widow"
Featuring ETHEL CLAYTON
and GEORGE SOULE SPENCER
Comedy by GEORGE ADE
Direction, BARRY O'NEIL

"The White Mask"
Featuring LILIE LESLIE
DRAMA
By CLAY M. GREENE
Direction JOSEPH W. SMILEY

"The Valley of Lost Hope"
DRAMA
By SHANNON FIFE
Direction ROMAINE FIELDING

NOW SHOWING WITH SUCCESS
(By Arrangement with Fred Mace)

Evelyn Nesbit Thaw and her son RUSSELL WILLIAM THAW
IN
"THREADS OF DESTINY"
DRAMA
By WILLIAM H. CLIFFORD Direction JOSEPH W. SMILEY

SIX REGULAR RELEASES EACH WEEK

"THE BELOVED ADVENTURER" No. 13, "THROUGH DESPERATE HAZARDS"—Drama. Monday, Dec. 7th.
"HE MADE HIS MARK," "DOBS AT THE SHORE"—Split reel Comedies. Tuesday, Dec. 8th.
"A RECENT CONFEDERATE VICTORY"—Two Reel Drama. Wednesday, Dec. 9th.
"THE MAN FROM THE SEA"—Two Reel Drama. Thursday, Dec. 10th.
"ON MOONSHINE MOUNTAIN"—Drama. Friday, Dec. 11th.
"SAM AND THE BULLY," "THE FRESH AIR CURE"—Split Reel Comedies. Saturday, Dec. 12th.

SPECIAL ONE, THREE AND SIX SHEETS

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CHICAGO OFFICE—154 West Lake Street

VITAGRAPHS

VITALAUGHS

LIFE PORTRAYALS

"The Moonshine Maid and the Man"

Drama .....MONDAY, DEC. 7TH

Dave is after the moonshiners and $1,000 reward, to marry Nance. He is shot by his prey and learns they are Nance and her father. HELEN GARDNER and NED FINLEY in the leads.

"Sunshine and Shadows"

Drama in Two Parts .....TUESDAY, DEC. 8TH

Far from their enemies, husband and wife forget the past. Their happiness is again disturbed by their persecutors, but they triumph in their love and the overthrow of their traducers. An all-star cast.

"The Athletic Family"

Comedy .....WEDNESDAY, DEC. 9TH

Always in training. They do some startling things; full of laughs and surprises. The twins are a great team and add to the fun. WILLIAM SHEA and KATE PRICE are part of the family.

"Pure Gold"

Drama .....THURSDAY, DEC. 10TH

The man's disrespect for women changes to love and esteem when he discovers Anne's real worth and character. ANNE SCHAEFER and WILLIAM DUNCAN are the principals.

"A Strand of Blond Hair"

Comedy .....FRIDAY, DEC. 11TH

It gets into Bunny's pocket. FLORA FINCH discovers it there and traces it to another woman. You can guess the rest.

"How to Do It and Why, or Cutey at College"

Comedy in Two Parts .....SATURDAY, DEC. 12TH

Cutey finds the book-agent a ready help in time of need. He hypnotizes and interests. He wins the landlady for himself and her daughter for Cutey. He puts everybody in good humor. An all-star cast.

SIX A WEEK

"THE GREATER LOVE"
Drama .....Monday, December 14th

"OUT OF THE PAST"
Drama .....Tuesday, December 15th

"THE EGYPTIAN MUMMY"
Comedy .....Wednesday, December 16th

"A QUESTION OF CLOTHES"
Comedy .....Thursday, December 17th

"WHO WAS WHO IN HOGG'S HOLLOW"
Comedy .....Friday, December 18th

"MR. SANTA CLAUS"
Comedy-Drama in Two Parts .....Saturday, December 19th

VITAGRAPH ONE, THREE AND SIX-SHEET POSTERS

The Vitagraph Company of America, E. 15th St. & Locust Ave., Brooklyn, N. Y.

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AS PRESENTED AT THE **VITAGRAPH THEATRE** NEW YORK CITY

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A MILLION BID	5 PARTS
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LOVE, LUCK & GASOLENE	3 PARTS
CAPTAIN ALVAREZ	6 PARTS
SHADOWS OF THE PAST	3 PARTS
BINGLES' MELODRAMA	3 PARTS
MY OFFICIAL WIFE	5 PARTS
UNCLE BILL	3 PARTS
THE PAINTED WORLD	3 PARTS
FLORIDA ENCHANTMENT	5 PARTS
413	3 PARTS
THE WIN(K)SOME WIDOW	4 PARTS
THE TANGLE	4 PARTS
THE LOCKED DOOR	3 PARTS
SYLVIA GRAY	4 PARTS

COMING

3-PART DRAMA — **TWO WOMEN** By James Oliver Curwood

5-PART WESTERN DRAMA — **THE LITTLE ANGEL of CANYON CREEK** From the Book by Cyrus Townsend Brady

3-PART DRAMA — **THE SAGE-BRUSH GAL** By Frederick Chapin

4-PART COMEDY DE LUXE — **THE MAN BEHIND THE DOOR** From the Book by Archibald Clavering Gunter

4-PART COMEDY — **C. O. D.** Picturized from Frederick Chapin's Humorous Play-Story

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STAR FEATURES

THE MAYOR'S SECRETARY

A Two-Act Political Story. A Feature of the

ALICE JOYCE SERIES

Her quick wit and superb courage make her more than a match for the scoundrelly political boss who seeks to defraud the city. She frustrates his plot to kidnap her, stays his murderous attack upon the mayor and drives him from the city a fugitive from justice.

Released Monday, December 21st. The stunning 1, 3 and 6-Sheet four-color lithographs are great Theatre Fillers.

The Winning Whiskers

A burlesque on the old-fashioned dime novel that's simply a scream. Lloyd V. Hamilton, Marin Sais, Bud Duncan and Marshal Neilan keep the fun a'going at top speed.

Released Tuesday, December 22nd

The Reformation of Ham

Sky rockets, bombshells and roman candles are used by Ham and his shipmate to bombard the Chinese pirates in this mixup in the Orient. Lloyd V. Hamilton at his best in this comedy.

Released Friday, December 25th

The Fatal Opal

A Modern Two-Act Drama

Every clue unearthed by the police point to Frank Morton as the slayer of his uncle. Then, just as the gallows stares him in the face, his wife unearths the real murderer.

Released Wednesday, Dec. 23rd. Strong 1, 3 and 6-Sheets

THE ESCAPE ON THE LIMITED

One of the

Hazards of Helen R. R. Series

Again Helen Holmes shows her marvelous daring when she captures a defaulter who is escaping on the Limited. Her pursuit of the train and the villain's fate make this more exciting than any of the previous episodes.

Released Saturday, December 26th. Striking 1 and 3-Sheets

KALEM COMPANY, 235-9 W. 23d St., New York

MOVING PICTURE WORLD
THE FILM INDEX — EXHIBITORS GUIDE

J. P. Chalmers, Founder.

Published Weekly by the

CHALMERS PUBLISHING COMPANY

17 MADISON AVENUE, NEW YORK CITY.

(Telephone, 3510 Madison Square.)

J. P. Chalmers, Sr.....President
J. F. Chalmers.....Vice-President
E. J. Chalmers.....Secretary and Treasurer
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(*The Index for this issue will be found on page* 1598)

Entered at the General Post Office, New York City, as Second Class Matter.

Saturday, December 12, 1914.

Facts and Comments

A NOTORIOUS Thespian who has lately asked the public to buy a book devoted to his varied quintuple matrimonial experience is credited with an "intense hatred for the moving pictures." In an interview with the reporter of a newspaper on the Pacific coast the more or less distinguished actor says that "moving pictures are like groceries to me." He is also credited with saying that "only cheap people who do not think, go to them." This particular artist himself tempted fortune via the camera and the recollection of it is painful, even to this day, to all who were connected with the effort.

* * *

IN a small city in the Middle West the three exhibitors catering to moving picture patrons have agreed to try, for a month, the closing of two of the theaters and holding all shows at the third theater, which is the largest of the three. Should the month's trial prove satisfactory, the plan will be continued until the first of June when the other two theaters will be reopened to provide for the crowds of the summer season. The manifestation of such a spirit of co-operation is highly commendable and in refreshing contrast to the wasteful and ignorant competition which has cost so much money and agony of soul to exhibitors since the beginning of the industry.

* * *

ANOTHER little warning against the multiplying stock-jobbing propositions with a moving picture background seems to be in order. We have read all sorts of promoting literature within the last week or two and if but ten per cent of it is true, investments in oil-wells are not half as profitable as moving pictures. Without exception, the statements in the prospectuses we have seen are wildly and perhaps wilfully exaggerated. We are often asked for advice on the financial standing of new entrants into the field and on the advisability of investment generally. THE MOVING PICTURE WORLD has without fear or favor stated facts in regard to various stock-selling enterprises and in response to many inquiries touching the chances of investment in moving pictures it can do no more than repeat its warning against such investment without a very thorough investigation made by reliable persons. If there are any people who have recently got-rich-quick through investments in motion pictures they have escaped our attention.

* * *

NOW it seems Canada's turn to be "spy-mad." One of the victims of its nervous suspicion is none other than the Kalem Company, which in a dispatch to a New York daily, from Ottawa, is described as a "German company" which, under pretense of taking motion pictures, went to Canada and established "a secret store of arms on the Isle of New Orleans in the St. Lawrence River, just off Quebec." It will be remembered that the Kalem Company sent a large force to the Island of Orleans to enact as realistically as possible "The Fall of Quebec." The inhabitants of several Canadian villages in the neighborhood were hired as supers. The feature was one of the biggest of its kind and was exhibited both in this country and Canada. Now we hear it reported from Canada that all this film work was sheer pretense and that "advantage was taken of opportunity to land guns and secrete them in pits which were carefully covered." We also learn that "so far as the Canadian military authorities have been able to learn the films made last summer never were shown." What a lot of old Rips the Canadian military authorities must be. Seriously speaking, this taking of liberties with moving picture companies, to feed fake news to helpless readers, ought to be stopped and we hope that the Kalem Company will make an example of the paper which prints such rot.

* * *

PERSISTENT rumors point to a cigarette as the cause of a recent film fire in this city. The burning cigarette, it is reported, was thrown away by a man who should have known much better. There are film offices where the floors are kept scrupulously clean from stray bits of film and where the rule against smoking is enforced strictly and with no respect to persons. There are other offices in which, to say the least, different conditions prevail. We have seen old experienced film men and operators smoke in projection and film rooms as if precaution were entirely needless. The smoking of tobacco, and especially in cigarettes, should be made disorderly conduct and punished accordingly. Such a measure would be in the line of prevention and prevention must always be the chief aim in dealing with dangers from fire.

The Line Above the Average

By W. Stephen Bush.

"THE Line Above the Average" is today watched anxiously by all exhibitors who have gone into their profession on a large scale and who have critical audiences to please. The higher the price of admission the more intelligent and the more exacting will be the criticism. The result is an eager searching for the thin line above the average.

It will be admitted by all who are acquainted with the history of motion pictures that the average has improved year after year. I can at this moment name scores of features which today are considered very ordinary, but which would have been acclaimed masterpieces three and four years ago. The multiple reel as such had an advantage over the single reel. Padding was scarcely recognized then as a sin while today the public is intolerant of even the slightest attempt at stretching a story beyond its proper length.

As the general average of quality traveled upward, the line above the average soared along with or rather over it. There are thousands of motion picture theaters where the average will bring the business. These theaters may be slowly decreasing in number, but they will be in a majority for many years to come. It is the big theater which must offer something better than the average. We have seen the presentation of motion pictures develop into a science and here, too, the line is sharply drawn between the average and the line above the average. The most important factor, however, must always be the picture itself. No perfume has ever been invented which will change the native flavor of the untamed brier into the balmy fragrance of Arabia. To put it more prosaically: cheese will always be cheese, no matter how prepared and no matter how preserved.

This brings us to the question: How strong is the line above the average? Undoubtedly the pronounced tendency toward the open market has helped to create a certain supply of quality above the average. Old conditions favored a large output of average films; the newcomer was bound to offer, or at least try to offer, something above this average. The distribution of the regular average productions within the organized groups had been placed on a good working basis while the new producer had to find his own market amid a hundred serious handicaps. These handicaps could be reduced only by quality above the average. Quality will find a way even in a market which is exceptionally well covered and well fenced in. All of which goes to show that an open or even a partially open market will favor and even force quality. Nor can it be denied that the professed specialists of quality have met with a decided competition in point of quality by the older producers. A result of all this activity has been a strengthening of the line above the average.

Is the supply of this product which is obviously above the average large enough to warrant an exhibitor to go into the open market, to reject all attempted restrictions and depend on what tomorrow will bring forth? These are questions that must deeply concern every exhibitor who is interested in giving his patrons the best the market affords. Conditions at this time are really too chaotic to allow of any definite assurance in any direction. Even in the matter of quality-features changed but once a week, the question of quantity cannot be left out of consideration. It is difficult to comprehend how one concern will be able to furnish the steady flow of things above the average to the exclusion of all others.

No man and no group of men have ever had or ever can have a monopoly of masterpieces. Every art proves this fact overwhelmingly. The greatest galleries of the world show paintings and statuary from many hands. In literature and on the speaking stage the same laws obtain. Art is made up of the excellencies of many minds and of many hands. There is no reason to expect that this law will work out differently in the world of dramatic kinematography. Indeed, it may be safely asserted that the greater the art the more numerous and the more various will be the contributions to art.

The history of the motion picture in this country and abroad teaches this one unmistakable lesson: The greater the freedom of choice to the exhibitor the better for the progress of the entire industry. In Europe especially there has been a signal failure of the attempt to force the exhibitor into taking the things he did not want. In this country the exhibitor is winning this freedom slowly and very often the stronger men win it for themselves and incidentally for the weaker men. Only through an absolutely free choice in an open market can we work to the top of the ladder financially, ethically and artistically.

Talking to a group of old film men the other day, the writer was assured that plans for the fullest independence and emancipation of the big motion picture theaters were under way. It was pointed out that right here in the East, within a radius of less than two hundred miles from New York City, there are twenty theaters strong enough to run uniform programs of proven excellence. It was proposed to take a program such as is offered in the principal motion picture theaters in this city and have it go the rounds of, say, twenty first-class theaters. The amount of bookings thus secured for such a program is considerable enough to make it the business and the ambition of producers to get their products on the program. The profits are obvious, likewise the prestige. There would no longer be any necessity for these twenty theaters to depend upon one source of supply nor could they be forced to do so. They would at once constitute an unfailing market for the line above the average and thus encourage and stimulate quality in production.

Nor is there any doubt that the same policy can be followed all through the country. England's great picture palaces, as they are called, are supplied through such channels which in the nature of things will always absorb what is best. Such a plan would likewise simplify the great problem of distribution which even at this moment is far from being solved. At present the facility of distribution is often responsible for the financial success of poor products while the lack of facility often seriously hampers the progress of the picture of quality.

It has long been the ideal of the best friends of the industry to see it established on a foundation of quality. From the very earliest days The Moving Picture World has voiced this ideal. It seems that we are at last approaching the realization of our ideal. Quality is clearly in the ascendant and its commercial value is being vindicated every day. Indeed it is difficult to see how the splendid new theaters now existing or in course of erection and exclusively devoted to motion pictures can make any money without a constant accession of quality plus quantity. It is a well known fact that even one or two poor pictures in a series of otherwise superior quality will result in a marked and immediate decrease in patronage. Let us hope the line above the average will grow stronger day by day.

War Stories

By Louis Reeves Harrison.

THERE is little doubt that President Wilson's admonitions have done good in moderating expression of opinion, though not one honest conviction about the European war be altered. The President's counsel was politic in the very best sense—it advised prudence during a world crisis—and it has been generally respected. The drift of some press headings is plainly biased, but both sides of the question have been presented in leading periodicals, and our people are disposed to be fair to all forces engaged in the great conflict. We are, in fact, feeding the just and the unjust from purest kindness of heart, from sympathy with those in dire misery, but the silent vote, outside of our ten per cent. of foreign population, is almost unanimous. There is a widespread conviction among sixty or seventy million Americans of colonial or revolutionary descent that there are principles involved in this war in which we are deeply concerned, and a strong feeling exists that such principles should not be submerged because of politic neutrality.

On the other hand, doubts have been raised as to the advisability of showing stories on the screen which depict the victory of one side engaged in the European War and defeat of the other. There are too many complications involved for immediate solution, though it would seem that sincerity of purpose might determine what pictures should be shown. The playwright might be as sincere as Sophocles, yet have his intentions perverted during the process of visualization, and the play must ring true in its complete form, not a lot of flag flaunting for the sake of a hurrah, to win confidence and make a serious appeal to an audience, and it seems as though there should be a principle involved.

A way out of present complications suggests itself in the idea of setting apart the great principles involved from their application. The fundamental doctrines and tenets of our form of government, as opposed to rules of caste and force, may be powerfully contrasted in other wars, even those of ancient times, and the natural sense justice pervading all classes of people would be as deeply touched, though less in evidence. This has the disadvantage of requiring a much higher class of play than has yet been shown on the screen. Only a professional writer familiar with screen requirements could formulate such a play with any chance of success.

Another, and simpler, way out is to tell a good story, one able to stand on its own merits, and then use the war as a background, irrespective of the nationality of combatants. We may enjoy watching the movements of troops because of the animated action involved, but even that grows tiresome when it is without significant bearing on a character, or a phase of life in which we have become interested. An ordinary play may gain in variety by the injection of military action, and the latter may contribute heavily in working up to a big scene, but the best that can result from exhibiting military dramas is that which may grow out of the war itself, the abolition of harsh methods in settling international disputes.

It is just as well to recognize the fact that warfare has been a tremendous factor in the development of civilization. Survival among primitive races has often been one of ferocity. The American Indian of peaceful growth toward civilization was all but exterminated by the fiercest and most cruel of his race, and these savages had to be conquered in turn that this fair continent might play a part in world growth. We have been constantly fighting during our existence as a nation, and even for that existence, not because we believed in settling questions by physical force, but because there was no way of establishing the great principles for which we stand as a people through appeal to some impartial tribunal.

There are principles involved in the present European war, and mightiest of these principles is that the great countries in conflict should so agree among themselves as to establish orderly relationship that their common people, those who are doing the real fighting, may enjoy a measure of happiness which is their due. As long as territorial greed and race hatred are deliberately fostered by caste and militarism, no civilized country of peaceful aspirations can exist in a condition of security, so it may turn out that a test of endurance to the point of exhaustion will result in the abolishment of war and self-constituted governing power along with it.

We are bound to consider that there are varying circumstances surrounding national questions in which justice may quite as well be tempered with severity as with mercy. We must also consider that we have a concrete self-interest in this war, though it be far removed from our shores. Our business interests, and therefore our common interests, are so distributed throughout the world that the disastrous conditions abroad are deeply felt, as in the case of cotton planters, by great numbers of our people engaged in quiet occupations at home. Hence it would seem that any screen publication dealing with the uniformed soldiers now fighting in Europe should be handled with delicacy, that they may not contribute to aggravate or prolong what the whole world deplores.

From a high viewpoint, one comprehensive enough to take in the larger issues at stake, it must be seen that international relationships have grown to a complicated fabric of vast political social and business interests. The questions to be settled by this conflict among civilized European countries are of the most important kind. Millions of our people realize all this, just as you do and I do, and to trifle with so grave a crisis in history will not please the more intelligent portion of moving picture theaters. A war picture that is set before millions must give consideration to what is in the minds of people who have not only suffered materially from the war, but who are bound to be profoundly affected at its termination.

Glance at some of the questions to arise. The war is sure to end, but will militarism end? Will not great armies be maintained? Cannot great armies be maintained to the benefit, rather than to the detriment, of peace? There are admirable services to be performed, sometimes duties indispensible to the welfare of a nation, by organized bodies of men not actually engaged in productive industry. There may be many excellent qualities fostered in military training, such as disciplining those who are manly enough in a way, but who confuse liberty and license. Is it not possible to suppress war, yet preserve the finer mental and physical qualities of the fighting spirit?

War stories may be so constructed as to encourage lofty principles. They may be so presented as to emphasize the destructive evils of war, or so as to broaden narrow minds, even to make poignant and searching appeals for the cause of humanity against the selfish interests of autocracy. As such they would be worth while.

Standard Polyscope Corporation

Organized to Promote New Picture Program in Conjunction with the Standard Association—Hoagland Is General Manager.

WHILE it would seem that the possibility of the market to absorb more picture programs than are already offered by existing combinations had been stretched about to the limit and that further production would result in serious demoralization of an apparently over-burdened demand, there is nothing lacking in confidence on the part of promoters who profess to see a clear road to success for their plans. Yet, there is no telling what may be accomplished along these lines when sufficient capital and energy are coupled with an astute knowledge of the motion picture trade in its several aspects and a determination to beat someone else to the home stake.

With this observation the Moving Picture World introduces the Standard Polyscope Corporation of New York City, incorporated under the laws of the state of New York with a capital of $1,000,000, for the purpose of assembling and distributing a new picture program, operating in conjunction with the recently organized Standard Program Association, which has its headquarters in Chicago.

Ordinarily this announcement would cause little more than a broad smile among old-time members of the trade who have become used to that sort of thing; but there are certain elements in this latest organization that must be seriously considered and given due measure of importance in any forecast of the ultimate result of the venture. It will be found to number among its sponsors men of wide and well tried experience in all branches of the business of making and distributing motion pictures. One of the directors of the corporation is Herbert Blache, who has been unusually successful as a maker of pictures and who is in close touch with the market conditions, both foreign and domestic. Another name, probably not so widely known at present, but one that will be heard of from this on, is that of Herbert C. Hoagland, a director and the general manager of the new corporation, until very recently general manager of Pathe Freres. Wm. P. Cooper, president of the corporation, is comparatively unknown to the trade at large, yet Mr. Cooper is familiar with the various branches of the trade and probably has a wider personal knowledge of the motion picture studios of the world than any other man in the business. But this is meat for another story.

Regarding Mr. Hoagland, the general manager of the new concern, there is much to be said, inasmuch as nothing has ever been said about him in print before. Six years ago he entered the employ of Pathe Freres as advertising man, working under the direction of J. A. Berst, vice-president and American representative of the French company. With the organization and subsequent development of the American Pathe Company, Mr. Hoagland was successively promoted to the position of general manager of that company, enjoying the trust and esteem of Mr. Berst and his several successors and even Mr. Charles Pathe, head of all the Pathe interests, who is now personally directing the affairs of the American company. The honors and responsibilities thrust upon Mr. Hoagland by the Pathe Company were fully merited by his knowledge of the business and his ability to conduct its far-reaching interests. Every phase of motion picture production and distribution became as an open book to him and few men in the business have a surer knowledge of the needs of the market, here and abroad, than he possesses. Suffice it for the present to say that when Mr. Hoagland's contributions to the motion picture business have been fully enumerated he will be found to measure up in point of achievement with most of the accredited big men of the trade. So much for the personal element.

In point of capital invested or obtainable, there seems to be no lack of it. President Cooper brings large financial backing to the company along with his technical knowledge.

Yet other big names are to be added to the directorate which will further bulwark its finances, so that if capital and experience mean anything the Standard Polyscope Corporation ought to have an even chance in the fight for business.

In an interview with President Cooper, the representative of the Moving Picture World learned nothing definite regarding the source of supply of pictures. It was stated that tenders had been made by a number of producing companies, but that contracts had not been signed with any up to the present time. Both President Cooper and General Manager Hoagland expressed the belief that there would be a large offering to select from when the time for selection came, and a determination as well, to take the best offering. Regarding other important details of the organization no information was forthcoming. "But we are all ready," exclaimed Mr. Hoagland, "and I know the men I want and their telephone addresses."

Present at the little conference which took place on the fourteenth floor of the Trinity Building, was W. A. Hopp, of Chicago, brother of Joseph Hopp, president of the Standard Program Association. Mr. Hopp could give no further information regarding the exchanges to be associated in the organization than has already been published in the Moving Picture World. Some twenty-two or twenty-five distributing points will be designated and the officers of the association are now busy apportioning the territory among the various members. It is announced, though, that everything will be ready for business January 18. Then watch the fur fly.

Lee Arthur

IT is with a feeling of considerable pride and great satisfaction that the Edison Company announce the conclusion of negotiations with Lee Arthur, the well-known playwright, by which they shall have the exclusive use of his works for the Edison pictures. Mr. Arthur's fame is international and he, today, easily ranks with the foremost American playwrights. A native of Shreveport, La., he attended the Tulane University, from which he graduated with the degree of L. L. D. After devoting several years to the practice of law in the city of New Orleans, he abandoned the profession for playwriting. Having traveled extensively as a student of the technique of the drama, he wrote his first play, "The Gay Mr. Lightfoot," which proved a tremendous success upon the initial presentation in New York. This was followed by the "We-uns of Tennessee," in which Chas. Hanford starred for two years, and "The Auctioneer," with David Warfield. It was then the bright star of genius began to illuminate the theatrical world and Lee Arthur was chosen by Klaw & Erlanger and Mark Twain to make a dramatization of "Huckleberry Finn" and "Tom Sawyer." Among other plays that originated from the pen of Lee Arthur may be mentioned "Cohen's Luck" with Joe Welch, "Breaking Into Society" with the four Mortons, "Van Allen's Wife" with Fannie Ward and "Putting It Over," which was considered by all critics to be the best baseball play ever written. He has placed this season "A Little Nugget" with Dan Frohman, "The Baby of the Family" and "The Morning After," which the Shuberts will produce after the holidays.

Lee Arthur.

In engaging the services of a writer of such high calibre the Edison Company have added an important link to their chain of authors of world-wide reputation. Mr. Arthur's first production for the screen is "The Last of the Hargroves," which will shortly be released by the Edison Company.

ARBUCKLE HONORARY MEMBER OF FRISCO'S SCREEN CLUB.

Roscoe Arbuckle, of Keystone fame, has been spending the past week in San Francisco and has been the guest of the Screen Club, of San Francisco. He has been made the first honorary member of this organization and expects to remain here until after the motion picture industry ball to be held at the Coliseum. In speaking of his visit, Mr. Arbuckle states that he has never been entertained so royally before and hopes that arrangements may be made whereby some Keystone work may be done in San Francisco.

Screeners' Ball Highly Successful

Third Annual Function Attended by a Host of the Industry's Prominent Men and Women.

THE third annual ball of the Screen Club, which was held in the grand ballroom of the Hotel Astor on Thanksgiving Eve, was largely attended by men and women prominent in the trade. It was distinctively a motion picture function, and in a social way marked the high-water line of similar affairs. For that matter, there is every reason to believe that when all returns are in it will be found that the ball was unusually successful financially.

The throngs began to arrive shortly after 9 o'clock. Among the early comers were Nicholas Power, Frank Dyer and Edwin Earle, treasurer of the Power company. "Pop" Lubin came over from Philadelphia with a large personal party. It did not take him long to locate "Pop" Rock, president of the Vitagraph company, and the two were pretty close during the night, barring that time the magnate of Lubinville tripped the light fantastic. Speaking about dancing, it was a matter of comment that Daniel Frohman missed one number of the program—there were twenty-four dances. The committee has been endeavoring to learn what was wrong with the one banned. Mr. Frohman, talking with President James Kirkwood, unstintedly praised the occasion. Charles C. Baumann, Adolph Zukor, Adam and Charles Kessel, C. A. ("Doc") Willat, Louis J. Selznick, J. Searle Dawley, Abe Warner, J. Parker Read, Mark Dintenfass, William Swanson, A. Carlos, Herbert Blache and Mme. Blache, G. Blake Garrison, James C. Graham, Harry Palmer, Joe Brandt and Thomas Davison, of London, were others among those noted. E. H. Horstmann came over from Boston to talk about the ball to be given on Dec. 2 by the Massachusetts exhibitors.

The players were present in force. There were thirty-five or more from the Vitagraph studio alone. There seemed to be a score from Lubinville. Romaine Fielding brought a party with him. Arthur Johnson, who never misses a Screen club festivity, was along. Marc MacDermott and Miriam Nesbitt were in the Edison box. Clara Kimball Young and James Young were among the representatives of the Peerless. Among the littler players Katherine and Jane Lee received a lot of attention. To sum up, there were a few, a very few, players absent; and judging from what was said by those who came early and remained late the absentees were the losers.

The guests were greeted on their arrival by two men arrayed as town criers—Puritanical garb, lantern and bell and all accessories. Into the hand of each newcomer was placed a proclamation signed by the officers of the Screen Club in which all were bidden to dance and make merry. The typography was of old English, the paper was of the brown, butchers' variety, the printing was in two colors, and the seal of the club was attached.

The grand march was led by President Kirkwood and Miss Mary Pickford. During the progress of the evolutions there were novel light effects engineered by Will C. Smith. One of the most striking was the flooding of the floor and the dancers with moving figures of the American flag in colors. Later President Kirkwood presented, on behalf of the club, former President King Baggot with a life membership, together with a gold life membership card, suitably engraved.

It was late when the dancing ceased. Many of the members of the club and their guests adjourned to the clubhouse, where informality ruled. There were singing and dancing and dining. Among those responsible for the success of the evening—that is, aside from the membership of the club—were Jacob H. Gerhardt, treasurer of the ball committee; Jule Burnstein, who had in charge the rental of the boxes and who also selected the gold card presented to Mr. Baggot as well as the souvenirs given to the women attending—the latter a neat pin in the center of which was the emblem of the club, and First Vice-President Ben Wilson, who took charge of the printing and the arrangements for the grand march.

The boxholders were Mark Dintenfass, Vitagraph, Thanhouser, Ben Wilson, Universal, J. Searle Dawley, Edison, Nicholas Power, Moving Picture World, Fred Poppe, Anthony Kelly and Hugh Hoffman, World Film, K. and C. Booking, Miss Helen Gardner and Charles Gaskill, King Baggot, Jule Burnstein and Alan Hale, William Fox, Frank Tichenor, Adolph Zukor, James Kirkwood, M. J. Shear, of Solax; Romaine Fielding, Tiffany Corporation, Jesse L. Lasky, All Star, Lubin, Alco; Excelsior and Favorite Players; O. A. C. Lund, Alex Francis and George Powl; Alliance, Peerless and New York Motion Picture Company.

FRANK BORSAGE IN "THE PANTHER."

Frank Borsage does some splendid acting in "The Panther," a stirring north woods narrative soon to be released by the companies of Thomas H. Ince. He portrays the part of a young hunter who becomes the hounded victim of a tyrant's cruelty just because he has befriended a girl by marrying her. Most of the scenes were taken in Bear Valley, Cal., under the direction of Walter Edwards.

Scene in Grand Ballroom of Hotel Astor Upon Occasion of Screen Club's Annual Ball, November 25.

A Pearce and Scheck Enterprise

The Hippodrome, Largest Theater in South, Opens at Baltimore—C. E. Lewis Is Manager.

THE Hippodrome, one of the biggest theaters in the South, and in part devoted to motion pictures, was opened in Baltimore on Monday, November 23. This splendid new house which has a seating capacity about equal to that of the Strand in New York is situated west of Eutaw street just above Baltimore street and is the property of the well-known firm, Pearce and Scheck, who have been identified with the motion picture industry from the very earliest times and who built up a great business in the pioneer days of the South. Motion pictures and vaudeville constituted the program which was most enthusiastically received by the audience.

C. E. Lewis.

The theater itself was the object of general admiration. The prevailing tones in the scheme of decoration are brown and gold tastefully mixed. The proscenium opening is forty-three feet wide, the largest of any theater in the South. The very latest inventions for the improvement of ventilation are in use at the theater, the air being changed every four minutes. The building had been designed by the well-known architect, Thomas W. Lamb. A pipe organ has been installed to the value of ten thousand dollars. All the employes (there are fifty-four of them) wear a distinct uniform, combining a peculiar shade of gray with red. The cloth for this uniform has been specially manufactured in a Northern mill for the Hippodrome and is marked as "The Hippodrome-Own Spun." The most modern devices have been used to insure the best projection possible. The Gold Fiber Screen is used. Marble plays a prominent part in the interior architecture. There is no brass in the house; all rails are of wood with joints of polished bronze.

The management of the house will be in the hands of C. E. Lewis, who has for some time past been actively associated with the enterprises of Pearce and Scheck.

"While we must use vaudeville in the Hippodrome," said Mr. Lewis, "we intend to make much of the picture part of our program and if we find the public responsive to a first-class presentation of excellent motion pictures we intend to give them more of it."

FILM STORAGE AND EXHIBITION BUILDING PROJECTED.

Plans are under way for the ultimate erection on a site adjacent to the film center of a large building which will be devoted to motion picture purposes. The breaking out of the European war seriously retarded the progress of negotiations, but the officers of a syndicate behind the movement believe the delay will be only temporary. One of the strong talking points behind the proposition is the growing disposition of the Fire Department to increase the restrictions surrounding the handling of film. It is said that one-half of the capital necessary for construction work is in sight, and that it is designed to secure the remainder from film men. The plan is similar to that of co-operative apartments, in so far as each shareholder may extend his space by purchase of additional stock or in the case of going out of business may sub-let.

The building is to be at a point where the best railroad facilities are available, both as regards New Jersey, New York and Long Island. It is designed that the construction shall be undertaken in co-operation with the Fire Department. One of the features outlined is an exhibition arena, where many films may be shown simultaneously. Another is for extensive film storage vaults.

Socialist Defies Pittsburgh Police

Wheeler Says Moving Pictures Will Be Shown on Sabbath Despite Police Orders.

ROBERT J. WHEELER, the Socialist member of the Allentown, Pa., City Council, in speaking to a crowd of Socialists, which filled the Lyceum theater, Pittsburgh, Pa., the night of Sunday, November 22, from pit to dome, said, referring to the ban put on the Socialists' Sunday pictures at the Lyceum: "Go ahead and give your moving pictures and let the police arrest you, if they so choose. Then take the matter into the courts. I have too great confidence in the average court of justice to believe that it would lend itself to petty police persecution or the suppression of free speech, when such assemblages are orderly and do not conflict with the peaceful pursuits of the community."

Carl Jasaurek was chairman of the meeting and announced that moving pictures would be shown in the Lyceum theater by the Socialists Sunday, November 29, and "anyone attempting to stop them would be arrested for interfering with a public meeting."

Mr. Wheeler was in Pittsburgh to speak under the auspices of the local Socialist party. He is a forceful talker and had the house with him at all times. Mr. Wheeler said he could not understand why so many policemen "are chosen from the people who might well have lived in the third century."

"So they won't allow you to show moving pictures, eh?" he asked. "If it were a 'booze' joint, it probably would be given police protection. Americans won't stand for the suppression of free speech—the police ought to have sense enough to know that. I will wager that Director Hubbard already has been properly rebuked by his political sponsors for having interfered with Socialist pictures in this house."

Applause followed the addresses and, in spite of police orders, a moving picture show of Milton's "Paradise Lost" will be put on in this theater Sunday, November 29.

It has been reported that the police will not attempt forcibly to stop the showing of the moving pictures in the Lyceum theater on Sunday, November 29, by the Socialist party, according to Charles S. Hubbard, Director of Public Safety, but the following days information will be lodged against those in charge, and a test case will be the result.

BELASCO GIVES HIS "O K."

Following the private presentation of "The Rose of the Rancho," Lasky's motion picture version of the Belasco dramatic production of the same title, David Belasco wrote this letter of commendation to Samuel Goldfish, of the Lasky Company:

My Dear Mr. Goldfish:

It was like a dream to me to sit in my theater last night and see my production of "The Rose of the Rancho" unfolded in all its beautiful color and with all its dramatic action. The motion pictures of the scenes of old California, which your firm went to such great pains to obtain at their very fountain-head, are most life-like. You have caught the very shadows of the land of my childhood. My enthusiasm could not be greater, and I congratulate the Lasky Company on its wonderful work. Needless to say, I was your most exacting critic at the first showing of the pictures last night; but I am forced to admit that I think it the most perfect motion picture play I have ever seen, and I look forward with much anticipation to your forthcoming motion pictures of all my plays. Faithfully yours,

(Signed) DAVID BELASCO.

MICHIGAN EXHIBITORS AID "SAFETY FIRST" MOVEMENT.

At a meeting of the Michigan Exhibitors held in their club rooms in the Equity Building, Detroit, Mich., November 24, the members went on record as being in favor of the "Safety First" movement and they offered every aid to help along the good work. The members were instructed by President Jeup to charge admission price to the censors which, it is understood, will be directed by the Detroit Federation of Women's Club to visit the motion picture houses and to pass upon them, making report of those which they find to be below the standard. Mr. Jeup made it plain that the women who would do this work were not officially authorized and that there was no reason why the courtesy of free admission should be extended to them.

The association discussed the matter of raffles, and it was announced that two theaters were stopped from carrying on such lottery. The association also has put the ban on free matinees. The association wants a big attendance at the coming meeting in December, which will be held on the fifteenth at the clubrooms. Many legislative matters are to come up and it is urgently requested that every motion picture exhibitor in the state be present, to take part in the important discussions. President Jeup reports that ten new members out in the state have joined the association and three in Detroit.

A Wide Loophole

"A Coach and Four" Can Drive Through the Ohio Censor Law.

AN EXAMINATION of the Ohio Censor Law must convince any reader that it was drawn and enacted with an eye upon the creation of jobs and not for the protection of the public if such protection was needed.

Sections one, two and three deal strictly with the creation of the Board and payment of salaries, and each section is carefully prepared.

Section four and seven are the only ones dealing with the real subject of censoring. Said sections read as follows:

Section 4. Only such films as are in the judgment and discretion of the board of censors of a moral, educational or amusing and harmless character shall be passed and approved by such board. They shall be stamped or designated in an appropriate manner and consecutively numbered. Before any motion picture film shall be publicly exhibited, there shall be projected upon the screen the words "Approved by the Ohio Board of Censors" and the number of the film.

Section 7. Any person, firm or corporation who shall publicly exhibit or show any motion picture within the state of Ohio unless it shall have been passed, approved and stamped by the Ohio board of censors or the congress of censors shall upon conviction thereof, be fined not less than twenty-five ($25.00) dollars nor more than three hundred ($300.00) dollars, or imprisoned not less than thirty days nor more than one year, or both, for each offense.

It will be noted that section four has two points in view. First, duty of the censors, and second, duties of exhibitors.

Now it must be conceded that it would be a waste of time and money to censor films if there was not some way provided by which the public and police officials could readily detect a violation of the law. For it would be useless to censor if no provision is made to punish and thereby prohibit the exhibition of uncensored film. An attempt was made in the Ohio law to cover this point by making the law read in the last part of section four. Before any motion picture shall be exhibited there shall be projected upon the screen the "Approved by the Ohio Board of Censors" (in yellow). But section seven the penal clause of the statue only provides a penalty for showing uncensored film and fails to provide a penalty for failure to show upon the screen the Approval of the Board. Hence the only way to make a conviction under this statue would be to call the Censor Board into each and every case with their records. An impossibility.

The above analysis of the law was fully developed in the case of the State of Ohio vs. Sam Bullock, tried in the Municipal Court of Cleveland before Judge Fielder Sanders, the state being represented by James Reyant.

The facts, briefly stated, are as follows:

Mr. Bullock exhibited five reels of pictures without leaders (that is, a piece of film showing approval of censor board).

He was arrested charged with exhibiting an uncensored film. A policeman testified to his visiting the picture show conducted by Bullock, of seeing film shown without the leader, and that it happened in County and State.

Only one question was asked by defense:

"Do you, Mr. Officer, know of your own knowledge whether the film you saw had been censored or not?"

Answer: "I do not. I only know it had no leader."

The State rested its case, whereupon defendants moved to discharge on the ground that failure to show leader carried no penalty. Motion was granted. The above shows with what absolute abandon of rights of taxpayers and with what heedlessness bills are passed in the legislature to create positions for office seekers. Other points in this law are subject to consideration.

FEDERATION OF WOMEN'S CLUBS DETROIT'S CENSOR.

The Detroit Federation of Women's Clubs will take charge of the censorship of moving picture shows, pending the active organization of the recreation committee, provided by the charter amendment adopted in the recent election. A committee of club women called on Secretary of Police George A. Walters, of Detroit, on Saturday, November 12, and an agreement was reached whereby the censorship until further notice would be in charge of a special committee appointed by the president of the club. The volunteer censors will visit all moving picture theaters, as well as vaudeville theaters, each censor to be given a district to look after, and make a report to the police department of any improper films. Co-operation of the police department in suppressing such films was assured by Mr. Walters, who explained that the reason the department had no regular censor was due to the board of estimators, who would not grant the necessary funds. When the police budget was submitted for the year starting July, last, provision was made for the employment of a censor at $1,200 a year, an assistant censor at $1,000 and a moving picture operator at $1,000, to view all pictures and make eliminations of objectionable features. This part of the budget was slashed by the estimators, and as a result Official Censor Lester Potter quit censoring. The Detroit Federation of Women's Clubs object to the crime pictures shown at "special performances" for children Saturday afternoons.

Picture Actors' Lives Endangered

High Wave Dashes Schooner and Dory Containing Four Seafaring Men Posing as Actors Upon Rocks of Gloucester, Mass.

THE lives of four embryo moving picture actors were endangered at Gloucester, Mass., on Sunday, November 22, when a moving picture wreck became a realty. They were presenting the shipwreck scene for the World Film Corporation's "As Ye Sow" picture, in which Alice Brady, daughter of William A. Brady, is being featured. The incident was witnessed by 5,000 terror stricken persons. Even the cameraman, according to accounts, lost his nerve and stopped grinding the film, when a real "thriller" was facing him. Director Frank Crane had engaged the good ship "Island Home," which was to be steered on the jagged rocks in Brace's Cove. Charles Martin, Cornelius Linnehan, William Sawyer and Salvator Paglasi, all local seafaring men, were engaged as the actors.

As the ship came into the cove, under a full head of sail, a lifeboat trailing a dory, lying in her course, made ready to take the crew off. The picture was intended to merely represent the breaking up of the schooner after she had struck the rocks. The cameraman had made all preparations and the crowd had drawn close to the shore. The dory had been floated alongside the schooner. Paglasi had jumped in and was safely pulled to the lifeboat. The dory had been allowed to float back. As Linnehan attempted to jump into it, a great wave hurled the small boat into the air. The dory, containing the man, was whirled about and crashed against the side of the schooner, causing it to break to pieces, throwing its occupant into the water. After a short struggle he managed to grasp the shattered bow and the rope and was pulled to the lifeboat.

Great excitement prevailed among the crowd on shore, for a moment later, the schooner crashed upon the rocks. Martin and Sawyer were seen to fall to the deck. The sea was rolling and huge waves were thrown over the ship. The same conditions existed that are to be seen on the Gloucester coast after a heavy storm. The schooner's mainmast crashed into the water, narowly missing hitting the two sailors. The waves swept over these men as they were struggling to remain on deck. Then the foremast toppled its crumpled mass of canvas, wrecked spars and rigging overboard and the old ship started to break up.

Everybody believed that death was not far distant for these two men. They realized that quick action was necessary. All attempts of the lifeboat to reach them were frustrated by the big waves and raging surf. Within a short time, the schooner had broken in two. Only a portion of the bow and part of the stern remained. Time and time again the men were almost carried away. As a last resort at what seemed to be a suicidal attempt, Police Officer Harry Bickford, who was in charge of the lifeboat, stripped and with a rope attached to his waist, dived overboard in an attempt to reach the wreck. It was necessary to haul him back.

At last the crowd thought of the lifeboats in the station of the Massachusetts Humane Society. One of these was dragged out and with a volunteer crew, went to the wreck. Both men were removed in an exhausted condition from the remains of the good old "Island Home." They returned to the shore amid wild cheers from the crowd. Martin and Sawyer were suffering from many cuts and bruises. After the rescue, Martin said, "All the money in the world couldn't induce me to pose for another moving picture shipwreck. I have been in a real wreck, but, believe me, it wasn't half as bad as the one which I have just gone through."

ROISE BUYS PICTURE THEATER.

The Bijou theater, 2023 West Superior street, Duluth, Minn., has been purchased by John Roise from Charles Collins, who had been manager of the motion picture house for the last two years.

High class motion pictures and vaudeville will constitute the programs. Mr. Roise was formerly a restaurant proprietor.

United Motion Picture Producers

Personnel of the Organization Announced by President Erb —Some Well-Known Brands in the List of Productions Promised.

THE identity of the producing companies composing the United Motion Picture Producers, Inc., has just been made public by Ludwig G. B. Erb, president of the organization. This concern was formed recently for the exclusive purpose of providing single and double-reel comedies and dramas, to market which a contract was closed with the United Film Service (Warner's Features Inc.). Its offices are in the Longacre Building, Broadway and Forty-second street.

Ludwig G. B. Erb.

The producers affiliated with the United Motion Picture Producers, Inc., are Albuquerque Film Mfg. Co., Crystal Film Co., Features Ideal, Gene Gauntier Feature Players, Mittenthal Film Co., Nelson Film Corporation, St. Louis Motion Picture Co., and Smallwood Film Co.

The Gauntier Feature Players, with the talented and popular Gene Gauntier in leading roles, produce two-reel dramas for the new program service. Single-reel comedies and comedy-dramas are contributed by the Albuquerque Film Mfg. Co., which produces "Luna" films. Gilbert P. Hamilton is the director of this company, and Dot Farley, the leading woman. In pursuance to the request of many exhibitors who have subscribed to the United program, the "Luna" company will revive the Frontier Twins series, with Miss Farley in the leading role.

Ethel Grandin supplies thrills for United Film Service audiences in a series of two-reel dramas, which the Smallwood Film Corporation is evolving for the new service. Miss Grandin's interpretations of leads for the screen in the past, make the announcement of her inclusion in the United Film Service's stellar list especially welcome news to exhibitors.

Starlight films, back of which is the name of Mittenthal, who have been making features for Warner's Features, Inc., is another well-known brand represented. This firm enlivens the program offered by the United Film Service with single-reel comedies.

Superba, too, is included among the consolidated program companies. The films appearing with this trade-mark, which are made at the Crystal studios, are in a comedy vein and will be single reelers, with Charles De Forrest in the leads.

The Features Ideal output, highly dramatic in character, and given rank among the photo-plays that bring to notice an especially high level of acting, also are programmed, in the form of one and the two-reel dramas.

One-reel comedies and educational pictures bearing the imprint of the new Nelson Film Corporation, of which J. Arthur Nelson, president of the U. S. Film Corporation, is head, are two further noteworthy series contracted for.

Associated with President Erb are Gilbert P. Hamilton, head of the Albuquerque Film Company and a producer of the highest standing; is the vice-president; Leo Stern, a well-known New York lawyer, is treasurer of the United Motion Picture Producers, Inc. Mr. Stern occupies a similar position with the Gene Gauntier Feature Players.

The secretary is H. M. Goetz, formerly assistant manager of Warner's Features, Inc., having charge of that organization's many exchanges.

The United Film Manufacturing Co., with offices at 1431 Broadway, New York, is the latest to enter the ranks of film producers. The company is backed by prominent theatrical men.

Flamingo Releases

Elaine Sterne's "Without Hope" Leads the List with Other Prize Winners to Follow.

THE Flamingo Film Company, in this issue of the Moving Picture World, announces dates for its first releases, beginning on December 20th with Elaine Sterne's comedy drama in four reels entitled "Without Hope." This comedy was awarded the second prize in the Morning Telegraph-Chartered Theaters Corporation National Scenario Contest which closed September 15 last.

The story of the play is said to be an exceptional one and in Miss Sterne's best style. The dramatic features of the story are built around a conspiracy on the part of spies employed by a foreign government to steal from the inventor his formula for noiseless gunpowder about to be tested by the United States government. The comedy element, after the opening prologue, is introduced through the advent of a little slavey girl, Hope Flannigan, into the action. Hope doesn't know she is mixed up with an international conspiracy, but it is through her innocent activities that the plot is revealed and frustrated. The comedy situations are continuous and, while entirely natural to the action of the play, are unique.

Fred Mace is the producer of "Without Hope" and he surrounded himself with a notable company of players. Miss Marguerite Loveridge, one of the best-known players for the film drama, was especially engaged for the part of Hope. Miss Mary Charleson, of Vitagraph fame, was given the important role of Irene, daughter of the inventor and sweetheart of the playwright, Van Alstyn. Both Miss Loveridge and Miss Charleson will be seen at their best advantage.

The advent of Miss Catherine Proctor, famous as a Belasco star of many seasons in "Paid in Full," "The Easiest Way" and "The Governor's Lady," in each of which she played the leading part, into motion pictures, is made in "Without Hope." Miss Proctor plays the difficult role of LaBelle, the head of the foreign spies to whom is entrusted the work of securing the noiseless powder formula. Miss Proctor's work in pictures is fully up to the standard of her stage work. William Mandeville, Caroline Rankin, David Andrada, Johnny Doyle, Gertrude Barrett and Harry Kendall were entrusted with the other leads for the comedy in which 104 persons appear.

The second release under the Flamingo brand will be Caroline Wells' farce comedy in three reels entitled "Puritan Conscience," produced by Mr. Mace and practically the same company as seen in "Without Hope." The comedy will be released January 10th. Miss Wells was awarded third prize in the Scenario Contest mentioned above.

On January 31st Samuel C. Appleby's unique comedy drama entitled "The Sibyl of the Film" will be released. This comedy was fourth in the contest and it is believed will create a sensation. The producer is Mr. David Miles, of Los Angeles, with a picked cast for its interpretation.

The February release of the Flamingo Company will be Roy McCardell's satirical comedy, "A Jay in Peacock Alley," given first prize in the National Scenario Contest. Under Flamingo brand will shortly be announced a series of single-reel comedies extensive preparations for which are now under way.

All Flamingo comedies will be released through Sawyer, Inc.

ANOTHER GAR EL HAMA PICTURE.

The Great Northern Film Company announces as its current release "The Adventures of Gar El Hama," in four parts. The picture is especially interesting in that its central character is one which figured in two former Great Northern releases about two years ago, at which time the hero attained great popularity. The present production will therefore be welcomed by the exhibitors and fans who remember the other Gar El Hama pictures.

The photoplay tells an interesting, romantic story, which was staged amid unusually picturesque surroundings. It is said to be very thrilling and was produced on an elaborate scale. Some very novel and wonderful lighting and photographic effects are introduced.

The title role was interpreted by the great European dramatic star, A. Hertel, the same actor who appeared as Gar El Hama in the former productions. He has attracted much attention by his excellent characterizations in the pictures mentioned before and also in the recent Great Northern feature, "After Thirty Years," in which he also portrayed the leading part.

Jesse L. Lasky Returns from Coast

While Away, Supervised Extensive Additions to the Lasky Plant and Enjoyed Trip in Mountains.

JUST returned from five weeks in what he described as God's country and man's paradise, Jesse L. Lasky referred with enthusiasm to the picture-making possibilities of Southern California. So, too, he told of the changes taking place at the Lasky studios, of new companies being formed and of the plans of the company to increase its output from the modest twelve a year, with which it began business but a year ago, to thirty-six every twelve-month. Mr. Lasky's trip was taken for the purpose of supervising the general enlargement of the Lasky plant. The company has added to its roll two directors and a host of players. Prominent among these is House Peters, who becomes a permanent member of the Lasky forces. Another well-known screen artist is Blanche Sweet, who is to be starred in a series of Belasco plays.

"We started to build the best equipped glass studio in California," said Mr. Lasky, "so that we might take advantage of the rainy season. The structure is 100x80 feet. There was one regret in that to clear the ground we had to destroy a most beautiful orange grove just bearing fruit. We also put in a plant of machinery for the making of all our properties as well as the more difficult carpentry work on scenery. We also created a new wardrobe department, so that we are now able to put on all of our productions independent of outside agencies. Each division has been placed in a new building, so that the plant is really quite extensive.

Lasky and De Mille Prospecting for Locations.

"We also leased a two-acre lot alongside of the studio for the making of big outdoor scenes that do not need special backgrounds, such as a circus, etc. We acquired a lease of a ranch of about 20,000 acres. Here is to be found some of the finest scenery in California. Mountains rise to a height of 6,000 feet. On the top we can get snow, while at the base there is an abundance of tropical foliage. Included in this property are three or four acres of remarkable desert and cactus. One great advantage in the possession of this ranch is the possibility of making use at some subsequent time of properties in the construction of which we have gone to great expense. In 'The Rose of the Rancho,' for instance, we had to build a whole street. This setting has been available for 'Cameo Kirby.' So, too, when the property is ours we can do as much damage as the interests of the picture may require. We have found the ranch a real asset.

"We have forty head of horses, to which we will add from time to time. Many of these are trained to fall as may be desired by our cowboys. Right here I want to say we have the finest aggregation of ropers and good shots, and incidentally all gentlemen, I have ever met. I went along on a ten-day location hunt to Keene Camps, in the San Jacinto Mountains. We had a company of sixty, forty of whom were rough riders and cowboys, and I had an excellent chance to get acquainted. Some of these men are former Texas Rangers. Their riding is superb; so, too, is their shooting, as we had a chance to see in some of the pictures we made.

"When working on outdoor locations the Lasky players are now always accompanied by a physician regularly employed by the company. The doctor, by the way, has taken such a liking to picture work that he is playing regularly in the mob scenes.

"At present we have four companies. Cecil B. De Mille has just finished 'The Girl of the Golden West"; Oscar Apfel has finished 'Cameo Kirby,' with Dustin Farnum; Frederick Thomson has finished 'The Goose Girl,' with Marguerite Clark, and George Melford has finished 'Young Romance,' with Edith Taliaferro. William C. De Mille is now in full charge of the scenario department. Wilfred Buckland is the artistic director, and supervises all details having to do with scenery, costumes and properties. Cecil De Mille is general director and manager of the plant, assisted by Fred Kley as business manager."

Mr. Lasky on his return stopped off at a number of cities to look after some of his vaudeville interests. He admits that he found theatrical conditions very bad indeed. "It is curious to note," said Mr. Lasky in conclusion, "that in the three branches of the amusement field—the legitimate, vaudeville and the motion picture—the pictures are the least affected by the prevailing conditions. While I saw some good stage productions, all without exception reported business very bad. In Los Angeles the picture colony seems very prosperous; very few are idle. In fact, it was the only place where I got away from the cry of slow business."

The Highest Point Reached, Five Thousand Feet.

JENSEN TO ASSIST FEIST.

Emil C. Jensen, for three years with the Kinemacolor Co. of America, first in New York, and then as branch office manager in Chicago, goes back to the Chicago field, with which he is well acquainted, on Nov. 30, as assistant to Felix Feist, the general manager of the Celebrated Players Film Co.

Jensen is still a very young man, but he is pushing himself forward to advancement after advancement. Recently he has been the senior partner in the Feature Booking Office of Brooklyn, and just before that he was the booking manager of the New York Exchange for Sawyer, Inc., at 1600 Broadway. He is not only a booking expert, but an able publicity man.

RICHARD STANTON IN "A POLITICAL FEUD."

"A Political Feud" is the title of a strong drama presenting in strong contrast a rich and a poor boy that is soon to be released by the Ince companies. It is the simple chronology of the life of an urchin who battles his way to success and a worthy wife in the face of strenuous opposition at the hands of his jealous enemies. Richard Stanton heads the cast and also directed the picture. He is capably supported by Arthur Maude and Gladys Brockwell.

UNIVERSITY OF PITTSBURGH TO SHOW "CAESAR."

At the request of Chancellor McCormick, a date has been set for the showing of George Kleine's "Julius Caesar" at the University of Pittsburgh. The great Roman classic was projected at the Cameraphone Theater, Pittsburgh, for the benefit of the pupils of the Fifth Avenue High School. All Kleine offices report great activities along educational lines with "Julius Caesar."

CHICAGO LETTER

BY JAS. S. McQUADE

Who Is Sue?

A FEW days ago council was held in a secluded room, out on Argyle street, by a scenario editor, two producing directors and the publicity manager of the Essanay Film Manufacturing Co., to decide how best to meet the requirements of a remarkable script that lay before them on the only table in the room. This script was nothing more or less than a scenario that demanded for the leading woman's role "the prettiest and most popular girl in Chicago."

"I don't see how we can turn it down; it has such wonderful photodramatic possibilities," said one of the directors.

"From the nature of the proposition, we would be obliged to go out and find the most beautiful and popular girl in Chicago; and all lady members of photoplay stock companies would naturally be excluded, so as to be absolutely fair," said the publicity manager with impressive emphasis.

"I have a solution to submit," said the photoplay editor. "If we can get the co-operation of the Chicago Herald, I believe we can surmount all difficulties in finding a girl for the occasion."

Immediately it was decided upon that the scenario editor should get in touch with the editorial department of the Herald, and this being done it was deemed wise to invite the department of the "Herald Movies" (the Herald Weekly), to join in the consultation. As a result, a plan was evolved that will keep all Chicago in the throes of expectancy for the next ten weeks.

It was decided to name the unknown popular beauty Sue, and the film subject itself "Who Is Sue?"

Here is the plan briefly: The contest will be confined to an area within a radius of forty miles from the Herald building, on West Washington street. This area will be divided into four sections—the North Side, the Northwest Side, the South Side and the Southwest Side.

To enter a candidate, one must send the photograph of the girl one wants to be "Sue" to the photoplay editor of the Chicago Herald. The name and address must be written plainly on the back, it being strictly understood that no address will be printed. Only the section in which the candidate lives and her name will be printed.

A board of judges has been appointed to judge all photographs submitted in the contest. On the board are: Loredo Taft, Chicago's foremost sculptor; Francis X. Bushman, representing the Essanay Film Manufacturing Company; Allen C. Rankin, photoplay editor of the Herald; Robert R. Levy, representing Chicago exhibitors, and James S. McQuade, representing the moving picture trade press.

Group pictures of the young women entered as candidates will be printed in successive Sunday issues of the Herald and four pictures of candidates will be printed each week in the daily issue of the Herald—one from each district into which the city will be divided.

After all the pictures have been submitted the judges will decide which are the forty "prettiest and most popular girls in Chicago," and then the voting to find "Sue" will commence. The forty selected in the preliminary contest will represent the four districts, ten from each one.

A coupon will be printed daily in the Herald, and anyone participating in the support of a candidate must clip out this coupon, which entitles the holder to five votes, and receive from the ticket seller in his favorite theater the voting power which the coupon calls for.

The voting will not be restricted to the candidate living in the district where the theater attended by a patron is located. One may vote for any one of the 40 candidates.

The patrons of theaters will always have an opportunity of seeing the forty entries in the final dash to the honors, as the "Herald Movies" (Herald Weekly) will show four each week until the contest is completed.

The head camera man of the "Herald Movies" will take the pictures of the forty, and their pictures will be flashed on the screen in all sections of the city.

Prizes valued at $500 will be awarded to the four highest candidates. These four will represent the respective districts. The girl securing the largest number of votes will be given the opportunity to play the part of "Sue" in the Essanay photoplay, and a diamond ring worth $200.

Important Selig Happenings.

William N. Selig has informed me since his return from the West that Sculptor Carlo Romanello has now completed the magnificent entrance to the Selig Zoo, and that he is at present engaged on the drinking fountain. The opening has been postponed until everything is finished and in complete order. January 1, 1915, has been decided upon as the big day.

A Selig western company, composed of Director Colin Campbell, Miss Kathlyn Williams, Wheeler Oakman, Chas. Clary and a strong supporting cast, will leave for the Panama zone very shortly to engage in the production of the "Ne'er Do Well," from the great novel of that name by Rex Beach.

As anyone who has read the book knows, the main incidents are laid in Panama, and so, to get the proper atmosphere in the filmed story, the trip will be made. It is Mr. Selig's intention to visit the canal region during the company's stay there.

"The Rosary," under the direction of Colin Campbell, is about finished, Mr. Selig tells me. "The Carpet of Bagdad," adapted from Harold McGrath's most successful story, has just been received at the Chicago end, and will be ready for release in the near future. This subject is in five reels and has several surpassing oriental scenes.

In the Chicago studio, "A Texas Steer" has been finished, with Tyrone Power in the lead. "The Circular Staircase," based on Mary Roberts-Rinehardt's novel, is now under way at the Edendale studio, under the direction of E. Le Saint.

News from Wharton, Inc.

Theodore W. Wharton, of Wharton, Inc., Ithaca, N. Y., spent several days in the city the past week, on business. He was accompanied by Mrs. Wharton. They left for St. Louis Friday, Nov. 27, whence they departed for New York, on Sunday, Nov. 29.

As has already been announced, the product of Wharton, Inc., is being marketed to Eclectic—35 reels in all since June last, 20 reels having been released up to this date.

Mr. Wharton stated that the first of the new Eclectic series of detective stories, the name of which has not yet been announced, will be released near the close of December. The series is being produced in the Wharton, Inc., studios in Ithaca and New Jersey. The company has leased the Pathe studio No. 2, in Jersey City, for the making of interior scenes, and many of the exteriors will be made in Ithaca.

In addition to the Eclectic series, the Wharton Company will carry on the regular work.

Chicago Film Brevities.

F. E. Samuels, manager for "Cabiria" bookings in Illinois, Wisconsin and Indiana, with offices in Suite 809-11 Schiller Bldg., this city, called to see us last week. He stated that he was well pleased with the bookings made thus far, and that two sets had been booked up for nearly the whole of the winter. He reported a big demand from Wisconsin for this subject. In Chicago "Cabiria" is booked for not less than three days in any theater.

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Maurice Taub, formerly traveling representative for the Union Film Co., has severed his connections with that concern and is now traveling representative for the Consumers' Film Corporation in Illinois and Wisconsin.

* * *

Julius Singer, a dealer in films, at 1441-49 Broadway, New York City, visited the World office last week. Mr. Singer came on to Chicago to look over the film situation in the West, and expects to leave for the Pacific Coast in about 10 days, or to return to New York.

* * *

About four or five weeks ago the first reel of "Pilgrim's Progress," a four-reel subject, was left on a South Side elevated train bound for Englewood. The films had been rented by Dewitt Cleland, son of Judge Cleland, of Englewood, for a Sunday school entertainment. As the single reel will be of little use to anyone except the owner of the set, its return to Room 962 Insurance Exchange Bldg., Chicago, will be recompensed by a liberal reward, and no questions asked. The set of films was rented from the Atlas Educational Film Co., in the Mallers Bldg., by Mr. Cleland.

* * *

Peter J. Jeup, president of Michigan state branch No. 4, M. P. E. L. of America, advises me that the semi-annual meeting will be held at 255-59 Equity Bldg., Detroit, on Tuesday, Dec. 15.

* * *

Henry E. Guthrie, managing director of the Belgium War Film Co., of Kentucky, writes from Louisville that the Weigle war pictures are making a big hit at the Masonic Theater there. Clippings from the Louisville leading newspapers show that public interest in the pictures is strong.

The Weigle war pictures have entered their third week at the Studebaker, this city, with Mr. Wiegle, the camera man, as lecturer. The daily attendance last week ran from 4,000 to 5,000.

* * *

H. Fichtenberg, of New Orleans, spent most of last week in the city. He reported satisfactory business in his circuit of Southern picture theaters. Mr. Fichtenberg left for his home city on Tuesday, Dec. 1.

* * *

Maurice Fleckles, manager of the Laemmle Exchange, this city, is now on a business tour that will embrace the West Indies and Central and South America. He left two weeks ago and will return some time in January.

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F. R. Martin, at one time on the Chicago business staff of the World, is now traveling representative for F. O. Nielsen, who controls "The Spoilers" in five states. Mr. Martin is now in Cincinnati arranging bookings.

* * *

Carl Laemmle, president of the Universal, stopped over in Chicago a day on his way from Los Angeles to New York. He informed me that the new Universal plant will be opened early in February. Mr. Laemmle left for New York Tuesday, Dec. 1. A pleasant party was held in the Laemmle Exchange, 205 W. Washington street, on Monday forenoon, Nov. 30, of which Mr. Laemmle and Frank M. Bond were the most conspicuous members. Mr. Bond is the owner of the Bond Theater, Pontiac, Ill., and has been a continuous patron of the Laemmle service ever since Mr. Laemmle entered the exchange business. In token of his appreciation of Mr. Bond's loyalty and unswerving support, Mr. Laemmle presented him with a handsome Laemmle horseshoe, which bore on one face the words "Laemmle Luck," in enamel. The orb within the horseshoe bears on one hemisphere the words "Presented by Carl Laemmle to F. M. Bond," and on the other "Because he used the brains God gave him."

* * *

I called on Jack Hardin, manager of the Eclectic Chicago offices, one day last week, and found him up to his ears in work. He informed me that bookings in the city are keeping up steadily and holding their own with competitors. He also stated that the Pauline series is now being booked steadily in out-of-town theaters, and that the owners will run them at one week's interval instead of two. Quite a number of these new bookings have recently been made. The last episode of the Pauline series will be released on Dec. 15. The first of a new Eclectic series of detective stories to follow the Pauline series, will be released in the latter part of December.

The Universal will present "Damon and Pythias" at the Fine Arts Theater for a run, beginning Monday, Dec. 7. It is understood that the company has secured this theater for a period of six weeks.

* * *

The safe of the Avon Theater, 3325 Fullerton avenue, this city, was burglarized on Monday, Nov. 30, and $500 taken.

* * *

It has leaked out that Victor Potel, who has gained wide celebrity as "Slippery Slim" in Essanay's western farce productions, has gone and done it. The name of the young lady is Miss Mildred Pam, of Chicago, niece of Judge Hugo Pam, this city. Nearly six weeks ago Miss Pam visited her father in San Francisco, and chanced to get acquainted with Mr. Potel on a visit to the Niles studio to se how pictures were made. Mr. Potel, who is also a legitimate actor of fine ability, is an old Chicago boy. G. M. Anderson discovered him some time ago and he has ever since proven to be a good "find."

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A circular from the Chicago treasury department requests an announcement of the fact that the special war taxes on proprietors of moving picture theaters and otherwise, provided for by the act of Oct. 22, are due, and that after Dec. 1 a 50 per cent. penalty applies. The taxes are for two-thirds of a year, from Nov. 1, 1914, to June 30, 1915, and range from $25 to $100, according to the seating capacity of the house, as the year's rate.

* * *

The Howell-Ryder Co. will remove its offices on or about Dec. 1, from 746 First National Bank Bldg. to larger quarters in Room 711, in the same building. This company is the selling agent for moving picture machines and supplies.

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The Lea-Bel Feature Film Co., this city, removed its offices on Nov. 20 from Room 912 to 608, Schiller Bldg. This company is distributing feature service in some of the middle western states.

Ontario's Law Fire Preventive.

No Fires in Theaters Since Passage of Act—Rigid Examination for Operators.

A REPORT handed out by the Provincial authorities shows that since the passage of the Ontario act over two years ago, there has not been a single fire in any theater in the entire Province. This is a most enviable record and can be entirely attributed to the thorough nature of the laws governing both theater construction and the efficiency of the operators, who are put through one of the most stringent examinations ever composed. Before a theater can be opened it must pass both the municipal and Provincial inspectors and must conform to both by-laws.

Each operator is compelled to serve an apprenticeship and must then pass his examination, during which he must answer over 100 questions dealing with the machine, the lamp, the film and danger possibilities, the averting of fires and all necessary precautions, a knowledge of electricity and all the connected devices. The lanterns must be of substantial construction and equipped with automatic fire shutters. The machines must have two fireproof and airproof magazines, while the operating room must have self-closing doors, and all shutters to openings must be fastened by an inflammable cord, which will burn at the slightest fire. R. C. Newman, the Provincial Inspector who has been partly responsible for this splendid record and who was really the father of the rigid inspection system, is an old theatrical stage worker and electrician who has installed electrical systems in some of the largest theaters in Canada and the United States.

EDNA GOODRICH RETURNS TO APPEAR IN LASKY PICTURE.

Edna Goodrich, the dramatic star, has returned to America from Europe to fulfill her contract to appear in a Lasky production, which engagement was arranged before the opening of hostilities on the continent. After a few days in New York Miss Goodrich will proceed to the Lasky studios at Hollywood, Cal.

DEAL KINDLY WITH THE DIRECTOR.

Edgar Lewis, the moving picture director, offers a plea in behalf of the persecuted director. He says: "Every critic is ready to jump on the director, when in many cases it is not the director who is to blame for the faulty production, but the conditions under which he works. Critics either do not know or do not consider how the director may be hampered by the management. They accuse the director of inability to understand the subject at hand, when more often the director is doing very well with the material at hand. Before denouncing the director for his poor selection of actors or meagre setting, it would be only fair if the reviewers would inquire into the matter further. Often the point is that the management offers the director just so much money and time to do a production. The amount of each is seldom enough to give the director free rein to his imaginative ability. It is not fair to blame the director for those things beyond his control.

PATHE PLAYERS KILLED ON THE FIRING LINE.

The news has come that two of the Pathe Company's strongest players, Rene Alexandre and Paul Capallani, have fallen in battle. France has many sons who in these days have died for their native land, and there will be many more who will "give their last full measure of devotion" before the sweet morning of peace will dawn on that beautiful country, their love for which they have so dearly proved. Some have fallen in the struggle who seemed born for just this fate, for in the days of peace they showed little usefulness; but there are some whom France and the world could ill afford to lose. Rene Alexandre and Paul Capallani were artists; they were mirrors through which France could know herself; they were message-bearers through whom France could make herself known to all the world. They were motion-picture artists, shining followers of the only art that needs no translation; and the whole world has lost them, not France alone.

How terribly Fate allots its black ballots of death in this titanic struggle. Its eyes are blind to strength, wisdom, skill and beauty. It chooses, we know not how, the very best with those of lesser worth. France and England and Germany and Russia will lose and still lose men whom we cannot spare. Others may come to do the work they leave unfinished—but not to this generation. Such men as Alexandre and Capallini will live in our memories, that is true. They will shine in the sunlight when the morning of peace comes; but this generation will find none to do their work.

Doings at Los Angeles

TURKEY DAY was observed here this week with all the pomp and good feeling and with an air of good fellowship among the photoplayers of the colony. Everyone ate turkey, and the day was spent in all kinds of amusement. Some motored to Corona to see the big automobile speeders, while others spent the day at the beaches. The amusement places were visited, and some people just stayed at home and enjoyed the day of giving thanks. Many merry social parties marked the week, the most notable of which was the photoplayers' ball at Venice. J. Barney Sherry, our friend the Irish Prince, and Miss Mabel Normand, our queen of the movies, led the grand march. A following of picture players in full dress was on hand, as were a thousand actors and other movie people in costume and disguise. The night was one of mardi gras, and for the first time in the history of the land Thanksgiving eve was celebrated. The same night, Fred Kley, business manager of the Lasky studio, issued the toasts at the good fellowship dinner at the club. His party adjourned later to the Venice ball and took part in the grand march. One of the best dinners ever was this week's, a large number of members being present.

* * *

Inceville is to go on the map officially, for papers have been received which make it a post office. The little village will soon be incorporated, and a small city government organized to handle the business of the town. Much progress is noted here in the way of building and improvement. Mr. Ince is doing much for the picture business up here and the canyon studio is becoming more well known each week. The county is remodeling the coast road, and now autoists can tour way up past the studio without getting stuck in the sand. Many new and big productions are being put on, and others are ready.

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Robert Leonard, producing "The Master Key" for the Big U, is back on the legitimate for three days, being featured in "A Stubborn Cinderella" at the Morosco Theater. Bob played "Fat" in "The Campus" before going in films.

* * *

Director J. P. McGowan, of the Kalem, is doing a sensational picture this week with Helen Holmes in "The Hazards of Helen." The poor girl is tied to the track and a real locomotive nearly runs her down.

* * *

R. S. Sturgeon has been gone for several weeks to Bear Valley, waiting for the first snows of the year; and he is now on the way back for Turkey Day and Sunday, to return later and shoot the snow when it falls. The company has been isolated for these weeks and their only amusement has been their own theatricals, dances and outdoor games. They have finished the scenes for summer, and now winter has to fall before the picture can be completed. Nearly all the local Vitaplayers went to the ball at Venice on Thanksgiving eve, many in full dress, and some in costume.

* * *

Lee Hill, who was with the Santa Monica Kalem, has joined the Crown City Film Co., in Pasadena, and is playing leads with Dorothy Davenport. The first story is "The Crystal Globe." The studio is a busy place and the new company is making considerable progress. Allen Fralich also has joined this firm.

* * *

Sidney Ayres, who came recently to the Universal from the American, has completed his first Rex release, "On Desert Sands," a story of his own. He will next put out some westerns with Doris Pawn as leading woman.

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The first issue of the Universal weekly newspaper is off the press and it is a lively sheet. The editors save time and trouble in this way and the news of the hour is released almost before it happens.

* * *

"Julius Caesar" was given its initial run at Clune's auditorium this week, and those who witnessed the masterpiece say it almost eclipses any other film of its kind ever shown.

* * *

Director Ulysses Davis of the Vitagraph is doing a real live underworld story, with Natalie de Lontan featured. She was formerly with the U. S. Co., at San Diego. George Stanley plays opposite.

* * *

Here is a fact that was brought out last week by Kenneth O'Hara, publicity man for T. H. Ince. There are 18,000 acres under the lease of the Ince Company, making it the largest moving picture producing location in the country. Another bit of news is that a hotel is to be built overlooking the studio and the broad Pacific. It is to be for actors who wish to live near the plant.

* * *

S. S. Hutchinson, president of the American, is visiting Los Angeles in company with Thomas Ricketts, the veteran of American directors. They will probably return the end of this week.

* * *

J. A. Quinn, the big-hearted manager of Quinn's Garrick Theater, on Broadway, to show his idea of Thanksgiving was right, invited all the children of the city to come to his theater on the day before Turkey Day and see the running of "Rip Van Winkle." Many a little heart went pitty-pat when it was ushered through the velvet curtains to a two-bit seat in the big playhouse.

* * *

Selig's headquarters look as if a Chinese typhoon had run ashore, so dishabille is the place. Everything is tipsy, but in a few weeks, when the handsome new front is completed, and the overhaulers have finished their clean-up of the grounds, a model and wonderful studio will be thrown open to the public. The zoo is fast nearing completion and is one of the most efficient in the country. The front is about half done and will be a thing of beauty when finished.

* * *

A hundred orphan children and a dozen nuns of the Catholic school in Santa Barbara were treated to a tour of the American studios recently by Producer Henry W. Otto. The kiddies saw the first run of "Beppo," a current release, in which some of them took part.

* * *

Some people call Los Angeles the "colony." Why colony? Some people here have become so well anchored to California that they could not be pulled away with a ten-ton truck. Pioneers are popping up now and then, and early day stories are beginning to go the rounds. This is the old country of film production, and not the adventuresome producer's experiment.

* * *

Richard Stanton, to get some big dock scenes for a new Ince picture, has gone to San Francisco with his company. He will be gone about a week. Up at the studio much building is going on, a large addition to the stage being made; in all, the stage space will be probably the largest in the west.

* * *

John Brennan, comedian, passed over some news on the 'phone that Samuel Long, of the Kalem Co., had been here last week on a short business trip, with a view to re-opening the beach studio.

* * *

Thomas H. Ince did a bit of hero work the other day when a mad bulldog invaded the studio. He was on the stage overseeing a western picture when the crazed animal appeared. He grabbed a rifle and shot the canine, but not before it bit another dog and a cat. All three animals were buried together.

* * *

The Photoplay Author's League held a delightful social session, really not official, but the members sort of got together and exchanged talk, at the home of Mr. and Mrs. Clifford Howard.

* * *

The Jungle Film Co., which started here several weeks ago with a small but complete jungle menagerie, has just completed and run for the first time "Children of the Jungle," a three-reel atmospheric picture, which abounds in realism of the wilds of the hot countries. Many press and film folk were present at the Alhambra Theater when the film was run off. They will soon start an animal comedy of one reel with "Sally, the Chimp," featured.

* * *

Eugene Pallette and R. A. Walsh, of the Mutual, are friends together who have grown up from boyhood. Today they live together in bachelor apartments and have just invested in a powerful racing car and a white bulldog to match. Only a short time ago they came together after many years of separation, during which time both worked for film companies.

* * *

Tom Santschi, of Selig fame, had a misfortune the other day while producing "The Primitive Way," by Wallace Clifton. He was standing near a cage in which were playing a big monkey and some bear cubs. The monk grabbed the script from Tom's hip pocket and one of the cubs in

turn took it from the monk and scurried in to the den, where he ate ten scenes before an attendant rescued the scenario. This director starts next on "The Red Blood of Courage," with Bessie Eyton and Barney Furey featured. Director Martin has completed a little thriller in "Love and the Leopard."

* * *

December 10 will see Jack W. Kerrigan's new book off the press. It is "How I Became a Successful Moving Picture Star." The first edition will carry a thousand copies. The next book by the popular leading man is to be on the scenario. Jack says he did not want to write the books, but so many fans have written him for that information that he was compelled to answer them all at once and once and for all.

* * *

Mrs. Leslie Carter appeared in the third act of the "Heart of Maryland" for the children of the hospital this week. The entire moving picture cast took part, and the kiddies were overjoyed at seeing the piece. The Tiffany Company is very busy, and Director Herbert Brenon is about the hardest man to see in the west. His "made in a day" cemetery is assuming large proportions every day, and will be ready for the big scenes in a few days.

* * *

Cameras galore graced the three-mile circuit at Corona on Feast Day when the speed bugs flew around the course. The weekly correspondents got some excellent stuff for their releases. The fastest cars in the world were entered.

* * *

"Film Flams" is the heading of the "Times'" weekly picture column by Grace Kingsley. This week it says, "John D. Callicott, formerly connected with the Strand Theater, has been imported to assume management of the Woodley Theater. He desires it stated that his name is not pronounced the 't' silent, as in 'wrapper'!"

* * *

"The Woman" is the first story that will feature Blanch Sweet, who last week joined the Lasky Company. Mr. Lasky said that the new leading girl will have the same position with his company that Miss Pickford holds in the Famous Players firm. Cecil De Mille is to direct the famous star.

* * *

Since completing the first jungle pictures, John Rounan, of the firm bearing the name synonymous with the wilds of South Africa, left on the 27th for the hub of the nation to arrange for releases.

* * *

Out at Selig's F. J. Grandon has started "The Van Thornton Diamonds," a double-reel crook story with a brilliant cast. It is to be a thriller.

* * *

Scenario artists beware! Postage saved and trouble averted if you mail stories to Selig at 20 East Randolph street, Chicago. No stories read in Los Angeles' studio, all scripts being forwarded from the main office.

* * *

Dave Lewis, one of the old-timers at automobile racing, but who last year joined Mack Sennet and the Keystone, drove a car in the Corona races on Turkey Day.

* * *

Jimmy Horne, former scenarioist for the Kalem, and George Melford, who left for Lasky's studio, has been made director, and his advance is well deserved.

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Raymond B. West has also gone bugs! Not crazy, just bought an automobile. He invested in a racy roadster of Stutz make, a wonderfully attractive car, which he drives to and from Inceville. The first day he was caught for doing 22 per hour through the Jap village. He will contest the charge, for the little city is not incorporated and the state highway law says you can trim them up to 25 per hour.

* * *

W. E. Keefe, who digs up news for the Mutual, uncovered some queer facts, and here they are: Eddie Dillon, comedian, alias driver of his own car, has owned a racing machine over three months, has travelled but 21 miles, using hardly three gallons of gas, and yet the cost per mile exceeds $30. The car is in the shop undergoing repairs for the fifth time, the latest bust-up being the connection of the front end with a rail fence.

* * *

Footballists of the University of Southern California and their coach were enabled to study their methods in playing by the courtesy of Thomas H. Ince, who took scenes of the big game last week for a picture. He finished the film showing the game and projected it at the university, much to the enlightenment of the students who remembered their plays and profited thereby.

* * *

Henry McRae and his players, who spent some time in Honolulu earlier in the year, are trying to go again to the islands, and even to Japan, for some time.

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As usual, the Keystone was on the job at night. When the Thanksgiving ball was given at Venice, Mack Sennet had a string of arc lights and a Bell & Howell machine to get the grand march. Progress!

* * *

George A. Beranger, formerly assistant to D. W. Griffith, is now a director. CLARKE IRVINE.

Alfred L. Simpson Dead.

Original Song Slide Man Passes Away After Long Illness—Was Schoolmate of Colonel Roosevelt.

ALFRED L. SIMPSON, one of the first men to make song slides, died at his home, 113 West 132d street, New York, on the eve of Thanksgiving Day, Thursday, November 26. Bright's disease and an affection of the heart was the cause of death, the deceased having been an acute sufferer from that complaint for the past six years. He is survived by a wife only. Funeral services were held by the Elks Lodge No. 1 on Friday evening at the home of the deceased and burial was made on Saturday at Cypress Hills cemetery, Brooklyn.

Alfred L. Simpson was born in New York on December 5, 1859. His early education was obtained at old School 30 and among his classmates were Colonel Theodore Roosevelt and George Kleine. Being of a musical turn of mind Mr. Simpson was given a thorough training in that art, receiving instruction from such distinguished masters as Carlo Patti and Signor Cattivanni. He gained considerable renown as an orchestra leader and at one time presided over the orchestra of Wallack's theater and other New York houses. For several years Mr. Simpson was musical director for the Great Herman, the magician, also for the first production in this country of Gilbert and Sullivan's comic opera "Pinafore." Later he was musical director for E. E. Rice's big spectacular production "Evangeline," for which he wrote the incidental music.

Mr. Simpson composed many successful songs and instrumental pieces while following the musical profession and became deservedly well known for his contributions to the art.

In 1894 Mr. Simpson joined Joseph B. Maxwell in a vaudeville engagement, singing illustrated songs and the team became known as the "kings of the illustrated song," being very popular with vaudeville patrons.

Mr. Simpson embarked in the business of manufacturing song slides in 1902 and was quite successful. He had taken up photography as an amusement when a boy and became an expert amateur in camera work. He was a charter and a life member of the Camera Club of New York. The advent of the motion picture theater engaged his attention to the extent of inventing and patenting a metallic coated curtain suited to the showing of pictures in daylight. It was known as the Simpson Solar Screen. Since then the idea of coating screens with a metallic substance has become quite general.

The deceased was a member of the Automobile Club of America, Elks Lodge No. 1 of New York, Musical Protective Association, and the American Institute of Arts and Sciences. He was a brother of the late George W. Simpson, U. S. N., who was acting Paymaster General at the time of his death in Washington and had been Chief Disbursing Officer of the Navy for many years.

Mr. Simpson was married in 1898 to Miss Ida L. Willax, of St. Augustine, Fla. Mrs. Simpson will continue the business established by her husband.

ROTHAPFEL GETS LOVING CUP.

At the Strand after the regular program on Sunday evening, Nov. 29, David Belasco, Jesse L. Lasky and a party of friends presented S. L. Rothapfel, manager of the Strand, with a beautiful loving cup in recognition of his services in staging the private showing of "The Rose of the Rancho" at the Belasco theater on Nov. 15. The presentation was made by Mr. Lasky in Mr. Rothapfel's private office. A suitable response was made by Mr. Rothapfel to Mr. Lasky's presentation speech. The cup is of solid silver and is appropriately inscribed.

"In the Days of the Thundering Herd"

A Thrilling Western Photodrama in Five Reels, by Selig—Written by Gilson Willets and Directed by Colin Campbell, with Tom Mix and Bessie Eyton in Leading Roles.

Reviewed by James S. McQuade.

ABOUT twelve months ago Colin Campbell and Tom Mix paid a visit to Chicago and went over the story of "In the Days of the Thundering Herd" with Gilson Willetts, which had been written with the object of giving an accurate glimpse of life as it was lived in the far middle west in the years around '49, when gold was first discovered in California.

I was favored by being present at some of these "talks," and was impressed by the decision arrived at, on the suggestion of Mr. Selig, that strict attention should be paid to historical correctness, both in incidents and detail, in the production. In other words, the Indians of those days and the plainsmen, their manner of living, their camps, their

Scene from "In the Days of the Thundering Herd" (Selig).

hunting expeditions, their fierce and sanguinary engagements, etc., should be visualized as nearly to the life as possible. To bring back the days of the buffalo chase realistically, it had already been arranged at the time that the 7,000-acre buffalo ranch of Pawnee Bill, at Pawnee, Okla., with the largest herd of buffalo in the world, should be used in the hunting scenes. A large force of native Indians had been secured among the tribes in Oklahoma and a carload of tepees had been manufactured in Chicago, on the order of Mr. Selig, to furnish the pictures a typical Indian village. How well the plans and preparations have succeeded remains for each spectator to judge for himself.

From my viewpoint, after viewing the pictures twice, I can say fearlessly that the five reels teem with action and radiate with atmosphere of the old days with a vividness that can be felt. One is translated from the wonders of modern days to the old Santa Fe trail and the long, winding line of "prairie schooners" headed towards the setting sun. We see them making camp for the night, and watch the stealthy approach of the Indian girl, who soon makes known to her people the presence of the white men.

Then comes the attack by the red devils, who gallop swifty around their victims, discharging their muskets as they circle, until only two of the whites—the hero and the heroine of the story—are left alive. Next follow the thwarted torturing of the man and his escape with the white girl, only to be pursued and recaptured, and their next get-away which is successful. This time they come upon a band of white hunters, and this camp is, in turn, attacked by the same tribe of Indians. A running fight takes place, in which the white men are pocketed in the hills and are saved from annihilation by the timely arrival of another group of white hunters. This battle, which results in the defeat of the redskins and in the death of their chief, is a most exciting spectacle, and may well be termed the last word in a scene of this kind.

The reader naturally concludes that where there are so many hunters there must be an abundance of big game, and he is not disappointed. We watch both the Indians and the white men as they kill the buffalo, the former bringing down the animals with bow and arrow just as skillfully as do the white men with musket or old-time rifle. The big herd is shown many times in the pictures, under varying conditions, and some of these scenes are strangely impressive. It is to be regretted that still pictures of these remarkable scenes, which can never again be taken, were not included among those snapped for the occasion. The scene shown in the accompanying illustration is unworthy, but better than none.

Tom Mix is pre-eminently the "big chief" in the photoplay, and this is no reflection on the admirable work of Wheeler Oakman in the role of Chief Swift Wind. Tom is Tom Mingle, the pony express man, and afterwards the leader of the white men in their fierce fights with the Indians. He is the sweetheart of Sally Madison, for whom he forsakes the pony express business to accompany her on the journey to join her father in the state of the Golden West. The amazing equestrian feats performed by Mr. Mix, as the pony express man, will probably never be repeated again in moving pictures. Seen one hundred years from now, they will cause men to open their eyes in wonder. In the Indian fighting scenes, Tom holds the eye with the same magic spell.

Miss Bessie Eyton is a worthy companion for Tom Mingle in the part of Sally Madison. I never suspected that she was such a dare-devil on horseback. After that terrific fall, when she is swept from the saddle by the low hanging bough of a tree, I surely thought she had suffered broken bones, if not insensibility. But no; she was up again, after a moment of careful feeling, hastily making her way to a tree, in whose branches she sought safety from the stampeded herd of buffalo. Here's to you Miss Eyton, for wonderful horseback riding and just as convincing acting.

Wheeler Oakman so cleverly disguises himself in the part of the Indian, Chief Swift Wind, both in make-up and impersonation, that one often is impressed with the belief that he is a real redskin. The final contest between him and Tom Mix is a most realistic struggle.

The poetic role of Starlight has been sustained most creditably by Red Wing, the full-blooded daughter of the Indian chief. In a very subtle way, almost imperceptibly, she shows that she is in love with Tom Mingle and that her love is hopeless.

It is needless to emphasize, after what has been written, that the production has been worthily made by Colin Campbell. I will just direct attention to the closing scene, in which Tom Mingle, Sally Madison and Starlight are shown as they set out for the land of promise. As we pathetically gaze at it, new vistas rise out of the saffron west, and we rub our eyes to find out whether or not we are dreaming.

SCHOOL CHILDREN WELCOME ANDY CLARK.

The pupils of Public School No. 10, at 117th street and St. Nicholas avenue, recently gave Andy Clark, the Edison boy comedian, a royal reception at the Regent Theater.

When school had been dismissed Doctor Birkins, the principal, lined the two thousand pupils along the avenue for the

Children Cheering Andy Clark, the Edison Comedian.

fire drill, after which they marched with Andy Clark at the head of the procession to the Regent Theater, where a special exhibition of the Edison historic film "The Midnight Ride of Paul Revere" was given.

A motion picture of the affair was taken by the Edison cameraman, to be used for exhibition purposes at the Regent Theater.

"On the Belgian Battlefield"

A Remarkable Four-Reel War Picture by Edwin F. Weigle, Photographer of the Chicago Daily Tribune.

EDWIN F. WEIGLE, staff photographer of the Chicago Daily Tribune, has returned from the battlefields of Europe with a series of unusual pictures depicting the present war.

The Chicago Daily Tribune obtained the exclusive rights by the Belgian government to take moving pictures in the Belgian war zone. Joseph Medill Patterson, the well-known writer, who acted as special representative and war correspondent for the Tribune, made the contract with the Bel-

One of Weigle's War Pictures.

gian government. According to this contract, half of the proceeds taken in by these pictures will go to the Belgian Red Cross organization.

Weigle's pictures show us war as it really is. They are taken on the actual firing line, and you marvel at the chilled steel nerve of this man grinding his camera when shells are bursting and soldiers are falling within a few feet of the lens. Every imaginable phase of fighting is vividly illustrated. There are pictures of infantry in action; of the artillery fire; of soldiers falling and comrades pulling them from the trenches; and of Red Cross workers helping the wounded, Belgians and Germans alike, after the battle. Also there are refugees, thousands of them, ever present, hurrying from the advancing Germans, and then miles of ruined cities and villages and shell furrowed roads.

Most of the weapons of warfare are shown. An armored motor car is pictured covering a Belgian retreat. Then there are machine guns drawn by dogs, ammunition wagons,

Edwin F. Weigle, Camera Man.

ambulances, priests and nuns helping the wounded, and soldiers digging trenches with their little square shovels in fields of beets and cabbages.

Burning cities, broken and ruined bridges, soldiers and citizens lying dead, side by side, is the fearful picture recorded by the cinematographic camera.

Probably the most dramatic picture is the explosion of a shell, tearing to pieces a house just back of the firing line near Termonde. The soldiers are first seen in a field near the house. Another house is burning, after having been struck by a shell. The ruined roof is plainly visible.

The photography throughout is remarkably good. Some scenes are stereoscopic in brilliant perspective. The length of the film is 4,500 feet, divided up in four reels.

Olga Petrova

MADAME OLGA PETROVA, the Russian-Polish actress, has been engaged by Popular Plays and Players, Inc., to appear before the camera in "The Tigress," a forthcoming Alco release. This photoplay is based upon Ramsay Morris' legitimate play of the same name, which in turn was founded upon his novel.

Madame Petrova is playing in New York in Panthea. This engagement makes her appearance at the Fort Lee studios of the producing concern possible. Madame Petrova has played in many countries. In nearly every department of dramatic art she has shown marked ability. She is a singer, a mimic, a tragedienne, and now a motion picture star. Her mother was a Russian-Polish noblewoman, her father an Englishman. She speaks fluently all of the best-known modern languages, and some that are not usually included in a liberal education. She is very proficient, for instance, in Welsh.

Olga Petrova.

"The Tigress," her managers declare, is a fitting vehicle for Madame Petrova's temperament. The critics have compared her in some of her characterizations to a serpent, in others to a lioness, while other have said she was a tigress. It has been stated, however, that she was able to convey almost any emotional value across the footlights in the legitimate theater.

In "The Tigress" Madame Petrova has many strong scenes to do in the vein in which the general public is accustomed to think of her, so her admirers and friends believe that she will be very successful as a motion picture star.

"The Tigress" is to be a heavy production with a large cast. It follows in this respect the policies inaugurated by Popular Plays and Players, Inc.

HAZEL DAWN RE-ENGAGED BY FAMOUS PLAYERS.

Hazel Dawn, one of the most charming and talented of the younger favorites of the American stage, who made her debut before the motion picture camera in the Famous Players' production of Bronson Howard's play, "One of Our Girls," has been re-engaged by that concern to star in a film version of the famous comedy-drama, "The Love Route."

"The Love Route," by Edward Peple, author of "The Spitfire," and the recent comedy success "A Pair of Sixes," is a romance of the ranch and the railroad, which will provide unequaled and numerous opportunities for the display of Miss Dawn's captivating powers of characterization.

RELIANCE SIGNS UP GEORGE RANDOLPH CHESTER.

George Randolph Chester, undoubtedly the best-known writer in America, has been signed by the Reliance Motion Picture Company to write a fifteen installment serial entitled "Runaway June," which will be ready for release early in January.

Mr. Chester's fame is world-wide on account of his "Get-Rich-Quick Wallingford" series which appeared in the Saturday Evening Post and book form, four million copies of which have been sold to date, and Mr. Chester has already completed sixty-five "Wallingford" stories.

In writing "Runaway June," Mr. Chester has established a precedent, as he has adopted a new scheme in writing stories. Realizing that in order to produce a successful moving picture it is necessary to visualize, Mr. Chester has written his action out first, and then supplanted the word version in his story. Mrs. Lillian Chester collaborates with her husband in all his works, and she is partly responsible for the success of "Cordelia Blossom," "The Ball of Fire" and "The Enemy," which was Mr. Chester's greatest work prior to "Runaway June." Owing to the great popularity of George Randolph Chester, over 2,500 newspapers have been signed to run this story in serial form.

Among the Picture Theaters

CHEROKEE THEATER, LOUISVILLE, KY.
A Suburban Picture House Which Fills the Bill—Receiving Good Patronage Since Opening.

SITUATED almost at the edge of the city of Louisville, Ky., near one of the big parks and in a high-class residence district, which is growing with great rapidity, the Cherokee moving picture theater is attracting much attention from exhibitors in that part of the country where it is characterized as one of the best and best designed to meet present and prospective conditions of any other suburban picture theater in the South.

At the outset the project to build met with considerable opposition from residents of the neighborhood who were uneasy as to the character of the improvement, but they were won around when they learned just what the promoters, the Cherokee Amusement Company, had in mind, and now some of those who voiced the strongest protests have been warmest in expressing their approval. The problem was an interesting one. The residence section, which the theater is to draw tribute from, is long and narrow, with a big area, however, for spreading out. There has been a well-defined increase in building for the last several years at the rate of about 8 per cent., indicating a correspondingly heavier gain in population. The existing homes were of the better class and the residence section was and is drawing many of the

Cherokee Theater, Louisville, Ky.

best people in the city who are building and buying homes of high cost and class.

It was necessary then to build a theater which in construction and architecture would suit its surroundings and which must therefore be costly. Considering the cost, it was shown to be the wisest thing to do to erect a theater which would satisfy the community for the time being and answer the purposes and fill the demands on it in years to come. The Cherokee Amusement Company, capitalized at $15,000, has, according to members of the company, made an investment of approximately $30,000. Charles W. Krebs is president of the company, which takes its name from Cherokee Park, one of Louisville's biggest playgrounds; F. E. Schietinger is secretary, and Carl Zang is secretary and general manager. In personal charge of the theater is Theodore F. Roehrig.

So the company has put up what is almost an absolutely fireproof and indestructible theater, fronting 50 feet on the Bardstown Road and reaching back 140 feet on Bonnycastle avenue. It is of brick and concrete construction, with the front of modified Spanish mission architecture and the decorations and embellishments held under very sharp restraint. Really the effect is excellent, the lack of ornate embellishment contributing to the good effect of the whole. The face brick used is of a buff color, relieved with trimmings of a darker hue, while there are three terra cotta panels in the front which add a touch of color.

The entrance lobby, 22x10 feet, almost at the level of the street, opens on either side of the ticket window into the main auditorium, through two sets of doors. The auditorium measures 47.5x100 feet and from the lenses of the operating machines to the screen the distance measures 110 feet, 4½ inches. At the entrance the ceiling is 17 feet high and the floor slopes from the first row of seats 3 feet and 4 inches until the bottom of the incline is reached. Here again is a level, in the center of which is the orchestra well and from which at a slight slope, rise the ways to the two exit doors, one on each side of the stage. The stage has a depth of ten feet, less a few inches, and the curtain is six inches from the inside rear wall.

Four pilasters relieve the surfaces of the two side walls and the spaces in between them are divided into panels, with a chair rail about five feet from the floor. Sockets in each of the pilasters have been arranged to accommodate a total of four wall fans, while in the spaces between the panels there are bracket lamps. The whole interior of the auditorium is finished in rough coat plaster, painted in buff, light green and pink, the colors being used in the paneling and separated by narrow gilded mouldings. The ceiling is white and reflects the light from the indirect lighting fixtures, which are of brass in the form of inverted domes of Turkish mosques. A curb surrounds the orchestra well and marks the front of the stage floor. All the woodwork is mahogany. There are five high transom windows, the panes painted green, to be used for ventilating purposes rather than for light and set high up in the walls.

The heating system is hot air, the furnace room being located at the front of the building and the heat rising through two registers on the level space. The distribution of the warm, fresh air, is insured by two large wall ventilators at the front of the auditorium, with powerful electric fans to draw the warm air from the rear of the building, along the floors to the front. Three ventilators of large size communicate with stacks on the roof.

The flooring of the whole building is concrete. Over the basement, furnace room at the rear of the auditorium, the floor is of reinforced concrete; elsewhere it is of monolithic slabs laid directly on the ground, with the usual cinder, gravel and macadam base. Altogether there are only six slabs in the whole floor, a line dividing them all runs down the center. Two slabs compose the first level, two huge slabs the inclines, and two more slabs the level near the stage, with the slopes up to the exits. The floor was designed so as to make it cleanable with ease. Two hose connections have been supplied at the rear of the auditorium, and there are two drains near the stage with the slopes of the floor arranged so that all water will run into them. The seats are attached directly to the floor with expansion bolts, and, incidentally, are seats of high quality. The plan lends itself well to scrubbing or to sweeping.

There are three separate lighting or electric systems, with three meters, one for the exit lights, so connected as to insure that they will burn in almost any circumstances. One system provides lights for the auditorium, with a number of circuits so that the lights can be regulated as desired. The third meter connects with the motor generators which operates the two Powers 6A machines. The operating room, equipped in duplicate, occupies as usual the space directly over the ticket office, while the executive office is set further to the front and there are two toilet rooms, one for women and one for men, at the rear corners of the auditorium.

This operating room, of ample size, is of concrete over steel lath and on steel rafters, with a reel rewinding room apart from the operating room. Steel shutters and steel doors, some of them automatic where needed, further insure safety. Two large ventilators open out of the top of the operating room. The operating room itself opens at one side to the rewinding and switch room, on the other into a storage room.

There are 32 rows of seats in the auditorium, eleven seats to the row in the center with six at each side, except where the pilasters leave room for one less seat. Altogether there are fixed seats for 708. The aisles are 4 feet and 2 inches wide and more than meet the requirements of the Building Inspector. An electric piano has been installed in the orchestra well. The screen is of the plaster type, finished with a coat of plaster paris, hard, smooth and absolutely white. It measures 22x18 feet and has curtains provided at the sides. The house has been using lenses which project 16x12 pictures on the screen, but lenses, which will enlarge this picture, have been provided for. In use the screen and machines give wonderfully sharp and clear pictures. Metal lath form

the basis of the screen, which was trued up and finished off by Mr. Roehrig himself.

So much for the theater building. It is one of the commodious theaters in Louisville and will seat all the people necessary until the neighborhood progresses to the point where a semi-continuous program can be given. Everything is substantial. There is little unnecessary embellishment to be kept clean and deteriorate. Everything is in good proportion and line and pleasing to the most discriminating patron. Vases of flowers at each side of the stage add all the decoration necessary. In arrangement and construction the theater reflects the good judgment and thought of the general manager, Mr. Zang, who sat up continuously with the architect and the builder.

The first show was given on the evening of October 29. The Universal and the General services are being used. The residents of the entire district are kept posted on what is in prospect by programs prepared for the whole week and distributed to every house which could possibly send patrons to the theater.

The reception the theater has met with already is such as to indicate that it will have a most successful career. The promoters and managers of the company are practical business men. The plan of the company is to give the patrons the worth of their money, and to give them much the same character of shows they could see in the downtown district of Louisville without spending money for carfare and taking the time necessary to make the long trip. The theater has been built to stay built and the company is conducting a business which it counts on building up to large proportions.

KOFORD & RYAN'S PICTURE THEATERS.

Brigham City Opera House and Alta Theater Doing Good Business With Licensed and Feature Pictures.

MESSRS. KOFORD & RYAN are the owners of two profit-earning picture theaters in Brigham City, Utah. They are the Brigham City Opera House, which has a seating capacity of 550, and the Alta, which can accommodate 1,000 persons. The exercise of good judgment in the selection of pictures and careful management have placed these two moving picture houses in the profit producing class. The Alta shows licensed pictures while the Opera House is devoted to the exploitation of feature pictures made by Lasky, Bosworth, General Film, Famous Players, etc. The admission price for an entertainment composed of licensed pictures is 5 cents as compared with 10, 15 and 20 cents charged for a show made up of features. One road attraction a month is booked at the Alta. The house can easily handle a legitimate show of goodly proportion for it is equipped with a stage 40 by 60 in size with 80 feet to fly loft.

Brigham City Opera House, Brigham City, Utah.

The Opera House is the old original playhouse of Brigham City, and was erected by the Mormon Church about 1862. A few alterations and the structure was brought up-to-date, and from the photograph of the exterior published with this article one could easily conjecture that it was recently erected. The chairs are roomy and comfortable and the ventilation is good. Quite a number of big productions have been shown at the Opera House such as "Quo Vadis," "Antony and Cleopatra," "The Last Days of Pompeii," "Spartacus," "Neptune's Daughter" and many others.

In each of Messrs. Koford & Ryan's houses there is a three-piece orchestra. In the Alta there are two 6a Power's machines, while at the Opera House there are a couple of Power's No. 5. "Both Mr. Koford and I take the Moving Picture World," says Mr. Ryan, "as neither of us will wait until the other has read it before relinquishing it. We swear by it."

LIBERTY THEATER OPENED.

Big New Theater Seats 2,100—Melodious Numbers of Program Emanate from $30,000 Wurlitzer Hope-Jones Orchestra.

MARKING a forward step in the history of photoplay presentation in Seattle, Wash., and the Pacific Coast, the splendid Liberty theater in Seattle observed its opening Tuesday, October 27. There was no opening ceremonies as the opening of so complete a theater with its numerous surprises in the way of advance construction, and one of the finest and largest Unit orchestras in the United States was sufficient ceremony in itself.

The builder of the Liberty, E. L. Blaine, and its lessees and directors, Managers Jensen and Von Herberg, have left nothing undone to make the theater the last word in attractiveness and comfort for their patrons. To sum up the most striking features in a single paragraph, so far as possible they have erected a practically fireproof theater, giving it the latest heating and ventilating system, built a house with an easy incline instead of stairways to the balcony, provided not only rest rooms and smoking rooms, but even writing rooms and telephone rooms, and have spent $30,000 on a Wurlitzer unit orchestra, and have brought an artist, Henry B. Murtagh, from New York City to play it.

In speaking of the exterior design of the Liberty, its architect, H. Ryan, said: The style is modernized colonial, the front being of white terra cotta with a serrate skyline for accentive purposes to make it different from a business block. The Liberty theater is three stories in height, cost $140,000, was five months in building and is of reinforced

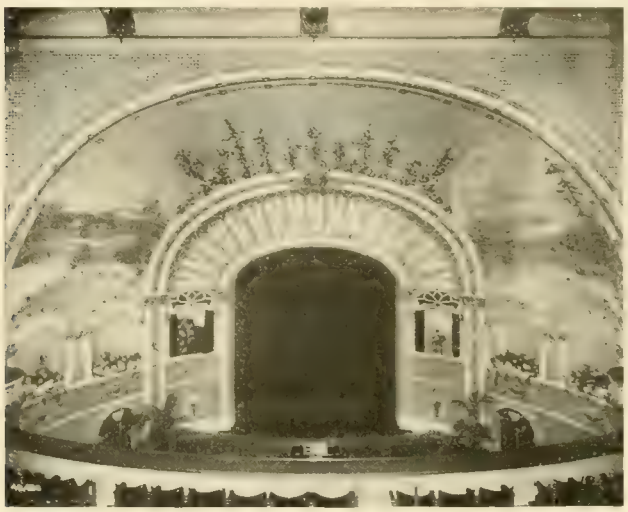
Interior View of Liberty Theater, Seattle, Wash.

concrete and steel, and more than complying in the matter of exits with every safety regulation ever devised. Heat ducts are run through the concrete in the main floor, so that the floor will be warm at all times. The heating is concealed by decorative lattices and double coves. The air is warmed or cooled, as desired, and forced through water for purification. The air in the theater is changed every three minutes. The ventilators are fitted with thermostats, and the house is automatically kept at just the right temperature summer and winter.

One imposing feature about the Liberty theater is its lighting display. Beginning with the exterior, there is a mammoth figure of the Statue of Liberty forty feet high and lighted with 1,200 lamps of 24,000 candlepower. In this figure there are colored lights of red, green, flesh, hair, frosted, robe white, shaded white and pure white, or eight colors in all. Alternating currents give the effect of a huge flame in the torch. It is also marked by off and on flashes. The marquise over the entrance is of double glass; the top glass in brown, wired, and the bottom leaded with colored lights worked in. It is illuminated by 286 twenty-five watt and 4 five-hundred-watt lamps. On the roof there are four torches, which, by a combination of electricity and steam, produce a fire effect. There is a light power of 280 watts in each torch. The skyline of the theater is outlined by 144 sixty-watt lights. There are 2,800 tungsten lamps in use in the theater, and care for artistic effect has been taken at every point. The projection booth is on the main floor. It is equipped with two motor-driven Simplex Machines, hot and cold water, and everything that calls for an up-to-date operating room.

The interior furnishings of carpets, draperies and furniture

will instantly command attention. The floor of the main entrance, approaching the ticket office, is covered with inlaid mosaic tile with a Grecian key border in a color that harmonizes. The side walls of the lobby have a wainscoting of black and white Alaskan marble extending around the entire length of the main foyer. The floor of this foyer is covered with a rich French rose carpet extending the entire width of the building. The same kind of carpet covers the incline, which approaches the mezzanine floor, on which are the women's rest rooms, men's smoking room, and the writing rooms. These places are all similarly carpeted. The Rose draperies and portieres are on classic lines in colors to harmonize with the floor coverings and walls. The general color tones are gray and blue; the walls are warm grey,



Interior View of Liberty Theater, Seattle Wash., Looking Toward Stage.

the floor rich blue. The women's writing room is one of the main features of the general furnishing, being most complete in every detail. Each room on the mezzanine floor is furnished with writing desks in old ivory, the tops covered with a very attractive chintz in tones of blue and ivory. Each desk is equipped with a small writing lamp with chintz shades. The furniture is upholstered with the same chintz. The rest room is provided with many couches, reclining chairs and dressing tables.

The seating capacity of the Liberty is 2,100, and has the barrel back and leathered upholstered opera chairs. There

Interior of Liberty Theater, Seattle, Wash., Showing Boxes with Reclining Chairs.

are eight loges on the main floor, and two rows of loge seats in the balcony. Simplicity of decoration characterizes the entire theater, and big mirrors are to be found in many parts of the theater. The main auditorium is illuminated by means of a deep cove extending around the theater and containing 150 lamps in reflectors. In the center of the ceiling is a large rosette containing a cove with 45 lamps and a huge indirect bowl with a big amber lamp. The proscenium arch is lighted in an ingenious and unique manner. Four powerful searchlight reflectors are skillfully concealed in the rosettes on the balcony front. These light up the beautiful paintings and delicate architectural detail of the arch. On the level with the balcony is a series of four magnificent paintings representing scenes in and about Seattle. During the showing of the pictures only the amber lights in the large center rosette and one of the three lamps in the bowls under the balcony are kept lighted. Once during each performance the entire flood of lights are switched on.

Last but not least is the Wurlitzer Hope-Jones Unit Orchestra which will prove a magnet for thousands of people during the life of the Liberty theater. The instrument combines the grandeur of the cathedral organ with the finest symphony orchestra. It reproduces most of the effects of the great symphony orchestra and it adds a wealth of tone color. The expression shades controlled by hand or foot enable the performer to reduce the power of the various pipes down to a mere whisper, or to increase it with thunderous effect. The smallest pipe is three-fourths of an inch long, and the largest thirty-two feet in length. The main instrument is placed in four special "swell boxes" built behind and above the proscenium arch and contains fifty-six instruments in all. There is also a piano which is operated from the organ keyboard. An electric motor of fifteen horsepower is required to supply wind for all these pipes. More than 250 miles of electric wire have been used in order to give control of the various parts.

STRATFORD THEATER, BUFFALO, N. Y.

THE accompanying picture is that of the Stratford theater, which, according to the Stratford Theater Company, will be built at the northeast corner of Court and Franklin streets, Buffalo, N. Y. It is to be devoted to the exploitation of moving pictures and vaudeville.

The officers are A. E. Whitbeck, general manager; J. T. Eddy, secretary; Robert Huntley, president; William F. Kasting, treasurer. These are all Buffalo men except Mr. Whitbeck, who formerly managed the Orpheum theater, Detroit. It is said the land and building will represent an investment of $500,000. Popular prices will be the rule.

The Stratford theater will be in the remaissance style of architecture and will be very beautiful, both on the exterior

Wash Drawing of Proposed Stratford Theater, Buffalo, N. Y.

and inside. The outside walls will be of buff ornamental brick with light cream terra cotta and stone trimmings. The plans for the Stratford theater were drawn by Smith, Hinchman and Grylls, of Detroit, who are recognized authorities in theatre designing.

The color scheme of the interior will be carried out in turquoise blue, ivory and gold and will be handsome in the extreme. This work, together with all scenery, draperies, etc., will be done by the Lee Lash studios of New York. The theater will have a capacity of approximately 1,725 seats. Following the modern German plan of theater construction, there will be no gallery. The building will comprise only the auditorium and one balcony, several mezzanine boxes and eight stage boxes. The lighting will be what is known as the X-ray of indirect system, the light being very soft and evenly distributed. A prominent feature of the new theater will be the "mushroom" system of ventilation. Washed and filtered air will be diffused under every seat and pumped out by fans in the dome of the building.

The stage of the Stratford will be seventy-six feet wide in the clear and thirty-five feet deep.

The Art of Exhibition.

Rothapfel Discourses Interestingly on the Psychology of the Audience—Ethical Standards Should Never be Lowered—How the Exhibitor May Win and Hold His Audience—Profitable Maxims Gleaned in the Field of Experience.

By W. Stephen Bush.

MR. ROTHAPFEL was plunged in the duties of his position when the appointed time for our weekly interview rolled around. Singers stood waiting, a long line of men and women "wanted to see Mr. Rothapfel but for a moment," all kinds of practical literature was piled up all around him and presently a committee came in to solicit his aid for the European war sufferers. Urbane, undisturbed, quick and decisive, he satisfied all these demands upon him as far as he could and presently we were alone in the roomiest managerial office in New York. The subject was "The Psychology of the Audience" and Rothapfel was, he said, delighted with the discussion, as he put it, of such a subject.

"The audience is," he began, "the exhibitor's daily; yes, I will say hourly care and thought. My audience is with me always. I feel that in many respects the exhibitor must act as the trustee and the plenipotentiary of his audience. Take the selection of pictures for one thing. He must look at the pictures he intends to put on his program with the eyes of his audience, but how can he do it without knowing his audience and knowing it intimately? Hence the necessity for the constant study of the audience. I have often been called upon to view pictures which, in the opinion of the producers, would look well on a Strand program. I can say that I have been careful and conscientious in this work of selection and when I have been compelled to reject pictures I always did so with regret. I know better than any one else just what my audience wants and I am particularly aware of what they do not want. No exhibitor has learned even the rudiments of his profession if he has no strong and definite feelings on this subject.

The Fallacy of "Give the People What They Want."

Having given the usual warning against being disturbed Mr. Rothapfel conjured up that precious communicative mood, which he manifests but rarely and as he lit his cigar and assumed a pensive position in his favorite chair he expressed in his vigorous direct fashion what he thinks of the old adage: "Give the People What They Want."

"Do the people always know what they want?" he asked quizzically. "Indeed they do not. I will go one step further. I will say that the people ought not to be expected to tell the exhibitor just what they want. It is the exhibitor's business to entertain them and find out what they want or better still give them what they are sure to like without trying to poll them on the subject. His observation of the audience must bring him the information he needs for the preparation of a pleasing and suitable program. I know what my audience wants because I have spent hours and hours watching them from a little vantage point in this theater. No one knows where this vantage point is, but it enables me to watch the faces of the men and women and children who compose my audience. I have seen how, during certain pictures, their faces were drawn tensely, how immovable they sat and how at the same time they enjoyed what they saw. Now I want to say that mere rigidity on the part of an audience does not always mean interest or pleasure. It may be temporary horrible fascination from which the audience afterward rises with a feeling of pain or even resentment. In this connection I want to say that no exhibitor can ever be too careful of the feelings of the women and children in his audience. A long time ago, before I came to The Strand I watched an audience composed mainly of women and children during a picture which showed flashes of a serpent. The expressions of horror and loathing on the faces of the audience which sat rigidly and spellbound convinced me that it is a mistake to show anything like reptile life on the screen. It surely is not an entertainment. No such thing will ever be allowed on my screen.

Polling the Audience After the Show.

"To learn just what opinion my audience has of my show I never ask any spectator directly what he or she thinks. In the vast majority of cases the answer is influenced rather by a desire to be polite than by a desire to tell the plain truth. I mingle with my audience in various ways and wait for an opinion that utters itself voluntarily without promptings of any kind. These unsolicited opinions may not always be to the exhibitors' liking, but in many cases they have a great constructive value to the progressive exhibitor. Such opinions often may enlighten him upon facts of which he was theretofore in ignorance. They frequently enable him to rectify his own judgment and avoid mistakes in the future. If, after a whole lot of hard and conscientious work, I like my performance at the last rehearsal I do not try to put myself above my audience and indulge a vain belief that 'it is above their heads,' but I give them credit to have at least as much taste as I have and I have never been disappointed. How often have I passed among an audience and heard them echo the very feelings that were in my own heart when I prepared their entertainment for them. You say that I not merely hold my audiences but that I sway them as an orator sways his auditors, when he unfolds his fullest magnetic powers. I cannot tell you how I do it. You say that the biggest cranks go away in a happy frame of mind after seeing the show here. Well, I know this is a fact. Mr. Winthrop Ames, of the New Theater, has assured me of at least one conspicuous instance of this kind. Again, I cannot tell you just how I do it. This, however, I may claim. I give up the best there is in me. My heart, my soul, my aspirations are all in this work to the last atom.

Do Not Underrate Your Audience.

"The man that underrates his audience will never get anywhere. Run a little ahead of your audience, cater to their best instincts and never go one inch below that level. I do not try to run too far ahead of my audience because that is equally futile. Now, when I am aiming at something very special I am never bothered by the thought that my audience may not appreciate it. If I succeed in bringing my appeal home to just one man I feel myself amply repaid though my special effort may have cost me lots of time and of thought. I will cite but one instance. I have always tried to be correct in even the minutest details. Take a military trumpet call. I want it absolutely right, just the way it would be sounded in real life. Well, this apparent trifle has brought me most gratifying results. It happened that a military officer of high rank was present in the audience. He probably was the only one who fully appreciated my effort to be scrupulously correct. After the performance he sought me out, congratulated me and passed the word along to all his military friends and acquaintances. The result is that I have the exclusive patronage of all the officers on Governor's Island and elsewhere near New York. It is a fine and most desirable patronage. This is but one instance. It is typical, however. Correctness in details always works to the exhibitors' advantage.

"I have been criticised because I allow slap-stick comedy in The Strand. Well, all I can say is that the American public want to be entertained. They want nothing heavy and boresome and just rave over good comedies. If my critics could be with me in my little observation corner and see this vast audience rock itself into convulsions of merriment they would no more omit an occasional rough comedy than I do. I find the same principle applies to music when it comes to pleasing the biggest possible percentage of my audience. It is a great error to believe that classical music in itself is bound to make a hit. Sometimes the veriest trash gets the desired effect if it is rendered in a classy manner. To play a symphonic movement or a nocturne just because it is a symphonic movement or a nocturne is a mistake often made by directors who have no motion picture experience and no motion picture likings.

What Affects the Audience?

"Audiences are very easily affected either for good or evil. The slightest thing will do it. Let me say that I know of no more important factor than the demeanor of the staff of the theater. The way your staff feels and appears, the way the ticket is sold, the light and the decorations—all have an immediate influence on your audience. If you know how, you can put an air of refinement in a barn and if you do not know how, all the elegance and luxury of your appointment will help but little. Hence the necessity of keeping absolute peace and harmony among my staff. The moment I find any strife or dissension in my official family I drop all other work and seek to adjust the difficulties and locate the trouble makers. Without thorough harmony and loyalty on the part of the staff any kind of success in creating an atmosphere is utterly out of the question. Do not come begging as it were to your audience, familiarity breeds contempt. I make my audience come to me. If I cannot give them a performance which will make them come to me why, I have failed in one of the cardinal requirements of a successful exhibitor.

"You may be sure that the conduct of the manager himself has a tremendous effect upon the temper and the attitude of the audience. He is the observed of all observers and the latter includes the staff as well as the general public. How he dresses, how he receives his patrons, how he deports him-

self is all very important. Managers standing in the lobby with their hats on and a cigar in their mouths or posing in front of the ticket office are doing their employers no good. It must of necessity happen that business is at times slack and that there is a loss of patronage and revenue. Some managers seem to make it a point to advertise their disappointment by pulling long faces before their public and retrenching expenses. Can you wonder that in such cases the house goes down rapidly? Any one can smile in a flood of sunshine, it is the exceptional man who keeps up a courteous and cheerful demeanor toward his patrons when the receipts begin to show a falling off. How often have I seen a mediocre show saved by courtesy and cheerfulness.

"Of course shows cannot always be uniformly of the highest type. Some weeks the show is and always will be weaker than others. I have often in former years had to struggle with poor materials. In such cases I always took my employees into my confidence. I called them together, told them that our show was a bit weak and that complaints might arise. I warned them to be extra polite and to have a constant eye on the comfort of the patrons. This attitude often disarms criticism. The people know the show is poor, but they are put in a mood to make allowances and the anticipated complaints never came.

"People highly appreciate the note of personal attention. We make it a point, even here in New York, to learn the names of steady and distinguished patrons of whom we have many. These patrons are always addressed by name and carefully catered to. Hence that feeling of loyalty among patrons here. Whenever an usher in any way learns the name of a patron he is supposed to report it at the office and in his treatment thereafter we are able to sound the pleasing personal note. In a case of a complaint I am to be notified immediately. I do not ask the patron with a grievance to come to my office, I come to him. In all the existence of The Strand having played to more than two million people since April last we have had but about ten complaints. I get hundreds of letters from patrons every week, some making suggestions, some just criticising. I welcome these letters and answer every one provided it is signed. The audience feels whether the management is painstaking or otherwise. I walked fifteen miles in a blinding snowstorm rather than disappoint my audience in a small Pensylvania country town and thus won the loyalty of every picture friend in the place.

Clean Business Pays.

"I would think myself utterly unfit for the exhibiting profession if the consideration of a little temporary gain would sway my judgment at the expense of ethical standards. The man who is afraid to lose a little money in his pursuit of ideals is not only weak morally but he is a mighty short-sighted business man. When I took over theaters in the past that had catered somewhat to the lower instincts of the audience in foolish anticipation of gain, I immediately restored the ethical standard of the show before I did anything else. Indeed, it made no difference to me where I was and what my employers wanted whenever any ethical question was concerned. In such cases I know no other position but to stand firm for the right. I never failed to succeed in the end. Somehow my appeal always found an echo among the best classes in my community. For a time I might lose money, but I knew it was only for a time. While I was struggling to adhere to my ideals in Minneapolis I received a most unexpected letter from the foremost clergyman in the city, the Reverend James W. Cool, well known all through the Northwest. Let me show you his letter, which I prize very highly. He says: 'A man who will brave the chance of losing money rather than pander to the lower tastes should receive the support of every citizen interested in the welfare of humanity.'"

NEW THEATER FOR TRENTON.

The Hildinger, Bishop and Lamont enterprise, with offices in the Alcazar Building, Factory street, Trenton, N. J., which company controls ten picture theaters throughout Trenton, New Brunswick, Millville and White City, added another picture house to its list when it opened the Princess in Trenton. The new structure is situated at Clinton and Meade streets, and has a seating capacity of 750. Its equipment is so complete that there is nothing left to be desired by the patron. The semi-indirect lighting system is employed.

PICTURE HOUSE CHANGES HANDS.

Charles Christianson and sons, Frank and Allen, of Manistee, Mich., have purchased the Gem and Electric moving picture theaters, which have been under the management of the former owner, Charles Russell. Mr. Russell has been forced to give up his business on account of ill health, and he and his wife will spend the winter in the west.

ALBERT ROCCARDI.

"WORK in pictures will improve the art of the actor," says Albert Roccardi of the Vitagraph Company. "There are actors, for instance, who do not know how to walk across the stage or how to hold their hands," says Mr. Roccardi. "It may seem a simple thing, yet it is just as essential for a player to walk properly as it is for him properly to speak his lines. Again, there is the factor of repose. The camera teaches that, and very early."

Albert Roccardi.

Mr. Roccardi has been at the Vitagraph studio not quite a year, but in that time he has done finished work. He has the faculty of taking what some might consider a minor part and making it stand out, which, after all, is the best test of an actor. He did this in one of the first roles that fell to him at the Flatbush studio, that of the railway guard in "Mr. Barnes of New York." Mr. Roccardi has appeared in "'Fraid Cat," "Buddy's First Call," "Wife Wanted," "Uncle Bill," "The Win(k)some Widow," "The Man Behind the Door" and "The New Stenographer." Mr. Roccardi also appeared at the Vitagraph Theater in the silent stage presentation of the last named comedy.

Mr. Roccardi has been on the stage in the United States for thirty years. Even as a very young man he was successful in a number of important pantomimic productions in Paris. He appeared in "The Devil's Auction" and "Excelsior," and engagements at the Folies Bergere and in vaudeville were followed by an important role in the big Hippodrome production of "Bayard." It was at the Hippodrome that one of the Hanlons, visiting Paris, saw Mr. Roccardi and engaged him for work in America. The young man made a hit both in "Fantasma" and "Superba." After the expiration of his contracts with the Hanlons Mr. Roccardi's transition from the pantomimic to the speaking stage was the natural thing. He appeared under the direction of Charles Frohman, C. B. Dillingham, Cohan & Harris and Liebler & Co., and with such artists as John Drew, Billie Burke and May Irwin. In the season of 1912-13 Mr. Roccardi visited Europe for the first time in twenty-eight years, going to London with one of Klaw & Erlanger's productions, "Officer 666." Aside from a short trial of musical comedy, in which he discovered a marked incompatibility of temper with that form of amusement, this was Mr. Roccardi's last stage work. The comedian likes pictures, and he likes working at the Vitagraph. "One fine thing about that studio," said Mr. Roccardi, "is that all help each other. If a situation is yours every one will help you get it over."

ROCHESTER GETS NEW THEATER.

The Regent Theater, East avenue and Chestnut street, Rochester, N. Y., was recently opened. The interior is beautifully decorated in old rose, old ivory and gold. There is a broad promenade at the rear of the balcony which is meeting with approval. A big Hope-Jones pipe organ dispenses the music.

NEW THEATER FOR SALAMANCA.

The Strand Amusement Company of Salamanca, N. Y., expects to have its new Strand theater in that city in operation by January 1, 1915. The location is at 56 Main street. The new house will seat between 350 and 400 persons. The lobby will be 22½ feet in width by 8 feet in depth. Inside the theater, spectators will pass behind the motion picture screen (which will be at the front of the house) to their seats, which will face the front of the building, the picture booth equipped with two machines being situated at the rear of the building in a fireproof addition. There will be a stage and an orchestra pit in front of the picture screen. The Strand Amusement Company is composed of I. Gutman, L. Kohn, secretary and treasurer, and M. H. Goodman, manager.

OBSERVATIONS

BY OUR MAN ABOUT TOWN.

After a lapse of about a year, the Bureau of Fire Prevention again got after a number of motion picture concerns last week for failure to comply with the regulation requiring such companies to procure permits for the storage of films. Prosecution was entered against thirty-two companies, all being quartered in one building on West 40th street. The renewed activity was undoubtedly due to a recent $30,000 fire in a film company's plant on West 45th street. The storage of films is one of the most perplexing problems that film companies have before them. Although the building in which the prosecuted companies were located was erected as a fireproof structure the authorities claim that it falls short of the fire department regulations covering the storage of films. Since these violations have come before the court, there has been a movement to erect a building that will comply with the requirements of the fire department, the vaults to be paid for by film exchanges and agents by membership fees. The idea is an excellent one. The only question is whether there are a sufficient number of film handlers able to subscribe the amount of money required for the project. All the old companies in this city complied with the law when it went into effect about five years ago, so that the new project really appeals only to companies formed since that time.

* * *

It was remarked the other day that people having films in stock should place them in some of the many fireproof storage houses in the city where so many people keep their valuables. But even such buildings fall short of the requirements and insurance rates on films are so very exhorbitant that the owners of the buildings would not accept the storage. It is also stated that the Board of Fire Underwriters threaten to cancel the insurance on all buildings in which films are stored unless the places are fitted up in compliance with the regulations of the Bureau of Fire Prevention, and have permits from the bureau. A number of companies who faced the same proposition about a year ago found the solution both very trying and expensive. Companies that have started out with small capital and limited quarters will find it still more so. There seems to be but two avenues of escape for them, either get in on a co-operative building plan, or store their films outside the city limits.

* * *

"How is it by you and the raising of prices?" I asked an exhibitor yesterday. "Oh," said he, "I'm all right and I am not bothering about the prices. The producers are doing all the talking and the more they talk the more complicated the question becomes. I see one producer says that, to solve the question, the manufacturers must raise the standard of their films and the exhibitors must abolish cut-throat competition. There is nothing in that line of argument. In the first place, the standard of motion pictures today is as high as it has ever been in the history of the business. I refer to the products of the leading companies. The fact that the people willingly pay from fifteen cents up to a dollar to see straight picture shows, instead of five and ten cents, proves this. As a rule, the standard is all right. The point is to hold it and better it if possible. In the second place, the exhibitors are not responsible for the cut-throat competition. The producers should talk to the exchanges about that. The renters can cut out that competition by maintaining prices that will keep the films out of the hands of cheap grade exhibitors who make themselves competitors to exhibitors who pay more than they do."

* * *

"Now, let me put the matter before you squarely. I am one of the oldest exhibitors in the business and have passed through all stages of the game. One of the best systems the film manufacturers ever had was the one by which rental exchanges were obliged to abide by a schedule of rates and films impaired by use were consigned to the junk heap. The exchanges are doing the throatcutting, and, to do it, they are handing out some films that are so worn out as to be unfit for projection."

* * *

"You will admit, however, that some exhibitors are responsible for the competition because they snap up the offerings of cheap producers."

"Sure, but if the standard producers defend their better class of patrons against such exhibitors by requiring the exchanges to maintain standard rental prices the standard exhibitors can snap their fingers at the competition. I know of several companies that can raise their prices now and get them if they can protect those who are willing to pay. If there must be cut rates for houses that cannot get more than five cents, let the rental exchanges fix zones so that such houses shall be outside the competitive distance. Many of the five-cent managers keep people from the ten and fifteen-cent houses by telling them to hold off and they will see the same pictures for five cents. Some ten-cent managers also work the same scheme against higher priced houses."

* * *

"What do you think of the proposition to cut down the changes of program to twice, or three times a week?"

"That will be more difficult of operation than the raising of prices. One of the chief agencies in the promotion of motion picture popularity was the response to the public demand for changes of programmes. Higher priced houses running big features would not be affected by such a change. But the cheaper houses in residential districts, with no transient trade to depend upon, would find it difficult to hold the people even if prices were not raised. Motion picture fans in such localities demand variety. They will stand for repetitions only upon request. I do not take the suggestion seriously. To the contrary, I believe that when the industrial conditions take a favorable turn and the film producers have outlined their plans to meet the revival, the production of films will exceed all records. Look the field over and you see new producing companies being formed and studios going up in all parts of the country. One of the most striking evidences is the creation of studios for use by people on rental. Productions from such sources, of course, are subject to discount. The producing end is easy enough. The chief point is to get the market. But all these things will lead to overproduction that is going to hit many in the business quite hard. The next thing to follow, will be a slump, which will be survived by only such companies as have established themselves with the people and those who may reach that goal before the crash comes."

* * *

This same view was reflected by a man prominent in the financial district of this city. He said too many people have become "picture mad" so far as producing is concerned and a crash is due. The first people to suffer will be investors, who know nothing about the business and rely solely upon promoters. "There are thousands of picture houses all over the world," said he, "and they change their programmes daily, which requires an enormous output of films—running into the hundreds of million feet a year; but look at the number of producers that have jumped into the market within the past year. The production today exceeds the demand. I fear too many are counting upon an enormous world demand when the war on the other side is settled. They evidently forget that when that time comes, the foreign producers will be on the job again. My opinion is that, in the absence of a monopoly of the market in this country, the best investment offered by the motion picture field is in the building of theaters of the better class. Outlets are wanted. Think of all the legitimate houses that have fallen by the wayside. In spite of all the claims made by managers in the Broadway district, business is worse than bad with most of them. Go to any of the leading picture houses and you find people unable to get seats. The same thing applies to other cities. Take what theatrical correspondents say. I have just been reading some of the letters. One from Syracuse, N. Y., says 'vaudeville thrived and the various motion picture houses.' An Indianapolis writer says 'as the season goes on, there is a marked improvement in the drawing power at motion picture houses.' Many new houses are being opened throughout the country, but I am confident that there is still a field for investors. Up-to-date theaters with all the comforts and accommodations for the better class of people, who, by reason of the lack of such places, have not become regular patrons, offer the real field for investment."

* * *

When asked to specify his doubts as to companies supported by outside investments being able to pull through a crash the financier said he would qualify the statement so as to not make it general. "As a rule," said he, "such investors take pains to inquire into the ability and responsibility of the promoters. But when they put their money in they do so with the expectation that a reasonable amount of dividends will be forthcoming. I can name at least a half dozen instances within the past two years where the expectations were not realized and the investors withdrew their support, satisfied to lose what they had already put in, but firmly decided to risk no more. I know of one company that changed hands three times within eighteen months. The promoters were fortunate enough to get a new bunch of investors each time.

Advertising for Exhibitors

Conducted by EPES WINTHROP SARGENT

C-r-e-t-r Again.

ALMOST, but not quite, we are ready to let a certain person get away with the suggestion that our system is to "let George (E. Carpenter) do it." He has had a lot of the limelight lately, but he generates enough current to run the lamp, and while we might fill these two pages each week with our own gems of thought, we are not suffering from enlarged cranium, and we know that lots of people can tell more to the readers than we can, so we coaxed Mr. Carpenter to make another spurt and tell how he does it, feeling that exchanges and exhibitors alike would be interested. Discarding the purely personal paragraphs, including one to the effect that he thinks this sounds a bit too egotistical, we give what he has to say about advertising.

There is lots of fun connected with the publicity end of a representative film exchange in the West. Unless one is of a light-hearted disposition and not prone to worry over your work and generally take life too seriously, it is a good thing to keep out of, however, because it has its little exasperating moments.

A year ago the manufacturers, as a rule, were too all-fired busy plotting against the whites to provide "canned" press dope, but they are improving and now all are falling into line in the direction of furnishing stuff, good, bad and indifferent; still, even now, some of the weirdest copy ever sent through the mails comes from New York and Chicago, and the delusion is that the newspapers will print it.

Faint carbon copies in which the editorial "we" is still painfully in evidence, adjectives raped from the dictionary, predominate; matter is single-spaced, and bald statements are set forth which no self-respecting dramatic editor will print in advance, for the simple reason he may have to retract when the subject is eventually shown on the screen to the palpitating public; and the stuff is anywhere from half to a newspaper column and a half in length!

But all that is an easy matter for a man with newspaper experience to adjust—and that is what one exhibitor in fifty has not. He (the newspaper man) can rewrite it and fix the press matter up in such shape that the average dramatic editor will "hang it on the hook" with a sigh of relief, as he consigns the single-spaced stuff to the wastebasket with the other hand.

It is getting the exhibitor to "plant" the stuff that is the rub.

Strange as it may appear, the average exhibitor—one can't call him a manager—looks upon advertising not as a fixed overhead expense, but as a blatant luxury. When business falls off the first thing he does is to cut down on his advertising. The writer recalls one instance where an exhibitor was induced to spread himself in the newspapers and on the billboards on a certain feature. The cash returns were truly heart-warming, and when Mr. Exhibitor came to check up on Saturday night he was overheard to remark that he had spent too much money for advertising. "I would have had $125 more," he affirmed with red-hot trimmings, *"if I hadn't blown myself!"*

There is the exhibitor who spends his good money whenever he does "advertise" to knock his competitor's wares. There is the man who declares that everybody knows where his theater is, so what's the use? Others assert that they have "tried it" and "it don't do no good nowhow." One man in a small town solemnly told the writer that he never spent more than a dollar and a half a week to advertise his shows, and *one week* he cut it out and didn't notice any falling off in his receipts. Then there is the philanthropist who hands the editor an alleged advertisement, "because I believe in *helping out* the home paper."

We all know the types and turn with joyous acclaim to the Live Wire Manager who is always putting one over, who makes it a point to cultivate the press gang and who in consequence is generally referred to by the opposition down the street as "the luckiest guy in the show business."

The pioneer in the education of the exhibitor in this inter-mountain West is a small package of volatile energy who answers to the name of Louis Marcus, president and general manager of the Notable Feature Film Company, and since he installed a publicity department at least half a dozen exchanges in the country have fallen into line, until it will not be long ere an ex-newspaper man will be a necessary adjunct to every film exchange. (Note. Marcus is Carpenter's boss.—E. W.S.)

The writer was selected as the sacrificial goat in this case, given an office, told to get results, and *left alone*. (Get the last two words.—E. W. S.)

The first thing on the program was to get into touch with Mr. Exhibitor, and he proved to be a very coy individual. He was not making any too much money and had none to fool away on experimental advertising. The papers were charging too much anyway. He had never advertised, and the fellow in the next town didn't—the old, old arguments of the man who is not brought up in the business.

Then the exchange started the publication of a weekly house organ; not a dry-as-dust catalogue of coming releases, but a little josh, chatty, slangy stuff that started Mr. Exhibitor writing into head office. Then a prize was offered for the best newspaper ad. on a current subject during a specified week. Later a mimeograph was purchased and all hands were bombarded with circular letters; press dope was prepared on every subject and release handled by the exchange, and generally the bearings of that trusty old Edison were kept red hot. Exhibitors were informed that if they were too busy to prepare their own ads there was a man at head office who would do it for nothing, etc., etc. The exchange did not care a hang whether Mr. Exhibitor did business with it or not, come on in, the water's fine, we'll be a good fellow and help you out anyhow.

Today there are a number of managers in the five inter-mountain states who take half and quarter pages in the newspapers, and if the shipping clerk omits to send out press dope ten days in advance the subsequent howl is heard from Dan even unto Beersheba.

Several show shops employ press agents and get results according to the salaries they pay, and the newspapers are getting interested.

Each production is billed, like a show, ten days in advance. A line of paper from one to 24-sheets, press dope, cuts, photos, slides, copy for ads, etc., is shipped ahead and all the manager has to do it to select an item, whether it be four or forty lines in length, fill in the name of his theater and the date and hand it into his newspaper. And it gets printed!

Of course, this is all old in the show game, but to the uninitiated motion picture exhibitors it was a new thing.

The newspapers are now sending critics to the shows, and in some towns where certain photoplays are not shown the newspapers are arising to ask the reason why.

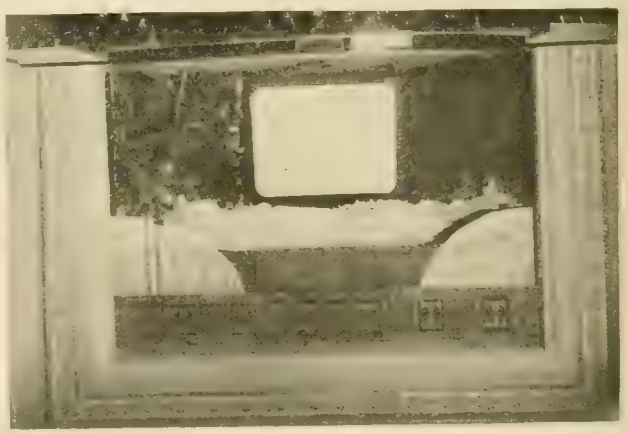
Harking back to the mimeograph: One exhibitor in a certain town, several in fact, stated that his public could not appreciate good stuff and he proposed to get by with a cheap program. A telephone directory of the town in question was secured and for $15 the town was circularized. The sequel was that the inhabitants thereof arose in their majesty and demanded better shows, especially one particular brand of photoplay production, and generally made life a blank and blithering waste for Mr. Exhibitor—all of which goes to show it pays to advertise.

Too many exhibitors seem to think that they are doing an act of charity when they give the paper an advertisement. If it is the right sort of a paper and the right sort of a house, it is far from charity; it is an investment.

A Novel Setting.

F. D. Stanton, of the Orpheum theater, Gardner, Mass., sends a photograph of his stage setting. The set, as can be seen, is merely autumn leaves on branches surrounding the screen, and the cost was limited to the expense of an express wagon. Under subdued lights, Mr. Stanton writes, the effect is rich. It will give ideas to others.

In the old days we used to get terribly tired of seeing the same old sets week after week in some of the vaudeville theaters and rejoiced in others where the settings were renewed. We noted, too, that the regulars were as quick to notice new settings as we were and the display of a new setting at Keith's or the Williams houses was always the signal for a little ripple of applause. In the darkened photoplay theater there is less need of change, but the regulars come two



or three times a week, perhaps, and tire more quickly. Anything for a change will help. If you cannot get an entirely new set you can at least give the suggestion of novelty. Where a wall screen is used without a stage, there is more leeway, but even here a rearrangement of draperies or plants where they are used will help the effect.

Mr. Stanton wants to know if we would be interested in a good scheme for distributing heralds, posters and D. K.'s. Certainly we would—and several thousand exhibitors as well. He says he'll send it if we ask.

Gold Dollars.

Ralph Ruffner sends in a postcard picture of the gold dollar marks used at the American Theater, Butte, Mont., on Million Dollar Mystery days with this comment:

> Herewith small photo of the lobby of the American theater, showing the now famous gold dollar marks which are used on the "MILLION DOLLAR MYSTERY DAYS."
>
> These cutouts are 28 inches high with gold bronze on each side. They are suspended from the lights around the "marquee" by a small piece of string and, as they sway to and fro in the breeze, they attract considerable attention, especially so on bright days when the sun causes them to flash like a mirror.
>
> They do not cause the lobby to look stuffy, but rather add to its decorative effect. Furthermore, the ceiling of the marquee back as far as the doors contains 244 mirrors, and when one stands in the center or at one of the box office windows the reflection of the dollar marks in so many mirrors is very striking.
>
> Another American idea is to display the latest war photographs, furnished regularly by one of the news associations, on boards made to fit over the box office windows. These boards are put up in the morning and left there until opening time at 1:15 P. M. It is surprising to see the crowds standing around the lobby, either looking at the pictures or discussing them. Two large photo boards—one on each side of the box office—on easels accommodate the photos of the big things we are showing that day. It always proves true that when once a person stops to look at war photos, he or she also sees the things we really want them to. It makes talk and serves to call peoples attention to the lobby of the American. Maybe it creates some business; who knows?

The photograph is rather poor, the operator not trying to cut into the lobby. A small flash cartridge back of the box office would have helped a lot. The $ serves as a ready sign for those who are interested

in the serial. They would be better if cut out of sheet brass and highly polished each time before being used. It is a known fact that anything that moves is better than a still advertisement, and these catch the breeze and so serve the purpose. This series and the Trey o' Hearts seem to lend themselves particularly well to decorative work in lobbies and elsewhere.

You Can't Stop Sargents.

We don't know whether Len F. Sargent is a relative or not, but he acts like one. He runs the Electric theater, Wausau, Wis., and he contracted for the Trey o' Hearts. The local paper refused to run the story on the grounds that it might offend the other exhibitors, so he is getting out his own four-page weekly and running the serial himself—along with a lot of advertising matter. Just as a trial trip he ran a first issue to prepare for the second, using general plate matter. Now the papers are willing and even anxious to publish the story, finding that the public is interested, but the advertising cuts the cost of three thousand copies, delivered, to $8 an issue and that is too good to be given up. It should be good enough to be continued after this particular serial stops. It is the cheapest possible advertising at that price.

On Posters.

George Editor Carpenter, in Real Reels, gets off this piece in his paper:

> A valued correspondend assigns as a reason for canceling his service contract that the film exchange with whom he is now dealing provides mounted paper on each subject free. Continuing, he says: "As well charge for use of chairs extra in a theater as charge for paper each time. I predict it will not be long till all will be in line with free mounted paper."
>
> It would appear that the quality of the subjects supplied does not enter into the argument.
>
> As previously set forth, the Notable Feature Film Company does not handle second-hand paper. Every bit of paper sent out to our customers is new and fresh, for old shopworn paper in a lobby bespeaks old shopworn films on the screen inside.
>
> No self-respecting film exchange handling high-grade subjects will ever supply its customers with frowsy posters.

Now we know that the photoplay theater must be run with a due and proper regard for the pennies as well as the more important coins, but this man seems to be changing service just because he can get paper free, not because he can get a better service. If it was a better service he would not get the paper free. It seems to be a question of a small tail wagging a large dog. How much is the paper to count against the service? That and not the question of free paper is the vital issue.

There used to be a comedy juggler by the name of O. K. Sato. Some of you may remember him. He would not book with a certain manager (some of you may know him) because the manager used to have acts cheap on Friday when they despaired of getting any other work. Sato sent in a three-sheet, valued at 18 cents. The manager, fearing the juggler, thought he was hooked, wrote and asked what to do with the paper. Back came the answer, "Book me and use the three-sheet up."

That's about the way with some managers. They look at the pennies saved rather than the broader proposition of relative importance of expense, saving and *return*. If you save a paper bill of even five dollars a week, and get a service that draws ten dollars less, do you really save? There is something more to the question than a saving on paper. If you spend five dollars and make six, you make a dollar. If you save five and lose six, you lose a dollar instead of saving the five. Look at it in that light. *That's* business. We own title to three typewriters. We could do the work on one at a pinch. But having three machines we can do the work easier. The work being easier, we do more work. More work means more money, and presently we have more than paid the cost of the extra machines and what might seem to be a foolish investment brings a big return.

Not Sterling.

This is not Ford Sterling, but Frank B. Payne, operator of the Crescent theater, Adrian, Mich. He does ad advertising stunts in his spare time and the manager suggested a black-face make up, but he thought he could do better and it is evident that he could. The only advertisement was a sign on the back of the coat, "Today at the

Crescent." These special advertisements always attract attention and they are not as difficult as they may seem. We would like to hear from Mr. Payne on some of his other schemes.

Two Tone.

From Auckland, Australasia, comes the house program of the King's theater, of which Fred Foley is the manager. It is unique in that the paper is cream on one side and light green on the other, both being printed in purple. The paper can be purchased here, but it is a little expensive. It is good for a special announcement or a souvenir program. They keep up to date on program at the King's. Most of the subjects listed are still dated stuff here.

Going to It.

Lately we said that Eugene A. Upstill made a good start with a program, but we hoped to see more type on it. Before it came out comes the second number—and the more type. It is awkwardly phrased here and there, but it is better to trip over a couple of sentences than to clip rot and Mr. Upstill talks as he speaks and probably the way others in Long Pine, Neb., talk, and we imagine he gets them right from the start. Mr. Upstill is not a literary genius, but he is doing better by his program than many who profess to be writers. Perhaps he'll let you have a copy. It is a good model if you want the best you can get for little money, but make your printer give you the same result. Don't let him doll it up. It's all right the way it is.

Word of Warning Note.

If George Editor Carpenter doesn't look out he'll get his supposed usher out of character. The youngster is beginning to think too grown up.

Bad Dope.

An exhibitor sends in a "contract" offered him by an advertising company whereby, in return for free advertising novelties, he is bound to distribute only the novelties supplied by the company. The contract runs for five years.

Any man who signs such an absurd document deserves all the trouble he gets into. Under the contract he can be required by law to distribute any advertising sent and to present to his patrons the most objectionable sort of stuff. He can be required, if asked, to distribute stuff every day, no matter what the stuff may be, and he cannot accept any other form of advertising, or even put out his own stuff. No one is going to give you free stuff just because they love you. Don't do it. One company was recently closed up by the Post Office. You may not be so fortunate as to have your task master closed up.

THE PHOTOPLAYWRIGHT

Conducted by EPES WINTHROP SARGENT

INQUIRIES.

Questions concerning photoplay writing addressed to this department will be replied to by mail if a fully addressed and stamped envelope accompanies the letter, which should be addressed to this department. Questions should be stated clearly and should be typewritten or written with pen and ink. Under no circumstances will full manuscripts or synopses be criticized, whether or not a fee is sent therefor.

Plotting.

EVEN so. You have seen that head before and you are going to see it again and again just so long as the plot remains the great essential. If you know it all, pass on to the next article, but it won't hurt you to read this, even if you do know all there is to learn.

But first learn what a plot is. It is not merely "something about somebody or something," as one student put it. It is something *interesting* about somebody. Moreover, it is something that has a definite start and a definite ending. It must be complete in itself or else it is not a plot at all, but merely a section of a history. Of every hundred stories sent out by proud authors it is safe to say that half contain no plot. They are either histories or merely rambling incidents. Another quarter of the scripts have plots, but old ones. Perhaps twenty have interesting plots that for reasons of morality, policy or expense, cannot be produced. This leaves only five scripts out of every hundred with real plots. This is the reason that the percentage of acceptances is so small and also is the reason why so many promising writers are snapped up as staff by the companies.

And yet, given proper training, the formation of the plot is a thing so simple that its shaping-up becomes instinctive. Ninety-nine times out of a hundred the trained writer will think only in complete plot, so it follows that the first task of the novice is to learn precisely what a plot is and then, having that knowledge, to learn to think plots and not incidents.

Do not, for example, think of the girl who comes to the city, gets a job on the stage and becomes a famous actress. That is history; that is incident, but it is not plot. On the other hand, if you think of the country girl who comes to the city to go on the stage and make enough money to pay off the mortgage on the old home, you have a definite object to work to and the accomplishment of that object brings the happy ending and a failure the reverse. But while you have now a plot, you have one so old that few, if any, will consider it. But at least you have a plot, a start and finish for your story. It merely remains to embelish it. Every marble statue was once a rough block. Given the workman it becomes a squared stone to go into some building. Given an artist it becomes a thing of beauty and a delight to the generations. It was not the marble that made the Venus of Milo, it was the sculptor. That particular marble might have become the doorsill of the mansion of some patrician and his door sill might have become the Venus. The crude basic plot is much like the freshly quarried stone. On its transformation depends its value.

We have, then, the basic plot of the girl on the stage. Eight times out of ten she becomes the amateur who is so very bad that she is funny enough to command a large salary. The other two times she usually becomes a famous star. Now and then an expert workman takes the theme and builds something fresh. Here is an idea for instance: The girl comes to the city. She procures employment. Jethro, back in the home town, knowing the situation, slaves to accumulate the mortgage money, fearing that she will not succeed. By dint of privation and industry he accomplishes the sum, purchases the mortgage, cancels it and goes to town to seek the girl to tell her that her object is accomplished and that she can come home—as his wife if she will. The climax is capable of infinite variation. He may arrive just in time to save her from suicide. He may arrive too late. He may find her too infatuated with the gay night life of the restaurants to care either about progress or the delights of a home. He may come just in time to save her from the tempter whose offered price is the money she has vainly sought to earn. Given one hundred writers, at least ninety-eight would use one of the first two developments. Two might strive for something new. The obvious idea will not sell. The new development is apt to.

It is not enough that you think the idea is new. It must be new to the editors, and they are more familiar with the produced ideas than you are. No matter how new it may seem to you, if it is not new to him you will not sell. You will see on the screen many old ideas; ideas worn threadbare. It does not follow that these ideas were sold to the company. One of two things happened. Either some director wrote his own script to the best of his limited literary ability or the story was purchased because of some novel twist that the director may have left out because he did not understand it. This may seem to be impossible, but we know of more than one script that has had all of the originality removed by an incompetent director, and has become as threadbare as the rest.

Do not take refuge in the fact that so much you see on the screen is hackneyed and stale. You have nothing to do with that. Your part is to offer the studios the originality that is lacking. If more of you could do that, there would be fewer poor scripts on the screen.

But unless you have a real plot it is useless to offer a script anywhere, no matter how good the business written in may sound. The plot is the first requirement. If you have a really good plot you cannot very well *help* writing a good story. It will almost write itself. Study plotting and find success and do not even try to sell until you are certain that you have mastered plots.

The Mirror Contest.

The Dramatic Mirror is now in line with a contest that should appeal to the prize chasers. It offers $50 for the best ending for a Mark Swan comedy, the contestant to supply the last three hundred feet of the story. There are several consolation prizes. For details see any issue of the Mirror.

Eclair Wants.

We delayed inserting the Eclair request for scripts for the statements that the company has located in Arizona and was "limited to water scenes" seemed to be in contradiction. Bert Ennis writes that it is even as we thought. The company is located at Tucson, Arizona, and cannot do scenes calling for large bodies of water.

The company stands in need of one-reel comedies and one and two-reel dramas to be played in the Western environment. It does not want costume stuff. The scripts should NOT be sent to the studio, but addressed to the Scenario Editor, Eclair Films Co., Inc., 126 West 46th street, New York City.

Thomas, Too.

A. W. Thomas, of the Photoplay Magazine, has a school scheme, and is sending out a booklet with some most alluring statements, such as a list of editors who started out as common or garden photoplaywrights (what has been can be done again, of course), including A. Van Buren Powell "who began by turning out manuscripts while working in a garage." Mr. Thomas overlooks the fact that Van was working in his father's garage to help out and that he had already sold many successful scripts to the Vitagraph, Lubin and others. There are a couple of cute little line cuts of a photoplay writer riding around in an automobile and a checked cap, and such interesting statements as "No need of years of preparation," "Scenario writers are widely advertised," "Very few are disqualified as scenario timber," "You may succeed in a few weeks, or it may take you a few months," "If he thinks you ought to continue a month longer than you had planned on, he will tell you and will insist on your continuing." Mr. Thomas has a right to his opinions, but our own opinion is that the promises are too sweeping. Years of preparation are needed as a ground for those who succeed, and more than "very few" are disqualified as writers of any sort.

The New York Inquest.

It would seem that many readers of this department living in New York do not realize what a help the Inquests could be to them and how simply is membership achieved. The club meets the first and third Monday of each month, first at the Savoy theater, 112 West 34th street, and then at Keene's Chop House, where the pictures seen are talked over and other matters of technique are discussed. The only obligation incurred is to pay for what you order to eat, but this does not in any manner indicate that you are expected to order a course dinner. Come to any meeting, make yourself known to the Coroner, and keep on coming as long as your interest holds. They are not formal meetings, but informal chats, and you are at liberty to ask any question relating to technique that you wish. Try it once.

Used to It.

A possibly envious correspondent writes that there is something fishy in the fact that Roy McCardell took both the first prize in the Telegraph contest and the prize in the Horsley name contest. Not if you know Roy. There is nothing piscatorial about the prizes. Ever since we've known him, which is about eighteen years, he has been winning prizes for ideas in office contests, locals and national affairs. It's a habit he has. He sells everything he thinks of and supplies many national advertisers with ideas.

Got a Contest?

Contest stories are the rage now. There is a demand for something new. Once the mere fact of a series sufficed, then came the voting contest in the Ladies' World for the hero of "One Wonderful Night." "The Million Dollar Mystery" offered a prize for the best solution and then the Ladies' World chipped in again with the missing paragraph contest now being run by them in conjunction with Essanay, not to mention another voting contest. But that doesn't exhaust the list. Perhaps there may be something else that can be worked, and you may be able to think it out. It should be kept in mind that the postoffice may -probably will—object to a coupon scheme, to one that requires attendance at the theater as one of the essentials, or anything whereby some valuable consideration is demanded. "The Million Dollar Mystery" is not a lottery since you do not have to see the play, but can read the story in the newspapers. Some magazines might buy the idea and pass it along, or a manufacturer may buy it and arrange for publication.

But don't be in a hurry to send in. Be sure the scheme is both new and entirely practicable.

Too Much Detail.

More than one office system has been ruined by excess of detail, in which the bookkeeping costs more than the factory cost cuts amount to. Some writers work in the same way. They pay so much attention to the little things that the great escape them. To-day an inquirer wanted to know if the one and two-letter words were counted as words in the 250 synopsis. We told her she could cheat to the

extent of three a's and a couple of thes, but we would much rather have been asked something more important. It is not the exact 250 synopsis that counts. It is the brief, but fully explanatory synopsis that sells the story and when you work too hard to count the articles, you are apt to overlook the running story. The better way is not to have to count the number of words because you can tell the story properly in less.

It's well to know all the little things, but it is vastly better to know how to write a good scene and to write one than to write a ragged scene because you are worried as to whether you should write "fade to" or "fade down." Your story, the vital, gripping plot is what sells your stuff when it sells. Technique helps a lot, so much so that it should be mastered, but if you give too much attention to technique you are apt to overlook or at least neglect the plot. Do not, for instance try to have just forty scenes because you have read that forty is the proper number to a reel. If you run thirty or fifty and tell the story, it is much better. Do not worry too much about the number of leaders. Do not count them, just don't use too many and you will not need to count. It may be necessary at the start, but learn to work so surely that it no longer becomes necessary, and then you can give your whole thought to the plot and its development.

Economy.

Economy means the avoidance of useless expense, but it does not mean saving money that should be spent.

If you send scripts in long hand to save the expense of typewriting and they are not read, do you save the dollar the typist might charge you, or do you lose the postage both ways and the possible opportunity as well?

If you buy sleazy paper because it is cheap and because it costs less to mail out, and the editor throws out the script because it is mean to handle, do you save on the cost of the paper and on the stamps?

If you use the pages of an old day book that father had when he kept the store, or that Uncle Jim gave you when he changed to loose leaf ledgers, do you save the cost of the paper you might have to buy?

If you use up shop-worn envelopes that break open in the mail and you get your script back from the Dead Letter Office in such a shape that it must be recopied, do you save the thirty or thirty-five cents that two packs of decent envelopes would cost?

If you understamp the envelope in the hope they will take it up at the other end, and the script comes back "refused" have you saved two cents?

If you use one ribbon in the machine so long that the writing is illegible, do you save five or six cents?

True economy is something yet again.

Dangerous Ground.

One of the real writers asks about a story he has in mind. It is a splendid plot, a vital theme particularly at the moment and would probably stick out of the raft of war stuff like a flagstaff in a deluge, but he questions the advisability of sending it out and we had to agree with him that it would be better not to try and sell it, though it would easily bring a hundred dollars from some studio.

He looks at something more than a sale. He knows the story is a big one, but he also realizes that it will probably arouse a storm of discussion and denunciation. It deals with factors that make for strife, and while there is no question as to his chance of selling it to some editor who will look only at the story, without seeing the aftermath, he does not want merely to sell. He wants to keep his name clear of entanglements, so he has decided not to write the plot out.

It takes both nerve and common sense to do a thing like that. It is not always easy to see a three-figure check fade out, particularly when the story, as such, is above the average, but against the hundred in the bank will lie the reputation of being an unsafe writer, and he will be avoided as the man who got the Blank Company into trouble with State and Federal authorities—for that's how big the story is.

Perhaps you may not have so big an idea, but you may try to sell stuff that will rouse antagonism, and if you do you'll get yourself disliked. The motion picture screen is no place for the airing of sectional or sectarian prejudice, no matter how good the story may be. This does not mean that you cannot write propaganda stuff of a certain sort, but that it must not be written in such a way as to make enemies.

Do not merely aim to make a name, aim to keep it.

Definite.

This morning one of the papers had a cartoon. At first glance it showed an artist working from a lay figure in a show window, and it merely suggested an impecunious painter saving the cost of a model. There was only a smile in the idea. But a closer inspection showed that the box the artist was leaning against was that of a ladies' tailor, and at once the humor grew and the look of delight on the draftsman's face was explained. He was a designer stealing another man's model of a dress.

Most of the humor was in the drawing itself, but it served to point the fact that the more you know about a situation the more humor you can see in it. There is a whole story in it in fact, first showing the designer unable to think up an idea for a new gown. He goes out on the street for inspiration. He attempts to follow a fashionable woman, sketching her "creation." She thinks he is a cheap masher and has a policeman drive him away. Perhaps he tries to break into the window of her home, climbs a tree to look in—and falls out; the possibilities are there. Then, at last, on his way back to the shop, discouraged and disgusted, he comes across a duplicate of the very dress in a show window. All through his troubles the dress was there all the time.

A man merely sketching the dress in the window would not be funny. But knowing the rest of the story, the humor becomes apparent. That is the reason why, in comedy, it is better to keep the audience posted on the facts rather than to hold back for the surprise finish.

And here is another point, you had to read the legend of the tailor on the box to get the idea. A man with a band box beside him sketching a window full of hats would have been more quickly explanatory. It would have been understandable to one who does not read English.

Like a Ribbon.

Don't tell any one you have "composed" a scenario. That is as bad as tying it with a blue ribbon after you've rolled it up. You *compose* music, but you *write* scripts. Three composers in two days leads to this suggestion.

Changing Around.

Sometimes an author gets the wrong idea from the advice to make a new story from an old one by changing it around. Changing means a complete change, not merely a shift. If in a story a man loses his right leg, it does not mean a new story if he loses his left one instead. Changing a story means so complete a rearrangement of the original elements, together with the omission of some and the addition of others, that even the original author would not recognize his work.

If you saw, for instance, the old story of the woman who burned her wedding dress to warn a locomotive engineer and save a train from being wrecked, it is not a new story if a tramp burns his shirt, instead; but if from the story you get the idea of stopping a train, work to a point where your hero gets a can of oil out of the section house and greases the tracks on the up-grade, then you have changed the story around, providing you also change the reason for the wreck and the reason for the stoppage, and the climax.

Good News.

Two writers this week report that their market seems to be opening up a little. It is only a question of time when the market does get good again.

Bill's Got It.

William Henry Kitchell, of Newark, the place that used to have a ball team, has the right idea. In a personal letter he gives the whole secret of a good play in a single paragraph. This is it:

> Saw a bully feature yesterday. Tom Wise in "The Gent from Mississippi." It's one of the few I'd like seeing again, and the first multiple that I came in at the middle and stayed to see it all over again. Nobody murdered anybody, or did anything worse than to try to get away with a land steal, yet it made something that even two Dagoes who sat next to me enjoyed, although they couldn't read English. It had plain human nature and likable personality behind it, and what I liked most was that you thought the uppety sister was going to get the hero instead of the likeable sister. There was no mush and about all the love you saw was when the two found out a way of double-crossing the villain and they got so excited that he kissed her by accident, and then you knew it was going to end all right, which it did.

Getting Your Friends in.

Lately a script was written about a pair of twins, the authoress explaining that she knew such a lovely pair of twins and was just sure that they would make a splendid success in photoplay work. Up to date she has not sold the script, and is not likely to, because no director is going to be foolish enough to take a couple of untrained girls and give them the leads in a two-reel play, and if he *was* that foolish there would always be someone else to stop him from making an exhibition of himself.

If you want to run a booking office for a pair of twins or a two-headed calf, go ahead, but if you want to write a story about the personal peculiarities of some personal friend, don't get mad if all the directors refuse to consider it. Most of them like their jobs.

If you want to sell scripts, write the sort of scripts that sell.

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IT is an established rule of this department that no apparatus or other goods will be endorsed or recommended editorially until the excellence of such articles have been demonstrated to the editor.

Important Notice.

Owing to the mass of matter awaiting publication it is impossible to reply through the department in less than two or three weeks. In order to give prompt service, those sending four cents, stamps (less than actual cost), will receive carbon copy of the department reply, by mail, without delay. Special replies by mail on matters which cannot be replied to in the department one dollar.

The first seventy-four questions are now ready, and printed in neat booklet form. They may be obtained by remitting 25 cents, money or stamps, to the editor. Every live, progressive operator should get a copy. You may be surprised at the number of questions you cannot answer without a lot of study. Canadians should send P. O. M. O., or coin only.

Question No. 62.

Best answer will be published, and the names of others sending in replies of excellence will appear in the Roll of Honor. Theater managers looking for high class men will do well to watch the Roll of Honor.

Suppose a fuse blows. You install another, and it also blows. Tell us, in detail, exactly how you would then proceed. Suppose a fuse blows after being installed a short time and the performance is kept up each new fuse lasting, say, fifteen minutes. The fuse is not overloaded, and you find the circuit to be free from any fault. What would you then look for? What is the best kind of fuse for projection circuits, fuses inside the operating room, I mean, and what are they best? What should be done with used Edison cartridge and plug fuses?

What is meant by "boosting a fuse" and what ought to be done to the operator who boosts his fuses with copper wire or anything else? Show, by diagram, how you would arrange so as to instantly cut in a new set of fuses at fuse block on your projection circuit. Show us, by diagram, how one would arrange to rectify the polarity if it were suddenly changed at the power house.

Roll of Honor.

Question No. 56 was answered with approximate correctness by the following, who are therefore entitled to the Roll of Honor: A. C. Stewart, Wautsburg, Washington; Jos. H. M. Smith, Fort Worth, Texas; L. C. La Grow, Albany, New York; John Solar, Watertown, New York; L. S. Usher, Winnipeg, Canada; J. I. Roberts, Nashville, Tennessee; M. W. Larmour, Waco, Texas; H. W. Seward, Reading, Pennsylvania; Montreal, Canada, and G. D. Bullock, Hobart, Indiana.

It must not be understood that because a man's name is on the Roll of Honor that he necessarily has made an absolutely correct reply in all respects. In fact there are very few replies of that kind very few indeed. The name being on the Roll of Honor simply means that the man has replied with sufficient correctness to show that he has a comprehensive knowledge of the subject, and a very good understanding of it, though he may be at fault in some of the smaller details in which he will be set right, however, when the correct answer is published. I mention this fact because Brother Roberts of Nashville began his reply to Question 56 by saying: "I see that you have my name on the Roll of Honor on Question 50. It is true that I got it right with the exception of number of circular mills and I would not have known I was getting cheated. I would have figured it out but I could not find out how many circular mills were in a No. 30 wire. So you see I did not get all the question right, therefore you should not have put my name on the Roll of Honor, for that is giving credit where it is not due, and I do not like to be credited with something that is not coming to me; again, if I had not read the answer published, I would have wandered through my existence none the wiser and may have been pig-headed enough to boast about it and have been called down."

Of course, strictly speaking, Brother Roberts is right, and it is to his credit that he entered this protest. However, his answer was sufficiently correct to show that he understood the subject very well indeed, and when a man can demonstrate that proposition to me he goes on the Roll of Honor regardless of minor errors contained in his reply. With this explanation we will proceed to the consideration of the reply selected for publication.

I have selected the reply of A. C. Stewart this time for the same reason I selected it two or three other times, viz.: that Brother Stewart goes right to the root of the matter and places it in very understandable form by the use of comparatively few words, therefore his reply is, I think, more readily understood than some of those who are just as correct, but, through no fault of their own, use up a considerably larger amount of language in setting forth their ideas. It is not the fault of a man that he has not the faculty of stating things concisely; he cannot be justly blamed for that, and it has nothing to do with his knowledge.

Answer to Question No. 56.

By A. C. Stewart, Wautsburg, Washington.

The Question:

What purpose does insulation accomplish? Tell us exactly what insulation really does. "Confines the current to the wires" is not sufficient. Explain why the current needs confining, and exactly what takes place if it were not confined. It is the fundamental idea I am after. Suppose the negative side of a circuit carrying 10,000 volts (or any other voltage, for that matter) to be thoroughly and completely insulated, could you stand on the wet ground and pick up the positive wire with your bare hands without danger? Explain your answer.

The Answer:

When a difference of potential is maintained between two wires of a circuit, the current in each wires is always on the lookout for a chance to reach the other wire and thus complete the circuit. The purpose of insulation is to prevent this, and to keep the wires from coming into electrical contact with some object which might be a conductor and furnish a path through which the current could reach the other wire, also it is for the purpose of preventing a wire from coming into direct electrical contact with a wire of the same dynamo of opposite polarity. In short it is to protect each individual wire from outside interference.

If both sides of a circuit were completely and absolutely insulated from the earth, you could stand on wet ground and handle either wire, one at a time with perfect safety. The reason for this is that a live wire has no affinity for the earth, or anything else except the opposite polarity of its own dynamo. In actual practice this ideal condition is unknown on high tension lines, and it would be almost sure death to attempt to prove the theory on a high tension circuit.

[All of which you will observe is perfectly correct. The editor would, however, add to this by saying that complete insulation is a thing we seldom ever find and except on circuits of very low potential. The Edison three-wire system comes the nearest to being thoroughly insulated by reason of the fact that one of its wires is grounded. It sounds rather strange to say that a circuit is thoroughly insulated because it is grounded, but, as a matter of fact, if you will stop to consider, while one of the wires is grounded the other must of necessity be pretty thoroughly insulated, because the instant the other side gets grounded there is trouble, and so long as one side of the system is thoroughly insulated the whole business is in effect thoroughly insulated, because while one side is connected directly to the earth, there is no connection between the two sides of the system.—Ed.]

Publishing the Questions and Answers.

Gorden V. Humphrey, New York City, says:

> Your invitation to express an opinion as to whether you should or should not publish the questions and answers now being run in the projection department in book form has determined me to write. I believe that to publish the questions and answers would be a very good thing indeed, but even good things can be abused by the unscrupulous. This, however, should not deter you from helping the conscientious fellows along. It is really a question of honesty of intention which the operator must decide for himself. Man is a free agent. He has the gift of reasoning, and this he can use for good or evil. He cannot be forced to be on the square, even with himself. It is up to the individual, and although the editor has his own obligations to write and publish good stuff, and to help others along, he cannot take upon himself the responsibility of his perfectly good work being abused. If a man used the stereotyped answers to pass an examination, repeating them like a parrot, don't you think the examiner would almost instantly detect it, and if the subject matter of the question were altered by him the learn-it-by-heart chap would very soon find his ship on the rocks. I believe, Friend Richardson, that it is a case of your being between the devil and the deep sea, but as you are a good swimmer, that is to say, editor, I would take to the sea. If you publish the answers they may be misused, yes, but on the other hand you would add materially to the good work already accomplished by your Handbook and the department. There are many men who are using standard text books to help them obtain their electrical engineer's degree. Many of these works are merely a catechism of electricity, but their authors did not suppress them because some fellow might use the stereotyped answers to pass an examination. Another point which occurs to me is that the majority of orders for the questions and answers will come from men who are already licensed operators, and who wish to improve their knowledge in the art of projection. One more word: it certainly is refreshing for one who comes from the West to learn that "it is not altogether a question of money" with a New York editor. New York people, as a rule, I am sorry to say, think a tremendous lot of the Almighty Dollar. In closing, please accept my best thanks for the good work you are and have been doing.

I have printed this letter mainly because it talks good hard sense,

and comes from a man who evidently has a broad view of things. As to the questions and answers, I have come to a conclusion in that matter and, while for certain reasons I do not care to say how they will be used, the best of them *will* be used, and in a way which, I think, will be acceptable to all of you. Yes, my brother, it is a fact that here in New York City there seems to be but one God, and that is, as you intimate, the Almighty Dollar. In the West it is bad enough, but here in New York the average man literally worships the Golden Calf. I, myself, am from the West, and five years in Gotham have not made me forget that fact.

He's Not a "Boob."

Levi Na Vaire, operator Orpheum theater, Flint, Michigan, writes:

> Well, here is a money order for $2.50 from a boob operator for which same please send me one of your Handbooks. An operator who came here from Ohio told me they were the real thing, so I decided to have one. Projection here is fairly good, but would be better if we had d. c. We have no local, but most of us chum together and help one another, though there are a couple of exceptions, who imagine they are so far advanced in knowledge that they do not need any one's help, though neither has been as long at the game as I have, and I find I still have things to learn. Our operating room is 12 feet long, 7 feet 10 inches deep, with a 6 foot, 4 inch ceiling; the observation ports are 12 x 9. We have two Powers motor driven machines, taking current through a Preddy controller. My manager gets anything that is needed without a word of complaint, but I make my own repairs. The ventilation of the room is most excellent. We have both a voltmeter and ammeter in the operating room.

Friend Na Vaire is *not* a boob. The real boob is the self-satisfied fool who does not care to learn. The very fact that the brother is willing to pay $2.50 for a book of instruction merely because some one told him he ought to have it, is evidence that he is progressive. Evidently, too, his manager is a reasonable man, and that is good; but I would suggest to Flint managers that, from any and every point of view, it would be a mighty good proposition to put in current rectifiers and do things right. The projection of pictures with a. c. is just a little bit out of date, and it is getting more out of date every day. I am not criticising the Flint managers, mind you, but simply calling their attention to the fact that they are in error in continuing to use alternating current, when they can now, at a reasonable outlay, secure any one of half a dozen most excellent current rectifying devices which will take alternating current from the line and put it into the arc as d. c.

Huh! Told You So.

Thomas H. Williams, Buxton, Iowa, writes as follows:

> You say, in your comment on the letter from Mr. Gernod, page 331, October 17th issue, that you would like to know where he got his idea that light rays had propelling power. I believe he acquired that idea, wrong though it is, as you say, from a very delicate heat engine, of great simplicity, known as the "Radiometer," which is used to illustrate a class of phenomena discovered by Dr. Crookes. Its action is rather difficult to explain in an understandable way. The instrument consists of a very slight aluminum spider, supporting at the end of each of its four arms a very thin mica plate, each plate being blackened on one side and silvered on the other. The spider is provided at its center with a jewel which rests upon a delicate needle point supported at the center of a glass globe. It, the spider, is retained on its pivot by a small glass tube extending downward from the top of the globe. The globe is first exhausted of air and then sealed. When the instrument is placed in the sunlight, or near a gas or lamp flame, the vanes revolve rapidly, and Mr. Gernod has been led to think that light "makes the wheels go round," though such is not really the case. In proof of this latter assertion an alum cell interposed between the radiometer and the source of light and heat allows the light to pass, but intercepts the heat rays, whereupon the whole ceases to revolve. On the other hand, an iodine cell, which is opaque to light, allows the heat rays to pass through and does not affect the revolving of the vanes when placed between the source of light and heat of the wheel. The wheel is then in the dark but it goes right on spinning. As to getting any useful work out of such a wheel, why, that is something else again, as Old Abe would say.

All of which enables the editor to swell out his chest and to repeat the above heading. I told you so. But he is not going to say any more than that, because the thing really has nothing to do with projection, and we do not want to take up a lot of space discussing a subject of this kind, to the exclusion of matter of real value to operators.

Ralph Durfae, manager of the Millerton Opera House, Millerton, N. Y., also wrote an interesting letter on the same subject, but I feel that we have already consumed sufficient space. Later: A college professor, Cornell University, also wrote referring us to certain text books for data on this matter.

Nothing Like Trying.

Will J. Fallon, Sioux City, Iowa, orders the question booklet and says:

> Am going to try to answer some of those questions. I might not succeed, but there is nothing like trying, anyway. The way I figure it is: If you wish to get ahead in this world, you have got to get down and dig, and that's the reason I want the questions to direct my digging. I have been operating five years, to which might be added the two years I spent working hard to learn. However, the longer a man works the more he learns; or, at least, I know I do. At last we have a local here—No. 355, I. A. T. S. E. Everything is fine so far, and from the outlook it will continue so, at least for some time to come. I think we have the finest bunch of fellows ever gotten together. They are like brothers; everyone pulls the same way.

Well, Brother Fallon, your letter is something more than interesting. You are perfectly right. In order to succeed as an operator you have got to get down and study, just the same as a civil engineer, as an attorney-at-law, or even as a brick-layer has to, and he who does not dig will remain one of the crowd, until he finally drops into an unknown and unremembered grave at the end of a lifetime spent in hard work and cursing his "luck." I am not a believer in "luck." If I want to raise a good bed of radishes in my back yard I don't stand on the back porch, throw a lot of seeds out into the ground and depend on luck. Not on your tin-type. First I fertilize that ground, if it needs it, then I spade it carefully and deeply, mash up all the clods and get it into first-class shape. Then I carefully plant the seeds, and finally hoe the ground several times. As a result of all this I'm likely to have some mighty fine radishes. Now just turn that around and apply the same thing to operating, or anything else. *If you want good things you have got to work for them*, or, at least I have always had to do it, and I don't know of anyone who has not, except possibly a few who were born to wealth, and its not an uncommon thing for even those fortunate (?) ones to wind up in the ditch. Yes, my brother, to get to the top in operating, as in anything else, you have got to get down and *dig*, and dig good and hard, too. Sometimes you may become discouraged because the excellence of your work does not seem to be properly appreciated, but if you are the right kind of man you *won't* get discouraged, but will keep plugging right along, and you may take it from me that the circumstances will indeed be exceptional if the results of your labor will not bring finally forth fruit in the shape of better working conditions and more long-green in the pay envelope.

My compliments to Local 355. That is the kind of bunch I like to hear of. If all pull the same way, and if the term "brother" really means something to you, then you will accomplish things, and in the accomplishment you will derive very real pleasure. There are altogether too many unions where the "brother" has a string tied to it, and "Brother" Jones has a hammer up his sleeve which he bounces on "Brother" Smith's dome every chance he gets, and "Brother" Smith, the dear boy, has a tomahawk concealed in his hip pocket for "Brother" Jones, and both of them have a brick handy for "Brother" Brown. Its a wonder how some of them can look each other in the face, and use the term "brother." In a recent labor convention I heard one delegate, in speaking on the floor of the convention say, referring to another delegate: "As far as Brother [redacted] is concerned, he is no better than a d — scab." Rather amusing isn't it? Queer idea of a "brother," is it not?

Fine Dope.

George A. Grath, Los Angeles, California, sends for the question booklet, and says:

> Have had one of the Handbooks for more than a year, and, say, it's certainly fine dope. I note, in the department, of which I am a regular reader, that operators all over the country are kicking on salaries. Well, you ought to give Los Angeles the once-over. Here is a case in point. The operator's salary is ten dollars a week. He gets the show of six reels, and starts at 10 a. m. sharp. Runs one machine until 11, when a helper comes. He then runs every other reel until 10:45 p. m. His only time to eat is while the other fellow is grindin; out a reel. He can then rush out, grab a sandwich and sprint back. The show closes at 10:45, whereupon he then changes three three-sheet posters, three six-sheets, and six one-sheets; lugs the reels back to the exchange, and does all this seven days a week. This is not a pipe dream, but a *fact*. Sherman said: "War is Hell." Probably he was right, but he might have made the same remark with equal truth had he worked for just one week at the job in question. In this theater they have two Edison Model B machines which are run down so badly that you can hear them clatter clear out in the alley. The operator has installed a three wing inside shutter, with one large blade and two very small ones. There is travel ghost at both top and bottom, and a blue ghost in center. What would you advise me to get for the study of motors? What would cause my lamp terminals, which are Bell Howell, to burn off in about thirty-five hours, using 40 amperes a c through an Edison transformer? Have a No 6 B. & S. gauge stranded wire, and have no top or back on my lamp house so that it is thoroughly ventilated.

I have given Brother Grath's description of the condition at the theaters in question, which is located on South Spring street, in order to show that not all the unreasonable managers have been forced out of the business. Well, there is one consolation, a manager of this kind could not possibly get an operator, "Jimmie, the Usher," would be all he could expect to secure at the price, so the only real regret lies in the fact that he is probably perpetrating an outrage on the business itself, by projecting miserably poor pictures.

As to the study of motors, I can heartily recommend "The Electric Motor," by Elmer E. Burns, which you can secure by forwarding me a money order for $1.50, together with a stamped envelope with which to transmit the same to the publisher. I cannot give you the address, because that is properly a province of the advertising department, and I don't want to get myself in bad with our distinguished advertising manager.

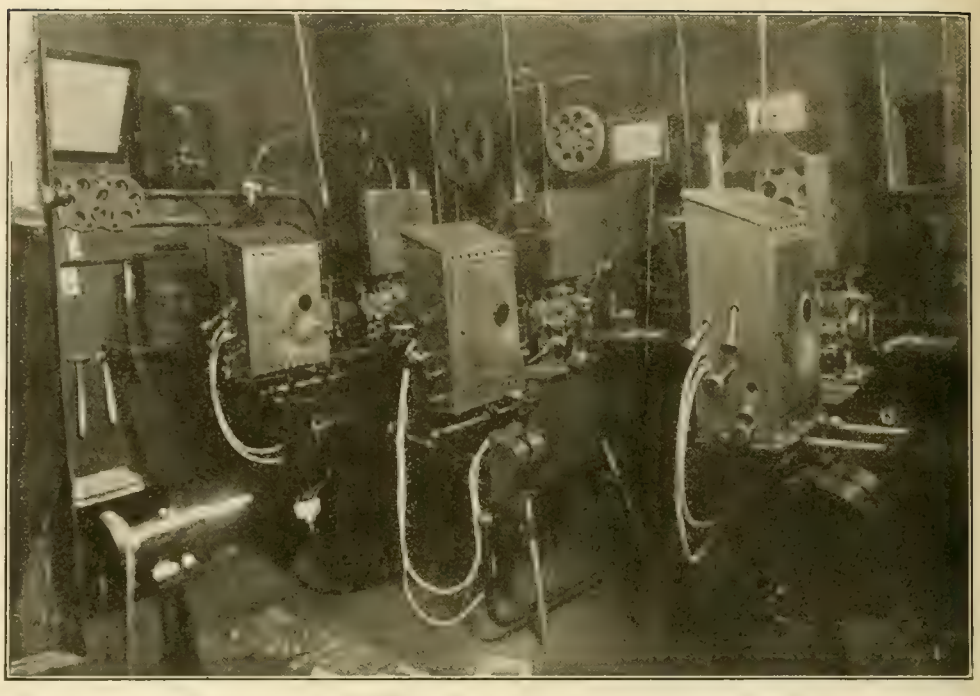
As to the lug burning off, why, if you are really only using 40 amperes at the arc, there must be something wrong with your carbon arms. I should say they are developing very high resistance, which raises their temperature to a point high enough to injure the copper of the lug. It is also possible that you have an old style lamp, in

which the lug comes up pretty close to the arc when the carbons are burnt down short, and therefore get very hot. I would suggest that you take a piece of heavy brass, or heavy steel wire, and make an extension so as to remove the lug farther from the arc, and take it out of direct contact with the carbon arm. However, if the carbon arm is developing resistance sufficiently high to raise its heat to a point where the lug is injured, then that carbon arm ought to be thrown away forthwith.

A Real Operating Room.

I am printing herewith two views of the operating room of the Monarch theater, Euclid avenue and East 105th street, Cleveland, Ohio, which was designed by Howard W. Codding, now Executive Chairman of the Cleveland Local Union. Mr. Codding is seen seated on his tool box by the washstand. The guilty looking party by the re-wind bench is the apprentice, George Haskins.

The room has a floor space 10 x 15 feet, with a 10-foot ceiling at the side walls, running to 12 feet in the center, where there is a 36 x 40-inch vent in which is an 18-inch exhaust fan. In the rear wall, a portion of which is seen in the second illustration, are two windows, each 30 x 40 inches, sheet metal being substituted for glass, in order to make the window fireproof with relation to the building next door. In the center of each of these windows, which open on a 10-foot court, is a 16-inch fan, therefore, you see the ventilation of the room is ample. The 16-foot 8-inch mirror screen is located 110 feet from the half size 5¼ focus (presumably e.f.—Ed.) Gundlach lens. A single home-made stereo is used for running the Good Afternoon and Good Night slides, the only ones used. Each machine is connected to two rheostats connected in multiple, one being an 80-ampere Lenord & Bundy, and the other a 40-ampere Power's grid. This is, of course, far in excess of the 55 to 60 amperes ordinarily used for projection. The Monarch is said to have the lightest auditorium in Cleveland, there being sixty 60-watt mazda lamps (inverted lighting system) burning while the picture is on the screen. Mr. Codding is using ¾ Bio carbons on top and ½ on the bottom, being lucky enough to obtain two thousand before they became scarce. Near the top at the right of the second illustration you will note a small mirror screen, which is so located that all the arcs are shown on it. The ammeter is connected into the positive before it reaches the fuse board, thereby giving the combined reading of all the lamps in operation. The voltmeter is connected at the same point. The third machine was installed to eliminate any possibility of breakdown from any cause, but up to the present time there have been none, the only machine parts purchased since the house opened, February 1, 1913, being a pair of tension springs. The machines are used alternately, so that one machine rests every third day, and on that day can be looked over and put into perfect condition. At the other end of the room, not shown in the pictures, is located the emergency system required by Ohio law, the same composed of five 2-volt cells connected in series, which may be used to light the small low voltage lamps around the theater, there also being a pair of them in the operating room. These batteries may be re-charged at any time by reversing a double throw switch which connects a bank of lamps consisting of four 32-c.p. and two 16-c.p. carbon lamps in series with the cells, thus giving a charging resistance allowing approximately 5 amperes to flow. This emergency system is controlled from the operating room. There is also a separate emergency connected directly to the house feeders ahead of the house switch-board, the same being on separate fuses and controlled both from the operating room and the box office. In the picture the wall fire shutters are not in place in front of the center machine. These shutters must be of sheet steel, ¼-inch thick, and at the time the photograph was taken they had been removed to be replaced by others of proper thickness, the first ones installed being only ⅛-inch. This pair of ports are only 6 x 6 inches; all the others are 8 x 12 inches. The walls of the room are tile and brick, 18 inches thick, while the ceiling is of steel roofing with an air gap under it of 3 inches, then metal lath and plaster. The side walls are also plastered. The floor is of cement covered with battleship linoleum, ¼-inch thick. The floor of the room is only 3 feet 6 inches above the main floor of the theater, and it is built up directly on the solid earth. The projection ports are only 6 feet 8 inches from the main floor, which places the lenses of the machines in almost perfect line with the center point of the screen; in fact, the rays of light travel up-hill approximately 8 inches.



Operating Room of Monarch Theater, Cleveland, Ohio.

Another View of Monarch Operating Room.

The theater ventilation is provided for by twelve 16-inch G. E. wall fans, and a blower system which forces 20,000 cubic feet of air per minute (hot or cold) through the room. The fan is a 65-inch blower belt connected to a 5½-h.p. motor, the fan speed being 450 r.p.m. The fan is controlled from the operating room, as are also all the theater lights, with the exception of the extreme front of the lobby and the canopy.

The washstand in Fig. 2 speaks for itself. Hot and cold water should be in every operating room. The first cabinet in Fig. 2 contains the controls for the heating system; the second the switches for the theater lights, and the third the fuse board. The projectors are equipped with double-throw switches, so that there are two sets of No 6 wires running to each machine, each set connected to separate fuses. In case a fuse blows, by reversing the switch a new set of fuses are cut in and thus delay is avoided. In the picture, the fuses in the master cord controlling the port shutter are 18 inches above the magazines; this has been changed so that the fuse links now come under the magazines on brackets. The house is fed by the Edison three-wire system, 120-240 volts d.c. The theater seats 1,000; all seats 10 cents. There is a four-piece orchestra. Gen-

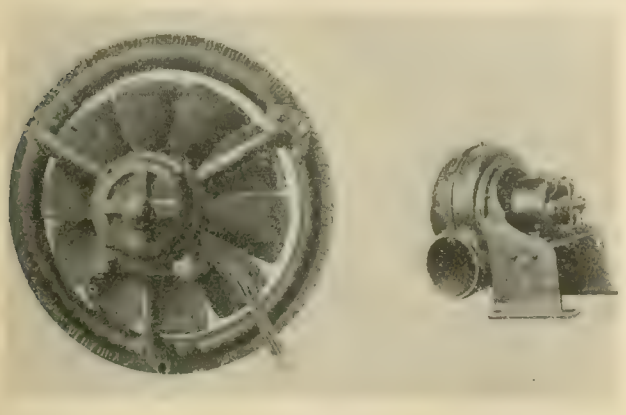
eral Film service, five to fifteen days old; five reels, changed every day. Daily matinees 2.15, and evening show 6.30 to 10.30. Playing to capacity continuously.

This is a real operating room. It is ample in size, has splendid ventilation, and almost everything seems to have been taken care of in the very best shape. I would suggest, however, that instead of fuse links in the shutter master cord, a piece of film would be more to the purpose. The observation ports are ample, which is good. Personally, I like the sliding port described in the Handbook much better, but a port 8 x 12 inches, if properly located as to height, cannot be criticized very much. One thing, however, I must remark upon, and that is the using of 50 to 60 amperes of d.c., on a 16-foot mirror screen. It seems to me that this is excessive, and, as I have often said before, after passing the 45 mark, due to the excessive size of the crater, any added illumination is secured at very high expense. I have never seen a picture projected on a 16-foot mirror screen with more than 40 amperes of current, and it seems to me that anything more than that would be hard on the eyes. However, this is not to be taken in the light of a criticism. The operating room is so very excellent, and its location is so carefully taken care of, that I am inclined to accept the heavy amperage proposition on Mr. Codding's say-so, even against my own judgment. As to the carbon matter, I am getting some very good reports on the National carbon. The record of one pair of tension springs in almost two years certainly speaks well for the machines.

New Ventilation Plan.

A good system of artificial ventilation is becoming more and more a necessity to the moving picture theater. Also it is one of the best advertisements a theater can have. It is a distinct shock to the senses when a patron steps into an ill-ventilated, stuffy theater, and the patron is not anxious to repeat the experience. On the other hand, it is a pleasure to enter an auditorium in which the air is fresh, clean and cool, and this pleasure is reflected in box office receipts.

The Westinghouse Electric & Manufacturing Company have recently placed a new type of ventilating fan on the market. This fan differs from the older style, in that it has a large number of blades, mounted on a wide central disk, and these blades have their ends abruptly turned up. The manufacturer claims that this design was adopted after careful study and experiments, by reason of the fact that it is both quiet in operation and highly efficient. The fan throws the air straight



forward at high velocity, instead of spreading it out, and none of the projected air can flow back through the center of the fan, as is often the case with the older design. The unit is very compact, and the motor projects into the room but little. The motor is of special design and built for this particular service. Being entirely encased, it is protected from dust, dirt and moisture. It is claimed to have a high overload capacity, and sufficiently powerful to drive the fan at normal speed, even against a strong back pressure created by heavy wind. In this motor particular attention has been paid to simplicity and thorough reliableness, since motors of this kind are ordinarily mounted in places which are difficult of access. It is designed to run for long periods of time without attention, and requires no more than an occasional inspection and lubrication. The manufacturer claims a high efficiency for the unit, meaning by this that it moves large volumes of air with minimum voltage consumption.

The company also put out what is known as the Westinghouse Sirocco blower, especially suitable for operating room ventilation, shown in the second illustration.

The editor has not examined these devices, but the Westinghouse product is, as you all know, made by a thoroughly reliable, high-class corporation, which guarantee its products, and, therefore, presumably these outfits are all they are claimed to be.

The Size of Spot.

J. B. Day, Sherman, Texas, says:

> I take pleasure in setting forth my experience with regard to size of the spot. In the first place, I never did believe in a small spot, and in 1910 began to experiment with different kinds and different focal length condensers. As a result of these experiments I satisfied myself that by using the right focal length condensers and the proper amount of current I could always have a clear field and a bright picture with a two-inch spot, and from that day to this I have never used one of less diameter. The reason I never reported upon this was because I did not feel like getting into an argument with you, for that was about the time you began to roast operators for not studying, and I told you then there were no books, or anything else, at that time, which they could study with any particular benefit, except the little Handbook you, yourself, put out in 1910, and, believe me, I have still got that little book. To get back to our subject. In 1910 I think about ninety per cent. of the operators were using a small spot. I have been in operating rooms where the operator actually kept his spot so small that the light at all four corners of the picture was discolored, and, moreover, it remained that way from one show to the next. It was then that I began to give the size of the spot size very close attention, with result as above set forth. But before the large spot is attempted one must secure the best grade of condensers, and let me tell you that the best is always the cheapest, and he who experiments and learns how to accomplish results with a large spot will never return to the small one, because he will have a bright picture, and it is no trouble to keep it that way. Of course, there are those who will tell you there is nothing to be gained by using a large spot, but I have been using the two-incher since 1910, and find it gives high-class results and a clear field all the time. Both the Jewel and Gem theaters, of which I am chief operator, will welcome an inspector and an inspection at any time, and you don't need to tell us when he is coming in either.

Brother Day also forwards a blank which ought to be adopted by every theater in the country. It is headed Operator's Report, Gem Theater, Sherman, Texas, and contains space for the following data:

Date .....191..

Name of subject	No.
.....	.....
.....	.....
General Condition	
Leaders and Titles	
Does film need renovating	
Patches	
Sprocket holes	
Oil and dirt	
Received from	
Operator	

As to a large spot, as I said in former articles, I am thoroughly convinced it is the right thing. Of course it requires more current, but not as much more as you might think. However, even so, money expended for current under these conditions is money mighty well spent, and the light you get will be the best light there is, since, as I before pointed out, chromatic aberration will be almost entirely eliminated.

A Complete File.

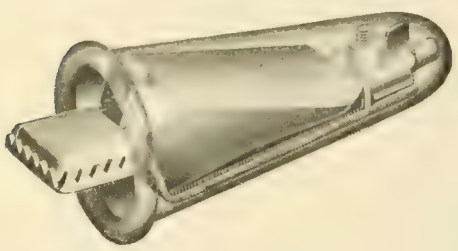
F. R. Culbert, Athol, Massachusetts, writes:

> I have a complete file of the projection department from October 8, 1910, to date, and I would not lose them for anything. Have been using a rectifier for more than two years, and have not had the slightest trouble with it, except that it is little hard to strike an arc on two carbons that have been used before, and when I strike the arc the tube of the rectifier won't sit straight most of the time. I have set my balance weight every way possible, but have not got it right yet. Tell others who may have rectifiers located out-doors to place them inside during the winter. Last winter I had trouble. My rectifier was out-doors and the mercury froze, and so did the one in the other theater in another town nearby, and we had to run on a rheostat until the rectifier tube was placed in the operating room and warmed up, after which it was O. K. Can you give me the address of someone who sells a good rewind which is noiseless? The one I have makes a terrible noise in rewinding, so much so that it annoys the patrons. I would be willing to pay the price for a good one. We have had considerable trouble with Mutual film, which has a tendency to roll up from the sides instead of coming through the machine flat and this in turn causes trouble in the machine.

Brother Culbert did not describe the film trouble closely enough to allow me to form much of any opinion of what it really consists of. As to the mercury freezing up, why I do not think it possible that the mercury actually froze, but it might have been cold enough to become too sluggish to start; I don't know about that. Anyhow, by addressing the Rectifier Sales Department of the General Electric Company, Schenectady, N. Y., you will be provided with a wiring diagram showing you how to connect up the reactance of the rectifier so that in case of tube trouble you can switch right over and use the reactance as a regular economizer, and not have to bother with a rheostat. As regards the rewind, I would suggest that almost any rewind will make a good deal of noise after it has become worn, if run at high speed, due largely to the fact that the reels are seldom anywhere near straight or properly balanced. The Nicholas Power Company, or any of the machine manufacturers, put out very good rewinds, but the thing to do is to run your rewind with a small fan motor geared down to slow speed. Put on the reel, supply a little tension, and let the motor be five minutes in rewinding a film. You can readily arrange, in any one of half a dozen or more different ways, several of which have been described in the department, so that when the film is rewound the current will automatically be cut off from the motor. You can then start the rewind going and leave it to perform its duty slowly and without any noise at all. As to the tube not coming back after rocking, will the Rectifier Sales Department, Schenectady, kindly write friend Culbert about this.

Very Convenient.

R. S. Mueller & Company, Cleveland, Ohio, are putting out a test clip called the "Big Brute," which would be, under certain conditions, a mighty handy thing to have in the operating room. Two of these clips connected to, say, ten feet of stage cable would enable an operator to almost instantly effect temporary repair of a burned-off lamp head, by snapping one clip on a busher or on the end of the lamp-head and the other on the carbon arm of the lamp. This would, of course, only be permissible temporarily in order to finish out a reel. The "Big Brute" can also be used as a lamp holder by attaching an incandescent lamp socket to a clamp fastened under the clip at its lower end. The Brute can then be snapped on any convenient object and the lamp head held right where you want it. The rubber shield can be used, or not used, according to circumstances. When used as a lamp holder there is no need of the shield, but when used for current conveyance the shield would be a necessity. The device is very well made indeed, and I think operators will find them quite useful.



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False Pretense.

I. Day Sherman, Texas, sends in a circular put out by what purports to be "The Practical Moving Picture School," Houston, Texas. Brother Day writes a caustic, and somewhat lengthy letter, which is also signed by O. J. Parker, R. E. Ferguson, and James Shipmanall, Sherman operators, who together with Brother Day protest against the school proposition as set forth in the circular in question.

And, indeed, it is an outrage that such institutions should be allowed to exist; the particular thing which makes it an outrage being the following clause in the circular: "Time Required to Complete Course. In our school you are given the actual and practical experience that is required in the regular operation of a motion picture machine. We do not use books of any sort in our course of instruction, giving the students lessons by demonstrations with our machines and other equipment, such as he will have to handle when he finishes our course. This makes it much more easier (Some English. Ed.) for the student to learn, and *he need not spend over from fifteen to twenty-five days with us before he knows the business in every detail*; and he is then ready to accept a position, or engage in the motion picture business for himself."

It is almost idle to comment on so ridiculous a proposition. The editor of this department has opportunities to learn, as great, if not even greater than any other one man connected with the business. He has been more than four years in his present position, with years of actual operating experience back of that, and yet he learns something about the business almost every day. But here is a "school" which proposes to take men who know nothing whatever about the motion picture business, and make them not only competent operators, but competent managers, all in from fifteen to twenty-five days. Possibly the manager of this "school" has some new method of trepanning the skull of students and squirting in knowledge with a syringe. That is the only way he could accomplish such a truly marvelous result. As a matter of fact, claims of this kind are dishonest; they amount in effect to "obtaining money by false pretenses," and in many instances the proprietors of schools making preposterous claims of this kind have been put out of business by the courts, and in some cases have been accorded the privilege of peering from between nice, strong iron bars for a considerable space of time.

In Fine Condition.

Reading, Pa., says:

> Local 97, I. A. T. S. E., is in fine condition, but there is always room for improvement. Wages are poor, ranging from fifteen up to twenty dollars, which is the limit, and in return for this remuneration the managers want the limit. Here is a funny one. One of our Reading managers gets around quite a little. He is all the time telling us what fine pictures we, the Reading boys, put on, as a whole. Says he has not seen them beat in any of the many cities he has visited. *Yet, notwithstanding this, he has not raised his operator's salary one cent.* Moreover, there are other Reading managers who have the same ideas. Five of us are getting a few dollars over the scale, but

Now what is the use in bragging of the work of your operators, gentlemen, and then paying them a laborer's salary? If the Reading boys are turning out high-class work, as the manager in question affirms, don't you think it would be more to the purpose if you recognized that fact in the pay envelope? Kind words are all very well in their place, but all the kind words in the world won't buy a single soup bone, nor satisfy the wail of the grocer when his bill is due. If the Reading boys put up poor projection, if they were non-progressive and of the dog-in-a-manger type, who neither improved themselves, cared anything about the quality of the picture they put on the screen, nor were willing to allow any one else to improve, then I would have no sympathy for them, but still would want salaries raised, to the end that they be displaced and forced out to make room for better men. But this is not the case in this instance. The boys are delivering the goods, but the managers, on the other hand, are not.

A New Film Box.

H. Rakov, manager Sherwood theater, Canastota, New York, sends in description and illustration of his film box as follows:

> Find enclosed photograph of a new and useful addition to the operating room. The machine is designed to do away with the bothersome and very often dangerous old-style method of handling reels. Every one with experience knows the inconvenience of the present method, particularly with regard to keeping the reels in proper rotation. Valuable time is often lost in looking for the required reel, and it is not an uncommon thing for the wrong one to be placed on the machine, the error only being detected after the projector has started, with resultant delay and vexation to both operator and audience. The new invention does away with all the above, and is besides that, a safeguard against fire. All you have to do is to place the reels in proper rotation inside the cylinder in the first place, putting in as many reels as are required for the day's run. The metal disc inside the cylinder is adjustable for any required number of reels. Now close the cover of the cylinder and your reels are safe against fire, as they are always under cover when not in use. To remove required reel all you have to do is press a lever and the small cover opens automatically, exposing the desired reel, all other reels remaining under cover. To replace a used reel, open large cover over cylinder and put reel in space between metal disc and reel; close the cover and your machine is ready for the next change.

As I understand the matter from the illustration, the cover of the cylinder is arranged in two sections, a large one and a small one, the small one being closed in the illustration. I also assume that the metal disc against the outer reel is held by a spring, though it may be held by the lever spoken of. The idea is not at all a bad one, and I pass it along for the consideration of managers and operators.

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Comments on the Films

Licensed

A GYPSY MADCAP (Edison), Nov. 24. One of the series of "Olive's Opportunities," written by Mrs. Wilson Woodrow, featuring Mabel Trunnelle as a gypsy girl, supported by Biglow Cooper, Edward Earle, Herbert Prior and a minor cast of gypsies, guides, etc. Several thrilling scenes occur involving the principal character, and up to a certain point the interest is maintained, but the final scenes are lacking in a convincing quality. The acting and photography are adequate.

BEYOND YOUTH'S PARADISE (Essanay), Nov. 24.—Adapted from a Munsey Magazine story. The cast, Lillian Drew, John Cossar, Richard Travers, Helen Dunbar and Bryant Washburn, by their splendid acting make this visualization acceptable. The theme of the plot is not a pleasant one to the casual observer, nor does it contribute greatly to the elevating qualities of pictures. As its caption suggests it is "Beyond Youth's Paradise."

TOUGH LUCK SMITH (Kalem), Nov. 24.—A farce comedy, ably manufactured by C. A. Frambers and portrayed artistically by John E. Brennan, Ethel Teare and able support. There are many ridiculous and funny situations and complications in this picture that are provocative of hilarious laughter. The cause of all the trouble rests on the shoulders of a neglectful and forgetful messenger boy, who gets his in the finale. Can recommend this as a laugh maker.

MOTHER'S BABY BOY (Lubin), Nov. 24.—A burlesque comedy by Epes Winthrop Sargent, which, while it is ludicrous, is creative of much laughter on the part of the spectators. On the same reel with "He Wanted Chickens."

HE WANTED CHICKENS (Lubin), Nov. 24.—This is also a Sargent comedy on the same reel with the above, which posseses much merit but it has been poorly directed. The acting, especially on the part of the wife of the chicken fancier (probably on account of the director), is much exaggerated.

THE SCAPEGOAT (Selig), Nov. 24.—A western drama by Tom Mix, who is also the producer. Heretofore the Tom Mix productions have contained the elements of fascination and reasonableness. In this one the quicksand puddle is farcical. The plot is fairly strong and the acting, photography and selection of backgrounds combine to make it an interesting picture.

THE TEMPLE OF MOLOCH (Edison), Nov. 25.—This picture drama has been reviewed at length by Louis Reeves Harrison in the Moving Picture World, and can be found on page 936, issue of Nov. 14, 1914.

THE FABLE OF AGGIE AND THE AGGRAVATED ATTACKS (Essanay), Nov. 25.—A George Ade comedy which is almost more than funny, featuring Betty Brown, and it is safe to bet(y) did things up "brown"; after surviving all the ills that young flesh is heir to, she fell a victim to a high school diploma. Her parents thought she had gone the limit, but she grabbed photomania, then she got physical culture and refused to take time to eat. Then she succumbed to actoritis, which lived only shortly, killed by the love microbe. See this and wonder.

THE BUTTERFLY'S WINGS (Selig), Nov. 25.—The plot of this story contains little that is of interest to the casual observer. There are many beautiful scenes along the sea coast and Miss Bessie Eyton, while attractive to the eye, gains little sympathy for interfering between two village lovers in their affections for each other. Eventually she gains her just deserts by having her butterfly wings "singed." An ordinary release.

NETTY OR LETTY (Vitagraph), Nov. 25.—A story of a pair of twins—who resemble each other almost as closely as do their dispositions—which are entirely different. The story is a good one, thanks to Roy Forbush Hanaford, and Theodore Marston has used his best efforts, and succeeded in making it laughable. Dorothy Kelly and Lillian Burns wear costumes made off of the same piece of goods, thus the resemblance. James Morrison is not happy in his part; however, it is entertaining.

THE WAY BACK (Biograph), Nov. 26.—A story which might be classed in a certain sense as educational. An evangelist (Alfred Paget), is the leading character, who saves a young woman on the downward path, through frequenting cabarets and marries her to his friend. Later circumstances force him gradually down hill, and she, having become a settlement worker, discovers and regenerates him. A finely acted release, deserving of a wide showing.

SNAKEVILLE'S REFORM WAVE (Essanay), Nov. 26.—A sort of a suffragette movement, with a prohibition annex tacked on, in the plot of which the women run things to suit themselves at the polls, voting Snakeville dry by a large majority. Slippery Slim and Mustang Pete do some awful kicking, but their wives force them to join their procession. This picture is greeted hilariously and will undoubtedly be in great demand.

CAUSE FOR THANKSGIVING (Vitagraph), Nov. 26.—A very pretty comedy of which little Bobby Connelly is the bright particular star. Amongst the many laughable scenes there are touches of emotional simplicity, depicting the longings of a child for a little baby brother and how he attempts to procure one, but he selects the wrong color. However, he is instrumental in supplying their washwoman's Thanksgiving table with a fine big turkey. A most enjoyable Thanksgiving story, in which Bobby does himself proud.

HIS OLD PAL'S SACRIFICE (Biograph), Nov. 27.—A romance of the underworld, showing that gratitude exists even in the minds of those who live an evil life. Charles H. West and William Hartman make very human charatcers of Bob and Lon Riggs, two pals, who have grown up together in the slums. An interesting love story involving Lon Riggs and a good girl is very touching. The acting is artistically done by the entire cast. A pleasing release.

HAM THE ICEMAN (Kalem), Nov. 27.—There is a trite saying, "how would you like to be the iceman?" but the viewer of this picture would hardly care to perform the various strenuous stunts which Lloyd V. Hamilton is called upon to do as the iceman. The whole reel is cram full of laughable situations. It is worth the price of admission to see Hamilton wrestle with cakes of ice. In the finale he disappears in the bubbles to escape his jealous wife. A real laugh maker.

HE WAITS FOREVER (Lubin), Nov. 27.—Photographically this picture is very well done and much beautiful scenery abounds, the plot being laid in Mexico. It has to do with the petty insurrections which are continually occurring there. There is a love theme which has a peculiar ending, and just why Jose, the first lover, should be made by the author to meet with such a sad end, or what he has done to deserve it, is not made at all plain. There is little continuity in the whole construction and the acting taken as a whole is mediocre.

A SURPRISE PARTY (Selig), Nov. 27.—A comedy that is received with laughter, in spots. Amusing complications are built up around a woman's hat, which one wants and the other gets. A great amount of jealousy is caused by misunderstandings, mostly caused by the getting up of a "surprise party." The ending is quite different from what they all expected. The acting is well done. It proves to be an amusing number.

THE CURING OF MYRA MAY (Vitagraph), Nov. 27.—Norma Talmadge gives quite a good illustration of an addle-pated young miss of fourteen, who has romantic ideas, exaggerated by reading love stories. It is all very amusing, particularly where her mother discovers her in a long gown, talking to a man and takes the kinks out of her, sending Myra May back to short dresses and shooing away the man. It is a very amusing comedy and is well acted and produced.

LITTLE MISS MAKE-BELIEVE (Biograph), Nov. 28.—A comedy drama of the original sort and the story is plausible. It is very satisfactory to see how little Miss Make-Believe turns the tables on an aristocratic family who order her to pose as a princess. She also wins the man who the mother and two daughters are attempting to land. Irene Howley does some very natural and clever acting in the title role. A very pleasing release.

THE LAST OF THE HARGROVES (Edison), Nov. 28.—A story of feud life in the hills and valleys, concerning the moonshine element. The photography of the mountain exteriors and the homely interiors of cabins is very creditable. The story is very entertaining and the acting is very well done, especially by Gertrude McCoy, as a sort of wood nymph, and Robert Conness, in the leading roles, the only survivors of the two families, who wipe out the feud by marrying. It is all very interesting.

BRONCHO BILLY'S DOUBLE ESCAPE (Essanay), Nov. 28.—About the most redeeming feature of this release illustrates that a notorious outlaw is possessed with enough honor to keep his word inviolate, when trusted by his captor, a deputy sheriff. The usual riding by cowboys, etc., wild western scenery clearly photographed are involved in this picture. It is as good as the others along this line.

THE GIRL AT THE THROTTLE (Kalem), Nov. 28.—The third episode of "The Hazards of Helen," the railroad series, featuring Helen Holmes. Helen does many thrilling stunts in the action of this picture. There is not a moment that is not exciting. Her handling of a locomotive is marvelous, for a girl. The authors, Mr Matlack and Clark, have created some great situations, and Mr. McGowan, the director, has handled them skilfully. This series seems to be deservedly popular.

YOU CAN'T BEAT THEM (Lubin), Nov. 28.—A short comedy by E. W. Sargent, illustrating how a wife and mother-in-law, by a scheme made up between them, forces hubby, who is a tightwad, to loosen-up. It does not create much of a sensation. On the same reel with "The Servant Girl's Legacy."

THE SERVANT GIRL'S LEGACY (Lubin), Nov. 28.—Another Sargent comedy which is greeted with laughter. The theme is not altogether original, but has been cleverly worked out, and the longer it runs the funnier it gets, until the finish is a howl. On the same reel with "You Can't Beat Them."

THE FATES AND RYAN (Selig), Nov. 28.—A quite different drama, written by Campbell MacCulloch. The leading character is a mounted policeman. A beautiful feature is engrafted showing the love the mounted policeman has for his horse. There is a number of beautiful scenes, most of them being thrilling and exciting. Lamar Johnstone has the leading role, supported by Stella Razeto and George Hernandez. They all sustain in their various roles splendidly. E. J. Le Saint is the producer. This picture can be recommended.

A MOTHER'S WAY (Biograph), Nov. 30.—Kate Bruce, Ivan Christy, Isabel Rea and Charles H. Mailes are in the leads in this picture play, depicting a mother's love for her son, although he is ashamed of her. She comes to him in his hour of desperation. The theme of the plot is not by any means a new one but the director and actors do good work, making of it a pleasing release.

WOOD B. WEDD GOES SNIPE HUNTING (Edison), Nov. 30.—Twelfth of the Wood B. Wedd series. The author, Mark Swan, utilizes an old story to foundation his plot. There is a lot of grotesque business introduced which is more foolish than funny, especially in and about the country hotel. An absurd hat is *passe* as a laugh creator. Let us hope that several picture comedians will recognize this fact in the near future. Photographically this release can be recommended.

A MAID OF WAR (Essanay), Nov. 30.—A rough and tumble comedy, in which Sweedie, police and bums play prominent parts. The bums, after drinking wine in Sweedie's grog shop, refuse to pay for it, then comes a chase and Sweedie manages to get into the wrong house and break up a wedding party. This release is greeted with laughter from start to finish.

HEARST-SELIG NEWS PICTORIAL, NO. 79 (Selig), Nov. 30.—Several scenes are shown of the Tuckerton, New Jersey, wireless station, which is said to be the tallest in the United States (820 feet high). This station is controlled both by Germany and France, under the censorship of the United States Government; scenes in the cotton-raising section of the United States, illustrating the cultivation and harvesting of the crops; Scottish troops being rehearsed in military tactics now being used at the front, on Salisbury Plain, England; practice, under the supervision of the naval department by United States submarines.

EVERYTHING AGAINST HIM (Vitagraph), Nov. 30.—A western story, which is made up of complications so puzzling that it would take a Philadelphia lawyer to work it out. Anyhow, circumstantial evidence convicts an innocent man of committing a murder. Later his supposed victim puts in an appearance which contradicts the court's conclusions. Alfred Marquis is the author and Ulysses Davis is the director. Little enthusiasm emanates from the audience to greet this visualization; perhaps because there is not a female in the cast, and they can be missed.

Licensed Specials

THE OLD FLUTE PLAYER (Vitagraph), Nov. 24.—A special feature in two parts, featuring Charles Kent in the title role. It is written by C. T. Dazey and Ed. Marshall, in book form, and adapted by Eugene Mullen. The many complications in this story are beautifully worked out, and Mr. Kent makes of the old flute player a most lovable character, whose devotion to his motherless daughter is full of pathos. An admirable and exceptional picture in all respects. Edith Storey and Antonio Moreno deserve commendation for artistic work.

THE ROMANCE OF A POOR YOUNG MAN (Biograph), Nov. 24.—Visualized from Octave Feuillet's novel of the same caption, in two reels. The dramatic version of this story created a sensation and enjoyed a long run in Europe, and this country, when produced in the dramatic version by Lester Wallack on Broadway, years ago. The picture production reflects credit on the part of the director and actors. Edward Cecil, in a dual role, and Charles H. Mailes deserve credit for superior work. The photography and appropriate backgrounds, with the acting, make this a superior picture drama.

THE GIRL AND THE EXPLORER (Kalem), Nov. 25.—A two-act romantic comedy, featuring Tom Moore and Marguerite Courtot. There are many thriling incidents in a mild sort of a way involved in this plot, concerning the adventures of an explorer and the risks an editor's daughter incurs to secure the rights of his story for her father's publication. The ending is original in conception and the lovers win out, to the chagrin of all the others concerned, including papa. It has a humorous finish.

THE MAKING OF HIM (Lubin), Nov. 25.—This two-part picture play contains elements that are not embraced in the ordinary love story. It is educational in its scenes, from the fact that numerous illustrations are shown on the training grounds at the Newport Naval Station. The photography is excellent, and considerable comedy develops in the love episode; concerning three aspirants for a debutante hand. A fine release.

WAS HIS DECISION RIGHT (Lubin), Nov. 26.—This two-part visualization is paradoxical in its construction and it contains many weak scenes which spoil the general effect, telling the story of a young girl's life in a struggle for existence. She takes the "easiest way," through discouragement, and later is redeemed by a minister. There seems to be a lack of convincing qualities in the acting as well as in the plot. It will hardly stand thinking over thoroughly.

THE KING'S MOVE IN THE CITY (Edison), Nov. 27.—One of the "Adventures of young Lord Stranleigh" stories, by Robert Barr, featuring Marc McDermott. In this two-part release Charles J. Brabin has done some excellent work in the direction. While the story is of compelling interest, Mr. McDermott injects a great amount of quiet comedy in his character. This picture will easily class as the feature on any program. It is well made and acted, on a high plane.

SCARS OF POSSESSION (Essanay), Nov. 27.—A two-part original and touching love story. The author has used the surgical operation of blood transfusion as the main theme of this story, combining it with a love episode which is brought to a satisfactory terminaiton. Francis X. Bushman and Beverly Bayne are the central figures. The acting is delightful. All the details in this production deserve mention. It is received with evidenced appreciation by the audience.

CONVICT, COSTUMES AND CONFUSION (Vitagraph), Nov. 28.—A special two-part feature for which the author, A. L. Stillman, deserves credit. Billy Quirk has the leading role of "Leary Mike," a convict, who escapes and creates the confusion. Lee Beggs is the director and also plays the part of Jones, who is a gay old sport and the owner of a termagant wife, who is always on the job (Rica Allen). The action is fast and furious but not of the slap-stick order, and the scenes are numerous and varied in locations, the funniest of them being at the beach, where a mix-up of apparel takes place. A Mephisto costume cuts a big figure in the plot. This comedy is a crackerjack.

UNREST (Selig), Nov. 30.—A psychological drama in two parts, written by W. E. Wing and produced by Thomas Santschi, who essays the leading role, supported by Bessie Eyton. This is an out-of-the-ordinary picture play, full of intense moments. A vein of love permeates through the plot, involving a spirited automobile race and a pretended drowning, which culminates in a wedding. The scenes are clearly photographed. All in the cast do excellent work. This is a good release.

HER BITTER LESSON (Kalem), Nov. 30.—A two-part picture in which an extravagant, selfish and deceitful wife is very much in evidence. Not much can be said in its favor, as the plot is not a wholesome one. The finale is somewhat better, for, after many failures, the wife learns her bitter lesson. Hamilton Smith is the author and Robert G. Vignola producer. The cast, which is an all-star one, does excellent work.

Independent

THE BEST MAN (Frontier), Nov. 28.—A Western number of average interest, in which the husband becomes jealous of one whom the wife refers to as "the best man." The husband deserts and becomes a bandit, but the best man brings him back. The plot has a good motive, but the treatment is not strong and the photography is uneven.

LOVE, LUCK AND CANDY (Sterling), Dec. 3.—Park, girl, male flirt, policeman, trouble. This eccentric comedy is well-photographed, but the humor is not very pronounced. The latter scenes leading up to the explosion were best.

THE HIGHER IMPULSE (Eclair), Dec. 6.—This story of a drunken father who comes home and beats his wife and son is too much given up to sordid scenes. There is nothing about it to appeal to the observer, though the motive behind the picture was evidently commendable. The photography is only fair.

FIDO'S DRAMATIC CAREER (L-KO), Dec. 6.—An amusing story of a dog named Fido. He wanders about and finally goes to sleep on the grounds of a big estate. He dreams of attending a dog fight. This is full of interest. Fido drives an auto to the fight and smokes a pipe during the rounds. Other dogs and a chimpanzee and goat add to the fun, which winds up with a big chase. A good animal yarn, well-pictured throughout.

BILLY'S CHARGE (Sterling), Dec. 7.—Little Billy neglects his baby sister. The big dog proves her friend and saves her from drowning. The latter feature was the most interesting, but would have gotten over more strongly if the baby had not cried so continuously. The picture closes with everyone safe at home.

VIVIAN'S COOKIES (Crystal), Dec. 8.—The young husband brings home some politicians to dine and Vivian feeds them on some cookies into the dough of which the child poured some liniment. This contains quite a pleasing idea and is well photographed.

WHOSE BABY? (Crystal), Dec. 8.—On same reel with above. The mother steals her own child from the careless nurse to teach her a lesson. The child then gets into real trouble. This is fairly amusing.

THE WIDOW'S LAST (Nestor), Dec. 8.—A little comedy of everyday life, not very strong as to plot. The widow with the bad boy repairs the wrong done by the lad in breaking the shoemaker's window, by nursing the old man through an illness. This, of course, leads to a marriage.

THE GENII AND THE VASE (Joker), Dec. 9.—Ernest Shield appears in this as a sailor boy fishing. He pulls up a vase and in his dream a genii appears. There is some amusing trick photography in some of the sudden transformation scenes. Several of the situations are laughable.

HIS NEW JOB (Sterling), Dec. 10.—Willie Walrus appears in this burlesque number as porter in a hotel. There is a mix-up among the various guests and some rather rough knockabout work. This is amusing in spots.

THEIR UPS AND DOWNS (Nestor), Dec. 11.—A light comedy enacted on a short street railway in Los Angeles known as Angel's Flight. The angry husband has a great time chasing his wife and the music teacher up and down the incline. The setting makes a good one for a pleasing novelty of this kind.

ANIMATED WEEKLY, NO. 142, Nov. 25.—Scenes on a German warship, a picture of the Santa Claus ship leaving America, views of the Kaiser and other timely subjects are included in this number. Hy Mayer drawings at the close.

THE WILD AND WOOLLY WEST (Princess), Nov. 27.—This is a sort of "see Colorado first" offering. The story is almost nil; but it has some fine views of the Garden of Gods and other points. The photography is clear and good.

A DENVER ROMANCE (Thanhouser), Nov. 29.—A kind of "see Denver grow" picture, with some fine pictures of the western metropolis. It pretends to tell a story; but this is of little interest. The photography is fine.

AMONG THE MOURNERS (Keystone), Nov. 28.—All will laugh over this most comical farce. It is funny, well acted and the mechanical work is perfect. It is one of the truly funny ones. There is nothing especially vulgar in it and most of it is laugh compelling.

LEADING LIZZY ASTRAY (Keystone), Nov. 30.—We think that people will find this farce amusing. Most will laugh.

NAIDRA, THE DREAM WOMAN (Thanhouser), Dec. 4.—An old man dreams he has made a beautiful woman by following the mystic formula taken from an old alchemistic book he has stumbled on in a book stall. The professor thinks he owns the "dream"; but she falls in love with the organist of a church. Until this latter episode begins there is little suspense; but after it the picture holds strongly. The acting is good and it has many poetical and very pleasing pictures. It may be called an artistic offering.

A CORNER IN HATS (Komic), Nov. 29.—An excellent little feature of light comedy type, in which a pet dog has a mania for stealing hats and bringing them home. The young husband becomes very jealous and numerous quarrels follow. The photography is good and the production gets up quite a lot of amusement.

THE OLD "GOOD-FOR-NOTHING" (Majestic), Dec. 1.—The story of an old inventor whose invention makes good after it has been condemned by the proposed purchasers. Spottiswoode Aitken makes a

sympathetic part out of the inventor. There is, of course, a love story included and the good photography helps to place the production somewhat above the average.

CUPID AND A DRESS COAT (Beauty), Dec. 1.—A pleasing comedy number enacted by an attractive cast which includes Marguerita Fischer, Harry Pollard and Joseph Harris. The ball room scenes are attractively photographed and the comedy of the split coat and borrowed ring gets over nicely. Good society comedy.

THE STRENGTH O' TEN (American), Dec. 2.—A mountain story, with Wm. Garwood and Vivian Rich as the lovers and Jack Richardson and Reaves Eaton also in the cast. Jep's feat in knocking down ten men did not seem extremely plausible, but the picture is entertaining and makes a good story. The sub-titles were carefully prepared and convey a good mountain lingo. This is pleasing and well-photographed.

THE LUCKY SHOT (Reliance), Dec. 2.—This story of a young married man who goes West to make a fortune for his wife and child is very conventional in plot. The bandit's bullet misses him and discloses gold in the face of the cliff. Well-constructed and nicely photographed but familiar in plot.

HELLO GIRL OF COYOTE CAMP (Warner's).—A Premier offering dealing with western life and one that holds us in suspense with terror and horror. It succeeds, and though it is carelessly directed in the small things, it is a true thriller.

ONE ON CHARLEY (Warner's).—A Surperba picture featuring Charles De Forrest. It has an excellent idea for a farce and makes a fair to middling offering. Some of the acting is very amusing.

THE GATES OF JEALOUSY (Pathe).—A one-reel farce made in the American studio. It is possible that some may think it funny; we cannot say we did. It is all so unreal that the humor evaporates.

Independent Specials

THE KAFFIR'S SKULL (Reliance), Nov. 28.—This is James F. Dyer's short story picturized in two reels by John Adolphi. It is interesting and makes a fairly good offering, although the subject matter, in spite of new atmosphere, has a touch of oldness. There is a diamond hidden in a skull and sent to a girl in America by her uncle, who knows that he is to be killed. The villain comes to America and, by a train of incidents rather unconvincing when taken together, gets possession of the skull, but is disappointed. The rightful owner later finds the gem.

THE SISTERS (Majestic), Nov. 29.—Dorothy and Lillian Gish have the leads together in this deeply emotional picture (two reels). The story makes us intimately acquainted with a little family history. It tells us the love stories of the two sisters and follows for a few years after their marriages. It is deeply dramatic, beautifully acted, and is one of those offerings that awaken enthusiasm. The author and director of the picture is Christie Cabanne. He has done good work.

THE BEGGAR CHILD (American), Nov. 30.—An unusually good subject is this two-reel story of an artist who adopts a little beggar girl. The cast includes Edward Coxen, Winifred Greenwood, George Field, Charlotte Burton and others. The girl grows up and is saved from the clutches of a designing count by Rosa, the girl he had wronged. The trick marriage was well handled. The complications in this are interesting throughout, but it is particularly strong in the way of good photography and pleasing settings. The interiors and garden scenes are full of charm. A good offering.

THE CENTER OF THE WEB (Thanhouser), Dec. 1.—This two-reel picture gets special distinction from the astonishing work of a big pack of police dogs. They make it a very desirable offering, one that ought not to be missed. The story is good on its own merits and tells how a detective, captured by a gang of counterfeiters, is saved by the coming of the authorities led by the dogs. The zeal and astonishing ability of the dogs to pick each a victim among the counterfeiters and so to insure the capture of each and every one of them is a "sure enough" thrilling feature. It is a well handled and clearly pictured offering.

FATTY'S MINNIE-HE-HAW (Keystone), Dec. 7. A two-reel subject in which Roscoe Arbuckle, the Fat Boy, falls in with a tribe of Indians. The big squaw wants to wed him. The Indians apparently enjoyed the humor of the situation and there are some very entertaining scenes in this. Some of the humor is rather coarse. Fatty's ride on the broncho and the squaw's pursuit were laughable. The photography is excellent throughout.

THE MYSTERY OF THE DUTCH CHEESEMAKER (Thanhouser), Dec. 7.—Episode 3 of the Zudora series. This gets up a mystery that is baffling indeed, showing the manner in which the manufactured diamonds are transferred to the interior of Swiss cheese. Zudora solves the problem where all others had failed, demonstrating how mice had carried the diamonds on their sticky noses. This denouement may not strike many observers as extremely probable, but the two-reel offering is certainly well constructed and holds the interest throughout.

THE CITY OF DARKNESS (Broncho), Dec. 9.—A sensational two-reel offering of love and politics. The brother of the governor is falsely accused of murder by a ward politician who desires revenge on the governor. The youth, portrayed effectively by Charles Ray, is sentenced to the chair. The governor refuses to pardon him, but learns his innocence at the last moment. The death in the chair is avoided by throwing off the current at the power house, plunging the entire city into darkness. This is frankly sensational and is handled with a degree of suspense that makes it effective for this type of offering. The photography and acting are good.

NOT OF THE FLOCK (Domino), Dec. 10.—An appealing two-reel number, enacted by a pleasing cast, which includes Charles Ray and Enid Markey, we believe, as the girl. The hoydenish daughter of the roadhouse keeper was particularly well handled, the girl who interpreted this part, acting with unusual freedom. She saves the banker's daughter from the plotting young city man and wins the love of the young pastor. This production holds the attention closely throughout. The plot is somewhat familiar in trend, but the presentation is far above the ordinary and the photography is pleasing. A good offering.

THE FORTUNES OF WAR (Kay Bee), Dec. 11.—A two-reel picture by T. H. Ince and W. H. Clifford, with plenty of fine, spirited action. The scenes are laid in Mexico. Its heroine is the daughter of a wealthy planter who favors Huerta's side. Her father's foreman is a revolutionist and the two are in love. The backgrounds, the acting and the general management of the offering are of high grade.

TREY O' HEARTS, SERIES NO. 14, "THE FIRST LAW" (Gold Seal), Nov. 3.—The fourteenth two-reel episode of The Trey o' Hearts series abounds in mountain scenery. Rose and Alan and Barcus and Judith continue their adventures, pursued by Trine and Marrophat. The most exciting portion of this installment is the fall down an abruptly sloping cliff and subsequent climb back to safety. There is no particular change in the general relation of characters. Some good double exposure results are obtained.

THE LION, THE LAMB AND THE MAN (Rex), Dec. 6.—A two-reel offering beginning with characters in modern life, consisting of the girl and her two lovers. The girl, played by Pauline Bush, has come to the Kentucky mountains, where the two brothers fall in love with her. One is strong and brutal by nature and wrestles bare-handed with a wolf. The other brother is crafty and sets a shotgun, attached to a string, to kill the stronger one. The whole story then flashes back to the Stone age and the three appear in skins. This has been done frequently in about the same way. It always possesses a certain amount of interest. This is handled with a fair degree of strength.

THE INN OF THE WINGED GODS (Victor), Dec. 7.—The third two-reel number featuring Warren Kerrigan as Terence O'Rourke, soldier of fortune. He meets the masquerading duchess at the inn and fights an exciting duel with the two conspirators, killing the prince. The story is a detached episode, well-constructed and full of the right romantic spirit. The love affair between Terence and Beatrix continues through the series, though Terence occasionally lapses from grace, in this case stealing a kiss from the duchess-barmaid. The fencing scenes were excellently staged.

THE MASTER KEY (Universal Special), Dec. 7.—Episode 4. In this two-reel installment Wilkerson and Mrs. Darnell get their conspiracy to working. Ruth is sent to San Francisco to meet Everett and raise funds for the mine. Mrs. Darnell and George meet her on the train at Sacramento and she readily falls a victim to their plot. This is interesting and worked out very plausibly. John Dore, scenting trouble, starts to San Francisco to search for Ruth. Wilkerson cripples his auto and sets fire to a bridge. Dore leaps to safety, but the machine crashes through the bridge. This is realistically shown.

THE THREE MEN WHO KNEW (Imp), Dec. 10.—A good example of the weird and uncanny type of picture. Three men who desecrate a Hindu temple are pursued by remorseless fate, until each one dies, also the wife of one of them. The opening scenes in the temple, where the three men stick a cigarette in the idol's mouth and the temple falls, are well pictured. Later the mystic fear overtakes them and the men in turn are brought to death by the relentless Hindu servant who follows them to this country. This is a strong offering of its type.

THE LITTLE GRAY HOME (Victor), Dec. 11.—A very pleasing two-reel number, with Harry C. Meyers, Rosemary Theby and Brinsley Shaw in the cast. The happiness of the young playwright's home is threatened by the actress in his play. But the young wife's clubman friend, instead of playing the usual role of villain, comes to the rescue by diverting the attention of the actress to himself. This presents a simple theme in a convincing manner. The cast is agreeable, the acting sincere and the photography good. A pleasing offering.

THE TRAIL BREAKERS (Bison), Dec. 12.—A two-reel railroad story enacted by a cast including Wm. Clifford, Val Paul, Marie Wolcamp and Sherman Bainbridge. This has the swift action and suspense usually achieved by these performers. The girl and her lover are allied with rival construction camps, but manage to win happiness after many tribulations. The big scene is the running fight between the Indians on the train and the cowboys on horseback; this is excellently staged. The photography is good and the construction camp makes a pleasing setting for the story. A lively Western number.

THROUGH SHADOWS TO SUNSHINE (Warner's).—A two-reel Mittenthall melodrama, old style; but it "has the goods" for the audience that likes sensational situations and doesn't care if crude spots come between highly emotional points.

THIRTY YEARS OF A GAMBLER'S LIFE (Pathe).—More interesting than the promise of its rather non-descriptive title, this three-reel picture in France works up to a dramatic situation that holds strongly. If it had devoted its whole attention to this and contented itself with merely sketching out the experiences of the man through the earlier years, it might have been a big dramatic offering. The cast was competent to put a big story over and it has been directed by a skillful hand. It is very interesting as it is; for it is not a tract; but the life story of a family the father of which ruins himself through gaming.

USE VIRGINIA HARNED'S ESTATE IN PICTURE.

The beautiful estate owned by Virginia Harned, former star under Charles Frohman, located at Harrison, New York, is being used by the Wonderful Play and Players Corporation to stage the outdoor scenes in a film version of "The Idler," in which Catherine Countiss, Claire Whitney and Charles Richmond will appear in the leading roles. The director of the picture, Lloyd B. Carleton, was stage director for Charles Frohman when Virginia Harned was his star, and, because of the personal friendship existing between actress and director, it was easy for Mr. Carleton to secure the consent of Miss Harned to the use of her beautiful grounds in staging the exterior. Almost 200 people will be used in the picture and will motor to Harrison where the film is about to be taken.

"In the Name of the Prince of Peace"

War Scornfully Tramples on the Altar of Prince of Peace in Four-Reel World Film Offering.

Reviewed by Hanford C. Judson.

THE object of this picture, produced by J. Searle Dawley for the Dreyda Art Film Corporation and offered on the World Film program, is to show up war in a hateful light. It can hardly be said to have a hero in the usual sense of the word; for the story has nothing romantic except in its opening episode which has hardly any part at all in the final meaning of the picture. The big scenes are set between the lines of the German and French armies and at a monastery. The action through these scenes is dramatic, unusual and most decidedly holds.

A foolish prank for which her father won't forgive her has driven a German girl to a French convent. War is declared. The nun's father comes to the monastery which has been taken by the French soldiers and the daughter recognizes him. Fighting is going on; but a wounded soldier overhears

Scene from "In the Name of the Prince of Peace" (Dyreda).

her half-smothered exclamation. There is a dramatic struggle to get the nun to denounce her father. She is trapped into an oath on her cross and tells who he is. They are fighting to keep the Germans from capturing the convent and big field guns are shooting through openings in its walls on both sides of its big church altar. The priests and the nuns have just come in and amid the smoke and flying destruction have said mass. When they leave, the nun's father is brought in and with the respect from his soldier captors that the occasion demanded is ordered to step up on the altar stairs and there shot dead. This is War's insult to the Prince of Peace. Its purpose is clear; but the particular sacrilege is far from typical. Thus an untruthful incident is used to symbolize a typical truth, so that it both lies and tells the more distant truth that the author wanted. There are arguments to justify it. We do not consider it strong and personally count it more of a hindrance—audacious and full of effect as it is—than a help toward the author's final impression. We didn't see it with an audience.

The acting is weak in places and the general direction is not remarkably strong especially in the first reel, where the atmosphere, ostensibly German, was as American as could be. The photography was good. As an offering this has much to commend it; but it is below the World Film Average.

PICTURE REALISM IMPOSSIBLE ON STAGE.

"The moving pictures reach everybody just as the earliest dramas reached the people through being given at monasteries, then the center of medieval democracy," declared Dr. D. K. Dodge in a lecture at the University of Illinois on "The Elizabethan Drama and the Motion Pictures." Moving picture producers get realism impossible on the "legitimate" stage, he told the students.

UNIQUE PUBLICITY SCHEME.

The Interstate Films Company, of Philadelphia, handling "The Master Key" for the Universal Company, is doing considerable novelty advertising. It has prepared a gilt key of the "Yale" type with the title of the play and the name of the author printed in black, which is attached to a keyring. These souvenirs can be obtained at a nominal cost from any of the exchanges of the Universal Company or direct from the Interstate Film Company.

J. L. Warner, Film Man

ONE of the brightest of a family of brothers who have accomplished things, J. L. Warner has struck out in business for himself. He has organized the J. L. Warner Film Company of San Francisco, with offices in the Pacific Building. "Jack," as he is known to his friends, will open his doors within a few days with a complete line of high-class feature attractions, ranging in length from two reels up, and Mr. Warner says on the "up" there is no limit. He adds that he intends to handle nothing but the best the market affords, and will do it on the open territory plan. His operations will cover the Pacific Coast—and that's a big place.

J. L. Warner.

Mr. Warner has been in New York City for the past five weeks looking over the market and making selections of films. One of the captures he is taking back with him is a list of twenty-two three-reel productions of the Eclair studios. "Alone in New York," a five-part melodramatic subject, Mr. Warner also will book for the entire coast. Through his foreign connections he will be enabled to acquire European productions. Mr. Warner is one of the founders of Warner's Features. He has been in the film business for ten years. He was associated with his brothers in exchanges in the old days before the formation of the General Film Company. He has had a wide experience and has an extensive acquaintance in the industry, having traveled all over the country. For nearly the past year Mr. Warner has been district manager for the Pacific Coast of Warner's Features. Prior to that he was traveling representative.

While in the city, Mr. Warner paid a pleasant visit at the office of the Moving Picture World. He has a way with him that spells success; that he will attain it is the hope as it is the belief of a wide circle of friends. It is also pertinent to note that Mr. Warner has recently joined the ranks of the Benedicts. We refer to him for particulars.

PICTURE THEATERS NOT A RENDEZVOUS FOR FLIRTS.

The idea of segregating moving picture patrons is not popular in Milwaukee, Wis. Mayor Bading says that if conditions are as bad as painted by some people, who declare that photoplay houses are infested by flirts, all of them should be closed, but he believes there is no cause for alarm. Secretary Charles H. Phillips, of the Citizen's Commission on Motion Pictures, declares that he is in close touch with the conduct of Milwaukee houses and that there is no noticeable annoying of unescorted women. His commission will strenuously oppose any ordinance along this line. Incidentally, three chorus girls were sent out by a Chicago paper to record their experiences with men flirts. In an attempt to verify the assertion that women were molested in moving picture houses they went to photoplay shows, but their visits were uneventful.

PORTLAND'S $100,000 PICTURE THEATER.

The National Amusement Company of Portland, Ore., opened on October 29, the National at Park, Stark and West Park streets in that city. The house represents an expenditure of $100,000. It has seating accommodations for 1,500, and since the opening date has been playing to capacity business.

It has many features, among which is a children's playground. This improvement indicates one of the best innovations in picture theater construction, and it is meeting with pronounced success. The policy of the house is moving pictures with refined singing and musical turns. Melvin G. Winstock is the manager. The National will be given an extended illustrated write-up in an early issue.

The Motion Picture Exhibitor

PENNSYLVANIA EXHIBITORS CONFER.

Advised to Demand Censor Law Repeal by Senator Penrose —Preparing for Big Convention at Harrisburg.

AT the headquarters of the Exhibitors' League in Philadelphia on Monday, November 30, there was held a conference which it is believed by those present will have important results for the exhibitors of Pennsylvania.

Among those present were J. H. Butner, of the Mutual Film Corporation, of Philadelphia, and V. R. Karrick, of the Interstate Film Company, representing the exchanges; C. P. Cropper, business manager of the Motion Picture Exhibitors' League of Philadelphia; W. Spears, vice-president of the local league; Gilbert Miller, of Plymouth; Ben Zerr, of Reading, first vice-president for Pennsylvania of the League; Peter Magaro, of the Harrisburg Exhibitors' Association; Henry Polk, of the Pittsburgh Motion Picture Exhibitors' Association, and Fred J. Herrington, of Pittsburgh, president of the Motion Picture Exhibitors' Association of Pennsylvania. Attending the session, which lasted for an hour and a half, were State Senator Joseph H. Thompson, of the western part of the state, formerly attorney of the Pittsburgh local, and United States Senator Boies Penrose.

Mr. Cropper was chairman of the delegation. Speeches were made by Messrs. Spears, Butner, Carrick, Polk and Herrington. Among the subjects discussed were the vital ones of censorship and the proposed changes in the building code, the latter being as offensive to the exhibitors as the former.

Senator Penrose, after listening to the arguments of the speakers, promised them his assistance, but impressed upon all the necessity of getting in touch with their legislative representatives so that there might be no question as to the attitude of the exhibitors. As to the censorship, the Senator advised the picture men present not to think of compromise, but to make a straight-cut fight for the elimination of censorship.

Mr. Herrington, who with Mr. Polk made a flying trip to New York following the conference, said the exhibitors in the western part of the state were promising active assistance in the legislative campaign. As to the coming state convention, which is to be held at Harrisburg on January 26, 27 and 28, instead of earlier in the month as originally planned, Mr. Herrington predicted the largest gathering of exhibitors ever held in any state, judging by the way every one is now working. He wanted to impress on the exhibitors of Pennsylvania that unless they came in large numbers to the convention, Harrisburg, being the capital, was a good place to stay away from. It was imperative to have numbers to impress the legislators with the exhibitors' earnestness. Mr. Herrington said there should be a gathering of from seven to nine hundred. The convention, he pointed out, was to be a general one, with no organization dominant. He said an election would be held following the formation of a state organization, which in all probability will become a part of the Motion Picture Exhibitors' League of America.

Mr. Herrington said his visit to New York was primarily to interest the three chief organizations of manufacturers in the exhibit to be held in conjunction with the convention and that he had been promised full co-operation. He pointed out that the chief aim of those booming the convention was to make it a business affair, eliminating all entertainment that might serve to divert attention. It was possible there might be a banquet at the conclusion.

PITTSBURGH SCREEN CLUB POPULAR.

The enthusiasm created at the forming of the Pittsburgh Screen Club at the Fort Pitt Hotel, Pittsburgh, Pa., Sunday, November 5, does not look like it might be a thing of the past, but destined to continue, according to the large number of applications received and by the activity of the officers of the club. The Board of Governors have already met twice in the office of Harvey B. Day, at which times they discussed the matter of a permanent location and took steps to formulate a constitution and a set of by-laws therefor. If all signs do not fail, the prediction is that the Pittsburgh Screen Club will become one of the largest bodies of its kind in the country.

The officers are making efforts to secure copies of the constitution and by-laws of similar organizations in various parts of the country. President of the Board of Governors of the Reel Club of Chicago, Warren A. Patrick, states in a letter that their constitution and bylaws are now in the hands of the printer and that he will forward a copy as soon as they are issued.

NEW YORK EXHIBITORS' BALL.

Preparations for the Big Annual Function Are Extensive and Complete in all Details.

IF enthusiasm counts for anything, the forthcoming ball of the Motion Picture Exhibitors' Association is to be an affair without precedent for its size and gayety. As an example of the interest shown by the manufacturers, exchangemen and exhibitors, it may be cited that Essanay Film Manufacturing Company, headed by Francis X. Bushman, is making a special trip from Chicago for the sole purpose of attending the affair. The same may be said of the Lubin Company, whose players are coming from Philadelphia for the same purpose.

A casual glance through the names of the box holders shows that the elite of the trade have already reserved places. The following are those who have reserved boxes and the proportions of the affair may be gleaned from the importance of the names: Vitagraph Company of America, Biograph Company, Mutual Film Corporation, Universal Film Manufacturing Company, General Film Company, Thanhouser, Box Office Attractions Company, Edison Company, Picture Playhouse Film Company, Eclectic Film Company, Alliance Program, Nicholas Power Company, Greater New York Film Company, Motion Picture World, Morning Telegraph, Motion Picture News, Life Photo Film Company, Crystal Films, Kalem Company, Exclusive Features, Jesse Lasky, Warner's Features, Precision Machine Company, Geo. Kleine Attractions, Wurlitzer Company, World Film Corporation, Sherry Feature Film Company, Paramount Pictures, Alco Film Corporation, All-Star Feature Film Corporation, Shubert Features, Wm. A. Brady Features, Peerless Features, and many others.

Practically every exhibitor in the Greater City has reported that requests from patrons for tickets have been larger than at any time prior to the four annual functions that have been given by the association, and it seems that everybody that is anybody will be on hand to participate in this joyous occasion.

To accommodate the largest crowd possible with comfort, the committee who has the ball in charge has stinted no expense, and they have secured the largest hall in New York City, the Grand Central Palace, which is at Lexington avenue and 46th street, can easily accommodate 50,000 people. They have also spared no expense in costly decorations and the boxes, which were built especially for the ball, will be a creation of a master mind in architecture. Some of the surprises planned will be remembered a long time by those present.

Recognizing that this is the age of the dance, the committee has secured the services of an orchestra of 50 dance music artists for those who are fond of the hesitation, one-step and fox trot. Four modern motion picture theaters have been built for those who cannot dance or for those who are too tired.

The four floors of the Palace will be given over to the ball. Four bands of music have been engaged for the dancers, so that there will be room in plenty for all comers.

One novel feature of this occasion will be four theaters in which motion pictures will be shown—the latest product of the several makers.

The sextette grand march of favorite photoplayers is a big feature that has aroused unusual interest and practically every photoplayer of note in the motion picture trade will participate in the march. Among those who have signified their intention of being present are numerous city officials,

commissioners, heads of departments and others. Also there will be present a number of supreme court judges.

The committee, of which Adolph Weiss is chairman, has very unselfishly devoted all its time for the purpose of making this affair a success, and the sole topic of conversation throughout the moving picture theaters of the city, in all the film exchanges, and at all the manufacturers' offices and studios is the moving picture ball on Monday night, December 7, 1914.

BIG TIME AT BOSTON BALL.

Governor Walsh Leads the Grand March with Mary Pickford—Both Stars Get Big Ovation—More Than 8,000 People Present.

(Special to the World.)

THE second annual ball of the Motion Picture Exhibitors' League of Massachusetts, which has just closed at the Boston Arena, 4:30 a. m. Thursday December 3, has, in the words of Governor David I Walsh, opened the eyes of the public of Boston. It has been a big night.

When the Knickerbocker Limited reached South Station 6 o'clock last night, there were many machines waiting to convey to the Copley Plaza Hotel the New York players and film men who had made the trip. Headed by a band which played alternately "There'll Be a Hot Time" and "Tipperary," the procession, by a rounabout route, reached its destination, where dinner awaited.

The sight in the Boston Arena a little after 9 o'clock Wednesday night was an unusual one. Eight thousand persons at a conservative calculation were in the building. They were there for one purpose—to see in the flesh the players with whose screen identity they were so familiar.

It was late when Miss Mary Pickford reached the hall, much after 11 o'clock, but the reception she got is one she will remember. The Governor of Massachusetts arrived somewhat later, but the volume of sound that greeted him did not nearly equal that accorded the appearance of the players. The Governor impressed every one as being a regular fellow. It was 2 o'clock when he left the hall. He had led the grand march with Miss Pickford and he had assisted in judging the dancing contests. There were nine large cups awarded. Each of the players was greeted on arrival and throngs surged about the boxes where they made their headquarters.

It was 2:30 o'clock or more when about 300 exhibitors and guests sat down to a repast. A few speeches were made. The exhibitors of Massachusetts were congratulated on the success of their ball.

Among those who made the trip from New York were: Mr. and Mrs. Adolph Zukor, Mr. and Mrs. Jesse L. Lasky, Ad. Kessel, Charles O. Baumann, James Kirkwood, Lewis J. Selznick, Harry Reichenbach, Clara Kimball Young, Vivian Martin, Miss M. C. Kenney, Paul Panzer, Pearl White, Edwin August, Hal August, James Cruze, Marguerite Snow, Edith Storey, Mrs. Storey, Harry Benham, William Wadsworth, Mary Pickford, Arthur Housman, Abe Levy, Ed, Rush, Samuel Spedon, Hughie Mack, Russell K. Dougherty, Gladys Hulette, Viola Dana, L. W. McChesney, Florence Labadie, Jacob Wilk, Mr. and Mrs. Bert Ennis and George Bunny.

GEORGE BLAISDELL.

GUSTAVE FROHMAN IN PICTURE FIELD.

Gustave Frohman, second oldest of the three brothers whose name is synonymous with drama in America, has capitulated to the call of the photoplay, having become president of the Frohman Amusement Corporation, with offices at 18 East 41st street, New York. His entry into the new field is the more significant because, while he blazed the way for his older brother, Daniel, and his younger brother, Charles, in the theatrical world, he was last of the three to respond to the call of the screen.

Associated with Mr. Frohman on the business end of the new concern are William L. Sherrill as vice-president and general manager, and S. H. Boynton as secretary and treasurer. Mr. Sherrill is a man of broad experience and wide acquaintance throughout the United States in the investment field, and especially in the fire and life insurance business.

Work has begun on the company's first feature offering, "The Fairy and the Waif." The policy will be to produce original photoplays of unexceptionable cleanliness and of originality. No book of dramatic adaptations will be given. George Irving has been engaged as producing director, and Ralph Dean as assistant.

FILM COMPANIES HAILED TO COURT.

Thirty-two Tenants of the World's Tower Charged with Violating Law Relating to Storage.

REPRESENTATIVES of thirty-two film companies having offices in the World's Tower Building, 110 West Fortieth street, New York City, were held for trial in Special Sessions by Magistrate Barlow in the Yorkville Court on Saturday, November 28. They were charged with violating the law relative to the storage of films. The Fire Department made the claim that the companies had no permit entitling them to store films. The fire the preceding week in a Forty-fifth street structure is alleged to have precipitated the action of the authorities. Inspector Mendel of the Bureau of Fire Prevention said that, while the World's Tower was supposed to be fireproof, the presence of the films made it dangerous.

Edward W. Browning, the builder and owner of the World's Tower, was in a fighting mood when seen by a World man Monday morning. He said his structure was absolutely fireproof—that there was not a bit of wood in its construction. He took the reporter through some of the rooms, called attention to the steel rails on the steel bannisters; to the steel office doors, each of them weighing 200 pounds; to the elaborate fire tower which in no ordinary sense is a fire escape. It is an inclosed passageway, cut off entirely from the building proper. On each floor a door leads on to an exposed platform and then into a tower. Once closed, there is no return; one must continue to the exit at the street. Smoke cannot enter.

Mr. Browning pointed out that the windows, even to the casings, also are of steel; the window panes are of wired polished glass. He said that into the construction of the building had gone the experience gained in twenty years of study as to most approved methods of fireproofing and that if the World's Tower be not fireproof, then there is no such condition. He had aimed not only to avoid the danger from flame, but also from smoke, which he pointed out was more dangerous as a rule than a blaze.

Mr. Browning, during the week, has been holding conferences with the city authorities in an effort to find out just what is wanted. Up to Wednesday morning no decision had been reached.

One of the provisions of the law that has been much mentioned in the course of the controversy has been that forbidding the storage of films in buildings within fifty feet of a theater. As the center of the film industry is in the heart of the theatrical district, the particular provision bears with hardship on practically every structure where film companies are situated in groups.

RUMORED STUDIO DEAL.

Negotiations are said to be pending between the New York Motion Picture Corporation and the Willat Studio Company for the purchase of the latter company's new studio plant at Fort Lee, N. J. It is said that the New York Motion Picture Corporation desires the big Willat plant for the purpose of making pictures in the East, a move that has been contemplated for some time. Asked regarding the proposed deal the principals of either company refused to either affirm or deny the rumor.

MARIE DRESSLER PICTURE SOLD TO ALCO.

The suit brought by Marie Dressler to gain control of "Tillie's Punctured Nightmare," a multiple reel comedy made by the New York Motion Picture Corporation, has been dismissed by Justice Newburger in the Supreme Court, who held that he believed the picture was in good hands and that Miss Dressler's interests were fully protected.

Since that decision was rendered the New York Motion Picture Corporation sold the picture to the Alco Film Corporation for the sum of $100,000. The Alco will handle the subject for the United States and Canada.

WORLD FILM GETS CALIF. M. P. CORP. PRODUCT.

Arrangements have been made by which the California Motion Picture Corporation will market its pictures through the World Film Corporation. The first release of this company's product will be "Mrs. Wiggs of the Cabbage Patch," a five-part production based upon the novel by Alice Hegan Rice. Jan. 4 is the release date. On Jan. 18 "Mignon" with a prologue and four parts will be released. This will be followed by "The Lily of Poverty Flats," based on a poem by Bret Harte. "Salvation Nell," from a play by Edward Sheldon, and "The Price She Paid," David Graham Phillips' story, are in preparation.

New Pathe-Hearst Serial

"Exploits of Elaine" to Be the Title—Charles L. Goddard and Arthur B. Reeve the Authors—First Release Dec. 28.

THE combination between the Hearst Newspapers and Pathe, which made possible "The Perils of Pauline," will be continued in a big new serial to be called "The Exploits of Elaine." Unlike "The Perils of Pauline," this new serial will be released in about fourteen weekly episodes of two reels each, the first installment to be released probably on Monday, December 28.

Charles L. Goddard, the well-known playwright, who is the author of "The Perils of Pauline," will write the new serial in collaboration with Arthur B. Reeve, author of the "Craig Kennedy" stories which have been running in the Cosmopolitan magazine for four years. Mr. Reeve is a new comer in the motion picture business and brings to his work a world-wide reputation for remarkable talent in introducing the most modern scientific knowledge and methods into detective stories. A graduate in science of Princeton University, he afterwards specialized in criminal law at the New York Law School, thus getting the ground work for the stories which he has since written. His character, "Craig Kennedy," is unique and has made Mr. Reeve famous. Under the names of "The Poisoned Pen," "The Dream Doctor" and "The Silent Bullet," these detective stories have been published yearly in book form. "Craig Kennedy" is practically the only one of the modern fiction detectives who uses real scientific methods to hunt down his criminals. William J. Burns says of "The Poisoned Pen," "I was tremendously interested in the book—I read it with a good deal of interest." The Detectaphone Company of America wrote Mr. Reeve as follows: "We feel that to 'Craig Kennedy' is due the fact that Mr. Burns has adopted the Detectaphone for all his work, at present having nearly 100 machines at the disposal of his offices." "Craig Kennedy," Mr. Reeve's famous scientific detective character, will appear in "The Exploits of Elaine."

Such an able combination in authorship will insure the very highest quality in the scenario. The cast of "The Exploits of Elaine" will be headed by Miss Pearl White, who has achieved such remarkable popularity in "The Perils of Pauline." The other principals in the cast are not yet settled upon, but it is safe to say that they will be "stars" of wide popularity and unquestioned ability.

Like "Pauline," the story of each "Exploit of Elaine" will be published in the Hearst newspapers all over the country as the corresponding picture is released. This will mean the same wide and desirable publicity which has attended "Pauline," since the Hearst newspapers have combined circulations running up into the millions.

All the art that long experience, great resources, fine equipment and splendid facilities can give will be put by Pathe into this new production. "The Perils of Pauline" has given an experience in serial making which will be invaluable, and it is safe to say that bookings on "The Exploits of Elaine" will furnish exchange men with new records to shoot at for some time to come.

COMPETITION IN FRISCO'S CHINATOWN SEVERE.

While conditions in San Francisco are steadily improving, from the standpoint of the exhibitor, and the number of five-cent houses is gradually being reduced, in some sections competition has become so keen through the erection of new houses that a deplorable condition of affairs exists. One of the large houses in a section of the city inhabited chiefly by foreigners, which shows from six to eight reels for five cents, recently commenced making a strong bid for the patronage of Chinese and to each Celestial patronizing this theater a ticket printed in Chinese was presented, this ticket being good for admission to another theater a few blocks away controlled by the same parties. A competing exhibitor learned of the scheme, after his business had commenced to fall off, and adopted a similar plan. He had no other house to which to send his patrons but gave a ticket good for admission to the same theater on another day. Thus the Chinese patrons of these houses are enabled to see from twelve to sixteen reels of pictures for five cents, while others see but one-half as many for the same price.

Realistic Stock Exchange Scene from "The Pit" (World Film), in Which 500 People Took Part.

Quality in Biograph Multiples

The Tuesday Two-Reel Releases Show Strength in Conception and in Execution.

By George Blaisdell.

TO WATCH the consecutive showing of eleven reels of Biograph pictures is a part of a day's routine a bit out of the ordinary—and a pleasant experience as well, as the writer found on Tuesday morning. The subjects exhibited apparently were taken at random and included

Scene from "On the Heights" (Biograph).

recent releases as well as some that have not as yet been shown to the public. Three of the productions were examples of the company's Tuesday two-reel releases, a feature of the Biograph program to which much thought and unusual care are being given by the chiefs of the "A. B." These three subjects demonstrate the capacity of the men in the Biograph studio to do things in the best way. If in connection with them there is one factor that stands out above others it must be said it is regard for the importance of the story as the foundation of the successful motion picture.

In "The Ironmaster," which was released on October 13; "On the Heights," to be put on the market on December 22, and "A Scrap of Paper," released on December 15, we have the story. We have more. We see plainly that fortifying the work of the scenario department there is a smoothly working, cohesive organization—of directors, of players, of artists and of artisans. Fondness for the classics has long been a Biograph characteristic. an examination of the titles of recent two-reel productions shows an adherence by the company to Biograph traditions. Not always is it a simple matter to restrict these subjects, many of them crammed with

Scene from "A Scrap of Paper" (Biograph).

dramatic meat, into two thousand feet. It has been proved however, that it can be accomplished, and with most satisfying results.

The production of two-part subjects has not been marked by any diminution in the attention paid to the single-reel motion picture, to which the Biograph continued to pin its faith in days when nearly all producers were responding to the demands of exhibitors for multiple stuff. There will be released on December 28 "The House of Silence," a thousand feet in length. It is a simple story of humble persons—a man, his wife and their little daughter. Yet it tells a tale that will appeal, and appeal deeply, to men and women in any station in life in any land, for it contains in every scene heart interest—that elusive, shadowy dramatic ingredient the possession of which or the command of which spells success.

"Saved by Her Chee-ild," a half reel, to be released December 12, is a good example of burlesque. Old Lockstep is one of the characters who will make hilarity even in a Monday afternoon house. He travels on crutches; he has knees that apparently work on swivels. In his goings and comings these jointless lower legs are all over the lot. There is action aplenty in this bit—not the least of which being the bad fall sustained by a horseman when his animal takes a sudden tumble. It nearly resulted in a fatality, but the film does not reveal that phase of it. On the same reel is "Diogenes' Weekly No. 13," a burlesque on the weekly topical. The opening shows the old man coming out of a barrel armed with a lantern and what must be a motion picture camera. He "takes" all sorts of events, from Broadway to Painted Post, in Ohio. One of the more exciting is what happened to Highblower Tommy when he takes a drop too much. By a clever substitution Tommy seems to fall from a very high water tower. He is safely caught, however, and most neatly, by a pedestrian.

"Little Miss Make-Believe" is a dainty one-part comedy-drama released November 28.

"On the Heights" is a costume piece, and a strong dramatic subject; a combination for some unaccountable reason somewhat rare. It is a story of a mythical kingdom,

Scene from "Saved by Her Chee-ild" (Biograph).

but the illusion is firmly established. There are many fine opportunities for the players and there are fine players to take full advantage of them. Among these are Edward Cecil, who plays the king in love with Countess Irma, portrayed by Gretchen Hartman; Helen Bray, the queen; Alan Hale, a striking type for Colonel Bronnen, in love with Irma; Charles H. Mailes, A. C. Marston, Ivan Christy, J. A. Hall, and Kate Bruce, veteran Biographer. The direction, staging and costuming are notable.

"A Scrap of Paper" is delightful comedy. It may be recalled that in it the Kendals found one of their most successful pieces. The story is told rapidly and clearly. Alan Hale has the role of Prosper, the young man who loses one sweetheart only to find another, to the eventual and eminent satisfaction of all concerned. Louise Vail is Suzanne, the woman who tries to prevent unjust suspicions on the part of her friend's husband only to become a prime factor in the fast complicating situation and to also become the happy third corner of the good triangle. Here are the other players:

Madame de Merival	Mrs. LaVarnie
Brisemouche	J. Drumier
Mathilde	Viola Smith
Louise	M. Malatesta
Anatole	William Jefferson
The Baron	Herbert Barrington
Maid	Helen Hart

"A Scrap of Paper" is an unusual picture, as a good, an exceptional, refined comedy is bound to be. It is produced with a lavish hand. The interiors are notable; and so, too, are the exteriors.

Come now to "The House of Silence." It was the morning's first subject thrown on the screen in the one-time long ago ballroom of the old Cunard mansion on Fourteenth street that, prior to removal to the Bronx, sheltered the Biograph. The house of silence is the home of the man and woman who do not speak. There has been a quarrel, the result of a bit of jealousy on the part of the husband. Later a little daughter comes to the home. The child is dumb. This fact so preys on the mind of the man he forces the wife from the home. In a deaf and dumb institution, where she seeks and obtains employment in the faint hope that she may somehow learn something of benefit to her child, she is told by the doctor in charge that if her child can hear it may be taught to talk. She kidnaps her daughter. Through the ministrations of the medical man speech is given to the little one.

Back in the humble cabin the father is on the verge of dementia through brooding. One day, when he is sitting dejectedly amid the relics of happier days, an old doll in his arms, a child, his child, enters the door and speaks to him. He embraces it. The little one goes to the door and leads in her mother. That's all.

Augusta Anderson is the wife. Alfred Paget is the husband. Katherine Lee is the child. Miss Anderson and Mr. Paget do splendid work; but watch for the picture and note the touch Katherine adds to it.

BIARMER ON TOUR FOR MINA FILMS.

O. W. Biarmer left on Friday, Nov. 27, for an extended tour of the country in the interests of MinA Films. Mr. Biarmer took with him samples of the first six "MinA" releases, the first of which, "The Thrilling Adventures of Count Verace" is to be made on December 17th through the General Film Company and other licensed exchanges.

Mr. Biarmer plans to visit every important distributing center in the United States and Canada, and to show the MinA Films to exhibitors as well as exchange men. "We've got the goods to show," said Mr. Biarmer when interviewed by a World representative just prior to his departure. MinA Films are something new in the way of one-reel comedies. They have a merit which is more than the mere talk of professional booster, and the surest way to prove this fact is to show the finished product on the screen. MinA Films will speak most convincingly for themselves and you know that pictures must be pretty fine to begin with when a manufacturer is so eager to show them before their bookings."

Mr. Biarmer will visit the following cities in the order named, with a further itinerary to be arranged later, as the western and middle states are already being canvassed in a similar manner by two other MinA prestige creators: Albany, Montreal, Toronto, Buffalo, Wilkesbarre, Philadelphia, Baltimore and Washington.

APEX PROGRAM IN CLEVELAND AND INDIANAPOLIS.

In response to the demand for a weekly program of Apex features in Ohio, Indiana, and Kentucky, the Apex Film Company have established offices in Cleveland and Indianapolis, under the management of Burton Garrett, who will make his headquarters in the Cleveland office. J. C. Mack will have charge of the Indianapolis office, and will not only book the regular weekly releases of the Apex program, but also the Strand features, as well as the De Luxe Attractions, including Madge Lessing in "The Blue Mouse." "Sealed Orders" will also be booked for Michigan from the Cleveland office.

ZENITH REPORTS REVIVAL.

The Zenith Feature Film Co., of Duluth, which handles the Alliance Programme in Minnesota, Wisconsin and North and South Dakota, in a recent communication states that the film people are experiencing a revival of business in his territory. J. F. Cubberly, who was one of the pioneer picture men in the Northwest, is managing head of the Duluth concern and under his generalship the Zenith has become a big factor in that section of the country. Mr. Cubberly's success has been due to his system of keeping in intimate touch with his clients; studying the needs of each and giving his advice and counsel to all who ask it.

"The Rose of the Rancho"

Belasco Production of Old California Days Picturized by Lasky in Five Reels.

Reviewed by Hanford C. Judson.

THERE could hardly be a more prettily romantic story than that of which "The Rose of the Rancho" is the heroine. It is set in fertile lower California just after that country had been ceded to the United States by conquered Mexico and the story turns on the reluctance of the proud hidalgos to register the boundaries of their great land holdings with the new "Gringo" government. The failure to register left the owner at the mercy of brutal claim jumpers, who would come in the middle of the night, break in and, after living a night of devastation too horrible to dwell upon, would register as owners and legally possess the land. The hero of the story is an American sent from Washington to put a stop to the practice. Up to the close of the story it is nip and tuck whether he will be able to save the ranch and the life of the "Rose" whom he loves.

The stage version of the story, with its life and color was a most pleasing spectacle. Yet because of the story, because of good acting, especially on the part of the very personable heroine (Bessie Barriscale) and because of the charm of the actual California backgrounds, the offering is, as a picture, a decided success. It is a bit awkward, and cramped by suggestions of stage limitations—this is what keeps it from unqualified triumph. It was plain that the Strand audience liked it from remarks overheard.

The one advantage the picture has over the stage version is the actual views of California that serve it as backgrounds. It also makes certain parts of the story clear that the play merely hinted at. We have criticised the picture, but let us, in closing, emphatically register this fact that the offering as it stands is far too pretty in all ways and too thoroughly diverting to be anything but an emphatic success.

KLEINE ATTRACTIONS BRING SUCCESS.

The Boston Opera House, rendezvous of effete Boston, is doing extraordinary things with the entire line of George Kleine Attractions. Opening October 19 with "For Napoleon and France," the Opera House has played an unbroken series of Kleine successes, including "Antony and Cleopatra," "Spartacus," "The Lion of Venice" and "Julius Caesar." The matinees are daily attended by the best society in Boston which has turned much of its Grand Opera enthusiasm to pictures.

DOMAN JOINS UNIVERSAL PUBLICITY STAFF.

R. S. Doman, recently with Philip Mindil, "the man who found press agentry a trade and raised it to an exact science," and before that on the staff of the Mutual Film Corporation's house organs, "Reel Life" and "Our Mutual Girl Weekly," has joined Paul Gulick in the Universal Press Department, succeeding Harvey Gates as associate editor of the Universal Weekly. Doman and "Rufe" Gaynor, son of the late Mayor, conducted the Evening Sun motion-picture section two years ago.

PATHE GETTING FINE WAR PICTURES.

The statement has been widely circulated that genuine war pictures are impossible to get, that mobilization maneuvers and libraries furnish practically all of the war news in films. That this is contrary to the truth is proven every week in the Pathe projection room in Jersey City when the newly arrived negatives are shown. Some of the battlefield views are so horrible that it is imposible to make use of them. Piles of unburied, dead ready to be cremated, long burial trenches filled with the mangled remains of what once were men, and tangled heaps of the human flotsam and jetsam of the conflict are all shown. Such realism is, of course, unadapted for public showing.

War pictures are, it is true, very difficult to get, but not so much so as in the early days of the war. It is interesting to note that owing to the absence of most able bodied Frenchmen on the firing line that Pathe has been driven to the necessity of using women as cameramen. The sight of these Pathe "camerawomen," trudging along with camera and helper, has become a fairly common sight in Paris. It is reported that they have proven themselves quick to learn, reliable and competent and certainly those who accompany the army for the Pathe News have shown plenty of nerve as well. In several instances they have been able to get to places where cameramen were not allowed, which goes to show that human nature is the same everywhere, and that a pretty feminine face and pleasant smile have a wonderful potency in overcoming difficulties.

"The Sisters"

A Spirit-Stirring Two-Reel Majestic, Featuring Lillian and Dorothy Gish.

Reviewed by Louis Reeves Harrison.

CAST:

May .....Lillian Gish
Carol, her young sister.....Dorothy Gish
Frank, Carol's country lover.....Elmer Clifton
George, from the city.....W. E. Lawrence

W. CHRISTY CABANNE has produced in "The Sisters," a photo story which pervades and tempers by rousing the affections, and tremendous contributory influence is the acting of both Gish sisters. The play's structural simplicity is deceptive, possibly because its clear directness of narration seems incomparable with what is commonly known as "plot." Its form is unaffected; there is an absence of theatrical tradition in its presentation; its people do ordinary things in no extraordinary way, and it is

Scene from "The Sisters" (Majestic).

because of their attitude towards life that they fit so appropriately in the general scheme. That general scheme is to present an affecting phase of life with intense realism.

It is scarcely necessary to feature the Gish sisters—they feature themselves. From very simple materials they compose little melodies of their own that either brighten a picture or reach hearts with delicacy and tenderness. They have little acquired faults of gesture, small nervous movements of their hands, to convey the idea of hesitation, but their spontaneous characterization is delightful. Their revelations of thought and feeling are as clean cut as a freshly-minted coin.

A peculiarity of "The Sisters" is that its main theme is not immediately set in action. The story starts off like a "triangle" and bids fair to become a quadrangle. Dorothy, sweet country girl, has a rustic suitor when the inevitable city chap comes along. He fascinates her from the outset, but his sentiments do not warm until he meets Lillian. It is a case of natural selection for these two, and their marriage leaves Dorothy unmated with a sore spot in her heart. She finally consoles herself with the rustic suitor and becomes his faithful wife. All this preparation is interesting but its purpose does not become obvious until the sisters pass through childbirth at about the same time.

The younger sister's baby is a bouncing boy. The elder sister's child is still-born, and she sinks into a period of puerperal fever. Her condition on regaining consciousness is one of grave peril, as she calls insistently for her child and cannot be told that it is dead without endangering her frail hold on life. A general appeal is made to the younger sister to permit a temporary substitution, which means depriving her of the first joys of young motherhood. The situation is now filled with apportunity for fine acting, from the moment of the young mother's noble sacrifice to that of dramatic restitution. Not an atom of opportunity is lost. Both young artists respond with high appreciation of what is required of them in one of the sweetest plays of its kind ever shown on the screen.

Emma Clifton

ONE would think that slapstick comedy and lofty music would not go well together, but it must, for the other day while visiting the Ford Sterling studio in Hollywood, a big rough and tumble scene was being staged, while in a corner dressing room not fifty feet away the leading lady, pretty Miss Emma Clifton, was thrumming a ukulele.

I stopped in and asked her if she liked music, perhaps a foolish question, but out here in California everyone plays one of these instruments, whether they like music or not. "Certainly, music was to have been my life's work, but, unfortunately, I could not continue with my studies, and had to look elsewhere for a vocation. It was my ambition, ever since I started music in the Sisters of Mercy Convent in Philadelphia, to study music and go abroad to learn from the greatest teachers."

Emma Clifton.

This winsome comedy leading lady was born in that Pennsylvania city on the fourth of November, in the year, well, it was shortly after the world's fair in Chicago, so you can see that she is still quite a miss. Philadelphia has been her home most of the time, but New York saw her for nearly four years. She was reared in the former city and received the greater portion of her education there.

Her first appearance in films was merely an accident, and, as she says, "I went out to the Lubin studio to see my uncle, who was there, and before I left, Barry O'Neil put me in a boarding house scene, and I never will forget that picture. He used me in many other scenes thereafter, and soon I was working regularly, and, as I had to do something, this appealed to me strongly, and before long I went to Birmingham, Ala., with that company. We stayed over two months, six weeks of which it rained steadily, Christmas day and all. We left soon and came to this state, where I have been ever since."

This was in 1912 and 1913, and Miss Clifton came west with Director F. J. Grandon. Later, when the Lubin people returned to the east, she remained here and joined the Keystone forces, and when Ford Sterling left and organized his own company, she was brought over and made the leading lady, playing opposite him. In this release the vivacious Miss Clifton has played many heavy leading parts, and has been in some thrilling experiences which were really thrilling, not only in the picture, but in reality, for in one film she was so badly scratched and bruised that she had to be under the care of a doctor for some days. This was in "Secret Service Snitz," a well remembered release of the Sterling Company's. Miss Clifton will be remembered in her best picture, "Love and Vengeance," the picture featuring the Vanderbilt races at Santa Monica last year. This was also her first picture with Ford Sterling.

She says: "And you can say that I like the east better than any other part of the world; not that I do not like California, but the east is always calling me." Her father is Wallace C. Clifton, the well-known scenario writer for Selig's.

CLARKE IRVINE.

VAN LOAN ASSISTS.

Charles E. Van Loan, the author, is in Banning, California, with the Bosworth Company, assisting in the production of the feature film version of his story, "The Message to Buckshot John," which is being produced by Hobart Bosworth. In the cast are Courtney Foote, Art Accord, the famous cowboy, Karl Von Schiller, Helen Wolcott and Rhea Haines. Mr. Bosworth himself plays "Buckshot John," a remarkable character, and one which he is making a sensational success.

"Mrs Black is Back"

May Irwin, Original Screen Actress, Also Comes Back in a Story That Finishes Well.

Reviewed by George Blaisdell.

IT MUST be seventeen or eighteen years ago that followers of vaudeville were laughing over something new under the sun. It was a moving picture—the motion picture had not then been thought of—and it was entitled "The Kiss" or something very much like it. Certainly it was a kiss, a big one—limited only by the size of the screen. It is our recollection that "The Kiss" made a record for length—forty feet. The famous silent but much animated smack of May Irwin and John C. Rice—and what a string of imitators humble and mighty it has had—will be recalled by the appearance or reappearance on the screen of May Irwin in George V. Hobart's "Mrs. Black Is Back." The adaptation is in four parts.

The medium in which the old-time popular comedy star returns to the screen is in many respects a drama, especially in its introduction and development. The latter part of the story moves fast and makes much mirth. The tale is of a widow who marries a scholarly old chap who abhors a liar. The widow foolishly had permitted the professor's guess of twenty-nine years as her age to stand uncontradicted; she even conceals the age of her husky son. The falsifications accumulate until she is overwhelmed.

Scene from "Mrs. Black Is Back" (Famous Players).

Miss Irwin in her most serious and distressed moments provokes mirth. The fun is in the complicating situations. The actress has good support, especially from Charles Lane, who portrays Professor Black; Elmer Booth, who has the part of the son, and Wellington Playter, seen as Tom Larkey, the instructor in athletics. Howard Missimer makes the most of his bit as the valet.

Mr. Lane gives a fine performance. Mr. Booth, long-time picture player with Biograph training, made one of the hits of the piece. His interpretation of the debt-incurring son who insists on coming home to mother, in spite of her protests, is most amusing. The best comedy situations are where his mother has hurriedly transformed him into the family cook.

The picture will interest, for its intrinsic qualities as well as for the bringing back to us of the noted funmaker. She has not forgotten in her well-earned retirement and her wealth how to entertain.

BERANGER DIRECTING FOR MAJESTIC.

Geo. A. Beranger, who has ben acting as assistant director to Mr. D. W. Griffith for almost a year, branched out as a full-fledged director this week, and is producing "The Baby's Ride" for the Majestic company. The plot deals with the experience of a two-year-old baby, whom the parents think has been kidnapped by tramps. They are agreeably surprised to find that the youngster has accidentally been picked up in a bundle of carpet, and is enjoying himself with a crowd of children when they find him. Wallace Reid and Loretta Blake are featured in "The Baby's Ride," which will be a Majestic release as part of the Mutual program.

Dorothy Granville

MISS DOROTHY GRANVILLE, for years a featured player in stellar New York and Chicago productions, being associated with the Liebler Company, Bernard Granville, Alexander Carr, Jack Kohl, Kolb & Dill, Harry Askin, Mort Singer and other notables in the theatrical world, has signed a contract with the Balboa Amusement Producing Company of Long Beach, California, and will be leading woman of one of the corporation's dramatic companies, her debut as a cinema star to be attended by a large outlay of money on a feature drama in which she will be supported by a group of twenty players.

Dorothy Granville.

Miss Granville was born in San Francisco, June 10, 1892, of English parentage, her grandfather being John Ford, founder of three churches in Hereford, England. After receiving school education in San Francisco, she was for two years a student in Wellesley College in Massachusetts. She began her stage career by joining the Alcazar Theater stock company in San Francisco, remaining there many months as ingenue and character player, later becoming a member of the Kolb & Dill company at Fischer's Theater in San Francisco. Her next engagement was with the Mort Singer Company, presenting "His Highness, The Bey," at the La Salle Theater in Chicago, and subsequently she was featured in a vaudeville act owned by Jack Kohl. The Lieblers then engaged her for a road tour in "Marriage a la Carte," the organization playing long periods in New York, Chicago, Philadelphia and other cities. During all of the next year she enacted the role of Gladys in "Louisiana Lou" at the La Salle Theater, under the management of Harry Askin.

For many months she and Bernard Granville presented a skit, "In Lovers' Lane" over the Keith and Orpheum circuits, enacting character impersonations. Later she had long engagements as a vaudeville star appearing alone in a headline feature. She is a niece of Granville Barker, the famous actor-playwright, of London, England.

DIRECTOR FRANCE STOOD BREATHLESS?

Realizing that one wrong step would perhaps result in serious injury, Director France stood breathless while Gladys Hulette was being carried across a narrow ledge which overhung a gorge, two hundred feet deep. The Edison ingenue showed not the slightest sign of fear, but was willing, if necessary, to repeat the perilous task.

"SHERIFF" MACKLEY IN RELIANCE DRAMA.

"Sheriff" Arthur Mackley again appears in characteristic western garb in the thrilling Reliance drama of western life—"A Lucky Disappointment," written by George Hennessy. In this picture is told a graphic story of an irate father who strenuously objects to the attentions bestowed upon his daughter by a suitor, to whom he has taken an evident dislike. When this suitor is instrumental in saving the lives of the father and daughter from a pair of highwaymen, and incidentally prevents the father from losing his entire fortune, the old man relents and consents to the marriage. "Sheriff" Mackley, aside from directing the production, also appears in the role of one of the western highwaymen. The cast includes Baldy Belmont, Florence Crawford and Elmer Clifton.

"The Silent Witness"

Villain Tries to Steal Telephone That Gives Both Sight and Sound; But It Witnesses Against Him—Three-Reel Pathe.

Reviewed by Hanford C. Judson.

THE story told by this three-reel Pathe picture is very fair and, on all other counts, acting, photography and beauty of backgrounds, the offering is above the average. One thing much in its favor is its showing actually at work a new invention, the telephote, which will give a clear picture of the person talking through the telephone at the other end of the wire. The apparatus used is quite elaborate; one would think that some inventor at work on the very problem had loaned his material and, of course, by trick camera manipulation it is made to work perfectly. There is a good deal of interest attached to it; for the telephote, not yet perfected, is still the dream of many inventors and it is good in the picture, because it is a thing that has excited popular imagination.

The melodramatic story is good enough to serve its purpose, although built according to an old time formula. It

Scene from "The Silent Witness" (Pathe).

is excellently acted. The players tone down the rough parts and make the spectator quickly forget the film's few impossible things. Some wonderful views of the Pyrenees are included, and, throughout, both interior and exterior scenes have been photographed with life-like clearness and toned in soft greys that are often most attractive. The inventor has shown his telephote to a capitalist who is enthusiastic. The rich man's daughter seems to have taken a great liking for the inventor much to the displeasure of her cousin, a roue in debt, who wants to marry her for her fortune. He fixes things so that the capitalist thinks the inventor a thief and disgraces him. The rich man dies and the villain tries to counterfeit the invention. The inventor is warned and gets a job in the works in disguise. He sets up the real apparatus in the girl's home and later, taking down the receiver at his end, sees the villain abducting the girl. There's a chase through the Pyrenees. The villain has captured the hero and sets him and the girl in a limousine going down the mountain with no one at the wheel; but doesn't know that the hero's brother has rescued them. Then comes the final scene which is pictured with this review and in which the villain gives himself away by his astonishment at seeing the hero alive. We count it a very fair offering.

O. R. HENKEL JOINS PROGRESSIVES.

O. R. Henkel, formerly manager of the La Salle Opera House, and who afterward opened up the Northwest branch for George Kleine in Seattle, Wash., has resigned and gone over with the Progressive Motion Picture Company in the capacity of special representative of Western Canada, including the provinces of British Columbia, Alberta, Saskatchewan and Manitoba. Among the features he will handle in the provinces are Jack London's "Sea Wolf," "The Valley of the Moon," "Martin Eden," "Les Miserables," "The House of Temberley" and "Hearts of Oak." Mr. Henkel's many years' experience ahead of important theatrical attractions place him in a position to establish new records in the Northwest. He will work in conjunction with the Seattle office of the Progressive Company.

Lillian Russell in "Wildfire"

LILLIAN RUSSELL is one of the best known women before the public today. She holds a unique position in the esteem of the nation. For years she has been a leader of the stage and as a beauty her fame has been of such long duration that men who are now grandfathers can remember the time when they as college students eagerly looked forward to seeing Lillian Russell in her wonderful comic opera successes of days past.

Lillian Russell.

At the Fort Lee Studios of the World Film Corporation, she is now working on a moving picture version of her greatest stage success, "Wildfire," the play that was written especially for her by George Broadhurst and George V. Hobart. When the play was originally produced by Joseph Brooks, in Cincinnati, the audience at the opening night were a bit disconcerted because they had come prepared to see a musical play but saw nothing of the sort in "Wildfire." She was acting a character and she made the audience realize that she was an actress of distinction. They were not disappointed when the final curtain fell. That first performance marked her entrance into the legitimate stage. The packed audience in Cincinnati was the forerunner of a long series of similar audiences that gathered wherever Lillian Russell in "Wildfire" was announced. When her tour was completed Miss Russell decided to retire to private life but she received so many requests from her admirers all over the United States and Canada who were anxious to see her in "Wildfire" that she was receptive to the idea of making a motion picture from the play when that plan was suggested to her by General Manager Lewis J. Selznick of the World Film Corporation. To him is due the credit of placing Miss Russell under contract and her legions of admirers will welcome the opportunity of seeing her again.

Edwin Middelton is in charge of the production which is to be released in the regular World Film Corporation program, January 11th. This is to be one of the trump features in that service and General Manager Selznick is certain that "Wildfire" will set a new record for high grade star features.

DOUGHERTY SCOUTING AROUND.

Russell K. Dougherty, director in the Kinetophote Corporation, is in Boston this week looking over the field there and incidentally to attend the exhibitor's ball in the interests of the Kinetophote. Mr. Dougherty had just returned from a trip to Chicago where he inspected the new K. C. Booking Company's offices in the Mallers Building. He came back enthusiastic over the reception which features are getting in the West. Mr. Dougherty believes that features will have a tremendous vogue, especially in the middle west, for some time to come.

WOODS WRITES "RAYS OF SUNSHINE."

Frank E. Woods, scenario manager for the Reliance and Majestic, has just completed writing the scenario for "Rays of Sunshine," a two-reel Majestic drama, dealing with the career of an ex-convict, who has been railroaded to prison on a framed-up charge.

Director Jack O'Brien is staging it, with Mary Alden being featured, assisted by Jack Conway and Spottiswoode Aitken. The ex-convict is forced by an adventuress to rob his employer's home. He revolts at the last moment, and this incident furnishes one of the most thrilling climaxes that could possibly be devised for motion pictures.

"Damon and Pythias"

Six Reels—Universal Film Co.

THE most attractive part of this feature is the beauty of its theme—the delineation of an heroic friendship the record of which has come down to us through the ages and has furnished forth the inspiration of painter, sculptor and writer. The producer has made an earnest, I might say a determined, effort to rise to the "heights of this argument" and at times one feels that the effort has not been

Scene from "Damon and Pythias" (Universal).

entirely in vain. Many of the exterior settings have been well chosen, in the matter of costumes and even of architecture there is much that is worthy of praise. The actors taking the leading parts were William Worthington (Damon) and Herbert Rawlinson (Pythias). They strove hard to do justice to their respective parts. Frank Lloyd, as Dionysius, the tyrant of Syracuse, was equally conscientious and the same may be said of the women's parts, which are perhaps of minor importance. The acting of the wife of Damon in the scene with her little son was admirable.

The drama itself is preceded by a series of scenic views showing the Acropolis at a distance and close by the Temple of Vulcan, the Parthenon and the temple, as well as statues of Pallas Athene, the tutelary Goddess of the Attic Capital. The scenic views close with a view of the sun setting over the hill of the Acropolis. The introduction is well suited to the theme which tells of a story of ancient Greece.

The opening scene of the play is very pretty, conveying not without skill the idea of friendship between Damon and

Scene from "Damon and Pythias" (Universal).

Pythias. We learn in the early part of the film that Damon and Pythias have ties that are often held to be closer even than the ties of friendship—Damon is a husband and father, Pythias is betrothed to a woman who has won his heart. The scenario cleverly emphasizes the existence and even the strength of these other claims, thus ensuring the powerful climax of the Damon and Pythias tradition. Pythias wins renown as a warrior, Damon is devoted to the cause of civic freedom. A member of the senate of Syracuse and a lover of free institutions, Damon views with alarm the ambitious designs of Dionysius and opposes the plans of the latter to have himself crowned the monarch of the city. The film here follows the legend with great fidelity. In his ardor for liberty Damon seeks to kill Dionysius. The majority of the servile senate support the ambitions of the tyrant and Damon is condemned to death. Pythias; who has returned a popular hero from the field of battle and is now enjoying the sweet companionship of his betrothed, the lovely Callanthe, hears of the sorry plight of Damon and struggling out of the fond embraces of his sweetheart he hastens to the aid of his friend. Arriving at the palace of the tyrant he finds Damon in chains. Damon is resigned to his fate, but cherishes a last wish; he wants to bid farewell to his wife and son. Pythias insists on becoming his hostage and the tyrant allows Damon from noon to sunset to pay a last visit to his home. Here the writer of the scenario has added some strength to the story by showing the temptations to which Pythias was subjected while in prison waiting for the return of Damon. This departure from the old versions was a happy idea and makes the whole last reel much stronger. The disguise of the tyrant who wanted to test the friendship of the two men was another clever device and considerably heightened the effect of the scene upon the public square when Pythias is led out for execution.

There are some spots in this feature that the public, which has become critical concerning the productions dealing with great classical subjects, may feel to be inadequate. For example, the trireme, the classic watercraft, cannot be properly imitated by using a boat of obviously modern construction placed at a good distance from the audience. Much the same holds true of the senate chamber. There is a chariot race which is good. The authors of the scenario have shown unmistakable evidence of skill in dramatic construction.

The film is being shown in the New York theater, where the opening performance occurred on Monday November 23. High officials of the Order of the Knights of Pythias attended the opening and delivered speeches in which they expressed their admiration of the way in which the subject had been handled by the Universal Film Company.

"JULIUS CAESAR" AT THE CUMBERLAND.

Turnaway crowds marked the amount of business done on November 29 and 30 when Francis A. Mangan, manager of the Cumberland Theater, Cumberland street and Greene avenue, Brooklyn, N. Y., played George Kleine's big six-part picture entitled "Julius Caesar." This is another indication that the public's interest in big historical and biographical subjects is on the increase. To emphasize the Roman atmosphere of the picture, Manager Mangan added some features which savored of the time the action of the picture is supposed to have taken place. In the singers' balcony, which is to the right of the screen, Mr. Mangan had a brasier with incense burning, the fumes of which pervaded the entire auditorium. Big, expensive rugs of antique design were draped in and about the box, the color of which harmonized with the general color scheme of the auditorium. The wall below the stage was decorated with trellis work, and a silk banner resembling the front part of Caesar's throne with the letters S. P. Q. R. thereon was hung over the lattice work. The same kind of banner also adorned the lower part of the singers' box and other sections of the interior.

After the film introduction of the leading characters in the picture, Manager Mangan had a herald dressed in Roman costume appear in the singers' balcony and blow three resounding blasts from a trumpet. That was the announcement for the starting of the picture proper. Suitable musical numbers were played. Appropriate parts from the operas "Tannhauser" and "Aida," and the piece "The March of the Gladiators" were rendered at the proper time. Consistent bars from other operatic selections also formed a part of the melody. Judged as a whole, the business done and the way the picture was presented is a credit to Manager Mangan. The admission prices were 10 and 15 cents.

"FORTUNES OF WAR" FEATURES CHARLES RAY.

Without wig and grease paint, Charles Ray, the Inceville leading man, is seen almost as he is in private life in "The Fortunes of War," a Mexican military production soon to be released by Thomas H. Ince. Ray plays the part of a young American, about whose love for a beautiful Mexican senorita, the story is woven. Enid Markey plays opposite Ray. The production was directed by Jay Hunt.

"Thais"

Four-Part Adaptation of Anatole France's Novel by Arthur Maude Contains Notable Backgrounds and Photography.

THERE is being released from the offices of Sawyer a four-part dramatization by Arthur Maude of "Thais," the novel of Anatole France. The subject was produced by Loftus Features, under the personal direction of Mr. Maude and Constance Crawley. The picture was put on in Southern California, which means that the photography has the sharp quality of that section. The backgrounds peculiarly lend themselves to the period of the story. They have been selected with an eye to their artistic value and their picturesqueness.

Constance Crawley plays the role of Thais, the courtesan. Miss Crawley is effective in her love-making scenes; she plays her part, which is, of course, that of a conscienceless woman, bartering her affections or what may represent them for a ring or other matter or thing of material value. She

Scene from "Thais" (Sawyer).

is best in the later situations, in the scenes leading up to and following her entry into the convent.

Mr. Maude has the part of Paphnuce, the young noble who after he discovers the character of the woman with whom he has fallen in love, assumes the garb of a monk and takes up the life of a hermit. Mr. Maude is impressive in his work, which is characterized by fervor and deep feeling. George Gebhardt is Nicais, the brother of Paphnuce, who is for so long the favorite of Thais and who eventually is thrown over through the love of the woman for the man she had earlier spurned. Mr. Gebhardt gives a strong performance; he makes of Nicais the antithesis of Paphnuce. Where the brother is staid and slow-moving, he is alert, fiery and full of the joy of life, always ready to defend with physical force the possession of the woman who has captivated him.

There is a large cast. It is in evidence mostly in the scenes of revelry. The story as a whole is confined to the four or five principals. We have referred to the notable settings. There are both gardens and seashore. Some of the latter are highly picturesque. "Thais" will please the eye even if it fail measurably to stir the heart.

MAKING DEALS FOR BALBOA.

E. D. Horkheimer, secretary-treasurer of the Balboa Amusement Production Company, of Long Beach, California, is in New York, bringing with him 40,000 feet of negative and positive film. While in the city he will arrange for further exploitation of the Balboa Company's new prize contest for spectators of moving picture shows, by which tournament $1,000 will be paid in awards to the persons who write the best letters answering the query, Who Pays?, the missives to solve the twelve questions asked in a dozen dramas which show vital problems of life. During his stay in New York, Mr. Horkheimer will confer with Henry Pessers, a director of Bishop, Pessers & Co., Ltd., of London, and arrange several film-marketing deals for districts in Europe. The English film firm will renew its contract in handling Balboa Feature Films in Great Britain, with an additional agreement to market the Balboa pictures in India, South Africa, Australia and other foreign countries.

August and Terriss Join Forces

EDWIN AUGUST and Tom Terriss have joined forces with the Kinetophote. They have already begun to cast for the first of a series of photoplays taken from famous plays which each will produce and appear in for the Kinetophote. The arrangements between Mr. Terriss and Mr. August and the Kinetophote were made complete this week and each of these sterling screen players has established himself in the offices of the corporation, at 126-132 West 46th street.

Edwin August.

Mr. August has arranged to take up at once work on one of two popular novels the rights of which have been bought by the Kinetophote. He will work with the author of the one selected as the first feature which he will produce and will closely follow the original ideas regarding the characters. Each member of the cast will therefore, be carefully selected as to looks and ability for the particular role which he is to play.

Mr. Terriss will produce and star in the famous Terriss plays made noteworthy not only by his father, the great English actor, but by himself as well.

Tom Terriss.

The rise which Edwin August has had in pictures has been steady from the time he played leads with Mary Pickford and Blanche Sweet in the old Biograph days. In addition to writing and producing, Mr. August has been the star in many of the screen dramas which have been made by him.

Mr. Terriss has been well known to the American public for years as well as to the English public. His work on the stage, especially in the characters from the works of Charles Dickens, has been praised from one end of the world to the other. And since he has become identified with the "silent drama" of the pictures his activities have been so distinctive that he has made an enviable name for himself in the newest of dramatic arts.

EDDIE LYONS DIRECTOR OF NEW NESTOR CO.

Eddie Lyons, formerly leading man in Al Christie's Nestor company, has been made principal director of a second Nestor comedy company which is to work in conjunction with the original company. Miss "Billie" Rhodes, long known in the Pacific coast colony as an exceptionally clever character lead and comedienne, has been secured to play the leading feminine roles in Mr. Lyons' forthcoming comedies. Jack Dillon has been engaged to play opposite her.

Mr. Christie will continue to exercise general supervision of both the new and old Nestor comedy companies and about once or twice a month the two companies will be combined so that the old Ford-Lyons-Moran combination can work together.

"Center of the Web"

A Two-Part Thanhouser, Showing the Intelligent Action of Police Dogs.

Reviewed by Louis Reeves Harrison.

CAST:

Ida Dean.....Claire Crowell
John Linton.....Frank Wood
George Morley.....George Nilblack.

THAT part of the cast not mentioned in "Center of the Web," the four-footed detectives employed in tracing a gang of counterfeiters, will probably make a hit with the average motion-picture audience. They play their roles with a spontaneity and enthusiasm that is far from theatrical and just that much more delightful. Their action is admirably timed, and is spirited throughout the period in which they are shown. The story is commonplace and almost destitute of that genuine requisite of success—characterization. Claire Crowell stands almost alone in this respect, possibly through her strong and attractive personality. The men do all that is required of them and do it well—the fault is one of play structure, and it is a common fault in many five-reel adaptations from stage plays.

Some attempt is made to present the leads in a manner that will enable the audience to recognize them in swift action and follow their movements. We can separate the chief counterfeiter from the society crook, and both from the young detective bent on capturing the gang, but the presentation of many other characters, quite often en masse, leads to temporary confusion and consequent lapse of interest in the story. There are entirely too many characters shown where they are not actually required—they interfere with that differentiation which enables a spectator to fasten attention on the leads. When most of the action falls to subordinates and still others are introduced to show how the gang manages to "push the queer" through innocent people, the main lure of interest is abandoned and the detective's achievements nullified by dependence on mere luck. The charm of continuity is broken and levity of action replaced by intervention of the unnecessary, the injection of a side issue. Out of it all is finally evolved, through the spirited struggle of Miss Ida Dean, her preservation of the

Scene from "The Center of the Web" (Thanhouser).

young detective's life, though no logical reason is given why it should be spared for such a purpose. Arbitrary and artificial scenes in detective stories have seen their day.

Now come the dogs. The detective's prolonged absence leads to the use of police dogs, and the chase following their discovery of the counterfeiter's den is remarkable in many respects. They spring through windows, even through a single pane, over transoms at a bound and out of second-story windows with cat-like agility. They leap into lofts; they mount haystacks; they even climb trees. Without the savagery shown by French police dogs in tackling a criminal, they are relentless in pursuit and finally round-up all the counterfeiters, and the play ends with a sentence passed upon all but the girl who saved the detective. The dogs enliven the picture every moment they are in evidence and count heavily in giving value to the release.

"Ambition"

Rex Three-Reel Drama Featuring Ben Wilson and Frances Nelson Exceptionally Well Done.

Reviewed by the Rev. E. Boudinot Stockton, S.T.B.

THE theme of this picture is the old one of the wife who learns the folly of ambition only when she has wrecked her home and lost her child and who regains her happiness by the self-sacrifice of the good woman with the selfless love. Its attractiveness, which is very great, lies in the natural way in which the story has been developed and in the "human-being-ness" of the characters and their actions. As we look at the picture we seem to be looking at the story of the everyday life and people that we rub shoulders with every day. This is due partly to the naturalness and human and heart interest of the story, but also in a great measure to the work of the actors whose painstaking work and ability have most successfully sunk their personalities in the characters they are impersonating and whom they bring vividly and interestingly before us as real persons of flesh and blood.

The attempt to bring about the regulation "happy ending" to the story is not as sucessful as it might have been, but the close is pathetic rather than unhappy. Our sympathies

Scene from "Ambition" (Rex).

are not so much with the rather shallow minded and suddenly repentant wife who regains in a moment a loving husband and home, but with the true and loving friend of the husband who has stood faithfully by him during all his trouble and suffering and is finally allowed to go out of his life at the end unrequited and unrewarded. This is true to life where there is always the hope of the hereafter, but it is not true to fiction or photoplay where the end of the story or the picture is the end of everything.

CRANE WILBUR LEAVES PATHE.

Crane Wilbur, for several years the representative male star of the Pathe American Company, and for the last year exploited as the hero in "The Perils of Pauline," has left the employ of Pathe Freres and is at present considering the offers of several prominent film manufacturers who would like to add his name to their list of stars. Mr. Wilbur severs his business relations with Pathe Freres with the kindest of feelings. His contract with the company has terminated with the last installment of "Pauline," which is now completed. Crane Wilbur has been with Pathe Freres nearly four years, never having appeared in pictures under the direction of any other company. It was in their releases that he gained his reputation and nation-wide popularity.

JESSE LASKY ENGAGES HARRY WOODRUFF.

Samuel Goldfish announces that Harry Woodruff, the distinguished Broadway favorite, has been engaged by the Jesse L. Lasky Feature Play Company, to appear in the forthcoming screen version of "A Gentleman of Leisure," a comedy drama that had a decided success on Broadway about two years ago. It was written by Joseph Stapleton. The story concerns the adventures of a well-to-do young man who makes a wager that he can commit a burglary and return to his own house without being detected. The young man, accompanied by a professional housebreaker, makes the attempt and wins his wager after a series of very entertaining escapades. A selected company of the cleverest Lasky players will support Mr. Woodruff.

"Her Escape"

A Character So Villainous That Blinded, He Is Still a Menace in a Two-Reel Rex Picture.

Reviewed by Hanford C. Judson.

THE foundation of every dramatic situation is character and, generally speaking, the characters of two or more people. The action in this two-reel picture, produced by Joseph De Grasse and written by Lon Chaney, springs from a man who is a type of the Anglo-Saxon at his worst—the best and the worst come from our race. He is a man who is at once strong and villainous and ugly. Opposite to him is a girl. The man is played by Lon Chaney, the author, and his character dominates the story. He had been the pal and partner in all kinds of villainy of the girl's father who in the opening scenes of the picture is killed by falling down stairs while drunk—chasing his daughter with a chair. The girl is played by Pauline Bush. She has escaped from her father when he dies and takes good care to keep out of the way of the young partner. She had always

Scene from "Her Escape" (Rex).

hated to pilfer and steal for her precious relative and his pal and now she thinks that she can live an upright life.

If she had been a bit more hard hearted, she would have been quite safe; for the young scoundrel is blinded. She is married to a doctor and is happy. The blind man comes to her with the deepest villainy in his heart; but asking pity for his blind eyes. She and her husband take him in. Blind as he is he is still full of harm and she has a dramatic escape from him. The picture tells its story pretty well and its big situation is certainly striking. The spirit of it is not of the highest; although there is nothing vulgar about it. The producer has made his story effective by the speed of its action rather than by that quiet, relentless development showing in the acting and in the exits and entrances that he has taken time to think out what at any moment is best and not taken what is second best. Here we find the best possible action broken now and then by what is palpably second best, if not weaker. It is an unusual picture. It will surely "go" well and makes a very fair offering.

SOME "CLASS" TO THIS MOB.

In staging "His Lesson," Donald Crisp, of the Majestic, had an all-star cast in one of his mob scenes. In order to lose no time in completing the picture, Crisp had his entire company working at the studio Sunday morning. He had to use a mob scene, and there were no extra players on hand. Directors Eddie Dillon, W. C. Cabanne, Jack O'Brien and Fred Kelsey were also working this Sunday. Crisp sent out an emergency call, and all the available people about the studio were pressed into service as part of the mob.

The Gish sisters, Lillian and Dorothy, Irene Hunt, Fay Tincher, Jack Conway, Mae Marsh, and other players, together with all the directors, assistant directors and camera men, were pressed into service in the mob scene. Frank E. Woods, scenario manager, was also utilized, and led the cheering in the mob scene, where one of the politicians was making a speech. Billy Bitzner, Director Griffith's star camera man, acted before a camera for the first time, and was cautioned by Director Crisp several times to refrain from looking at the camera.

Ethel Grandin

MISS ETHEL GRANDIN, until recently leading woman of the Universal-Imp Company and Ray C. Smallwood, who was directing the pictures in which she appeared, have both become affiliated with the Smallwood Film Corporation.

This company will release two one-reel subjects a week to Warner's Features through the United program. Miss Grandin will have one release a week under the brand name of Grandin Films. The second release will be a farce comedy, the brand name of which has not as yet been selected.

Ethel Grandin.

The first Grandin release on the United program will be "The Adopted Daughter," a three-part photoplay featuring Ethel Grandin in a dual character, which will be released December 14, 1914.

Although only twenty years of age, Miss Grandin has been prominently featured with the Imp Company, the New York Motion Picture Company and the Universal Film Manufacturing Company for a period of four years. She will be particularly remembered as having played the leading female role in "Traffic in Souls."

Before taking up motion picture work, Miss Grandin was on the legitimate stage, having been with Chauncey Olcott two seasons and with Joseph Jefferson the same length of time. For a year prior to her motion picture engagement, she was featured in a vaudeville sketch playing the Orpheum and United time.

WARNING TO PIRATES.

The Jacobs Film Company, Manhattan Building, Milwaukee, Wis., which is booking the Apex releases in Wisconsin for the Casino Feature Film Co., of Detroit, requests Wisconsin exhibitors to notify them immediately, any person or persons seeking to book the three-reel Apex feature, "Called to the Front." It has come to the company's notice that certain people are booking this picture without authority. W. A. Baier, manager of the Jacobs Film Company, states that any person or persons found booking this picture in the State of Wisconsin without authority will be prosecuted.

TICKER EXPERT IN "SAMSON."

Geo. Gilbert, known on Wall Street as the "King of the Brass Pounders," was especially engaged by the Box Office Attraction Co. to operate the "price-mill" in the big scene of the firm's production of "Samson," Henri Bernstein's great drama of love and intrigue, filmed as a production extraordinary. George has been roaming round loose since the war gave Money Lane such a jolt.

In the scene where George contributes his mite to the grand effect, Maurice Barchard, the financial Samson of France, is crushing his enemy, Govain, by remorselessly driving down the copper market, even though his own ruin is involved. Brachard, played by William Farnum, the famous actor, smiles grimly as the tape tells of the downward rush of copper. Director Edgar Lewis, who is a bear for realism, was not satisfied with any ordinary stage means of driving the tape through the ticker. He wanted the utmost verisimilitude in the scene and to have accurate market signs and symbols recorded on the tape. A key and electrical connections were rigged up; but nobody knew how to "pound the brass." Mr. Lewis, who occasionally took a flyer on the market in its palmy days recalled that Geo. Gilbert was the most famous operator on the "Street," and at once hunted him up. George, therefore, is in a measure responsible for the thrilling realism of the scene where Brachard pulls down the financial Dagon he has raised.

"The Seats of The Mighty."

Gilbert Parker's Popular Novel Made Into Seven-Reel Picture by Colonial Studio for World Film.

Reviewed by Hanford C. Judson.

THERE is much worth being enthusiastic over in this big feature "The Seats of the Mighty." It is a story of France, England and America at the period when Wolfe was conquering the French province of Canada with his British and Colonial-American troops. The audience at the Casino theater, New York City, watched it with close attention and there was a modicum of applause, rather for the happy fulfillment of the romance than for the picture as art. Yet there is much art and that of the best in the picture's graceful narrative, in the acting, especially of Lionel Barrymore as Dollaire, the villain, and in the direction. The staging of it is worthy of the highest praise—backgrounds sets, furniture (there's plenty of it used), and backgrounds

Scene from "The Seats of the Mighty" (World).

are perfect. One might almost say that there wasn't a scene that was not wholly graceful and dignified.

There are two stories told in it. The first makes us concerned about some love letters of the graceful Du Barry of the French court; but in the third or fourth reel we realize that the film has quite forgotten about the letters and is solely interested in an wholly American love story. The heroine of this is the daughter of a rich Canadian of Quebec; the hero, a captive officer of Virginia, and the villain, a Frenchman who has come from the court—the seats of the mighty and from the king's favorite, Du Barry, with the object of getting the letters, but has fallen in love with the heroine and forgotten them—we find this out or come to suspect it with surprise, for no subtitle guided us to it. If the melodramatic love story had been the picture's chief object, it should have begun in America and not bothered with the European scenes or story. The director has left a few scenes—that where the villain visits the hero in his cell, for example—unconvincing though the action could easily have been made strong even there. But enough of critcism. The story is a most interesting one, there is no doubt at all of that and it is always clear enough to hold strongly. The offering will be a success. It doesn't bore at all and the grace and beauty of its scenes are not only once in a while, but often, as attractive as anything well could be.

The early scenes are in the court of Louis XV., then a few scenes of England are thrown in. It then switches to Virginia and shows how the captain, hero of the story, is captured and taken to Quebec, where he falls in love with Alexia. These Quebec scenes are courtly and very pleasing. The villain gets him accused of spying, he being out in the city on parole, and uses his danger to get the girl to consent to marry him. She helps the captain to free himself and the final close is when Wolfe takes the city.

BREEZE THE FEATURE OF "WALLS OF JERICHO."

In the Motion Picture World's review of the Box Office Attraction Company's release, "The Walls of Jericho," proper credit was not accorded to Edmund Breeze as the leading player of the cast. The subject was distinctly a Breeze feature and that popular actor does some of his best work in its scenes.

Oscar Eagle Directing "Runaway June."

"RUNAWAY JUNE," the new Reliance serial, which will be released early in January, will be produced by Oscar Eagle, who has just finished six one-reel features, each with a recognized star, for Sawyer, Inc.

Mr. Eagle, for the past two years, has been at the head of the "Selig Polyscope's" Chicago studio, producing feature dramas, and prior to that was associated with David Belasco, the greatest dramatic producer of the age.

Oscar Eagle.

Oscar Eagle entered the dramatic profession as an actor in the company of McKee Rankin, was successful, and followed with engagements in support of many famous players, including Frank Mayo, Frank Chanfrau, John McCulloch, Fanny Davenport, Mrs. Fiske, Viola Allen, Kyrle Bellew, Francis Starr and David Warfield, playing over 350 parts.

Over eighteen years ago he turned his attention to stage direction, and has since made many successful productions, notably for Liebler and Company, with whom he rehearsed many noted actors in the profession in such productions as "The Christian," "The Gentleman of France," "The Honor of the Humble," "Mrs. Wiggs of the Cabbage Patch," and the all star cast of "Romeo and Juliet." He also staged and produced Browning's "In a Balcony."

Under David Belasco, the greatest producer of the age, Mr. Eagle attended to the chief productions under Mr. Belasco's direct supervision, and improved the opportunity to store up all he could learn from the wizard of stagecraft.

Mr. Eagle has spent the last two months in rehearsing and casting "Runaway June," and at present, the stock company for the gigantic production comprises over 60 members, the majority of whom came from the dramatic stage. The training which Mr. Eagle received under David Belasco is now being applied to the screen version of George Randolph Chester's masterpiece.

CARE IN PREPARING A PICTURE.

Carlyle Blackwell of the Favorite Players has his own way of preparing for his photoplays. There is virtually a committee of four to discuss productions. The scenario writer prepares the script and it is then discussed by Carlyle Blackwell, William D. Taylor, his assistant, Henry Kernan, and the writer of the photoplay. The script will probably be altered and another evening spent in licking it into shape, two if necessary. The costumes and sets are then discussed and decided upon and numerous drawings made. Finally, the company is picked, types being selected, and the photoplay is read to them, after which every member of the company is furnished with a copy of the script to study. Many rehearsals are then held before the play is started and in this way some degree of perfection is attained before the work is actually commenced.

THE NEXT EXCELSIOR RELEASE.

The next Excelsior Release will be entitled "In the Shadows." This story is taken from the book, "The Shadow," by John B. Hymer, and is a story of the loyalty and friendship of two men starting in their college days and continuing through a series of incidents, in which one of them is suspected of murder. Through it all runs the love of the hero for the sister of his chum and companion, and she by her grit and ready wit aids in unraveling the chain of circumstantial evidence which tends to the false conviction of her future husband. Throughout the story the breath of open air life and the sweet purity of true affection are strongly characterized in the actions of all the principals in the story.

"Her Duplicate Husband"

Unscrupulous Surgeon Makes Convict Look Exactly Like a Dead Count So He Can Get Fortune—Three-Reel Warners Features Offering.

Reviewed by Hanford C. Judson.

IT is a daring situation to utilize—the sending a man who looks or has been made to look like some one of whose life he knows nothing to take his place in society—but none will be found to say that it is an uninteresting situation. In this picture, "Her Duplicate Husband," made in France by Features Ideal, and now offered by Warners Features, the man impersonated is a rich count who has left his wife to run away with an actress. He is shipwrecked, picked up by a passing ship and dies at sea. The ship is commanded by convicts who have risen and overcome their guards. The convict-captain lets a surgeon make his face like that of the dead man and then goes back to France with one of his pals, also a convict. The most interesting character of the story is an old servant woman who knows that the count, who now lies at the bottom of the sea, had committed the very crime for which the convict, who now she thinks the count had been sentenced for. She had hidden her secret on account of the count's mother, whom she loved; but shortly after the convict-count's return home—he had a hard time with the wife at first because of the actress, but things had been smoothed over in that direction—the mother dies and the old servant woman demands that he get the convict (himself), released or she will tell the police all she knows. To make matters worse, the surgeon turns up and begins blackmailing him. At this point, the house is set on fire and the convict-count, the countess's "duplicate husband" is burned to death.

Wonderful photography marks the offering all through. The story seems a bit involved in places. The plot is haphazard in places, but never so much so that the thread of its story is obscured for long and it never fails to be interesting. The acting is, for the most part, very commendable. It is an unusual picture and, taking it as a whole, it ought to make a very acceptable offering of entertainment.

BERT LEVY JOINS WORLD FILM.

Bert Levy, the famous vaudeville artist-entertainer, who has covered all the civilized countries of the world, with his well-known sketching entertainment, has closed a contract with Lewis J. Selznick, of the World Film Corporation, in quite a different capacity. The artist will produce for and appear in some marvelously novel photoplays. In a private

Bert Levy.

exhibition given at the World Film Corporation offices, of some of his work, at which some noted film men were present, his novel effects caused somewhat of a sensation, and he was in immediate demand by several of the big companies, but General Manager Lewis J. Selznick succeeded in signing up Mr. Levy, and his novelty films will be seen exclusively in the World Film Corporation service. The first release date is to be announced shortly.

Henry Walthall Joins Balboa.

HENRY B. WALTHALL, lauded by many dramatic critics as "the world's greatest moving picture actor," has signed a three-year contract with the Balboa Amusement Producing Company, of Long Beach, California, his salary being $1,000 a week. He will be starred in four-reel and six-reel productions of famous novels, the supporting company to be more than a score of noted players. The name of the director of the company is withheld for the present, but it can be said that he is one of the best known and most talented producers in the cinema field.

Henry B. Walthall.

Millions of theatergoers throughout the world esteem Mr. Walthall for his well-nigh inspired talents as the leading player in the massive productions of "The Avenging Conscience," "Home, Sweet Home," "Judith of "Bethulia" and "The Gangsters." He also enacted the star part in "The Clansman," another Griffith film not yet released. Mr. Walthall's friends believe that his genius and talents contributed in the highest degree to the world-wide success that attended the exhibition of these big productions.

Mr. Walthall's contract calls for six days of work each week, seven hours a day and, at his salary of $1,000 a week, he will receive about $166.66 a day, $23.80 an hour, or about 40 cents a minute. No deduction of his salary is to be made because of cloudy weather or failure of the company to make pictures owing to other adverse reasons, hence the star will be richer $166.66 at the close of every working day for three years, each year's total salary being $52,000, or $156,000 for the three years' work. During the second and third year he is to receive a royalty bonus on every foot of film made in which he is the star and this income is expected to make his pay advance during the latter years to a total of about $75,000 a year.

SOCIETY WORKING ON EDUCATIONALS.

The churches and Y. M. C. A. halls throughout the country are to be utilized by the Religious and Educational Motion Picture Society, of Philadelphia, Pa., for the purpose of showing religious, educational, scientific, industrial and travel motion picture films. Preparations are now being made to film biblical dramas, together with the striking scenes from the New Testament. The scientific department will film many of the wonders of the microscope. The history department will film the history of the United States, both by states and in the presidential periods. Among the men who are associated with this movement are the Rev. Floyd Tomkins, Dr. David Starr Jordan, Theodore N. Vail, Dr. Isaac Sharpless.

BERST GOING BACK TO PATHE?

A persistent rumor was circulated last week to the effect that J. A. Berst, vice-president of the General Film Company, was about to resign that position to accept an offer from Charles Pathe to return to his old place at the head of the American Pathe Company. No word of confirmation was obtainable from the most interested parties, but it is believed that there is sufficient ground for the rumor.

M. E. CORY ARRIVES WITH STEFANSSON RESCUE PICTURE.

M. E. Cory, general manager of the Sunset Motion Picture Company, of San Francisco, Cal., arrived in New York Thursday, December 3, with prints of his picture entitled "The Rescue of the Stefansson Arctic Expedition," for which he expects to find a market. Mr. Cory will secure temporary offices and be soon prepared to show his picture to buyers, which arrangements will be announced next week.

"Young Mrs. Winthrop."

A Two-Part Edison Adaptation of a Well-Known Play by Bronson Howard.

Reviewed by Louis Reeves Harrison.

CAST.

Mrs. Ruth Winthrop.....Mrs. Wallace Erskine
Douglas Winthrop, her son.....Robert Conness
Mrs. Douglas Winthrop.....Mabel Trunnelle
Herbert, her brother.....Harry Beaumont
Edith, her sister-in-law.....Gladys Hulette
Mrs. Hepworth Dunbar, a lady of society, Sally Crute
Buxton Scott, a lawyer.....Bigelow Cooper

VERY much in accord with theatric convention as it was forty years ago, "Young Mrs. Winthrop" is given according to the stage version, excepting only the "aides" then in use. Bronson Howard was about the last man among playwrights to favor adherence to the imitative and reflective, to which producers, even in his time, were

Scene from "Young Mr. Winthrop" (Edison).

given from inability to grasp the import of progress. They were then copying old plays. But he was a man of growth, a pioneer, who scorned of such methods. He had been a dramatic critic for some time before he entered seriously upon his career as a dramatist, and he acquired the clear vision of men actively engaged in newspaper work, the ability to look ahead. He was one of the best critics in America and an able writer when he decided to break through the trammels of tradition and write plays that were original and truly American.

Howard's "Young Mrs. Winthrop" was an attack on the traditions and affectation of American society about the time of the Franco-Prussian war last century. It was a strong domestic play. Strong because of its arraignment of those social phases which draw husband and wife apart; conditions which obtain under different circumstances today. The man is absorbed in his struggle to maintain a family he has indulged, and the romance is merely the result of her luxurious environment. A misunderstanding arises when young Mrs. Winthrop visits a lady of good social connections and bad social inclinations in order to save young Mrs. Winthrop's mother from impending business disgrace, and husband and wife decided to separate.

Bronson Howard infused a lot of vigor into this situation by sheer force of masterful intellectuality. His scholarly mind and magnificent training under Whitelaw Reid and as both editor and dramatic critic on a number of prominent papers enabled him to put an edge on a great deal that was said—he was no butterknife, but a Damascus blade when he chose to cut—and he slashed mercilessly, though so gracefully that society enjoyed being carved. The action, however, is not so significant.

When the family attorney, an old personal friend of both, attempts to reconcile them, he resorts first to recalling their early happiness, done in the photodrama by reverting through pictures to their courtship and honeymoon. He then drives home their duty to society and softens their hearts by a delicate reference to the child they have lost, with a result that the wife recognizes her supreme mission and the husband decides to divert some of his devotion to maternal acquirement to the spiritual side of the marriage relation.

Arthur D. Hotaling.

ARTHUR D. HOTALING is nominally chief comedy producer for the Lubin Company, but in the course of his career he has mastered so much more in order to become the maker of the famous Lubin split-reels, that those who are aware of his twenty years in the employ of Mr. Lubin know him to be a man of far wider experience than is usually found in the director of photoplays.

Arthur D. Hotaling.

Mr. Hotaling's connection with the Lubin enterprises, and his active participation therein, has made him a highly developed expert in all branches of motion picture manufacture, such as is not given many men to attain. Years ago under his management at San Souci Park, Chicago, Mr. Lubin opened a picture theater, said to be the first in this country. Later Hotaling had charge of the Lubin exhibit at the Pan-American Exposition.

Today he is managing director of the studio at Jacksonville, Florida, with four producers under his supervision, and a company of forty-five players. Naturally, this has been the evolution of a man gifted at the outset who has gradually advanced himself through unremitting earnestness and fidelity to the art. The perfectly equipped Lubin studio did not go up in a night, nor was its perfect organization the result of chance. All has come about as the result of years of observation and study. Likewise when he began producing, the excellent director did not achieve the present Lubin standard of comedy photoplays. Their inimitable style has been perfected through the experiments of years of work and patience. They stand as complete expression of Hotaling's own individuality and ideas.

A keen student of human nature, with his ear ever at the pulse of public demand, he is content to rest on their judgment of his work. For this reason the director is consistently reticent. He cares nothing for publicity and prefers to do things his own way, quietly and without a blare of bugles. He has no fads or avocations. His motor car constitutes his sole relaxation. Outside this he has no interest save in his home and his work.

PRODUCES FIVE FEATURES AT SAME TIME.

To commence four big features, two of them five-reel length and one six, and produce them practically simultaneously, is a feat that is seldom attempted or encouraged among producers. Romaine Fielding, producer, author and leading man for the Lubin Company, has accomplished this feat, however, and this in spite of the fact that he is not a believer in rushing films through. "In the Hour of Disaster," in five reels, "The Disaster," in five reels, "The Brute in the Jug," in two reels, and "The Valley of Lost Hope," in six reels, are the titles of the plays in question. The two first named have just been completed and will shortly be released by the Lubin Company. The last two are still in preparation at Betzwood, Philadelphia, Pa. All the plays were commenced Sept. 7. Mr. Fielding plays the leads in them besides being the director.

MOTION PICTURE MUSICAL COMEDY.

The Renfax Film Company, Inc., manufacturer of musical motion pictures, New York, put a company in rehearsal Tuesday, Nov. 24, headed by Jose Collins with two principals and a chorus of twenty to produce a fifteen-minute song sketch. This is the first of a big series of "tabloid motion picture musical comedies" featuring notable comic opera stars. Jose Collins is starring on Broadway at present in the comic opera, "Suzi." Frank Smithson, the musical comedy stage director, has charge of the Collins production.

Manufacturers' Advance Notes

SENSATIONS IN LUBIN'S "MAN FROM THE SEA."

The sinking of a Herreshoff steam yacht off Jacksonville, Florida, and the plunge of a touring car from a wharf into the ocean are two of the sensational features of the two-reel photoplay "The Man from the Sea" which is released by the Lubin Manufacturing Co., December 10.

"The Man from the Sea" was written by Charles Goddard and Paul Dickey, authors of "The Ghost Breaker" and "The Misleading Lady," and was adapted for the camera by George Terwilliger of the Lubin staff of directors.

Scene from "The Man from the Sea" (Lubin.)

In order to get the proper background for the story Mr. Lubin sent a special company to Florida and purchased the steam yacht to use in the big climax. The story itself is intensely dramatic. Two millionaires, both of whom are wireless experts, are in love with the same girl. They play cards to decide which shall wed the girl and one of them cheats. The loser goes on board his steam yacht and while he is in his wireless room the crew lock him in, desert and set fire to the yacht. The millionaire is drowned and in his wireless room. The weird messages sent by him and his subsequent return from the bottom of the ocean to claim his rightful bride makes one of the most intensely dramatic and sensational photoplays imaginable.

As a marine spectacle the burning of the steam yacht and its disappearance under the waves is magnificent. Another sensation in the play is the wild flight of an automobile, with two of the leading characters in the front seat, the length of an old wharf and into the ocean. In order to secure the under water pictures, where the drowned millionaire sends wireless messages to his rival on shore, it was necessary to construct a special glass tank and the effect obtained is startling. The play is one of the costliest two-reelers the Lubin Company has ever produced, and incidentally one of the most sensational.

SELZNICK GRABS MORE BRANCH MANAGERS.

Louis J. Selznick, general manager of the World Film Corporation, announces that he has secured the services of Frank H. Vine, Robert Etris and H. C. Holah as branch managers for his exchanges. Mr. Vine entered the business as manager of the Howard Moving Picture Company. He has since been manager of the Boston office of the General Film Company and manager of the Pittsburgh office of the Eclectic Film Company, afterward being transferred to the Boston office of the same company. He will take charge of the New England branch of the World Film.

Robert Etris became known to exhibitors first as manager of the Lubin Film Exchange, of Philadelphia, Pa. Subsequently he became branch manager for the General Film Company and then manager of the Philadelphia branch of the Eclectic. He is now manager of the Philadelphia branch of the World Film.

Mr. Holah has also been branch manager for the General and Eclectic Film Companies in Cleveland, Ohio, and now becomes manager of the Cleveland office of the World Film.

SELIG JUNGLE-ZOO PICTURES.

The interest manifested by exhibitors all over the country, and the favor which moving picture theatre audiences have shown the novel Selig Jungle-Zoo wild animal pictures, have caused Mr. Selig to arrange for placing one of these unusual one-reel features on the program for each week.

The day for the release of this weekly feature, will be Saturday of each week, begining with Saturday, December 19. On that date will be released a Jungle-Zoo picture, entitled "The Lady or the Tigers." On the following Saturday, December 26, "The Champion Bear Slayer" will be released, and on the next Saturday, January 2, a particularly exciting one will be released, called "Lassoing a Lion." Mr. Selig has arrived at the conclusion that one-reel animal pictures will supply a particularly apparent want.

A large number of these Selig one-reel Jungle-Zoo wild animal pictures are in course of work in Los Angeles, and Kathlyn Williams is being featured in the greater number of them.

In the story of "The Lady or the Tigers," to be released Saturday, December 19, Kathlyn Williams enters a den of tigers and with her unparalled bravery and fearlessness, follows the teachings of a professional animal trainer, who has guarded her efforts and surrounds her rehearsals with every possible safeguard. It is a well known fact among those who handle wild animals, that it is the personality of the man or woman who handles the beasts that permits success. Kathlyn Williams possesses all of the attributes of success in this work as is amply testified by the various Selig Jungle Zoo pictures in which she has appeared before the public during the past year.

Scene from "The Lady of the Tigers" (Selig).

A great many letters have been received at the Selig executive offices inquiring about future releases of wild animal pictures, especially single reel pictures. The requests of the exhibitors are to be supplied from now on and every Saturday will afford additional attractions for the patrons of motion picture theatres because of these new Selig features.

"A RECENT CONFEDERATE VICTORY" (Lubin).

Emmett Campbell Hall is a past-master at writing American war stories, not necessarily battle stories, but the beautiful pathetic tales of love and adventure with which the period was so richly productive. This tale tells of an old negro who has become well-to-do, but longs for one more look at the old home in "Old Virginia" and to see what the kiddie, his young master looks like now that he has grown to be a stalwart man. He finds the family in very poor circumstances and then remembers that many years ago he assisted in burying an iron box of bonds belonging to the

Scene from "A Recent Confederate Victory" (Lubin).

old master and which had never been discovered. A keen money lender had long tried to buy the homestead hoping to find the treasure box. The negro enters into a deal with the money lender who succeeds in buying the farm for enough money to put the family beyond want, then the iron box is discovered and dug up. On opening the box it is found to contain $125,000 in Confederate bonds, which of course, are of no value. By selling the homestead to the loan shark they are placed beyond want but the purchaser is beaten at his own game.

"NELL OF THE CIRCUS" (Sawyer).

"Nell of the Circus" is a four-act melodrama written and starred in by Cecil Spooner, who played it several hundred times as a regular theatrical attraction. In the dramatic version the play was condensed into three acts, with three settings, but in the film version there are nearly two hundred scenes, and several hundred people appear in them. For the

Scene from "Nell of the Circus" (Sawyer).

production it was necessary to engage the whole of a great circus, and scenes in the interior of the tents while a performance is going on, the entry by Miss Spooner into a lion's cage, and dozens of other thrilling happenings combine to make this one of the most exciting plays of the season, as well as the most successful film production in which the popular star has ever appeared.

THE WAYS OF SPECULATORS PICTURED.

"The Place, The Time and The Man," released by Essanay December 4, is an excellent portrayal of the methods of "wild-cat" speculators in the financial world. It reveals the system of how unscrupulous operators manipulate the market by booming or depressing stocks artificially in order to crush competitors.

ALLIANCE TO RELEASE "THE LAST EGYPTIAN."

The Alliance Films Corporation and the Oz-Film Co. have concluded negotiations whereby the latter concern will re-

Scene from "The Last Egyptian" (Alliance).

lease all of Oz's future releases exclusively on the Alliance Programme. "The Last Egyptian," a drama of modern Egypt, will be the first subject to be put forth under the new contract, and was released Dec. 7.

Those who have viewed this film all agree that L. Frank Baum, the head of the Oz Film Co., has proven that he is as adept and ingenious as a dramatic producer as he is a creator of fantastic romances of Ozland.

KLEINE OPENS NEW PHILADELPHIA OFFICE.

George Kleine's rapidly growing business has made it necessary to open a Philadelphia office. John J. Rotchford has been appointed branch manager in that city, with offices at 1309 Vine street.

WESTERN SUPPLY HOUSE IN NEW QUARTERS.

The H. A. Johnson Seating Company have recently opened handsome new offices in the Film Exchange Building, Seattle, Wash. They originally handled seating exclusively but

Theater Chair Display.

have expanded until they now carry a complete line of Picture Theater Equipment and Supplies. Illustration herewith shows a section of the large line of sample chairs carried and the handsomely decorated little theater in which they are displayed. The company has a great many patrons through the northwest and are contemplating a further extension by adding a film exchange branch to their present business.

MADAM PETROVA IN "THE TIGRESS."

The forthcoming release of the Popular Plays and Players Company through the program of the Alco Film Corporation will mark the first, and perhaps the only, appearance of the brilliant and versatile dramatic star, Madame Olga Petrova, in a thrillingly appropriate production, "The Tigress," in which the international star will have apt opportunity to display her histrionic wares to her heart's content.

"The Tigress" as a story opens in Russia, and then the locale is changed to America. The part Madame Petrova

Scene from "The Tigress" (Alco).

will play allows her the most widely different channels in which to guide her powers of emotion.

As a mother, in the opening, the degenerating wife, the malicious woman and the revengeful creature, throughout the five reels, there is a constant changing of demeanor and temperament.

The production was staged at the studios of the Popular Plays and Players Company, Fort Lee, and before being released will be shown to Madame Petrova and coterie of friends at the actress's home.

MARY FULLER IN "THE HEART OF THE HILLS" (Universal).

Hal Reid's three-reel feature photodrama, "The Heart of the Hills," in which Mary Fuller plays the stellar role, is to be released under the Victor (Universal) brand on December 17. Mr. Reid has written an out o' door drama which fairly breathes of the piney woods.

The role of 'Lisbeth Ann, written especially for Miss Fuller, fits her like the proverbial glove. In a gingham gown

Scene from "In the Heart of the Hills" (Universal).

and bare feet she presents a bewitching picture in the earlier scenes; and later, when society has made her its pet in the great city, she displays her versatility and consummate artistry by carrying into the enaction of the haute monde role the same charming simplicity of the mountain lass, softened by contact with the refining influences of her surroundings.

Mr. Reid has written a virile story as a vehicle for Miss Fuller, and the locations chosen by Director Walter Edwin reveal the discriminating hand of a producer who knows how to work hand in hand with his author and principals. Charles Ogle as Rodger Matthews, a young surveyor, has evidently thoroughly familiarized himself with the duties of a rod and chain man in preparing to enact the role "opposite" Miss Fuller. In everything he has undertaken Ogle has always shown himself a master of detail, and as the young surveyor in "The Heart of the Hills" he exhibits the technique of a young George Washington plotting his first governmental survey.

TO RELEASE "THE SIGN OF THE CROSS" DEC. 21.

The Famous Players have decided to change the release date of the spectacular film version of Wilson Barrett's immortal drama, "The Sign of the Cross," originally scheduled for release in February, to Dec. 21. The change was made because of the peculiar appropriateness of the subject as a pre-Christmas release.

The Famous Players' impressive production of this sublime drama has created a furore throughout England, where it was released during the summer in order to fill booking dates secured as early in advance of the production as last February.

"FANTASMA," BIG FIVE-REEL EDISON SPECTACLE COMING.

The Edison Company is to release on December 19, a five-part adaptation of the famous Hanlon Brothers' fantasy, "Fantasma." It is to be distributed by the General Film Company and is said to be one of the finest offerings that the Edison Company has as yet put out. George Hanlon, Jr., played Pico, the clown, with W. T. Carlton, of the Carlton Opera Company, as Mephisto Zamaliel, and William Ruge

Scene from "Fantasma" (Edison).

and George Shrode, famous pantomimists, as spirits. Charles M. Seay is the producer. It will surely be most welcome as a big holiday feature. It is a sort of fairy version of the Faust and Marguerite story, in which pathos is relieved by drollery that is wholly contagious and to which mystery and romance and adventure and beauty all add their portion to a wonderfully delightful effect.

"AS A MAN SOWS" (Sawyer).

Sawyer, Inc., will soon release a five-part drama entitled "As a Man Sows," a product of the Aquilla studios of Milan. Mr. Sawyer pronounces it one of the best that he has seen, both in photography and in interest. It is the story of a very resourceful criminal who stops at nothing to carry out his plans. The picture will be ready in about three weeks and will have a good line of advertising.

M. ROSENBERG DISTRIBUTING "THE SPOILERS."

M. Rosenberg, of 105 Temple Court Building, Minneapolis, Minn., controls the distribution of Rex Beach's great masterpiece, "The Spoilers," made by Selig Polyscope Company, in Minnesota, North Dakota, South Dakota and Montana. This is the big nine-reel offering that is making so much stir on account of its spirited action and its vigorous red-blood heart interest.

CONSIGNMENT OF "ELECTRA" CARBONS RECEIVED.

Hugo Reisinger announces in this issue that he has succeeded in getting through a consignment of the well-known "Electra" Pink Label carbons, and will endeavor to get through further supplies so as to take care of the requirements of the trade. Of course shipping is very uncertain and under the circumstances it would seem advisable to keep a good stock on hand. The war has now lasted about four months and very few carbon shipments have come through so far.

Mr. Reisinger is using his utmost endeavors to get further shipments in order to supply the trade as regularly as possible, but nobody can tell what may be the developments of the conflict may lead to, so that a wise consumer should not take any chances, especially as carbons do not deteriorate. It should be added that the factory is working only to about one-third its capacity, and all carbon factories in Germany are very busy making up searchlight carbons for the government, of which great quantities are being used daily.

"Electra" Pink Label carbons will, in future, be wrapped in special wax moisture proof paper, thus insuring that every bundle of carbons, no matter when used and no matter where it has been stored, will be absolutely dry. In the past there have been complaints that when carbons were first put in the lamps they sputtered and this, no doubt, was caused by the carbons having become damp because they were stored in some moist place, or they will sometimes acquire this dampness in the voyage across the ocean.

CAMERAMAN TAKES REAL WAR PICTURES.

Chester A. Lyons, head camera man for the Bermuda stock of the Victory Film Company, under the direction of James Gordon, has just returned to this country after a six months' sojourn at that place, where a number of special features were produced. Shortly after war was declared, the English Government absolutely forbade the taking of any motion pictures under penalty of imprisonment and the company made arrangements to return here at once.

Notwithstanding this, Mr. Lyons, at great personal risk, managed to secure a number of still pictures of the military,

Chester A. Lyons, Cameraman.

and also of the famous Lincolnshire Regiment, oftentimes called the King's Best, leaving for the front fully equipped for a long and arduous campaign. He also took pictures of the newly arrived Canadian recruits. Had Mr. Lyons been detected while taking these pictures he would have undoubtedly been sentenced to prison, as it was a direct disobedience of military orders. These pictures were purchased by the New York Herald and used in a recent Sunday issue with great effect, as they were the only authentic pictures taken of the recent military activity in Bermuda.

"PARAMOUNT PROGRESS."

The campaign of publicity planned by the Paramount Pictures Corporation has been started with the first issue of the weekly publication called "Paramount Progress." The little magazine is a most attractive affair, both typographically and editorially, J. S. Johnson being named as the editor. The weekly is printed on fine paper and full of interesting matter for exhibitors who are using Paramount film or who want to learn about Paramount plans and ideas.

FRITZI BRUNETTE.

FRITZI BRUNETTE who has been attracting much attention in a few of the leading brands of the Universal films for the past few years, where her promotion has been very rapid, has been secured by the Santa Barbara Film Company of Santa Barbara, California, to play leading roles in their brands. These will be released by the Mica Film Corporation on the Kriterion Programme. Robert Daly, who was formerly director with the Universal and is now directing for the Santa Barbara, was instrumental in securing the services of Miss Brunette to work for his company under his direction. Big things are predicted of Miss Brunette and Mr. Alexander, who will play leads opposite under the direction of Mr. Daly.

Fritzi Brunette.

Miss Brunette is sincere and convincing in any role she portrays. Her black hair, deep hazel eyes and a clear olive complexion combine a type of rare beauty. She is generally acknowledged to be one of the youngest and most beautiful leading women in the motion picture field.

A little incident which lends a touch of human interest in the life of Miss Brunette happened in Santa Barbara several days ago. She was approached by a little girl who told her that people said she looked like Miss Brunette and that she wanted to know all about the films and how she could become a star. Miss Brunette was touched by the tot's sympathetic style and took her along to the studio where she was shown the "inside workings" of a real factory. Miss Brunette seems to take as much interest in the little one as she does in her own career. Through her pretty face and pleasant manner the little girl has become the pet of the whole company at the studio.

HARVARD LABORATORIES CHANGE HANDS.

J. T. Reardon heads a group of new motion picture men which has purchased the Harvard Film Corporation's laboratories, New York. The plant is conveniently located at 231 Tenth avenue, near 23d street, and is fully equipped to do all kinds of motion picture printing and developing. Mr. Reardon is president of the new company. Quality is the word the new people desire to emphasize, accompanied by promptness and proper treatment of all customers.

FERGUSON BOOKING M. P. CIRCUIT.

Frederic L. Ferguson, manager of the New York branch of the George Kleine Attractions, Candler Theater Building, for the past year, has resigned. His action in relinquishing this position was resultant from his acceptance of a lucrative offer to book a large circuit of motion picture theaters throughout New York State. His headquarters, commencing next Monday, will be in the Strand Theater Building.

Mr. Ferguson has been associated with the motion picture game since its incipiency, leaving the legitimate theatrical field to associate himself with this new field of entertainment. He was selected by the George Kleine Attractions to direct its campaign among the exhibitors in this section because of his widespread reputation of being one of the most popular and ablest salesmen of features in the metropolis. That his selection for the place of New York branch manager by that firm was not an unwise one has been indubitably evinced by the extraordinarily large business that has been its portion during his tenure of office. That his services were thoroughly appreciated was made patent by the obvious reluctance of the George Kleine Attractions to accept his resignation, consenting only after the strongest urging on the part of Mr. Ferguson.

Notes of the Trade

W. J. FERGUSON who appears in his original role of Pop Clarke in the photoplay version of "The Deep Purple," in which Clara Kimball Young is starring, under the direction of the World Film Corporation, has the honor of being the oldest American actor on the stage, and he is the sole surviving member of the cast that supported Laura Keene at Ford's Theater, Washington, the night President Lincoln was assassinated.

* * *

Many tales are told of the daring of motion picture actors. It is seldom, however, that what is known as "water stuff" is attempted by a man who is unable to swim. This curious distinction is due, however, to William A. Williams, of the Excelsior Feature Film Company, who, in the next release, a five-part picture, released through the Alliance program, under the title of "In the Shadow," is thrown over a fifty-foot cliff, into the swift and turbulent waters of the river below. William struggled in the rapidly flowing stream and was rescued by the dainty Marie Boyd, who is an excellent water woman.

* * *

William H. Tooker will play the leading roles, as a permanent member of the companies appearing in the productions of the Life Photo Film Corporation, which releases are seen on the Alco program. Mr. Tooker is now at New Orleans appearing in the production of "Springtime," in which Florence Nash is playing the principal role.

* * *

The new $70,000 Regent Theater of East Liberty, Pittsburgh, Pa., has booked the big Kleine subject, "Julius Caesar," for an early date, switching their plans so as to be first in their territory.

* * *

William S. Hart, the noted character actor, late of the legitimate stage, will soon be offered as the feature by Thomas H. Ince, of the New York Motion Picture Corporation, in a two-part drama, entitled "The Passing of Two-Gun Hicks."

* * *

Director McRae and his company of talented players may, it is rumored, make another trip to Honolulu, where a number of thrilling and intensely interesting stories will be produced. If the plans are carried out, as expected, they will also work in Japan for a few weeks.

* * *

Following her first triumphant appearance in motion pictures, in the title role of "Wildflower," the fascinating and irresistible Marguerite Clark will again appear on the Famous Players-Paramount program December 14th, in Mark Lee Luther's powerful story, "The Crucible," the pathetic story of a soul's ordeal in the melting-pot of suffering, from which fiery furnace it emerges unscathed, and strengthened by its agonies.

* * *

Margaret Joslin demonstrates that the stone age method of winning a girl by battling for her hand is passe in the Essanay comedy, "Sophie's Sweetheart." While "Slippery Slim" and "Mustang Pete" are fighting a duel to see which shall wed her, she quietly slips away with a third and more pacific wooer and marries him. The two duelists find they have fought in vain

* * *

Thomas Kurihara is a Japanese—born not far from Yokohama and reared in the same place—but one would never know it to see him in his make-up as a treacherous Mexican, in "In the Sage Brush Country," a forthcoming New York Motion Picture Corporation release, featuring William S. Hart. Thomas is notably adept in the art of make-up and was supremely successful in disguising his Oriental features in the production.

* * *

The Nelson Film Corporation is the latest concern to become affiliated with the United Motion Picture Producers, Inc., which was formed recently to furnish the daily service to the United Film Service (Warner's Features, Inc.). The newly-organized Nelson Company is noted for its beautiful women, among whom are Natalie De Lontan and Mary Ainslee, who are not strangers to film audiences.

* * *

Edgar Jones, of the Lubin forces, will entertain a large party at the premiere of Selwyn & Company's new production, "Rolling Stones," in Atlantic City next week. This will be in compliment to Edgar Selwyn who some years ago picked the Lubin leading man from the cowboy supernumeraries in a revival of "Arizona," and later gave him his first part with Kyrle Bellew in "A Gentleman of France."

* * *

William D. Taylor, the new director of the Favorite Players, was pleasantly surprised when he walked into Carlyle Blackwell's studios for the first time to take up his duties, for he was ushered into a private office with his name on the door and with new oak desk and chairs purchased for his use. He found everything he could possibly desire and the attention impressed him greatly.

* * *

William Garwood, under the direction of Lucius Henderson and supported by Violet Mersereau, is working on his first Universal picture, "On Dangerous Ground." It is a gripping one-reel drama, with a strong love interest.

* * *

Eighty dolls, dressed in the costume made famous by Kate Greenaway, have been contributed by Louise Huff, of Lubinville, to the bazaar to be held in aid of "The Silent Sisters of the Poor" next week, in Philadelphia. Miss Huff, apparelled as a Greenaway girl, will preside at the booth and serve tea, on the afternoon of December 12th.

* * *

After having played nearly every kind of a character conceivable, King Baggot recently recalled that he had never portrayed the English coster type. With this character in view, a scenario was written for him, entitled "A Five-Pound Note," which is now being picturized

The Famous Players have gathered an unusually important cast of Broadway favorites in support of John Barrymore in the forthcoming production, "Are You a Mason?" Leo Ditrichstein's sensationally successful farce. This notable cast includes Alfred Hickman, who created the original "Billy" in the stage presentation of this play; Charles Dixon, Charles Butler, Ida Waterman, Dodson Mitchell, Helen Freeman, Jean Acker, Lorraine Huling, Harold Lockwood and Kitty Baldwin. The various types in comedy are of so much collective importance that the Famous Players have deemed it advisable to entrust the parts to the able talents of this unusual cast.

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The Famous Southern Theater of Columbus, Ohio, has booked George Kleine's big spectacle, "Julius Caesar," for a second week. This is one of the best-known houses in Ohio.

* * *

Helen Wright, who during her work with the Universal Company, has been playing characters with the Turner Special Feature Company, has made an entrance into comedy as the mother-in-law in Allen Curtis' comedy, "He Fell in Love with His Mother-in-Law."

* * *

The first moving picture company to go to Banning, California, took possession last week, and the town is theirs. Hobart Bosworth and a company of twenty-five, are putting on some lively Western scenes for the opening reel of Charles E. Van Loan's "Message to Buckshot John," and everyone in town is taking a great interest. For the big scene of the capture of the "Bad" Jake Kennedy gang, who "shot up" the town of "Clayton," the entire town of Banning turned out. School was dismissed, stores deserted, and when "Kennedy," "Buckshot John" and their followers tore along Main street the citizens entered into the spirit of the play with great enthusiasm and helped to make the scene remarkably realistic.

* * *

A single reel soon to be released by the Ince companies is "A Confidence Game," a story of a "frame up" against an elderly financier who has disgusted his son by marrying a young girl. The scenario is by Thomas H. Ince and William H. Clifford. Gladys Brockwell, Joseph Dowling and Webster Campbell comprise the cast.

* * *

Francis Ford and his company of Extra 101 Bison players are at work on the production of a four-reel adaptation of "The Relief of Lucknow," a story of the Sepoy Indian revolution. The picture will appear under the title "The Campbells Are Coming."

* * *

W. C. Cabanne is producing "The Better Way," a one-reel heart interest Majestic drama, featuring Dorothy Gish, who appears in the role of a young servant girl struggling to keep her father, who is an ex-convict, on the straight and narrow path. How she finally succeeds is graphically told.

* * *

The World Film Corporation has been compelled to take a new office in St. Louis, owing to its increase in business. It is located at 3626 Olive street, and is on the ground floor. R. L. White has been placed in charge of the St. Louis branch. The World Film Corporation took possession on December 1st.

* * *

Thomas Commerford, as "Old Tom Floyd," the moonshiner in the Essanay play, "The Girl from Thunder Mountain," shows his versatility. He enacts the part of the fierce, rugged, yet kindly, Virginia mountaineer, with a realism that a critic, who had visited that part of the country, declared no one would know but that he had lived there all his life.

* * *

A new and interesting method of double exposure has been discovered by William Foster, manager of laboratories, at the Universal West Coast studios. Double exposure may now be made without the possibility of a jump or without fear of the film not matching.

* * *

Hair-raising experiences are marking the appearance of Enid Markey in "The Fortunes of War," a thrilling story of Mexican life produced by the Ince companies under the direction of Jay Hunt.

* * *

The Apex Film Company has opened a branch office in Seattle at 1214½ 3rd avenue. Mr. Winnik, who opened the Los Angeles and Frisco offices, is installing the Seattle branch.

* * *

Constance Brinsley, of the Eastern Scenario staff of the Universal, has recovered from her illness and is now back at work on her new story, "Charity."

* * *

George Ade gives a clever burlesque on matrimonial theorizing by unmarried women in "The Fable of the Club Girls and the Four Times Veteran," released by Essanay December 2nd. The club girls all have sure methods of how to manage husbands, but the widow of four husbands shatters all their theories by relating her own actual experiences.

* * *

The Smalleys have completed "False Colors," a four-reel story of theatrical life, and will begin Monday on "Sunshine Molly," an exciting story of the oil-well country, written by Mrs. Smalley (Lois Weber). Mr. Smalley will direct the production and he and Mrs. Smalley will play the leads. The entire company will be taken to Midway, California, the center of the oil-well region.

* * *

Edgar Jones, the Lubin actor-director, hit upon a practical and far-reaching plan by which generous aid could be given the starving Belgians. He personally canvassed hundreds of farmers in his native county in Ohio, and by this means added a carload of foodstuffs to the cargo of the relief ship, leaving Thanksgiving Day from Philadelphia.

* * *

The Turner Special Feature Company, under the direction of Otis Turner, is working on the second of the "Sanford Quest, Criminologist," a series written by Mr. Turner and which he is going to produce from time to time as the stories suggest themselves.

Seattle now has fourteen distinct film exchanges and it is rumored that five more offices are to be opened by January 1st.

* * *

"The ancient Greek idea of clothes is the most sane, and beautiful one," says Clara Kimball Young, star of the World Film Corporation, who is working on a film version of "The Deep Purple." "I find that in my work, the way I dress has much to do with the success of the play. Simplicity is the keynote of beauty in all things. Yet, on the other hand, simplicity often represents the highest art.

* * *

Douglas Berge, general auditor for George Kleine, has just completed his inspection of the Seattle branch and reports it in excellent condtiion.

* * *

Edwin August has begun to cast for a new picture which he will produce and in which he will star for the Kinetophote. He is selecting several well-known film people for the parts and expects to start work at the Kinetophote studio at Coney Island within a week.

* * *

The wrong done to children through neglect by parents in a certain class of wealthy homes is excellently portrayed in the Essanay production "Mrs. Trenwith Comes Home," released December 8. The father is engrossed in business and the mother thinks of nothing but society. She is aroused to her unnatural neglect in a scene of great pathos in which she comes home late to find her baby delirious and crying for "Mamma."

* * *

The next picture to be produced by the Favorite Players' Film Company will be called "The Last Chapter," and is taken from Richard Harding Davis' "Unfinished Story." At present all hands, including Carlyle Blackwell and his new director, William D. Taylor, are hard at work to make this production the best that has yet been produced.

* * *

The Excelsior Feature Film Company, having just released "When Fate Leads Trump," announce that the next picture, at present called "The Shadows," from the book by John B. Hymer, will undergo a change of title. Exactly what the new title will be has not as yet been decided. One of the Broadway managers has already announced a play of this name, and to avoid any possibility of confusion, the Excelsior people decided to make this change.

* * *

Harry Weiss, manager of the Chicago branch of the World Film Corporation, has contracted to place the World Film Corporation service in the Orpheum Theater in Chicago. The Orpheum is the largest downtown picture theater, and is the first and most successful of the Jones, Linick & Shaefer. The service started last Sunday.

* * *

The struggle of a rough Western gunman, between love and duty, is portrayed in "Broncho Billy's Dad," an Essanay release of December 12. "Broncho," on being elected sheriff, is told by his father to do his duty despite everything. When "Broncho's" father shoots a man, he remembers his injunction and arrests him, although against his every instinct. Later it is shown the shooting was in self-defense and the father congratulates "Broncho" on his stand.

* * *

Harry C. Drum, manager of the San Francisco branch of the World Film Corporation, use all the latest methods in reaching the exhibitors in his territory. He was given a taste of his own methods last week when he received a wirless inquiry from a Hawaiian exhibitor in Honolulu, who asked him for the Shubert & Brady features for Hawaii. Mr. Drum is planning a visit to Honolulu to establish a sub-branch of the World Film there. With his eye to the East, it is very possible that there will be a branch of the World Film in Manila and other cities of the Philippine Islands under his supervision ere long.

* * *

The Bosworth Company is again on the move. This time a company of thirty men with horses and a general outfit for typical "Western" stuff is being taken to Banning, Calif., to take some of the opening scenes in Chas. E. Van Loan's "The Message to Buckshot John." The play is being made under the direction of Hobart Bosworth, who will also play the lead. In the company are Courtenay Foote, Frank Lanning and Joseph Ray, Helen Wolcott and Rhea Haines. George W. Hill is the cameraman.

* * *

Margaret Joslin demonstrates that the stone age method of winning a girl by battling for her hand is passé, in the Esanay comedy "Sophie's Sweetheart." While "Slippery Slim" and "Mustang Pete" are fighting a duel to see which shall wed her, she quietly slips away with a third and more pacific suitor and marries him. The two duelists find they have fought in vain.

* * *

Fred C. Young, who has been connected with the Buffalo branch of the World Film Corporation, has been transferred to the St. Louis branch of the World Film and will do special work from that office under the direction of Manager Charles Werner.

* * *

H. C. Simeral, of the Automatic Ticket Selling and Cash Register Company, is installing two electric machines in the new Hippodrome Theater, Baltimore, Md. This theater, which opens Thanksgiving, is one of the finest theaters in the country.

* * *

"On Christmas Eve," "The Birth of Our Saviour" and "'Twas the Night Before Christmas" are the three films of good cheer the Edison Company will release as fore-runners of "Merry Christmas."

* * *

Just to prove the falsity of the reports that he was killed in the Pendleton round-up a few weeks ago, Art Accord, the famous cowboy, is doing some dare-devil stunts and reckless riding in the feature film now being produced by Hobart Bosworth, "The Message to Buckshot John." The play, written by Charles E. Van Loan, opens with a reel of thrilling "Western" action, giving Accord plenty of opportunity to show what he can do on horseback.

The management of the Strand theater announces a new departure in its musical entertainment. Fradkin, the Russian violin virtuoso, has been engaged as soloist for a limited period. Fradkin, who has been the concertmeister with the Russian Symphony Orchestra, is said to produce tones of exceptional warmth and sweetness, allied to a brilliant and powerful technique. The Strand Concert Orchestra and the Strand Male Quartet will give a program of classical and popular selections.

* * *

Charles Waldron, who is at present filling an important part in the current dramatic success, "Daddy Long-Legs," has been engaged by the Famous Players Film Company to support Mary Pickford in the forthcoming production of "Esmeralda," by Frances Hodgson Burnett.

* * *

G. M. Anderson, the famous "Broncho Billy," is working on a special Christmas picture which will be released by the Essanay Company December 19th, in time for putting on the screen during the holiday period. It will be entitled "Broncho Billy and Christmas Day," and will picture scenes pertaining to the spirit of the time.

* * *

William E. Wing now is engaged in writing some specials for Tom Mix, as well as a series of single-reel animal pictures for the Selig Polyscope Company.

* * *

George Ade gives a clever burlesque on matrimonial theorizing by unmarried women in "The Fable of the Club Girls and the Four Times' Veteran," released by Essanay December 2. The club girls all have sure methods of how to manage husbands, but the widow of four husbands shatters all their theories by relating her own actual experiences.

* * *

Two wolf-hounds that have served on the German police force for five years are being used by Director France of the Edison Company to locate the foot-prints of a band of kidnappers in the two-reel drama which he is now producing.

Gundlach Projection Lenses are now supplied with Simplex Machines as the regular equipment without extra charge.

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Exhibitors News

Interesting Information Concerning Moving Picture Men Gathered By Moving Picture World Correspondents Everywhere.

NEW ENGLAND.

EDWIN H. McCLOSKEY, a member of the Boston American editorial staff, has been appointed New England correspondent for the Moving Picture World.

The Park theater, an old Frohman house, on Washington street, was opened on December 3, with moving pictures. During the past three months extensive alterations had been made on the building. Over $100,000 were spent in this work. The entrance to the building is now adorned with a new marble front. A $25,000 Austin organ has been installed. Two balconies have been torn out and are replaced by one large balcony. The theater will have a seating capacity of 1,500 persons. Professor Frank, who for many years has directed the orchestra of Loew's Orpheum, operates the large eighteen-piece orchestra. "Joe" Ruth, formerly assistant manager of the local office of the Mutual Film Company, is the manager. The management has arranged for the use of Paramount films. No vaudeville will be seen. The opening feature was "The Rose of the Rancho." The company backing the enterprise is headed by W. E. Greene and Moe Mark. They desire to give the city high-class photoplay productions. Each attraction will run for a full week and the exhibitions will be continuous.

The new Franklin Park theater at the corner of Blue Hill avenue and Columbia road, Dorchester, Mass., will soon open. High-class vaudeville and Paramount films will be shown. A feature of the performances at this theater will be recitals on a Wurlitzer organ by an artist of wide known reputation. This organ has the accompaniment of one hundred different musical effects, including those of the harp, violin, chimes echo, mandolin, cello, piano and bells. The building was designed by Funk & Wilcox, architects, and is of fireproof construction. It was built at a cost of a quarter of a million dollars and has a seating capacity of 2,000, including four proscenium boxes. A tower, 150 feet in height, which will be illuminated at night, adorns the front of the building. The outer vestibule consists of a high arched dome, with mural decorations, violet marble walls, mahogany doors, ceramic floor and a ticket booth of violet Breschia marble. The panelings are of tapestry rose. The picture booth has four machines. Arrangements have been made for automobile parking space.

The inmates of the Massachusetts State's Prison, at Charlestown, numbering 726 men, were entertained on Thanksgiving Day for two hours with moving pictures, under the direction of Acting Warden Nathan D. Allen and Chaplain M. J. Murphy.

It is planned to open the new Harvard theater, Massachusetts avenue, corner of Woodbridge street, North Cambridge, Mass., in April, exclusive of the land, the building will cost $50,000, according to Charles N. Jacobs of Boston, the architect. There will be no balcony and the house will seat an audience of 1,200 persons. There will be a twenty-five-foot stage, with a thirty-six-foot proscenium opening. The interior will be finished in panelled mahogany dado. The building will be heated by an indirect system, and will be provided with every convenience and improvement. High class vaudeville and photoplays will be featured.

Geoffrey Lionel Whalen, a moving picture lecturer, was surprised by a number of his friends on last Monday night on the tenth anniversary of his marriage. The event occurred at his home, at No. 19 Edmunds street, Cambridge, Mass. Mr. and Mrs. Whalen were the recipient of many remembrances, including a purse of $100 in gold from the Olympia Amusement Company.

"The $5,000,000 Counterfeiting Plot," featuring William J. Burns, the detective, is the new attraction at the National theater, Boston. Judging from the size of the audiences, which have been patronizing this house during the past two weeks, this film ought to prove quite popular.

A committee of the Telephone Operators' Union has been appointed to make arrangements for a monster Christmas tree and celebration for poor children. Working with the committee is William Franke, business agent of the Moving Picture Operators' Union, who will furnish an operator with a machine and pictures.

The moving pictures of the Harvard-Yale game, which were shown at Keith's theater, have been pronounced the best sport pictures ever shown in Boston. They are a product of the Colonial Film Company. Hardly a detail of the game is lacking in the film. Many scrimmages and runs are to be seen, in addition to the mammoth bowl with its 71,000 spectators. Close views were shown of Walter Camp, Head Coach Hinkey, Capt. Talbott and other Yale men.

Joseph A. Di Pesa, the publicity director of the Modern theater and Tremont Temple, Boston, has resumed his duties after an illness of two months' duration. "Joe" underwent an operation for a gastric ulcer.

Frank J. Howard of the Scollay square Olympia, in Boston, spent several days hunting through the wilds of Maine. Urgent business necessitated his sudden return to Boston, otherwise, says Mr. Howard, his trip would have proven immensely successful.

William White, formerly manager of the Academy in Lowell, Mass., spent several days in Boston fixing up local conditions.

Harry Asher, New England manager of the Famous Players Film Company, Boston, is displaying an added amount of corpulence as a result of his unusual activities and recent matrimonial venture.

The entire working staff of the Scollay square Olympia, Boston, held an anniversary banquet at the Quincy House last week.

Nathan Pinanski, of the Beacon and Modern theaters, Boston, has been selected as one of the New England members to the National committee of one hundred prominent Jews to relieve the suffering of Jews in the European war zone.

Irving E. Jones, chief auditor of the Gordon and Lord enterprises, in Boston, has recently been appointed treasurer of their Chelsea house.

Edward Rosen, manager of the Orpheum theater, Haverhill, Mass., reports that the Famous Players "Monte Cristo" feature and the five-reel Eclectic film, "Detective Craig's Coup," proved quite popular with his audiences.

Somebody said that they saw Manager Ed Farrell of the General Film Company in the United States last week. This statement was doubted, but it is true he came uptown as far as Washington street, Boston. His office is miles away from a civilized community, being located near the waterfront.

The Old South and Washington theaters, two of Boston's oldest photoplay houses, are now using Paramount pictures. The Exeter street theater, in the heart of the select Back Bay district, is also featuring these films.

A. P. Bibber, of the Music Hall, Lewiston, Maine, paid his regular weekly visit to the General Film Company's New England office last Tuesday.

From good authority, it has been learned that J. Brogett, manager of the Bijou and Nickel theaters, Bangor, Maine, has secured the Star theater of that city for the Keith interests and will take up the managerial duties in the near future.

Murdock's new theater on the Chelsea-Everett line opened last Wednesday, featuring the General Film Company's productions.

C. L. Hatch, proprietor of the Dream theater, at Winthrop Beach, Boston, is building a new house at Winthrop Centre.

F. D. Littlefield, of the Egleston Square theater, Roxbury, Mass., will open his new Hyde Park house the first of the year. Mr. Littlefield states that he will feature General Film Company photoplays and high-class vaudeville.

J. W. Greeley, of Greeley's theater, Portland, Maine, visited several film exchanges last week.

A number of churches, clubs and schools in and around Boston are now giving their own moving picture shows. Among them are St. Mary's Church, Cambridge; Newton Catholic Club, Canton Catholic Club, Boston College and the Mother's Clubs of the Boston High School. Different classes at Harvard College hold run picture shows in Saunders' theater, Cambridge Memorial Hall, Cambridge. The Rev. Chauncey J. Hawkins, pastor of the Central Congregational Church, Jamaica Plain, uses moving pictures to illustrate his Sunday night sermons. These organizations find Edward J. Farrell, of the General Film Company, a great help in selecting their themes.

L. S. Levin, who started the Box Office Attractions Company's Boston office in March, only to be relieved three weeks ago, is once again handling the destinies of that company in this section. Since his return he is supplying the Keith houses in Providence and Pawtucket, R. I., with his company's features.

F. H. Vine, who recently resigned as New England manager of the Eclectic Film Company, is in charge of the Boston office of the World Film Corporation, assisted by Louis Machatt as sales manager. A. N. Webster, formerly of the Syracuse office of the Eclectic Company and a former road man for the General Film Company, is in charge of the New England office of the Eclectic Film Company in the Scollay Building, Boston.

Samuel Pinanski, manager of the Modern theater, Boston, believes that his patrons should possess a thorough knowledge of the doings of his popular playhouse and has decided to issue a weekly publication, to be known as "Modern Times." The paper will contain four pages and will be the size of a regulation newspaper. It will contain brief stories of the feature attractions to appear with biographies of the performers. It will be mailed to persons whose names are on a new subscription list which he is compiling. During the first week of the enterprise he received over 5,000 names. Although the Modern is only a year old, nevertheless, its patronage is the best. It is no uncommon sight to see nurses in the employ of Boston's most aristocratic families bring the children to this house in automobiles.

J. A. O'Brien, manager of the Empire theater at Lewiston, Maine, announces that his house is playing to capacity, featuring the Box Office Attractions Company's film "Life's Shop Window."

The Gem theater at Lewiston, Maine, of which Frank S. Hoy is manager, will close on January 1. J. J. McCarthy, the owner, has sold his site to a drygoods house. The theater will be razed and a modern business block will be erected.

The Boston Opera House, which began to feature Paramount Films last week, has been playing to capacity. The four-reel picture, "Mrs. Black Is Back," featuring May Irwin, is this week's attraction.

The Boston American has the distinction of being the first Boston paper to start a moving picture page. This page will be featured every Sunday by the publishers and they are advertising it extensively during the week. Although it has only appeared one Sunday, nevertheless it has proven quite popular with the film men. Harlow Hare is the editor of the feature.

McCLOSKEY.

WASHINGTON, D. C.

THE ideal weather of last week served to greatly increase box office receipts, for which all of the exhibitors are duly thankful, coming, as it did, at the end of a very nerve-racking period of poor business. The exchangemen are not quite so excited, for they report that collections were never slower in their recollection than during the past week. This is, indeed, a strange condition, for it seems that all of the houses in the National Capital on Thanksgiving Day were filled to capacity and a majority of them had ten-cent shows with big features and excellent results. It is believed that from now on the motion picture exhibitors will come into their own and that everything will be lovely.

Every once in a while there is an outburst of feeling that the days of the five-cent shows are rapidly nearing an end, and without a doubt this is largely true here. The people are demanding better productions; they want the "big stuff," and for this they are, as a rule, willing to pay the price. It is suicidal for an exhibitor to attempt to comply with public opinion without looking for increased tariffs. It is expected that during the coming year, the demand for features will be enormous. This is evidenced by the fact that daily the feature service men are in consultation with large numbers of both local and out-of-town exhibitors who are placing orders for such service. The boom given to moving pictures some years ago here will be greatly overshadowed by that which is to come is acknowledged by all.

Fred Wright, who operates the Colonial theater in Hagerstown, Md., and who has recently taken over the Casino in Martinsburg, W. Va., was in town last week booking features for both houses.

Nat Glaser, of the Leader theater, is feeling the pulse of the public with respect to ten-cent shows, and will give such performances several days a week, when he will run features.

Bohanan & Lewy, who operate the Wizard theater, in Baltimore, Md., were seen here last week.

The Andrew J. Thomas Company was last week incorporated with a capital stock of $2,000, divided into 200 shares, at a par value of $10 each, for the purpose of conducting moving picture and vaudeville performances. Maurice Thomas, Vincent Thomas, Louis Thomas and Andrew Thomas are the trustees for the first year. The place of business is given as the Howard theater, on T street, near Seventh street, Northwest.

Dallas D. Ball is about to open a moving picture theater in Clarendon, Va. This will be the first house in that locality.

Major Alfred A. Pruden, a chaplain in the Coast Artillery Corps, will give motion picture exhibitions and lectures at Fort Monroe, Va. At this army post there are about 120 officers and

more than 1,500 enlisted men who are welcoming Chaplain Pruden's announcement. Many of the films to be shown will be of an educational character dealing with life in the army and navy and methods and the sciences of war.

Billie Airey, who operates the Apollo theater in Martinsburg, W. Va., for the National Amusement Company, was seen in the film district here last week.

The Rev. Fr. J. A. Curran of Harper's Ferry, W. Va., has contracted for film service on the basis of three shows a week to be given in the Catholic Church at that place for the benefit of his parishioners.

The Empire and Apollo theaters, both located on H street, Northeast, are enclosing their lobbies in more or less elaborate style in preparation of the cold weather soon to come. The Apollo lobby is very large, in fact, almost as large as some of the smaller theaters, and the wind blowing in would make things rather disagreeable for those having to wait until the end of a show to gain admission to the theater. The need for such protection at the Empire is not so marked, but good judgment is shown on the part of Manager Greenberg for his desire to increase the comfort of his patrons.

The Dixie theater, on H street, at the corner of Eighth street, Northeast, was the scene of a turkey raffle on Thanksgiving Day eve, when double tickets were used and two fine birds held up as prizes to the holders of lucky numbers.

A. G. Irvine, who has been traveling through the south for the World Film Corporation, reports business conditions in that section to be improving. "While business has been very quiet there," said Mr. Irvine, "I find that the exhibitors in the various places which I visited are taking heart and are becoming more optimistic. The cotton situation has been somewhat relieved and with more money in sight, the motion picture men are contracting for a few features with a view of trying out the business possibilities. Thus, I have been able to do a far more satisfactory business than on my last trip and have obtained a lot of good contracts." At the Washington office it was said that prospects were better; more people were coming in to look over what the World Film Corporation has to offer than has been the case for some time.

The Electric Theater Supply Company, according to Manager George Smiley, will commence weekly releases under the Alliance program on December 12. Mr. Smiley reports that he has already signed up a satisfactory number of exhibitors for that service.

Earle E. Reese, road man for the Electric Theater Supply Company, has just returned from a trip through Virginia and reports doing a better business than on his last visit to the Virginia cities.

It is rumored that a motion picture theater is soon to be opened on Four-and-a-Half street, Southwest.

The Moving Picture World correspondent found David F. Cowan and J. A. Kloman sunning their heels on the fifth floor of the State, War and Navy Building awaiting an opportunity of showing off their Simplex and Motiograph machines, respectively, to Captain Gordon Robinson, of the Quartermaster Corps, who is to have last say in the matter of the purchase of the sixty-six machines which are to be distributed among the various army posts. In addition to the Simplex and the two models of the Motiograph, there is an Edison Kinetoscope, a Baird, an Animatograph and Powers 5, 6 and 6A. Fred Swett is looking after the latter. Daily there are motion picture exhibitions with music furnished by various phonographs, which are also entered in a like competition. The audience, in addition to Captain Robinson and his assistants consist of all the clerks and messengers who can possibly steal away from their duties for a few minutes. The films for the most part are being furnished by the Navy Department and consist of pictures taken in Mexican waters and other views of extreme interest. After the purchase has been made, the films will be either purchased outright by the post exchanges or will be taken on rental. It is expected that the soldiers will be called upon to pay an admission of but one cent. Mr. Kloman was out in Denver, Colo., when word came from the Chicago office of the Enterprise Optical Manufacturing Company that his services were needed in Washington. He reports that he found business very good in the grain country. Mr. Cowan was traveling through Canada when ordered here. He states that the moving picture business in the Dominion is not up to the usual standard. Mr. Cowan stopped over in Buffalo before coming here, where a surprise awaited him at the Interior Department, where he secured a contract for four motor-driven Simplex projecting machines, each equipped with an arc controller, which are to be sent to the Panama Pacific Exposition at San Francisco for use in connection with the Government motion picture exhibit.

Tom Moore last week had as his guests at the Strand theater, between four and five hundred newsboys of the city at an exhibition of "Wild Flower," with Marguerite Clark in the title role.

Everywhere regret is being expressed at the untimely death of Dr. William H. Wunder, who, for a time, was owner of the Maryland motion picture theater, and who was a member of the syndicate which built the Imperial theater, now Moore's Garden, on Ninth street, Northwest. Dr. Wunder was injured at Scott Circle when a tire of a front wheel of the automobile in which he was returning to his home, at 1936 Calvert street, Northwest, exploded and caused the overturning of the car. Dr. Wunder fell on the back of his head, sustaining a compound fracture of the skull, disclocating his right shoulder and receiving internal injuries. He was hurried to a hospital where an operation was immediately performed, but he did not regain consciousness. He was fifty-four years of age, was a member of many organizations and active in civic work. In addition to conducting a successful dental business, he was at the head of taxicab service. Dr. Wunder was a great friend of many exhibitors and exchangemen and his death is a matter of regret with them.

C. L. LINZ.

MISSOURI.

IT is up to the downtown theaters in Kansas City, Mo., to get together on their prices of admission. About a year ago nearly all of the downtown houses agreed to raise their prices from five to ten cents, and did so. However this lasted for but a short time and most of the houses lowered to five cents again. Since then they have been charging five cents every day but Saturday and Sundays, and on days when features were shown. This system is very unsatisfactory both to the patrons and exhibitors, and there is no question but that the productions which are being put out now are worth ten cents. One patron said, "I don't object to paying ten cents for a ten-cent show, but I do object to paying ten cents and then seeing the same picture a few days later for five cents." The question has now gone so far as to reach to council, and Isaac Reicher, councilman, says that he believes it unfair that the five-cent shows should pay the same licenses as the ten-cent houses, and the result has been that the matter will be laid before the council within a few days.

The Lona theater, together with the Le Grande garage, at Sedalia, Mo., gave a very interesting entertainment November 16 with the films showing the manufacture of the Maxwell motorcar. These films have been shown all over Kansas and Missouri, and they seem to attract more attention at every showing.

The Empress theatre at Joplin has found a cheap and satisfactory way to advertise. In each issue of the Joplin News-Herald a coupon with a large number on it is printed next to the theater's ad. When a person has secured three of these coupons with consecutive numbers he is entitled to a free admission to one matinee. Consequently the daily ad of the evening performance is read; and the party goes to the theater to a matinee, which, as a rule, needs the added attendance more than the evening performances.

Joseph Gilday, booking agent for the Willis Wood theater, returned to Kansas City from New York, where he secured the "Christian." Mr. Gilday said that he wasn't going to take any chances on not securing the play, so he brought it back with him in his grip, and he says that the eight reels got rather heavy before he arrived in Kansas City.

J. C. Woolf, manager of the Kansas City office of Warner's Features, has been transferred from the Kansas City territory to the Intermountain territory, with offices in Denver, Colo. His new territory covers Colorado, Utah, Montana and Idaho. Richard Broderick, former manager of the Warner office in Detroit, Mich., has been put in charge of the Kansas City office.

P. J. Hall, special representative for the Ramo, is still in charge of the Kansas City office of this company. Mr. Hall says that the business of the past two weeks has shown a gratifying increase over that of those preceding it.

The Idle Hour theater in Kansas City is getting out a little booklet each week that it gives to all of its patrons. This little booklet contains all the advance bookings of the house and does a great deal towards bringing people to the theater. It contains advertisements from most of the large business houses in the city, and is arranged by Robert G. Perkins, manager of the advertising department of the theater.

W. R. Scates, division manager of the World Feature Film Corporation, is in Kansas City at the present time managing the affairs of the Kansas City office. N. H. Spitzer, former manager of the Kansas City office, has resigned and has taken a position with the Box Office Attractions as manager. Mr. Scates will probably appoint a new manager of the Kansas City office within a short time.

It is reported in Kansas City that the Alamo theater, belonging to the Triangle Amusement Company, will reopen in a short time after being closed all summer.

The glass front that the carpenters have been working on for two weeks at the Royal theater is now completed. The upper part consists of a latticed arrangement with small diamond-shaped panes of glass. The lower part is composed of swinging glass doors, the wood framework is stained cherry and is in harmony with the other wood decorations of the theater both inside and out.

The work of making the Empress building ready for occupancy by the Universal Film Company is rapidly nearing completion. The window glass has all been put in, the wall replastered and the film vault completed. The company will probably move into its quarters in a short time.

BROWN.

CINCINNATI.

MOORMAN & JOHNS, proprietors of the Park Hall theater, the big house in Oakley, a Cincinnati suburb, have run into a controversy on the subject of union labor, the demand being made upon them recently that only union operators be employed. One of the operators in the Park Hall is a resident of Oakley, being paid the same scale as the union men; but the union has demanded, none the less, that he be discharged. In this quandary the proprietors of the theater have decided to submit the decision of the matter to their patrons. Votes will be taken each night during week, arguments pro and con being presented on the screen and by speakers, in order that the voting may be intelligently conducted. In this way the matter will be decided, as far as the theater is concerned, by public opinion, and it is hoped that the decision will be accepted by the union, in case it proves adverse, as it will be by the theater.

A Cincinnati scientist, Dr. Edward H. Thompson, of 368 Howell avenue, has for some months been taking motion pictures in his laboratories of various subjects of scientific and medical interest. Subjects involving vivisection are taken, making the experiment available for hundreds of thousands of students and scientists, and thus reducing the sacrifice involved by just that much. The films are rented or sold to colleges and learned societies, and are proving immensely useful.

A mystery of the real Sherlock Holmes sort was uncovered during the progress of the work of remodeling the old Gayety theater, in Cincinnati, for its conversion into the Strand, destined to be the largest down-town picture house in the Queen City. A leather bill-case, containing $382 in cash, a Cincinnati city bond of the value of $500 and two valuable rings, was found by workmen on the building, and the only clue to its owner are the initials "A. E. W." printed in gold on the case. The wallet was found in a brick wall which was being torn down in making the 15-foot excavation beneath the orchestra pit necessary to provide foundation space for the $20,000 organ which is to be installed. It is said that several years ago, while the building was under construction, one of the contractors lost some valuables, and had a workman arrested on suspicion, and the articles found were probably those lost at that time.

"The Spoilers," the big Selig production, made an appearance in Cincinnati last week, several leading houses drawing big business by the exhibition of this striking drama. The Orpheum used this attraction to draw its usual Sunday houses, while the Alhambra, on Fifth street, showed it on Tuesday and Wednesday with equal success.

The opening of the new Alhambra theater, the latest of the string of houses owned by Gus Sun, the well-known theatrical magnate, at Marion, O., was an event of note. Many notables attended, including Senator-Elect Warren G. Harding, who delivered an address to which Mr. Sun responded. The house will show the best of vaudeville and motion pictures, Mr. Sun promising to maintain a high level of merit in the attractions offered. He motored over from Springfield to the opening of his newest house. At the conclusion of the initial performance an elaborate banquet was served on the stage, at which the numerous guests invited to the show by Mr. Sun gathered around the board. During the entire evening the owner was kept busy opening telegrams of congratulation from his friends. H. F. Moyer is resident manager of the new theater, which started its career with every indication of continued success.

"Julius Caesar" was the attraction at the Southern theater, of Columbus, during the week of November 16, the management thinking enough of the attraction to advertise it extensively all over the State. The result was that many visitors from the smaller towns in the vicinity attended, just as they do when a theatrical attraction of unusual merit appears at a city theater. Prices were raised to 25 cents, but this did not affect the attendance, apparently.

Portsmouth, O., is one of the latest of the Ohio towns to be immortalized by the film route, if the plans of F. M. Burdick, of the Animated Advertising Company, of Cincinnati, are carried out, as they apparently will be. Mr. Burdick visited Portsmouth recently to make arrangements to film all points of interest in the town, including the leading industries, and met

with an enthusiastic reception. The pictures will be shown at Keith's Cincinnati theater, as well as at Portsmouth houses, and some, in fact, have already appeared at the Exhibit theater, of the latter place, meeting with considerable interest on the part of local audiences.

R. H. Haynes, who has been for some months connected with the Cincinnati office of the Mutual Film Company as assistant to Manager C. C. Hite, left the Queen City last week to assume his duties as manager of the new Louisville office of the company. His promotion was a recognition of considerable ability shown in exchange work, and his colleagues in Cincinnati gave him a good send-off, although they regretted his departure. CASEY.

KENTUCKY.

DESPITE the fact that the coldest fall weather experienced in thirty years has settled over Louisville during November, the moving picture houses have been drawing exceptionally good crowds. Sunday night business is improving steadily and numbers are now attending moving picture shows on Sunday who would have shied at the idea a year or so ago. Local film men claim that high-class, clean productions are changing the public attitude greatly toward the moving picture houses.

Frank E. Hammar, who has been in charge of the Louisville office of the Mutual Film Corporation, has resigned his position with the company, and returned to Indianapolis. He has several plans under consideration, but has not decided as to what he will go into so far. He said he would certainly follow the moving picture business as he is a film man, first, last and all the time.

R. H. Haines, formerly assistant manager of the Cincinnati office of the Mutual Film Corporation, has been assigned to management of the Louisville office to succeed Frank E. Hammer. He is busy at present getting the lay of the land.

It is reported that the managements of the Olio and Ruby theaters, two colored motion picture houses on Walnut street, Louisville, are considering a new house, to be opened at Tenth and Chestnut streets, in the heart of a thickly-populated negro district. Moving pictures are steadily gaining in pouplarity with the negroes and several houses are now operated for colored people.

The S. & P. Film & Supply Company, Louisville, put seven road shows in operation out in the state Thanksgiving Day. These shows played in isolated districts or towns which do not boast of moving picture houses. Two exhibitions were given at each stop, a matinee and an evening show. The venture was very successful. In some districts the farmers and country people came in from quite a distance to see the special programs which were shown.

George Huffman, of the New York office of the Warner Feature Film Corporation, has arrived in Louisville and has taken charge of the local office of the company. Mr. Huffman will handle Falls City bookings and J. J. Hebbert, who has been handling the city work, will again go on the road. Hr. Hebbert has been anxious for some time past to get back to the road.

David Levenson, manager and proprietor of the Novelty theater, Louisville, lost his mother, Mrs. Theresa Levenson, who died at the age of 85, at the home of her daughter at Lafayette, Ind., on November 18. Mr. Levenson made the trip to Lafayette and later to Cincinnati, where the body was interred.

The Hippodrome theater, at Second and Market streets, Louisville, has just installed a new $1,500 Wurlitzer orchestra. This theater has been drawing remarkably well since the Hopkins theater burned some months ago. The two theaters were located almost directly across the street from one another.

Gerald Wagner, of the Box Office Attraction Company and the Greater New York Film Rental Company, was recently in Louisville from the St. Louis office of the concern. He reports easy bookings on late William Fox features.

Carpenter & Johnson, Louisville motion picture photographers, recently completed a reel of film of Jeffersonville, Ind., for use in Jeffersonville motion picture houses. The film showed street scenes and a number of industrial plants. Ernest Carpenter reports that film making is very quiet just now as industrial concerns are curtailing as much as possible on account of the European war.

J. J. Hebbert, of the Warner Feature Film Company, Louisville, has just returned from a short trip to the Central part of the state. He reports country business excellent this season and city contracts holding up well.

R. L. Martin, proprietor of a motion picture house at Springfield, Ky., was recently in Louisville for a day or so looking for supplies for his motion picture house. He has been very successful in his showing of the "Million Dollar Mystery."

H. V. Conlon, secretary of the Louisville Motion Picture Operators' Union, announces that they now have thirty-three paid up members on their list and are making some headway with non-union members. The organization holds two meetings monthly at Liederkranz hall, on the first and third Thursdays. At a recent meeting officers were nominated and the annual election will be held shortly.

The Walnut theater, of Louisville, on a number of occasions has mailed out coupons to persons who, upon filling in their names and addresses, and those of their guests, were admitted to the theatre free of charge. In this way a mailing list of persons interested in motion picture shows has been gained and the theater mails out an advance notice each week describing briefly the special feature which will be shown. The theater has been showing a number of the big Brady and Shubert productions during the past few weeks.

J. G. Connor, of the Indianapolis office of the Thanhouser Film Corporation, was recently in Louisville looking after the contest in connection with the solution of the "Million Dollar Mystery," and also making bookings for the company's new serial production of "Zudora," for which eighteen local moving picture houses have contracted, according to Mr. Connor. He also made arrangements with the Louisville Times, one of the leading newspapers, to run the serial story simultaneously with the pictures. The first house to start off the serial was the Walnut theater, which had just wound up with the "Million Dollar Mystery." Mr. Connor formerly lived in Louisville and New Albany and called on a number of old friends.

Announcement has been made by the Majestic Amusement Company, of Louisville, that the Essanay productions of Francis X. Bushman, will constitute its Sunday features hereafter. "In the Glare of the Lights" was shown to a packed house on Sunday, November 22. This production has gained such a national reputation that no trouble whatsoever was experienced in getting a good crowd.

J. Koenigstein, who operates a big general store at Eminence, Ky., has been delayed considerably in opening his new motion picture house, which will take up a portion of his big store building. It was found that the center beams in the building would not support the great weight, and when almost completed steel beams had to be put in to replace the wooden ones. The house will have 450 seats when completed.

George Sharp, of Liberty, Ky., has sold his motion picture show to L. W. Cuniff and R. M. Carpenter, who will continue to operate it. Some improvements are contemplated in the house.

Chris Sidiris, of Winchester, Ky., has leased for a term of fifteen years a vacant store room in the Fraternity building and will remodel it for a motion picture theater. The new house will be ready for business about January 1.

The Louisville & Nashville Railroad put on a special train on Thanksgiving Day from the Mingo Mines, at Mingo Hollow, Ky., to Middlesboro, Ky., so that the miners could return to their homes at 10.30 in the evening after the last show at the Manring theater. Manager Brown had the big feature "From the Manger to the Cross" as a special Thanksgiving offering. Besides the miners, people came in from a distance of twenty miles to see the big play, and the house had considerable difficulty in handling the crowd.

On motion of Walter Hunt, of Lexington, Ky., Commissioner of Public Safety, the commissioners directed Mr. Hunt to address a letter to all proprietors of motion picture houses asking them to refuse admission to children under fifteen years of age, unless accompanied by a parent or guardian or other person having legal care or custody of the child, after 8 o'clock in the evening. The matter was brought before the commissioners by Chief Probation Officer Henry L. Ramsay, of the Juvenile Court, who stated that if such action could be brought about it would greatly facilitate enforcement of the curfew ordinance. Mr. Ramsey said that children who entered the moving picture shows previous to 8 o'clock and left after that hour would be permitted to go home, but the purpose of the action was to prevent young girls unattended by their parents or guardians from frequenting the picture houses.

G. D. CRAIN, JR

KANSAS

RECENTLY the Gem theater at Eldora, Kan., showed the films owned by the International Harvester Company illustrating the evolution from the reaping hook to the present day harvester. Films showing a fifty-five bottom plow were also shown. Commercial films of this sort are being shown more and more in the country towns and are the source of considerable interest as well as advertising.

The Hip theater at Topeka, Kan., closed its popular vote contest November 19 by giving Mrs. Myrtle B. Hoover a Maxwell motorcar and giving Sherwood E. Willicuts a diamond ring. Willicuts immediately filed suit in the court of Topeka against the Crawfords, managers of the theater, E. S. Bilveal, contest manager, and D. C. Pratt and E. W. Turner, promoters of the contest, claiming a breach of contract with him, as one of the contestants. Willicuts asks $50 for labor in the contest, $50 attorney's fees, $15 costs and $75 exemplary damages.

The Esbon Opera House displayed the films owned by the University of Kansas recently. These films show various phases of commercial activity as well as teach lessons in citizenship. Among the titles of the pictures were "A Crime of Carelessness," "An American in the Making" and "The Man He Might Have Been." Besides these subjects there were pictures of the making of good roads and the making of breakfast foods. These pictures were shown in connection with the regular program and an admission fee of ten cents was charged.

The Iris theater in Topeka, Kan., has changed its policy and is now charging ten and twenty cents admission, while formerly it had one price, that being ten cents. The house has added a photoplayer to its equipment and is advertising the fact extensively.

The Pastime theater at Medicine Lodge, Kan., gave the entire receipts of its evening performance November 17 to the Belgian relief fund.

For several months the theaters of Kansas have closed on Sunday, obeying a statute to that effect. However, now comes R. A. Williams of Pittsburg, Kan., and announces that he will open the Pittsburg moving picture theater every Sunday and, furthermore, the Sunday closing law does not apply to him. Here's the reason—Mr. Williams is a Seventh Day Adventist, and observes Saturday as the Sabbath, and on that ground he claims that he can do anything he wants to on Sunday. There seems to be a clause in the Kansas statutes which provides that the Seventh Day Adventists be allowed, by reason of their religion, to do things on Sunday that others are not; but whether it can be carried as far as Mr. Williams intends to, is a question.

The Westinghouse moving pictures illustrating the advantages of electric cooking and household apparatus, the title of which is "Mrs. Thrifty," are being shown in fourteen picture houses in Kansas City, Kan., the last weeks of November. This period marks the opening of the electric store in Kansas City city hall, the municipality being a vender of current for domestic and industrial uses. Heretofore there has been no central store for supplying electric equipment, but the city has been adding very largely to its number of consumers. Now that there is a municipal store, the most effective means has been taken to stimulate interest in electricity—these attractive pictures put before the wideawake people of the communities.

Slides bearing the plea to respond to the appeals for aiding Bethany hospital are to be displayed in practically all the pictures show houses of Kansas City, Kan., this week and next. The slides bear interesting drawings and pictures, besides the wording which inspires the generous inclinations of the spectators.

BROWN.

SAN FRANCISCO.

WILLIAM L. WETHERED, Thirteenth and Railroad avenue, has taken out a permit as a picture theater proprietor, his application having been favorably acted upon by the Board of Police Commissioners.

The Sperry Flour Company of this city has purchased a Motiograph projection machine and will use it in an extensive advertising campaign to be started shortly. This firm recently had moving pictures made of work in its mills.

The management of the Portola theater has booked "Ireland a Nation" for presentation early in 1915, the film having been secured through the Nat A. Manger Company.

The Elite theater at Sacramento street and Presidio avenue has been sold by S. H. Levin to Mr. Habenkoss, who conducts the Capitol theater nearby. It is the plan of the new owner to conduct the Elite theater all the time and to run the Capitol three times a week.

The Royal theater, recently completed at South San Francisco, has been opened.

Irving Lesser, of the Golden Gate Film Exchange, Inc., is making a tour of the Coast counties south of San Francisco, to make the acquaintance of the trade.

W. J. McGowan, manager of the Idlehour theater of the Kahn & Greenfield Circuit, recently spent a few days in the Sacramento Valley.

Work is being rushed on the Kahn & Greenfield theater on Fillmore street and every effort is being made to have this new house ready for occupancy early next March. As soon as this theater is completed the Progress theater will be renovated inside and outside, new lighting apparatus installed and a change made in the seating arrangements.

W. J. Morgan, who enjoys the distinction of being one of the oldest film exchange men on the Pacific Coast, in point of service, was a visitor here from Seattle recently. He has been engaged in the film business in the Northern city for eleven years and of late has been in charge of the business of the Pacific Mutual Film Corporation in the Northwest. He made arrangements while here to take charge of the Los Angeles branch of the Union Film & Supply Company and will assume that position as soon as he can close out his business interests at Seattle.

The San Francico office of the Pacific Mutual Film Corporation has been breaking all former records for business during the past month, indicating that exhibitors are enjoying a good season.

A two-reel photodrama has been completed for the California Fruit Canners' Association by the California Motion Picture Corporation, and will be used for advertising purposes.

The Pageant Film Company has completed work on its big feature production depicting the founding of San Francisco, and Mr. Adolph Loessel of this concern plans to leave for New York shortly to make arrangements for its release.

D. H. Bergh, auditor for George Kleine Attractions, visited San Francisco this week and will make a stay of about ten days. He came to the Coast by way of Dallas, Tex., and from there went to Seattle. Mr. Bergh was here shortly after work was commenced on the Panama-Pacific International Exposition and before leaving will make another inspection of the grounds to see the progress that has been made.

Robert Harrison, vice-president of the United Keanograph Company, has left for New York to dispose of the feature production "Money," completed some time ago.

It is understood that Bert Levy, of the Bert Levy Circuit, has purchased the California, Nevada and Arizona rights for "Tillie's Punctured Romance."

Tom Morton, who originally handled the great Selig production, "The Spoilers," in this territory, left recently for Kansas City, Mo. He has purchased some Eastern territory for this feature.

Mike Rosenberg, formerly with the Golden Gate Film Exchange of San Francisco and Los Angeles, has also purchased some Eastern territory for "The Spoilers."

Fred Dahnken, of the Turner & Dahnken Circuit, has returned from a stay of several weeks at the springs very much improved in health.

The Nat A. Magner Company has purchased the Hawaiian Island rights for "Neptune's Daughter." So much interest is taken there in aquatic sports that it is believed the film will have a record run. This concern has leased the film for a run through Nevada.

The Mission Theater Company, W. Marcus, president, is enlarging its Mission theater at Santa Barbara, Cal., from a capacity of 500 to a capacity of 1,000 persons. The house will be opened on December 21 with Annette Kellerman in "Neptune's Daughter" for a full week's run, although this subject was shown there for four days in October.

The Theater Fresno, Fresno, Cal., is now being devoted to vaudeville performances, with moving pictures forming a part of the bill.

D. S. Taylor has purchased a lot on K street, Tulare, Cal., and will erect a moving picture theater at a cost of $20,000. The house will have a seating capacity of 600.

"Neptune's Daughter" has been enjoying a wonderful run at Los Angeles, Cal., and is now booked at the Garrick theater for six consecutive weeks, after having been shown there for a week two different times.

Fred Geisea, of the MacDonough theater, Oakland, Cal., and representative of the John Cort Circuit, is arranging to place in operation a central booking agency for the benefit of exhibitors outside of San Francisco. A number of attraction houses throughout the Sacramento and San Joaquin Valleys are already in line for the service and others will probably be added later. According to present plans, this booking bureau will be in charge of Mr. Benjamin, formerly manager of the Victory theater, San Jose, Cal.

Arrangements have been completed to open the new T. & D. Berkeley theater at Berkeley, Cal., on the evening of December 9, the opening attraction to be "Cabiria." This will be followed by the "Hoosier Schoolmaster" and the opening week will be rounded out by "Neptune's Daughter."

Charles H. Thomas is preparing to erect a new moving picture theater on Main street, Roseville, Cal., the house to have a capacity of 500.

Murphy & Klas have closed the Viola theater, Hollister, Cal., after having conducted it for one week.

The Home theater, Oakland, Cal., has been sold by A. B. Ausland to Farlow & Rollins. It is located on Thirteenth avenue, near East Fourteenth street.

The Broadway theater, Chico, Cal., recently showed pictures of Chico and vicinity, including lumbering scenes in the mountains. The proceeds of the show were turned over to the Development Committee of the Chico Business Men's Association, under whose auspices it was given. A special orchestra and women ushers were some of the features out of the ordinary.

Arthur Wenzel, treasurer and assistant manager of the Macdonough theater, Oakland, Cal., was married in that city this week to Miss Nellie Barton, assistant treasurer of the theater.

George S. Duke, secretary of the United States Feature Film Company of Oroville, Cal., recently made a trip to Los Angeles to confer with Director Newman. A developing plant will be installed shortly at the studio.

L. V. DeLorme, for some time manager of the New Alameda theater of Turner & Dahnken at Alameda, Cal., has been transferred to the Richmond theater and Joseph Langley of the Richmond house will take charge of the Alameda playhouse.

A moving picture theater is being erected at Albany, Cal., by the principal of the school and associates. This theater is of frame construction and the permit runs for but one year, it being the intention to erect a permanent house later on.

The Alpha theater at Seventy-second avenue and East Fourteenth street, Oakland, Cal., has been reopened.

The Randolph Feature Film Corporation has secured a site for a studio at Stockton, Cal., and plans are now being prepared for a plant by Architect W. B. Thomas. O. E. Cook is secretary of the company and John Gale is sales manager.

CHURCH.

ST. LOUIS.

THE Carroll theater, 1500 South Broadway, has raised admission prices from five cents to ten cents on Sunday, when a six-reel program is given. The price for the balance of the week stands at four reels for five cents.

Mrs. F. L. Root, manager of the Eagle theater at 1717 South Broadway, established a record for attendance on Sunday, November 15, which is remarkable. The Eagle, which is one of the smallest theaters in the city, has only 178 seats, and during the afternoon and evening of the day in question the box office showed $87 in paid admissions. This at five cents a head means that 1,740 persons visited the show that day, and $45 of the amount, or nine hundred admissions, were taken in from seven to nine-thirty in the evening. The new theater which Mrs. Root is building next door to her present house, will seat 500 patrons, and is to be one of the finest theaters in South Broadway. The new Eagle will be fireproof throughout, and will be equipped with all of the latest improvements, including sanitary drinking fountains and modern ventilating system.

When F. J. Wolf, manager of the Iola theater, at 2728 Lafayette avenue, opened his theater, which is on the ground floor of the building formerly used as the Owl Club House, he was confronted with a peculiar projection problem. There was no place for a machine at the front of the room, and a booth had to be built at the side of the auditorium of the theater, more than half way to the screen. The picture is projected at an angle with a very short throw. An Edison machine is used, and clear pictures are obtained with no distortion or flicker.

G. Chiaple has bought the Coliseum theater, at 1219 South Broadway, from Alex Papadricos, the former proprietor. Mr. Chiaple is giving his patrons a four-reel Universal program for five cents.

The Yale theater, at Winnebago and Minnesota avenues, is a happy departure in point of architecture from the ordinary moving picture playhouse. The building is in a residence neighborhood with no other business houses near where the ordinary square front of glaring white brick or tile would be incongruous and out of place. The builders evidently took this into consideration and a building in keeping with its surroundings was constructed. A very striking feature of the Yale is its entrance and lobby, which is in the shape of a narthex, or tetrastyle portico. The spaces between the columns are filled in with glass with doors on all three sides. The exterior of the building, and particularly the roof and upper facades, are of striking design, and finished in composite Roman and Ionic architectural trimmings. Altogether, the building is a positive ornament to the neighborhood. The Yale was opened in June, and has been playing to pleasing business ever since. The theater seats 618 and is under the management of A. Seitrich.

Moving pictures furnished a program at the Markham Institutional Church on the night of November 16. The regular congregation of the church and Sunday school were shown films depicting the activities of the Vacation Bible Classes of the last summer, and many interesting views of the Children's Industrial Farm at Eureka, Mo. An address and a lecture were delivered as an accompaniment to the moving pictures by Hon. Frank Wyman, former postmaster of St. Louis, and a leader in church and sociological work.

H. Steinmeyer, manager and proprietor of the Chippewa theater, at 3807 South Broadway, is managing his theater on a policy that it would be wise for a great many other exhibitors to follow. When his house was first opened ten cents admission was charged, but with the coming of a great number of shows in the neighborhood came cut-throat competition and the prices were forced down to five cents. This was three years ago. Now there is a tendency among the people in the neighborhood which indicates that they would rather see four or five reels of good pictures and pay ten cents for the entertainment than to get the usual six and seven reels of rain-stormy junk that the cheap place must naturally furnish. Steinmeyer saw this return to saneness on the part of his audience, and profited by it. First, he made the people understand that his program would always be the same high standard, then he began raising his prices, first on holidays, then on Sundays, and whenever he has a special feature. The people come just the same, they fill the six hundred seats and stand up in the aisles for ten cents just as easy on Sundays as they do for five cents on week days, and it will only be a short time until the theater will be back on a ten-cent basis with not a lost patron.

Mrs. L. B. Stoddard, who operates the Monroe theater at 2816 Chippewa street, claims the distinction of being the only woman operator in St. Louis. She operated her own machine, and sucessfully, for a period of seven months, and would be doing it yet if the Operators' Union would have granted her a license. Mrs. Stoddard says she can run a projecting machine as good as any one, and with that end in view she presented herself to the examining committee of the union, but she was given a polite refusal, and she has to content herself with managing the downstairs part of her show. The Monroe is one of the pioneer theaters on the south side, and while its seating capacity is small, it is a very popular place, and is thriving under the management of Mrs. Stoddard. A five-reel program is given for five cents admission.

"Get into the movies with the Giddings" was the caption of an invitation issued by the Giddings Brotherhood Bible Class of the First Presbyterian Church, at Washington avenue and Sarah street. This invitation is followed by the announcement that the Giddings Brotherhood Bible Class will gather at their church and march in a body to the Second Baptist Church, where a union service of the two classes will be held, followed by a program which will be presided over by George P. Knox, Assistant Superintendent of Education. The Giddings are composed of fifty well-known men who have been for several years active in local philanthropic work. Their march will be filmed and shown in the "St. Louis in the Movies" films, which are shown at local theaters every week.

GIEBLER.

INDIANA.

THE Theatorium, Newcastle, Ind., under the management of Leslie Bell for several months, has been sold to Eldon Downs, of Springport. Downs will have personal charge of his new venture.

Manager Metzger booked Rainey's "African Hunt" as the first of a series of feature films he expects to run at the New Fairy theater, Knox, Ind. He is charging 15 cents on the "big" nights.

Ed. F. Galligan has returned to the management of the Wilson theater, Loganport, Ind., after an absence of three months in Louisville, where he went to manage the Masonic theater. Chas. L. Fallon, who has been managing the Wilson during Mr. Galligan's absence, will leave Logansport. He has a number of offers but has not decided which to accept.

The West Hammond, Ind., board of education has purchased an Atlas portable moving picture machine for use in the schools. Supt. Deaveer proposes to use the machine in connection with educational pictures once or twice a week.

The Zaring-Rhodes Amusement Company, Indianapolis, is putting on some unusual bills at each of their four theaters. It is only a question of time until they will be running all feature bills at each house.

R. Rohr, manager of the Photo-Play theater, Kouts, Ind., has leased the Kouts store building and will move into the new quarters. Manager Rohr's house is a ten-cent house.

Allardt Brothers, Kokomo, Ind., are to build a $45,000 theater April 1, next year. M. F. Gilmore, fiscal agent, states that the building is to be three stories high, and at least a portion of it let for office use. The house is to be used for vaudeville and moving pictures.

Clarence Fall, Frankfort, Ind., according to a report from Frankfort, has leased a picture house at 3005 East Washington street, Indianapolis, and will open soon.

Manager Abe Gumbiner, of the DeLuxe theater, Hammond, Ind., is setting a pace. He is showing six features a week regularly.

Arrangements are being completed by the Indiana Union at Indiana University, Bloomington, Ind., to give a "movie opening" the night the new picture machine is put in service. Earl Moore, a student, is wiring the booth and will operate the machine.

Indianapolis exhibitors propose to protest against the Federal tax against picture houses on the ground that they should not be classed with legitimate theaters. If the tax prevails they hold it should be readjusted to make it lighter.

R. L. JENNE.

DETROIT.

THE writer dropped into a leading "Business Exchange" place in Detroit where dozens of business places are changing hands daily, and asked whether they had many transfers on moving picture theaters. "No, we don't get very many," was the reply. "We have more inquiries than we can handle. It is surprising the number of people who want to get into the business, and who are on the lookout for houses that are paying." An investigation made of general business conditions with the picture houses the past few weeks discloses the fact that the outskirt houses are enjoying a good business, while some of the downtown houses are suffering a slight falling off in trade. Take the new Alhambra out at Woodward and Kenilworth avenues, about four miles from the city, this house seats 1,500 persons and is crowding them twice nightly; take the Gladwin, at Jefferson avenue and the Water Works Park, a similar condition of affairs exists there. Many of the factories are closed down, and the men do not wander downtown as they have in the past, but remain close at home, and patronize their neighborhood houses. But business with the outskirt houses is bound to improve as time goes on. In practically every section of the town, new houses are springing up, and inside of another twelve months six large houses with a seating capacity of over a thousand each will have been erected in Detroit, all outside of the mile radius, and most of them two miles.

The Columbia theater on Monroe avenue is now changing its pictures twice a week, with the regular shift of the vaudeville bills. As extra attractions, the Ford Weekly is shown on Tuesdays and Wednesdays, and the Strand War Series on Thursdays and Fridays. These are in addition to the pictures, which open and close each show.

Starting Monday, November 30, the Orpheum theater, which plays Pantages vaudeville, inaugurated the same policy of pictures as the Miles. That is, two hours of pictures precedes the regular vaudeville programme at 2.30, giving the public pictures from 12.30 until 2.30 for the one admission price. People who come any time after 12.30 can remain over for both the two hours of pictures and the vaudeville show. H. P. Williamson is manager of the Orpheum.

The new William Penn theater, at Woodward and Philadelphia avenues, will be opened early in December, and the manager will be Eddie Murphy, for three years assistant manager of the Columbia, and who recently signed to take the management of the Bijou in Saginaw. The opportunity to return to Detroit as a real manager was too tempting despite the fact that he had a good opportunity in Saginaw.

W. H. Smith, who has been acting as assistant manager of the New Empire on Woodward avenue, has been advanced to the position of manager, succeeding B. Harlan Starr, who has just resigned. T. J. McCarron, son of J. H. McCarron, manager of the Family theater, will be Mr. Smith's assistant. Mr. Smith came to the Empire some months ago from Albany. While a young man, he has had experience in every department of the theatrical and moving picture business, and he will prove an excellent successor to Mr. Starr, who managed the Empire since it opened. Mr. Starr is not ready to announce his future plans. Immediately upon resigning from the Empire, he received an offer from Mr. Blanck Meyer to help him for several weeks, but since then he has received another flattering offer from one of the downtown picture houses, and negotiations are now pending which will probably result in his taking the position as manager.

The Addison theater, at Woodward and Watson streets, opposite the Hotel Addison, is doing a business that is an absolute surprise to its proprietor, C. A. Pudrith, and its manager, Charles Graham. From the time the doors were opened in the evening to the last show, there is a demand for seats and business is constantly improving. It is reported that since the house opened, only a few months ago, it has paid back 60-cent dividends to the stockholders.

George H. Weeks, manager of the Detroit Universal Film Company, has just received a supply of the famous menicus-bi-convex condensers. These condensers are taking Detroit by storm and operators report that they are all that the Laemmle Film Company claim for them.

After December 13 the National theater will give up vaudeville entirely and the house, until further notice, will play musical tabloids. However, Manager Hagedorn says pictures will remain; they will be used between each show as they have in the past. "People who come here demand at least some pictures and no matter what the other attraction may be, they don't want to go without pictures entirely," he said.

E. H. Newman completed his series of Travel Talks at the Detroit Opera House Sunday night, November 22, when he showed pictures of Berlin, both still and in motion.

The law is again conflicting with the good work of the motion picture industry. This time it is in connection with the Safety First campaign and the Detroit Board of Commerce. The Board wants to start an education campaign on Safety First by showing motion pictures; the auditorium is on the second floor, although there is a law specifying that no motion pictures depending on celluloid films can be shown in any building above the first floor. However, it is believed that the state officials will make a concession in this case when the fireproof construction of the Board of Commerce building is made known, together with the thorough precautions, such as fire escapes and other safety devices, which the designers of the structure have provided.

In the program of the Garden theater for the week of November 23 the following announcement is made: "Consistent with his policy of furnishing only the best musical accompaniment for the photoplay entertainments in the several Detroit theaters controlled by him, John H. Kunsky has this week placed an order for a beautiful two-manuel pipe organ which will contain in the neighborhood of twenty stops, including a set of cathedral chimes and other novel features." The Garden is under the management of Arthur C. Hoganson, and is offering as attractive a program as it is possible to secure. Look at this for the week of November 23: Monday, Ethel Barrymore in "The Nightingale"; Tuesday, Edward Abeles in "Ready Money"; Wednesday, Evelyn Nesbit Thaw in "Threads of Destiny"; Thursday, John Barrymore in "The Man from Mexico"; Friday, Alice Joyce in "The Theft of the Crown Jewels," and an extra Vitagraph comedy, as well as two other good reels; Saturday, three interesting pictures, with the Hearst-Selig pictorial, and on Sunday, Adda Gleason in a two-part Selig melo-drama, "Out of Petticoat Lane," an Essanay, a Kalem comedy, an Edison drama and the Ford Weekly.

Collector of Internal Revenue James J. Brady states that there are still a number of picture proprietors who have failed to pay their share of the deficiency tax, although the tax should have been paid before November 30.

The Pulaski theater building in course of erection at West Jefferson and Pulaski street, is well under way and will be completed early next year. The structure contains the theater, stores and flats, and will cost $60,000. The owner is John Kaczur. The theater proper faces West Jefferson avenue.

The new theater being erected at Woodward and Harper avenues is owned by Alvin D. Hirsch, attorney in the Majestic building, and will seat around 350.

The Delray house of William F. Klatt has been sold to Messrs. Cohen and King.

All arrangements have about been completed for the censoring of pictures by the child welfare and civic committees of the Federation of Women's Clubs in Detroit. At a meeting November 20 it was decided to immediately carry out a program of visiting the motion picture shows with the object of detecting undesirable films and have them eliminated by the police department. Thirty women comprise these committees, they propose to publish the title of the undesirable film, but not the name of the theater. They say they are not out to kill the motion picture as a means of entertainment, but to endeavor to protect the public, particularly the young minds, against suggestive pictures. "Though there is a decided need for a censorship, an indiscriminate censorship would be unwise," said the chairman of both committees.

A feature of a dinner given recently by the men of the North Congregational church was the appointment of a committee to ask all north-end picture theaters to give, on Friday and Saturday evenings, when many of the patrons are children, entertainments free from heavy drama or other material unsuited to young minds. Other churches in the district will be asked to join in the request.

The Chicago Tribune European war pictures will be shown at the Broadway theater for a week, beginning Sunday, December 8. Fifty per cent. of the profits will be turned over to the Belgian Red Cross fund. The pictures shown are shown by permission of the Belgian government.

John H. Kunsky, proprietor of the Garden theater, has donated the proceeds of the afternoon's performance, November 23, to the housing reform committee of the Twentieth Century Club. Ethel Barrymore, in "The Nightingale," was the picture shown.

Another new theater to open in Detroit and located in the residential district, is the Coliseum, at Greenwood avenue and Canfield. The owners are Ben and Lew Cohen, who also operate the Colonial on Gratiot avenue. The architect was C. Howard Crane, in the Dime Savings Bank building. The house will seat 600 comfortably. The building is of brick, concrete and steel, about 60 by 90 feet in size; with property and furnishings cost $35,000. A feature of the house is a special part of the lobby devoted to baby carriages, and a $5,000 Wurlitzer organ. Pictures are changed daily, and will be the same as are shown at the New Empire on Woodward avenue. In other words, the Coliseum will get the pictures a day or two after they are shown at the Empire. The admission price is ten cents for all performances. No mattinees are given except on Saturday, Sunday and holidays. The theater throughout is plain, and yet the decorations are tasty and along well defined lines. The operator's booth is one of the very best in the city, having running water, alternating and direct current, Wagner dynamo, a transformer and equipped with two Powers 6A machines. The size of the room is 20 feet wide, 12 feet high and about eight feet deep. On Saturday, November 21, the Coliseum showed "Paul Revere's Ride." Circulars were distributed among the children at all of the nearby schools, and the crowd that came to see this picture was larger than the theater could hold. The entire classes of some schools came accompanied by their teachers. Recently Ben and Lew Cohen called at the Brown-Leuven Hospital for Crippled Children and took a dozen of the children in automobiles to their theater and gave a special performance for them. They plan to entertain the balance of the children before the first of the New Year.

SMITH.

MICHIGAN.

A. J. HICKS has taken over the management of the Gem theater at St. Johns, succeeding E. E. Cranston. No vaudeville will be used; the house will be operated at a five-cent photoplay theater. Occasionally a feature film will be run at ten cents. Mrs. Hicks will be pianist.

M. W. Jopling was ill and was not able to be at the opening of his new Delft theater in Escanaba. He was represented by H. S. Gallup, general manager of his company.

The new Eagle moving picture theater on Granville avenue in Grand Rapids has been opened.

The Y. M. C. A. at Cadillac was given a benefit show at the Star theater.

Charles Russel has sold the Gem and Electric theaters at Manistee to Charles Christiansen and sons, Frank and Allen. Mr. Russell, who has been in ill-health, will spend the winter in the west.

The jury in the cast to test the censorship ordinance at Holland disagreed. Manager J. W. Heimbaugh of the Royal theater was charged by Censor Mrs. G. E. Kollen with having run a picture after she had ordered it stopped. Her objection was to a scene "The Tragedy of Whispering Creek," showing a man being pushed over the cliff.

The new Aladdin theater at Bay City announces that so many different sorts of pictures will be shown at that house that even the mose cynical moving picture devotee will be entertained.

The Bay City Stone Company of Bay City is erecting for itself at Woodside and Belinda streets, in Bay City, a brick and stone, one-story, 40x100, moving picture theater, seating 350. It will cost about $6,000.

Rev. Eli Phelps Bennett, pastor of the First Methodist Episcopal Church in Saginaw, took a novel method of expressing to the members of his congregation his wish that moving pictures be adopted for use in connection with the church work. He secured a lecturer on "Siberia, Russia and Tolstoi," hoping that the demonstration of the moving pictures for such educational purposes would lead to their adoption by the church.

MIDWEST SPECIAL SERVICE.

WISCONSIN.

THE Empire theater at Chippewa Falls recently celebrated its fourth anniversary week.

The Lyric theater at Chippewa Falls has adopted a policy of a straight ten-cent admission, with the exception that children may attend the matinees for five cents.

The chief of police in Monroe had a traffic problem when the initial showing of "Zudora" was made at the Monroe theater. The street was filled.

The management of the Opera House at Montello is using a four-piece orchestra in connection with its Saturday night exhibitions of "The Trey o' Hearts."

William Merz of Chilton has been preparing to open a moving picture show at New London.

Frank Goold has purchased a building at Montfort and is remodeling it for use as a moving picture theater.

Roy Campbell of Werley has leased the Crystal theater at Boscobel.

Manager Charles Frellson of the Unique theater at Waukesha had a reel of pictures made of the Carroll-Ripon football game.

Moving picture managers of Milwaukee selected George Fischer of the Alhambra theater as their representative upon the public safety commission of that city. He was placed upon the commitee on education and is doing some good work in promoting the use of slides telling the public how to prevent and avoid accidents. The request of the commission that the exhibitors be represented on the board is evidence of the recognition of the educational qualities of the moving picture theater.

MIDWEST SPECIAL SERVICE.

(Continued on Page 1558.)

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JANUARY 18th, 1915

THROUGH THE **STANDARD PROGRAM ASSOCIATION**

(Incorporated under the Laws of Illinois)

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STANDARD POLYSCOPE CORPORATION

115 BROADWAY — NEW YORK CITY

WILLIAM P. COOPER
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Calendar of Licensed Releases

Current Releases

MONDAY, DECEMBER 7, 1914.

BIOGRAPH—Just a Kid (Drama).
EDISON—Crystals—Their Making, Habits and Beauty (Educational).
—Buster Brown Causes a Commotion (Comedy).
ESSANAY—Sweedie and the Hypnotist (Comedy).
KALEM—The Price of Silence (Special—Two parts—Drama).
LUBIN—The Beloved Adventurer, Series No. 13, "Through Desperate Hazards" (Drama).
PATHE—Pathe's Daily News No. 83, 1914 (News).
SELIG—The Mystery of the Seven Chests (Special—Two parts—Drama).
—Hearst-Selig News Pictorial No. 81 (News).
VITAGRAPH—The Moonshine Maid and the Man (Drama).

TUESDAY, DECEMBER 8, 1914.

BIOGRAPH—Cousin Pons (Special—Two parts—Drama).
EDISON—The Rose at the Door (Third of "Olive's Opportunities" Series—Drama).
ESSANAY—Mrs. Trenwith Comes Home (Drama).
KALEM—In Dutch (Comedy).
LUBIN—He Made His Mark (Comedy).
—Dobs at the Shore (Comedy).
SELIG—Saved by a Watch (Western—Drama).
VITAGRAPH—Sunshine and Shadows (Special—Two parts—Drama).

WEDNESDAY, DECEMBER 9, 1914.

EDISON—A Matter of High Explosives (Comedy).
ESSANAY—The Fable of "The Bush League Lover Who Failed to Qualify" (Comedy).
KALEM—The Mystery of the Yellow Sunbonnet (Special—Two parts—Drama).
LUBIN—A Recent Confederate Victory (Special—Two parts—Drama).
PATHE—Pathe's Daily News No. 84, 1914 (News).
SELIG—The Abyss (Drama).
VITAGRAPH—The Athletic Family (Comedy).

THURSDAY, DECEMBER 10, 1914.

BIOGRAPH—For Her People (Drama).
ESSANAY—Sophie's Sweetheart (Western—Comedy).
LUBIN—The Man from the Sea (Special—Two parts—Drama).
SELIG—Hearst-Selig News Pictorial No. 82 (News).
VITAGRAPH—Pure Gold (Drama).

FRIDAY, DECEMBER 11, 1914.

BIOGRAPH—And She Never Knew (Drama).
EDISON—The Best Man (Special—Two parts—Drama).
ESSANAY—Every Inch a King (Special—Two parts—Drama).
KALEM—The Bold Banditti and the Rah Rah Boys (Comedy).
LUBIN—On Moonshine Mountain (Drama).
SELIG—One Kiss (Comedy).
VITAGRAPH—A Strand of Blond Hair (Comedy).

SATURDAY, DECEMBER 12, 1914.

BIOGRAPH—Saved by Their Chee-ild (Melodrama).
—Diogenes' Weekly No. 13 (Comedy).
EDISON—The Stenographer (Drama).
ESSANAY—Broncho Billy's Dad (Reg. in U. S. Patent Office) (Western—Drama).
KALEM—The Flying Freight's Captive (Fifth of the "Hazards of Helen" Series—Drama).
LUBIN—Sam and the Bully (Comedy).
—The Fresh Air Cure (Comedy).
SELIG—The Soul Mate (Melodrama).
VITAGRAPH—How to Do It and Why; or Cutey at College (Special—Two parts—Comedy).

Advance Releases

MONDAY, DECEMBER 14, 1914.

BIOGRAPH—The Sheriff of Willow Gulch (Drama).
EDISON—The Flirt (Comedy).
ESSANAY—Madame Double X (Comedy).
KALEM—The Smugglers of Lone Isle (Special—Two parts—Drama).
LUBIN—The Beloved Adventurer Series, No. 14, "A Perilous Passage" (Drama).
PATHE—Pathe's Daily News, No. 85, 1914 (News).
SELIG—The Lure o' the Windigo (Special—Two parts—Drama).
—Hearst-Selig News Pictorial, No. 83 (News).
VITAGRAPH—The Greater Love (Drama).

TUESDAY, DECEMBER 15, 1914.

BIOGRAPH—A Scrap of Paper (Special—Two parts—Comedy-Drama).
EDISON—The Vanishing of Olive (Fourth of the "Olive's Opportunities" Series—Drama).
ESSANAY—The Loose Change of Chance (Drama).
KALEM—Cupid Backs the Winners (Comedy).
LUBIN—It Cured Hubby (Comedy).
—Weary Willie's Rags (Comedy).
SELIG—The Man from the East (Drama).
VITAGRAPH—Out of the Past (Special—Two parts—Dr.).

WEDNESDAY, DECEMBER 16, 1914.

EDISON—On Christmas Eve (Drama).
ESSANAY—Two Pop-Up Fables (Comedy).
KALEM—The Hate That Withers (Special—Two parts—Drama).
LUBIN—The Bomb (Special—Two parts—Drama).
PATHE—Pathe's Daily News, No. 86, 1914 (News).
SELIG—The Test (Drama).
VITAGRAPH—The Egyptian Mummy (Comedy).

THURSDAY, DECEMBER 17, 1914.

BIOGRAPH—Red Dye (Comedy).
—A Natural Mistake (Comedy).
ESSANAY—Snakeville's Blind Pig (Western—Comedy).
LUBIN—When the Blind See (Special—Two parts—Drama).
MINA—The Thrilling Adventures of Count Verace (Com.).
SELIG—Hearst-Selig News Pictorial, No. 84 (News).
VITAGRAPH—A Question of Clothes (Comedy).

FRIDAY, DECEMBER 18, 1914.

BIOGRAPH—His Prior Claim (Drama).
EDISON—The Colonel of the Red Hussars (Special—Three parts—Drama).
ESSANAY—The Girl from Thunder Mountain (Special—Two parts—Drama).
KALEM—Through the Keyhole (Comedy).
LUBIN—The Comedienne's Strategy (Drama).
SELIG—The Tail of a Coat (Comedy).
VITAGRAPH—Who Was Who in Hogg's Hollow (Com.).

SATURDAY, DECEMBER 19, 1914.

BIOGRAPH—The Bond Sinister (Drama).
EDISON—The Birth of Our Saviour (Drama).
ESSANAY—Broncho Billy's Christmas Spirit (Reg. in U. S. Patent Office—Western—Drama).
KALEM—The Black Diamond Express (Sixth of the "Hazards of Helen" Series—Drama).
LUBIN—Who's Who (Comedy).
—Shall Curfew Ring Tonight? (Comedy).
SELIG—The Lady or the Tigers (Drama).
VITAGRAPH—Mr. Santa Claus (Special—Two parts—Comedy-Drama).

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For Your

PROGRAM HEADLINERS

BIOGRAPH -- KLAW & ERLANGER

Three Reel Productions

For Each Tuesday

THE TWO REEL BIOGRAPH

For Each

Monday, Thursday, Friday, Saturday

A ONE REEL BIOGRAPH

BIOGRAPH QUALITY

Calendar of Independent Releases

Universal Film Mfg. Co.

SUNDAY, DECEMBER 6, 1914.

ECLAIR—The Higher Impulse (Drama).
L-KO—Fido's Dramatic Career (Comedy).
REX—The Lion, the Lamb and the Man (Two parts—Drama).

MONDAY, DECEMBER 7, 1914.

IMP—The Outcome (Western-Drama).
STERLING—Billy's Charge (Juvenile—Comedy).
VICTOR—"Terence O'Rourke, Gentleman Adventurer," Series No. 3. "The Inn of the Winged Gods" (Two parts—Drama).

TUESDAY, DECEMBER 8, 1914.

CRYSTAL—Vivian's Cookies (Comedy).
—Whose Baby? (Comedy).
GOLD SEAL—The District Attorney's Brother (Two parts—Drama).
NESTOR—The Widow's Last (Drama).

WEDNESDAY, DECEMBER 9, 1914.

ANIMATED WEEKLY—Number 144 (News).
ECLAIR—For the Mastery of the World (Three parts—Drama).
JOKER—The Genii of the Vase (Comedy).
—Alaska (Scenic).

THURSDAY, DECEMBER 10, 1914.

IMP—Three Men Who Knew (Two parts—Drama).
REX—No Release this Week.
STERLING—His New Job (Comedy).

FRIDAY, DECEMBER 11, 1914.

NESTOR—Their Ups and Downs (Comedy).
POWERS—Adventures of the Nimble Dollar (Drama).
VICTOR—The Little Gray Home (Two parts—Drama).

SATURDAY, DECEMBER 12, 1914.

FRONTIER—Her Higher Ambition (Drama).
BISON—The Trail Breakers (Two parts—Western—Drama).
JOKER—Love Disguised (Comedy).
—Building a Locomotive (Educational).

SUNDAY, DECEMBER 13, 1914.

ECLAIR—The Mountain Traitor (Western-Drama).
L KO—The Rural Demons (Comedy).
REX—A Night of Thrills (Two parts—Drama).

MONDAY, DECEMBER 14, 1914.

IMP—The Mill Stream (Two parts—Drama).
STERLING—Lizzie's Fortune (Comedy).
VICTOR—The Wayward Son (Drama).

TUESDAY, DECEMBER 15, 1914.

CRYSTAL—Such a Mistake (Comedy).
—The Glass Pistol (Comedy).
GOLD SEAL—The Ghost of Smiling Jim (Two parts—Western—Drama).
NESTOR—The Boy Mayor (Semi-Juvenile—Drama).

WEDNESDAY, DECEMBER 16, 1914.

ANIMATED WEEKLY—Number 144 (News).
ECLAIR—A Game of Wits (Two parts—Detect.—Drama).
JOKER—How Father Won Out (Comedy).
—Ascent of the Ingrar Neilson (Educational).

THURSDAY, DECEMBER 17, 1914.

IMP—Within the Gates of Paradise (Christmas—Drama).
REX—Ambition (Two parts—Drama).
STERLING—The Fatal Hansom (Comedy).

FRIDAY, DECEMBER 18, 1914.

NESTOR—His Dog Gone Luck (Comedy).
—Here and There in China with Homer Croy (Educational).
POWERS—No Release This Week.
VICTOR—Heart of the Hills (Three parts—Drama).

SATURDAY, DECEMBER 19, 1914.

FRONTIER—(Title Not Yet Decided).
BISON—The Christmas Spirit (Two parts—Drama).
JOKER—His Doctor's Orders (Comedy).

Mutual Film Corporation

SUNDAY, DECEMBER 6, 1914.

KOMIC—Mr. Hadley's Uncle, No. 12 of the "Bill" Series (Comedy).
MAJESTIC—A Question of Courage (Two parts—Drama).
THANHOUSER—The Amateur Detective (Comedy-Drama)

MONDAY, DECEMBER 7, 1914.

AMERICAN—Out of the Darkness (Two parts—Drama).
KEYSTONE—His Prehistoric Past (Two parts—Comedy).
—Other People's Business (Comedy).
RELIANCE—Our Mutual Girl, No. 47 (Topical).

TUESDAY, DECEMBER 8, 1914.

BEAUTY—Limping into Happiness (Comedy).
MAJESTIC—Her Brave Hero (Comedy).
THANHOUSER—The Reader of Minds (Two parts—(Drama).

WEDNESDAY, DECEMBER 9, 1914.

AMERICAN—The Girl in Question (Drama).
BRONCHO—The City of Darkness (Two parts—Drama).
RELIANCE—The Forest Thieves (Melodrama).

THURSDAY, DECEMBER 10, 1914.

DOMINO—Not of the Flock (Two parts—Drama).
KEYSTONE—The Plumber (Comedy).
MUTUAL—Weekly, No. 102 (News).

FRIDAY, DECEMBER 11, 1914.

KAY-BEE—Fortunes of War (Two parts—Drama).
MAJESTIC—In Wild Man's Land (Comedy-Drama).
PRINCESS—In the Conservatory (Drama).

SATURDAY, DECEMBER 12, 1914.

KEYSTONE—(Title Not Yet Announced).
RELIANCE—On the Ledge (Two parts—Drama).
ROYAL—Percy, the Milliner (Comedy).

SUNDAY, DECEMBER 13, 1914.

KOMIC—The Housebreakers (Comedy).
MAJESTIC—The Old Maid (Two parts—Drama).
THANHOUSER—When East Meets West (Drama).

MONDAY, DECEMBER 14, 1914.

AMERICAN—In Tune (Two parts—Drama).
KEYSTONE—(Title Not Yet Announced).
RELIANCE—Our Mutual Girl, No. 48 (Topical).

TUESDAY, DECEMBER 15, 1914.

BEAUTY—Her Younger Sister (Drama).
MAJESTIC—At Dawn (Drama).
THANHOUSER—The Barrier of Flames (Two parts—Drama).

WEDNESDAY, DECEMBER 16, 1914.

AMERICAN—The Silent Way (Drama).
BRONCHO—The Panther (Two parts—Drama).
RELIANCE—The Joke on Yellentown (Western-Comedy).

THURSDAY, DECEMBER 17, 1914

DOMINO—The Political Feud (Two parts—Drama).
KEYSTONE—(Title Not Yet Announced).
MUTUAL—Weekly No. 103 (News).

FRIDAY, DECEMBER 18, 1914.

KAY-BEE—The Game of Life (Two parts—Drama).
AMERICAN—Trapped by a Heliograph (Drama).
PRINCESS—When Fate Rebelled (Drama).

SATURDAY DECEMBER 19, 1914.

KEYSTONE—(Title Not Yet Announced).
RELIANCE—The Beast of the Year (Two parts—Drama).
ROYAL—Two Kisses (Comedy).

Simplex

Simplex | DESIGN WORKMANSHIP PROJECTION UPKEEP | Peerless

Safety First:

In the Simplex machine are embodied ideal fire protection devices. The film guards are not removable, but are a part of the mechanism proper. The automatic fire shutter is operated by a centrifugal governor and opens when the machine is run at normal speed. The shutter operates by gravity. **There are no springs, leather shoes or other parts to cause friction or strain upon the operation of the machine, thus insuring positive operation.**

Enclosed Mechanism:

The gears of the Simplex machine are enclosed, thereby protecting them from dust and foreign matter and obviating the possibility of anything accidentally coming in contact therewith. The Simplex is silent in operation.

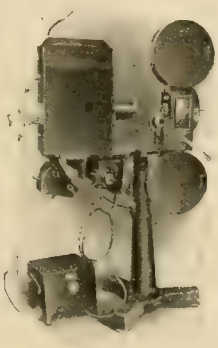
The film while being projected is not only protected from heat by the cooling plate, and from fire by the reliable auto-fire shutter, film guards and the light shield, also top and bottom magazine valves and the enclosed machanism, but is protected from dust by being entirely enclosed. **Some manufacturers may tell you that dust is not injurious to film or machinery. Look at a small quantity through a microscope and convince yourself.**

Framing Device:

The framing of a picture on Simplex machines is scientifically accomplished by advancing or retarding the intermittent movement. This is an **exclusive feature,** and insures the operator that both the feed and intermittent sprockets are always in line and the chances of **losing the lower loop by jerking the film down or when framing up,** (which causes it to buckle with ordinary devices), are entirely eliminated.

Adjustable Revolving Shutter:

This is another feature to be found only on the Simplex projector, and insures the operator that when taking his machine apart or putting on a shutter, he can set it in time with the movement of the Geneva **absolutely accurate while the machine is in operation.** The shutter is automatically timed when the framing device is rotated.



When an Exhibitor desires the last word in Motion Picture Machine Construction, and considers Quality and the Low Cost of Upkeep, Simplex is invariably selected.

Used exclusively by the world's largest Photoplay Theatre—Strand, New York.

Catalogue A explains why Simplex projection cannot be successfully imitated. Read our ad in the next issue.

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THE PRECISION MACHINE CO. INC.

317 East 34th St. New York

(Continued from Page 1552.)

NORTHWESTERN NEW YORK.

ACCORDING to an opinion issued by Corporation Counsel William S. Rann to Police Chief Regan of Buffalo, licenses held by moving picture theater owners do not allow "gaming, raffles, lotteries or chance gift distributions of money or articles of value to patrons." This was in answer to a recent request of a local theater owner for permission to offer prizes to purchasers of admission tickets.

According to printed reports, the prices at Buffalo moving picture theaters will not be raised as a result of the war tax imposed on these houses.

The village board of Kenmore, N. Y., has ordered the moving picture theater there to be closed on Sundays.

A report from Albany says in part: "A certificate of incorporation on Kriterion Film, Inc., with a capital stock of $1,100,000, has been filed with the secretary of State. The company is to engage in the motion picture and theatrical business. The directors are C. H. Ayres, H. R. Reilly, H. F. Rhatigan."

The Academy theater, Buffalo, which plays vaudeville and moving pictures, was recently transformed into a circus and the novelty attracted many patrons. Manager Michaels had lecturers, freaks, etc., in the lobby. The interior was enveloped with canvas. There were bleacher seats and various circus features.

A reduction of prices to ten and fifteen cents has been announced by Manager Marcus of Shea's Hippodrome, Buffalo's largest moving picture theater. The $25,000 orchestral organ has been reconstructed and placed on the stage. The Hippodrome orchestra of sixteen pieces has been organized by Mr. Marcus.

The marriage of Miss Mildred Martin and Henry Carr, manager of Shea's vaudeville theater, Buffalo, took place recently at St. Vincent's church, that city. After the ceremony the happy couple was serenaded outside the church and at the bride's home by the orchestra of Shea's theater. Among those who managed the reception were Stage Manager Malloy, John Carr, brother of the bridegroom, George Walker, Vincent McFaul and Al Becker.

E. C. Long, former manager of the Bijou Dream moving picture theaters in Buffalo and Philadelphia, has become manager of the Family moving picture theater, Buffalo. His assistant is Paul Fennyvessy.

Harold Edel, who has general charge of the new Palace moving picture theater, being built on Main street, near North Division, Buffalo, announces that this latest Mark-Brock house will be opened in January. Mr. Edel, who also manages the Strand theater, that city, reports that the Strand will show "Julius Caesar" December 14, 15 and 16.

The new Circle moving picture theater on Connecticut street, near 16th street, Buffalo, was opened for the first time November 25. The house is up-to-date in every detail and has good music and first-class pictures.

The All Theaters Film & Accessory Co., Buffalo, recently placed the following Alliance bookings in that city: "The Man Who Could Not Lose," Central Park theater; "The Path Forbidden," Elmwood; "Hoosier Schoolmaster," Strand; "The Key to Yesterday," Premier.

The Continental Enterprises, Inc., managed by A. R. Sherry, have bought the Elite moving picture theater, Tonawanda, and will change the name to the Strand. The concern has also taken over the Lyceum theater, Broadway, Buffalo.

The new Ariel moving picture theater in the vicinity of Michigan, High and North streets, Buffalo, was opened recently. Joseph Welte is manager. The house cost $40,000. The auditorium seats 700. The ventilation and heating are given good attention. The admission is five cents, except Sunday and Thursday nights.

The new Ellen Terry moving picture theater, Grant street and Potomac avenue, Buffalo, opened recently under the management of Charles W. Johnson, an experienced show man. The house is under the same ownership as the Marlow theater on Virginia street. The Ellen Terry seats 1,200 persons. A row of loggia boxes circles the balcony front and extends along the sidewalls, overhanging the orchestra chairs. The theater is fireproof and perfectly ventilated. The decorations are in golden brown, combined with old rose in the fixtures, hangings and carpets. A duotone screen is used. The policy of the new theater will be the presentation of the newest moving pictures, with a complete change of program four times a week, Monday, Wednesday, Friday and Sunday. The programs will be given in continuous form, the evening beginning at 7 o'clock and running too 11. On Saturdays a special matinee will be given, and on Sundays a continuous performance will run from 2 to 11 P. M. The admission will be ten cents always.

BILLY BISON.

When Writing to Advertisers
Kindly Mention
MOVING PICTURE WORLD.

ILLINOIS.

THE Victor motion picture theater has been opened in Silvis.

A. F. and O. J. Shallberg have opened the Avoy theater on South Fifteenth street, in Moline. The house seats 600, has a $3,000 Seeberg motion picture player, and will play feature pictures.

Woll & Davis have sold the Princess theater at San Jose to Mrs. Noah Lough. Woll will continue as manager of the house.

The Aurora theater, of Aurora, had moving pictures made of the East-West High School State championship football game.

Maske & Mullin, of Rutledge, whose moving picture theater was destroyed by fire, have decided not to re-engage in the photoplay field.

L. Silvers has named his new moving picture which has been opened at 813 East Washington street in Springfield, the Pekin theater.

The Iris Theater Company, of Chicago, has increased its capital stock from $30,000 to $36,000.

The Crystal theater at Paxton has been purchased by the management of the Majestic. Regular vaudeville has been discontinued at both houses. The Crystal will continue with pictures and the Majestic will run only on Thursdays and Saturdays. Theatrical attractions will be staged at the Majestic.

The Royal theater in Sandwich has been purchased by the syndicate of Piano men, E. E. Grey, W. H. Melrose and R. O. Lietch. It is said the plans of the syndicate, which already secured control of the Grand at Piano and which has been granted a state charter, include the operation of the Orpheum in Aurora, the Lyric at Mendota and a house in Earlville. All will be motion picture theaters, with probably some vaudeville.

Poe Wilson and son of Astoria, who bought Carl Duncan's picture house at Astoria, later bought Duncan's Vermont, Ill., theater and will conduct both places.

The new $40,000 amusement hall which the State of Illinois is constructing at the Peoria State Hospital of the Insane asylum at Bartonville, has a theater fitted for using motion pictures which will seat 1,200 persons.

The new Ilinois theater at Chicago Heights is using four acts of vaudeville and three photoplays.

The Pastime theater at Malden has changed its operating schedule and is now open on Thursdays and Saturdays.

The Majestic theater at Lincoln gave a special show for the delegates of the Illinois Hotel Clerks' Association, which held its convention in that city. A film of the "Greeters," as they are known, at their last big convention in Colorado was shown.

Safety first advocates in La Grange used the La Grange theater for a free moving picture show to the public.

Old soldiers in Canton were the guests of the Princess theater, when "The Littlest Rebel" was exhibited.

A new moving picture theater has been opened in Lyndon by Francis Durr.

Manager Taylor of Dreamland theater, at Kewanee, not only turned over his house for two days for the benefit of the Washington school, but took part in the program. The first day "The Birth of the Star-Spangled Banner" was shown, accompanied by a big chorus and the second day, when "The Ride of Paul Revere" was exhibited, Taylor supplied the history of this event.

When Manager E. H. Hill of the South Side theater at Aledo put on "The Reward of Thrift" a local bank supplied tickets to all callers.

House attendance records at the Columbia theater in Columbia went to pieces when the pictures of the Centennial Pageant and Industrial parade at Belleville were shown. Columbia had representatives in the parade, making it practically a local picture.

Heaton Brothers have rented a building at Manchester and have opened a moving picture show.

The Gem theater at Chester is now under the management of Benjamin Church of Marissa.

Turnaway business marked the opening of the new Ruby Palace theater at Marseilles. A band concert outside, by Ten Eyck's orchestra on the inside and the distribution of 700 carnations were features of the opening.

Harry C. Renalle has resigned his position as manager of the Majestic theater at Lincoln and also has severed his connection as a director in the company. He will be succeeded by a Lincoln man.

Charles White has purchased the Electric theater at Minooka from George O. Jacobs and will conduct the house. The Jacobs planned to leave for Florida, making the trip in an automobile.

James Burbridge is reported to be contemplating opening a moving picture show at Farmington.

It is reported a new moving picture theater is to be opened in Rock Falls.

The European War Motion Pictures Company of Chicago has been incorporated with a capital stock of $10,000 to manufacture and deal in motion pictures. The incorporators are John Prendergast, Ernest W. Kohlsaat and Henry L. Wilson.

The Horse Show Association at Bushnell benefited financially by an exhibition of the Horse Show moving pictures Thanksgiving Day at the Bushnell opera house.

Moving picture shows at Hebron have been closed as the result of the appearance of smallpox cases in that city.

D. M. Prim, cameraman of Springfield, was at Mt. Sterling and retook some scenes to make up a 1,000-foot reel, of which 450 feet will show the annual fall festival.

The Photodrome has been opened at Richmond.

Henry Redmon, manager of the Lyric theater at East St. Louis, has taken a three-year lease on the Majestic theater in that city, and will feature multiple reel productions. John Choate will have charge of the advertising for both picture houses. Joseph Erber gives up his lease on the Majestic in order to devote his time to his Avenue vaudeville theater.

Lee Carroll of Jacksonville was selected by former Senator Thomas Meehan, of Bluffs, to manage the new picture house which the latter has erected in Bluffs. The theater, which will seat 400 persons, was praised by the state fire marshal for its safety features.

A moving picture theater has been opened in the Schlitz Building at Tremont.

Managers of moving picture theaters in Rochelle have circulated petitions, asking that the city council allow the theaters to be operated on Sundays.

E. H. Wood of Park Ridge recently was in Minneapolis, where, it was reported, he was considering a proposition to take charge of a string of eleven theaters in the northwest.

The Motion Picture Fire Prevention Devices of Chicago has been incorporated with a capital stock of $60,000, to manufacture and deal in motion picture machines, devices, etc. The incorporators are Benjamin Samuels, Bernhard Stenge and Charles S. Wharton.

The Ilinois Film Corporation of Springfield has been incorporated with a capital stock of $500 to manufacture photoplay films, deal in and sell photoplays, etc. The incorporators are C. M. Wiliams, J. W. Brown and Charles P. McLaughlin.

The Columbia moving picture show at Columbia is giving away tango racers to juveniles of that city.

Quincy residents were caught unawares by a snap-shot artist to make some screen surprises for patrons of the Colonial theater.

A local of the International Alliance of Theatrical Stage Employes and Moving Picture Operators has been formed at Ottawa with William Martin as president. Other officers are: Vice-president, Edward Smart; secretary, Fred Nelson; treasurer, H. L. Gerding, and business manager, William Gorman. The organization plans a series of public entertainments.

R. L. Hodge has purchased the Pyric theater at Robinson from M. C. Stewart.

Charles Stagner and Joseph Proffitt have opened a moving picture theater at Anchor.

MIDWEST SPECIAL SERVICE.

NEBRASKA.

B. BULL, who recently purchased the Sterling theater at Fairmount has installed a new electric player.

A twenty-five foot addition to the Diamond theater, 2410 Lake street, in Omaha, will increase the seating capacity from 450 to 700. O. S. Finch is proprietor of the house.

Will Goldner is operator for John Powell, who recently purchased the interest of I. M. Bowers in the Electric theater at Falls City. Powell is now sole owner.

The Gauvain Opera House at Minatare has been rented by Ernest and Harry Leafgreen, who will operate a moving picture show.

N. S. Charles has sold the Lyric theater at Polk to R. H. Bottum.

Moving pictures exploiting Nebraska will be shown in practically every town in the state this winter by the state officials.

F. C. Ollerman has purchased the moving picture theater at Newcastle from Ray Madsen.

H. E. Dress, an attorney of Stapleton, has purchased the Elite theater at Stapleton from W. LeRoy Larson.

Herman Popenhagen of Oakdale has gone to Dallas, S. D., where he has purchased a moving picture show.

Jack Christopherson has purchased the interest of Archie Russel in the moving picture show at Crofton and in conjunction with Lester Sawyer will operate the house.

Joseph Bradley, who has been in charge of the booking at the Laemmle Film Company's exchange in Omaha, has been made manager of the exchange which the company has opened at Sioux Falls, S. D.

Moving pictures play a very big part in the programs of the Nebraska Farmers' Congress which meets at Omaha Dec. 8, 9, 10.

The management of the new Empress at Tekamah has abandoned its plan to run a Sunday show, as public sentiment seemed to be opposed to the innovation.

Charles Simmons and Lee Harrison of Scottsbluff recently were at Bayard with a view to opening a moving picture theater there.

MIDWEST SPECIAL SERVICE.

(Continued on Page 1562.)

"THE ADVENTURES OF GAR EL HAMA"

An Exciting, Spectacular Melodrama
In Four Parts

TEEMING WITH THRILLS

Featuring the Distinguished European Dramatic Star,
A. HERTEL

AN ELABORATE PRODUCTION OF A ROMANTIC, INTEREST-COMPELLING STORY

STARTLING SITUATIONS, STIRRING CLIMAXES,
EXCEPTIONALLY PICTURESQUE SCENERY
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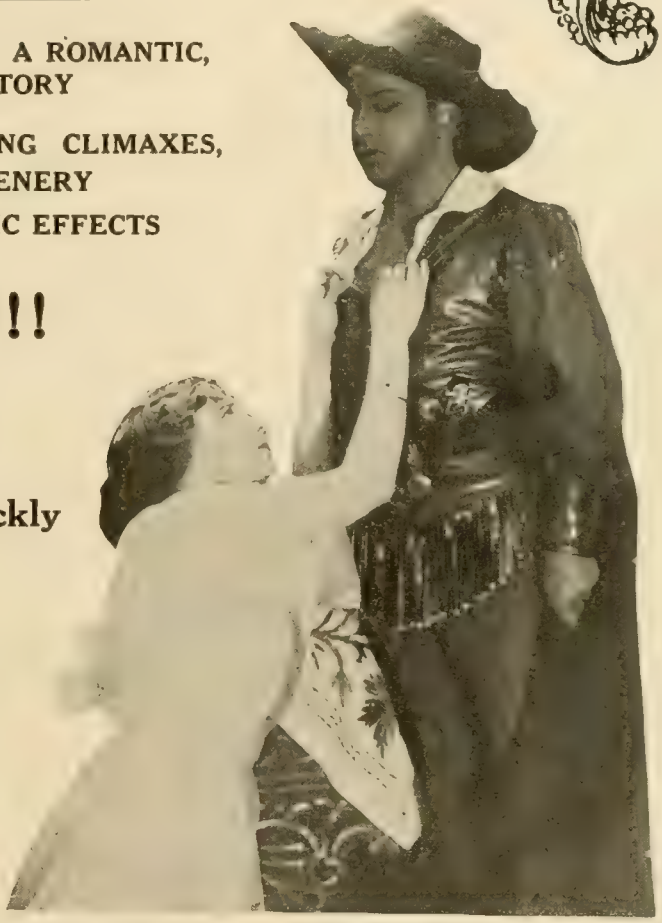

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In Five Parts

(Continued from Page 1558.)

PHILADELPHIA.

THE first move in the state-wide fight of motion picture exhibitors against the Pennsylvania censorship law was made on Monday, Nov. 30, when a delegation representing the Motion Picture Exhibitors' League of Pennsylvania called upon United States Senator Boies Penrose at his offices in the Commercial Trust Building, Philadelphia, Pa., and sought his influence in their efforts to have the act repealed. He promised aid in their efforts in that direction and he also promised to help them in having the building laws governing theaters modified and the changing of taxation in the industry.

The spokesman of the delegation told Senator Penrose that the censorship act was so constructed that it permitted all sorts of hardships to be imposed on the film producers and allowed the censor to say whether display posters would be permitted outside the theaters. The picture men said they were compelled to pay for the inspection of duplicate films and that the city, state and federal tax, together with the censor fees, prevented them from securing a reasonable return on their investment.

At the conclusion of the delegation's remarks, Senator Penrose said: "I am impressed with your arguments and I have found that there are many objections to the law. It is loosely worded and permits the censor to take great liberties and I shall be glad to co-operate with you for more fair legislation." Senator Penrose urged the delegation to see the members of the Legislature from these districts and secure their support.

State Senator Joseph H. Thompson of Beaver county, who obtained the audience for the delegation, came out flatfooted for the repeal of the act. "We want this bill repealed and we want you to help us," said Senator Thompson. "When this bill was passed the moving picture men were caught napping, but I will promise you it will never happen again, and henceforth they will have a Legislative Committee at Harrisburg." Senator Penrose told Senator Thompson that they should consider deeply whether the present law should be repealed, without having some constructive legislation to follow it up.

P. Cropper, business manager of the Exhibitors' League, acted as chairman of the delegation, which numbered representatives from every section of the state. Morris Speirs, of Philadelphia, said that the censor's fee worked a financial hardship and meant ruination for the producer and the exhibitor.

According to figures gathered together by V. R. Carrick, of the Interstate Film Company, Philadelphia, the fees of the censor would average $30,000 annually. He said that the censorship commission now averages 233 reels a week at $2.50 a reel. Mr. Carrick said the most unjust feature of the law was that there is a charge of $2.50 for all duplicates as well as the original subjects. He declared further that he had paid $2,627 to date, in addition to a Federal tax of $600, and that in his opinion the public should be the censor.

Senator Penrose interrupted him to say that he could see no legitimate reason for a charge on duplicate pictures. "That," he declared, "is carrying the matter a little too far."

George Leavitt, representing a New York house, said that all films sent out by his company were censored in New York, yet they were made to go through the same process here, and he declared if this kept up his firm would be unable to do business in Pennsylvania. Frederick Herrington, president of the Motion Picture Exhibitors' Association of Pennsylvania, told Senator Penrose that additional hardships were coming for the moving picture trade in the shape of more stringent building laws, that he said were contemplated at the next session of the Legislature.

The workings of the National Board of Censorship was explained by J. H. Butner, manager of the Mutual Film Exchange, and he declared that 96 per cent. of all the films exhibited were inspected by this board. He was followed by Zerr, of Reading, who asserted that 75 per cent. of the moving picture houses in the state were losing money every day they opened because of the restrictions placed upon them. While discussing the war tax, Senator Penrose told Mr. Zerr to watch out or he could get another tax within the next few months by the Democratic Administration.

The question of the right of I. Louis Breitinger to serve as State censor arose during the meeting and it developed that the bill was passed during the 1911 session of the Legislature, when Breitinger was a member of the House of Representatives and voted upon the bill. If this is true, Senator Penrose told the delegation, Mr. Breitinger is not qualified to hold the position.

Pittsburgh Local No. 1, of the Motion Picture Exhibitors' Association of Pennsylvania, has sent out circulars to movie men throughout the state, requesting them to attend a convention to be held in Harrisburg, Pa., Jan. 4, 5 and 6 for the purpose of forming a state-wide organization of motion picture exhibitors. Fred J. Herrington, president of the association, is at Harrisburg arranging the preliminaries of the convention to which members of both the association and the Motion Picture Exhibitors' League, as well as independent exhibitors, will be invited. It is the purpose to form the Pennsylvania league of the Motion Picture Exhibitors' League of America, of which Marion S. Pierce, of Baltimore, is president. The state branch, it is reported, will seek the repeal of the recently enacted censorship law in Pennsylvania and take an active part in fighting for the exhibitors' interest in the Legislature and elsewhere.

What is said to be one of the most beautiful moving picture houses in the eastern part of Pennsylvania was opened recently. It is located at 425-27-29 Tilghman street, Allentown, Pa. Frank F. Seiberling, 604 North Sixth street, of the Forest Inn, is the proprietor. "Safety first" has been followed in the construction of the building. With the opening of the Franklin theater, there are now eleven motion picture houses in Allentown.

Priests in charge of St. Peter's Cathedral, Wilmington, Del., have decided to establish a motion picture show of their own, which the children of the neighborhood can attend. One of the principal reasons for the theater is to keep the children off the streets at night.

The Bellevue theater, property of the St. Charles Amusement Company, of 2212 North Front street, was opened recently under the management of M. Stiefel.

The Tulpohocken theater at Tulpohocken street and Germantown avenue, was opened recently.

Louis Swaab, of the Swaab Film Service, 1327 Vine street, has for sale a guaranteed nonbreakable, safety slide. The side against the light is made of brass while the other side is made of treated cardboard. It retails for 15 cents. Mr. Swaab also has the sole agency for the Baird machine in Philadelphia.

The motion pictures of Northampton, which were taken by the Beaner Special Film Company and which were shown at the Lyric theater, where they attracted much attention, were also shown at the Arcade theater of Cementon. The pictures deal with the factories, churches, school houses, fire companies and numerous other features of the town.

The moving picture theater at 2236-38 North Front street, known as the Crystal theater, has been rented to Howard L. Adams.

Paul Pomero has opened a new moving picture house at Eighth and Federal streets, which is equipped with a mirror and two No. 6A machines.

Joseph Frocca, well known among local moving picture interests, has had plans and specifications prepared for a motion picture theater to be erected at 4949-53 Lancaster avenue. It will be one story, of brick, and measuring 40 by 85 feet.

At a meeting of the Bucks County Federation of Women's Clubs in the Doylestown Presbyterian Church, Mrs. Falconer, head of the girls department of the Glen Mills Schools, stated that well selected moving pictures were a wonderful source of character molding among children and that she considered a manager of a picture theatre, who exhibits good clean cut pictures, a public benefactor.

The industries of the State of Delaware will be shown in moving pictures at the Panama-Pacific International Exposition. Visitors to the Exposition will be able to make a side trip to Delaware in a few minutes, merely by stepping into the Delaware building, where pictures showing the industries, resources and natural wonders of the State will be shown free of charge. The manufacture of kaolin and its products, the production of corn, grain, fruit and potatoes, the operation of the evaporators and the canneries, the shipment of oysters, the manufacture of gunpowder paper and woolen goods are some of the wonders which Delaware has to present on the screen.

On the seventeenth of this month the Academy of Music was the scene of remarkable moving pictures on animal life. The pictures were made by Dr. Raymond L. Ditmars, curator of the New York Bronx Zoo. Dr. Ditmars accompanies his showing of this living book of nature with an interesting running commentary which was highly illuminative and interesting.

Contract was awarded to Louis Ahlen, Jr., for a new picture house at Rising Sun avenue and Louden street, at a cost of $7,000. Mr. Ahlen resides at 4433 Salmon street.

The management of the Grand Theatre of Reading, Pa., announces that they will reopen this month with moving pictures.

A series of moving pictures have been arrainged at the Commercial Museum of Philadelphia as a means of teaching geography to the school children. China, Alaska, Greece and Persia were visited by the children in company with the cameraman. These travels will be continued on succeeding Saturdays.

Frank B. Hall and Geoffrey Konta have been admitted to the directorate of the World Film Corporation, thus increasing the number of members to sixteen. Philadelphia capitol is largely interested in this corporation.

CONGDON.

IN THE NORTHWEST.

ALDERMAN CHASE gave notice that he would introduce before the city council at Minneapolis, Minn., an ordinance providing that all applications for licenses to operate moving picture theaters must be presented to the council before they were acted upon by the license committee.

Free moving picture shows at the Florence and Lyric theaters in Elk Point, S. D., were among the principal attractions at the Commercial Club's big celebration of the opening of the municipal electric light plant.

The city council at St. Paul, Minn., denied the application of George W. Granstrom for a license to operate a moving picture theater at Grand avenue and Milton street. Miss Frances L. Strong, principal of the Irving School, fifty women of the neighborhood, and J. H. Beek, secretary of the Association of Commerce, protested the application. A letter was read from Mrs. Hannah G. McGhee, asserting that a moving picture theater in her neighborhood was a detriment to the Hill School, of which she is principal.

Jacob A. O. Preus, state fire commissioner of Minnesota, has sent a letter to the owners of moving picture theaters in the state asking them to aid in the work of fire prevention. It is suggested that when a film depicting a big fire is shown that it be followed by a statement of how it could have been prevented.

The Metropolitan theater at Seattle, Wash., showed an industrial film called "Millions that Work," which was made in a number of Seattle factories by the Educational Exhibition Company. The films will go over the state as a part of a Buy-Washington-Made Goods propoganda. Superintendent Frank B. Cooper of the Seattle public schools praised the pictures highly.

Saloons have been closed at Cass Lake, Minn., and it is reported that a moving picture show will occupy one of the vacated buildings.

H. L. Walker and M. C. Kellog of Aberdeen, S. D., were found by a jury not guilty of the charge of assenting to the use of a building for a theatrical performance on Sunday. The jury was out thirty minutes. At a previous trial the jury was unable to agree.

C. F. Cutting has sold his half interest in the Pastime theater at Stewartville, Minn., to E. R. Dreblow, who with J. H. Kurtz as a partner will operate the house.

Films of the Johnson-Burns prize fight in Australia six years ago were seized by the police at Portland, Ore., in a moving picture house in that city. Charges of violating the statute, prohibiting prize-fight films, were preferred. The films show a knockout and interference by the police.

McCarthy Brothers, who have purchased the Lyric theater at Aberdeen, S. D., plan to make it a feature photoplay house. The McCarthys also operate the Princess in Aberdeen and the Isis in Fargo, N. D. Charles McCarthy goes from Fargo to assist in the management of the two Aberdeen houses and J. J. McCarthy will take charge of the theater at Fargo.

Reuben & Finkelstein, proprietors of the New Palace and New Grand theaters in Minneapolis, Minn., have been negotiating for the purchase of the Miles Hippodrome in that city.

John Siefert, manager of the Palace theater at Tacoma, Wash., has returned from a four months' trip through the east on the lookout for photoplay theater ideas.

The New Aberdeen theater at Aberdeen, S. D., has been taken over by F. A. Fellows, former manager of the Bijou in that city, and H. L. Walker, and will be operated as a vaudeville and motion picture theater under the name of the Orpheum. Daily matinees and two night shows will be given.

A. Wallman has moved his moving picture outfit from Redfield, S. D., to Ashton, S. D., where he will operate a show.

Mr. and Mrs. J. W. Jeffers have opened a moving picture theater in the Bowman building at Litchville, N. D.

A moving picture show has been opened at Foreman, N. D., by the Coggswell Moving Picture Company.

G. S. Buchanan and Dean C. Trippler, who have leased the Canova Opera House at Canova, S. D., from F. S. Peck, and will operate a moving picture show there, have renamed it the Idle Hour theater.

High Hoppel of Easton, Minn., has sold the Rex theater at Minnesota Lake, Minn., to Howard Trahms and Arnold Brecht.

A. O. Lee of Stillwater, Minn., has purchased a moving picture show at Little Falls, Minn.

The Empire theater at Butte, Mont., is now given over to moving pictures, with C. L. Dickman as manager.

The Columbus Opera House at Columbus, Mont., will be remodeled at a cost of $3,000.

MIDWEST SPECIAL SERVICE.

PITTSBURGH.

THE Pennsylvania moving picture car, which was fitted up in Altoona passenger car shop, left here last week on a freight train, for San Francisco, where it will be on exhibition at the Panama Exposition. The car was in charge of J. W. Barry and T. R. Stover, two employes who will be in charge on the trip West and also attend to setting the car and the exhibit up after reaching the fair grounds. In this car the company will give a moving picture exhibition, showing views taken all over the system, showing all principal operations of the road, the principal shops, terminals, etc. One of the exhibits to be given in detail will deal wth the work of the Pennsylvania's Altoona school for apprentices.

A Pennsylvania charter of incorporation has been granted to the Clarion Features Film Company, Pittsburgh, Pa., with a capital of $10,000. Incorporators are G. T. Bailey, A. B. Wolf, A. E. Kountz, W. J. Graham and Arthur Bamford of Pittsburgh.

David Delphus recently opened a new moving picture house in Bridgevill, Pa. This house is a very cozy theater with 265 seats and opened with "Washington at Valley Forge."

George Kleine's "Spartacus" was shown to Pittsburgh newspaper men at a private exhibition in the New Miles theater recently. C. H. Miles, in association with Marcus Loew and Sullivan-Considine, recently opened the old Pitt theater, Pittsburgh, as the New Miles, using vaudeville and moving pictures.

The C. L. Saxton Company, Pittsburgh, Pa., recently made a leasehold and sold the business and equipment of the B. & B. theater at 1722-24 Beaver avenue, Northside, for George Burry and William Boyd to I. M. Benedict, for $4,000.

Manager Levison, of the World Film Corporation, Pittsburgh, Pa., is remodeling and rearranging his quarters in order to properly accommodate his increasing business. A vault for the storing of films is being built in the rear of the shipping room. The rewinding department will also be located in this room. Miss Lottie Bear has been engaged as chief of the film inspection department. George Sapira is now general foreman of the shipping and receiving department of the concern.

George Knox expects to open the Garden theater in Johnstown, Pa., the end of November.

Harry C. Hepler and C. J. Mathews have taken a lease on the first floor of the Fau building now being erected on Fallowfield avenue, Charleroi, Pa., and when the structure is completed will open a theater.

W. A. Kay of Jacksonville, Florida, has lately become associated with the Continental Feature Film Company, Pittsburgh, Pa., as traveling representative.

The Continental Feature Film Company has met with success in booking "Zudora" and from present indications it has promised to out-class "The Million Dollar Mystery" in popularity.

The Board of Governors of the Pittsburgh Screen Club recently met for the purpose of drafting the constitution and by-laws.

"His Trysting Place," a Keystone special, was shown at the recent private banquet and smoker held at the Pittsburgh Athletic Club and was received with enthusiasm.

Leo. F. Levison, manager of the Pittsburgh Branch of the World Film Corporation, recently succeeded in securing Joel Levy, former manager of the Philadelphia branch of the World Film Corporation and recent manager of the Philadelphia branch of the Box Office Attraction Company, as special representative working out of the Pittsburgh office.

Simon Lebros is now in charge of the Pittsburgh branch of the Philadelphia office of the Picture Playhouse Film Company.

M. Nirdlinger is planning a moving picture theater, to be built for C. J. Keller on Lincoln avenue, near Lemington avenue, East End, Pittsburgh. The building will be of brick.

The George Kleine attractions is sending out a card with each shipment of films to each customer, reminding each one in a polite way that films cost real money and, that proper care in the handling of them by operators is appreciated. The card reads as follows: "Mr. Operator: We take this opportunity of thanking you for the splendid care accorded our films when playing your theater. We note that you consider our heavy investment in prints, and it is gratifying to know that they will receive careful attention in projecting and rewinding when in your care. We maintain a Free Bureau of Information on Projection. Address No. 166 N. State street, Chicago. Very truly yours, George Kleine Attractions, D. Leo Dennison, Pittsburgh Manager."

Al. W. Cross, of the Hudson Feature Film Company, Pittsburgh, began recently to release two single-reel films of picturized songs, the exhibitor to furnish the singer. The titles of these two subjects are "My Best Girl" and "California and You," both popular songs now being sung on the stage all over the country. They are rented for three days each week, and each week two new subjects will be received.

Moving pictures were shown in the Lyceum Theater, Pittsburgh, Sunday, November 29th, and the police failed to move against the ones in charge of them. The police stated: "We shall cross no bridges until we come to them; we told the Lyceum Theater management to allow the Socialists to show moving pictures Sunday, and we will make no arrests because they were shown; as for such 'movies' on other Sundays—we probably shall hear from the church people, and we shall decide the matter when the time comes."

Director Charles S Hubbard, of the department of public safety thus explained why the police weren't arresting the Socialist leaders of Pittsburgh, who Sunday, at the Lyceum Theater, defied the police ban on Sunday motion pictures. Director Hubbard announced early last week that he had decided to cause information to be entered against those responsible for the display of the pictures if they were shown at the Lyceum Theater, and the Socialists seemed disappointed because he had changed his mind. Director Hubbard said that, personally, he thinks such pictures as have been shown in the course of the Sunday lectures at the Lyceum to be no bad things. In fact, he thinks they are good things for the working men who attend the lectures. "Certainly they could put their time to much worse use," he added. Mr. Hubbard acknowledged that religious and church organizations were responsible for the movement of the police against the Sunday picture show, but did not mention any names. The director repeated the statement which he made on several occasions recently, that there is no law or ordinance authorizing the suppression of Sunday motion pictures of an educational nature when there is no admission charged. He again said that the efforts to prevent the showing of the pictures were based on custom so ancient as to be almost law, which decreed that there should be no amusement enterprises in operation on Sunday.

The new motion picture house which is being built at Lincoln and Lemington avenues, East End, Pittsburgh, will be a one-story structure, 30 x120 feet, and will be built in conformity with the rules as laid down by the State Building Code Commission. It will seat about 300 persons and will be completed about February 1st. C. J. Keller, the well-known hotel man, of 622 Smithfield street, Pittsburgh, will be the owner, and William Schweckendieck will be manager.

The new Dome Theater, which is being built in New Castle, Pa., is being rushed to completion, and will be ready for opening in a few weeks. Messrs. Speer & Marousis are owners of this theater. This house will have a capacity of 420 seats.

Carl E. Carlton, owner of the Imperial theater at Butler, Pa., reopened this house Dec. 3, after having it shut down for a short period, undergoing repairs and redecorating. Mr. Carlton announces that he will run motion pictures three days and vaudeville for three days each week. A feature of this theater is the fine big orchestra which he has employed.

Theodore Levi's picture house in Brockwayville, Pa., is closed on account of a quarantine, resulting from an epidemic of scarlet fever in the town.

MANLEY.

TORONTO.

ALL records for a single week's business for a film in Toronto were broken by "Thirty Leagues Under the Sea," which closed its engagement at the Princess theater last Saturday. Three shows daily were given by the management and the theater, which seats 2,000, was crowded at every show. A feature, new to Toronto and tried on the suggestion of members of the Board of Education, was the special school children's matinee held every day at 4.30, which enabled children to go after school and yet arrive home before dark.

George H. Schlesinger has installed a huge illuminated picture of King George over the entrance to the Strand theater and has also the sign "Your King and Country Need You" painted over the box office. Mr. Schlesinger has won a reputation for inventing ingenious advertising devices.

After a special appeal to the Provincial Board the Tribune war pictures have been allowed to enter Ontario and they have passed the censors without a single cut. They will be shown at the Princess theater the week of December 7. It is said that rather than hold back enlistment they will encourage it by showing the splendid stand that the Belgians made in the early months of the war.

The Conness Till Film Company, with special permission from the Dominion government made some pictures last week of the members of the second Canadian contingent encamped at the Toronto Exhibition grounds. The 4,000 troops encamped there were put through some special maneouvers and the films are to be used to encourage enlistment by the Dominion government.

F. Leon Brick of the Garden theater, has decided to eliminate three matinees a week and will now show on Tuesday, Thursday and Saturday afternoons. He is also considering the advisability of changing his plan of campaign and showing nothing but the best multiple reel features at an admission of 25 cents. He is almost of the opinion that moving picture fans are ready to pay higher prices for the best pictures and are not attracted unless the prices are higher. This opinion seems to have been borne out by the experience of the large downtown theaters showing features at 25 and 50 cents.

DAVID.

SOUTH AND SOUTHWEST.

THE Old Mill theater at Dallas, Tex., has gone over to feature pictures, having discontinued vaudeville as the result of the action of the grand jury in forbidding theatrical and vaudeville performances on Sunday.

Allegorical paintings are a feature of the decorations of the new Feature theater at Dallas, Tex. On the walls are "Tragedy," based on sketch from the style of Madame Fokinamx, wife of the director of the Russian Imperial Ballet of Petrograd, and "Comedy," a conception suggested by the art of Mrs. Vernon Castle of tango fame. On the sounding board is an original conception, "The Spirit of the Movies," a group showing the marvelous scope of the photoplay. W. d'A. Hopkins, a Dallas artist and sculptor, conceived these decorations. The auditorium is in old rose and harmonizes with tones of French gray. The staff work is in verde antique and blended and high-lighted into Roman gold.

The Crescent Amusement Company of Perry, Okla., has been incorporated with capital stock of $5,000. The incorporators are S. B. Long, John E. Tate and A. N. Leffingwell.

The Tivoli theater at Beaumont, Tex., had an exhibit in the Parade of the Resources and Products of the Beaumont Country at the Southeast Texas fair at Beaumont.

Voting contests have been popular in San Antonio, Tex. The Wigwam theater No. 1 offered a diamond pendant for the most popular teacher; Wigwam No. 2 had a gold watch for the most popular street car conductor, and the Pike theater put up a thirty-piece silver set for the most popular fire captain.

The Kyle theater at Beaumont, Tex., had the Scott Antarctic expedition pictures as a feature the week of the Southeast Texas fair.

The Geronimo Film Company of Lawton, Okla., has been incorporated with a capital stock of $9,000. The incorporators are Frank V. Wright, Fred Phillips and J. W. Mullin of Lawton.

Moving pictures of "A Glass of Beer; What It Is and How It Is Made," were shown at the fifty-fourth anual convention of the United States Brewers' Association at New Orleans, La.

A new moving picture theater will be opened at Thibodaux, La., by New Orleans parties, it is reported.

Whitehead and Lewis of Oklahoma City, Okla., have rented the J. C. Johnson building at Wewoka, Okla., and will operate a moving picture show.

J. S. Ball of Altus, Okla., has purchased the Majestic theater at Chickasha, Okla.

Samuel Mathis, instructor of the Grove Band at Grove, Okla., and Richard Andrews of that place, have opened a moving picture theater in Grove.

MIDWEST SPECIAL SERVICE.

IOWA.

DR. H. N. BROTHERS is erecting a new business block and moving picture theater building in Morningside.

The Orpheum theater at Muscatine has been reopened under the management of Thomas Sigourney, with four acts of vaudeville and two reels of moving pictures.

Hoffman & Son have opened a moving picture show in McKinley Hall at Lacona.

C. W. Champlin has sold his Crystal theater at Greene.

The Majestic theater at De Witt has been reopened under the management of Milton Whitney. The house formerly was managed by W. P. Ritter.

J. W. Scott, formerly in the moving picture business at Kansas City and Des Moines, has leased the Palace theater at Madrid from Johnson & Swanson.

The Bon Ton theater at Mount Ayr is now under the management of Ed Willey, who took over T. L. Kier's interest.

The Columbia theater at Cedar Rapids is conducting a contest for youngsters with a boy's auto or a girl's racer as prizes.

A moving picture show has been opened at Ashton by P. D. Bowers of Sibley.

Apropos of the work of the Federation of Women's Clubs in having shown such moving pictures as "Les Miserables," the Marshalltown Times-Republican urges the installation of projection apparatus in the new Y. M. C. A. building and in the assembly hall of the public schools.

E. E. Lister has sold his moving picture show at Gravity to E. P. Thompson of Plymouth, Ill.

Robert Deihl has rented the moving picture show at Columbus Junction which has been operated by Wagner & Pence.

A full-page advertisement in a daily paper was used by the Palace theater at Cedar Rapids in advertising "Cabiria."

MIDWEST SPECIAL SERVICE.

LICENSED FILM STORIES

ESSANAY.

MADAME DOUBLE X (Dec. 14).—Mr. Von Crooks and his son are in love with Madame Double X. One night Von Crooks, Jr., elopes with her and then writes to his father to forgive them. He refuses and cuts his son off without a cent. Madame Double X quarrels with her husband over a millinery bill and he chokes her until she promises not to buy any more expensive bonnets. She goes to his room while he is asleep to get revenge. Her husband lets out a yell which the police hear. They find Madame Double X with a turkey feather. The police believe the victim was tickled to death. At the trial plenty of liquor is served, and in the midst of exciting evidence, Von Crooks runs in and falls into his wife's arms. The court room is turned into a battlefield as she fights her way to liberty.

THE LOOSE CHANGE OF CHANGE (Dec. 15).—While dining in a cafe with his sweetheart, Ned Hallman nearly swallows a huge diamond which is in his glass of water. He is arrested when he takes it to an appraiser, and is taken to the home of Count LeFebre, who has reported the theft of the diamond and valuable papers. Eloise, Ned's sweetheart, is suspected of being his accomplice. The Count asks to see Ned privately, and offers him his freedom if he will return the papers. Ned becomes enraged at being falsely accused and makes a lunge at his accuser. In the struggle Ned discovers that the Count wears a disguise. The police rush in and discover the Count to be Dick Milton, a crook, for whose capture a reward of $10,000 has been offered. It is discovered that a waiter stole the gem and placed it in a water bottle for safe keeping. Ned is given the reward, which enables him to marry Eloise.

TWO POP-UP FABLES (Dec. 16).—"The Fable of the Girl Who Shifted the System" is about a girl called Ethel, who was very chatty but never could make a hit with the fellows. She talked too much about herself. At the parties she would talk herself blue in the face, but one by one the boys would get up and leave her. In despair she went to a wise married woman who told her she had the wrong system, that she should talk about the men. She followed instructions and won them all by telling them how she appreciated true greatness. Moral; If he likes syrup, feed it to him by the gallon.

The Fable of the Sarcastic Husband and the Lady Shopper" is about a "lady" who spent the entire day shopping at top speed, then brought home a small spool of thread. Her husband laughed and made sarcastic remarks, so the next day it took two trucks to deliver her purchases. Moral: Never arouse a sleepy shopper.

SNAKEVILLE'S BLIND PIG (Dec. 17).—Snakeville is under the rule of women. Sophie has been elected sheriff and closed the saloon. While the women are entertained in Sophie's office, the men are forced to stay home and do the housework. The saloonkeeper has a brilliant idea. He brings a keg of whiskey from the cellar and runs a pipe line to the outside. Slim is the first to discover the blind pig and, after getting his fill, runs to tell his friends. Sophie and her assistant discover the pipe, arrest the saloonkeeper and put kerosene in the barrel of whiskey. The patrons arrive, headed by Slim and Mustang. They fill their cans and the result is most pleasing to Sophie. They all become deathly sick, including Slim, who is dragged home by the ear.

BRONCHO BILLY'S CHRISTMAS SPIRIT (Dec. 19).—It is Christmas eve, and a humble prospector has spent his last cent for food. He is heart broken to think that he cannot even buy anything for his two small children. When his wife finds a letter to Santa Claus asking for a doll and rocking horse, the prospector is desperate. He goes out and steals "Broncho Billy's" horse, sells it and spends the money for toys. The youngsters are delighted and the father forgets the theft. Broncho learns who stole his horse and goes to the prospector's home with a posse to hang him. When Broncho sees how the money was spent, his heart is touched. Each member of the posse then contributes some money and they leave the family happy.

THE GIRL FROM THE MOUNTAIN (Special Two Parts—Dec. 18).—Lawrence Bartlett, an eastern engineer, while working in the mountains of Virginia is confronted by Tom Floyd, a moonshiner whom, taking him for a government official, is about to shoot him. His daughter, Kentucky, interferes and saves his life. Bartlett accompanies them to their cabin where he is disgusted with the manner in which they live. He returns to New York, and, one evening, dines with Mr. and Mrs. Wentworth, former Virginians. Bartlett gets into an argument with Mrs. Wentworth concerning the mountaineer women. She claims they have good blood in their veins. He argues that they are dirty and ignorant and to prove his point asks her to bring one of these women to her home, and try to force her on New York society. Mrs. Wentworth agrees.

While motoring in Virginia, Mrs. Wentworth's car goes into a ditch. She is near the Floyd cabin, is taken in and shown great kindness. She takes a great liking to Kentucky and takes the girl home with her. Bartlett fails to recognize Kentucky as the girl who once saved his life and falls in love with her. One day Mrs. Floyd comes to New York to see her daughter. Bartlett recognizes her and makes very uncomplimentary remarks about her to Kentucky. Kentucky becomes enraged and leaves with her mother for their mountain cabin. Bartlett is lost without her, and after admitting to Mrs. Wentworth that he was wrong, goes to Virginia, where he asks Kentucky to become his wife. She consents.

KALEM.

THE SMUGGLERS OF LONE ISLE (Special—Two Parts—Dec. 14).—Jim Crompton, head of a notorious band of smugglers dwelling on Lone Isle, finds Jeanette lying unconscious on the beach. He takes her to his hut. When the girl revives, Jim and his wife Nellie, learn that she had been washed overboard while on her honeymoon trip. Inflamed by the girl's beauty, Jim rattily resolves to keep her prisoner on the island. The following day, Nellie sees Jeanette imploring Jim to take her to the mainland. Jim suddenly seizes Jeanette and embraces her.

Mad with jealousy, Nellie plans to slay the girl. That night Nellie steals into Jeanette's bedroom. About to sink her knife into the sleeping girl's heart, her nerve fails. In her anger toward her husband, Nellie resolves to betray him. Her brother Steve, who hates Jim, bears a message to the Secret Service officers. George Luther receives the letter and sets out for Lone Isle accompanied by his men. Luther believes his bride dead. A violent storm arises just as the detectives attack the smugglers' stronghold. Escaping from the building in the midst of the battle Jim hastens toward his hut.

George pursues. The storm awakens Jeanette. Her husband enters the cottage and engages Jim in a struggle. The smuggler bears the detective back and is about to slay him when a bolt of lightning crashes through the window, instantly killing the criminal. The hut is set afire. Attracted to the scene, the detectives extinguish the blaze. While Nellie, remorse-stricken, frantically endeavors to bring Jim back to life, George and his wife are reunited.

CUPID BACKS THE WINNERS (Dec. 15).—When Dorothy and her little sister Fay move into the house next to that occupied by Jack and his little brother Steve, Cupid giggles and holds some target practice. His arrows land just as Fay sticks her tongue out at Steve, and Dorothy turns up her nose towards Jack, across the aisle while they attend church. Lacking the finesse of her elder sister, Fay determines to get on speaking terms with Steve. Learning that Jack is a doctor, she falls sick. Dorothy runs for the physician and thus friendship starts.

Matters failing to develop rapidly enough for Cupid, the little imp places a book on the Habits of Primitive Man, on Jack's table. The brothers find it. When Jack reads aloud how the cave men wooed their lady-loves, an idea enters Steve's mind. Steve buckles right down to business when he, Fay, Dorothy and Jack are in the park. Grabbing hold of Fay, Steve plants a strenuous kiss upon her nose. Indignant, the girl slaps him. Jack and Dorothy witness the incident. When Jack attempts to interfere, Dorothy bids him leave the children alone.

One long glance toward Fay and Steve—and Jack, seizing Dorothy in his arms, emulates his little brother's example. Dorothy struggles in vain. Fay has ceased fighting, as her elder sister observes from the corner of her eye. And Cupid, peeping from behind a nearby tree, hops about in glee when he sees the result of his work.

THE HATE THAT WITHERS (Special—Two Parts—Dec. 16).—Spurned by Iola Neville, George Judson vows to ruin the happiness of the woman and Jack Worthington, the man she marries. Impelled by his bitter hatred, Judson concentrates all his energy to bring this about. Jack soon discovers the shallowness of his wife's nature. Bitter quarrels arise. Meanwhile, Judson secures the aid of Celeste Valdane, an adventuress who is madly in love with him. The woman promises to ensnare Jack. Her task is easy. Iola, attending a garden party, comes upon Jack with his arms about Celeste.

Angered, the foolish woman engages in a violent flirtation with Malden, one of her husband's business associates. Jack learns of this and attacks Malden. The breach between husband and wife widens daily. Sure that she has lost Jack's love, Iola develops a genuine affection for him. She strives in vain to win him back. Shortly afterward, her child is born. Parental influence has had its effect. Jack shrinks from the twisted lifeless form in horror.

Misery humbles Iola's pride. She calls upon Celeste. The wife's pleas soften the woman's heart. When Judson calls an hour later, Celeste informs him of what has occurred. Judson has repented of his heartlessness. Shortly afterward Jack comes to see Celeste and is thundertruck when informed that she is about to wed Judson. Having given up all hope, Iola determines to end her existence. Jack enters the room just as she raises the pistol to her head. Striking her arm, Jack causes the shot to go wild. As the two stare at each other, the realization that both have sinned dawns upon them. They resolve to start life anew.

THROUGH THE KEYHOLE (Dec. 18).—When Mrs. Fortune and her son Algy hear that Millionbucks and his daughter Helen are stopping at their hotel, they concoct a scheme to annex the Millionbucks fortune. Mrs. Fortune easily wins the heart of the wealthy old widower, but refuses to wed him unless his daughter marries her son. Helen, however, has fallen in love with Freddy, the son of the hotel proprietress. Later, Algy is declaring his love to Helen when Freddy enters. The boy seizes Algy and hangs him out of the window by his feet.

Millionbucks is courting Mrs. Fortune in the next room. The father peeks through the keyhole. Unable to see Freddy's face, Millionbucks believes it is Algy who is embracing Helen. Freddy discovers Millionbucks at the keyhole and places a mirror in front of the door. The reflection of his own eye tells the inquisitive father the lovers know he has been spying. Angered, he dashes into the room. Freddy is discovered and kicked out. Algy is hauled back into the room. Once again the parents leave Algy and Helen alone. Nothing daunted, Freddy makes Algy captive. Armed with an ammonia gun, Freddy returns to the keyhole and when Millionbucks peeks through, gives the man full benefit of the fluid.

The lovers release Algy and clear out. Algy finds the ammonia gun and is examining it when Millionbucks rushes in. Believing him to be the guilty party, the widower gives him a thrashing. Mrs. Fortune sides with her son. Millionbucks is getting the worst of it when Helen and Freddy rescue him. His gratitude causes the father to consent to their marriage.

THE BLACK DIAMOND EXPRESS (Sixth of "The Hazards of Helen Series" Dec. 19).—Dan deliberately picks a quarrel with Dick Malling, whose aeroplane has broken down at Eagle Bend. Helen, the railroad telegrapher, saves Dick's life when the cowboy attempts to shoot him, by declaring the man unarmed. Giving Dick a revolver, Dan warns him to be prepared to shoot when next they meet.

A few minutes later, Dick's weapon is accidentally discharged. At the same instant Dan falls to the ground stunned. The cowpuncher's friends make a dash for the aeronaut, but, aided by Helen, Dick boards the outgoing Black Diamont Express and escapes.

Knowing the Black Diamond must make a wide detour before reaching the next station, the cattlemen ride across country to head off their quarry. Helen is aware of the fate which must be Dick's should he be captured. Dashing to the field where the man's assistant is tinkering with the aeroplane, she warns him of Dick's peril. Completing repairs, the man places Helen in the machine and sends it through the air in pursuit of the train.

The race between the cowboys and the aeroplane is won by the latter. Warned by Helen, Dick climbs into his flyer and eludes his pursuers. The latter follow in the wake of the machine. Just as the aeroplane reaches Eagle Bend it breaks down again and Dick is captured.

By this time, Dan has recovered. It develops that his wound was not caused by Dick's shot, but that he had stumbled against the hitching post and was thus stunned. Helen induces the cowboy to go to Dick's aid. Dick is saved from lynching in the nick of time. Later, both Dan and Dick propose to Helen, but the operator has still to meet the man she is to wed.

EDISON.

THE FLIRT (Dec. 14).—After primping most carefully, the Flirt started out for a day of conquest, thoroughly impressed with the power of his charms and convinced that no woman could withstand them. Meeting Grace, he proposed a walk through the autumn woods, and they no sooner reached a dell watered by a rustling brook when, suddenly, the Flirt caught sight of Gracie as she crossed the meadow on the way to tend her cows. His sudden decision to follow this new attraction caused Grace to

lose her balance and fall into the brook. Her cries for help helped to attract him as he sped, intent upon the milkmaid's charms. Gracie was quite flattered at the Flirt's attentions, when again his watchful eye spied Grace More, and started off in her direction.

Here again his attention was only momentary, for Grace Full appeared on the scene, and on he scurried in her wake. Finding that she was desirous of learning how to swim, he volunteered his services, but just as she jumped into deep water he happened to catch sight of a smartly-clad figure in a roller chair and off he rushed to the bath house, leaving his charming pupil to the tender mercies of the waves, from which she was rescued by a gallant lifesaver. By this time the several Graces, reinforced by a policeman and the lifesaver, were hot upon the Flirt's trail, and they caught sight of him just after he discovered his latest charmer to be Dis Grace, a lady of pronounced color. Off he flew with the whole crowd at his heels. Finding all avenues of escape held by his pursuers, the Flirt ran out on a dock and thought to put them off of his trail by feigning suicide. A length of hose and a big stone served his purpose, as by blowing into the hose he caused most nautical bubbles to appear upon the surface of the water. He came out of his hiding place under the dock too soon, however, and was captured by the policeman, and placed in the roller chair, and trundled through the village to the merriment of the onlookers.

THE VANISHING OF OLIVE (Fourth of the Olive's Opportunities Series—Dec. 15).—Olive is at a reception at which Madame Forresti presents her protege, Olive Arden. She plays a difficult Roumanian air, and one of the guests makes an uncomplimentary remark about her, which she hears. Later, the guest congratulates Olive upon her playing. Olive refuses to shake her hand, whereat Madame Forresti is offended. Olive apologizes for her conduct, and determines to leave as she feels that she is only a savage, and can never be civilized and should return to her wild home. The monkey hears someone at the door and swings upon the knob. Olive opens the door quickly, and Boggs, the butler, falls on his face. She picks him up and beats him thoroughly, throwing him out of the room. He goes below stairs, meets his confederate, Drew Martin, and they plan to get rid of the girl who stands in the way of Drew's inheritance; because if Vance should marry Olive, he would lose the fortune. He engages a notorious Chinaman, keeper of an opium den, to dispose of the girl. She is abducted and taken into an opium joint, in the dungeon below, where victims of the opium are sleeping. She is stricken with terror at the creatures she encounters. The Chinaman's daughter, whom he loves dearly, is attracted to the monkey and takes it from Olive. It escapes from her down the fire-escape to the street. Vance finds the monkey, and with it as a clue, notifies the detective bureau.

The Chinaman, finding his place is surrounded by the police, comes below stairs to do away with Olive. In the meantime Yit Sing, sorry for Olive's loss, creeps into Olive's bunk to sympathize with her and puts her arms about Olive. The Chinaman steals up to Olive's bunk, and thrusts his dirk through the curtain. His little daughter's body falls at his feet. Olive leaps out of the bunk, up the stairs, and into the arms of her rescuers, while the Chinaman is looked after by the police.

ON CHRISTMAS EVE (Dec. 16).—Morris, the elder, trained in the old school of thrift and simple living, abominates the extravagance and pretensions of his daughter-in-law. While she is entertaining friends at an afternoon tea, Morris is with his two grandchildren in the library. The gaiety of his daughter-in-law's guests becomes boisterous, and the old man peeps between the portieres to find its cause. The curiousity of the children prompts them to do likewise. On seeing the guests depart, the youngsters enter the living room, and proceed to a furtive dispatch of the goodies. They are called to task by a quick-eyed maid, and ousted. Mrs. Morris, Jr., is stopped by her father-in-law, as she returns from bidding goodbye to her guests. He cautions her against further extravagant use of her money. She lets him understand that, if she and her husband begin to reduce expenses, he must not let it slip his mind that they are giving him a home gratis, and that his departure would be a good start. A conference on this subject between husband and wife leads to the old man being turned adrift.

A week before Christmas, the grandfather, who is quartered in a municipal lodging house, sees an advertisement calling for a Santa Claus for street corner charity work, makes application and is assigned as a Santa to keep a coin pot boiling for the Newsboys' Christmas dinner. While scanning a newspaper, he comes across an item, setting forth how his son has met with heavy financial losses, and that his business is ruined. While out marketing with the maid, Tommy Morris is attracted by the ringing of Santa Claus' Christmas bell and slips away from the maid to beg Santa to bring him a Christmas gift. The old grandfather recognizes his little grandson, and, with a promise to call, sends the child across the street to join his little sister and the maid. Tommy tells his sister of his meeting with Santa, and of Santa's promise, and on Christmas night, the old grandfather enters his son's home, and is heard by him. He learns that his son is able to settle one hundred cents to the dollar, and is shortly confronted by his daughter-in-law, whom the frown of Fortune has considerably subdued. With the old man reinstated in the Morris home, the children are brought in and learn Santa's identity. The peace and good will of Christmas now permeates the Morris home, and while father and mother set up and trim the Christmas tree, the children, nestling with their grandfather, watch them light heartedly.

THE COLONEL OF THE RED HUSSARS (A Dramatic Adaptation of the Novel by John Reed Scott—Three Parts—Dec. 18).—Major Dalberg was in the midst of a conversation with Courtney, detailing his meeting with Princess Dehra of Valaria, to whom he had introduced himself as Mr. Smith, also telling of the exploits of his ancestor, Hugo Dalberg, who, in 1777, left Valaria, against the King's will, to join Lafayette's forces in America, when suddenly he was called to the phone. Much to his surprise, it was the charming widow of his old friend, General Spencer, who pressed him to call before he left on his diplomatic mission to Valaria. Unable to refuse, he complied with her request, but was shocked at her peculiar behavior, which was especially untimely, as her husband's body was lying in state in the next room. Two weeks later, on his arrival at the court of Valaria, the King remarked upon the striking resemblance of the young major to the celebrated Hugo Dalberg, whose portrait hung in the throne room. On learning that the major was, in fact, a direct descendant of the celebrated soldier, he greeted him with enthusiasm. A few moments afterward, the Princess was announced, and was somewhat puzled at her father's very cordial reception of the major, whom she only knew as "Mr. Smith of Washington," according to the card he had given her at the time of their first meeting some time before.

(Continued on Page 1568.)

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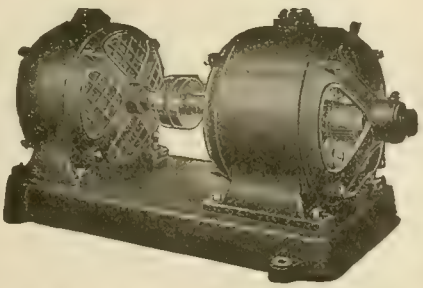

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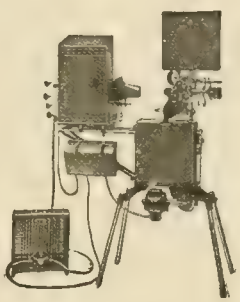

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(Continued from Page 1565.)

Dalberg's charming manner, however, soon bridged this gap and their romance quickly blossomed, while his democratic ways so charmed the King that a grand-dukeship was conferred upon him, an act encouraged by the Princess. News of this event, coupling his name with that of Princess Dehra, reached Mrs. Spencer, and she immediately repaired to Paris. There, quite by accident, she met Arch Duke of Lotzen, heir presumptive to the throne, of Valaria. Recognizing Major Dalberg's portrait in a locket dropped by Mrs. Spencer, the Arch Duke followed up the acquaintance and finally secured her co-operation in a plan to undermine Dalberg's influence at the Court of Valaria. A bogus marriage certificate was secured, and, armed with this, it was arranged that she should go to Valaria and pose as Dalberg's wife. This plan was carried out, resulting in consternation at the court of Valaria. In spite of every effort to trip Mrs. Spencer into an admission that would clear his friend, Courtney failed, and so things remained until the night of the masked ball, when the Arch Duke of Lotzen picked a quarrel with Dalberg and an immediate duel was arranged for, which was interrupted by Princess Dehra's arrival on the scene.

A few moments later, King Frederick and Courtney came upon the Arch Duke and Mrs. Spencer in a summer house. The few words they overheard confirmed their suspicions of the pair, and when Mrs. Spencer supplemented this with an emphatic denial of all claims upon Dalberg, the entire matter was cleared up to the satisfaction of all concerned with the exception of the scheming couple whose machinations had all but ruined a beautiful romance.

THE BIRTH OF OUR SAVIOUR (Dec. 19).—In those days, there dwelt in Nazareth, a maiden, named Mary. She spent the days in meek duty, and of her men spoke only words befitting her great virtue, and, in her beauty, they saw but the mirror of her soul.

Oft fared she, with her urn, to the well, and upon a day, as she stooped to fill it, one, a wayfarer through the town, spoke lightly that she gazed to woo her loveliness imaged in the clear water, whereat his tongue clove to his mouth, and no word of whatsoever sort could he, thereafter, utter.

The many that sought her for wife gathered in the temple, each with staff in hand. And the Lord willed that the staff of him the most worthy of her would blossom, and lo! a flower blossomed on that of Joseph, and he espoused her.

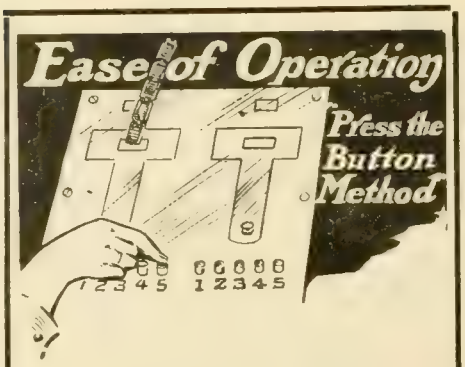
To Mary was sent, Gabriel, the angel, saying that she would bring forth a Son, the Saviour. Before the fullness of her time, a bidding went forth from Augustus Caesar that all his people should be enrolled. And all went to be enrolled, every one into his own city. And Joseph also went up from Nazareth to Bethlehem. In Bethlehem, long sought they where they might tarry, and when the day was far spent, they made haste to the inn but there was no room. Downcast, Joseph led Mary, to the shelter of the chalk-hills, wherein was a cave for the housing of cattle. Mary brought forth her Son therein, and laid Him in the manger.

And while this marvel happened, three wise men, well mastered in the study of the stars, watched in lands far distant the studded sky. Lo! they behold a new star, such as men call a comet. The voice of the Lord spoke in them, and they, making purchases of gifts of gold, frankincense and myrrh, journeyed forthwith to Bethlehem. And, when they had come to Galilee whereof Herod was tetrarch, they asked boldly where He could be found, who is Christ, the King.

A great fear smote Herod, but with fair, treacherous words did he beg the wise men find this new King, long awaited by the nations, and bring him word, that he might, too, go and pay Him homage. But, when the wise men had found the Saviour and paid Him humble reverence, they went back, each to his own country, by a way other than they came.

And when Herod saw how he had been tricked, his evil mind fast plotted that the Saviour be slain, to which end he give word that no child within two years of age be spared. Upon his wish the Galilean mothers came with their tender babes and toddling children to glut their eyes upon the wonders hid in the gardens of Herod. With much delight did these mothers flock through the garden gateway, but cruelly were they thrust from out the far edge of the gardens, and left to moan the cruel taking off of their little ones.

Joseph, warned by an angel in the night, took Mary and the Infant, and made straight for the land of Egypt. Beneath a sycamore sought they rest. Naught was there to slake their thirst, but behold, an angel stood before them, and at his word, cool water bubbled from the ground. When the light of the morrow rose in the gray East, Joseph and Mary, with the Child fast in her arms, trudged to the strange, far-off land of Egypt.



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VITAGRAPH.

THE GREATER LOVE (Dec. 14).—Shortly after the engagement of John Brown and Hope Avery is announced, he receievs an offer of a fine position in South America. She demurs at his going, but he overcomes her objections and after a tender farewell, leaves her with the promise to return within a year and make her his wife. Philip Lane is injured in an auto accident near the Avery home, and Hope discovers him. She has him taken to her home and during his convalescence, he falls deeply in love with her. When Lane proposes, she tells him of her absent fiance, and he decides to leave at once.

Meanwhile John prospers in South America. His roommate, whose name happens to be John Brown, is weak and sickly, and finally becomes threatened with consumption. John gets leave of absence, and, sending no word, he joyfully starts for home, to surprise Hope. Disguised as an old sailor, he approaches his sweetheart's home, only to find her saying farewell to Lane and hear him ask Hope, "If the man you are bound to were dead, could you love me?" She answers yes, and John staggers at the blow. Lane leaves the place. After a terrible mental struggle, he goes back to South America, and finding young John Brown dead, he sends notice and identification papers to the home newspapers. Later he receives a newspaper announcing Hope's marriage to Lane.

OUT OF THE PAST (Special—Two Parts—Dec. 15).—Rosa, Cyril Benton's Italian-American wife, is happy in the possession of a good husband, home and child. One night, during Benton's absence from home, Rosa is confronted by two midnight intruders, one of whom reveals himself as Giorgio, an old rejected lover of the girl, who threatens, in the event of her failure to turn over the contents of her husband's safe, to tell Benton how, years ago, his now bright and contented wife had killed her first husband; and so tarnish her name that even the legitimacy of her five-year-old child will be questioned. The cornered woman explains passionately that her crime was perpetrated in self-defence, that he, Giorgio, knows it, having been an eye-witness. She begs him to spare her life, telling how she found a good home and sympathetic friends in Benton and his mother. The latter died and Benton ultimately married her. Rosa ends up her recital by frantically imploring Giorgio to go. The other intruder steps out at this point. He is Luigi, her father, whom she had thought killed in a brawl years ago, but who had, instead, recovered from the effects of the fight and joined Giorgio as a partner in crime. The old man's latent parental instincts are brought out, and he favors leaving the girl in peace. Giorgio, however, refuses to be deprived of his prey and tries to force the safe combination from Rosa. Her father, rushing to her assistance, engages in a stiletto duel with the rascal. Giorgio is killed, and at this juncture Benton returns unexpectedly. He rushes in and Rosa cries, "I managed to kill one, but the other overpowered me!" Luigi, without a word, accepts the situation and surrenders as a common burglar for his daughter's sake. Luigi dies later in the hospital from wounds received in the duel.

THE EGYPTIAN MUMMY (Dec. 16).—Simply because he is poor, Dick is not wanted as a prospective son-in-law by Professor Hicks, a scientist seeking the recipe for the elixir of life. He finally discovers the combination of chemicals, and wild with delight, advertises for a mummy to try it on. Dick sees the ad., and he gets Tim, a tramp, to agree to pose as the mummy, and with the aid of the landlady's son, the hobo is soon swathed in bandage-like wrappings, painted and decorated so that he resembles a mummy. A coffin is procured, then Dick sends word to Professor Hicks that he has a mummy for sale at $5,000. The latter delightedly buys it on the spot. Dick at once invests in stock at the suggestions of a friend, tells Eva, the Professor's daughter, and awaits results. Hicks fills up a big syringe with the elixir of life and jabs it into Tim. The tramp-mummy certainly comes to life, and unmistakably proves it by chasing Professor Hicks round and round the room. Finally, the latter, after many bruises, escapes out the door, slams and locks it. His daughter and the rest of the household come to his assistance and he tremblingly tells them his elixir worked altogether too well. Next morning, after finishing up the drinkables and smokeables, Tim escapes by way of the fire-escape, first shutting down the coffin lid. Hicks, lame and sore, cautiously creeps to the door and hearing no noise, concludes the mummy has returned to the coffin. He enters, sees the lid is closed and quickly nails it down. In the meantime, Dick hears that his stock has gone up 20 points and that he is now rich. He meets Tim, gives him his old clothes and some money, then goes to the Professor, claims his bride and secures Hick's consent.

A QUESTION OF CLOTHES (Dec. 17).—When Hugh Witherly, a young curate of weak nature, who is courting his penniless niece,

(Continued on Page 1572.)

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(Continued from Page 1568).

Madge, comes into a fortune, Colonel Ponsonby strongly favors the timid young man's suit. Madge absolutely refuses to marry Hugh and the Colonel locks her in her room. Madge is a strong-willed spirited girl, and dons a man's suit she wore at a masquerade. Then, tying the bed sheets into a kind of rope, she lets herself out the window and starts for the home of her school chum, Jessie Strickland. Jessie is astounded when she learns the handsome young stranger is her old friend Madge. It is decided to introduce Madge as a cousin of Jessie's. This works finely, except that Mrs. Harley's suspicions are aroused by the intimacy evidenced between Jessie and her "gentlemanly cousin." Harry becomes jealous of the newcomer. The Colonel and Witherly meanwhile arrive at the house, but do not recognize Madge in her disguise. The Colonel is invited to spend the night. Later, Mrs. Harley overhears a plan between Madge and Jessie to meet and discuss important matters when the rest have retired and fears the worst. All sorts of amusing and thrilling complications occur, until, finally, to avoid serious trouble, Madge has to declare her real identity. She certainly creates a sensation and Witherly is horrified at the thought of his future wife wearing trousers. He gives up his plan to marry her and flees in despair. Tom, Jessie's brother, however, finds he has fallen in love with the sprightly Madge. Jessie and her sweetheart, Harry, declare their intentions and everybody is happy when the Colonel sees a probability of getting his troublesome niece off his hands in the very near future.

WHO'S WHO IN HOGG'S HOLLOW (Dec. 18). The little town of Hogg's Hollow is startled by Bixford, with his family and friends speeding through it in a big automobile. On the way they meet Phineas Hogg, driving his horse-drawn bus, and he orders them to stop. They pay no attention. A little further on the car breaks down, and Hogg chuckles to himself. The Bixford family soon find out who's who in Hogg's Hollow. Showing his sheriff's badge, Hogg "pinches" them for speeding, tows them back to jail, and then seating himself in the Judge's seat, fines them for speeding, hauling automobile and bus fares. They are then told they can put up at the Palace Hotel, while the car is being repaired. To their astonishment, Hogg is proprietor and charges them exorbitant prices for everything. That night, Bixford and his family, shivering with cold, ring for a bell-boy. Hogg puts on bell-hop's suit and answers it. They ask for extra blankets, but Hogg tells them they will have to wait till the horse gets back. While hunting next day, Bixford finds to his dismay that he has been poaching and that Hogg is the gamewarden! Fifty dollars fine has to be paid. The ladies of the party go shopping and discover that Hogg is postmaster, department store owner and salesman. Meanwhile, Flora Bixford and George, Hogg's son, just from college, fall in love. When Bixford's request by mail for funds arrive, Hogg, acting as bank cashier, cashes it for him, then holds court, and announces that after all bills and fines are paid, Bixford has a "dollar and sixty cents coming." An appeal to the Governor only results in Bixford being referred to Mr. Hogg, and the whole party feel pretty blue. The climax comes when George and Flora announce their intention of getting married. Bixford almost faints, then angrily says no, but George threatens to tell his father and Bixford wilts. Hogg, as usual, is in on the ceremony, he being the minister.

MR. SANTA CLAUS (Special—Two Parts—Dec. 19).—Celeste Moissant, the young widow of a victim of the European war, moves into the boarding house where Bobby Walton lives on the floor above. On Christmas Eve, Celeste undresses Fanchon, her little daughter, tells her tales of Santa Claus, and together they hang up the child's stocking, then write out her choice of Christmas presents on slips of paper and send them up the chimney. Celeste puts the child to bed and leaves her to dream of Santa Claus and toys, while she hurries to the Pink Rat Cafe, where she sings. Bobby receives a letter containing the pleasant news that he has been left a fortune, and enclosing a substantial check in advance. Returning from cashing it, he meets Fanchon in the hall, and the child asks him if he is Santa Claus. Bobby carries her back to bed, and touched by her innocent prattle, goes out again and buys her all the toys he can carry. Passing the Pink Rat Cafe, he meets two friends who drag him in, toys and all. It proves fortunate for Celeste, for Bobby later saves her from the undesirable attentions of an intoxicated habitue of the place. Sick of the unhealthy atmosphere of the place, Bobby departs soon after this incident. Celeste is blamed for the disturbance, and discharged. Returning home tired and discouraged, with the little doll she had bought with her last dollar, Celeste finds Bobby in her room busily decorating an artificial palm on lieu of a Christmas tree, for Fanchon's benefit. He explains his presence there and wins a promise from her that she and the child will take Christmas dinner with him.

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THE BELOVED ADVENTURER SERIES NO. 14 A PERILOUS PASSAGE (Dec. 14). Lord and Lady Cecil (Betty) have returned to Croftlaigh, and the sorrows and dangers of the past are forgotten in peace and happiness. As a surprise for Betty, Cecil has brought from Nevada the cow-pony Betty had used and loved. Suddenly their serenity is disturbed by the appearance of Captain Robert Stanley, Cecil's nephew, who faces ruin and disgrace, and who appeals for aid and advice. Robert, after a brilliant military exploit in Northern India, was entrusted by the king of the newly-subdued state of Gokaral with a priceless jewel known as the "Star of Gokaral," to be delivered to the King of Great Britain. This jewel is regarded by the people of Gokaral as sacred, and they give their allegiance blindly to whosoever possesses it. Its political value is therefore enormous. The jewel has been stolen from Robert, after he reached England, by the secret agents of a foreign government. The identity of these agents is unknown to Robert. As a matter of fact, the head of the gang is the Countess Lurovich, an adventuress, who has on previous occasions come near bringing disaster upon both Robert and Lord Cecil. The Countess' country place adjoins Cecil's estate of Croftlaigh.

Betty chances to discover that the "Star of Gokaral" is in the possession of the Countess' gang, and is about to be taken from England. There is no time to summon aid, and Betty bravely undertakes to recover the jewel, alone. She does so by the aid of the cow-pony, Pinto, and her lasso. She is at once attacked by the Countess and her band, and her life is saved only by the opportune arrival of Croftlaigh peasants who rally to the aid of their young mistress. The Countess and her pack suffer spectacular death through the collapse of the cliff which has been undermined by the sea. Betty restores to Robert the "Star of Gokaral."

WEARY WILLIE'S RAGS (Dec. 15).—Henry Paff, a well-to-do business man in a small town, is obliged to make a trip to the city. He arrives late, puts up at a hotel and sleeps very soundly. So does the hotel clerk; for, during the night, William Ragson, a tramp, sneaks into Paff's room and exchanges his old rags for Paff's neat attire. In the morning Paff discovers his loss and tries to telephone the office without success, and is finally obliged to put on the tramp's filthy rags which change his appearance so greatly that when he complains to the clerk he gets no satisfaction and is kicked out by the porter who carried in his luggage.

In the meantime, Ragson, dressed in Paff's clothes and in possession of all his money and papers, lives on the fat of the land, and when he meets Paff on the street he kicks him out of the way. Poor Paff, unable to identify himself, or get any redress, gets desperately hungry and appropriates a lunch-basket he finds on a bench in the park. He is promptly arrested and when taken to the station is surprised to meet Ragson who has been arrested for riotous behavior. The hotel keeper is summoned; Paff is identified and Ragson meets the fate of all transgressors.

IT CURED HUBBY (Dec. 15).—Norma, the pretty president of "The Temperance Union," enlists the aid of the minister in an effort to cure her hubby, Ferdie, of being a "good fellow." They plan to simulate the appearance of slight intoxication when Ferdie returns from one of his usual good times, relying upon the shock to have the desired moral effect. Ferdie phones his usual excuse for absence and the scheme is put in operation. They procure two bottles labeled "whiskey" and fill them with sarsaparilla. The bottles are left in the kitchen and the conspirators await hubby's return.

Meanwhile, the cook and her blue-coated friend have a love affair, and during the struggle for a kiss the bottles are knocked out the window and smashed on the pavement below. Thinking to shield the cook, the cop replaces the imitation with real whiskey and when Ferdie is heard laboring up the front steps, Norma gets the supposed soft stuff which she and the minister begin drinking in large gulps as Ferdie enters.

He almost drops lifeless when his demure wife and the sedate minister bolt about the room doing the tango, and to make matters worse, the members of the Temperance Union drop in when the revel is at its height. Norma revives sufficiently to seek an explanation. She drags in the cook and matters are soon explained. The shocked members of the union are reconciled, and Ferdie loses no time in signing the pledge.

THE BOMB (Special—Two Parts—Dec. 16). When Count Ivan, a Russian nobleman, falls under the displeasure of the government, Duke Boris is commanded by the Czar to deliver to the Count, a notice of the confiscation of his property and his banishment from Russia. The old Count is stunned by the blow. While he reads the Imperial order, Sonia, the Count's daughter, appears, and Boris is surprised to recognize in her a woman whom he has previously seen and admired. Sonia flames in anger at Boris, ordering him from the house. When she rushes to her father's side, she finds him dead, killed by the shock of his misfortune. She rises from her knees and swears to be revenged against the government, and Boris, as its agent.

Fearing arrest herself, she secures her jewels and a bomb which her father had invented, and which was the cause of the imperial displeasure, and hides in the poorer parts of the city.

Boris, seeking Sonia, finds that she has joined a society of anarchists and joins the society himself, in an effort to win her and rescue her from her dangerous associations. He rescues her from insult at the hands of Michael, one of the members, thus winning Sonia's love and Michael's enmity. Michael plots against Boris, or "Kamoroff," as he is known in his disguise. When Boris tries to persuade Sonia to give up the leadership of the society, which she has assumed, she accuses him of faint-heartedness in the cause, and sends him from her, and Boris, fearing to remain longer absent from court, sends word for his apartments to be made ready. The message falls into the hands of Peter, one of the anarchists, and unknown to Boris, they plan to place the bomb, invented by Count Ivan, in his rooms. Sonia is chosen to place the bomb.

After Sonia has departed on her dangerous mission, Michael rushes in, crying that he has discovered "Kamoroff" to be the Duke Boris, whom they have sworn to kill. The anarchists all start in pursuit. In the meanwhile, Boris has discovered the loss of papers telling his identity and, in the midst of the realization of his danger, he hears the anarchists coming. He escapes by the window with Michael and the others in close pursuit. In the meanwhile, Sonia has reached Boris' apartments and has placed the bomb, stretching the trip-string across the floor. Boris succeeds in reaching his room. In the darkened apartment, Sonia conceals herself and when Boris enters, she springs upon him with a dagger. The anarchists start to batter down the door. Sonia and Boris, struggling, recognize each other in the moonlight. They draw apart in surprise and horror. Boris' foot strikes the string from the bomb and trips the mechanism. The door is yielding to the attack of the anarchists. Sonia, forgetting her revenge, throws herself into Boris' arms. She sees the smoking bomb and starts back in alarm at this new danger. At that moment the anarchists rush into the outer room. Sonia faints, and Boris, seizing the smoking bomb, hurls it at the on-coming "brotherhood." With a flash of flame and smoke it explodes. In the wrecked room, Boris recovers consciousness. The anarchists are piled in the doorway, killed by their bomb. In Boris' arms, Sonia opens her eyes, her thirst for revenge swallowed up in her great love

WHEN THE BLIND SEE (Special—Two Parts —Dec. 17).—Of the two sons of John Green, a retired farmer, the elder, Joe, is the practical business man. He runs the farm and makes it pay. The father is satisfied to leave everything in his hands because the younger son, Edwin, is a quiet, easy-going chap, who cares a great deal more for study than for money-making Ruth, the sister, is partial to the younger. She mothers him and protects him from the hard ways of Joe. Believing that he is the only member of the family fit to have possession of the farm, Joe decides to make his title to it secure. The father signs a deed to the place, giving everything over to Joe, without examining the paper.

After John Green's death Joe astounds his brother and sister by declaring his ownership of the homestead and showing the deed. He tells Edwin that there is no place for him and advises him to get out at once and shift for himself. Ruth protests and when Joe shows firmness elects to go with her younger brother who, she thinks, needs her care. The two go to the city where Edwin realizes his life-long ambition to attend medical college. Ruth never lets him know that in order to keep him in college she is obliged to work and earn money during his absence, and it never occurs to Edwin to question that the little sum they took with them when they left home would last so long as it seems to.

Meanwhile Joe discovers oil on the farm and his wells make him wealthy. His enjoyment of his riches is not wholly unalloyed, however, for he finds his eyesight failing. Sudden attacks of blindness which are only temporary, worry him and cause him to consult a specialist. Meanwhile, Edwin graduates from medical college as a surgeon and perfects a difficult new operation on the eyeball. The disease for which he has found a cure is the one his brother has. Neither of the brothers has kept track of the other. When Joe's specialist tells him of the young surgeon whose wonderful skill has set surgical circles agog, Joe comments on the coincident that the names are the same, but does not suspect that it is his brother. He determines to see the surgeon and goes to his office where the recognition takes place. Edwin at first refuses to perform the operation, but in the end the kind-hearted counsel of the sister induces him to relent. The operation successfully performed, Joe makes atonement for the past.

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THE COMEDIENNE'S STRATEGY (Dec. 18).—Mlle. Rosie is a fascinating music-hall artiste who has captivated the impressionable old Major Kirkham. The Major dances attendance upon her at all times, and makes her life a burden by his constant proposals of marriage. Hazel, the Major's daughter, is in love with Fred Mayer and gazes longingly at his picture when he is absent. Fred has kept out of the Major's way, fearing his irascible temper, and at length persuades the shrinking Hazel to elope with him.

In the meantime, the Major has again appeared before Rosie with his inevitable proposal of marriage, and in desperation to get rid of him, tells him that she is married and shows him a photograph which she declares is that of her husband. The Major returns to his office, where he finds a letter from Hazel telling him of her marriage and enclosing her husband's picture. When the Major sees it, he nearly faints. It is the photograph of Rosie's husband.

He swears out a warrant for Fred's arrest, and starts in pursuit, accompanied by a squad of police. When he overtakes the auto with Hazel and Fred, the young bridegroom is turned over to the police as a bigamist, and the fainting girl is loaded into her father's car. It seems all up with the happiness of Fred and Hazel until Rosie appears at the police station and explains the joke. Hazel goes away with Rosie's "husband" and the newlyweds are made happy. The Major is cured of a bad temper and his desire to marry the singer.

WHO'S WHO (Dec. 19).—Jim Inko stops to tell Dr. Black that his (Jim's) wife is a little off in the top piece. The doctor promises to do what he can for her. The daily papers give an account of a negro with unbalanced mind roaming about. In making his visit, the doctor gets into the wrong house and the occupant, having read an account of the crazy negro, thinks the doctor is the crazy man. On entering the room the doctor finds the woman he thinks in a terrible frame of mind and tries to humor her. There are a number of shots fired. The noise brings the neighbors and police, and the doctor is told of his mistake.

SHALL CURFEW RING TO-NIGHT (Dec. 19).—Bess, a lady barber, is beloved by Willie Gumph, also by General Bovril, a despotic officer. The General discovers Willie making love to Bess in the barber shop, and orders him killed that evening at the ringing of the curfew. Bess calls upon the old sexton and tries to bribe him with a stogie. The sexton lights the stogie, listens to her story and then starts for the church. The valiant Bess makes an attempt to bribe him with a half-dozen bottles of beer. The sexton drinks the beer and continues on his way. Bess secures a basket-full of bombs which she hurls at the old man without effect; so she makes a rush for the church, steals a ladder, climbs into the belfry, detaches the bell from the beam and ties the bell rope around her waist. The old sexton arrives and pulls the bell rope, as usual, with Bess acting as a counter-weight.

All of this time, poor Willie is tied to a cannon with a keg of powder and a fuse in front of him. General Bovril, failing to hear the curfew ring, leaves the fort and goes to the old church to ascertain the cause. When his head appears through the trap in the belfry, Bess promptly kicks him in the face, and he falls to the ground below. Bess hastens to the spot of execution with a forged letter to the commanding officer, which orders the release of Willie Gumph. She stamps out the fuse, cuts Willie loose, and the soldiers join in the general rejoicing.

(Continued on Page 1576.)

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(Continued from Page 1573.)

MINA.

A HIGH OLD TIME (Dec. 24).—Josh and Miranda visit the big city on their honeymoon. Josh gets into all sorts of trouble. He flirts with a pretty girl and is trounced by Miranda, takes a trolley ride and returns by auto only to find out that he has a taxicab bill to pay. The girls crowd around Josh on the beach. Seeing Miranda coming he flees abandoning her duster and bag.

Eph and Sinda, a pair of colored newly-weds, find the duster and Sinda puts it on. Looking for lost articles, Josh mistakes Sinda for his wife and follows her and Eph to their home. As Eph and his friends play cards, Josh crawls in through Sinda's window. Then he discovers his mistake for Eph, Sinda and the rest pursue him.

Miranda joins in the chase. Josh and Miranda crawl into a little house which is blown up by a United States Army explosion test, using aeroplane to drop bombs. The explosion lands Miranda in the river. She is rescued by two policemen who take her to the police station. As Miranda is arguing with the sergeant Josh arrives through the roof. He and Miranda, reunited, embrace.

SELIG.

HEARST-SELIG NEWS PICTORIAL, NO. 78 (Nov. 26). St. Louis votes for the completion of the free bridge which for two years spanned the Mississippi River without approaches or floors.

Lexington High School girls' hockey team defeats girls from Arlington, Mass., on their home grounds.

Freight barges begin regular trip with cargoes of goods from New Orleans to Chicago over waterway course. Citizens of Joliet hold celebration.

Bayonets have been used in some of the hottest engagements of the European war. United States Army gives exhibition drill showing the popular use of this weapon.

Motor ship Malakka completes voyage from Norway to Los Angeles via Panama Canal.

Curb market in New York, which closed after the war started, reopened and New Yorkers have first chance to trade in stocks and bonds since the conflict began.

De Cros family, famous English motorists, give equipment of motor ambulances to the English army. They are reviewed before starting for the front.

Germans make base of operations at Brussels. Interesting scenes show troop train arriving, commandeered wagons, types of Bavaria soldiers, and seige guns mounted to cover possible retreat.

HEARST-SELIG NEWS PICTORIAL, NO. 79 (Nov. 30).—Great wireless station at Tuckerton, N. J., is reopened after having been closed on government orders. Motion pictures show this plant with its 860 foot mast, tallest structure in America, which converses daily with Honolulu, Nome and Germany.

Athletes of big Eastern universities compete in cross country run through woods at New Haven, Conn.

Gathering, shipping and handling of gigantic cotton crop which is so big that it has proved an embarrassment to the South because of war depression in the market, shown in motion pictures.

Annual Rugby battle between Leland Stanford, Jr., University and University of California, football classic of the Pacific coast, results in victory for Stanford.

While their comrades of first battalion London Scottish regiment fell in charge at Ypres volunteers in second battalion are sent through final drill before leaving to fill the thinned ranks at the front.

Voyage of submarines through Cape Cod Canal avoiding heavy ocean waves is hailed by Navy Department as achievement of unusual strategic value in coast defense. Scenes show the little vessels on this remarkable trip.

HEARST-SELIG NEWS PICTORIAL NO. 80 (Dec. 3).—Headed by band composed of their own members, New York White Wings parade and are reviewed by mayor and city officials.

London's Lord Mayor is escorted to Guildhall in annual pageant. Troops garrisoned in city march in parade giving it unusual military aspect.

Andrew Carnegie, steel king, walks in Central Park, New York, on his 79th birthday and anniversary, poses for the Hearst-Selig News Pictorial and tells cameraman "I'm getting younger."

Wireless boat, operated from a shore station, navigates Gloucester Harbor, under direction of its inventor, John Hays Hammond, Jr. Its demonstration startles navy experts. Hammond, his boat and his electric dog that follows a light are included in interesting scenes.

East Indian troops, called to aid the Allies, drive a flock of goats to furnish milk and fresh meat, as they march to the trenches at the French frontier.

FIRST PICTURES FROM EAST PRUSSIA—Show the terrible effect of the Russian campaigns there. German soldiers returning after Russians evacuate the territory, find the villages of Underwangen, Abschwangen and Domnau wrecked by shot and fire. The burned church in Allenburg is photographed. Scenes in Berlin show the populace watching war maps, loading presents for troops at the front and Princess August Wilhelm visiting the hospital where the German wounded are being cared for.

PATHE.

PATHE'S DAILY NEWS, NO. 78 (Nov. 18). War Prisoners on way to concentration camp.

English Troops—Bivouac in city park

French Marines—In efficiency drill while waiting to advance.

Reinforcements—For the Allies.

Brooklyn, N. Y.—Tests in aniline manufacture cause big explosion.

Newark, N. J.—Six-day bicycle riders in training.

Los Angeles, Cal.—Spectacular night fire destroys handsome school.

New York City—Curb market opens after three and a half months' idleness.

Christmas Ship Jason Sails for Europe.

PATHE'S DAILY NEWS (Nov. 23).—Indian troops awaiting orders to advance.

Refugees in Holland.

Lord Roberts meets death at the front.

Calais Fort the center of German attack.

U. S. S. Tennessee fired upon by Turks.

Wilmington, Del.—Directum I paces fast mile.

Washington, D. C.—Gen. Hugh L. Scott, new chief of staff, meets Secretary of War Garrison.

Galveston, Tex.—People of the State present silver service to battleship Texas.

Houston, Tex.—Completion of ship channel makes city deep water course.

Barney Oldfield wins big Los Angeles-Phoenix auto race.

PATHE'S WEEKLY, NO. 80 (1914—Nov. 25).—Sea disaster cost many lives in wreck of war hospital ship "Rohilla."

War supplies from Canada arrive in England.

Armored autos in the World War.

British soldiers intrenched on the firing line.

New York, N. Y.—The British steam yacht "Winchester" is placed under guard by United States officials.

State College, Pa.—Pennsylvania Day is celebrated by the college here.

Arlington, Mass.—School girls excel in exciting field hockey.

New York, N. Y.—Big six-day bike race is won by Goullet and Grenda, and other scenes.

(Continued on Page 1596.)

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A CORRECTION.

On page 1278 of Nov. 28 issue there was published a synopsis of a KayBee picture entitled "The Hateful God." It was stated that that picture would be released on November 20. That is an error, for the subject was released on November 13.

POWERS.

THE SCENARIO EDITOR'S DREAM (Nov. 20).—The temperamental moving picture director is at his wit's end. He must have a scenario dealing with the war situation. While in a frenzy he is interrupted by Hippocrates MacGuinness, who blithely hands him a few bushels of scenarios with such sensational themes as "Gathering the Myrtle with Mary" and "La Petite Avoirdupois," or "Truck Horse Soubrette." The director's first impulse is to hurl the palpitating Hippocrates from the highest battlements, but he restrains his ardor and pleasantly jostles him down the staircase.

Acting upon this helpful though gentle hint, the pleasant-mannered poet tries to write a war story. He goes into a sweet slumber. His pensive brain becomes delirious and he sees forts fall, castles crumble, Zeppelins more plentiful than pigeons, while the blowing up of a man-of-war and the crumbling of trains into smoke are subjects scarce worth the recording. He thinks of a man of dire destiny who invents a portable machine that thinks no more of the enemy's fleet than a matinee girl would of one pound of chocolates. The sky is aflame with burning aeroplanes. Midnight becomes as bright as day as the air monsters explode and fall to the ground a mass of molten steel, while the oceans bubble like cauldrons and the sky shines like a burnished mirror.

Then he awakens as the studio scenery falls on him. He is too excited by the nightmare to heed this, and feverishly writes the story.

REX.

AMBITION (Two Parts—Dec. 7).—John Willis, an artist, and Belle Le Veer, a cheery little vaudeville artist, are friends, just friends. For that reason when John meets Marion Davis, an ambitious young actress down on her luck, he feels free to propose to her. Belle is heartbroken but conceals her grief.

Five years pass. The child falls ill at a time little son, Don. The child falls ill at a time when John's pictures are not selling well and Marion, having an offer to return to the stage under the management of Hemenway, a famous producer, accepts the offer and leaves the child in John's care.

Marion makes a hit in the part which has been created for her. After the performance she goes to dinner with her company, leaving John alone. Soon afterward John and Marion quarrel and John, feeling for the child, surrenders little Don to Marion. The child is given into the care of hired nurses who neglect him. Marion, more interested in her footlight success than in the care of her child, leaves home one night when the child falls desperately ill.

Fearful of disappointing her audience, Marion sends for John to take care of the boy. Despite the father's and doctor's work, the boy dies in the night. Enraged that his wife should leave her dying child in order to strut before a theater audience, John goes to the theater, denounces Marion and strips her of her baubles and tinsel. Then, dazed by his child's death and Marion's desertion, he seeks out his old friend Belle.

Belle, good-hearted little soul that she is, ministers to the half-crazed husband, carefully concealing her real feeling for him. Marion, depressed and repentant at her husband's denunciation which she feels is well deserved, gives up the stage and lives alone, seeking to find her husband.

Away from the world in a quiet cottage John starts a picture for exhibition at the autumn salon. A vision comes to him of his wife and child as they used to look years before in his old studio. Using this vision as the subject of his picture, John wins first prize at the salon with his masterpiece. Marion hears of the painting and goes to see it. As she turns away with tears in her eyes faithful little Belle brings John to her. There is a reconciliation and, while husband and wife stand together before the picture of their child, the little vaudeville artists slips unnoticed from the gallery, happy to have brought them together again.

A PAGE FROM LIFE (Two Parts—Dec. 21).—Thomas Carter, a crippled artist, has difficulty selling his sketches and ornate pen drawings. With a daughter to support the artist is in desperate straits when he meets Charlie Breen, the leader of a band of clever crooks who live by their wits. Breen, recognizing Carter's skill with the pen, ingratiates himself into the artist's good graces and then points out to him how easy it would be to forge signatures to checks so even the owner of the signature would be deceived.

Carter finally falls in with Breen's plans and with clever Wall street crooks to assist in the passing of the forged paper, quickly attains affluence. The members of the band make it a point to attend public gatherings and balls where they scrape acquaintance with rich "prospects." At one of these balls which Carter and his daughter attend, Rita Carter, who knows nothing of her father's connection with Breen's band, meets Richard Maybrick, a wealthy young man of excelent family.

Secretly Breen has determined to possess himself of Rita and Maybrick's attentions to her causes Breen to vent his spite on Carter. When Carter permits Maybrick to call upon his daughter, Breen, thinking the penman is about to give up his connection with the band, calls upon him and a stormy interview ensues.

Rita overhears the recriminations and learns for the first time of her father's connection with the band. The news depresses her immeasurably and when Maybrick again calls, feeling herself unworthy of him, she breaks with him, tearfully returning his ring. Breen, from concealment, witnesses the parting and, mad with mingled rage and jealousy, returns to his associates in crime. A quarrel between Breen and one of the band causes the crook to "peach" upon his pals to the police.

Carter is heartbroken when he learns his daughter has broken off with Maybrick because of his connection with the forgers. His grief changes to rage when he recalls the part Breen has played in ruining his daughter's prospects. Carter determines to "get" Breen and leaves home with a loaded revolver.

Maybrick, sensing something mysterious in Rita's abrupt termination of their engagement, returns to the Carter home in time to see Carter leave, weapon in hand. He follows him to the quarters of the gang and witnesses a raid by the police, who have been tipped off by one of the disgruntled crooks. In this raid Carter is wounded but makes his escape and Maybrick, coming upon him while he is weak from loss of blood, takes him to his home.

Breen meanwhile has gone to Carter's home, determined to have his will with Rita. Rita learns of his coming and telephones Maybrick, who hurries to her assistance. Maybrick comes upon Breen in the Carter home and a desperate fight follows, in which the young man shoots and kills Rita's assailant. When Maybrick and Rita return to the Maybrick home they find Carter is sinking fast and cannot live long. The dying artist gives the young couple his blessing and wishes them happiness in their new life together.

ECLAIR.

THE GIRL AND THE STAGE DRIVER (Two Parts—Dec. 2).—The old stage driver and his pretty daughter live happily in a prosperous mining town. The girl is devoted to her fine old father, who has been the stage driver for several years. Needless to say, the girl is a splendid horsewoman and has learned to drive the stage. Her lover is the sheriff, and is an intimate friend of her father. On one of his trips, the stage driver is entrusted with $5,000 in gold, which he is to deliver to the postoffice in the next town. Two wily Mexicans overhear the conversation between the stage driver and the sheriff concerning the money. They decide to hold up the stage that night.

Ruth kisses her old father good-bye, little dreaming that it is for the last time. The stage is held up by the two Mexicans. The old man fights for his life and his charge. The villains do not hesitate to shoot the old man, and after pocketing the gold depart, leaving the body of the stage driver in the road under the stage. At the village it is discovered that the stage is overdue and a party is sent out. They find the body, and hastily send out a posse to catch the murderers. When the daughter is informed of the tragic death of her parent she is overcome, and her lover promises to avenge his death.

In the meantime the Mexicans are hiding in the mountains with the booty. They each try to steal the gold and cheat the other, ending in a bitter quarrel.

After a few days of mourning, Ruth decides to take her father's place. The next pay-day comes, and once more gold is sent to the next town via the stage. The brave girl fears nothing. But once again the pair attempt their nefarious work and the girl is tied to the stage by the wrists. All seems hopeless, but the sheriff, fearing that some evil may befall the girl, follows, and he finds her in this awful plight. He quickly cuts her bonds, and together they muster a crowd of miners in the village who determine to wipe out the hold-up men.

Then commences a series of fights and captures. The Mexicans hide in the underbrush, and are about to make their escape when they are caught, and then justice is done. They meet their deserved fate.

A GAME OF WITS (Two Parts—Dec. 16).—George Howard, the handsome but weak-willed secretary to the American envoy, who has assisted in the formulation of the treaty, decides to secure a copy of the treaty, and, by selling it to the secret service of another power, to make a small fortune.

In order to make a copy of the document Howard takes the treaty from the Government archives. Its theft is immediately discovered and Howard flees. Donna Inez, an adventuress and spy in the employ of a Central American power, learns of the theft of the treaty and of Howard's disappearance. She learns of the hiding place of the traitorous secretary and scrapes acquaintance with him.

Learning where he has hidden the document she disguises herself as a scrub woman, but is surprised while attempting to make off with the treaty. Her tears prevent Howard from dealing roughly with her and later by means of the wiles of a woman of the world she makes Howard believe she is infatuated with him.

Meanwhile Steele, a Government secret service man, has been assigned to follow Howard. He learns of the affair between the former trusted secretary and Donna Inez. The clever adventuress finds that she and Howard are being shadowed and flees to Arizona, leaving a note with Howard telling him she will meet him in Tucson on a certain date. Howard, willing to sell his honor for a kiss, wires her he will join her with the treaty.

Donna Inez, disguises herself as a gypsy and joins her lover, Pedro, on a wagon train passing through the Arizona mining town. Steele intercepts Howard's telegram and follows him to Tucson, where he makes his identity known at a critical moment and saves the young American from disgrace. Howard, laughed at by Donna Inez and her lover, Pedro, determines to return to the North to stand trial for his crime. Howard's assurance that no one beside himself had learned the contents of the treaty seemed to indicate that Uncle Sam would not mete out the full punishment of the law to the former secretary.

GOLD SEAL.

THE GHOST OF SMILING JIM (Two Parts—Dec. 15).—Jim and Harry, two young miners, descuss in a public place a strike they have made and are overheard by Higby, a scheming ne'er-do-well. Higby, learning that the young miners have not filed a claim to their lucky strike, determines to "jump" them. This he does and establishes himself with friends on the claim before Harry and Jim return.

The young miners attempt to oust the interlopers but are worsted in a gun fight. Harry is killed and Jim falls over a cliff. He is given up for dead. He recovers from the accident, but remembers nothing of his previous life. Making his way into the mountains he lives the life of a hermit, eating wild game he has killed by stealth and fish he nets in the mountain stream.

Meantime his wife, having received a letter from Jim, written by the now demented miner before Higby jumped his claim, comes west with her little daughter. She learns that her husband's claim has been stolen and he had fallen over a cliff in a fight with the claim jumpers.

For a time Jim's wife and daughter live in one of the houses which Higby has built from the profits of his stolen mine. Struggle as she does to keep a roof over her own and her daughter's head, Jim's wife finally finds herself unable to pay the rent and is ejected by Higby. Soon after the mother dies from shock and exposure and her daughter is taken into the Higby home, where she is made a household drudge.

The girl has dreams of her own and often hears the neighbors telling of a ghost which roams the mountains and appears on the outskirts of the mining village only at nightfall. For months she dreams of visiting this lonesome soul and seizes the first opportunity to steal away into the hills to search out the supposed apparition.

Night comes on and while she rides over the hills she sees a bowed figure scuttling along before her. Riding up fearlessly to the supposed ghost, the girl dismounts and puts her arms tenderly about him. She finds that the "ghost" is a middle-aged man with a face lined from suffering and his struggles to eke out a living from the woods and streams.

Interested in the story which this creature tries to tell, the girl lingers in the mountains until a storm overtakes her. A tree, uprooted by the fierce gale, crushes in the cabin roof and the recluse is pinned beneath it. In its fall the tree strikes the hermit a glancing blow on the

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head. The blow serves to restore the "ghost's" memory, and, upon recovering consciousness, he recognizes in the girl who is ministering to him his own daughter.

There is a happy reconciliation and Jim spends the rest of the evening telling his daughter of the wrong that had been done him fifteen years before. Together father and daughter evolve a clever plan to bring Highby to justice. The plan succeeds and the close of this story finds Jim and his daughter happily established in a beautiful home, built with money recovered after Higby's imprisonment.

BISON.

CHRISTMAS SPIRIT (Two Parts—Dec. 19).—Old Harry, the derelict, climbs out of a box car and is kicked and beaten off by a trainman. He tramps the railroad to a town and going to a kitchen door, begs for food. A Christmas Eve party is on and he is taken in, given clothes and made up as Santa Claus. After the party, and the children go to bed, old Harry breaks down and tells his story to Mary and John, brother and sister, each married with children.

The derelict's story: "Harry, a sailor, has a wife and two children in a nice cottage in a seaport town. It is a happy family. He goes away on a voyage and is wrecked at sea. His wife reads of the wreck and that all on board have been drowned. Harry is washed up on a deserted beach in a strange country. Months later he makes his way home, only to find the house deserted, so he continues his wanderings for years in search of his loved ones. He tells his hearers the last he saw of his wife and children was their sailing a little boat he had carved. John and Mary looked at a small dismantled bark above the fireplace, and, showing it and an old photo in the family album to him, they recognize old Harry as their long-lost father. The grandchildren come down in their night clothes, and the picture fades with the kiddies climbing all over their grandpap's knees."

VICTOR.

THE HEART OF THE HILLS (Three Parts—Dec. 17).—'Lisbeth Ann is a child of the wilds. In a gingham gown and barefeet she roams the mountain sides as care-free as the birds which carol in the pine trees above her. Creeping along the mountain trail one morning she overhears two men discussing a land deal in which her father has been concerned. To her dismay she learns that her father has disposed of a valuable piece of land underneath which are rich coal veins.

Realizing that her father has been duped, the girl is about to shoot the man who has bought the property, when his kindly face restrains her. She tells her father of the imposition, and her parent calls the hill men together. He warns a young surveyor who has conducted the negotiations that he intends to recover his former property. The young surveyor, who also is the son of the purchaser of the property, defies the mountaineer and a pitched battle results in which the young man is wounded.

Pity for the handsome young man overtakes 'Lisbeth, and gathering him into her arms she takes the young surveyor to her home, where, much against her father's wishes, she nurses him back to health. Young Matthews, the surveyor, falls in love with his rosy-cheeked nurse during the long weeks of his convalescence and his fiancee, a wealthy heiress from the city, soon discovers his infatuation during a visit to 'Lisbeth's cabin.

When her attempts to regain young Matthews' regard prove futile, the heiress plans to bring about 'Lisbeth's ruin. Accordingly, she invites the untutored child to the city, promising to educate her and make her "worthy of the m she is to marry."

She introduces the child to some of her male friends of doubtful reputation and encourages them in making mad love to the little mountain girl. Shamed by the child's all too apparent innocence, they make a pet of her. On every hand 'Lisbeth's naive ways and charming disposition open to her the doors of the most exclusive homes in the great city and the heiress' plans to corrupt the child fail miserably. In the end the daughter of the hills marries the sweetheart she has nursed back to health and her father, incidentally, is given a part ownership in the coal mines which are sunk on his old property.

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UNIVERSAL.

ANIMATED WEEKLY, NO. 143 (Dec. 21).—Army Defeats Navy—Cadets from Uncle Sam's rival academies battle for football honors of the season. Army, 20; Navy, 0.—Philadelphia, Pa. Sub-titles: Arrival of the Army, Arrival of the Navy, Arrival of Secretary Daniels, The Navy's Goat.

Motor Ambulance Convoy—Complete in every detail, this convoy is to form a permanent unit in the Army Service Corps.—London, England.

Flowers to Help Belgians—For the relief of destitute Belgians, first blossom in chrysanthemum sale is bought for $10 by Mayor Rolph.—San Francisco, Cal.

Pennsylvania Day—Gov. John K. Tener and officials from all parts of the state are guests of the students during annual celebration.—State College, Pa.

The White Wings—Mayor Mitchel reviews annual parade of the Street Cleaning Department.—New York City.

Chicago "Cubs" New Manager—Roger Bresnahan, St. Louis "Cardinals" ex-manager, signs contract to manage Chicago "Nationals."—Cincinnati, Ohio.

Louisiana Orange Day—Thousands of oranges are distributed by Mayor Martin Behrman during annual Orange Growers' Celebration—New Orleans, La.

New York's Veteran Battalion—Amid booming of artillery the national emblem is hoisted by "Old Guard" in memory of Evacuation Day, Battery Park, New York City.

Ready for Action—Two swift French destroyers leaving for patrol duty along the coast near Ostend.—Nieuport, Belgium.

Belgian Troops at Furnes—King Albert and President Poincare, who accompanied Belgian Minister of War, arrive at Army Headquarters for conference with General Joffre. Sub-title: German aviator drops bomb 15 minutes prior to the King's arrival.

Richard W. Croker Weds Indian Princess—Ex-Tammany Chief, aged 73, marries Miss Bula G. Edmondson, 23, singer, suffragette and descendant of Cherokee Indians, at the home of Nathan Strauss.—New York City.

Cartoons by the world-famous caricaturist, Hy. Mayer of Puck.

IMP.

THE COWARD (Two Parts—Nov. 30).—David Harris, a well-to-do young merchant, marries the daughter of a wealthy colonel. Ignorant of the fact that his bride's mother had been a drunkard, Harris holds a colossal banquet in honor of the marriage. During the feast much wine is served. This is the first time that the bride tastes spirits of any kind. Her mother's failing comes to the surface; a terrible craving takes root. Marks, a man of rather dubious antecedents, who secretly loves her, notices this, and plots her downfall. He takes pains to see that the wife has all the drink she desires. Harris discovers his wife's tragic craving, and resolves to put up a struggle to save her. The colonel confesses the truth, regarding the bride's mother, to Harris.

Meanwhile war is declared. Harris undergoes a terrible mental combat, his love for his wife fighting against his duty to his country. He finally decides to stay out of the army that he might stay with his wife, who is being continually supplied with liquor from Marks. Marks feigns a broken arm. In this manner he saves himself from going to war. Harris's friends depart for the front, believing him to be a coward.

A year passes. A baby is born to Harris and his wife. The wife has tried in vain to overthrow the craving thirst, while Marks has been secretly supplying her with liquor. One night the wife dreams that she sees her baby grown to manhood, lying drunk in a gutter. In the next room Harris lies asleep. In his dreams he reviews what might have been. He sees himself with his comrades on the battlefield where all is glory. The wife awakens and, terrified, she calls him. He hurries to her, and finds her huddled in a heap on the floor. she swears she will never, never drink again.

Harris does not believe that he can believe this promise, so he decides to test his wife. A few nights later he leaves a bottle in her room and peers in through the keyhole. The wife enters and sees the spirits. A battle rages within. It finally seems that she can hold out no longer; she approaches the bottle. Suddenly, in the bottle she seems to see her little baby. She grasps the bottle and breaks it into many

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pieces. The husband dashes in and catches her in his arms.

The war is over. Harris' friends return and refuse to notice him, believing him a coward. At a dinner, in celebration of the victory, all his former friends spurn him. His wife notices this and is sorry at heart. She resolves to tell them the truth—that her husband is not a coward, but has won a greater victory than any of them. This done, Harris is hailed as a hero.

Marks' perfidy is discovered and he is glad to slink away unmolested.

THE MILL STREAM (Two Parts—Dec. 14).—Jack Thornby, owner of a small grist mill, is in love with Mary, the daughter of his mill foreman, Dan Wheatly. While inspecting the spillway which carries off the overflow of the mill race, Jack finds Tom Craven, a wealthy young business man from the city, sitting beside the trout stream nursing a sprained ankle. Craven has been spending his vacation in the country fishing. A misstep while whipping the stream for trout results in a painful but not serious injury to his foot. Jack takes the young man to his home and applies a poultice which quickly relieves Tom's pain. Mary is introduced to Tom. His polished ways and refined manner as contrasted with Jack's hearty manners, result in poor Jack being neglected by his old sweetheart.

Jack's jealousy is aroused and the young men finally come to blows over Mary. The quarrel is seen by the mill watchman. Next day Tom's body is found in the mill stream with stab wounds in back and chest. Jack is arrested and accused of having killed his rival for Mary's hand. Soon afterward he is sentenced to twenty years at hard labor. Months later Mary is rowing in the mill stream when she comes upon the body of a poorly-dressed man in the bushes along the shore of the stream. While trying to drag the body nearer the bank, her hand comes in contact with a bulky object protruding from the dead man's pocket. This proves to be a pocketbook which by the size and shape she recognizes as Tom's.

Investigation disclosed that the tramp evidently had seen Tom place money in his wallet, waylaid him and in the scuffle which undoubtedly followed, stabbed him to death. In trying to escape the tramp presumably stumbled and fell into the mill stream. Stunned by his fall, or unable to swim, the tramp drowned with the fruit of his robbery still upon him. Upon consideration of this new evidence, Jack is released from prison and eventually pardoned. Later he and Mary are wedded.

WITHIN THE GATES OF PARADISE (Two Parts—Dec. 17). The European war has thrown Tom Hayes, a factory hand, out of work. The great mill in which he has been employed is shut down because of general industrial depression. With a wife, a boy and girl, to support, Hayes is desperate. Sickness has prevented him from saving money and prospects for a cheery Yuletide are slim, indeed, for his little family. As Christmas Day approaches Hayes is made even more downhearted by overhearing the plans of his children who are sure that Santa Claus will not overlook them on his annual visit. Their childish prattle of the gifts which the children in the great mansion on top of the hill expect adds to the poor millhand's misery, and he determines to be revenged upon the employer who has thrown him out of work.

In the mill owner's home, however, there is Christmas good cheer in abundance. The stockings of the millionaire's children are well filled with expensive presents and in the kitchen of his home the butler, housekeeper and chef plan the feast of the day. Through the windows of the mansion the millhand's children sees the glorious tree spangled with gilded baubles and, believing that Santa Claus could have no possible objection to their sharing in the plentiful gifts he has given to their more fortunate playmates, brother and sister enter the great manse.

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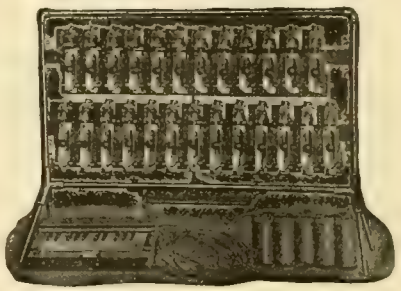

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The little girl immediately appropriates a great doll which walks, rolls its eyes and, by means of a phonographic arrangement, even talks. While she dozes before the great Yule log fire her tiny brother examines a rifle which lies beneath the Christmas tree. As he fingers the trigger of the dangerous toy he sees a window open. A moment later a masked man enters and the child, believing he can save the presents from being stolen, fires point blank at the intruder. The supposed burglar's mask falls from his face and the child recognizes his father. The shot, however, has aroused the house and a moment later the mill owner, his wife and children rush into the great library and seize Tom Hayes.

Mrs. Hayes, knowing of her husband's desperation and fearing that he would make some such attempt to secure Christmas presents for their children, runs into the mansion and pleads forgiveness for her husband. The mill owner, obdurate at first, finally relents. Hayes' wounded hand is dressed and he is sent home. Next day the mill owner's butler enters the humble Hayes cottage in the valley loaded down with presents which he gravely assures the children were left by mistake in the manse on the hill. Best of all, however, he gives their father a note assuring him employment at clerical work in the factory until good times return.

MUTUAL FILM CORP.

MAJESTIC.

DOROTHY IN THE GARRET (Dec. 13).—Old Maid Dorothy, stooping low, goes to the attic of her home, and in an old chest and by the sight of the old spinning wheel, finds traces of the old days. She brings to mind visions of her youth and the cause of her being still an old maid.

In love with Benjie, of the same village, she was happy, as they went to school hand in hand. Grown to young manhood and maidenhood, they still were in love and planned a future of happiness together.

"But once, with angry words they part," and Dorothy, repentant, watches and waits by the empty gate for Benjie, who comes no more. Then she hears, one day, of his marriage to another.

Years pass and Benjie, successful in business, has grown old and crabbed and wrinkled, while Dorothy sits among her attic treasures, still sweet faced and kindly eyed, content in her faithfulness to her lost love.

AT DAWN (Dec. 15).—Sykes, an American engaged to a poor girl, goes to the Philippines as a teacher, and the girl stays behind to await their marraige. Sykes, after some time has passed, has succumbed to the tropic influences, and is living with a native girl, when one day he hears from the girl back home that she is coming to join him and that she will arrive at dawn next day. An aunt has died and left her a lot of money. Caring more for this coin that the girl, Sykes tries to get rid of the native girl, but she makes a row, and he in fear of losing his girl and her cash, poisons the native girl, who dies. He is about to get rid of the body when a young lieutenant of the U. S. Army shows up with his sergeant, inquiring the way to the trail of Indians, and becomes suspicious of Sykes' uneasiness and finds the dead girl. Sykes explains the circumstances and says: "What's another Filipino more or less?" He implies to the lieutenant that when he has been so long there as he has he'll understand better, and says that his United States girl was coming at dawn to marry him, so he had to get rid of his native girl. The officer indicates that he is up to some scheme and tells Sykes to take his sergeant and point out the trail for him, which he indicates starts at a

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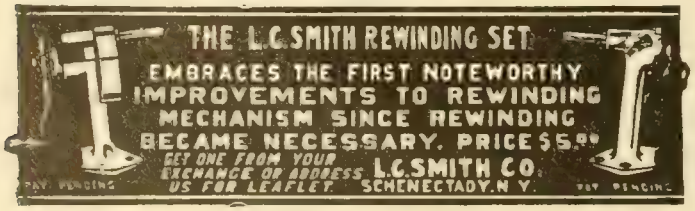
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certain large tree. Sykes goes, and, unseen by him, the sergeant, at a nod from the lieutenant, takes a lariat from a nail and follows. The girl arrives and the sergeant returns, alone. The girl asks for Sykes and the lieutenant tells her he is dead.

RELIANCE.

THE JOKE OF YELLENTOWN (Dec. 16).—The new minister en route to a new Western town to preach loses one of his suit cases containing his clerical robes. It is found on the road by Pete and Ike, cowboys of the Bar X Ranch, who decide to play a huge joke on the boys of their town. Dressing themselves in the clerical robes, and shaving off their mustaches, they appear in the town and call a meeting at the town hall.

Announcing that weapons in the temporary house of God are anachronism, they force the boys to deposit their hardware outside. Then when they are weaponless, Ike and Pete throw down their guns on the astonished "boys" and, forcing them to hold their hands on high, relieve them of all their cash and watches. Then they give them all the laugh and the boys are returned their cash and are forced to "buy."

THE BEAT OF THE YEAR (Two Parts—Dec. 19).—The headless body of a young man is found in the river and Connors, a newspaper man, and Bruce, a cub reporter, are sent out on the story. Bruce wants to make a record and finds a white and streaked button. Bruce follows the clue and finds in a factory in L. I. City that two employees, John Joyce and Sam Leonard, did not show up for work that morning. Leonard is accounted for, but Joyce is not. McGinnis, a stableman, identifies a picture of a man in a group picture on the wall of the factory office, as one who hired a rig from him, and next to this man is Joyce and a girl, Helen Lister, whose photo adorns Joyce's dresser.

Helen tells that she was engaged to Joyce till Greening, the other man of the group, came to work at the factory and Joyce warned her against him. The night before the murder Greening had called and taken her to Jersey City to be married. He had gotten out at his flat in Manhattan, gone inside and then called out the window to tell her to wait at a hotel for him in Jersey City, but he had never shown up. Bruce then discovers that Greening was the son of a multi-millionaire and no one knew why he should be working in a factory under an assumed name.

Bruce and McGinnis go to Greenings' flat and have a run-in with the janitor and tie him up and later they catch Greening also. He escapes and calls the police and denounces Bruce and McGinnis as burglars, but they turn the tables again and take Greening to the newspaper office. They believe that he killed Joyce to get his girl, but it transpires that the man they have captured is really Joyce. Joyce tells them he followed Greening the night of the murder and confronted him in his rooms and forced him to promise to marry the girl under his own real name and not that of Greening. They fight and Greening is killed accidentally. He then threw his body in the creek. He pretended to be Greening in order to throw the police and reporters off the track and save the girl's reputation. A letter found from Greening tells that he was really on the square with the girl and meant to marry her and the shock of this fact being brought home to Joyce, and the realization that all his work and killing has been for naught, kills him.

OUR MUTUAL GIRL, NO. 47 (Dec. 7).—Our Mutual Girl was spinning along toward Princeton, on that day, recently, when it was the Mecca of all devout football worshippers—when she met Douglas Fairbanks, the popular young actor. On his invitation she got out of her limousine and into his racing car. Then he took her as far on her journey as he could and yet get back to New York in time for his matinee. This pleasant little adventure seemed to open the day propitiously—and when Margaret met Ralph Hamilton at Princeton she was in the best of spirits.

Though a Yale man, he showed her without envy the historic, ivy-clad buildings and the magnificent campus which makes the rival university the Oxford of America. As they were walking past Whig Hall, a young man sweeping the steps, raised a cloud of dust which got into Margaret's eyes and caused her to utter an angry protest. As he was about to apologize, his eye fell upon the Yale brassard on Hamilton's arm, and the humor of it struck him so forcibly that he grinned. Margaret had to hold back Ralph from rushing upon him on the spot. She dragged Hamilton away—but later, they were destined to meet the young man again.

They were seeking a guide to help them explore the buildings when an undergraduate introduced to them Aaron Burr Edwards. He was working his way through the college, once headed by two of his forbears. But, though Our Mutual Girl received him cordially, the two young men struck sparks instantly, as though the smouldering fires of ancestral hatred kindled anew of their own accord.

When Hamilton discovered that he had forgotten their football tickets, Edwards seized the opportunity to score a distinct advantage. He procured them excellent seats, and took his reward in sitting next Margaret during the game. Eli won—but Princeton made a wonderful finish when, in the last ten minutes of play, it scored as many points as the victors scored in fifty minutes. After the game, Edwards offered to show his guests "the Westminster Abbey of America." He took them to the graves of his ancestors. Before the tomb of Aaron Burr, young Hamilton faced his guide.

"You brought us here to insult me, did you?" he demanded, his eyes flaming.

The next instant they were scuffling and struggling together. In a flash, the historic scene between Alexander Hamilton and Aaron Burr on Weehauken Heights more than a century ago darted before Margaret's vision. She read in the situation the bitter fact of inherited antipathies. But, fortunately in this latter day instance, Our Mutual Girl was there to prevent disaster. And Hamilton suffered her to lead him away.

THANHOUSER.

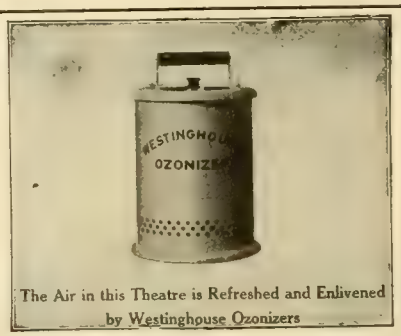
WHEN EAST MEETS WEST (Dec. 13).—May was a very well-to-do young girl with an indulgent mother and a handsome sweetheart. She was an only child and used to having her own way in nearly everything, and though of a vivacious nature, cheerful and sunny, the indulgence of her friends and relatives had made her the least bit headstrong. When her mother decided that they visit Yellowstone Park, May insisted that her fiancee be invited to accompany them and succeeded in having her way.

Their trip was a very pleasant one, indeed, until May took it into her pretty small head to climb down over a dangerous cliff into the bottom of the canyon to see the falls as they looked from below. Naturally her sweetheart was appalled at the danger and insisted that she do nothing so hazardous. May became angry, called him a coward for not wanting to accompany her, gave him back the ring and broke their engagement. Then seeking a Western guide, she started out to make the climb anyway.

Climbing down the face of the precipice, one of the rocks which furnished her handhold broke off and she fell and would have been dashed to pieces by the hundreds of rocks below had she not landed upon a narrow ledge a few feet below her where her grip failed. Mercifully she fainted and lay unconscious on the rocky shelf. Meanwhile the lover, suspecting that she was carrying out her determination, was making haste toward the spot. On his way he met the Western guide, who was hurrying back for assistance. Together they returned to the edge of the precipice and with the aid of a rope Jack lowered himself to May's unconscious form, and after fastening the rope securely about her, climbed back to the top and May was drawn up to safety. When he carries the still unconscious girl back to the hotel, her mother, thinking him in a measure responsible for the accident, and knowing that they had a quarrel, orders Jack to leave the hotel, which he does.

When May regains consciousness she experiences a revulsion of feeling, but her sweetheart has gone. She is inconsolable until they meet again at Old Faithful Inn, where they are happily reunited.

THE CENTER OF THE WEB (Two Parts—Dec. 1).—Ida Dean, in league with the counterfeiter, George Morely, meets and falls in love with John Linton who is employed in the secret service. Morely threatens her, but she continues to receive Linton's attentions. The action of the latter, however, in helping a young girl who is out of work, arouses Ida's jealousy. Refusing to believe that Linton's ac-



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tion was purely from philanthropic motives, she plots with Morely to involve the girl and her father in the counterfeit scheme and then betray them to the authorities. Linton visits a suburban police station, and in taking a stroll through the country happens upon the counterfeiters' den. There he discovers his protege and learns that the woman he loves has been the means of bringing her there. Linton is captured by the gang, and when he fails to return to the police station the officers organize a search party. They reach the den just in time to see Ida Dean save Linton's life from the assault of the infuriated Morely.

NAIDRA, THE DREAM WOMAN (Dec. 4).—An old scientist all his life has labored in his laboratory to discover the secret of the creation of human life. At last he happens on an ancient book which gives him the clue. And he brings into being a woman, beautiful but incapable of love. He shows her happy lovers, that she may see what love means. He takes her to where a mother is singing her baby to sleep, that she may realize how love finds fulfillment. Then he leads her where a father and mother are weeping together over the grave of their child, hoping thus to reveal to her sorrow and the meaning of renunciation. But the woman fails to respond. A young organist visits the scientist—and he and Naidra, the dream woman, fall in love. The old scientist, who has come to love his Galatea deeply, is filled with grief to see that where he has failed, another has succeeded. As the organist is about to kiss Naidra, the scientist rushes forward—and awakes to find that Naidra and his love for her is all a dream.

THE AMATEUR DETECTIVE (Dec. 6).—Jane and Pat, her policeman admirer, whom she has taught to believe himself a second Sherlock Holmes, think that they have discovered a blackhand plot against Mr. Wise, Jane's employer. In reality the mysterious signs they have seen on the back fence are Jack's secret language to Betty, his sweetheart, whom Father Wise considers too young to have beaux. Betty and Jack find out that Jane has mistaken their innocent hieroglyphics for blackhand signals, so they scheme to get father worried, to have Jack masquerade as a detective, subdue a bogus blackhand gang, and then, throwing off his disguise, claim Betty as his reward. Pat precipitates matters, however, by arresting the young hero prematurely. Jack is obliged to unmask. But Mr. Wise, seeing the joke, gives Betty to Jack.

ROYAL.

SHERMAN WAS RIGHT (Dec. 5).—An imaginary war is caused by an imaginary grievance. The excitement opens in the war office where a fiery speaker is trying to wake his slumbering companions. At last they are thoroughly aroused by the arrival of an elderly courier who has taken twenty years to deliver the war message One army is composed exclusively of married men, who are willing to die, and the battles are fought under the rules and regulations of the union. It is treason to fight after 5.30 on week days, and every soldier must be off the field by 1 P. M. Saturdays. Cannon balls are borrowed by one army of the other, and the climax comes with the breaking up of the death struggle by the wives of the married contingent.

IT'S VERY TRYING (Dec. 5)—A farce subject on the same reel with the foregoing.

BRONCHO.

THE PANTHER (Two Parts—Dec. 16).—Andrew McLeod, the Factor, is called "The Panther" by the Indians, owing to his cruelty. He wishes to marry Julie, the daughter of Francois Ledru, a French trapper. Julie is afraid of McLeod and rather than become his wife she runs away. Ledru is terrified when he discovers her absence as he knows McLeod will make him suffer for it, in which fear he is fully justified, as he is beaten and then shot by McLeod.

Meantime, Julie, in her wanderings, runs into Father Lezare, who is journeying toward the trading station, and also David Brandt, a hunter. She appeals to them for help and upon David's assertion that he will do anything to help her, she begs him to marry her. After some hesitation on the part of both David and the priest, this is done. McLeod's Indians who have been sent in search of Julie, capture the three and bring them back to the station. There David is tortured by Brandt and Julie is confined in a small room in his house.

About this time John Caribou, an Indian, returns from a trapping expedition, and, upon learning of his good friend Ledru's death, vows to avenge it. He pretends friendliness to McLeod, who tells him to give David a chance to escape with Julie, then to kill David and bring Julie back to him. John pretends to do this, but really does help David and Julie to escape. He then returns to McLeod and tells him David is dead. McLeod demands to be shown his body. He is led by John to the grave of Ledru and there a fierce struggle takes place between John and McLeod. John is mortally wounded, but manages to shoot McLeod while he is making his "get-away."

KAY BEE.

MOTHER OF SHADOWS (Two Parts—Dec. 4).—Laughing Moon, sister of the Sioux Chief, saves the life of Lieut. Eldridge, after he had protected her from a drunken Mexican. The friendship rapidly ripens into love. Some time later the chief arrives at the Post with all his tribe and Laughing Moon demands to see the colonel, whom he tells that Laughing Moon has a child of which one of his officers is the father. The colonel at once orders all the officers before him and tells Laughing Moon to pick out the man. She refuses to betray Eldrige but he admits it. The colonel demands that he marry her at once. This is done.

As time passes, Laughing Moon realizes that her husband is ashamed of her, and her heart is broken when she hears him say that he knows the baby will grow up to be ashamed of her. The Sioux chief, owing to the fact that his sister has married an officer, disobeys the colonel's orders regarding hunting, and in the dispute that follows one of his warriors is placed under arrest. When the colonel refuses to release him, the chief attacks the fort. During the battle the imprisoned Indian escapes and discovers a small wooden gate in the rear of the stables which is unguarded. He throws away the wooden bar securing the gate, and hastens to inform the Indians. Laughing Moon sees him, and, realizing the gate must be held, throws her arm in the bar slots in place of the wooden bar.

The Indians try to batter down the gate and chop through at her arm, badly wounding her, but she manages to cling there until a detachment of soldiers arrive. The Indians are beaten off. Laughing Moon is the heroine of the hour, and her husband is now very proud of her, and brings the baby to her, telling her when it grows he will delight in telling of his brave mother. She, however, knows that his first statement is true, and realizes when she is an old shapless squaw her son will be ashamed of her when he compares her to the beautiful white mothers of boys of his acquaintance. She feels it is best that he should remember her as a beautiful Indian Princess who saved the fort. She opens the bandages binding her wounds, and when they find her she is dead.

THE FORTUNES OF WAR (Two Parts—Dec. 11).—Carlos Romez and Pedro Cerveroz are both suitors for the hand of Pepita Hermanos, who chooses Carlos, much to his father's displeasure, as he favors Pedro. When the Mexican war breaks out both Pedro and Carlos are called to the front, Pedro being a Federal and Carlos a rebel. Pepita's father is general of the Federal army. While Carlos is on his way with important dispatches to General Villa, he is chased by the Federal army. Escaping them, he finds shelter in Pepita's home. The Federals, suspecting his hiding place, come and search the house. Unable to find him, they return to their camp. Pedro, suspecting Pepita of hiding Carlos, resolves on a ruse to learn the truth. Disguising a Federal as a Rebel by dressing him him in one of the Rebel prisoner's clothes, they send him to Pepita's home, pretending to seek shelter from the enemy. Pepita and Carlos take him in. While they are out of the room he goes to the window and gives a signal to the Federals, who rush to the house. Hearing the Federals, Carlos makes his escape, leaving the dispatches in his haste with Pepita, who realizes that the dispatches mean death to her father. She rushes to his camp to warn him of his danger. Her father thinks she is a Rebel spy until after she has explained her errand. He has difficulty in convincing his officers that she is not a spy. Carlo, fearing for Pepita's safety, comes to her rescue and takes her safely over the American border.

DOMINO.

THE VIGIL (Two Parts—Dec. 3).—Kamura, a poor Japanese fisherman, has arranged to have his daughter marry Owaru, against her will. Kenjiro, son of a wealthy Japanese merchant, is in a wreck at sea and is washed on the wreckage near Mira's home. She swims out to sea and rescues him. Later they fall in love, and her engagement with Owaru is sealed. Kenjiro is appointed "One Year Godmaster," a Japanese custom, which, although quite an honor, required him to live the life of a hermit for one year, and if any calamity comes to the community it is supposed to be caused by some negligence on the part of the Godmaster to his religious duties.

A ship from Asia brings the plague to this village and the superstitious people believe their sufferings to be a visitation from the Gods. Owaru, fired with jealousy, fans the fires of suspicion against Kenjiro, telling the lower classes that he is false to his trust. Chosing a night that Kenjiro's religious duties compel him to keep an all night vigil, Owaru drugs his food with a sleeping potion, and Kenjiro is found by the people to be false to his trust. He is later put into prison and sentenced to be flogged to death. Believing Owaru guilty of having drugged Kenjiro, Mira determines to impersonate one of Owaru's ancestors and play upon his religious fears, hoping that he will confess. She wrecks Owaru's hut and leaves a note of warning which frightens him. While running he falls over a precipice. Dying, he confesses to having drugged Kenjiro.

NOT OF THE FLOCK (Two Parts—Dec. 10).—Rod Rawley, a saloonkeeper, who has been driven out of the village, sets up a roadhouse outside the town where he lives with his daughter Leone. David Boylan, the new minister of the village, accidentally meets Leone, and, much attracted by her personality, seeks to win her away from the life she is leading. He invites her to a church social. She gladly accepts. At the social, however, she is cruelly snubbed, particularly by Edith Anisworth, the daughter of the village banker, with whom Boylan half believes himself in love. The incident, however, opens his eyes and he breaks with her. Leone returns home, broken hearted, and is about to throw herself away when her better judgment asserts itself.

A little later Edith is enticed to the road house by a suave city man, and here Leone discovers her in a helpless condition. Her feeling of pity overcomes her desire for revenge and she locks Edith in her room. Her father breaks down the door, but Boylan arrives in time to save the two girls. Leone, believing Boylan to be in love with Edith, leaves them together, but Boylan soon overtakes her and gains her consent to be his wife.

AMERICAN.

THE STRENGTH O' TEN (Dec. 2).—Betty, a vivacious girl of the hills, is courted by all the boys. But her unhappy home life with a drunken father leads her to try out every one of her admirers, and if a young man drinks she rejects him. Elick almost comes up to Betty's standard. But on a day when Elick yields to temptation, Betty finds him at daybreak, helpless to rescue her father who has fallen into a deep gully. Seeing his unsteady hands and twitching face, she shrinks away from Elick, while Jep, a young stranger, arriving on the scene just then, lifts her father on his strong shoulders, and with resolute step caries him home—thus winning Betty's admiration. Later Betty puts Jep to the same test as the others, but though she leads him to believe that she is in love with Elick, Jep does not drink even to drown his disappointment. The boys pick a fight with their new rival, of whom they all are jealous. But Jep easily handles the half-tipsy gang, proving himself an Orlando and a Sir Galahad in one. Betty joyfully consents to marry him.

OUT OF THE DARKNESS (Two Parts—Dec. 7).—Terry Manning and the "Wolf," Dan Clancy, are cell-mates. On being released from prison, the "Wolf" tries to inveigle Manning into committing robbery, but the young man is determined to live straight. And not long after, he gets a job in the offices of a large coal company. Here he meets Kitty Clancy, a stenographer, who is supporting herself and her mother. Without suspecting that she is in any way connected with Dan Clancy, Manning falls in love with Kitty. The "Wolf," meanwhile, has discovered where his family is living. He is ashamed, however, to reveal himself to his wife and daughter. Luck is against him, and Manning finds him one night, ragged, penniless and starving. He takes him home with him to his room. While Manning has gone out in his best suit to call on Kitty, Clancy finds the keys of the coal offices in the young man's working clothes—and the rest is easy. Making his get-away with the contents of the safe, the "Wolf," in passing the house where his wife and daughter are living, is moved to have a farewell glimpse of them. Peering in the window, he discovers that Manning is his daughter's sweetheart. Realizing that Manning will be blamed for the theft, and what that will mean to Kitty, the old man goes back to the coal offices and replaces the money. He is shot at and wounded, however, by the night watchman—and though he manages to reach Manning's room, the latter, on returning, finds him dying. Clancy confesses his relationship to Kitty and her mother, and Manning, at his request, sends for them. The "Wolf" dies forgiven—and Manning leads the grieving women "out of the darkness" into a more hopeful way of life.

KEYSTONE.

THE NOISE OF BOMBS (Nov. 19).—The chief of the Keystone police incurs the enmity of a gang of Italians at about the same time that he fires a member of the force. The Dagos, coming upon the discharged officer, command him to place the bomb which they have procured for blowing up the chief's house. The officer, though sore at his boss, is not in favor of murdering him. But a few pistols pointed at all the vulnerable spots in his body, and the bomb thrust into his hands, tell him what he

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must do. He enters the chief's house—then, hearing the family come in, leaps into a box couch, bomb and all. The chief's wife, who is no fairy, sits down on the couch, and her weight causes spontaneous combustion of the bomb. Naturally, this gives the policeman a chance to make his escape. A chase ensues, and the unwilling bomb bearer takes refuge in a storehouse belonging to the Italians. Meanwhile, he has lost his bomb—it having changed hands too rapidly during his flight for him to keep track of it. In the storehouse he finds the chief's baby, and in restoring it to its distracted parents, receives the chief's forgiveness for all past offences just as the house full of Italians explodes.

HIS PREHISTORIC PAST (Dec. 7).—Weakchin, the tramp, falls asleep on a park bench, and presently is dreaming of the days of his prehistoric past. He finds himself in an ancient kingdom, flirting with one of the water carrying maidens of the King. Presently he is set upon by Cleo, the King's fool. Then the King comes and the fighting becomes hilariously funny. In the end Weakchin and the King become great friends, but the King's jealousy of Weakchin's attention to his favorite makes trouble. Weakchin throws the King over the cliff, and reigns as King himself. The old King, rescued by Cleo, returns and beats Weakchin over the head. He wakes to find a policeman clubbing him and telling him to "move on."

BEAUTY.

CUPID AND A DRESS COAT (Dec. 1).—Sam and Henry, roommates, are both in love with Ethel, the prettiest girl in town. She invites them to her party, and while getting ready that evening, Henry discovers that Sam's dress coat is ripped up the back. He has the bad grace to laugh at his rival. So, while Henry is in the bath-room "handsoming up," Sam helps himself to his friend's coat and hikes off. Henry makes the best of an embarrassing situation. He sews up the rip as well as he can, gets into Sam's coat and arrives at the festivities just in time to see his rival leading out Ethel for a dance. In stooping to pick up Ethel's fan, the carelessly mended coat bursts asunder, much to Henry's embarrassment. But as Ethel takes him into the next room and sews him up with her own fair hands, his outraged feelings are somewhat calmed. Then he tells her the whole story of Sam's theft. Ethel is a clever girl and secretly she favors Henry. So she manages to lure Sam into the garden, and on the pretense of being cold, gets him to take off his coat and put it around her. She then runs back with it to Henry, who meanwhile has found in the pocket of Sam's coat a diamond ring. He puts the ring on the willing Ethel's finger, and they announce their engagement before the whole assembly. When Sam recognizes the diamond, his chagrin is complete.

PRINCESS.

THE CREATOR OF "HUNGER" (Dec. 4).—John Boyd, a penniless young artist, paints a picture of "Hunger," inspired by an old blind man and his beautiful granddaughter. Boyd's fiancee, Ethel Stewart, is jealous of his girl model; and George Randolph, a rival artist, covets the canvas which he realizes is sure to make a sensation at the forthcoming exhibition. Ethel, on Boyd's refusing to dismiss Mayre, breaks her engagement to him and accepts Randolph's attentions. When Boyd falls ill and has to be taken to a hospital, Randolph seizes the opportunity to help himself to "Hunger" and exhibits it as his own work. The real artist learns of the deception, but his protestations are sought to be merely the ravings of a delirious brain. Only when the blind man and his granddaughter hear of the controversy and testify against Randolph are the critics convinced of Boyd's claim. He is awarded a large sum of money, and not long after he marries Mayre.

KOMIC.

BILL AND ETHEL AT THE BALL (Bill, No. 13—Dec. 20).—The Stenogs decide to give a ball and call upon Ethel to use her influence in getting Mr. Hadley to be the guest of honor. After finally consenting he sends Bill out to procure him a proper masquerade costume and notifies his sweetheart that he will meet her at the dance at the same time describing his costume so she will recognize him. In the meantime Ethel's fellow calls and would like to take Ethel but has no costume. Bill, quick to think, gives him Mr. Hadley's and runs around to get Hadley another one.

At the dance, Ethel's fellow is taken for Hadley and Hadley is taken for Ethel's fellow. Complications reach a serious stage when it comes time to unmask. After much trouble Bill explains how it came to happen and Hadley decides that in the future he will let the Stenogs have their dance without him.

MUTUAL WEEKLY.

MUTUAL WEEKLY, NO. 101 (Dec. 3).—Latest pictures from the seat of war—British Lancers. Troops passing through a French town on way to the front. Senegalese sharpshooters leave camp for the front. Gallant London Scottish who did yeoman's service at Messines. Sentry duty in a French encampment. General Botha addresses a patriotic meeting at the bank. How England is training her soldiers for actual fighting conditions.

Annual gridiron battle between the Stanford and California Universities. Score, 26 to 8, in favor of Stanford.

On with the dance. Devotees of the graceful art start the season with a new and varied repertoire of steps and figures. Series No. 4, the "Canter" waltz.

Miss Lenora Ulrich, the Bird of Paradise, and Mayor Rolph of San Francisco, sell flowers and papers to aid the Belgian relief fund.

Chinese babies win prizes at land products exposition, Portland, Oregon.

Rare cats purr at society. The Annual Cat Club Show is held at the Waldorf-Astoria, N. Y. City.

Secretary of War Garrison congratulates General Hugh L. Scott, new chief of staff, as the latter assumes office at the War Department.

The big Sunset elevator burns at Galveston, Texas, destroying milions of bushels of wheat ready for shipment to Europe.

Seals from the Pribilof Islands furnish us with warm furs and also make intelligent and affectionate pets.

A machine for breaking concrete pavements is invented by a Boston man.

Ohio Northern University students "bury the hatchet," terminating 10-year feud between the pharmaceutical and engineering classes. Gov. Willis of Ohio delivered the "Peace" speech.

FEATURE FILM STORIES

BROADWAY STAR FEATURES.

THE TANGLE (Four Parts).—Lieut. Jack Bradley, 16th U. S. Cavalry, on furlough, a guest at Esplanade Hotel, Fortress Monroe, becomes engaged to Margaret Lane, a New York society girl, who requests him to keep their engagement a secret. One day, while playing tennis, Jack throws his coat on a bench on which Margaret is sitting, and in picking it up she finds a photograph of a beautiful girl which had fallen from one of the pockets. Margaret, who is of a jealous disposition, becomes enraged and making a package of the photo and her engagement ring, sends them to Jack without an explanation. Jack, mystified, tries to see Margaret, but she snubs him at his every approach.

Receiving orders to rejoin his regiment, he is forced to leave without learning the cause of his dismissal. Margaret returns home and receives the attentions of Col. Richard Everett, who is so persistent in his love-making he induces her to become his bride, although Margaret has no love for her soldier husband. Some two years later Jack's regiment is ordered to Fort Bunker, Texas, where Col. Everett is in command. Jack's sister, Emily, is visiting at the Fort with Captain and Mrs. Benham. Margaret, who has met her and recognized her as the original of the picture, realizes how foolish she was in dismissing the man she really loved. She seeks to meet Jack, but he, not daring to trust himself in her presence, refuses to see her.

War is declared, and Margaret, piqued at Jack's seeming indifference and fearful that he will be ordered away suddenly, sends word for him to report at the Colonel's office at once. Jack, unsuspecting, obeys. During a scene in which he learns the truth of their broken engagement, Major Prescott, an old comrade of Colonel Everett's, enters and warns them that the next time he witnesses anything of the kind he will inform the Colonel. The scene now shifts to Tampa, Fla., where the troops are awaiting embarkation. A telegram to Col. Everett from the Secretary of War raises him to the rank of Brigadier General and he recommends Jack for appointment on his staff as aide-de-camp. Margaret, now that Jack is going to the front, is more anxious than ever to see him and sends a note for him to meet her, as she has something of the greatest importance to tell him. Jack accidentally drops the note, which is picked up by Prescott, who informs the Colonel what is happening.

Jack and Margaret meet at the appointed rendezvous with Prescott and the Colonel near by, the Colonel ready to shoot if Jack transgresses. The tenseness of the situation is broken when Jack tells Margaret that her duty as well as his is to her husband, and says good-bye for good. As he is leaving, the Colonel steps out and thanks Jack for the honorable manner in which he has acted. The troops move to the front and are engaged in a terrific battle in which the Colonel is mortally wounded. Sending for Jack, he makes him promise to marry Margaret and passes away. Margaret, who is in New York, hears of her husband's death and becomes ill, constantly calling for Jack in her delirium. Emily, Jack's sister, knowing of their great love, wires for her brother, who is stationed at Santiago, and he takes the next boat home.

PARAMOUNT.

THE CIRCUS MAN (Lasky).—David Jenison, accused of a crime which he did not commit, escapes his guards and joins a traveling circus. Mrs. Braddock, wife of the circus owner, takes an instant liking to David and prevails upon her husband to give him a job as clown. Mrs. Braddock's daughter Christine, falls in love with David. All the performers become friends of the new clown except Ernie Cronk, a hunch-back who, himself admires Christine, takes a violent dislike to David and tries to kill him.

David later saves Ernie from a bad beating at the hands of a gang of rowdies and Ernie thanking David, promises to help him clear his name of the crime charge. Ernie's friendly feeling, however, is short-lived, for in a jealous rage, he writes a note to the detectives informing them that David disguised as a clown, will take part in the afternoon performance, but Dick Cronk, Ernie's brother, learning of the latter's treachery toward David, takes David's place as a clown, while David escapes.

Dick Cronk, who has learned to love Dave like a brother, goes to Jenison Hall, David's former home, and there confronts David's Uncle Frank, who he feels quite certain is the man who committed the crime David is charged with. Dick returns to the circus and tells David of his experiences at Jenison Hall. A few days later they learn that David's uncle and a notorious colored attorney have quarreled, duelled and killed each other, and in his dying confession, the uncle had completely exonerated David.

David, before leaving the circus, confesses his love for Christine and asks Mrs. Braddock's permission to marry her, but Mrs. Braddock, fearing them too young, promises David that in five years, he may marry Christine if he still loves her; so David leaves, pledged to return. Col. Grand, infatuated with Mrs. Braddock and who has been following the circus about, finally through his clever scheming and the lending of money to Braddock, secures control of the circus and places Mrs. Braddock and Christine in his power.

Col. Grand becomes abusive when his treatment is no longer tolerant to Mrs. Braddock and Christine. They leave the circus and return to their home in New York. Later, in New York, Braddock and Col. Grand meet and in a street fight, Braddock is arrested, accused of attempting to kill Col. Grand, and is railroaded to the penitentiary for five years.

Five years have now passed and David comes to New York to claim Christine. Arriving at Christine's home, he learns that she will arrive later, from a trip to the country, and goes to the railroad station to greet her, but seeing her in the company of another young man, postpones his errand. He later meets Mrs. Braddock at a telegraph office and she gives him a wire she was just about to send him in which she tells him it is time for him to redeem his promise and he agrees to call that evening.

Braddock released from prison, has sworn to kill Col. Grand on sight, and takes up a position outside the Braddock residence, and is about to enter, when Dick Cronk interferes and together, they go to a low resort where they can talk in safety. Col. Grand and Braddock meet face to face and Mrs. Braddock pleads with her husband to spare Col. Grand; Braddock does so and walks out of the house, telling them he is going to the river to end it all. During an altercation between Col. Grand, Dick and Ernie, Ernie shoots Col. Grand and when the police arrive blames it on his brother Dick, who at the trial is sentenced to death. Ernie later confesses his guilt and Dick is saved from the death chair. Braddock, instead of suiciding, reforms and returns a better man, while Dave and Christine, learning of the re-union of father and mother, once again don their circus attire and together in the sawdust ring, live over in memories the days of their early love.

MRS. BLACK IS BACK (Famous Players—Four Parts).—Mrs. Black, formerly a plump and good-natured widow, tells Professor Black, her newly-made husband, whom she adores and fears, that she is twenty-nine, instead of thirty-six, her real age, thus neatly knocking off seven years from the sum total. To further convince him of her youth, she tells him also that her son, John, whom he has never seen, is aged ten, when "Little Johnny" is in reality a husky young fellow of seventeen, in school in England. He is fully six feet tall, broad shouldered, and quite up to date, even to his Irish valet, Larry

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McManus. Not being able to tell the Professor this, Mrs. Black invents a mythical "Aunt Prue," living in New England, with whom Johnny is supposed to be staying. The professor has to curb his impatience to see his new son, and meanwhile vents his fondness in buying toys for "the child." So does the Professor's class of gushing young girls, who look forward with equal eagerness to seeing "Professor's Little Johnny." In order to regain the slimness of her youth, Mrs. Black takes reducing exercises from a physical culture teacher, Tom Larkey, but loses more money and patience than flesh. As Son Johnny writes he is in need of money, and wants to come home, she takes the four hundred dollars due Larkey, which she sends to her beloved offspring, telling him he must stay in lEngland, and finish his college course. The professor decides he needs building up, and sends for an instructor to teach him the proper exercises. The instructor proves to be Larkey, who adds to Mrs. Black's troubles by hounding her for the debt due him. Meanwhile her son has promptly lost the money sent him in poker, and gives a Spaniard an I O U for four hundred dollars on the back of an envelope addressed to his mother, Mrs. Black. Pedro, the Spaniard, coming to America, decides to look up Mrs. Black, and, finding her, demands the four hundred owed him by her son; so all her ingenuity is taxed to dodge the two creditors and keep her husband away from them until she shall find some means of obtaining the money due. Son John falls in love with a pretty girl in England and follows her to America, telegraphing his mother on his arrival in New York that he will soon be with her. And Mrs. Black has just learned from her dignified husband that he never forgives a liar! Then things begin to happen, with Mrs. Black as the prime factor. Jack and his valet arrive; the valet is presented as "Aunt Prue's" husband, and Jack masquerades first as the gas man and finally as Lizzie, the new cook. Of course the fatal truth at last comes out, and the penitent Mrs. Black leaps into an auto, about which she understands nothing, and runs away. Her frantic husband sees the machine smash, and when, after believing her gone from him forever, he learns that she escaped injury, he is so glad to find "Mrs. Black is Back," that he readily forgives her deception and welcomes son Jack.

FALSE COLORS (Bosworth—Five Parts)—Dec. 17.—Lloyd Phillips, a noted actor, has just concluded the performance of a new play in one of New York's leading theaters in 1895, and in which he has made an unqualified hit. Congratulations are heard on all sides, but in the midst of all the excitement he takes time to send a telegram to his wife.

Just as the producer, Mark Herbert, is telling Lloyd Phillips of his great success, a message arrives which says that a baby girl was born but that his wife is sinking in health rapidly. Phillips does not stop to hear anything more but rushes away to be at the bedside of his wife. He, however, arrives too late. The great love he bore for his wife overcomes him and he experiences a great aversion for the newborn infant. He cannot even bear the sight of his little daughter and makes arrangements to leave at once, sending word to the manager that he will never act again. He places the infant in the care of the housekeeper and her husband, the butler, who have a young son named Bert, and tells them that he will send money each week to provide for the child's needs. After making final arrangements, he takes up his hermitage on a lonely island.

Mrs. Moore, the maid at the theater, is a humble admirer of the noted actor. She has an invalid husband. One day she thoughtlessly leaves her purse which contains the key to the box wherein she keeps clippings of the actor. While she is in an adjoining room, putting their daughter to bed, he seizes the box, unlocks it and looks over the contents. He calls her. A short scene occurs in which he accuses her of being in love with the actor. He goes into a violent rage and in his excitement he is suddenly seized with an epileptic fit in which he dies.

The next scenes are eighteen years later. The housekeeper and her husband are a very dishonest couple and they use the money which has been sent them regularly for the care and education of Lloyd Phillip's daughter for the education of their own son Bert, whom they have sent to college. They let the house go to ruin and we see the son returning from college—a regular fop. He shows great disgust at the appearance of his parents, the husband being a regular drunkard and sot. While the mother and son are discussing matters, the husband, in one of his drunken spells, accuses his wife and son of using the money which Lloyd Phillips has sent for the education of his daughter. The actor's daughter (Dixie) overhears the conversation and that night she runs away. The next morning a letter is received from the actor saying he will return home, and at the same time the housekeeper finds the note which Dixie left.

Fearful as to what the actor will say, the housekeeper and her husband turn to their son for his advice. He thinks of a scheme in which he will get some girl to impersonate Dixie—marry her, and so get the money which is Dixie's by right. The scheme looks good to him and he sends word to an old sweetheart of his who works in a department store to come at once and marry him. This girl, Florence Moore, is the now grown daughter of Mrs. Moore, the theater maid. Reaching the city, Dixie sees in the papers that the old play in which her father starred is to be revived, and thinking that perhaps they may remember her, she goes to the theater and interviews her father's former manager. He gives her the chance she wishes and places her in the cast of the revived play.

The story then goes back to the old house, and we find the housekeeper and her husband trying to make the place look neater. Their son, Bert, has now married his old sweetheart and brings her to the house to impersonate Dixie when Lloyd Phillips returns. When Flo realizes that she is expected to impersonate Dixie, she rebels, but they tell her she has gone too far now to back out and she is terror-stricken and sorrowful. Bert, however, assures her that Dixie is dead and she finally agrees to the deception. In the meantime, Dixie is playing a part in the revival of her father's play, and Mrs. Moore, in looking over the program recognizes her name as the same as the one of the former star whom she so greatly admired. She makes friends with Dixie and tells her she knew her father very well. Dixie is greatly interested, and after a short friendship, goes to live with the maid.

Lloyd Phillips returns home and Flo is introduced as his daughter. He becomes very fond of her and they take long walks together. Bert becomes very impatient and attempts to hasten matters by announcing that Flo has promised to marry him. Flo suddenly realizes that association with Lloyd Phillips has made her husband and his family distasteful to her. A scene is precipitated in which their marriage is discovered and in anger Phillips leaves.

Back in the theater—Dixie has given promise of talent and is encouraged by Lloyd Phillips, former manager, who, hearing that Phillips has returned home, sends him word of Dixie's success. Upon receipt of this letter, Lloyd Phillips realizes that there has been some imposition and goes at once to see his real daughter. He arrives at the theater too late, however, to meet her and the manager takes him to the cheap lodging house where Dixie lives with Mrs. Moore.

Flo, alive to the character of her husband and his family, has left them and comes home to her mother. There Lloyd Phillips finds the three women, and his true daughter is made known to him. He offers to make amends, but Dixie says he went his own way for nineteen years and now she will go hers. He leaves for his island, but a new vision has replaced the old. He cannot forget Flo. They are brought together again by the death of Mrs. Moore, who, seeing how affairs are between Flo and Phillips, commissions the former to take her loved box of clippings to the actor, on her death. Flo is free, her husband having been killed while burglarizing a house, and a reconciliation with Phillips, and another between Dixie and her father ends the play.

UNIVERSAL SPECIAL RELEASE.

THE MASTER KEY (No. 2) (Rel-week of Nov. 23—Two Parts).—Many a man writes down on paper the things he cannot articulate. James Gallon, dreaming of two women, taciturn and silent as he was, wrote down the thoughts which he could not express in speech. His diary, well thumbed, held the history of many a lonely night; but of all these nights there was one that stood out in his mind:

It was the darkness enclosing a woman on a bed. He still heard her whispered cry: "You speak of God, Tom; but I have no religion but motherhood." Before his closed eyes came the vision of a lamp lit -then almost an apparition—the face of his daughter. One life had fled, possibly appalled by the horrors of a world that recks not of our poor humanity. Yet there was in the dead woman's arms a child grotesquely asleep, as if unawakened mother had known.

"Ruth," he cried. There was no answer from in the darkness—but thus he had christened his only child.

And Gallon knew he was getting old. The problem before him was no longer dim and vague- as it had been in the days of his prime—but absolutely distinct and clear. What was to become of Ruth when he died. He sternly put out of his mind the thought of his former partner—the man—was he dead? If he had not died that night in the gulch—if he were still alive, knowing the secret of "The Master Key," who could save Ruth from his vengeance?

Then there rose before Gallon's mind the straight, strong, almost austere figure of his mining engineer, John Dore. Youthful, of course, but he had proved himself wholly competent in almost every task that had been given him.

And as though Fate desired to give further proof of Dore's manliness she arranges for him, shortly after this, a fearful undertaking. Ruth, while exploring the tunnels, is thrown into an ore car by a terrific explosion. This explosion sends the car on its downward flight out through the tunnel and over the trestle. She is in danger of tragic death if the car goes over the dump at the end. Dore, superintending the operations of a traveling bucket, sees her predicament. He orders the bucket swung loose by its cable and, hanging down by his legs, he swings over the girl and pulls her up to him, the car rushing on and smashing over the ore dump.

But what of Gallon?

Those whom we most want to forget reappear at strange times. James Gallon saw the ghost of the partner he had murdered on the crest of the hill above the mine they had discovered years ago together.

Yes, Wilkerson, the partner, was alive. He had continually searched for Gallon. In some vague way Gallon had realized this, and his fears had been summarized by the words written down in the diary:

"Wilkerson still alive by night. When will he come into the day? He shall never have the key that will unlock the secret to my little girl's happiness. I will trust John Dore!"

But it was no apparition that Gallon had seen, first on the crest of the hill and then at the window; it was really Wilkerson who, after one satisfied glance, rode swiftly away toward Valle Vista

It was midnight when he rapped at the door of the railroad station and called the sleepy agent waiting for the express. This is the telegram he sent:

"Valle Vista, Cal.

"Jean Darnell, Astor House, New York City, N. Y.:

"Have found Gallon at last. Address Master Key Mine to-morrow. Wilkerson."

Who was Jean Darnell? Well, she had a mission of vengeance, too. Incidentally, she welcomed money. Wilkerson had to have it if he ever expected to possess her. When Ruth came to make her fight, with the help of her sweetheart, John Dore, she had two crafty persons to deal with.

THE MASTER KEY (Episode Three—Released Week of Nov. 30—Two Parts).—Hounded by Wilkerson, Gallon is made to realize that his former partner is a real being and not an apparition. It is this knowledge which breaks the spirit of Gallon and prepares him for death. Wilkerson compels Gallon to employ him as superintendent of the mine. It is the last straw; Gallon sinks fast, and as his life is about to flicker out, his daughter, John Dore and the old cook are gathered in the death-room. Supported in Ruth's arms, Gallon writes his last will. It reads:

"I leave all my property to my daughter Ruth, to come into her full possession on her eighteenth birthday. I direct her never to let go of 'The Master Key,' which will make my little girl happy. I direct that my daughter keep Harry Wilkerson as superintendent until she is eighteen. I appoint as executor or this, my last will and testament, John Dore.

When Gallon dies Dore finds in the desk a sealed envelope, addressed to him, which reads, "To be opened on Ruth's eighteenth birthday—sooner if her welfare is threatened." It is hard for Dore and Ruth to appreciate all that has and is happening; much of it is a mystery to them. Vaguely they realize that Gallon had a dread of Wilkerson, that he had evidently wronged him, and that Wilkerson, in his turn, has a mission of vengeance.

At the "Master Key" mine matters come to a critical point when Wilkerson, now in full charge, posts a notice to the effect that "After this day all wages in this mine will be reduced 25 per cent." The man is after money—as much of it as he can get. He also sees that Dore is a stumbling block to his schemes. Of an afternoon Dore interferes when Wilkerson knocks a miner down. It is the excuse for Wilkerson firing him as the mine engineer.

Following this move, the miners decide to strike. Wilkerson's domineering manner has earned the dislike of every one of them. There is a fight in the office between Wilkerson and an old miner. The former draws a gun, and is only prevented from shooting the miner by the timely appearance of Dore. But the incident is sufficient excuse for the rough miners to seek Wilkerson's life. They secure a rope and prepare to lynch him.

Because of Ruth, because he cannot see murder done even in the heat of passion, Dore goes to the defense of the cornered rat. Standing on a box, he tells the miners in a few brief words the exact situation so far as he is concerned, begs them not to risk Ruth's property. For a time the men listen, and then they seem to get out of hand. Ruth climbs onto the box beside her sweetheart and joins her own appeal with his. And this proves successful, so far as the life of Wilkerson is concerned.

But the strike—it must be ended. Wilkerson realized this if he hoped to continue the mine operations and secure money; his life would be threatened at any moment so long as the strike lasted. It is a bitter draught to swallow, but Wilkerson announces to the men that the former scale of wages will be again put in force, and that John Dore will be appointed superintendent of the mine. He is ready to bide his time for revenge.

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THE BATTLE OF LOVE (Essanay—Three Parts).—Arthur Chandler and Bessie Wells are betrothed, much to the delight of their parents. Vivian LaMar, an actress, is in love with Chandler and tries to win him from Miss Wells. He cares nothing for her, although she continues to force her attentions upon him. One day he has an engagement with his fiancee. He is late. She is looking out of the window of her home and sees him arrive in the automobile of the famous actress. The actress holds his hand a long time and refuses to release it. Miss Wells sees all and is jealous and suspicious. She sends Chandler away after they have a quarrel and he goes to his office vowing that he is through with all women forever.

The two fathers meet in a club and discuss the quarrel, both broken hearted. Jack Fixit, a friend of Chandler, wanders in. He lays a wager of $1,000 with each of them that he can arrange the wedding before morning. Fixit then goes to Miss LaMar and tells her that inasmuch as she has caused the trouble it was up to her to help him smooth it over. They concoct a plot. Miss LaMar goes to Chandler's office and, despite his protests, practically compels him to go with her in her auto. She takes him far out into the country, sends him into a field to find some flowers for her and then deserts him.

Fixit then telephones Miss Wells that the actress has been murdered, that Chandler is suspicted and all evidence points to his having committed the crime. Her body is found in a shack near where they had been seen together and Chandler's walking stick is found in her deserted auto, Fixit says. She telephones Chandler and when he arrives and says he is innocent, she stands by him. Her father, who knows of the plot, declares he will have nothing more to do with Chandler, and when his daughter refuses to give him up, orders both out of the house. They go to the home of Chandler's parents. Here they are also ordered out.

Finally they appeal to Fixit. He tells them the only thing to do is to go out in the yacht of Chandler Senior, that he will bring a minister there and that they can get married and flee in the yacht. In the meantime the interested parties are smuggled aboard the yacht. When the bridal couple arrive they show themselves and tell them it is all a joke and laugh at the unhappy pair. They are married, the bet is paid and all are happy.

THE SCHOOL FOR SCANDAL (Kalem—Four Parts).—On the eve of his departure for India, Sir Oliver entrusts his nephews, Charles and Joseph Surface, to the care of his friend, Sir Peter Teazle. Twenty-five years later finds Charles a wild character and a thorn in Sir Peter's side. Joseph, a smug hypocrite, is a favorite with the elderly bachelor. Sir Peter is captivated by Ann, a country squire's daughter, whom he meets by accident. Although many years his junior, the girl becomes his wife. Shortly afterwards, Sir Peter becomes the guardian of Maria, with whom Charles is deeply in love. Sir Peter frowns upon the young man's suit. Learning that Maria is immensely wealthy, Joseph resolves to marry her. Lady Sneerwell, in love with Charles, successfully conspires with Joseph and her secretary, Snake, to separate the sweethearts.

Meanwhile, Lady Teazle leads Sir Peter a merry life. Sir Benjamin Backbite, a notorious gossip, chances to visit the Teazles while Sir Peter is remonstrating with his wife because of her extravagance. After listening to the war of words, Sir Benjamin departs for Lady Sneerwell's home, where he finds the members of the School for Scandal engaged in tearing the reputations of their friends to tatters. The most harmless incidents are twisted and distorted. As told by Sir Benjamin, the quarrel between Sir Peter and Lady Teazle wound up in blows. Sir Oliver, returning from abroad, determines to study the characters of his nephews. He informs Sir Peter of his intention of meeting each under an assumed identity. To Charles, Sir Oliver appears as Premium, a money lender. The result of the interview between nephew and uncle finds the latter delighted with Charles.

Despite Sir Peter's friendship for him, Joseph makes desperate love to Lady Teazle. Due to the efforts of Joseph, Snake and Lady Sneerwell, Sir Peter is led to believe that Charles and Lady Teazle love each other. Sir Oliver, visiting Joseph in the guise of a poor relation, finds the young man an ungrateful cur. In the meantime Lady Teazle is induced by Joseph to call upon him at his apartments. It happens that Sir Peter, having drawn up a will leaving all his property to Lady Teazle, calls upon Joseph to ask his advice. Unable to leave without detection, Lady Teazle hides behind a screen.

She thus hears of what her husband has done to provide for her comfort after his death. Sir Peter's words touch Lady Teazle's heart, filling her with remorse. The husband discovers that someone is concealed behind the screen. He is about to investigate, when Joseph hurriedly declares that it is a French milliner. Charles is announced. Not wishing to meet him, Sir Peter hides in a closet. In the conversation which ensues between the brothers, Sir Peter discovers that his suspicions concerning Lady Teazle and Charles are unfounded. Lady Teazle, on the other hand, learns of Joseph's hypocrisy.

Charles discovers Sir Peter in the closet just as Joseph learns that Lady Sneerwell is calling. While the hypocrite endeavors to warn her away, Charles and Sir Peter determine to have a look at the milliner. The resultant discovery astounds Sir Peter. Lady Teazle, thrusting aside Joseph's lying excuses with contempt, confesses the flirtation she has carried on with him. Lady Sneerwell gets an inkling of what has taken place. At once the wildest rumors are circulated by the members of the School for Scandal. These have it that both Sir Peter and Joseph had been shot, stabbed or horsewhipped. The gossip-mongers who hasten to Sir Peter's house to offer condolences, are astounded to find him alive and well.

Joseph, arriving at Sir Peter's home in an effort to seek forgiveness, learns the real identity of the "poor relation" who had visited him. With the news that he has been disinherited comes a second blow when he hears that Sir Peter has consented to the marriage of Charles and Maria. As a last card, Joseph brings Lady Sneerwell to the scene. The woman declares that Charles has promised to make her his wife. Snake, however, turns traitor and confesses the plot to discredit Charles. Lady Teazle, giving Joseph and Lady Sneerwell a bitter rebuke, dismisses them. Realizing the many discomforts she has caused her husband, Lady Teazle promises to henceforth be a dutiful wife.

BOX OFFICE ATTRACTIONS CO.

THE DREAM OF LOCO JUAN (Two Parts—Balboa).—Loco Juan, a peon wood chopper who is afflicted, is befriended by Carmencita, the flower girl, when he incurs the ill favor of Senor Dominguez at the Cantina El Toro. Juan, through his appreciation of his heroine, is inspired with the thought of love, and falling asleep in the wildwood, dreams that a kind fairy transforms him into a dashing hero. Juan, in his newly attained manhood, foils the attempt of Senor Dominguez to abduct Carmencita, who has in the meantime accepted him as her betrothed. And aided by the vision of the good fairy overpowers Dominguez and his accomplice Sanchez the bandit in a spectacular knife fight. He triumphantly carries Carmencita away. But when she, enthused by his description of the good fairy who floats in and out of his adventures at opportune moments, takes the magic bracelet from his arm, the spell is broken, and Juan awakes from his dream, still the half-witted wood chopper lying under the sun-flower in the wild-wood.

THE END OF THE BRIDGE (Three Parts—Balboa).—"Shark" Manning, a brawny, brutal crook, is chief of the Mudflats gang of robbers, and has for his leading aide a sallow, slim youth, Dick Brackett, the latter residing with his father, Silas, his mother, Luck Brackett, and Dick's sister, Stella. The home of the Brackets is a cafe and boathouse at the edge of the mudflats. The gang robs some railway freight cars, and Detective David Dale is sent to get evidence against the robber band. "Shark," Dick and two other thieves steal a $10,000 necklace from a mansion. Dale happens to see Dick crossing the flats, chase him, and Dick, fearing capture, drops the diamond necklace into one of the sloughs in the mudflats. "Shark" and Dick later try to recover the gems with grappling hooks, but fail. Dale, disguised as a stevedore, visits the Brackett cafe, and falls in love with Stella. Dick hears a street preacher denouncing thievery and resolves to reform his law-breaking ways and have nothing more to do with Manning's acts. Manning tries to kiss Stella, and Dale bests him in a fight. "Shark" is maddened by hatred for Dick, and has Dick shanghaied on to a ship almost ready to depart for South Africa. "Shark" then learns that a gigantic hydraulic dredger has begun work dredging the slough where Dick dropped the necklace. Dale meets one of "Shark's" pals, makes him confess the whereabouts of Dick, the confessor telling Dale that Dick is a prisoner in the hold of a vessel at San Pedro, and that the ship will sail within an hour. Dale and Stella then try to catch a train for San Pedro, to rescue her brother, but just miss the train. Dale and Stella then climb on a railroad handcar and speed away down the track for the wharves. "Shark," who has learned Dale's plans, follows them on a horse, and manages to overtake them while they are speeding the handcar across a railroad bridge, one end of which can be raised 200 feet high to allow vessels to pass. "Shark" fells the bridge-tender with his fists, operates the machinery and the handcar is caught on the bridge end, raising Dale and Stella to a lofty height. After many thrilling scenes Dale and Stella resume their race, rescue Dick and return home. "Shark," hunting for the diamonds, gets near the suction part of the dredger and is drawn to an awful death. Dick recovers the gems, and Dale returns them to their owner. Dick becomes an honest mechanic, and Dale and Stella agree to marry.

THROUGH FIRE AND WATER (Nemo—Two Parts).—Deane Maxwell, the daughter of a wealthy banker, is much interested in charity work. She contributes to the maintenance of a small orphan asylum, where she finds a three-year-old blind child, Ruth, to whom she becomes greatly attached.

In the meantime she and Philip Osborne, her father's secretary, have fallen in love, but for some reason which he will not disclose Philip tells her that he can never be more than a friend to her.

One night during a severe storm, Deane is roused out of sleep, and a vision of a woman she has never seen appears before her and impresses her with the conviction that some danger threatens little Ruth. She rushes out into the storm to the orphan asylum, finds the building in flames, and arrives just in time to rescue Ruth. She carries the child to her own home. Philip discovers them in the library, and confesses to Deane that Ruth is his daughter. He then tells her of his past life—a life of sin and sorrow, involving the death of his young wife and the affliction of his child. It is because of his tainted past that he has felt himself unworthy of Deane's love; but the vision of the dead wife now appears to him—the same vision that came to Deane—and bids him accept her love, as he has redeemed his past through sorrow and repentance.

THE BRACELET (White Star—Three Parts).—George Reed, a gay young rounder from the city, visits the fishing village where Ethel lives with her brother John, a fisherman. He makes love to her. She is fascinated with his manners, and consents to marry him. He seals their engagement with a bracelet of very odd and antique design, which he places on Ethel's wrist. John disapproves of Reed, and warns Ethel against him, but she will not listen, and when John becomes angry and denounces her engagement, she elopes and goes to the city with Reed. At the end of six months he deserts her. Overcome with shame and torture she goes back to her village home, and falls dying upon the porch. John finds her there. She tells him of her betrayal and desertion, and over her dead body swears vengeance.

Reed meets Mary Clarke, and becomes engaged to her. John happens to see a newspaper account of the ball to be given in honor of the engagement. This is the first clue as to the whereabouts of Reed, and he at once goes to the city. Seeks out the house in which the ball is to be given and finds Reed alone on the balcony outside of the conservatory, where he has just had a quarrel with Mary for dancing with her former sweetheart. Reed is found dead with a revolver lying beside him. Suicide is suspected, and Mary takes the blame to herself. Declaring that Reed killed himself on account of their quarrel. Overcome with grief and remorse, she later seeks the quietude of the fishing village. In a fit of despondency she attempts to commit suicide by throwing herself into the water, but is rescued by John. He falls in love with her, and proposes, but she tells him that the memory of the man who gave her the bracelet that she wears must ever stand between her and any other man. John recognizes the bracelet as the same one that Reed had given to Ethel, and he tells Mary of Reed's real character and his betrayal of Ethel. In the light of this revelation Mary accepts the love of John, and the bracelet, the cause of sorrow, is cast into the sea.

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A FACTORY MAGDALEN (Five Parts).—The story tells of the sorrows of Angie Smith, the "Magdalen," caused through her betrayal by Walter Williams, the manager of the mill in which Angie is employed. In the beginning of his acquaintance with Angie, Williams proposes marriage to her, but later decides that it would be more to his temporal advantage to marry Mercy Mackey, the daughter of the owner of the mill. As the time approaches when Angie is to become a mother Williams is accused of his perfidy by Mr. Mackey. The result is a violent altercation, during which Williams strikes Mr. Mackey and kills him, Angie being the only witness. The murder takes place in the mill yard, and as Mackey falls prostrate at the feet of Williams Angie looks through the window of the mill and sees the crime. Due to her love for Williams she keeps the knowledge to herself.

After the murder Williams forges Mr. Mackey's name to a paper, the purport of which is that it is Mr. Mackey's wish that Williams remain at the mill as the permanent manager. The forged testament also contains the wish that Mercy Mackey and Williams marry. Mercy has been secretly admired and loved by one of the mill foremen, Rufus Sweet, who, on account of the disparity in their stations in life, has not declared nor shown his love. At the time of the murder Rufus is ac-

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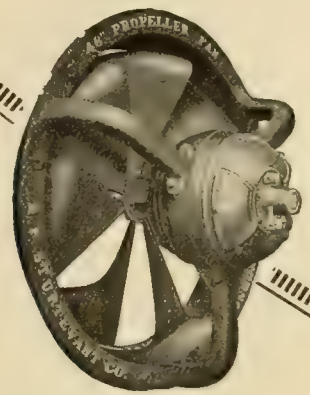

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cused by Williams. He is arrested, but is exonerated, and on his release he disappears. About the same time Angie goes away and leaves no trace. Meanwhile, Williams pursuades Mercy to marry him. Rufus, who, in his new environment, has become an inventor of note and has amassed considerable wealth, reads an announcement of the marriage. He finds Angie, and together they return to their native town, arriving on the day that Williams is to marry Mercy. As the ceremony is about to be solemnized Angie interrupts the wedding and declares Williams is the father of her child, and thus makes it impossible for the marriage to take place.

Williams then declines rapidly in the moral scale and his next misdemeanor is the robbery of the mill safe. He also decides to be revenged on Angie, and with this end in view he hires a gang of cut-throats to murder Angie and her baby. Angie is thrown into the rushing mill sluice, thereby being apparently doomed to certain and swift death. Rex, a wonderful police dog, belonging to Rufus, rescues Angie.

At this part of the story Rex takes a leading role, as he not only is the means of rescuing Angie, but he also recovers the missing mill cash box. He is seen taking this box from under a pile of heavy stones, where it has been hidden by the robber. Rex is then seen as the chief factor in a most exciting cross-country chase, in which he finds the gang of thugs in their retreat, which is a hut in the midst of the woods. He holds the men until the posse arrives, when they are arrested under circumstances of the most exciting sort.

Williams is finally called to account for his various misdeeds, is arrested and sent to prison to pay the penalty which is exacted for all evil-doing. The story closes with the death of Angie, her last wish being that Rufus and Mercy marry. She clasps their hands together and her brave spirit departs, glad of its release from the pain-rack body. .

ECLECTIC.

THE STOLEN BIRTHRIGHT (Wharton—Three Parts).—Silas Haskins, a poor farmer, is made happy through his wife bearing him a fine girl baby. At the same time the wife of his neighbor and landlord, Singleton, gives birth to twin daughters. While Mrs. Haskins is still in a highly nervous and weakened state from her illness, a deputy sheriff comes to the house demanding that the overdue rent be paid under the penalty of immediate ejection. The farmer pleads for time, pointing to his wife's condition as serious. The deputy sheriff reports to Singleton the result of his call and is ordered to go back and get the money or put the Haskins out. Enlisting the aid of two other deputies, he attempts to forcibly eject Mrs. Haskins. Her husband enters in the midst of the confusion, and angered beyond all control throws the emissaries of the law out of his house. While he is engaged in this Mrs. Haskins, temporarily deranged from the shock, attempts to hide her baby in the bureau drawer. The child, of course, soon suffocates.

When Haskins returns he finds out what has happened, and in order to shield his wife from her insane act, decides to bury the child himself. While he is doing this, the nursemaid for the Singleton children wheels them in their perambulator to the top of the hill directly above the farmer. Owing to her carelessness the carriage escapes from her and plunging over a rocky precipice lands at Haskins' feet. Looking inside he discovers that the babies are uninjured, and determines to substitute his dead baby for one of the living in order to try and save his wife's reason. His deception succeeds and passes unnoticed. Shortly afterwards he decides to leave for the west and start life anew. Twenty years have passed and the twin sisters, ignorant of each other's existence, have grown to womanhood. Alice has become an orphan and is employed as stenographer by a young business man of her town, whom she eventually marries. Mary tends bar for her father, who owns a saloon in a little village in the west. High-hat Harry, a big-bodied, big-hearted gambler, comes to town, and being insulted by one of the cowpuncher patrons of the saloon, shows that he has also plenty of nerve by throwing the offender out of the door. He tells Mary that as it seems to be a nice quiet little town, he thinks he will stay. He soon learns to love the girl and tells her supposed father that she needs a protector, and that he proposes "to be it." When he asks Mary to be his wife she tells him that if he'll go to some big city, stop gambling, and be good for a year, she will marry him. Obeying her request he at once leaves for the east.

Registering at a hotel in an eastern city he is astounded to see a girl whom he takes to be Mary. Stepping up to her and asking what she is doing there, he is amazed to find that she denies his acquaintance. He follows the girl (who, of course is Alice) to her home and later writes her a letter recalling the past. Smith, her husband, reading the letter, is filled with unjust suspicion and orders his wife from the house. How the truth is revealed, husband and wife, and Harry and Mary all reunited, end an interesting story.

THE QUALITY OF MERCY (Two Parts).—Dr. Paul Deval, a young physician with every charm of character but with no fortune, is deeply in love with Suzanne Malinaison, the daughter of a wealthy man, and is in turn loved by her. Learning that her father contemplates marrying her to the son of a friend of his, the girl begs her lover to head off any definite arrangements on her father's part by asking the old gentleman for her hand. Deval assents and at once formally requests Malinaison for permission to marry his daughter. The choleric old gentleman spurns the proposal with anger and drives the unwelcome suitor from his house. That night the heartbroken Suzanne writes her father a note saying that because of his indifference to her happiness she is leaving the house for good. Then she steals from the house and going to the home of Dr. Deval, begs him for shelter. The young man at once sends for his mother, that his sweetheart may not be compromised by his action. His mother, when she learns what has happened, after some hesitation, becomes reconciled to the plans of the young people.

The next morning, when Mr. Malinaison finds his daughter's note, his anger knows no bounds. Rushing to Deval's house he accuses him of abudcting his daughter and then shoots him, inflicting a painful but not dangerous wound. Mrs. Deval, despite her son's pleas, lays a complaint before the police. Deval at once destroys the evidence by throwing Mr. Malinaison's pistol into the river. Then he goes to the police magistrate and in the presence of his assailant states that the wound was caused by an accident. Overjoyed at the young man's clemency, Malinaison not only assents to but urges his daughter's marriage to the man she loves.

A TEMPERAMENTAL WHIFFLES (Two Parts).—Here we see the exuberant Whiffles as a music composer with a wife who by herself would be by no means bad, but who with her mother (who lives with them) is like the little girl in the couplet—"horrid." Whiffles' mother-in-law does not like music, especially the brand Whiffles composes and plays, and is continually interfering with him in his labors. Whiffles answers her nagging with very apparent dilike and outspoken resentment. In consequence the dove of peace is a very unhappy fowl in the Whiffles residence.

Mrs. Whiffles' rejected suitor, Rollins, is still inconsolable over the loss of the woman of his choice, and like the moth and the candle, cannot forbear from visiting occasionally the Whiffles home in order to feast his eyes upon Mrs. Whiffles. Whiffles views him with contemptuous toleration; Mrs. Whiffles with what might be called an interested indifference, and mother-in-law with real approval. She regrets that her daughter did not take the other man.

One day Rollins calls and states that he is leaving for Africa. He has brought with him a camera and he requests the privilege of taking photos of Mrs. Whiffles and her mother. They assent. The older woman was once a ballet-dancer, and the idea strikes her that it would be a splendid thing to pose in her dancing costume. Shortly afterwards the amazed Whiffles sees her pass through the music room in an exceedingly abbreviated costume. His sense of propriety is outraged at the absurd figure she cuts and a quarrel ensues. She slaps his face. He returns the slap with interest and by accident hits his wife. The angry women at once pack up and leave, much to Whiffles delight. He immediately announces his house as for sale or to let.

Not long afterwards, having secured a divorce, he is called upon by a Mr. Brissoc and his daughter. It is raining and they have been caught in the shower with no umbrella. Seeing the "for sale" sign, they decide to kill two birds with one stone, and while getting shelter to look over the house. This is done. Whiffles and the daughter at once take great interest in one another, and when the Brissocs leave they bear with them Whiffles' own umbrella, which he is charmed to loan them.

When the umbrella is returned, Miss Brissoc requests her father to inquire the reason for Whiffles' divorce. Our friend answers "because of my mother-in-law." Miss Brissoc then writes a little note saying "my father is a widower." Whiffles takes the hint and the engagement takes place right then and there.

While the young people are on their honeymoon, Papa Brissoc wanders around among the resorts in search of amusement. By accident he meets the ex-Mrs. Whiffles. Charmed with her

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to fit YOUR local conditions will be furnished for the asking. Write us today the details, giving price of admission; your program; and what your opposition does to get the business.

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we trim our eleven by fourteen pictures with, has caught the fancy of the "live ones" who can see the advantages of a brilliant lobby effect. These are the little things that count.

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Hand colored, size 22 x 28 inches
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POST CARDS of all the players, 400 names, **$3.00** per thousand; hand colored $10.00 per thousand.

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Photographs for lobby display of the two and three reel features of all of the Mutual multiple reels—set of 6, $1.00. Always ready 10 days ahead of release.

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Send for Catalogue of over 400 players and samples free. Write us, giving details of your dull nights, and we will send you a remedy.

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—Breaking all Records Wherever Shown
For Booking in the States of
Ohio, Wisconsin, Michigan, Indiana and Illinois (except Cook County)

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appearance he formally proposes for her hand, and tells her mother that he can settle $50,000 upon her. Shortly afterwards they are married.

When Whiffles and his bride return from their honeymoon, they are disagreebly surprised to learn of Papa Brissoc's matrimonial venture. Whiffles' surprise is greatly augmented when he finds the new Mrs. Brissoc to be his divorced wife. Trouble at once starts with the odious mother-in-law, and is only ended by an ingenious subterfuge which our friend uses in order to rid himself of his tormentors once and for all.

WORLD FILM CORP.

THE MARKED WOMAN (Shubert—Five Parts).—The story of this release is that of the Boxer uprising in 1900; the coming of the American troops to the relief of the legations and the adventures of Olga Petcoff, the Nihilist. The drama opens with the peaceful little home of Olga in Riga, Russia. Her little sister is run over by Count Bobrikoff and his Cossacks. This arouses the hatred of Olga and she is easily persuaded by her brother Ivan on his return from St. Petersburgh to join the Nihilists. She is sent by the Brotherhood to China with an important paper hidden in the heel of her shoe, denouncing the Russian Ambassador. To escape suspicion she travels around the world and on the voyage meets Lieutenant Dare, U. S. N., who falls in love with her. On her arrival in Port Arthur she goes to the headquarters of the Nihilists and finds the Russian police in charge. She is saved from being sent to Siberia with the other prisoners by the Russian Ambassador, who sends her in a Chinese junk to Kan-You-Way at Nankin. On her way there, the junk is wrecked in a fog and Olga is washed ashore where she is found by Dare and taken to the house of Kan-You-Way. Here she meets Prince Ching, Prime Minister to the Empress Dowager and eventually is forced to marry him, to save Dare and the Russian Ambassador from being put to death. Four years elapse and she becomes a mother. In the meantime Dare has been unsuccessfully seeking her. Kan-You-Way, who has been thrown into prison by Prince Chang, is liberated by Olga and he, with his blind daughter, find their way to the headquarters of the American forces, who have come to the relief of the legations. Dare recognizes him and he is told that Olga is in the palace of Prince Ching. Dare takes a force of marines and soldiers and attacks the palace successfully. He finds Olga and her little boy, who is later killed by a bullet fired unintentionally by his father, Prince Ching.

LICENSED FILM STORIES.

(Continued from Page 1576.)

PATHE.

PATHE'S DAILY NEWS, NO. 81, 1914 (Nov. 30).—Aeroplane bomb inflicts war waste.
War ruins follow German invasion.
Army officers buy war horses.
Ammunition pushed to the front.
Refugees flee the horrors of war.
Boston, Mass.—Dartmouth Valley defeats Syracuse at football.
Gloucester, Mass.—Radio torpedo boat Natalie makes successful test.
New York, N. Y.—Old Guard veterans celebrate Evacuation Day.
Philadelphia, Pa.—Thanksgiving war relief ship Orn sails for Europe; and other scenes.

BIOGRAPH.

JUST A KID (Dec. 7).—On the way to a barn dance, Jim rescues a boy from ill treatment by a tramp who forces him to steal. The adventure keeps Jim from the dance, and his best girl, furious at the slight, gives him the cold shoulder. But he, interested in "the kid," affects not to care. At last they are reunited by fire, when the girl is trapped in a blazing barn and rescued by Jim and the kid. The tramp, whose pipe caused the fire, vanishes from the vicinity, and the kid, no longer needing to fear him, is happy with Jim for a pal.

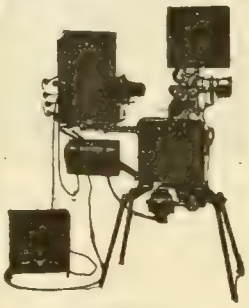
COUSIN PONS (Special—Two Parts—Dec. 8).—Sylvan Pons, musician and collector of rare art objects, lives with his friend Schmucke and a housekeeper, Madame Cibot. Near by is the shop of Magus, a crafty art dealer, who covets the old musician's treasures and bribes Cibot to let him see them. Pons goes to call on his relatives, the De Marvilles, and is first snubbed, then made much of, by the women, who, believing him to be poor, change their opinion of him when Monsieur de Marville declares that Pons has a rich friend who might marry Cevile. But Frederick Brunner, the rich friend, refuses to be a party to Pons' matchmaking, saying that he is too old to marry a selfish girl like Cecile. Enraged, Cecile orders Pons from the house, and this cruel treatment prostrates him. Cibot tells the De Marvilles that her master is very rich, and they come to see him. On promise of an annuity if Pons dies without making a will, Cibot puts slow poison in his medicine. She also sells some of his rarest treasures to Magus. Pons makes a will leaving everything to Schmucke, and thereby creates one of the tensest situations in all drama.

FOR HER PEOPLE (Dec. 10).—The art students invite the girl across the way to their party. She comes and they make much of her, not knowing that she is queen of Barsonia, living incognito. One even dares to fall in love with her, but her lady in waiting sends word of the danger to her ministers, and she is recalled. In her absence her cousin, the prince regent, has served the people cruelly—and she realizes what would happen to the country if she, following the dictates of her heart, should cease to be a queen. Then comes the struggle.

AND SHE NEVER KNEW (Dec. 11).—Once a year, on her birthday, she prepares a feast against the home-coming of her brother, who swore that day, so long ago, that he would return. Then at last there is a knock on the door—and he is outside. The gaunt, unkempt man she takes to her heart resembles the impetuous youth of twenty-one only in her imagination; but in so imagining she is happy, and fate decrees that she shall never learn the truth—how an old tramp took advantage of her delusion and then, repenting, would have broken her heart by going away.

SAVED BY THEIR CHEEILD (Dec. 12).—Clarence is in love with old Lockstep's daughter, but the old gentleman, who is crippled and wears crutches, has other plans. He wishes the girl to marry Richard Rosin, who promises that if Lockstep gives him his daughter he will rob a couple of banks for him. The girl, in despair, tells her father that she is going for some sausages, and so gets out of the house. At the trysting place she hides a letter to Clarence in the cranny of the old stone wall, and later he finds it. "Come and help me to elope with you," writes Maud, and Clarence obeys joyously. They elope, Maud climbing down from her room by means of a rope of bed sheets; but her father discovers the trick and pursues them on foot, while Rison rides a horse. At last the girl is captured and brought back. Meanwhile, Rosin, who is secretly married, has been neglecting his hard-working wife and child. Clarence knows of their existence, and sends for them while he goes to the Lockstep house to observe what is happening. The old man summons a minister and is about to force Maud to marry Rosin when Clarence rushes in and denounces Rosin as a married man. His wife and child rush in and confront him, and he is foiled. Clarence gets Maud and Rosin is reconciled with his wife.

DIOGENES WEEKLY, NO. 13 (Dec. 12).—On the same reel, a half reel comedy. A skit on the news pictorial.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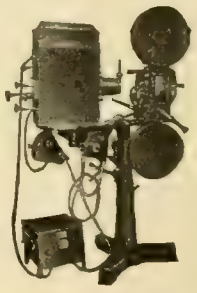
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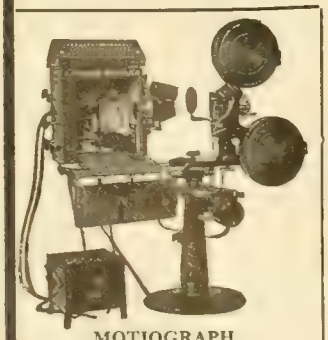
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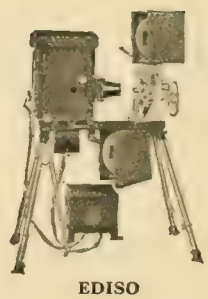
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PARTY with business and road experience and some capital would like to connect with film or feature manufacturer or exchange. F., 25 East 14th St., N. Y. City.

VIOLINIST-PIANIST.—Man and wife, thoroughly experienced, pictures, vaudeville. Best references. C. O. Aiton, 309 So. 3rd St., Ponca, Okla.

CAMERAMAN.—First-class, wishes position. A-1 references. Ten years' experience. Have own camera. Address Expert S., care M. P. World, N. Y. City.

AT LIBERTY.—Director, actor, dramatic features to slap-stick comedies. Elliott, 342 West 45th St., N. Y. City.

OPERATOR.—Desires position anywhere. Ten years experience. Guarantee projection as good as the best. State salary and all first letter. C. C. Newman, Ionia, Mich.

OPERATOR.—Mass. License. Experienced road man. Competent, reliable. Salary reasonable. J. T. Murphy, 603 High St., West Medford, Mass. Tel. 503-1 Arl.

AT LIBERTY.—Experienced exchange manager. Thoroughly acquainted with renting conditions Chicago territory. If you can offer live-wire proposition address Phil H. Solomon, 5744 Indiana Ave., Chicago, Ill.

WELL EXPERIENCED MAN.—Desires position as manager of theater. Can give good reference. Moderate salary. A-1, care M. P. World, N. Y. City.

PIANO PLAYER.—Pictures, hotel or teacher. References. Will go any place. Address Musician, 238 King St., Charleston, S. C.

PIANIST.—Young man, high-class experience. Wants position any place within 200 miles of Chicago (Illinois preferred). Geo. Whitelaw, Chicago, Ill.

YOUNG MAN.—Has had long experience in motion picture laboratory. Wishes position with reliable concern. C. T., care M. P. World, N. Y. City.

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WANTED—Really live manager, with cash to invest, to take charge of theater playing high-grade road attractions and pictures; one of a circuit in Iowa and Illinois. Address D. B., care M. P. World, N. Y. City.

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I WANT to buy or lease a picture theater in town of 4,000 population or larger. C. C. Newman, Ionia, Mich.

WANTED.—A picture house seating at least four hundred in a town of 3,000 to 15,000, in Ohio, Indiana or Illinois. Losing proposition preferred. Address J. M. Bradbury, Majestic Theater, Dayton, Ohio.

DO YOU want to sell your theater. Buyers waiting for propositions in Iowa, Ill., Mo., Minn. and Wis. Send invoice of theater with best cash price and terms. We can sell it for you if it is right. Write us to-day. Unique Amusement Supply Co., 117 First Ave., Cedar Rapids, Ia.

WE'VE SOLD a theater daily the past week. We can sell yours. Send full details. Rm. 14, Lincoln Bldg., Trenton, N. J.

THEATERS FOR SALE OR RENT.

FOR RENT.—Beautiful practically new theater seating 1,100 in Illinois, city of 30,000 with 10,000 additional drawing population. An exceptional opening for first class picture theater, as city has only store shows and no real service. Rent $4,200. Last year's rent required to be deposited in cash as security. M. A. HOWELL, 507 Marquette Bldg., Chicago, Ill.

FOR RENT.—Theater seating about 1,050 in Indiana city of 30,000 population. The right man can make a fortune by putting this house in motion pictures. Rent $3,000. No cash required from responsible lessee. M. A. HOWELL, 507 Marquette Bldg., Chicago, Ill.

FOR RENT.—To responsible party, motion picture theater, city 40,000. No close competition; new; 344 seats. Grade A, good business, long lease. B., Route 77, Jamestown, N. Y.

THE BIJOU and Electric motion picture theaters of Anderson, S. C., both fully equipped. Population, 15,000. If not sold at private sale will be sold at public auction at 12 o'clock noon, Dec. 14, 1914, at Anderson, S. C. For further information apply to Bristow & McCullough, Anderson, S. C.

THEATER FOR SALE.—In good Connecticut town of 20,000. Seating capacity 900. Stage suitable for vaudeville or stock. Price very low. Other bargains. Migatt Company, Pilgard Bldg., Hartford, Conn.

I MUST SELL.—At once, new Concrete and Broken Ashler moving picture theater. New York State, live town, 4,000 to 5,000. 250 opera chairs. Power's 6A; stage 24x22. $6,000, $2,800 cash. C. J., care M. P. World, N. Y. City.

ONE OF THE prettiest picture and vaudeville houses in Iowa city of 7,000. Manufacturing center; three railroads. House is a money-maker and can prove it. No hot air; I mean business; other interests is cause for the sale. Seating capacity of 500, new opera chairs, new Simplex machine, motor generator, exhaust fans, ceiling fans, indirect lighting system, new scenery and all necessities pertaining to business. Everything for sale inside of building. Long lease. Building steam-heated . If you mean business, address K, care M. P. World, N. Y. City.

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BRASS POSTER FRAMES.—For one, three and six sheets. Also brass easels, brass railings. Write for complete catalog. The Newman Mfg. Co., Cincinnati, O., 101 4th Ave., N. Y.

MOTION PICTURE CAMERAS. — Tripods, tilts, measuring machines, splicing machines, carbon savers and full line of supplies for sale cheap. Special Event Film Mfg. Co., Inc., 216 West 42d St., N. Y. City.

POWERS NO. 6.—And Hallberg economizer. Used one month only. Bargain. A. A., care M. P. World, N. Y. City.

FOR SALE.—For the warehouse charges, two 9 x 12 Mirror Screens. SAGE TRANSFER & STORAGE CO., Pueblo, Colo.

FOR SALE.—Power's No. 5 machine, motor drive, booth regulation size, screen, exit lights, economizer, slides and repair parts. Will sacrifice for quick sale. Migatt Company, Pilgard Bldg., Hartford, Conn.

GET YOUR CHAIRS and theater equipment at cut prices: used chairs, 50 cents up; new chairs, $1 up. Tell me your wants. I can save you money. Jos. P. Redington, Scranton, Pa.

FOR SALE.—Entire moving picture outfit. Never used. Must be sold at once. For particulars apply to John C. Higgins, Port Leyden, N. Y.

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ENTIRE EQUIPMENT of first-class picture house for sale. 625 chairs, 2 Power's 6A machines, 4 oscillating fans, Plenum portable ventilating system. The whole equipment new, used a year; must be sold before Jan. 1, 1915. A big bargain if taken in full. Gem Theater, Lewiston, Me. Complete list and prices sent on request.

POWER'S NO. 5 machine, not used much. Best bid takes. Roepcke, Box 195, East Rutherford, N. J.

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MOTIOGRAPH.—1913 model in perfect repair; new, hardened intermittent parts. Bargain for somebody. Write Howell-Ryder Co., First National Bank Bldg., Chicago, for price.

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2 POWER'S 6A.—Complete, latest models, used 3 days; silveroid screen, 12x16 (new); both at sacrifice. Box 118, Canton, Ohio.

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CAMERAS WANTED.

SECOND HAND, Standard make moving picture camera, with tripod, suitable for making local pictures. Write quick. Frank Ethridge, care Casino Theater, Eldorado, Ill.

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CINEMATOGRAPH FILMS.—An influential English company, head offices in London, with exceptional connection among renters, desires to obtain the British or European rights for the disposal of cinematograph films, produced by a first-class company abroad. Reply, C. P. S. 44, Conduit St., London (England).

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FOR SALE—60 reels film at $5 per reel, 11 for $50. One No. 6 Power's, all complete, $125. One Edengraph complete, $90. One Edison, all complete, $65. MAYER SILVERMAN, 105 4th Ave., Pittsburgh, Pa.

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SEND.—For big bargain list of films for sale. North American Film Corp., Inc., 411 Depot St., Knoxville, Tenn.

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UNIVERSAL FILM MFG. CO.....1460-62

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GUNDLACH-MANHATTAN OPTICAL CO..1547

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PATHE.....1487
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VITAGRAPH CO. OF AMERICA.....1491

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ALLIANCE FILM CORP.....1570-71
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K. C. BOOKING CO., INC.....1591, 1605
LASKY, JESSE L., FEATURE PLAY CO.1468-69
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Aviator's Enemy	3000	Exclusive	1-3-6	180
Elsie Venner	3000	Kennedy	1-3-6	100
And There Was Light (Helen Gardner)	4200	Kennedy	1-3-6	175
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Lost in Mid Ocean	2600	Vitagraph	1-3-6	175
Ill-Gotten Gains	3900	Union	1-3-6	180
'Neath the Lion's Paw	3200	Gaumont	1-2-3-4-6	160
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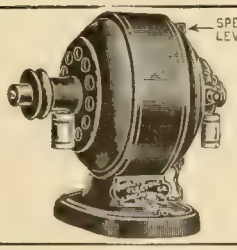

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LICENSED RELEASE DATES

RELEASE DAYS.

Monday—Biograph, Edison, Essanay, Kalem, Lubin, Pathe, Selig, Vitagraph.

Tuesday—Biograph, Edison, Essanay, Kalem, Lubin, Selig, Vitagraph.

Wednesday—Edison, Essanay, Kalem, Lubin, Selig, Pathe, Vitagraph.

Thursday—Biograph, Essanay, Lubin, Mina, Selig, Vitagraph.

Friday—Biograph, Edison, Essanay, Kalem, Selig, Lubin, Vitagraph.

Saturday—Biograph, Edison, Essanay, Kalem, Lubin, Selig, Vitagraph.

BIOGRAPH.

Dec. 1—The Closing Web (Special—Two Parts—Drama).
Dec. 3—In Quest of a Story (Drama).
Dec. 4—Making Them Cough Up (Comedy).
Bertha, the Buttonhole-Maker (Comedy).
Dec. 5—The Deacon's Son (Drama).
Dec. 7—Just a Kid (Drama).
Dec. 8—Cousin Pons (Special—Two Parts—Drama).
Dec. 10—For Her People (Drama).
Dec. 11—And She Never Knew (Drama).
Dec. 12—Saved by Their Chee-ild (Melodrama).
—Diogenes Weekly, No. 13 (Comedy).

EDISON.

Dec. 1—The Girl of the Open Road (Second of Olive's Opportunities—Drama).
Dec. 2—A Double Elopement (Comedy).
Dec. 4—Who Goes There? (Special—Two Parts—Drama).
Dec. 5—It's a Bear (Comedy).
Dec. 7—Crystals—Their Making, Habits and Beauty (Edu.)
—Buster Brown Causes a Commotion (Comedy).
Dec. 8—The Rose at the Door (Third of Olive's Opportunities (Drama).
Dec. 9—A Matter of High Explosives (Comedy).
Dec. 11—The Best Man (Special—Two Parts—Drama).
Dec. 12—The Stenographer (Drama).
Dec. 14—The Flirt (Comedy).
Dec. 15—The Vanishing of Olive (Fourth of the "Olive's Opportunities" Series—Drama).
Dec. 16—On Christmas Eve (Drama).
Dec. 18—The Colonel of the Red Hussars (Special—Three Parts—Drama).
Dec. 19—The Birth of Our Saviour (Drama).

ESSANAY.

Dec. 1—The Buffer (Drama).
Dec. 2—The Fable of the Club Girls and the Four Times Veteran (Comedy).
Dec. 3—Sophie's Fatal Wedding (Comedy).
Dec. 4—The Place, the Time and the Man (Special—Two Parts—Drama).
Dec. 5—Broncho Billy's Judgment (Drama).
Dec. 7—Sweedie and the Hypnotist (Comedy).
Dec. 8—Mrs. Trenwith Comes Home (Drama).
Dec. 9—The Fable of the Bush League Lover Who Failed to Qualify (Comedy).
Dec. 10—Sophie's Sweetheart (Western—Comedy).
Dec. 11—Every Inch a King (Special—Two Parts—Drama).
Dec. 12—Broncho Billy's Dad (Reg. in U. S. Patent Office) (Western—Drama).
Dec. 14—Madame Double X (Comedy).
Dec. 15—The Loose Change of Chance (Drama).
Dec. 16—Two Pop-Up Fables (Comedy).
Dec. 17—Snakeville's Blind Pig (Comedy).
Dec. 18—The Girl from Thunder Mountain (Special—Two Parts Drama).
Dec. 19—Broncho Billy's Christmas Spirit (Reg. in U. S. Patent Office—Drama).

KALEM.

Dec. 1—Bud, Bill and the Waiter (Comedy).
Dec. 2—The Prodigal (Special—Two Parts—Drama).
Dec. 4—The Devil and Mrs. Walker (Comedy).
Dec. 5—The Stolen Engine (Fourth of the "Hazards of Helen" series) (Dr.).
Dec. 7—The Price of Silence (Special—Two Parts—Drama).
Dec. 8—In Dutch (Comedy).
Dec. 9—The Mystery of the Yellow Sunbonnet (Special—Two Parts—Drama).
Dec. 11—The Bold Banditti and the Rah Rah Boys (Comedy).
Dec. 12—The Flying Freight's Captive (Fifth of "The Hazards of Helen" Series—Drama).
Dec. 14—The Smugglers of Lone Isle (Special—Two Parts—Drama).
Dec. 15—Cupid Backs the Winners (Comedy).
Dec. 16—The Hate that Withers (Special—Two Parts—Drama).
Dec. 18—Through the Keyhole (Comedy).
Dec. 19—The Black Diamond Express (Sixth of the "Hazards of Helen" Series Drama).

LUBIN.

Dec. 1—Coupon Collectors (Comedy).
—For a Widow's Love (Comedy).
Dec. 2—The House of D'Or (Special—Two Parts—Drama).
Dec. 3—The Grip of the Past (Special—Two Parts—Drama).
Dec. 4—A Believer in Dreams (Drama).
Dec. 5—Brown's Cook (Comedy).
—He Wanted His Pants (Comedy).
Dec. 7—The Beloved Adventurer No. 13—Through Desperate Hazards (Drama).
Dec. 8—He Made His Mark (Comedy).
—Dobs at the Shore (Comedy).
Dec. 9—A Recent Confederate Victory (Special—Two Parts—Drama).
Dec. 10—The Man from the Sea (Special—Two Parts—Drama).
Dec. 11—On Moonshine Mountain (Drama).
Dec. 12—Sam and the Bully (Comedy).
—The Fresh Air Cure (Comedy).
Dec. 14—The Beloved Adventurer No. 14—A Perilous Passage (Drama).
Dec. 15—It Cured Hubby (Comedy).
—Weary Willie's Rags (Comedy).
Dec. 16—The Bomb (Special—Two Parts—Drama).
Dec. 17—When the Blind See (Special—Two Parts—Drama).
Dec. 18—The Comediennes' Strategy (Drama).
Dec. 19—Who's Who (Comedy).
—Shall Curfew Ring To-night (Comedy).

MINA.

Dec. 17—The Thrilling Adventures of Count Verace (Comedy).
Dec. 24—A High Old Time (Comedy).
Dec. 31—The Siege of Liege (Comedy).
Jan. 7—Alias Greased Lightning (Comedy).

SELIG.

Dec. 1—The Rival Stage Lines (Western Comedy).
Dec. 2—The Lion Hunter (Drama).
Dec. 3—Hearst-Selig News Pictorial, No. 80 (News).
Dec. 4—Which Ham Is Schnappsmeir's? (Comedy).
—Love's Acid Test (Comedy).
Dec. 5—Her Sister (Drama).
Dec. 7—The Mystery of the Seven Chests (Special—Two Parts—Drama).
—Hearst-Selig News Pictorial No. 81 (News).
Dec. 8—Saved By a Watch (Western—Drama).
Dec. 9—The Abyss (Drama).
Dec. 10—Hearst-Selig News Pictorial No. 82 (News).
Dec. 11—One Kiss (Comedy).
Dec. 12—The Soul Mate (Drama).
Dec. 14—The Lure o' the Windigo (Special—Two Parts—Drama).
-Hearst-Selig News Pictorial No. 83 (News).
Dec. 15—The Man From the East (Drama).
Dec. 16—The Test (Drama).
Dec. 17—Hearst-Selig News Pictorial No. 84 (News).
Dec. 18—The Tail of a Coat (Comedy).
Dec. 19—The Lady or the Tigers (Drama).

VITAGRAPH.

Dec. 1—Saved from a Life of Crime (Special—Two Parts—Drama).
Dec. 2—The Mysterious Mr. Davey (Comedy).
Dec. 3—The Man That Might Have Been (Drama).
Dec. 4—The Methods of Margaret (Comedy).
Dec. 5—Bunny's Little Brother (Special—Two Parts—Comedy).
Dec. 7—The Moonshine Maid and the Man (Drama).
Dec. 8—Sunshine and Shadows (Special—Two Parts—Drama).
Dec. 9—The Athletic Family (Comedy).
Dec. 10—Pure Gold (Drama).
Dec. 11—A Strand of Blond Hair (Comedy).
Dec. 12—How to Do It and Why; or, Cutey at College (Special—Two Parts—Comedy).
Dec. 14—The Greater Love (Drama).
Dec. 15—Out of the Past (Special—Two Parts—Drama).
Dec. 16—The Egyptian Mummy (Comedy).
Dec. 17—A Question of Clothes (Comedy).
Dec. 18—Who Was Who In Hogg's Hollow (Comedy).
Dec. 19—Mr. Santa Claus (Special—Two Parts—Comedy-Drama).

MISCELLANEOUS LICENSED FEATURES.

BIOGRAPH.

October—The Charity Ball (Three Parts—Drama).
October—The Power of the Press (Four Part—Drama).
October—The Genius (Three Parts—Drama).
November—The Woman in Black (Four Parts—Drama).
November—Under the Gaslight (Four Parts—Drama).

BROADWAY STAR FEATURES.

October—The Win(k)some Widow (Four Parts—Comedy).
November—The Tangle (Four Parts—Drama).
November—The Locked Door (Drama).

ESSANAY.

Nov. 19—The Tell-Tale Hand (Three Parts—Drama).
Dec. 19—The Battle of Love (Drama).

GEORGE KLEINE.

October—The Secret Ring (Three Parts—Drama).
October—The Song of the Soul (Three Parts—Drama).
October—Judge Not (Four Parts—Drama).
Nov. 15—Julius Caesar (Six Parts—Drama).
Nov—Officer 666 (Five Parts—Comedy).

LUBIN.

Nov.—Eagle's Nest (Five Parts—Drama).
Nov.—The Sporting Dutchess (Six Parts—Dr.).
Nov.—The Spy's Fate (Three Parts—Drama).
Nov.—The College Widow (Five Parts—Com.).

SELIG.

Nov. 11—The Story of the Blood-Red Rose (Three Parts—Drama).
Nov. 30—In the Days of the Thundering Herd (Five Parts—Drama).

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GENERAL FILM PROGRAM

INDEPENDENT RELEASE DATES

AMERICAN.

Dec. 14 In Tune (Two Parts—Drama).
Dec. 16—The Silent Way (Drama).
Dec. 18—Trapped by a Heliograph (Drama).

BEAUTY.

Dec. 8 Limping Into Happiness (Comedy).
Dec. 15—Her Younger Sister (Drama).

BISON.

Dec. 5—The Foundlings of Father Time (Two Parts—Drama).
Dec. 12—The Trail Breakers (Two Parts—Western—Drama).
Dec. 19—The Christmas Spirit (Two Parts Drama).

BRONCHO.

Dec. 9—The City of Darkness (Two Parts—Dr.)
Dec. 16—The Panther (Two Parts—Drama).
Dec. 23—The Passing of Two-Gun Hicks (Two Parts—Drama).

CRYSTAL.

Dec. 8—Vivian's Cookies (Comedy).
—Whose Baby (Comedy).
Dec. 15—Such a Mistake (Comedy).
—The Glass Pistol (Comedy).

DOMINO.

Dec. 17—The Political Feud (Two Parts—Drama).
Dec. 24—The Last of the Line (Two Parts—Drama).
Dec 31—Flower In the Desert (Two Parts—Drama).

ECLAIR.

Dec. 6—The Higher Impulse (Drama).
Dec. 9—For the Mastery of the World (Three Parts—Mystery—Drama).
Dec. 13—The Mountain Traitor (Western—Dr.).
Dec. 18—A Game of Wits (Two Parts—Detective-Drama).
Dec. 20—The Jewel of Allah (Oriental Drama).

FRONTIER.

Nov. 28—The Best Man (Drama).
Dec. 5—The Circle of Gold (Drama).
Dec. 12—Her Higher Ambition (Drama).
Dec. 19—(Title Not Yet Decided).

GOLD SEAL.

Dec. 8—The District Attorney's Brother (Two Parts—Drama).
Dec. 15 The Ghost of Smiling Jim (Two Parts—Western-Drama).

IMP.

Dec. 7—The Outcome (Western—Drama).
Dec. 10—Three Men Who Knew (Two Parts—Drama).
Dec. 14—The Mill Stream (Two Parts—Drama).
Dec. 17—Within the Gates of Paradise (Christmas-Drama).

JOKER.

Dec. 9—The Genii of the Vase (Comedy).
—Alaska (Scenic).
Dec. 12—Love Disguised (Comedy).
—Building a Locomotive (Educational).
Dec. 16—How Father Won Out (Comedy).
—Ascent of the Ingrar Neilson (Educational).
Dec. 19—His Doctor's Orders (Comedy).

KAY-BEE.

Dec. 11—Fortunes of War (Two Parts—Drama).
Dec. 18—The Game of Life (Two Parts—Drama).

KEYSTONE.

Nov. 28—Among the Mourners (Comedy).
Nov. 30—Leading Lizzie Astray (Comedy).
Dec. 3—Shotguns that Kick (Comedy).
Dec. 5—Getting Acquainted (Comedy).
Dec. 7 His Prehistoric Past (Two Parts—Comedy).
Dec. 7—Other People's Business (Comedy).
Dec. 10—The Plumber (Comedy).

KOMIC.

Dec. 6—Mr. Hadley's Uncle, No. 12 of the "Bill" series (Comedy).
Dec. 13—The Housebreakers (Comedy).
Dec. 20—Bill and Ethel At the Ball (No. 13 of the "Bill" Series—Comedy).

L-KO.

Dec. 6—Fido's Dramatic Career (Comedy).
Dec. 13—The Rural Demons (Comedy).
Dec. 20—The Baron's Bear Escape (Comedy).

MAJESTIC.

Dec. 11—In Wild Man's Land (Comedy-Drama).
Dec. 13—The Old Maid (Two Parts—Drama).
Dec. 15—At Dawn (Drama).
Dec. 20—In Fear of His Past (Two Parts—Drama).

NESTOR.

Dec. 8—The Widow's Last (Drama).
Dec. 11—Their Ups and Downs (Comedy).
Dec. 15—The Boy Mayor (Semi-Juvenile-Drama).
Dec. 18—His Dog Gone Luck (Comedy).
—Here and there in China With Homer Croy (Educational).

POWERS.

Dec 4—The Heart of Magdalene (Two Parts—Drama).
Dec. 11—Adventures of the Nimble Dollar (Dr.).
Dec. 18—(No Release this Week.)

PRINCESS.

Dec. 4—The Creator of Hunger (Drama).
Dec. 11—In the Conservatory (Drama).
Dec. 18—When Fate Rebelled (Drama).

RELIANCE.

Dec. 9—The Forest Thieves (Melodrama).
Dec. 12—On the Ledge (Two Parts—Drama).
Dec. 14—Our Mutual Girl, No. 48 (Topical).
Dec. 16—The Joke on Yellentown (Western-Comedy).
Dec. 19—The Beat of the Year (Two Parts—Drama).

REX.

Dec. 10—No Release this Week.
Dec. 13—A Night of Thrills (Two Parts—Dr.).
Dec. 17 Ambition (Two Parts Drama).
Dec. 20—A Page From Life (Two Parts—Drama).

ROYAL.

Dec. 12—Percy, the Milliner (Comedy).
Dec. 19—Two Kisses (Comedy).

STERLING.

Dec. 3—Love, Luck and Candy (Comedy).
Dec. 7—Billy's Charge (Juvenile—Comedy).
Dec. 10—His New Job (Comedy).
Dec. 14—Lizzie's Fortune (Comedy).
Dec. 17—The Fatal Hansom (Comedy).

THANHOUSER.

Dec. 6—The Amateur Detective (Com.-Dr.).
Dec. 8—The Reader of Minds (Two Parts—Drama).
Dec. 13—When East Meets West (Drama).
Dec. 15—The Barrier of Flames (Two Parts Drama).
Dec. 20—Sid Nee's Finish (Comedy).

VICTOR.

Dec. 11—The Little Gray Home (Two Parts—Domestic—Drama).
Dec. 14—The Wayward Son (Drama).
Dec. 18—Heart of the Hills (Three Parts—Drama).

FEATURES.

ALCO FILMS CORP.

Nov. 30—Mrs. Wiggs of the Cabbage Patch (Drama).
Dec. 14—The Three of Us (Drama).

ALLIANCE FILMS CORP.

Nov. 30—Hearts and Flowers (Cosmos—Five Parts—Drama).
Dec. 7—The Last Egyptian (Oz Five Parts—Drama).
Dec.—The Truth Wagon (Masterpiece—Five Parts—Drama).
Dec.—The Last Chapter (Favorite Players—Five Parts—Drama).

APEX.

Nov.—The Woman He Wronged (Four Parts—Drama).
Nov.—When London Sleeps (Four Parts—Dr.).

BOX OFFICE ATTRACTIONS CO.

Nov. 19—The Walls of Jericho (Drama).
Nov. 29—The Thief (Drama).

ECLECTIC.

December—Max and the Fair, M. D. (Comedy).
December—When Fate was Kind (Three Parts—Drama).

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December—Army and Navy Football Game (Topical).
Dec.—The Stolen Birthright (Wharton—Three Parts—Drama).
Dec.—Thirty Years of a Gambler's Life (Pathe—Three Parts Drama).
Dec.—Jolts of Jealousy (Comedy).

HEPWORTH.

December—The Basilisk (Three Parts—Drama).
December—Through the Valley of Shadows (Four Parts—Drama).

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Nov. 16—Joe Boko Breaking Into the Big League (Comedy Cartoon).
Nov. 23—Aladdin Jones (Two Parts—Comedy).

INTERNATIONAL MOTION PICTURE CO.

Nov. 16—Belgian Battle Fields in the Great European War (Four Parts—Top.).

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Nov. 23—The Spirit of the Poppy (Six Parts—Drama).
Dec. 7—The Span of Life (Five Parts—Drama).
Dec. 21—The Little Jewess (Four Parts—Dr.).

LEEMUND FILM CO.

December—The Robbers (Three Parts—Drama).

ITALA FILM CO. OF AMERICA.

Dec.—Jules Porel—Serpent (Three Parts—Drama).
Dec.—The Treasure of the Louzats (Four Parts—Drama).

PARAMOUNT PROGRAM.

Dec. 3—The Bargain (Paramount—Five Parts—Drama).
Dec. 7—The Ghostbreaker (Lasky—Five Parts—Drama).
Dec. 10—The Conspiracy (Famous Players—Four Parts—Drama).
Dec. 14—The Crucible (Famous Players—Five Parts—Drama).
Dec. 17 False Colors (Smalleys—Five Parts—Drama).
Dec. 21—The Sign of the Cross (Famous Players—Five Parts—Drama).
Dec. 24—Cameo Kirby (Lasky-Liebler—Five Parts—Drama).
Dec. 28—Cinderella (Famous Players—Five Parts—Drama).
Dec. 31—The Million (Famous Players—Four Parts—Drama).

SAWYER.

Without Hope (Flamingo—Five Parts—Drama).
As a Man Sows (Five Parts—Drama).
A Factory Magdalen (Five Parts—Drama).
The Lady of Lyons (Five Parts—Drama).

STRAND FILM CO.

December—A Double Haul (Eaco—Three Parts—Drama).
December—A Strange Adventure (Drama).

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November—Children of the Jungle (Three Parts—Drama).
December—Hunting the Real Python (Drama).
December—From the Jungle to the Stage (Two Parts—Drama).
December—The Jungle Cure (Two Parts—Dr.).

UNITED (WARNER'S).

Dec.—The Little Rebel (Drama).

WARNER'S FEATURES.

December—Pagliacci (Drama).

WORLD FILM CORP.

Dec. 7—Seats of the Mighty (Colonial—Six Parts—Dr.).
Dec. 14—The Marked Woman (Shubert—Five Parts—Dr.).
Dec. 21—As Ye Sow (Drama).
Dec. 28—The Pit (Drama).

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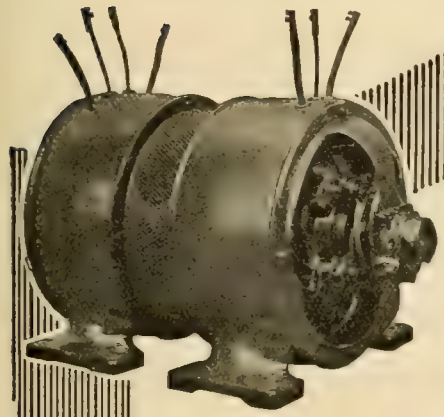

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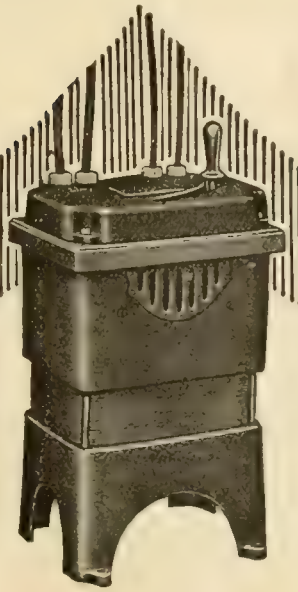

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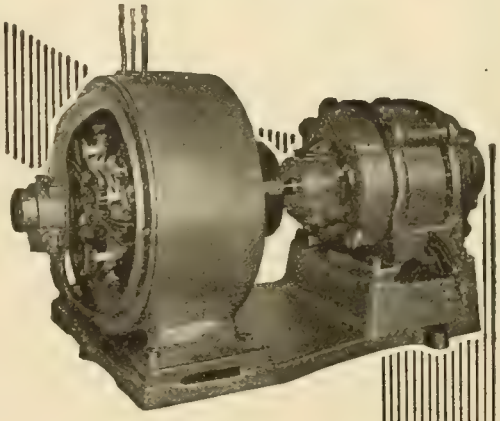

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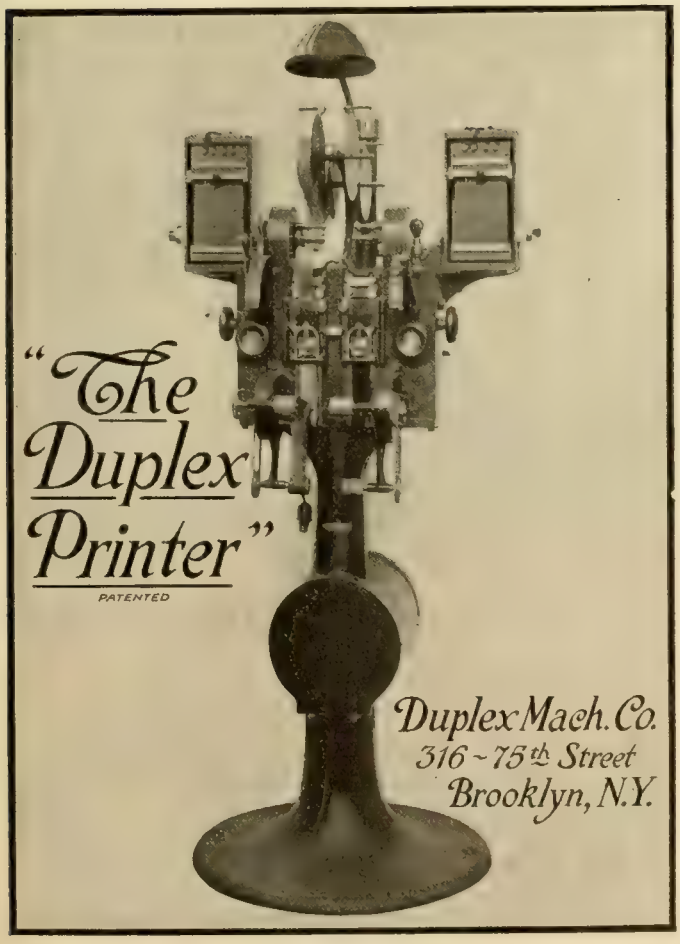

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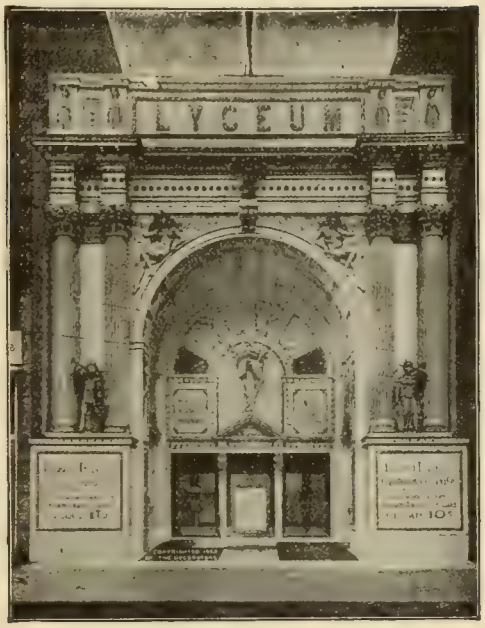

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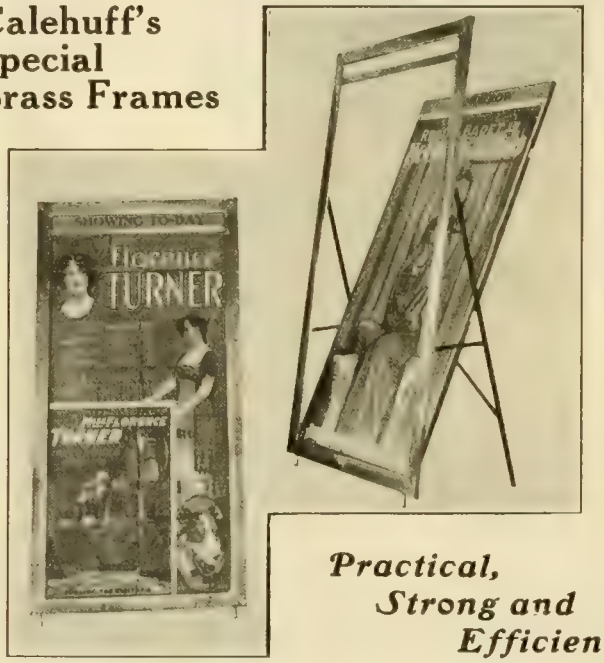

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RELEASED MONDAY, DECEMBER 14 ONE REEL

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The Man From the East

RELEASED TUESDAY, DECEMBER 15 ONE REEL

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RELEASED WEDNESDAY, DECEMBER 16 ONE REEL

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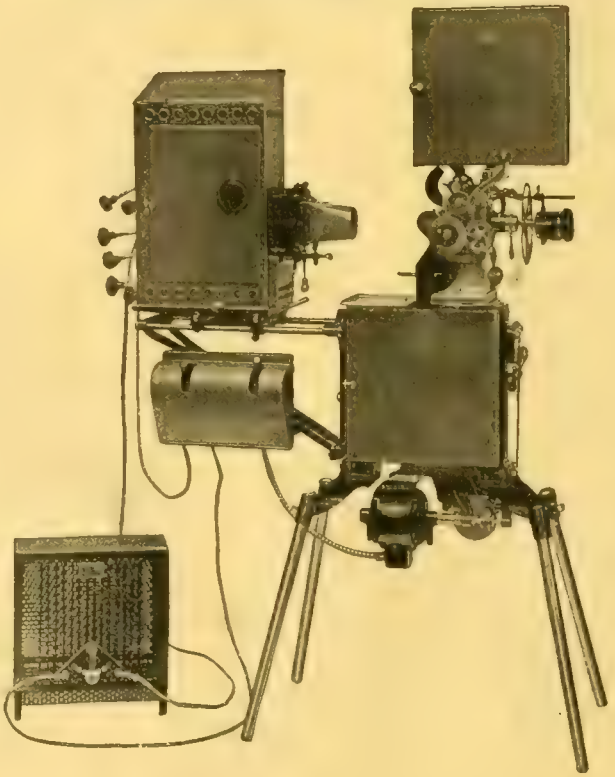

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MOVING PICTURE WORLD

THE FILM INDEX

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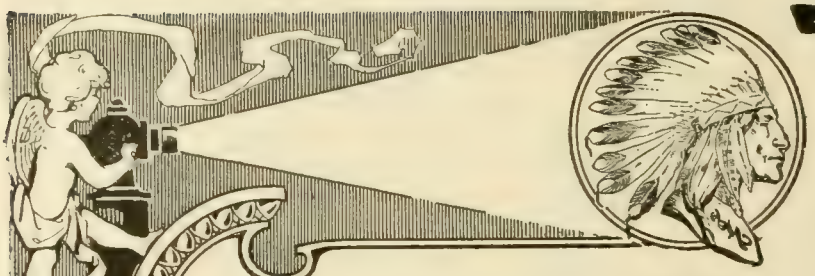
For the current week we announce:

Sunday, Dec. 20th. "Sid Nee's Finish." A play depicting the life of a Chinese laundryman, Sid Nee. Enacted by a star cast including Sidney Bracy, Fan Burke, Joe Phillips.

Tuesday, December 22nd. "Under False Colors." This drama is the first Thanhouser release featuring Florence La Badie since The Million Dollar Mystery appeared. It is an exceptional two-reel play with Florence La Badie in the title role, assisted by Miss Forbes, Virginia Waite, Mrs. Farrington and Frank Wood.

Thanhouser Film Corporation
New Rochelle, N. Y.



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FIRST TO STANDARD

Great Essanay Features

Released Monday, December 21

"Their Cheap Vacation"

How a supposedly cheap vacation turned out to be a most expensive lark.

Released Tuesday, December 22

"The Volunteer Burglar"

How a young author became a burglar to assist a strange girl in gaining her end. Adapted from The Munsey Magazines.

Released Wednesday, December 23

The Fable of

"The Husband Who Showed Up and Did His Duty"

By GEORGE ADE

How a faithful young husband was Sat on for being nice to friend wife's guests.

Released Thursday, December 24

"Slippery Slim Gets Square"

Slim avenges himself on his rival and wir[illegible].

Released Friday, December 25

"Any Woman's Choice"

(IN TWO ACTS)

A woman is compelled to choose between her husband who has deceived her and a mutual friend who has protected her. Featuring MR. FRANCIS X. BUSHMAN and Miss Beverly Bayne.

Released Saturday, December 26

"Broncho Billy and the Sheriff's Office"

(Reg. U. S. Pat. Office)

A Western drama featuring MR. G. M. ANDERSON

MR. G. M. ANDERSON

Known all around the world as "Broncho Billy" is presented in

"THE TELL-TALE HAND"

THIS latest and greatest western drama is one of Essanay's complete prize mystery plays that has scored a tremendous success in theatres all over the country. It is full of human interest, and its dramatic intensity holds spectators spellbound.

MR. G. M. ANDERSON, a captive, with Marguerite Clayton, in a scene from "THE TELL-TALE HAND"

To the Motion Picture Public

ESSANAY publishes a photoplay newspaper, THE ESSANAY NEWS, that tells you all about the incidents in the lives of its players, both on and off the screen. It is full of interest to every motion picture lover. Thousands look forward to this publication every other week. ***Subscription price, 75 cents a year.***

Essanay Film

Laboratory and Studios, 1333 Argyle St., Chicago. Downtown Offices 521 Firs

Essanay -Week

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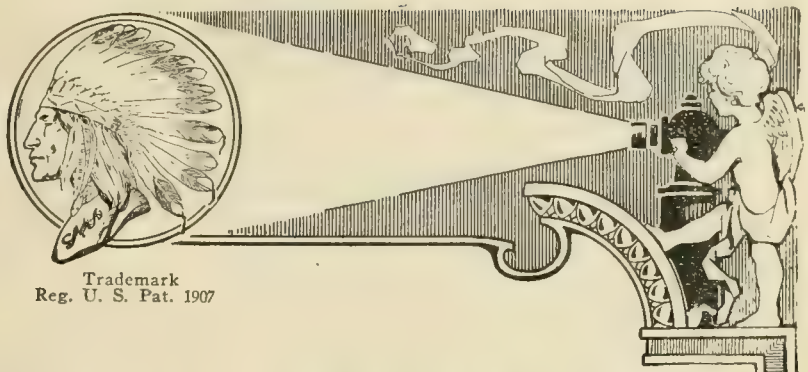

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MR. FRANCIS X. BUSHMAN

who was voted the world's most popular photoplayer is presented in

"THE BATTLE OF LOVE"

By MRS. WILSON WOODROW, one of the foremost authors of America.

THIS fourth Essanay prize mystery play produced in conjunction with The Ladies' World, is a wholesome presentation of the triangular love tangle, with a happy denouement. It is full of action and intense interest throughout. The complete story, with the exception of one paragraph, appears in the January number of The Ladies' World. Big prizes are offered by the magazine for the best written lost paragraph. It can be found only in the Essanay film. Five million readers will try to solve the mystery.

MR. FRANCIS X. BUSHMAN (at left), and Miss Ruth Stonehouse (at right) in a scene from "THE BATTLE OF LOVE."

Released December 19 through the Feature Department of General Film Co.

MR. FRANCIS X. BUSHMAN

is presented in

"IN THE GLARE OF THE LIGHTS" and "THE PLUM TREE"

These Essanay complete prize mystery plays continue to draw record-breaking crowds. Millions are being thrilled daily by their dramatic intensity. **Released through Feature Department General Film Co.**

"One Wonderful Night"
(In Four Acts)

MR. FRANCIS X. BUSHMAN is presented in this drama of love and intrigue, which is filling theatres all over the country.

"Blood Will Tell"
(In Three Acts)

The climax of romantic Colonial dramas.

"The Good-for-Nothing"
(In Four Acts)

MR. G. M. ANDERSON is presented in this emotional drama of a wayward son that touches the hearts of all spectators.

"Ambushed"
(In Three Acts)

One of Essanay's successes abounding in mystery and adventure.

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IN A STUPENDOUS AND
WILSON
SUBLIME AND

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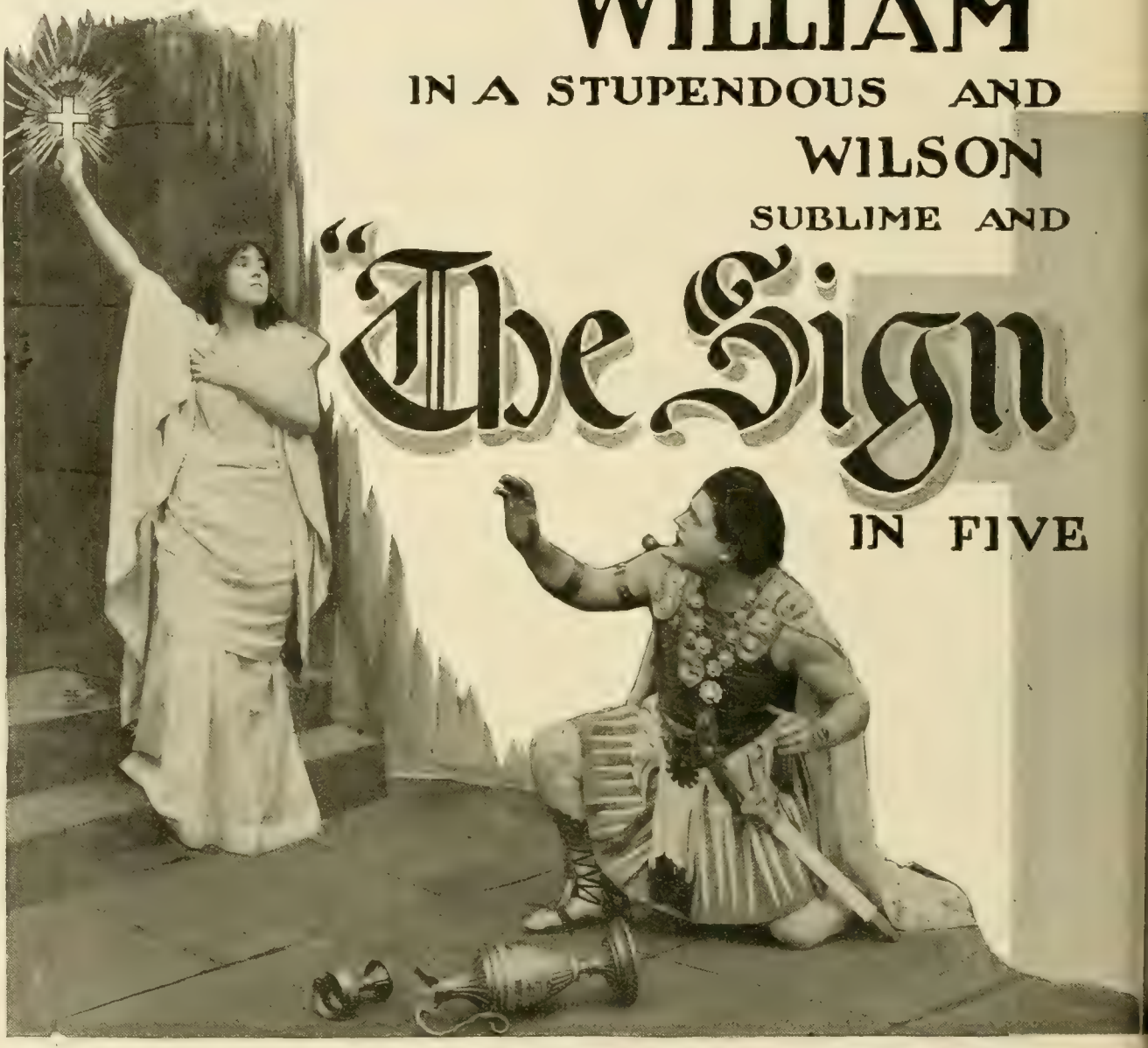
IN FIVE



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BY PAUL DICKEY & CHAS W. GODDARD

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OCT. 12 TRAIL DIVIDES . . . . . ROBERT EDESON
OCT. 22 WHAT'S HIS NAME . . . . . MAX FIGMAN
NOV. 5 READY MONEY . . . . . EDWARD ABELES
NOV. 9 MAN FROM HOME . . . . . CHARLES RICHMAN
NOV. 19 CIRCUS MAN . . . . . THEODORE ROBERTS
NOV. 30 ROSE OF RANCHO *LASKY-BELASCO PRODUCTION* BESSIE BARRISCALE

DEC. 7 THE GHOST BREAKER . . . . . H. B. WARNER
BY PAUL DICKEY & CHAS. W. GODDARD

DEC. 24 CAMEO KIRBY . . . . . DUSTIN FARNUM
BY BOOTH TARKINGTON & HARRY LEON WILSON

JAN. 4 GIRL OF THE GOLDEN WEST . . . . . ALL STAR LASKY-BELASCO CAST
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JAN. 28 AFTER FIVE . . . . . EDWARD ABELES
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Gold Seal-Universal. 2 reels. Released Dec. 29th, 1914—featuring that popular Universal Star, Francis Ford. This is first of a series of fascinating, mysterious detective stories by the noted author, Sir Arthur Conan Doyle, in which Sir Arthur shows himself at his best. It is a story of the supreme cleverness of Sherlock Holmes in which is unraveled a tale of human suffering and in which an innocent man nearly suffers for the crime of the guilty one. The masterful style in which this absorbing plot is told in pictures will hold your audience spellbound. It is a picture with a punch, action, dramatic intensity, romance and cleverness. Sir Arthur Conan Doyle's fame as a writer of absorbing detective stories is world wide. It's a privilege to be able to book such a production. Book it NOW. 1-3-6 sheet posters. Advertise it in a big way. You're bound to play to capacity crowds with this big 2 reeler. Wire or write your Exchange immediately.

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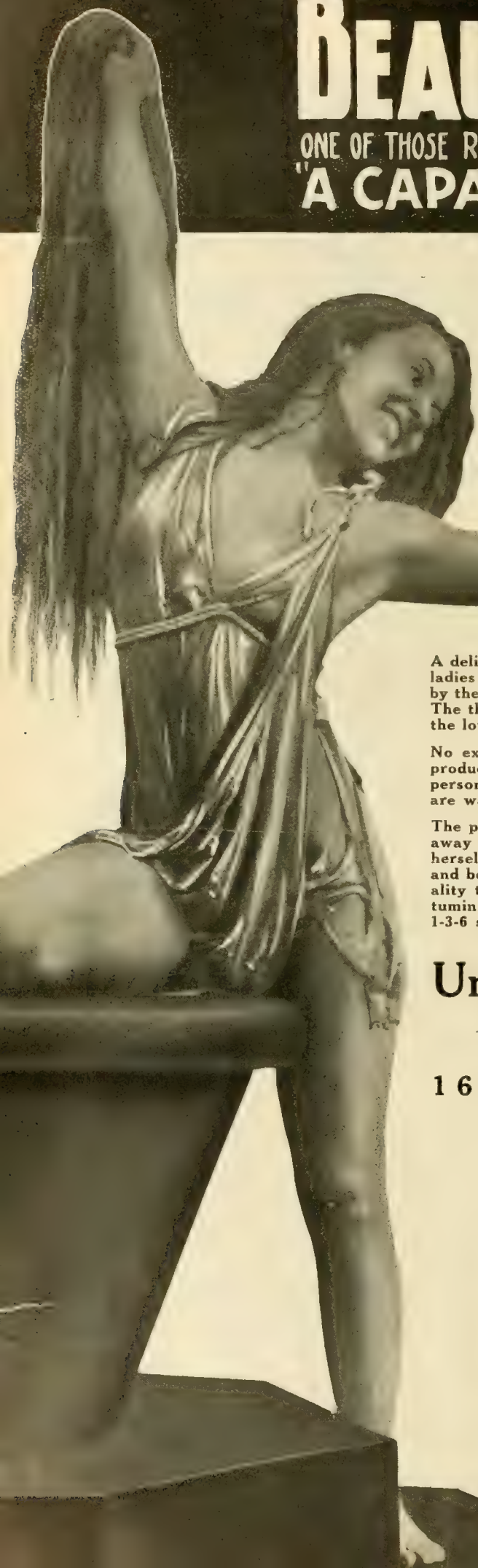
ONE OF THOSE RARE SCREEN PRODUCTIONS THAT CAN TRULY BE TERMED

"A CAPACITY HOUSE ATTRACTION"



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Yona Ladowska

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3 Reel Victor-Universal Elaborate Costume Drama

A delightfully charming love story of a frivolous young monarch who loves the ballet ladies better than his Royal affairs of State. The lead in this production is played by the celebrated Russian Danseuse and Broadway Star, Madamoiselle Yona Ladowska. The theme of the story is beautiful and portraying what a real princess can do to win the love of a disinterested Monarch.

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The princess in this story in order to win her royal husband must win his attention away from the Royal Opera Ballet, which she does by appearing in the Royal Ballet herself as the leading Danseuse. She dances at the Grand Fete at the Royal Gardens and bewilders the entire court, including the King, who does not discover her personality till later when everything ends happily. Gorgeous production. Elaborate Costuming. A genuine box office attraction. Released Jan. 1st, 1915. Book it now. 1-3-6 sheet posters. Write your Exchange immediately.

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A REAL U.S. SUBMARINE
With Which Our Great "IMP" Company
Made That Thrilling Picture—

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The Submarine Spy is a Re-issue,—distinctly re-issued to please the clamoring thousands of Exhibitors from all over America who have been fairly stampeding us to reproduce this wonderful subject so as to have some great big smashing War picture to show now while this European War is at fever heat. In re-issuing this remarkable picture we desire to say just this —Even if we were to employ our vast equipment of today with all our facilities and Stars we simply could not beat this film. It's a wonder,—packed with kicks—jolts—surprises—hair raising situations and enough of the melodrama to satisfy the most ardent lover of extreme stuff. We made this picture with a real U. S. Submarine, not a make-believe, not a prop, but the real goods. We show the hero shot thru the torpedo tube. We show the sinking of the vessel thru accident. We show the thrilling rescue. And the paper we have for this picture will make you hold your breath. All you have to do is PUT IT UP, the paper will do the rest. 1, 3 and 6-sheet stands. BOOK IT, and bill it like a circus. If this picture won't corral the shekels, nothing ever will. WIRE!! (Don't wait to write to our Exchange.)

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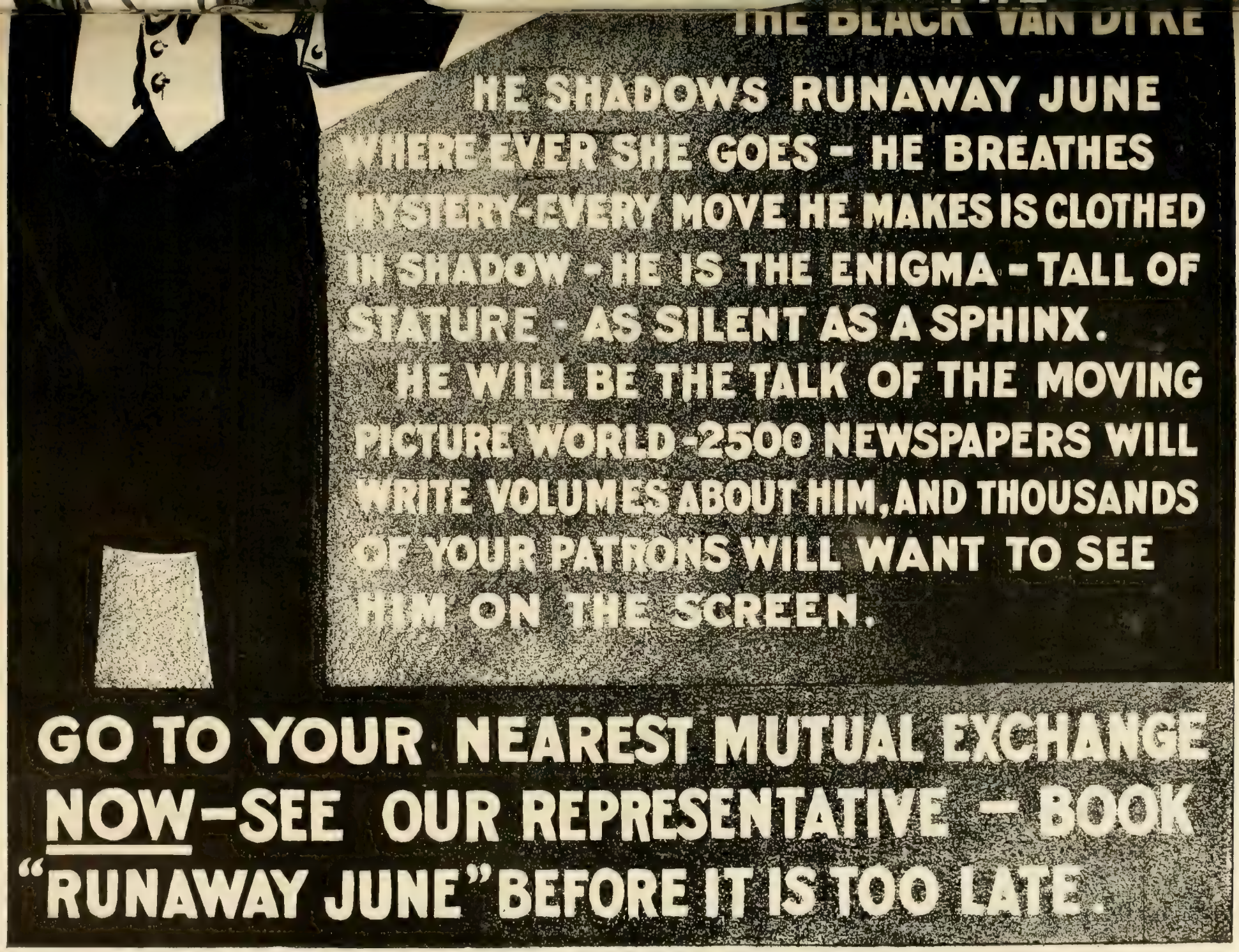
RUNAWAY JUNE

THE MOST MYSTERIOUS MYSTERY EVER SHOWN ON THE SCREEN

THE


THE BLACK VAN DYKE
HE SHADOWS RUNAWAY JUNE
WHERE EVER SHE GOES - HE BREATHES
MYSTERY-EVERY MOVE HE MAKES IS CLOTHED
IN SHADOW - HE IS THE ENIGMA - TALL OF
STATURE - AS SILENT AS A SPHINX.
HE WILL BE THE TALK OF THE MOVING
PICTURE WORLD -2500 NEWSPAPERS WILL
WRITE VOLUMES ABOUT HIM, AND THOUSANDS
OF YOUR PATRONS WILL WANT TO SEE
HIM ON THE SCREEN.
GO TO YOUR NEAREST MUTUAL EXCHANGE
NOW-SEE OUR REPRESENTATIVE - BOOK
"RUNAWAY JUNE" BEFORE IT IS TOO LATE.

MAJESTIC MOTION PICTURE CO.

Two-part Feature, For Release

SUNDAY, DEC. 20

MARY ALDEN

In Fear of His Past

WITH

Mary Alden, Jack Conway and Spottiswoode Aitken

in strong character roles

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Are we succeeding?

Scan the following list of recent Majestic two-part features and answer this question for yourselves:

"The Old Maid," "A Question of Courage," "The Sisters," "The Saving Grace," "The Odalisque," "The Tear That Burned," "A Flight for a Fortune," "For Her Father's Sins," "Out of the Air," "The Final Verdict," "Her Awakening," "For Those Unborn," "The Second Mrs. Roebuck," etc., etc.

MAJESTIC AND KOMIC GUIDE FOR EXHIBITORS

(In which we try to tell only the truth about all Majestic and Komic releases)

HER BRAVE HERO (1 Reel Majestic). Release date Tuesday, Dec. 8.—A fair farce comedy, but not quite up to standard. Hubby becomes a hero under false pretenses.

IN WILDMAN'S LAND (1 Reel Majestic). Release date Friday, Dec. 11.—A comedy drama quite out of the ordinary, cleverly produced and acted, telling a weird story of a strange tribe of wild people.

THE OLD MAID (2 Reel Majestic). Release date Sunday, Dec. 13.—An unusual artistic offering, especially recommended for the higher class houses, featuring Blanche Sweet. The "Old Maid" recalls the love story of her youth.

THE HOUSEBREAKERS (1 Reel Komic). Release date Sunday, Dec. 13.—Above the average Komic. Eddie Dillon as the timid sweetheart proves his courage.

AT DAWN (1 Reel Majestic). Release date Tuesday, Dec. 15.—A tragic story of the Philippines, from the short story of Frederick Moore, telling how an American's crime was sternly punished. Fairly well presented.

IN FEAR OF HIS PAST (2 Reel Majestic). Release date Sunday, Dec. 20.—A strong character society story featuring Mary Alden, Jack Conway and Spottiswoode Aitken. An escaped convict is almost forced into crime by an adventuress, but successfully resists and is at the same time proven innocent of the original charge against him.

BILL AND ETHEL AT THE BALL (1 Reel Komic). Release date Sunday, Dec. 20.—A very good "Bill" story from Paul West's office boy series, telling how Bill mixed things up for Ethel and the Boss at the stenographer's masquerade.

Bromide Enlargements of Majestic Stars for Lobby Display

(Mae Marsh, Lillian Gish, Dorothy Gish, Miriam Cooper, Mary Alden, Fay Tincher, Robert Harron, Wallace Reid and others.) All sizes and shapes up to 5 ft. high. 11 x 14, 40c. each; 14 x 17, 50c. each; 22 x 28, $2.00; 20 x 60, $2.50; 28 x 42, $3.00. Order direct from Majestic Studio, 4500 Sunset Blvd., Los Angeles, Cal., or from any Mutual Exchange.

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MUTUAL PROGRAM

SMASHING ALL OPPOSITION

for Week of DEC. 13.

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KAY-BEE

BRONCHO

Wednesday Dec. 16

Thursday Dec. 17

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22"-28" Photo layouts in Character makeup of Mabel Normand, Chas Chaplin & Roscoe Arbuckle

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THIS WONDERFUL SEVEN REEL PICTURE DEALING WITH A GREAT PROBLEM OF LIFE HAS SO MUCH PUNCH THAT IT WILL KEEP THE AUDIENCES TALKING FOR WEEKS AFTER THEY HAVE SEEN THE SHOW. REALISM IS PREDOMINANT AND THE THEME IS ACTUALLY TRUE TO LIFE. D. W. GRIFFITH CONSIDERS THIS ONE OF HIS MASTERPIECES.

THE AVENGING CONSCIENCE

EDGAR ALLEN POE, THE GREAT MYSTERY WRITER, THE FIRST OF HIS LINE TO WRITE A DETECTIVE STORY IS RESPONSIBLE FOR THE "AVENGING CONSCIENCE." HIS GREAT MASTERPIECE "THE TELLTALE HEART" HAS BEEN ADOPTED BY D. W. GRIFFITH AS A MASTER THEME FOR THIS GREAT SIX REELER.

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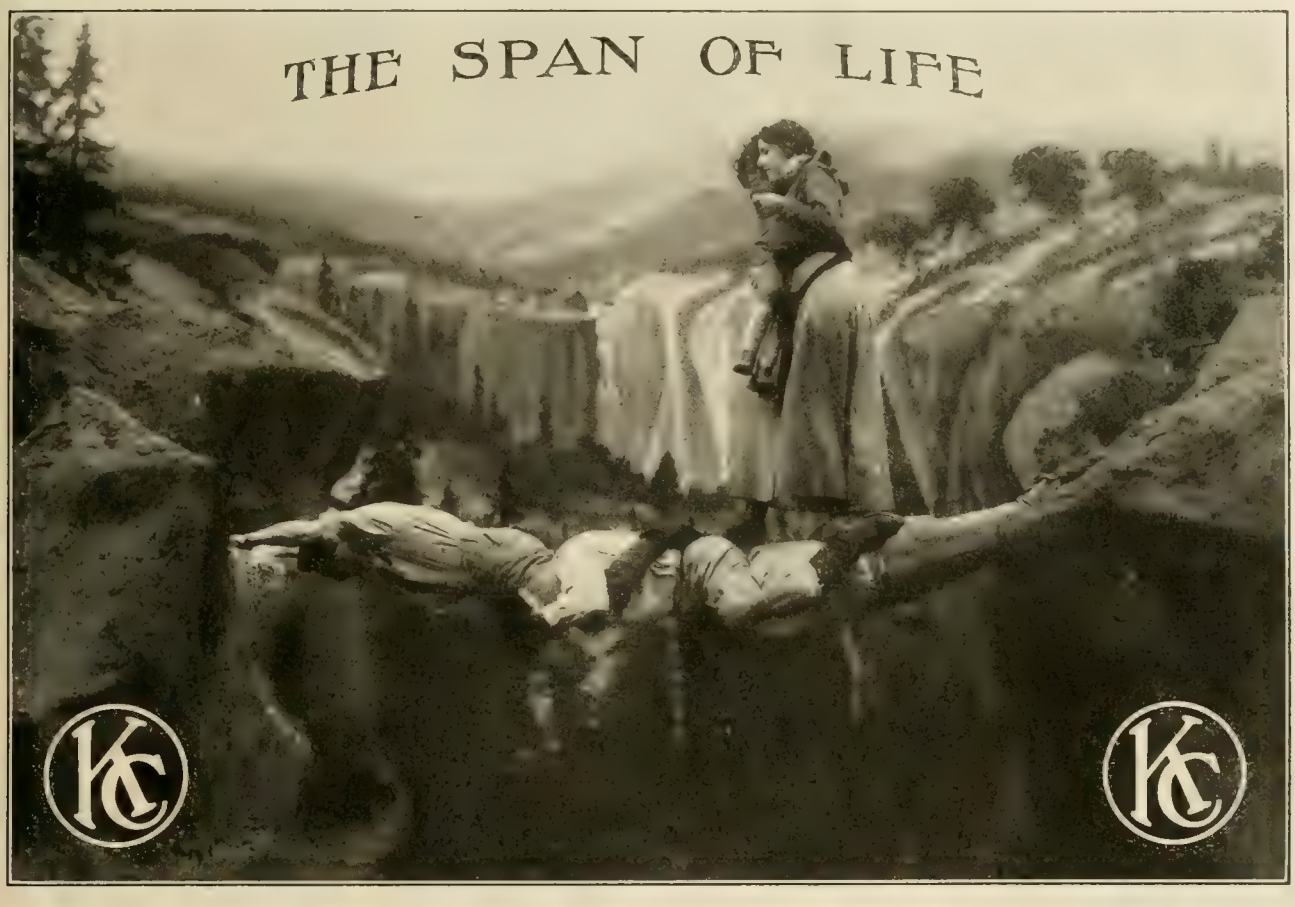

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WITH

LIONEL BARRYMORE

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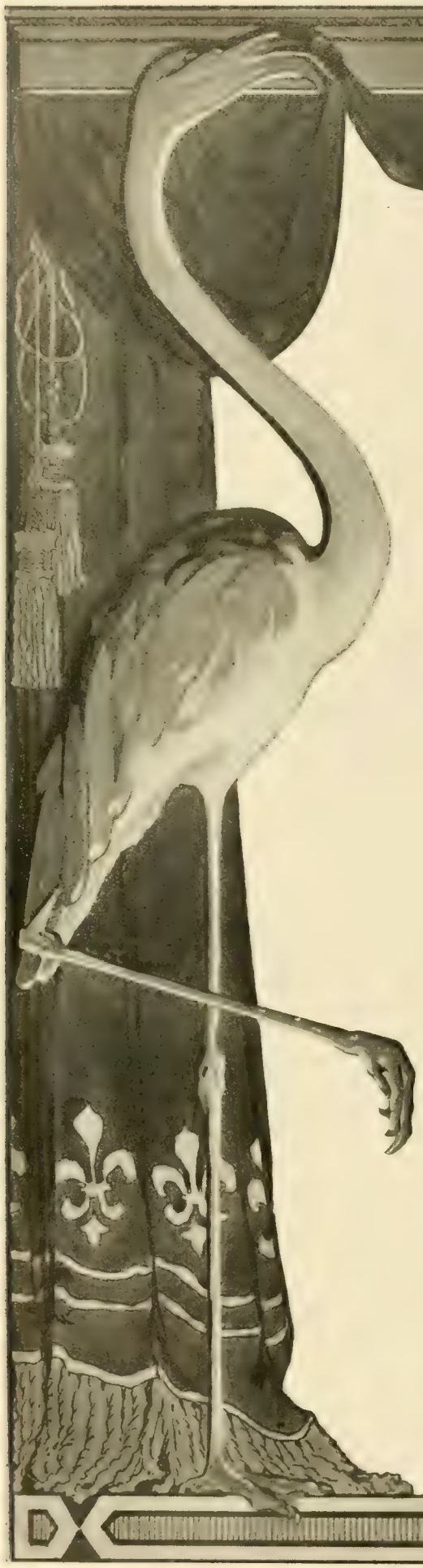

Flamingo Film Company

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ELAINE STERNE'S PRIZE WINNING

COMEDY DRAMA

IN FOUR ACTS

Released December 20

A SUMPTUOUS PRODUCTION

FRED MACE, DIRECTOR

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MARGUERITE LOVERIDGE	CATHERINE PROCTOR
MARY CHARLESON	GERTRUDE BARRETT
CAROLINE RANKIN	KATHLEEN HAMMOND
WILLIAM MANDEVILLE	DAVID ANDRADA
HARRY KENDALL	JOHNNY DOYLE

AND SIXTY OTHERS

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Flamingo's Welcome

From the way bookings for the Prize Comedies resulting from The Morning Telegraph-Chartered Theatres Corporation National Scenario Contest are pouring in upon SAWYER, the distributor of FLAMINGO COMEDIES, it is evident that one hope and need of the exhibitor is about to be realized.

The FLAMINGO FILM COMPANY has undertaken the ambitious work of producing COMEDIES of the HIGHEST CLASS, in which there shall be a story or plot of commanding interest, a continuous and logical succession of humorous incidents, staged in as sumptuous a manner as artistic skill, irrespective of cost, makes possible, the engagement of an ALL STAR CAST for its interpretation, and a director of highest standing.

UNQUALIFIED SUCCESS has, we believe, crowned our work. We are content to accept the verdict of EXHIBITORS and PATRONS confident that the quality of our first releases will positively assure the future of FLAMINGO COMEDIES.

Following "WITHOUT HOPE" comes, on January 10th, Caroline Wells' great FARCE COMEDY, entitled "PURITAN CONSCIENCE," in three reels of laughter.

On January 31 will be released Samuel C. Appleby's unique Comedy Drama in three reels, "THE SIBYL OF THE FILM," which, it is believed, will create a sensation.

The fourth release of a Prize Winning Comedy will be made in February. This is Roy L. McCardell's Satirical Comedy, "A JAY IN PEACOCK ALLEY," which received the first prize of $1,000 in the National Scenario Contest.

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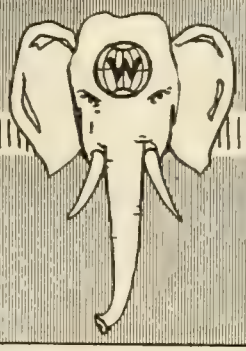

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For over thirty years Fantasma has fascinated all from the child to the Grandfather with its wonderful blending of amusement and beauty, romance and fairy folk, visualized as only the fancy of youth can picture.

The originators of this famous spectacle, Hanlon Brothers, were known over two continents as the greatest inventors of stage tricks, effects and illusions which they always used with bewildering beauty of effect. The Edison company has preserved all the charm and atmosphere of the original production, adding new and surprisingly beautiful photographic effects never possible on the stage. Funniness, mystery, weird experiences, mystifying illusions and an unending panorama of gorgeous scenes in Fairyland are pictured with brilliant photography remarkable for color treatment.

Prince Arthur enraptured with the lovely Princess Lena wins her as his betrothed. But such bliss is not long for him, for Zamaliel, monarch of the infernal regions, sets his covetous eye upon the fair princess. Then ensues a mighty battle between the Prince of Darkness and Fantasma, all powerful Queen of Good and Light, who watches ever over the lovers. The Princess, torn from her lover, is carried to the lower regions and then under the sea where weird and terrible trials beset her. The Prince is ever accompanied by the droll Pico in his wanderings in search for Lena and they undergo trials and wonderful experiences. The lovers, reunited, sail away at last on the Sea of Happiness—one of the most exquisite and original effects ever introduced into photography.

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and ETHEL CLAYTON
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"THE SPORTING DUCHESS"
COMEDY DRAMA
By CECIL RALEIGH
Direction BARRY O'NEIL

Raymond Hitchcock
(THE FUNNIEST MAN ON THE STAGE)
IN
"The Ringtailed Rhinoceros"
COMEDY DRAMA
By LAWRENCE S. McCLOSKEY
Direction GEORGE W. TERWILLIGER

"The College Widow"
Featuring ETHEL CLAYTON
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Comedy-Drama by GEORGE ADE
Direction, BARRY O'NEIL

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Comedy .....WEDNESDAY, DEC. 16th

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"A Question of Clothes"

Comedy .....THURSDAY, DEC. 17th

True love isn't measured by a woman's dress. The young curate gives Madge up when she dons boy's clothes and she marries the other fellow, who really loves her. NORMA TALMADGE and an all-star cast.

"Who's Who in Hogg's Hollow"

Comedy .....FRIDAY, DEC. 18tl.

The automobilists find out, when Sheriff Hogg arrests them. Justice Hogg fines them and Hotel Proprietor Hogg bleeds them. Hogg is the whole thing. SIDNEY DREW as HOGG.

"Mr. Santa Claus"

Drama in Two Parts .....SATURDAY, DEC. 19th

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Drama .....Monday, December 21st
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Drama in Two Parts .....Tuesday, December 22nd
"THE PROFESSOR'S ROMANCE"
Comedy .....Wednesday, December 23rd
"THE KNIGHT BEFORE CHRISTMAS"
Comedy-Drama .....Thursday, December 24th
"SWEENEY'S CHRISTMAS BIRD"
Comedy .....Friday, December 25th
"AN AFFAIR FOR THE POLICE"
Two-Part Comedy .....Saturday, December 26th

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Judge Barr makes the mistake of his life when he forgets his I. O. U. in his flight from the gambling house. His strong-willed daughter, a reporter, finds it. She makes good use of it, too!

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An All-Star Cast in a Modern Two-Act Drama.

A merciless exposure of the evil which may result from the use of fake remedies. A world of interest is contained in Clinton's struggle to free himself from the habit formed by use of "headache" powders.

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MOVING PICTURE WORLD
THE FILM INDEX — EXHIBITORS' GUIDE

J. P. Chalmers, Founder.

Published Weekly by the

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(The Index for this issue will be found on page 1754.)

Entered at the General Post Office, New York City, as Second Class Matter.

Saturday, December 19, 1914.

Facts and Comments

EXHIBITORS in Pennsylvania complain of the order of Censor J. Louis Breitinger in forbidding the use of six and nine sheets. Managers who conduct theaters on busy thoroughfares are especially loud in their resentment of the order and say that it means loss of business. While it is difficult for us to believe that business anywhere depends on the size of posters there seems little doubt that Breitinger exceeded his authority in issuing the order in the first place. A strained construction of the statute may seem to vest him with the power of suppressing loud and lurid posters, but the law is absolutely silent on the question of size. We hope that some exhibitor will have the courage to take the censor into court and test this question of authority once for all. If the size of the posters is subject to approval by the state censor why not the shape and the color? What is to prevent Fra Breitinger from issuing an order that all paper used for melodramatic films must be round and yellow, while comedies are to be advertised in octagonal purple? It seems to us that in a test suit the exhibitors ought to have the support of the lithographic companies who get more profit out of paper than any one else.

* * *

WE ARE glad to see the agitation for a repeal of legalized censorship in the states of Ohio and Pennsylvania. The campaign is in full progress in both states. In Ohio two things have been demonstrated beyond dispute: First, the fact that but few films need anything like radical censoring and, second, that the legalized censorship is a hardship on every branch of the industry. In Pennsylvania a prominent statesman has declared himself against the principle of legalized censorship and has thrown doubt on the legal qualifications of some of the censors. The president of the Pennsylvania state league, himself an attorney of note, will lead the organized fight against legalized censorship. The great meeting which is to be held in Harrisburg early next month will take decided action on the question of repeal. It is too early to venture any prophecy, but we may take comfort in the fact that in only two states has legalized censorship been adopted, and in neither state has been the result of public opinion. If public opinion stood back of these un-American laws it might be difficult to repeal them, but public opinion is strongly arrayed on our side.

* * *

THE Mayor of a Southern city is waging a war against the running of skating rinks on Sunday and includes motion pictures in his program of strict enforcement of the Sunday law. It seems to us that there is considerable difference between a skating rink and a motion picture theater. Loud noise has always been held to be a desecration of Sunday, but the judges of the Supreme Court in this state at least have decided that the motion picture does not disturb the quiet of the day. It is entirely logical to go one step further and claim that a first class program with educational pictures is beneficial on Sundays as well as on any other day. If the program and the method of presentation do in some way take account of the character of the day the motion picture entertainment on Sunday cannot be objected to either on legal or on moral grounds.

* * *

A FRIENDLY reader and subscriber sends us a copy of a magazine in which a reader complains of the motion part of his daily fare of vaudeville. He says that motion pictures are on the wane and that people attending vaudeville shows get up in disgust whenever the pictures are thrown on the screen. From statistics submitted to us by a reader who owns both moving picture houses and vaudeville houses it would appear that vaudeville is going back, while the pictures are making money. All the information we have been able to get on the subject would seem to confirm this view. We know that, in the early days, some of the vaudeville houses purposely used bad and rainy films to kill the taste for motion pictures and in some houses this custom may prevail to this day. As to the sentiments expressed in the article we can only repeat the comment of our correspondent: What do you think of that in the year 1914? There are people who neither learn nor forget and the people who cherish delusions about vaudeville at this late date belong to that category. The final victory of motion pictures over vaudeville in the contest for popularity was recorded quite some time ago.

Reviewing Photoplays

By Louis Reeves Harrison.

IN a burst of autobiographical confidence, Mark Twain declared that reviewers as a class were like sheep—the first one was a bellwether, tamely followed by all the others. The first reviewer of a photoplay is usually the producer's publicity man, especially when he has ready an insidious document, nicely typewritten, setting forth the merits of the release he is showing, but I know of few instances where he has imperiled the dignity of criticism. His synopsis, whether modest or lurid, is really helpful. It operates as a memorandum where a reviewer is looking at a dozen or more screen portrayals in one day, serving as a stimulus only to memory. I have met nearly all the newspaper critics of photodramas, and I find them well entrenched in a sturdy individuality of opinion. Their vision may be obscured or distorted by that individuality on occasions, but a large proportion of them are at all times fearlessly honest. They have to be sincere. If they are not beyond outside pressure there is small possibility of their commanding attention, to say nothing of respect.

Inside pressure constitutes a menace to their value quite as much as to their self-respect. Pressure from a source of the pay envelope to discriminate in favor of this or that advertiser is a bad thing for all concerned. It is demoralizing to the critic; it is unfair to other advertisers; it is a breach of confidence with the exhibitor, and it is opposed to progress in the art. Such pressure is not altogether unknown, but I doubt if it is ever applied by a manager or an owner of sound business judgment. The critic is either capable or he is not, and is, accordingly, worthy of confidence or not. The very nature of his work exposes him to attack from producers who consider the press review to be adjunct of their publicity game, producers who are ignorant of the fact that obviously biased criticism has no weight with those whose good opinion is sought, hence the average critic must be courageous as well as honest to stand a crossfire of opinion on his work.

Let us consider the case of a producer objecting to comments on his film by men of intelligence equal to his own. "What do they know about it, anyway?" he is apt to console himself. What they know about it is at least equal to what he would know about it if he made it his business to closely examine the merits, character and quality of a large number of releases every year, for the express purpose of exercising critical judgment. If such a producer would consider his own judgment of some other man's product, he might find himself more inclined to find fault than the critics he condemns. They are rarely given to censure. They await each presentation hopefully, rejoicing if it is good, glad to appreciate every fine quality it contains, and the weight of their opinion is nearly always thrown on that side when possible. They are not, however, given to indiscriminate praise, to loathsome flattery, such as discredits the paper in which it is published, injures the exhibitor who is supporting the paper, and eventually reaches the producer himself, when he finds out that his play is a failure. I do not know of any body of men so well equipped to safeguard the interests of both producer and exhibitor as an honest, fearless and well-trained corps of critics.

On the other hand, criticism that is honest and fearless is not always discriminating and not always just. It is more or less an expression of the writer's personality in all cases, and is entirely too individual when offered as a mere matter of opinion. It is all right for a critic to be an impressionist, but he must consider more than the larger facts. He must do more than mentally compare a release with certain standards and ideals. It is very necessary at this stage of the art's evolution to point out the "why" of certain errors and offer a remedy in the way of suggestive criticism. Then unsupported assertion savors too much of press-agent stuff to be convincing. It is even necessary in some cases to lay aside one's own judgment and consider fairly what is opposed to that judgment yet in demand for definite reasons. One of us may detest slapstick. Another may feel that tragedy should have no place on a motion-picture program. The larger question of varied program should, in such cases, displace personal bias.

"What point of view do you take?" I have been repeatedly asked. "All points," I reply to dispense with fruitless explanation, but that is only a general answer. I do not even *feel* critical during the time I am watching a screen visualization, because of a habit of trying to consider myself as a mixed audience. "What kind of an effect is this picture going to have on a large body of people of varied taste?" I ask myself. It is not to be forgotten that our people have now seen thousands of pictures, that they have enjoyed some of the best presentations, as well as suffered from some of the worst, so it is not to be taken for granted that they will become enthusiastic over any release that is narrow, weak or low in its appeal, that even falls below the average. As an audience, I prefer what is strong and intense, or what is bright, new, original and attractive to the eye. As an audience, I will come again if I get satisfaction, or stay away if I don't. That is a first point of view.

A second point of view gives consideration to the present dearth of good pictures, and is that of the exhibitor. As an exhibitor, I have a daily program to fill and, if I cannot get the best, if I cannot maintain a high standard, I should like to know something of the general nature of the pictures being shown to reviewers, that I may make selections according to what I believe to be the requirements of my theater. Is it a comedy or an intense drama? Is it farce of melodrama? Is it educational? Is it beautiful? Is it well acted? Has it a strong cast? Has it drawing power? Has it an appeal that will deeply interest my patrons and cause them to come back for more? As an exhibitor, I have to consider the location of my theater and those of my neighborhood or town who constitute the solid body of picture fans. The first point of view now becomes subject to a decided amount of modification, though its influence may persist.

Criticism has its compensatons aside from the splendid training it gives. There are shining moments in every critic's dark career, such as the discovery of a true spritual element in a story. When he is no longer dealing with misshapen images of lifeless clay, but with the fascination of a new soul animating the structure before him, then he feels a glow of satisfaction that irradiates his work. It is no longer necessary to consider the audience—keep faith with the exhibitor and disarm the advertiser—he may elaborate to his heart's content on a true expression of life or an artistic expression of life's ideals in terms that fly with wings of light. He need not, on that account, expect to be loved—he attracts no more affection than a dentist—and he need not even expect a few bouquets on his grave after all is said and done.

Padding and Puffing

By W. Stephen Bush.

THE two great evils now besetting the feature market are padding and puffing. Padding was practically unknown in the days of the single reel. The tendency was and really had to be the other way. Condensation was the order of the day in every studio. We gave the public the packed essence and scorned the thin dilutions. The temptation to "pad," i. e., to pile up footage just for the sake of filling, came with the multiple reel. I could name a dozen of the minor and a few of the major European producers who can resist everything but this temptation. We are not entirely without fault here—no, indeed, but we are a little bit more careful.

Nothing rouses the resentment of public and exhibitor more strongly than obvious padding in features. To use the same setting in one play as often as possible, or worse still, to use it in as many different plays as possible seems in some studios the wisdom of economy and the economy of wisdom. Half a dozen "extras" have been hired, it has cost a few dollars extra to set a certain scene. Why not use the scene to the uttermost whether it fits in with the next play or not? Thus, we see substantially the same scene in a wedding, in a suicide, in a comedy, in a drama, in a sporting event and in a miracle play. What if the scene has to be dragged in by the hair? What does a little incongruity amount to between friends?"

There is not an exhibitor in the country who has not observed and unfavorably commented upon the evils of padding. Patrons are not slow to complain about long-drawn-out films, and the one to face the complaints is the exhibitor. As innocent as a newborn babe he is blamed for the "padding." Some exhibitors get around the difficulty by taking the film in hand and trimming it themselves. Technically, this is wrong, of course, even if the removed portions of padding are reinserted after the film has had its run, but it is hard to blame the exhibitor. People do get tired of repetition and of long chases after the villain. I do not want to lay sacrilegious hands on so sacred a melodramatic "prop" as the pursuit of the villain, but merely venture to hint that there may be too much of it.

Where territorial rights are sold the temptation to pad is especially strong, for the film is measured and not at all weighed on its merits. A hundred feet extra, which may be "slipped in" without "anybody noticing it" means often ten dollars extra for each copy sold.

The exchange man or state right buyer deplores padding just as much as the exhibitor and the public, but it is only human nature to try and "pass it on." Aside from its annoyance to the patrons, I believe that padding is false social economy. A feature obviously compact and free from padding will, in the end, command a much better price and will, besides, establish a most enviable reputation for the producer. he market is choked to suffocation with dragging, padded films which test the general patience beyond the point of endurance.

Let us be perfectly good-natured in handling the other evil spoken of, i. e., "puffing." Puffing, it ought to be needless to explain, is totally and radically different from advertising. It pays to advertise, but it does not pay to puff." Puffing is wasteful exaggeration. The notorious puffer destroys confidence in any of his statements. Praise, even if it is not entirely justified, will be forgiven, but the man who is forever puffing his product in the language and after the manner of the side-show orator decidedly "queers himself." When we hear a man telling us that he is "shooting out masterpieces by the scores," that "he spent at least a billion on his latest wonderful production," and "that all other producers must hide their diminished heads when he begins to light up his sky," we cannot take him seriously. He may be adding to the gayety of the nations, but "he is putting nothing over."

I have often wondered just who was to be impressed by this sort of puffing. I have met hundreds, I might say thousands, of exhibitors here and abroad, and I have found them to be men either of average intelligence or better. The exceptions have been negligible. As a rule, they are excellent judges of films, especially the kind of films they want for their own particular audiences. They absolutely discount puffing of any kind. They know perfectly well the difference between puffing and advertising. Puffing may be compared to fireworks and advertising to artillery. Fireworks are interesting, but they never reach a target. The artillery scores hits. In the war of competition fireworks without artillery are worse than useless.

Puffing carries its own refutation. We all know that no single producer nor any single group of producers have a monopoly of masterpieces. We know there are, and humanly speaking there always will and must be variations of quality. Advertising must take account of this fact.

A well-known advertising man of an old-established company said to the writer some time ago: "We never send for the reviewer until we feel that we have something above the average." The company he represents has made most valuable contributions to film literature, but it has never permitted any puffing. The result is that its advertisements are taken at their face value. When they say a film has more than ordinary merit, they are right in nine cases out of ten. While new entrants into the field are often given to an exaggerated style of advertising, there are offenders in other ranks. Without meaning to be impertinent and entirely in a spirit of helpfulness we would like to point out that there is a force and emphasis in moderation and truthfulness which nothing else can duplicate. Exaggeration is weakness. Besides there is this great danger: A film which is advertised far beyond its true and real merits must act like a boomerang. Instances of this kind of retribution are not wanting. Films were announced with a great blowing of trumpets, every device of the skilled press agent was employed, the daily papers were swamped with advertising. When the public came they quickly discovered the real worth of the film and resented the puffing. After being heralded as a "world wonder" the film was quietly taken off and is now numbered with the snows of yesteryear. It is perfectly natural and even laudable for a producer to have faith in his own work. He must realize, however, that the intrinsic quality of the film is in the end the best advertisement. As soon as he has established a reputation for quality his advertisements need be nothing more than intelligent and regular announcements of his products. It would be the sheerest waste to load up his pages with superlatives. The readers will be delighted at the absence of bombast and give full faith and credit in the light of past performances.

Boston Ball a Big Affair

Second Annual Reception of Bay State Exhibitors Brings Out Throngs to See the Film Stars.

THE second annual ball of the Motion Picture Exhibitors' League of Massachusetts, held in the Boston Arena on the evening of December 2, proved to be the biggest affair of its kind ever held in the New England metropolis. Only once before has the Arena contained a larger number of persons, and that was on the occasion of an address by former President Roosevelt. That even this record was not exceeded was due to the action of the authorities—which step was not only heartily approved but also possibly initiated by the committee of arrangements—in stopping the sale of tickets at 8:30 o'clock. As it was, the value to the League of the few concessions sold was materially diminished by reason of the inability of the throng to move about. The caterer, for instance, who was prepared to dispense confections and soft drinks, was much disappointed.

Ninety-nine out of a hundred of those present were there to see the photoplay stars. They saw them, they cheered them as they entered the hall, they surged about the boxes where they held court. They pleaded for autographs and they struggled for possession of the many souvenirs distributed by the women players. Outside the doors hundreds were besieging the ticket takers for admission. The latter were adamant. Only tickets would pass any one in. The situation was seized upon by speculators, who secured tickets that had been on sale in the theaters and disposed of them at $5 each. It was estimated by the committee that five thousand persons were turned away. Many, however, refused to go. They had come to see the stars, and they were going to see them. As late as 3 o'clock hundreds were on the sidewalk.

Of course, the feature of the night and the event that made the ball the talk of the town the next day was the leading of the grand march by Governor David I. Walsh and Mary Pickford. The governor took the occasion very seriously. He arrived at 11:30 with his entire staff, in full uniform, and headed by Adjutant General Cole. He remained until after 2 o'clock. He officiated as one of the judges of the dancing contest, with the brilliantly arrayed members of his staff on the floor just below him superintending the efforts of the many policemen, committeemen and seventy-five uniformed theater ushers in keeping clear the space for the competing dancers.

The committee entertained the picture men and the players at an impromptu collation at the close of the ball. One long table was spread in the main entrance hall. It was quickly done. By count there were 178 diners at the single table. There were good things aplenty to eat and plenty of champagne to drink for those who cared to drink. It was a meal that smacked of New England—scalloped oysters, turkey and cranberries and mashed potatoes, banana fritters, just to mention a few of the details of an occurrence at an hour and on an occasion when memory is not always over keen. There were speeches, too, and congratulations were showered on the committee of arrangements.

The Moving Picture World of last week told of the parade from the South Station to the Copley Plaza Hotel. There were thirty machines in line, headed by a band. From the windows of the cars candles of red fire sputtered and flared. These served to introduce to the crowds lining the streets the men and women with whose photographs they were so familiar. The slow drive consumed the better part of three-quarters of an hour.

It was about 9 o'clock when the players began arriving at the Arena, the great four-sided auditorium. It is said there are seats for 5,000 persons on these steeply banked sides alone. Frank Bushman, who had made a flying trip from Chicago, was one of the early ones, as he was obliged to take the midnight train for New York. Mr. Bushman had been given a hearty greeting at the hotel by his fellow players from New York. The reception at the Arena was one he'll remember. Others whose arrival was marked by hearty applause were Clara Kimball Young, who was accompanied by Vivian Martin; James Cruze, Marguerite Snow, Paul Panzer, Pearl White, Edith Storey, Hughie Mack, Edwin August, Hal August, Harry Benham, William Wadsworth, Arthur Hausman, Florence La Badie, Gladys Hulette, and Viola Dana.

It was 11:15 when Miss Pickford entered the hall. For a bodyguard were James Kirkwood and a squad of policemen. The box that had been reserved for her was on one of the longer sides, opposite the platform in the center. The passageway was narrow. When finally the little player was safely escorted to the Famous Players booth the storm broke. The dancers forgot their mania and crowded under the box. From above and around about men and women, and largely women, edged and wedged in. It was serious for a bit. Then Mr. Kirkwood suggested that the band be set at work. That helped some. At 11:30 the governor arrived. Shortly afterward he was escorted over to where Miss Pickford was still surrounded. As the two were introduced the cheering was renewed.

The grand march was started about midnight. Behind the governor and Miss Pickford were Adjutant General Cole and Clara Kimball Young. Then came the players and members of the committee.

For open competition on the floor of the Arena there were as prizes nine silver cups of varying sizes. Their names and donors were: Mary Pickford Cup, Famous Players Film Corporation of New England; Clara Kimball Young Cup, World Film Corporation; Ethel Barrymore Cup, Alco Film Corporation of New England; Gene Gauntier Cup, Warner's Features, Inc.; Marguerite Snow Cup, Thanhouser Film Corporation; King Baggot Cup, New England Universal Film Exchange; Miriam Nesbitt Cup, Thomas A. Edison Co., Inc.; Flo La Badie Cup, Syndicate Film Corporation; Byron Chandler Cup, Byron Chandler, Inc.

The judges besides the governor were Miss Pickford, Paul Panzer, Edwin August, Jack S. Connolly, president of the Boston Press Club, and Miss Hall. The governor leaned heavily on the advice and co-operation of the players, admitting there was a lot about dancing as to which he had no knowledge. It was after 2 o'clock before the governor departed.

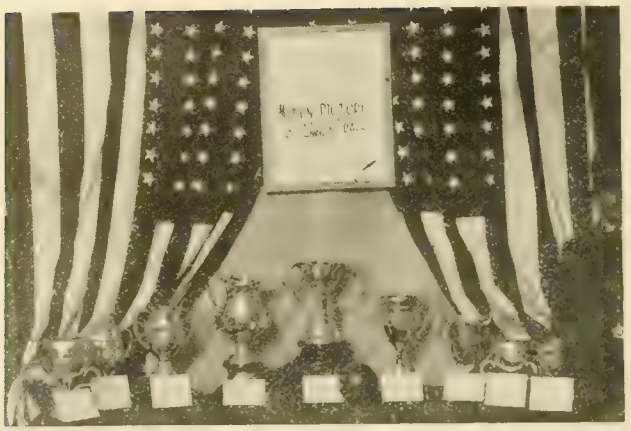
So many demands were made on Miss Pickford for autographs she decided to sell them for the benefit of the Belgian fund. Ed. August took in the money as Little Mary wrote her name for her admirers. Mr. Zukor was made the custodian of a substantial sum as the result.

After the dancers had departed and the table was spread—it must then have been about 3 o'clock—the feasting began. Among the film men and exhibitors at the tables were: John F. Patton, Attleboro; B. M. Corbett, C. H. Buckley, J. Lourie, Louis B. Mayer, Boston; J. J. Meehan, Worcester; Richard Miller, New York; Oliver Edwards, New Haven; Thomas B. Spry, Richard W. Drown, Lynn; E. C. Denault, Keene, N. H.; J. P. Butler, Boston; N. L. Demara, Lawrence; Gene McCarty, Lawrence; Glover Ware, Beverly; Simon Frankel, Lynn; C. B. Reed, Lyman C. Fisher, Newton; Herman Rifkin, Boston; Charles W. Hodgdon, Wakefield; Lon Vale, Providence, accompanied by Mrs. Vale; Nathan Ross and Mrs. Ross, Jack Leonard of Boston, and Mrs. Leonard, Harry Asher, Walter E. Greene, Hiram Abrams, H. F. Campbell, Boston; W. L. Pavloski, Providence; F. A. Clark, Paul W. Atwater and B. Bohannon, Boston; Frank J. Howard, Boston; George Applebee, Portland, Me.; James H. Donovan, Brookline; J. A. Eslow, Boston; William P. Gray, Lewiston, Me.; former Senator John Gartland, Boston; Carl M. Crawford, F. W. Smith, Boston; James Howard, Brookline; G. H. Ball, R. D. Crooker, Ira Miller and A. E. Lord, Lynn; F. H. Vine, Boston; M. L. Machat, S. J. Brody, John F. Falvey, Samuel Hasse, Boston; M. J. Lydon, Dorchester; D. J. Dady, Richard Callahan, Boston; Gale Shedd, Boston; H. O. Webster, O. A. Lawton, Ralph C. Glidden, Dr. C. F. Berry, George M. Clark, Boston; T. Henry Burke, Marlboro; H. A. Sivovlos, Boston, and Mrs. Sivovlos, George Hutchinson, New York; F. J. Cavanaugh, F. J. Peters, Boston; Henry Asher, Fred B. Murphy, C. H. Dillon, Bristol, R. I.; William O'Brien, Springfield; D. J. Reilly, Charlestown; George A. Hickey, Portland; Alfred Barolat, Auburn, R. I.; C. H. Duffy, Boston; E. L. McAvoy, Boston. There were present also nearly the entire list of guests from New York.

President E. H. Horstmann opened the speechmaking. "Our organization is but a year old," he said, "but it has done wonderful things. There are four reasons for this. The first is the hearty assistance we have received from the film manufacturers; the second, the assistance we have received from the exchanges; and the third and fourth are what have been done by the members of the organization and the committee, all of whom have worked so hard to have this ball and to make of it a success. I feel sure I am voicing the sentiments of the Motion Picture League of this state when I say we owe the manufacturers and exchanges a deep debt of gratitude. I am going to call for three cheers for the manufacturers who are represented here. (He got them, and for the exchanges, too.) They were in a position to help us materially and they have done so. I am going to call for a man who has worked for us 158 to 400 hours a week—he has been doing three men's work—Samuel Grant, chairman of the committee."

Mr. Grant was heartily applauded. He said in response he simply wanted to thank everybody for their help in making the ball a success. He called for three cheers for the film stars who had come to Boston. Other speakers were Samuel

Scene During Grand March at Massachusetts Motion Picture Exhibitors' Ball at Boston Arena, December 2, 1914.



The Nine Dancing Prize Cups Contested for at the Massachusetts Exhibitors' Ball.

Spedon, of the Vitagraph Company; Frank J. Howard, who referred to his first experiences as an exhibitor eighteen years ago, how he showed 600 feet over and over; ex-Senator Gartland, who quoted the governor as saying just before his departure that he felt it was a great mistake on the part of the film men not to more generally acquaint the public with the real inside of their business; Paul Panzer, Hughie Mack, and A. Carlos.

Among the New Yorkers other than the players who attended were A. Carlos, Ad Kessel, Charles O. Baumann, Mr. and Mrs. Adolph Zukor, Mr. and Mrs. Jesse L. Lasky, Harry Reichenbach, Lewis J. Selznick, Jacob Wilk, Russell K. Dougherty, Abe Levy, Ed. Rush, Miss M. C. Kenney, L. W. McChesney, Mr. and Mrs. Bert Ennis, George Bunny and Samuel Spedon.

The officers of the Massachusetts League are E. H. Horstmann, president; J. H. Patten, first vice-president; P. F. Lydon, second vice-president; R. W. Drown, secretary; G. M. Clark, treasurer; directors, the foregoing and J. Laurie and Samuel Grant.

The executive committee for the ball was composed of Mr. Grant, chairman; Mr. Drown, secretary; Mr. Clark, treasurer, and E. H. Hortsmann, P. F. Lydon, F. B. Murphy, J. A. Eslow, E. J. Farrell, H. L. Kincaide, J. F. Patten, T. B. Spry, A. E. Lord, H. F. Campbell, F. J. Howard, C. W. Fraser, W. H. Bradley, H. Asher, H. I. Wasserman, H. A. Sivovlos, J. Laurie, Herman Rifkin and S. Levin.

After the Ball—and Before.

The trip to Boston on the 1 o'clock train on Wednesday was an all-around pleasant affair. The men gathered in the observation smoker. The imposed aridity of the atmosphere was moistened in spots by hip-pocket prevision. With this basic foundation the remaining highball essentials were cheerfully sold by the railroad. Ed August telegraphed ahead, and during the last half of the trip entertained his friends.

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Big Hughie Mack is a real story teller. His chair at a table at the end of the car was surrounded by a party that voted him even funnier off the screen than on it. In his brief remarks at the collation following the ball Hughie intimated he had so enjoyed himself that if he should at some time in the future be so fortunate as to receive an invitation to a function of the Massachusetts exhibitors he would certainly be right on the job.

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Paul Panzer was approached at the ball by an effusive sob sister of a Boston daily. "Oh, Mr. Panzer, will you autograph my program? Do you know, I think you are the most handsome villain I ever met?"

"What does she mean—villain?" said the Pathe player in an aside to a friend as he proceeded to fulfill the request.

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The autograph craze was in full swing throughout the evening. Many of the players got an idea of writers' cramp.

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One of the finest men you will meet in a day's travel is John F. Patten, first vice-president of the Massachusetts League and manager of the Bates Opera House, Attleboro. Mr. Patten is a former actor. Six years ago he retired from the stage, as did also Mrs. Patten, and went into the exhibiting business. Without having been in his house, the writer will wager a good dinner Mr. Patten not only knows how to please his patrons, but also does keep them pleased.

In the parade from the station to the hotel the driver of the car in which Pearl White was seated took a chance in beating out a motorman. For several mighty long seconds it looked like a smashing collision—a real peril for Pauline. Miss White had not moved. "Did I notice the danger?" she replied to a query. "Indeed, I expected the worst. You may take my word for it, if you follow me you will always have trouble." After the car had covered a couple of miles Pauline began to feel the pangs of hunger. "You know, when I signed this engagement nothing was said about doubling in the parade," she quietly remarked. Later, as she noted out in front the members of the band struggling through the mud, she felt compassion for them. "Poor men, I hope they have skidding chains on their heels," she said.

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"Mary Pickford Charming Queen of Movie Ball" was the three-line spread head in the staid, conservative old Boston Traveler on the evening of Thursday. "Golden haired little Mary Pickford was the feted queen of the ball," the opening of the story ran. "Her dainty person, garbed in white, entered the doors at 11:15, when every one had decided she was not coming. Each of the 8,000 persons who packed the Arena either stood still and cheered her bobbing curls, or as a football team of one attempted to get through the lines over to her box." It was indeed a remarkable scene. Miss Pickford had never before appeared in New England. Standing just behind the booth in which she was throwing kisses to her enthusiastic admirers, one could not help feeling the power of the screen—and wondering if anywhere in any other walk of life there could be any woman who would be the subject of such an ovation.

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The governor of Massachusetts is a bachelor. It may be partly because of this fact that the spectators cheered when during a certain stage of the grand march the governor and Little Mary were crossing the Arena with between them two dancing tots. The chief magistrate of the Bay State, with an inclusive, comprehensive gesture, waved his hand over the two little ones and his partner. The adjutant general, just behind, was convulsed with mirth.

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Samuel Grant, chairman of the executive committee of the Massachusetts League, speaking a couple of days after the big event, said that 275,000 pieces of publicity stuff had been issued. Advertisements were placed in the Boston papers. For the first time in its history the Boston Elevated accepted for its cars announcements of a ball—only it was described as a reception. "It is probable that no event in Boston was ever better advertised than our ball," said Mr. Grant, who is manager of the Eastern Theaters Company. "We asked no favors of anybody. Our souvenir, you may have noted, carried no advertising. Our organization, which has no affiliation with any other body, is composed of film men, exchange men, as well as exhibitors. Our membership represents an investment of forty million dollars in theaters. We have accomplished some things which needed to be done. For instance, for six years we suffered under the notorious five minutes intermission after every twenty minutes' showing of pictures. Governor Walsh, our guest of Wednesday night, signed the repeal bill. Massachusetts is now the only state in the Union in which there is no adverse motion picture statute in operation. When we first talked of our ball the Boston papers did not seem impressed. But after the parade of the players and film men there was a change of heart. All were represented, some of them with four special writers."

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The checking facilities of the Arena were exhausted before the sale of tickets was stopped. As a result some of the men connected with one of the concessionaires were seized with the idea that they would profit by the anxiety of intending dancers to get rid of coats and wraps. Their inexperience counted to the disadvantage of their patrons. It was estimated twenty-five perfectly good garments changed possession before the hall was cleared. Two men from far-off Brockton found themselves coatless on a raw rainy morning.

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Dropped in on W. E. Greene, of the Paramount, or maybe it was the Famous Players of New England, of Beach street. Mr. Greene said he had not noted any diminution in the demand for features—that is, high class features. "My opinion is that business is holding up," he said. "In our houses we are doing just as much business as we were last year at this time. Of course, the service is costing a little more, as there is a tendency to increase the cost of larger subjects. This is because the manufacturers are turning out better stuff, and naturally have to be recompensed." Mr. Greene took the World man over to the remodeled Park Theater, which was to be opened on the 8th. The new managers have gone

to an expense totaling a hundred thousand dollars in bringing the famous old house up to date as a picture house. The prices of admission will range from 15 to 50 cents. The gallery has been taken out and the balcony enlarged. An Austin organ will furnish part of the musical equipment. A gold fiber screen is in use and projection will be by Power 6A machines. The house will seat about 1,200, of which nearly 700 will be accommodated in the orchestra. Joseph L. Roth is the manager.

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F. J. Peters, secretary and treasurer of Phoenix Features, and E. L. McAvoy, sales manager, were still talking of the ball on Friday. Mr. Peters, whose company has exclusive New England rights on Sawyer releases, besides owning outright many subjects, said he found business conditions most gratifying. The Phoenix is very pleasantly situated in a flatiron building at 131 Columbus avenue.

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J. A. Eslow, manager of the New England Universal Film Exchange, at 1102 Boylston street, said he found business very good. "It is my impression that in this territory the long features are not as popular as they were," he said. "The serials seem to have the best of the argument at present. The manager of the Globe Theater in Brockton told me that on the last two days of last week he did more business with 'The Master Key' serial than on the preceding four days with a well-known feature. The serial to be successful must be of the melodramatic sort rather than on the society order.

"You know we have no lock system here. We exhibit our pictures to the managers before they book them. They don't care so much about the age. They select pictures to please their people and are themselves better satisfied. We show pictures here all day Tuesday and Thursday. Exhibitors make memorandums as to what they want, and of course they can then secure a well-balanced program. They can also avoid any particular film that may give offense to any of their patrons."

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W. H. Bradley, manager of the Mutual Film Corporation of Massachusetts, with offices at 1108 Boylston street, denied that the film companies came so far out so as to be near the parks and the ball grounds. He said it was simply a case of getting outside the fire limits and into a building where a film company could do business. Mr. Bradley said he found trade conditions very good. The serials he said were going great. "The Million Dollar Mystery" had made a wholesale clean-up, "Zudora" had started out in the same way, and the outlook for "June" is just as big. At the same time it was his opinion there was no lessening of the demand for features. "You see," said Mr. Bradley, "since the Legislature killed the five-minute intermission law, and which abrogation took effect October 6, it is now possible to show a multiple-reel subject without destroying any unusual interest it may contain. Then, again, where before exhibitors had to do something for their patrons in the way of entertaining them during these five minutes' lull, they may now simply show pictures continuously. The repeal of the intermission law killed the song and vaudeville stuff."

Mr. Bradley escorted the World man over his place. In the projection room Mutual subjects are shown to exhibitors from as great a distance as 150 miles—on Tuesday mornings releases from Wednesday to Friday inclusive and on Fridays everything from Saturday to Tuesday. The Mutual has an extensive poster department. Mr. Bradley said as to film storage the fire department allowed the company to house but 250 reels at one time. As to trucking facilities, the experience of the Mutual had been such that it had installed its own service—with a remarkable increase in efficiency and promptness of delivery. The force is so divided that the exchange is open twenty-one hours out of the twenty-four, many of the day's bookings being on their way by 5 o'clock in the morning. We also had the pleasure of meeting up with W. H. Patten, manager of the Continental feature department.

BRILANT JOINS UNIVERSAL STAFF.

Arthur M. Brilant, formerly with the New York City News Association, and before that with Middle West and Pacific Coast newspapers, has joined the publicity staff of the Universal. He will be in charge of the Universal's syndicate service.

Mr. Brilant has worked on newspapers in Chicago, Minneapolis, San Francisco, Los Angeles, Manila, Tokio and Shanghai. He was at one time city editor of the Renacimiento Filipino, the leading native newspaper of the Philippine Islands, and has to his credit several Philippine stories published in the leading magazines.

Last May Brilant returned from a three years' tour of the world, the expenses for which he derived from the writing of travel articles for a string of newspapers in the West.

Frisco's Screen Club Holds Ball

First Annual Function Big Success—Estimated That Between 8,000 and 9,000 Attended—City and State Officials on Honorary Reception Committee—Photoplayers Present.

THE first annual ball to be given under the auspices of the Screen Club of San Francisco took place on Saturday, November 28, at the Coliseum, 200 Baker street. The Screen Club was organized on October 19 of the present year and the holding of such a successful ball so shortly after its formation is not only an evidence of the desires of its members to make it a success, but of their energy and ability to work in harmony, as well. Sid Grauman, president of the club and one of its organizers, was chairman of the floor committee and also head of the reception committee, and stood at the main entrance during the first part of the evening welcoming the distinguished guests, of which there were a large number. Some idea of the size of the assemblage may be judged from the fact that approximately six thousand tickets were sold at the door, in addition to many that were sold at the box office of the theaters and by various exchanges. It is estimated that the total attendance was between eight and nine thousand persons. The regular reception committee consisted of sixty members of the club, while twenty of the leading city and state officials made up the honorary reception committee.

The grand march was scheduled to start at nine o'clock and it was just a few minutes after this hour when the march, led by Mayor and Mrs. James Rolph, Jr., commenced its circuit of the immense hall. Following the leaders were a galaxy of moving picture stars brought from the studios around the Bay and from the southern part of the State, together with the officials of the club. By this time the crowd had become so dense that it was impossible to keep it from encroaching on the floor, and the grand march became a triumphal procession through a populace anxious to catch a glimpse of their screen favorites in person. When the floor was partly cleared dancing was indulged in, the numbers being interspersed with singing, the enactment of moving picture roles and feature acts from downtown theaters.

An event of the evening was a short address by Mayor James Rolph, Jr., from the balcony of the hall. He pronounced the ball the greatest event of its kind in the history of the city and declared that it eclipsed anything he had ever seen in the line of a hall gathering. He said: "The moving picture business is here to stay, and the immense interest that is taken in screen productions can be judged by this assemblage. Much credit is due the Screen Club for the unqualified success of this event and I wish to thank it for bringing so many player folks here that we might meet them personally." He then read a list of those present and these were brought to the front of the balcony and introduced, amid great enthusiasm. Among those who were presented were: Mr. and Mrs. Roscoe Arbuckle, Mable Normand and Charles Chaplin, of the Keystone; Mr. and Mrs. Victor Potel, Harry H. Todd, Margaret Joslin Todd, Evelyn Selbie, Ernest Van Pelt and wife, of the Western Essanay Company; Max Asher, of the Universal; Lee Willard, True Boardman, Fritz Wintermeier, Lila McClemmon and Miss Ruth Hedington. Ford Sterling planned to be present, but was taken ill with pnenmonia and could not come. Lillian Gish was injured in an automobile accident and was compelled to send regrets. Another star who was prevented from attending through an accident was Margaret Clayton, of the Western Essanay Company, one of the first to respond to the invitation of the Screen Club. She recently suffered a fractured leg in a stage accident.

The attendance at the ball steadily increased until midnight, and tickets were sold as late as two o'clock. The Screen Club expects to net a neat profit from the affair and this money is to be expended in fitting up club rooms in some convenient location in the downtown district. A portion of the funds secured is to be donated to the Associated Charities.

The remarkable success of the monster ball, as it is now known, was due in a large measure to the great publicity that was given it. For weeks before the event it was advertised in all the moving picture houses by means of attractive slides, the fact being emphasized that the leading players were to be present in person. Billboard advertising was used extensively and a real old-time circus stunt was used during the week preceding the event, this being the hanging of colored banners on the span-wires of the downtown trolley system.

A very attractive program of fifty-six pages was distributed, but, owing to the unlooked for attendance, this was given only to the fair sex and was much in demand. This

contained pictures of the officers of the Screen Club and of some of the leading actors and actresses in the moving picture profession. It was well filled with announcements from Western producers, exchanges and the local theaters. An interesting feature was the dance program, consisting of fifty-five numbers, each of which bore some distinctive name of general interest. A few of these selected at random were: Keystone Rag, Sterling Two-Step, Chaplin Three-Step, Dorothy Gish Dip, Bronco Billy Gallop, Arbuckle Walk, Slippery Slim Two-Step, General Hesitation, Tivoli Three-Step, Dahnken Glide, Mary Pickford Waltz, Kleine Two-Step, Bunny Hug, Crone Rag, Lesser Two-Step and Kohn Lame Duck.

The following composed the various committees that made the ball such a success: Finance, J. T. Turner, chairman, Sol L. Lesser, Leon Bories; Hall, Frank L. Hudson, chairman, H. J. Gosliner, M. Davis and R. Abraham; Publicity—Joseph Huff, chairman, Wm. McArthur, Tom North and Sol Pincus; Auditing, Ralph Marks, chairman; N. K. Herzog, Chas. Stillwell and F. Dahnken; Printing, Tom North, chairman, E. C. Starko, I. Lichtenstein and F. L. Hudson; Badges, A. Goldberg; Tickets, B. Quive, chairman, A. Markowitz, Wm. Citron and R. L. Marks; Concessions, E. B. Johnson, chairman, Leon Netter, Chas. Stillwell, M. Zar; Program, Chas. Stillwell, chairman, Marion H. Kohn, A. Goldberg, Jack Partington, N. K. Harzog, M. Zar and E. M. Asher; Decorations, R. Abraham, chairman, E. B. Johnson, S. H. Levin and Jack Partington; Players, Leon Bories, chairman, Sol L. Lesser, Tom North, Leon Netter, O. V. Traggardh, Frank L. Hudson, M. L. Markowitz, R. H. Clark, Wm. Citron, George E. Chamberlain, J. R. Crone, R. E. Stebbins, B. S. Cohen, J. W. Allen, Herman Wobber, Nat A. Magner, Frank McCoy, B. Quive, Marion H. Kohn and I. Lichtenstein. The floor committee, Sid Grauman, chairman, was composed of more than twenty of the leading members of the club.

So successful was the ball that next year's event is already being looked forward to and it is hoped that the new municipal auditorium, which has a seating capacity of twelve thousand persons, can be secured.

New York Association Ball

Annual Affair Brings Out Crowd Despite Very Bad Weather. Is Declared By All a Success.

THE ball of the Motion Picture Exhibitors Association of Greater New York at Grand Central Palace on December 7 was attended by a throng estimated at 5,000. Undoubtedly many were deterred from coming by reason of the gale of wind and rain that prevailed during the night and preceding day of the ball. The feature of the occasion was the leading of the grand march by six men and six women photoplayers. There was a good crowd present by 10:30, many of them going to the second floor, where four theaters were in operation. The subjects shown consisted mainly of pre-releases. One exception was the Biograph masterpiece "Judith of Bethulia." On the platform in the center of the hall members of the Edison and Vitagraph companies entertained and the actors and actresses were presented.

The players were present in force. Between the dances the boxes in which there were screen artists were surrounded by large numbers. Every company with players at work in the East was represented. It was considerably after midnight when the grand march was started. Gene Gauntier sent word that she was ill and would be unable to appear in the sextet of screen favorites. The leaders were Francis X. Bushman and Mary Pickford, King Baggot and Mary Fuller, Paul Panzer and Clara Kimball Young, Marc MacDermott and Mary Charleson, James Cruze and Marguerite Snow, and Earle Williams and Anita Stewart. Behind these a long line of photoplayers wound about the great hall. At the conclusion a buffet luncheon was served in the restaurant to the actors and actresses.

Several exhibitors came from out of town. There were among others Marion S. Pearce, of Baltimore, president of the Motion Picture Exhibitors' League of America; Fulton Brylawski, secretary of the Washington City exhibitors; M. A. Neff, former president of the League; George Wiley, of Kansas City, former secretary; William A. Wilson, of Ohio, secretary of the League; M. E. Cory, of San Francisco; Peter Jeupp, of Detroit; John Miller, of Buffalo; W. A. Dongue, secretary of the New York State Exhibitors' Association, of Utica; W. H. Linton, treasurer of the New York State association, accompanied by Mrs. Linton; William Denton, of Hasbrouck Heights, N. J., wth Mrs. Denton, and E. H. Horstmann, president, and Frank J. Howard, of the Massachusetts exhibitors.

The manufacturers and film men were well represented. Among those seen were Daniel Frohman, Carl Laemmle, William Kalem Wright, David Horsley, Leo Stern, George Kann, Joe Brandt, Ad Kessel, "Doc" Willat, Paul Cromelin, accompanied by Mr. Greenberg, of England; Samuel Spedon, Jule Burnstein, Harry Reichenbach, Charles O. Baumann, Mr. Tobias, of the Alliance; Arthur J. Lang, W. E. Shallenberger, A. E. Jones, J. L. Beaudry, John F. Skerritt, Will C. Smith, Lewis J. Selznick, Horace G. Plimpton, Mr. Bruenner, of the Biograph Company; P. A. Powers, C. H. Wilson, of Orange; Adolph Zukor, William L. Sherry, C. M. Du Bosch, of Hugo Reisinger; Tom Moore, of Alco, and Dr. Goodman.

It was after 3 o'clock when the dancing came to a close. The big floor had been filled all evening whenever the band gave the dancers a chance. Everyone seemed to feel the occasion had been a success in very particular.

Fighting Photoplay Pirates

The Selig Polyscope Company Gives Warning That It Will Fight to Protect Its Rights.

THE Selig Polyscope Company issues a warning to all exhibitors and exchanges to the effect that all and any persons who exhibit any photoplay bearing the title of "Mizpah," unless the use of same shall have been granted by the Selig Polyscope Company, will be vigorously prosecuted.

Some time ago the Selig Polyscope Company purchased from Ella Wheeler Wilcox the exclusive motion picture rights to her drama entitled "Mizpah." Another concern has announced a release under the title of "Mizpah." Therefore the Selig Polyscope Company insists that its rights to the name shall not be infringed upon.

Nathan Burkan, attorney for the Selig Polyscope Company in this matter, expresses the legal status of the case.

The question of law involved in this matter is as follows:

One who was the first to use the name "Mizpah" in connection with a play and has made the name known to the public as the title of his play so that the public has come to connect that title with his play, acquires a right to the exclusive use of that name as the title of the play. He can assert his rights by an injunction suit to restrain another from using the same name as the title of a play or of a photoplay.

For the purpose of such an action, it would be immaterial whether any part of the incidents, scenes, characters or ideas of the play have been appropriated. The case would rest upon the question as to whether the use of that name by the infringer is likely to lead the public to believe that the photoplay offered by it is the play to which the title was the first applied. The rights would rest on the principle of unfair competition.

In the case of "Mizpah," there is no question that the owner of the play "Mizpah" could stop any concern from using the name as the title of a photoplay.

Under certain circumstances it has also been held that one who has acquired the exclusive motion picture rights in a play can protect the name against one who uses it for another photoplay.

In view of the frequent duplicating of titles, or the releasing of titles almost similar, this step by the Selig Polyscope Company is very important and means a great deal to the manufacturer. Mr. Selig states that he will protect his rights vigorously without fear or favor against all who shall infringe upon his rights to any titles.

ONE DIRECTOR'S HARD WORK.

The infinite care that Director Charles J. Brabin, Edison, gave to the production of "The Birth of Our Saviour," released December 19, is only indirectly reflected in that film by the artlessness of art which the characters in this great story virtually live their simple, noble parts in this greatest of dramas. To produce an effect which passes the eyes in twelve seconds Director Brabin worked for twelve hours straight before it satisfied him as being worthy of being filmed. To get the night effect in the pictures the players had to work all night or until dawn changed the lighting. Director Brabin believes it to be the best film he ever produced.

EDITH TALIAFERRC IN "YOUNG ROMANCE."

For Miss Taliaferro's photo-drama debut Mr. Lasky has selected a play entitled "Youno Romance," which is by William C. DeMille. The production will be directed by Cecil B. DeMille, brother of the author. The story of "Young Romance" concerns the experiences of a young girl clerk in a department store who, in a fit of June madness, determines to pretend that she is a rich lady of fashion during a brief vacation of one week. In this manner Nellie Nolan transforms herself into Miss Ethel Van Dusen and proceeds to Ocean Beach, Me., there to live a brief life as a society butterfly. One of the young men in the store is seized with substantially the same plan and repairs to the same summer resort. The experiences of these two young imposters culminate in their determination to marry.

CHICAGO LETTER

BY JAS. S. McQUADE

Essanay Cameramen Blocked in Central Africa by War.

EARLY during the present year, in February, as was duly chronicled in these columns at the time, C. A. Luperti and D. T. Hargan, expert camera men, set out for central Africa in the interests of the Essanay Film Manufacturing Company. They carried with them cinematographic supplies and instruments which, together with other necessary impedimenta, were sufficient to load a small coasting schooner. The main object of the expedition was to secure moving pictures of the fauna of African jungles and plains that would put in the shade all other attempts in that direction.

The intrepid explorers are back again in the city. They hvae returned after a most trying experience, but minus 20,000 feet of valuable negatives, and are now resting up after undergoing the grilling hardships of a forced march of over 700 miles through one of the worst tracts of central Africa. The march with its consequent deprivations, strange to say, had its origin in the outbreak of the great European war.

When the expedition left the United States in February, the party included, in addition to the cameramen, James Sutherland, a well-known English elephant hunter; Capt. G. H. Anderson, of the 18th British Hussars; T. P. Lindsey, of Boston, son-in-law of Thomas Nelson Page, American Ambassador to Italy, and Elton Clark, another wealthy Bostonian with an inclination for travel and adventure. Captain Anderson and Mr. Sutherland had an interest in the moving picture expedition, which, altogether, represented an investment of about $30,000.

The party landed at Lindi, in German East Africa, some distance south of Zanzibar. Thence it advanced into the elephant country with 100 native bearers, and, on May 24, established a permanent camp on the Luwago River, in the Mohengi district.

The story, as it concludes, is best told in the words of Cameraman Hargan:

"On August 24, runners arrived from the German colonial government with a note commanding us to leave the country at once, and on our way out to report at a German fort, which was designated. We knew that Captain Anderson would be seized as a prisoner and that Sutherland also would be grabbed, so we decided to make common fortune together and go through Portuguese territory to Fort Johnson, a British post at the southern end of Lake Nyassa, and thence to the coast.

"We delayed answering the German message as long as we could, in order to hold up the Germans' native couriers until night, figuring that then there would be another delay, owing to their waiting until the next morning to start. Luperti wrote a note to the German authorities stating that it would take two days for us to get our stuff together and get started. We figured that altogether we would have a start of four or five days before pursuit could be instituted.

"Sixteen of our bearers deserted, leaving thirty blacks with six white men. We then left our films in tin trunks in the permanent camp.

"We crossed the Rovuma River into Portuguese territory on September 3. There we found the natives hostile, and had to take turns standing guard at night with our revolvers. To make matters worse, our three cameras were mistaken for machine guns and word went ahead to Fort Johnson that a German attacking force was on the way.

"A scout from Fort Johnson came out disguised as a prospector and recognized Sutherland. Then we learned that two machine guns would have swept us had we arrived at Fort Johnson in the night.

"Captain Anderson left us at Madeira to enter France and join his regiment at the front. There's a possibility that we'll get the 20,000 feet of film we left in German East Africa, but it's a long gamble."

Drastic Railroad Order Against Films.

Owing to the explosion of several films on a passenger coach on a train bound out of Chicago a few weeks ago, which resulted in the serious injury of over twenty passengers and the death of one of them (the Mayor of Berwyn, a small outlying town), drastic orders have been issued by all railroads operating out of Chicago.

These orders prohibit the transportation in baggage cars or the carrying in any passenger car of any dangerous article or anything that is liable to cause an explosion or that is inflammable in its nature. None of the following articles will be accepted as baggage in any form, nor will passengers be permitted to go on trains with the same: Dynamite, gunpowder, fireworks, loaded firearms, moving picture films, inflammable liquids, compressed gas, gasoline and matches.

As soon as the order was issued by the railroads on Friday, December 4, representatives of the big moving picture manufacturers called at the offices of several of the railroads and protested vigorously on the grounds that under the railroad ruling the only way films could be transported would be in express cars, and that the rates by express being so high, the film companies would be put to great expense.

Officers of the railroads said that there was no appeal from the order; that the recent explosion in a Burlington smoking car, said to be due to overheated films, with its resultant fatalities, was sufficient answer to the film concerns. The transportation heads said that they believed the public demanded such an order and that everything possible would be done to enforce it to the letter.

Trainmen will be instructed to scrutinize hand baggage and all suspicious appearing bundles, and use every possible effort to detect the dangerous articles and prohibit their being taken on the trains.

Who Is Sue?

The Chicago "Herald Movies" force has set a fast pace in order to discover, in the most thorough manner, who is Chicago's prettiest and most popular girl. The staff has already completed plans for the camera work that will be necessary, after the forty contestants in the voting contest have been selected by the board of judges.

The girls chosen for the final contest will be photographed for the "Herald Movies," and the pictures will be displayed to moving picture patrons (who will select "Sue"), in the regular weekly film issued by the Herald.

Photographs of girls who desire to be "Sue" have been pouring into the Herald office by every mail and have kept the photoplay editor busy indexing and getting them ready for the board of judges which will select the forty prettiest for the final contest.

All pictures of candidates must be in the Herald office by noon, December 11, in order to be eligible for the contest, which will start on the following Sunday, December 13. Many of the photographs received will be reproduced in issues of the Sunday Herald, while the forty selected will be reproduced on the Sunday on which the voting contest starts.

Glowing Praise for George Kleine's "Julius Caesar."

Into George Kleine's Chicago office letters of congratulation and praise are being received by every mail from all parts of the country, regarding the artistic merits and great success of "Julius Caesar."

In San Francisco the great film subject was the object of unusual attention among people of culture and education. Professor William Dallam Armes, of the Leland Stanford University, arranged for an exhibition of the films in the ballroom of the St. Francis Hotel. Over 700 of the smart and professional set of the city attended. The Board of Education and teachers of San Francisco, Oakland, Berkeley and adjoining cities, all attended presentations of the films.

Unusual praise comes from Columbus, O., where "Julius Caesar" had a two weeks' run in the Great Southern Theater. Professors and students from the Ohio State University, school teachers and scholars of Columbus, and thousands of others attended. Many came back a second time to see the pictures.

One professor of the Ohio State University stated at the box office that "the pictured life of 'Julius Caesar' is as historically accurate a reproduction of the life of ancient times as could be made."

The photography also came in for great praise. An art critic among one of the audiences said: "The pictures are so clear they seem to be full of the genuine sunlight of Italy." Another said: "The scenes showing Roman interiors and the Roman forum are like the classic paintings of Alma Tadema." Still another critic said: "No such great classic drama as this has been produced in motion pictures, I believe, and I say this after having seen them all, including 'Quo Vadis,' 'Antony and Cleopatra' and 'Cabiria.'"

Chicago Film Brevities.

A. M. Eisner, president of the E. L. K. Film Company, with headquarters in suite 508-10 Mallers Building, this city, paid us a visit last week. Mr. Eisner had just returned from New York after purchasing several feature films. The State rights for Illinois for "The Avenging Conscience," a six-reel Majestic photoplay, produced by Director Griffiths, has been purchased by Mr. Eisner. He has very encouraging prospects for this fine subject.

Julius Singer, a photoplay broker of New York City, formerly connected with the Laemmle Film Service, who has many friends in this city, has sold the exclusive rights for "The Robbers" for Illinois, Iowa, Wisconsin, Michigan and Indiana to Jones, Linick & Schaefer, of this city. "The Robbers" has been produced by the Cosmopolitan Feature Film Company of New York City, and is in six parts. Mr. Singer left Sunday night, December 6, for the Coast, most probably California.

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Mr. and Mrs. Henry Wilkening, literary, dramatic and photoplay brokers, of New York City, spent several days in the city last week visiting Mr. and Mrs. Tyrone Power. They returned to New York Wednesday, December 2.

* * *

James L. McGee, of the Selig Los Angeles business forces, passed through the city last week, leaving for the West Sunday, December 6, after a trip to New York, where he had been for some time.

* * *

E. R. Preston, part owner of the Grand Theater, Archer Avenue and Thirty-fifth Street, this city, called at this office last week. General Film regular service is used at the Grand, which seats 772 people. Five cents admission is charged on Monday, Wednesday, Friday and Saturday. On Tuesday, Thursday and Sunday 10 cents is charged for programs of Paramount service. Mr. Preston announced that he will run "The Naked Truth," a big George Kleine attraction, on Christmas Day. Mr. Preston expressed himself as well pleased with present business. George N. Smith is Mr. Preston's partner.

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Baron F. B. von Teuber, who has been visiting old friends in Chicago for a week or more, left for Valparaiso, Chili, Saturday, December 5. The Baron will exploit several Selig features in Chili, Peru and Bolivia, chief among them being "The Adventures of Kathlyn." His many friends here wish him abundant success.

* * *

Sam Van Ronkle, of the American Slide & Poster Co., had the misfortune to break his left arm when about to board a street car on Tuesday, December 1. Mr. Van Ronkle was confined to his home for several days, but was again at his business office in the First National Bank Building on Monday, December 7. The surgeon states that Mr. Van Ronkle will not be able to use his arm for six or eight weeks. Mr. Van Ronkle has our sympathy and that of a wide circle of friends who congratulate him that the accident was not more serious.

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James Oliver Curwood and wife have returned from their northwestern hunting expedition in Canada after a three months' absence from their home in Owosso, Mich. Mr. Curwood writes John F. Pribyl that he came back loaded with scenario material, which in due time will be screened by the Selig Polyscope Company.

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Reuben Levine, secretary and treasurer of the Consumers Film Corporation, 412 Mallers Building, this city, left Chicago for New York on December 3, where he will be engaged in buying features for his company for about two weeks.

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H. E. McDorman, owner and manager of the Francis Theater, 2407 W. Twelfth Street, Chicago, called on us last week. The Francis uses four reels of Mutual service, for which an admission of five cents is charged. On Sundays special features are run, the admission being 5 and 10 cents. Mr. McDorman said that he was doing good business with serial pictures, such as "The Perils of Pauline," "The Million Dollar Mystery," etc.

* * *

The Selig Polyscope Company has just concluded an arrangement with the Bobbs-Merrill Company of Indianapolis and New York, for the photodramatization of "The Valliants of Virginia." This is the most famous and best selling book written by Hallie Erminie Rives.

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Arthur Cuckman, a clerk of this city, was arrested Sunday, December 6, on the complaint of Percy Perretz, manager of the Harmony Theater, Forty-third Street and Vincennes Avenue, for throwing a "stink" bomb into the theater.

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"The Ghost Breaker," with H. B. Warner in the leading role, began a run at the Ziegfeld theater on Saturday, December 5. This subject is in five parts and is the product of the Jesse L. Lasky Feature Play Company.

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Miss Beverly Bayne, Miss Helen Dunbar and Thomas Commerford, left for New York Sunday, December 6, to join Francis X. Bushman in making certain scenes in Essanay's coming feature, "Graustark." The scenario is an adaptation from George Barr McCutcheon's book of that name.

* * *

A recent cablegram from Rome conveys the information that the Italian Government is laying a heavy tax on moving pictures in order to raise the $200,000,000 which Italy is now expending on military and naval preparations. According to the cable, the new law is already in effect and places a tax of from 1 to 4 cents, according to the price of admission, on every ticket sold to a moving picture show. It is estimated that the tax will bring $1,000,000.

* * *

Chief John C. McDonnell, of the fire prevention bureau in this city, recently sent in an ordinance through the law department requiring all theaters to employ men ushers. Chief McDonnell is convinced that in emergencies girl ushers are not equal to men, as they themselves are subject to panic in case of fire. Investigation has revealed that the majority of girl ushers in Chicago theaters are students or otherwise seriously employed.

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The latest Seeburg Motion Picture Player, style R, is now on exhibition in the Company's show room in the Republic Building, this city. The company advises us that it recently installed style N of this instrument in the Advance Theater, 3948 North Robey Street.

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Mrs. Carter H. Harrison, wife of Chicago's Mayor and the author of several well known books, has announced her intention to adapt several of her novels as scenarios for photoplays. "I have a great admiration for moving pictures," says Mrs. Harrison. "I feel that the man who can make you actually see his plot in the suroundings which his own mind has pictured, the man who can tell a story to your eyes, brings it far closer to your heart than the novelist can. I expect that moving pictures will bring my own brain children closer to me than the printing press has done."

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Safe blowers exploded the safe of the Shakespeare Moving Picture Theater, this city, one day last week and escaped with $400.

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A recent telegram from Boston gives the information that Boston children will have their own special picture shows beginning Saturday, December 12. The Woman's Industrial Union has engaged the Tremont Temple for Saturday morning of each week and will arrange the program to suit the children.

* * *

The Garden Theater, 3310 North Marshfield Avenue, this city, was partly destroyed by fire Monday morning, December 7. The damage is estimated as being between $12,000 and $15,000. The origin of the fire lead to an investigation by Fire Attorney Joseph J. Murray and Chief John C. McDonnell, of the Fire Prevention Bureau and the City Electrical Department. The damage was mainly confined to the stage and that part of the building in the rear of the proscenium arch, as the heavy steel curtain prevented the flames from communicating to the front of the building. R. C. Plough, of the Anti-Trust Branch of Universal, is the lessor.

* * *

Mr. and Mrs. C. F. Stark, of this city, were visited by the stork on December 5. The healthy young visitor, who will be known as Charles F. Stark, Jr., is the son of C. F. Stark, manager of the commercial department of the Essanay Film Manufacturing Company. The congratulations of the staff of the World's Chicago office are heartily extended Mr. and Mrs. Stark.

CHANGE OF DATE OF EDISON RELEASE.

The Edison Company have found it necessary to substitute for "Mr. Daly's Wedding Day," announced for release December 28, a comedy drama, "The Calico Cat," wherein the droll comedian Mr. William Wadsworth is at his best as the eccentric old man whose hatred of cats involved him in a criminal case. Unable to resist a shot at a calico cat, he apparently shoots an Italian stealing chickens. The lawyer fastens the charge on a young boy. The amusing situation is complicated by the old man being drawn as one of the jurors whose conscience continually bothers him, finally forcing him to confess—to find that the injury was trumped up, the exposure coming by a woman's detective work. The one-reel photoplay is an adaptation of the story by Mr. Charles M. Thompson.

Doings at Los Angeles

DIRECTOR J. P. McGOWAN, the intrepid director of Kalem's "Hazards of Helen" series, is seriously injured, and is in a hospital suffering from broken bones and shock sustained when he fell thirty-five feet from a telephone pole to the ground while doing one of the late installments of the series. The producer of railroad stories will not be able to work for about six months. McGowan was crossing a suspended wire, hand over hand, and, owing to the slack in the cable, he could not complete the trip and had to drop. In his absence Paul Hurst will take over the company.

* * *

Another unfortunate photoplayer was severely injured this week in an automobile accident. Dorothy Gish is the fair player who was nearly killed in the crash of automobiles. She suffered severe bruises and cuts and will be unable to work for over a month. The production of "The Sisters" had to be stopped and her sister, who was featured with Dorothy, is taking care of her. The brave little actress did not mind the doctor's taking the many stitches, but only requested that "mama must not know this, she must not —wait and let me tell her after I am put to bed, tell her I'm all right."

* * *

Ruth Roland, for so long a charming comedian with Kalem, and who was recently changed over to the dramatic company, has closed with the Horkheimer brothers and will hereafter be seen in Balboa films. She goes to the beach studio on the 28th of this month. Her place will be taken by Cleo Ridgley, who came across the continent on horseback some time ago. She will be under the direction of James Horne, who recently took George Melford's place when he left for the Lasky firm. Horne will put on a big series. A. C. Gage has been made business manager at his Kalem branch.

* * *

Charles Chaplin is considering big and handsome offers by several managers and his closing with the Keystone makes him a much wanted comedian. He has not announced any connection, but when he does it is sure to be a big one. Mack Sennet is as busy as ever with his big company.

* * *

About the happiest man in Los Angeles is J. Farrel Macdonald who is playing, with Mrs. Carter at the Tiffany studio. The reason is that a smiling bundle of childish sweetness was presented to him last week by Mrs. Macdonald. The little leading lady weighed eight and three-quarter pounds and is a little package of sunshine, so says the proud daddy. She has already been named after her mama, Edith Bostwick Macdonald. The father is taking moving pictures of the little one, several feet each day for the first week, a like amount once a week for a month, and every month for a year will the camera be used to register the baby's growth. Then each year she will be photographed, and the film will be kept for her to see when she grows up.

* * *

Richard Stanton, director-actor, arrived home at Inceville this week from a thrilling voyage to San Francisco and San Diego. At the former place he alighted from the train and heard newsboys yelling extras about the wreck of the S. S. Hanalei, which had gone ashore on the reets above that city. Stanton rented a big automobile and proceeded with his cameraman, Joe Myers, to the scene, arriving there at four in the morning. They were unable to get any shipwreck scenes, but were in time to help in the rescue of the bodies as they washed ashore. The fog was so thick that photography was out of the question. They carried back to the city three of the poor unfortunates who had been drowned.

* * *

Ford Sterling, our famous comedian of the little, short beard, is very seriously ill at his home, suffering from a severe attack of typhoid fever and pneumonia. The attending doctor says that his condition is so precarious that immediate recovery is doubtful. Ford contracted a severe cold on his way home from the east, which later went to pneumonia, when he became overheated one day last week while working at the studio.

* * *

Called up Mary H. O'Connor and the wires got tangled and she was at Santa Barbara, the long distance operator connecting us without telling where she was. The photoplaywright said that she had been called north to write a feature for Margarita Fischer. Promised a newsy letter immediately. Said that the American studio was busy except for the rain.

* * *

The Universal publicity office has turned into a paper bakery. What is a paper bakery? Ask the editor. We received the Universal weekly news sheet this day and it had a hole in the middle where some lengthy item had been "killed" by the scissors. Other items on the page were good, but wonder what the omitted one was?

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W. E. Keefe of the publicity office of the Mutual has been in San Francisco for a week attending to company business. The studio was as busy as usual except for a few members of the company who are on the sick list.

* * *

December, with its varying weather, is here and already two rains have placed cameras in the vaults, except where the producers use electric lights. The beauty of California rains is that they come in the night and next day the sun comes out and the air is better than ever. A few cloudy days have put the ban on pictures, but all in all the weather is fair.

* * *

If anyone doubts the efficiency of Inceville, here is an incident that will put the doubts on the shelf. T. H. Ince believes in detail, for the other day I visited the canyon studio and was actually surprised to see Clara William drinking, or at least she looked to be drinking, a glass of champagne in a big scene for a current feature picture Two quarts of glistening, bubbling, fizzing wine were opened for a close-up scene in this great production, and the principals were seen imbibing. At another set just across the stage Bessie Barriscale and her company were partaking of real Martini cocktails, and no burnt sugar was shaken up to look like the icy drink that was served up here. On the back stage a Dutch picture was in progress and Rhea Mitchell and her company were saying "prosit" and doffing huge steins of lager, which flowed freely from a real keg.

* * *

A number of popular players treked to San Francisco last Saturday night to attend the Screen Club ball, among the prominent ones being present were Mabel Keystone, Roscoe and Charlie.

* * *

Director R. S. Sturgeon, of the Vitagraph, with his company of players who have been isolated in Bear Valley for nearly a month, are to return soon for the snow has finally come and they are taking the winter scenes for a big picture. But just now a long distance message turns the tables for the snow did not continue and the players had to stop taking pictures. It was just a forerunner of the big storm. Sturgeon says they are just loafing and waiting for the big white clouds to gather, in the meantime duck shooting, and various amusements keep the movie people busy. The hotel up in the hills is being kept open especially for the players, as it usually closes ere the snow falls.

* * *

Out at Universal City big things are going on. Francis Ford and his players have removed to the new town and other companies are preparing to emigrate. The U. C. Mounted Police force is complete with half a dozen expert riders, four of which are on duty daytime and the other two care for the big town at night. Jerry Barnes, head trainer at the ranch was bitten by a wolf-dog last week, the animal taking out a piece of Jerry's leg while he was training it to jump through a lighted hoop.

* * *

Kathlyn Williams has started a fad here. To become an expert swordswoman she had to practice. This was for "Peggy"—a Selig picture being put on—and so well did she like fencing that she has taken it up as a steady diversion. Fashionable maids and matrons are now following suit at a big hotel and are taking lessons. Kathlyn said, "It's the best fun I ever had, besides it's good exercise."

* * *

Manager Bernstein, of the Universal, is proud of a fine Kentucky saddle horse which Mr. Laemmle presented to him before departing for the east. The Universal automobile drivers also gave him a silver loving cup.

The list of charming Southern California motor maids has been added to materially by the buying of some new cars. Clara Williams, of Inceville, has exchanged her Overland for a new Fair model roadster, the first in this city. Myrtle Stedman, of Bosworth, has put in a new modeled tourer, and Louise Glaum, also of Inceville, has invested in a pretty racy roadster.

* * *

Allan Dwan, recently arrived to direct for Famous Players, was the master-of-toasts at the club dinner this week. He had a round of good jokes and told some interesting film stories. He is glad to be back in the west again. Al Newman is looking about for a studio for the company, and hopes to be working before the week passes. Marguerite Clark is to be the star of the first picture and Little Mary arrives in a week to appear in forthcoming pictures.

* * *

Violet MacMillan, star of fairytales of Oz, has joined the Inceville forces in the Canyon studio.

* * *

The Lasky company has started Blance Sweet in her first picture under the direction of Cecil de Mille. It is "The Warrens of Virginia," by William de Mille.

* * *

Most every baseball fan has read the Charles VanLoan stories of baseballdom. Well, Charles has decided to join the film game and is writing all his stories into scenario form to be produced by Bosworth. His world famed slang will not register on the screen, but the fans will be able to read the lips of the players enough to understand.

* * *

Do you remember John L. Sullivan, the one-time great pugilist? Well, he has arrived here and the company has been formed bearing his name, with Harry Revere, J. L. Sullivan, D. P. Sullivan, L. M. Sullivan, P. L. Clark, and E. S. Cummings as the incorporators. The company will make but one feature, a multiple reeler, showing the life of the former fighter. Many local pugs will be seen on the screen in battles, the picture to show the art of self-protection without any arms—that is, weapons. A studio is being especially fitted for this picture.

* * *

Wednesday evening, January 20th, has been decided as the date upon which to hold the second annual ball of the Static Club. The event will take place at Rutherford Hall, and promises to be a delightful and well-attended affair. The club of late has been vigorously working on its social entertainments and many pleasant smokers and like affairs have been held recently.

* * *

Animal Man Fred Woodward, who was with the Oz company, has gone into the limelight of vaudeville, and will appear at a local theater first in a series of animal acts of his own designing.

* * *

Charles Clary has succeeded in giving to the screen a most perfect representation as Father Kelly in "The Rosary" being put out by the Selig company. He was also very good as Mohammed in "The Carpet of Bagdad." Mr. Clary can portray characters as well as play straight heavies. The current picture is nearing completion, an Irish village having been constructed and used at the beach for the big scenes.

* * *

David Warfield visited the Lasky studio this week, leaving his work at the Mason Opera House to see how pictures are made. When asked why he did not want to enter the screen business he said that he liked to use his voice, and he knew the talk would not register. He watched the finishing touches being put to three of the late productions at this busy plant. It is expected that the big new glass stage will be ready by the first of the year.

* * *

Herbert Brenon, of the Tiffany Corporation, said that Nance O'Neil should be here by the time this letter reaches the press. She will be the second star to work at this lively place, Mrs. Leslie Carter having nearly completed "The Heart of Maryland." Mr. Brenon has picked charming Vivian Reed as his stock company leading lady. She will be remembered as the smiling girl of Oz in that company's fairy tale films.

* * *

Edward Abeles has arrived and is working at the Lasky studio in "After Five," the latest production on the boards at this place. Henry Woodruff is also on the road west, to work in a feature film.

CLARKE IRVINE.

Great Edison Plant Burned

Fire Wrecks Ten Big Factory Buildings at East Orange, N. J.—Origin Not in Film Factory.

A DEVASTATING conflagration which had its origin in the varnishing department of the phonograph building, swept the great plant of the Thomas A. Edison, Inc., at East Orange, N. J., and practically destroyed ten big concrete buildings occupying the Edison tract. The fire started about 5.30 o'clock Wednesday evening, December 9, just before the day's work was concluded. Some 7,000 men and women employed in the several buildings are believed to have escaped without injury, though the fire spread with great rapidity from building to building. The fire departments of the several villages of Orange were unable to cope with the flames and were further hampered by inadequate water supply. The only buildings that escaped were the experimental laboratory and storage battery buildings. The loss is estimated at $7,000,000 on a plant covered by but $2,000,000 of insurance.

Mr. Edison was present and calmly witnessed the destruction of his magnificent property. He cheerfully told his people that the work of reconstruction would be commenced as soon as the ruins cooled sufficiently to commence the work of clearing away the wreck.

Will Not Affect Edison Releases.

The trade will be interested and relieved to know that the fire, as bad as it was, will not affect the continuity of Edison releases. Every picture scheduled will go out on the advertised date, and there will be no interruption in the production and manufacture of pictures planned. This fortunate condition is due to the fact that all negatives were taken from the motion picture building before the fire reached that part of the plant. Such trucks as were available were quickly brought into use, men were stationed to watch the progress of the flames and a score more were kept busy carrying out the stock as long as they could do so with safety. In this way many thousands of feet of most valuable negatives were removed to a place of safety. Had more trucking facilities been obtainable the positive and raw stock might also have been saved.

Not a "Film Fire."

Here, we have to correct a gross error in the stories of the fire published in the New York newspapers. In bold type the fire was charged up to the motion picture films in their columns and heralded over the country as another "film fire."

The facts are that the fire started in the varnishing department of the phonograph building at 5.30 o'clock, and the flames did not reach the motion picture plant till 9.30 o'clock—four hours later. This building was the last of all the structures comprising the plant to catch fire.

By another fortunate circumstance the Edison Company had an emergency motion picture equipment in the phonograph record building, a wooden structure across the street adjoining the storage battery building, neither of which was burned. This plant will be put into working order as quickly as possible and is of sufficient capacity to handle all orders. In the meantime immediate needs of the company will be cared for in the plants of some of the other makers, who hastened to place their facilities at the disposal of the Edison people.

WILLIAM FOX OFFICES ISSUE HELPS TO THE EXHIBITOR.

With each of its new leading features, The Box Office Attractions Company, of which William Fox is president, is issuing a large, attractive herald providing crisp stories with points about the picture and the players who have good parts in it. These—the herald is apt to contain a dozen of them—are for use in local newspapers and have the quality of interest that will make local editors glad to get them. This herald should be, as far as exhibitors are concerned, a very welcome first aid to the publicity man.

AUSTRALIA PUTS WAR TAX ON PICTURES.

Word has been received in New York to the effect that the Colonial parliament has just passed an act levying a war tax on motion pictures to the amount of four cents on every foot of positive film brought into that country. The tax is viewed as prohibitive by the trade, and it is believed the effect will be to close many picture theaters during the summer season which is about to open there. This will seriously affect American makers who have established a considerable market in Australia.

"The School for Scandal"

Point and Spice of Sheridan's Famous Comedy Still Plain in Kalem Four-Reel Picture—A High-Class Offering.

Reviewed by Hanford C. Judson.

IT MAY not be so flourishing as in the days when that wonderful wag, Dick Sheridan, wrote his satirical comedy; but the real and actual school for scandal is still open. As long as tongues tattle, Sheridan's "School for Scandal" is not likely to die. The Kalem Company has picturized it in four reels and has achieved an astonishing success. The screen version has been prepared by Phil Lang, who has introduced a most pleasing and successful novelty. The pleasing effect that the offering makes does not wholly depend on this, but it surely is a tremendous addition to it.

This novelty was absolutely impossible in the stage version and is much more vivid than what the spoken play gave in its place. Of course, as Mr. Lang knows, a picture is usually made of the action between the stage acts, the offstage things explained in the dialogue; but here he has found an unique chance and has made a good thing of it. In the talk in Lady Sneerwell's parlor, the scandal college, certain things are told. In the picture we first see just what happened and then see what is told. This rises to a height when Sir Peter Teazle hears the tale of what happened when his wife was behind the curtain in the house of Joseph Surface. He says, "Oh, no, you have got it all wrong," and tells a whopper even worse. We have seen what really took place, of course, and Sir Peter's wild story (vividly pictured) takes the breath away from Lady Sneerwell, and, we might add, from us. It is, indeed, remarkable how much of the humor and the cutting point of the comedy has been kept in the picture. The story is clearly told, too. The rich brocade costumes, the Georgian furniture, the acting and general staging are all good. It makes an astonishingly entertaining offering.

Scene from "School for Scandal" (Kalem).

Lady Teazle is played by Alice Joyce and she is at her prettiest and makes a vivacious and very acceptable Lady Teazle. James B. Ross is just as pleasing as Sir Peter—there's fun in the old man. Guy Coombs is a justly balanced gallant as Charles Surface; there is the right refinement and atmosphere in his work. In fact, in this polite comedy, refinement even in the worst characters is absolutely necessary and in this respect as in most others the director, Keanan Buel, is all that could be wanted. Lady Sneerwell is played by Mary Ross; Joseph Surface by Jere Austin; Snake by Joseph Cordova; Sir Oliver Surface by James Cooper; Moses by Henry Grant; Maria, the heiress, very pleasingly by Irene Boyle; Mrs. Candour by Agusta Burgermeister, and Crabtree by Richard Purdon.

PROGRESSIVE FILM EXCHANGE.

The Peoria Film Exchange of Peoria, Ill., seems to be one of the live distributing agencies of this country. Besides conducting a live rental business it makes a specialty of accessories, carrying a complete line of machines and supplies for motion picture theatres. This exchange reports a good business in Motiographs and has placed many orders for the latest model motor-drive machines made by the Enterprise Optical Manufacturing Company.

Robert Broderick

ROBERT BRODERICK, leading man of the Dyreda Art Film Corporation, who are using the old Reliance studios at Yonkers, N. Y., has an international reputation as an actor, having played with such stars as Francis Wilson, Virginia Harned, Thomas Jefferson, and many others. Mr. Broderick has been for several years one of the bright stars of the operatic stage and in regard to the various make-ups of different characters, he is said to have no equal.

Robert Broderick.

His first advent into the picture game was with the Kinemacolor Company on the coast, where he wrote and played the lead in the old fable, "Jack the Giant Killer." His portrayal of that difficult character was so excellent that he was made an offer by the Western Kalem Company which he accepted and with whom he remained for some time. He then came east and joined the eastern branch of that company, and from there to the Famous Players Company. His work with that company attracted considerable favorable comment, and when his director, J. Searle Dawley left the Famous Players Company to form his own company, the Dyreda Art Film Company, he took Mr. Broderick with him as his leading man.

The Dyreda Company, up to the present time, have made two big feature pictures in which Mr. Broderick has played the lead, and these pictures are being released through the World Film Corporation. The first picture, a four-reel subject, "One of Millions," has already been released, and many expressions of approval have been made on the excellent work of Mr. Broderick, both by the public and the press. The other feature, "In the Name of the Prince of Peace," in four reels, will be released in December.

COMING ALCO RELEASES.

The Alco Film Corporation, under the guidance of its new directorate, with President Walter Hoff Seeley at the helm, announces a long list of high-class releases, beginning with the Popular Plays and Players' production of "The Tigress," which with Madame Olga Petrova, was shown Monday, December 7. Through the producing companies affiliated with the Alco the following high-class plays and acknowledged stars will be introduced to the screen:

December 21—Max Sennett's production of the exhilarating comedy, "Tillie's Punctured Romance," in which Marie Dressler, Charles Chaplin and Mabel Normand are featured.

December 28—"Springtime," from the plays by Booth Tarkington, with the popular legitimate star, Florence Nash, in the leading role; Life Photo Film Corporation, producers.

January 4—Jane Cowl, one of the stage's most attractive stars, in the All-Star Feature Corporation's production of "The Garden of Lies."

Successful plays, with real stars, will feature the Alco program in the future. Another prominent producing concern will announce affiliation with Alco shortly, after which the entire program, from the first quarter ending March 1, will be announced.

Arthur S. Kane, assistant general manager of the World Film Corporation, is away on a two weeks' business trip for his company. His itinerary will bring him to Philadelphia, Washington, Atlanta, New Orleans and Dallas. From there he is not certain which way he will travel, but he will make a careful study of conditions in every one of the cities mentioned, giving special attention to conditions in the feature field.

Among the Picture Theaters

WASHINGTON'S SUCCESSFUL BUSINESS WOMEN.

Mrs. Brame and Miss Cohen, Sisters, Are Picture Pioneers of the Fair Sex—Four Profit-Earning Theaters to Their Credit.

WHEN we think of the word "capitalist," we seldom apply that word to a woman. Glance through the daily papers and see the word "syndicate." Would you apply that term to a group of women? There are such things as these, but poor, retiring woman seldom creeps into the limelight like the sterner sex, although often as equally deserving of splashes of printers' ink. Now, in Washington, as befits the Nation's Capital, we have several women who have been able to carve a few nicks in the rungs of the ladder leading to success. The law, medicine, and the other professions, are well represented by the ladies. However, we seldom link a woman's name with commerce, except when applied to millinery, dressmaking, or other feminine art, but no history of Washington's motion picture industry is complete without reference being made to Mrs. Cora C. Brame and Miss Sadie P. Cohen.

Mrs. Cora C. Brame.

These two ladies, sisters, are pioneers in the motion picture game, for they started in almost at its inception, opening at the Victoria theater, at 505 Seventh street, Southwest. In those days, motion pictures had not gained the popularity they have since attained and the staking of their all in the venture demanded hustle and a close attention to the details of the business that would cause even a man to hesitate. In them the business instinct was merely dormant for they soon brought their business up to a most satisfactory point.

The seating capacity of the house is but three hundred, and with the exception of Wednesdays and Sundays, when feature shows are given and a charge of ten cents made, the price of admission is but five cents. In a measure they outgrew the Southwest and began searching about for a widened field for their activities, with the result that three years later they opened the Carolina theater, at Eleventh street and North Carolina avenue, in the soutseast section of the city.

Miss Sadie P. Cohen.

The Carolina has about the same seating capacity as the Victoria, but the foyer is capable of accommodating two hundred more persons. The same methods of management of this house are followed as at the Victoria and here again success has been attained.

"Always on the job," that's the reason why—"Never put off until tomorrow what should be done today, or leave unto others that which you should do yourself," are the reasons given by the ladies. In following many of the old maxims they have gained much as may be seen when it is said that within the past year they have been able to take over two more theaters in the other sections of the city.

Their next move was the taking over of the Regent theater at Eighteenth and California streets, in one of the most fashionable sections of the fashionable northwest. At this exclusive house they show nothing but features and their

Victoria Theater, Washington, D. C.

program here includes the best obtainable photoplays from all of the large companies. The house ranks among the best in the city and it is under the direct supervision of Mrs. Brame, for it is here that she makes her headquarters, although keeping a watchful care over the Carolina, which she calls her pet, and which is a good money-maker. The Regent has a seating capacity of three hundred and sixty and is well equipped and furnished. It was but very recently that they installed two new Simplex motor-driven project-

Carolina Theater, Washington, D. C.

ing machines for they believe in keeping their projection up to a fine standard. Matinees at this theater on Fridays, Saturdays and Sundays, have proven very satisfactory.

Their last venture is the Orpheum theater, located in Stanton Park, one of the handsomest spots in Northeast Washington, where blooming plants, trees and shrubs form a pretty setting for an attractive house. This house also has a seating capacity of about three hundred. It is equipped with a gold fibre screen and two Powers 6-A projecting machines. At this theater Miss Cohen maintains her headquarters for she looks after this house and also the Victoria.

Courtesy and proper projection are the main points to which attention is paid. The ladies themselves are courtesy personified and they demand the same measure from all of their employees and at all times. The projection at all of the houses is of the best for they well realize that patrons object to the results usually obtained from a poor screen, an inexperienced operator and machines more fit for the scrap heap than use in a theater. They look after the many little details—keep the houses well cleaned and ventilated, and comfortable.

Regent Theater, Washington, D. C.

Another element of their success has been the limiting of the number of reels to be shown for a given sum of money; three reels for five cents and five or six for ten cents will not keep the house filled up to the exclusion of other patrons and will net a legitimate profit. They also believe that the better known features should bring even more than ten cents, and that the time is not far distant when fifteen and twenty-five cents will be demanded and gladly paid by

Orpheum Theater, Washington, D. C.

patrons when they are shown. They predict big things for big features. To the Moving Picture World correspondent, Mrs. Brame stated that if she but had the necessary seating capacity at the Regent she would not for a moment hesitate in putting on the photoplays which necessitate higher admissions.

A great deal more could be said about the business acumen displayed by Mrs. Brame and Miss Cohen, but their success has been built upon just such things as many others have been prone to overlook. The last has not been heard of them by any means and perhaps it might be safe to predict that the downtown district may yet be invaded by them, at that time with a theater having a large seating capacity. They are playing the game as it should be played—it's a gamble at the best—but the male exhibitors of the city must, and do doff their hats to Washington's two successful businesses women, Mrs. Cora Cohen Brame and Miss Sadie P. Cohen, and the best wishes of all belong to them.

LIBERTY THEATER, DETROIT, MICH.

Kunsky, a Prominent Exhibitor, Remodels Church Into Up-to-Date Picture Theater—Seats Over 700.

CHANGING a church building into a theater building, and entirely losing the "churchie" feeling and instilling a distinct theatrical effect into the same structure, is not often done, but from the illustration shown, of the Liberty theater, Detroit, Mich., one can see how completely this change has been brought about, without expending an undue amount of money. The Liberty is owned and operated by John H. Kunsky, of Detroit, and is one of the most successful theaters devoted exclusively to moving pictures in that city. Although this theater is located on a side street, off from the main travel, it is decidedly popular, and the people seem to like its clean defined lines and the cosy atmosphere that prevails throughout.

Liberty Theater, Detroit, Mich.

In order to entirely lose the church effect on the exterior, the tower, or steeple, was completely removed, the old windows bricked up and the entire exterior of the building covered with cement plaster. At the point where the entrance was to be located a special design was used and a very pleasing effect obtained with the use of green tile, marble and electric lights. The marquise is built of iron and glass, extends to the curb and instead of the usual small center box office, a large roomy one has been provided at the side. One will notice when looking at the illustration that ample space has been provided for posters of all sizes, and this space is so arranged that plenty of advertising can be obtained without unduly blocking up the entrances and covering the fronts of the theater with frames.

The theater has a seating capacity of over 700 and the interior is very high and spacious, as it was found to be more economical to retain the old church ceiling height than to lower it by putting in a false ceiling. This arrangement makes the theater ideal in summer. A rather elaborate ventilating system has also been installed, which provides plenty of fresh air and also exhausts the foul air, making a complete change of air every few minutes.

There is a large pipe organ installed at the rear of the theater, over the operating room, with a keyboard controlling it in the orchestra pit. The effects are everything that can be desired and very satisfactory, in fact the organ and orchestra play together just as well as if the organ were in the pit.

The interior effects lean a little to the garden order, that is, lattice work, trellis work and artificial flowers are the principal form of decorations. There is always a cool and refreshing aspect in a theater decorated in this way and with the aid of small incandescent lights studded in flowers the effect is beautiful.

Rich green carpet covers the foyer and aisles, and the aisles are lighted by special fixtures which are attached to the sides

of the end chairs. This aisle illumination prevents stumbling and in no way does it effect the pictures.

The operating room is located directly over the lobby and is of large dimensions. It is well ventlated. The manager's office is so located that an excellent view of the interior and screen can be had from this point. He is also in direct communication with the operating booth which is located right next to his office.

The theater has a stage fourteen feet in depth and is fully equipped in every particular, including a large stage switch board, which controls all the lights both in the auditorium and on the stage. The theater is so wired that the entire auditorium can also be controlled from the operating room, thus doing away with all employees on the stage when pictures only are being shown.

Suitable retiring rooms are provided for women, and sanitary drinking fountains are installed in the lobby. The building was remodelled and opened in three months from the date that the contractors began work, and from the beginning enjoyed success. A vacuum cleaning plant is one more detail that has been added to make this theater one of the most complete of its kind. The architect was C. Howard Crane, of Detroit.

GEM THEATER, CHARLES CITY, IA.

The accompanying photograph is an interior view of the Gem theater, Charles City, Iowa. It is owned and managed by B. E. Wright. The auditorium is big enough to seat 525 persons comfortably, the dimensions being 44x80 feet. The

Gem Theater, Charles City, Iowa.

size of the stage is 20x34 feet, and the proscenium arch is 14x22 feet. The structure is 90 feet deep by 66 feet wide. Mr. Wright is particularly proud of the house as he not only designed it but attended to the construction work as well, he being a contractor.

ALLIANCE INVADES CANADA.

Andrew J. Cobe, general manager of the Alliance Films Corporation, has just returned from Montreal, where he has made arrangements with the Noted Players Feature Film Co. to handle all Alliance releases in the Dominion. J. D. Goldie, the head of the Noted Players, will shortly have in addition to the Montreal exchange, fully equipped offices in Toronto and Winnipeg. These are to be followed by other branches in the larger Canadian centers. The projected offices will be located in St. Johns, Calgary and Regina. The St. Johns office will handle the Nova Scotia, New Brunswick, and Prince Edward's Island territory. Winnipeg will take care of the Manitoba, Saskatchewan, Alberta and British Columbia.

SCHNEIDER TO OPEN THEATER.

Another picture theater is soon to be added to the list on Hennepin avenue, Minneapolis, Minn. Benjamin Schneider is remodeling the premises at 602-604 Hennepin avenue to be used as a moving picture theater, which will have a capacity of 350.

THEATER CHANGES HANDS.

The Empress theater, at Prince Albert, Saskatchewan, Canada, has changed hands, Guy F. Mack having sold the place to James McKay. According to the new management the house will be devoted to the exploitation of features. A road show will be booked occasionally.

BELLEVUE'S NEW PICTURE HOUSE.

A SPLENDID moving picture theater was added to the list of those being operated in Bellevue, Ohio, when Willis Da Walt opened October 1 his new Lion Theater. The accompanying photograph will convey to the readers the beauty and symmetry of its frontal architectural decorations. The name of the house has been carefully worked into the tile flooring of the lobby right in front of the ticket office. It is one of the best moving picture theaters in the eastern part of the state. The structure was erected as nearly as possible of fireproof material, brick, steel and concrete being used.

The building is 75 feet deep by 43 feet wide, and the auditorium can seat 299. The color scheme of the interior is gray and gold. There are large panels in light gray which are bordered with an ornamental plaster moulding, and these add to the effectiveness of the interior embellishments. The decorative designs both inside and out, were furnished by the

The Lion Theater, Bellevue, Ohio.

Chicago Decorators' Supply Company, whose main office is in Chicago. The indirect lighting system is used. The operating room is made of steel and there are two Simplex motor-driven machines installed.

One of the predominating features in the management of the Lion Theater is that there are no posters of any description detracting from the handsome appearance of the entrance. While we have not been told how the manager calls to the attention of the public the names and classifications of the subjects for a show, we should say that he either has them announced in advertisements in the daily papers, by programs, or by neatly printed placards in attractive frames on each side of the lobby, or by all three methods. The music is furnished by a Wurlitzer Unit Orchestrion. Willis Da Walt has had seven years' experience in the show business and has managed several big theaters. The Lion plays only features of the better kind.

POCAHONTAS, IA., GETS NEW HOUSE.

The Airdome at Pocahontas, Ia., which was operated by O'Donnell & Thornton, was closed about seven weeks ago. These men opened on November 21 their new picture house named The Princess, which has a seating capacity of 250. Pocahontas has a population of 1,500, and the new theater has been doing a good business since it was opened. Pictures are projected by a Power's 6a machine upon a mirror screen. The house will play big features as well as serials, the managers say.

GENTER HAS NEW CURTAIN COATING.

The J. H. Genter Co., Inc., Newburg, N. Y., makers of the celebrated Mirroroide screen, have just placed on the market a new screen and curtain coating, known as Master White. This coating is a very fine white glass preparation, guaranteed not to contain lime, glue, or whitening, and to be fire and water proof. It is very easily applied and comes ready mixed, and meets a long-felt want. During the past two weeks this firm has shipped Mirroroide screens to a long list of exhibitors.

WILL BUILD NEW THEATER.

C. W. Rice, of Marshfield, Wis., will erect on South Central avenue, that city, a moving picture theater to seat 700. The name of the amusement place will be the Unique.

Motion Picture Laws

(Continued.)

Collated by W. Stephen Bush.

The rest of the requirements prescribed by the State Fire Marshal as outlined in the last issue are subjoined herewith:

Section 5. All electric wiring must be provided with non-inflammable insulation and secured in place entirely on insulating supports. Portable cords within booth shall not be allowed, unless the same is pertinent to a proper connection to the lantern itself, and in all other respects the electrical wiring must be in accordance with the recognized standard rules for electrical wiring embodied in the National Electric Code. Each lamp connected with a picture machine must be provided with a separate switch located within the booth. There shall also be two switches controlling the lights in the exhibition room, one of which shall be operated from the booth and the other so placed that it is within the reach of the ticket-taker or other person stationed at the entrance door. There shall be provided a separate system of lighting, controlled by a switch board located within the reach of the ticket-taker operating red signal lamps, and there shall be one such lamp placed at each exit (with a sign) which shall be marked "EXIT" in letters not less than five inches high. The location of these signs and lights shall be determined by the City Fire Chief.

Section 6. No picture machine shall be installed, maintained, or operated in any building that does not abut directly upon a street. In exhibition rooms directly abutting upon one street, the booth enclosing the picture machine shall be placed at that end of the room which is opposite and furthcrest from the street, or on a balcony. No room to be used as an exhibition room unless it has at least one separate and distinct exit in addition to the front exit. In exhibition rooms located at the corner and directly abutting upon two streets, or on a street and an alley, the booth enclosing the machine may be located at the end of the room opposite to and furthest from either street or alley. Every such room shall be provided with two exits, one upon each street or alley. All exits and entrances shall open directly from the exhibition room upon the street or alley or into a vestibule or lobby opening immediately into the street. No exit in exhibition halls for picture machines shall be less than four feet wide and all exit doors shall be arranged to swing outward. All aisles shall lead directly to exits and all exits shall be directly accessible to aisles. No aisle shall be less than three feet in width.

(a) All seats in any exhibition hall for picture machines shall be fastened to the floor and shall be so arranged that there will not be more than six seats between an aisle and a wall and not more than twelve seats between two aisles.

(b) No stage, platform or scenery shall be placed, maintained or allowed to remain in any exhibition room for picture machines unless of fireproof material.

Section 7. Electricity shall be used throughout for border, footlights and stage purposes.

Section 8. No individual, partnership nor corporation shall be permitted to conduct the business of moving picture exhibitions, as herein described, until the applicant therefor has procured from the Chief of the Fire Department his certificates that the premises where the exhibitions take place are in compliance with this ordinance.

Section 9. The Chief of the Fire Department shall have authority and it shall be his duty to revoke the license issued to any person, firm or corporation for conducting or maintaining picture machine exhibitions when he shall be satisfied that such licensee has violated any of the provisions of this ordinance. Provided, however, before revoking such license opportunity shall be given such licensee to appear before said Chief of the Fire Department and prove, if possible, cause why the same should not be revoked.

Section 10. The requirements herein named so far as installation of moving picture device is concerned, the construction and location of booth, shall apply also to theaters, churches, schools and public halls.

Section 11. Any person or persons found guilty of violation of any of the provisions of this ordinance, or failing to comply with the terms thereof, shall be fined not less than Five Dollars ($5.00) nor more than Twenty-five Dollars ($25.00) for each offense, and every day of maintenance of prohibited conditions shall constitute a separate offense.

Section 12. All ordinances or parts of ordinances in conflict with the foregoing are hereby repealed.

Section 13. This ordinance shall take effect and be in force from and after its passage.

INDIANA.

Motion pictures are regulated by a special set of rules issued by the State Fire Marshal. These rules are printed in pamphlet form and will be sent to any exhibitor in Indiana who will write for them to John J. Walsh, Factory Inspector, Indianapolis. The title reads as follows:

Rules and Regulations. For the installation, operation and maintenance of motion picture machines, and to regulate the construction and arrangement of audience rooms in which motion picture exhibitions are to be given.

Section 1. No motion picture machine or device shall at any time be operated in any building or enclosure, nor shall the public be admitted to the audience room in which such motion picture exhibit is to be given, until the installation of such machine or device and the arrangement of such audience room and its accessories have been made to fully conform to all of the provisions and requirements of the rules and regulations hereinafter specified.

Sec. 2. Every motion picture machine or device must, before being operated, be installed in a room, compartment, booth or enclosure constructed entirely of fire-resistive material, which may include only brick, tile, concrete, galvanized iron, hard asbestos board, asbestos building lumber, or their equivalent. All such rooms, compartments, booths or enclosures shall be constructed in complete conformity with the following conditions and specifications:

LOCATION.

Sec. 3. The booth must not be placed directly over an exit, and in all cases must be securely anchored or fastened so as to prevent dislodgment in cast of panic.

SIZE.

Sec. 4. Each room, compartment, booth or enclosure in which a motion picture machine or device is installed, must be not less than seven (7) feet in height, with area of floor space varying in accordance with the number of machines or devices installed in such booths, as follows:

One picture machine, 6 ft. x 8 ft.

One picture machine and one stereopticon, 9 ft. x 8 ft.

Two picture machines and one stereopticon, 12 ft. x 8 ft.

CONSTRUCTION AND ARRANGEMENT OF BOOTHS.

Sec. 5. (a) Metal or Asbestos Booths.—If the room, compartment, booth or enclosure is constructed of galvanized iron, hard asbestos board, asbestos building lumber, or their equivalent, it must be constructed and equipped substantially as follows:

Frame.—To be made of at least 1½-inch by 1½ inch by ¼-inch angle or tee irons, as follows:

Four outside horizontal members at top and bottom.

Four corner uprights.

Intermediate uprights on sides and intermediate members on roofs spaced at least every two feet.

Doorway to be two feet wide by at least five feet high, with an angle iron framing always to be placed on exterior side of booth and properly countersunk.

Covering of Booth.—Sides and top of booth and main or entrance door shall be covered with hard asbestos boards or asbestos building lumber, of at least ⅛-inch thickness, or their equivalent, or with steel or galvanized sheet iron of not less than No. 20 U. S. gage. The asbestos or its equivalent shall be so cut and arranged that vertical joints between boards shall always come over an angle or tee iron, to which it shall be securely fastened by means of proper bolts and nuts, spaced not more than six inches apart. The sheet metal shall be so cut and arranged that joints shall always come over a member, be overlapped and bolted or riveted to such member; bolts or rivets to be spaced not over three inches on centers.

Flooring.—Floor shall be made of two parts, an upper and a lower floor. Lower floor may be made of wood, ⅞-inch minimum thickness, supported on lower leg of horizontal angle irons. Resting on this floor shall be a floor made of hard asbestos board, asbestos building lumber of ⅜-inch minimum thickness, or an equally good non-combustible material.

Openings.—There shall be not more than two openings in the booth for each machine—one for observation by the operator, and one for operation of the machine. Opening for machine shall be not more than six inches high and twelve inches long. Opening for operator shall be not more than four inches wide or more than twelve inches high. The two openings for each machine shall be provided with gravity doors, constructed of metal not less than 3/16-inch in thickness; when closed they shall overlap the openings at least two inches on all sides, and be arranged to slide, without binding, in properly constructed grooves; said doors to be held open normally by use of a fine combustible cord fastened to a fusible link which melts at a temperature of 160 degrees F., the whole so arranged that the door may be easily released and closed by hand. All joints in frames to be made with 3/16-inch steel plates, to which each angle iron or tee iron shall be riveted or bolted by the use of at least two ¼-inch bolts or rivets. All bolts or rivets to have flat heads, said heads always to be placed on exterior side of booth and properly countersunk.

The main or entrance door shall be hung on at least three heavy hinges and arranged to close against a substantial metal rabbet. The door shall also be provided with a substantial spring which will keep it closed tightly.

Shelves.—All shelves, furniture and fixtures within the booth shall be constructed of incombustible material.

Ventilation.—Booths shall be provided with a ventilating inlet in each of three sides; said inlets to be fifteen inches long and three inches high, the lower side of same to be not more than three inches above floor level. Said inlets shall be covered on the outside by a wire netting of not greater than ½-inch mesh, to be firmly secured to the asbestos boards or metal by means of iron strips and screws or rivets, and on inside by gravity doors arranged to slide in properly constructed grooves, and which, when closed, shall overlap ventilator openings at least two inches on all sides; said doors to be held open normally by use of a fine combustible cord fastened to a fusible link which melts at a temperature of 160 degrees F., so arranged that the doors may be easily released and closed by hand.

Near the center of the top of the booth shall be a circular opening of not less than ten inches in diameter, the upper side of said opening to be provided with an iron flange, which flange is to be securely fastened to the tee irons supporting the roof. Securely fastened to this flange shall be a metallic vent pipe of not less than ten inches in diameter, said pipe leading to the outside of the building or to a special incombustible vent flue; all parts of vent pipe to be at least six inches from any combustible material.

For the comfort of the operator it is important to provide for a constant current of air to pass outward through the opening or vent flue at the rate of not less than thirty cubic feet per minute when the booth is in use.

(b) Brick, Tile or Concrete Booths.—If the room, compartment, booth or enclosure is constructed of brick, tile or concrete, it shall have walls not less in thickness than eight inches, except that if reinforced concrete is used the thickness need be only four inches.

The ventilation and general arrangement of the booth and the protection of openings shall conform with the requirements of sub-section (a) preceding.

(c) Portable Booths. Portable booths shall not be used in any theater or public hall in which a permanent booth has been or is installed, but shall be used only for temporary one-night exhibition of motion pictures in places of assemblage, such as halls belonging to commercial organizations, churches, schools, etc., where it is deemed impracticable to install permanent booths made in accordance with the above specifications.

In constructing a portable booth the specifications for a permanent booth shall be followed, with the exceptions given below:

1. Intermediate uprights may be spaced every four feet.

2. Special means for ventilation need not be provided except that there shall be an opening for ventilation in the top of the booth, this opening to be ten inches in diameter and a metal sleeve at least eighteen inches in height, provided with a ventilating cap, shall be attached thereto.

3. The booth may be made in a folding type so constructed that when assembled it will be rigid and all joints tight so that flames may not pass through them.

4. The base of booth shall have a flange extension outward on all four sides provided with a sufficient number of holes, through which booth may be fastened to floor.

Sec. 6. The motion picture machines must be securely fastened to the floor to prevent accidental overturning or moving of same.

Shall be equipped with a feed reel enclosed in a metal magazine constructed of 20 U. S. gauge metal, with a slot at the bottom only large

*The first article of this series appeared in issue of Nov. 21.

enough for film to pass out, and with cover so arranged that this slot can be instantly closed. No solder to be used in the construction of this box. Door on side shall be of metal and provided with spring hinges and latch which will keep door closed tightly.

Shall be provided also with a take up reel in a magazine similar to that used to enclose feed reel. A slot to be provided only large enough to receive the film, and a door at the side to be provided to remove film. Each door must be of metal and equipped with spring hinges and latch to keep same securely closed.

A mirror must be placed in front of the condenser, so arranged as to be automatically closed when film is stationary.

Sec. 7. The arc lamp used in a motion picture machine must be constructed and installed as follows:

(a) Must be substantially constructed and entirely of metal except where the use of asbestos or similar material is necessary.

(b) Must be so designed as to provide for proper ventilation and to prevent escaping of flame from lamp when same is in operation, and must not be used for flame projection.

Sec. 8. No arc or light shall be used in any room, compartment or booth in which a motion picture machine is installed except that produced by electricity. All electric wiring must be brought into the booth in iron conduits. One light will be allowed for each machine and one for the rewinding bench, but all such lights shall be provided with wire guards, and reinforced cord shall be used for pendant purposes. If house lights are controlled from within the booth, an additional emergency control must be provided near the main exit and kept at all times in good condition.

All electrical wiring or apparatus used in connection with any audience room or located in any room, compartment, booth, or enclosure containing a motion picture machine, or in which an exhibition thereof is to be made, shall be in full compliance with the rules of the National Electrical Code.

Sec. 9. No films shall be exposed in the booth at the same time other than the one film in process of transfer to or from the machine or from the upper to lower magazine, or in process of rewinding. A separate metal case, made without solder, shall be provided for each film when the same is not in the magazine or in process of rewinding, said films to be kept in these cases. No material of a combustible nature shall be stored within any booth except the films needed for one day's operation.

Sec. 10. At least two standard hand chemical fire extinguishers shall be provided, one inside the booth and located in an accessible place within easy reach of the operator, the other located outside of the booth near the door to same.

Sec. 11. Neither smoking nor the keeping nor use of matches shall be permitted in any booth, room, compartment or enclosure where a motion picture machine is installed.

Sec. 12. Each machine while in operation shall be in charge of an experienced operator.

Sec. 13. The entrance door to the motion picture machine booth shall be kept closed, but not locked, when an audience is in the building.

Sec. 14. No motion picture machine shall be installed, maintained or operated in any building that does not abut directly upon a street; nor shall any such machine be installed, maintained or operated in connection with any exhibition room contained in a building occupied as a hotel, tenement house, or lodging house; nor in factories or workshops, except where the exhibition room and motion picture machine are separated from the rest of the building by unpierced fireproof walls and floors; and in no case shall the main floor of such exhibition room be more than four feet above or below the adjoining grade level.

If the walls of the auditorium contain wood studs, they shall be covered with either expanded metal lath or wire mesh and plastered with three coats of plaster, or be covered with one-half inch plaster boards and plastered or covered with metal. The joints shall be properly filled with mortar. The ceilings of all such rooms shall be plastered with three coats of plaster on wire mesh or metal lath, or covered with one-half inch plaster boards and plastered or covered with metal. If there be a basement or cellar, the ceiling under the auditorium floor must be plastered with three coats of plaster on wire mesh or expanded metal lath, or be covered with one-half inch plaster boards and plastered or covered with metal.

Any motion picture exhibition room accommodating more than three hundred people, or containing a gallery or galleries, shall be built in compliance with the requirements for theaters and opera houses.

All motion picture exhibition rooms shall be provided with at least two separate exits, one of which shall be in the front and the other in the rear, both leading to unobstructed outlets on the street. The aggregate width in feet of such exits shall be not less than one-twentieth of the number of persons to be accommodated thereby. No exits shall be less than five feet in width, and there shall be a main exit not less than ten feet in total width.

If an unobstructed exit to a street cannot be provided at the rear of such buildings, as herein specified, either an open court or a fireproof passage or corridor must be provided from rear exit to the street front, of at least four feet in width for exhibition rooms accommodating 50 persons or less, and six inches additional for each additional 50 persons accommodated by such room. Such passage must be constructed of fireproof material and must be at least ten feet high in the clear. The walls forming such passage must be at least eight inches thick, of brick or other approved fireproof material, and if there be a basement the wall on the auditorium side should either run one foot below the cellar bottom or may be carried in the cellar on iron columns and girders properly fireproofed. The ceiling of said passages, and, if there be a basement, the floor must be of fireproof construction.

If unobstructed rear exit or exits to a street are provided, the said exit or exits must be of the same total width required for the court or passage above mentioned. Said passages and exits to the street, as above, must be used for no other purposes except for exit and entrance, and must be kept free and clear.

The level of the open court or passage at the front of building shall not be greater than one step above the level of the sidewalk, and the grade shall not be more than one foot in ten, with no perpendicular rises.

All seats in any exhibition room for moving picture machines shall be not less than 31 inches from back to back and securely fastened to the floor; they shall be so arranged that there will not be more than 12 seats in a line between aisles, nor more than 6 between any seat and an aisle. All exits shall be directly accessible to aisles. No aisles shall be less than three feet in width where they begin, and shall be increased in width toward the exits three inches to every ten running feet length. All exit doors shall be arranged to swing outward and be provided with fastenings such as can be opened readily from the inside, without the use of keys or any special effort, but not locked when the room is open to the public.

All the requirements of this section relating to seats, aisles, passageways, exits and doors shall apply in connection with each open-air motion picture exhibition.

Sec. 15. Every exit doorway leading from the exhibition room shall have over the same on the auditorium side the word "EXIT" in letters not less than six inches high, or an illuminated sign with letters of the same height. Where illuminated signs are not provided, there shall be at least one red light over each doorway. The exit doorways shall be numbered with figures not less than six inches high. Light used in marking exits or lighting passageways, stairways or inclines leading from them shall not depend upon or be controlled by wires, switches or fuses located in room, compartment, booth or enclosure containing motion picture machines, but shall be controlled from the ticket office.

Sec. 16. The proprietor, or, in his absence, the manager or other representative in control of any room or building to which the public is admitted, and in which an exhibition of one or more motion picture machines is given, shall be held responsible for full compliance with the provisions of these rules and regulations, before same is opened to the public. Any operator who shall operate or cause to be operated a machine which is not installed in accordance with these provisions shall be deemed to have violated the provisions of these rules and regulations.

Sec. 17. Nothing contained in these rules and regulations shall affect any existing ordinance, rule or regulation of any city or town in the State of Indiana not less restrictive than these rules and regulations for the installation, operation and maintenance of motion picture machines and the construction and arrangements of audience rooms in which motion picture exhibitions are to be given, or affect, modify or limit the power of cities or towns in the State of Indiana to make ordinances, rules or regulations not less restrictive than these rules and regulations for the installation, operation and maintenance of motion picture machines and the construction and arrangement of audience rooms in which motion picture exhibitions are to be given.

(c) Self-closing doors must be provided on side and rear of lamp enclosure, and observation ports not larger than two inches square may be provided when closed with glass.

(d) Lamp must be controlled by a double pole switch within easy reach of operator.

(e) Conductors supplying current to lamp must not be smaller than No. 6 B. & S. gauge or its equivalent. Stranded conductors, provided with approved lugs, must be used between lamp and permanent wiring. A fireproof insulation must be used on conductors inside lamp and those connected to the arc lamp and resistance. Conductors passing through case of lamp must be protected with porcelain bushings.

(f) Resistance box must be kept not less than one (1) foot from any combustible material, or must be separated from it by a slab of slate or marble. The resistance box must be surrounded with a substantially attached metal guard having a mesh not larger than one-half inch, which guard is to be kept at least one inch from outside frame or rheostat.

(g) The lamp must not be mounted upon a base or frame composed of wood.

LOUISE HUFF.

QUITE alone among the Lubin players stands Louise Huff. At the same time she is very much of them. Individual by reason of her type of loveliness—popular among her colleagues because of her irresistible winsomeness.

The littlest leading woman is just five feet one inch of tender, wistful charm and daintiness, with, however, an abundance of spirit and decision—as pungent as a dash of spice.

Louise Huff.

She is a Georgia Girl who has, in her short life on the screen, contributed some exquisite portraits of youth. Her career has been a singularly happy one. At the end of her school days she spent a season on the stage, then was chosen by Adolph Zukor to play with Mary Pickford in "Caprice" and one or two other pices, before she quietly entered the gates of Lubinville, two years ago.

Immediately there was sharp bidding among the various producers for her services, but in time she found her most sympathetic leading man and director in Edgar Jones. Under his guidance she has infused life and soul into some Lubin classics, the newest being a photoplay which has been described as both an idyl and an epic—"The Girl at the Lock."

The soubriquet of "The Kate Greenaway Girl of the Screen" was once bestowed upon Miss Huff by an admirer, and it has clung to her. Miss Huff has acquired some first editions of Kate Greenaway's books and has even modeled some of her quaint little dresses, coats and bonnets after the drawings of the English artist of the last generation. To a recent interviewer she confided that she would rather try to make just one Dickens character live in the theater of silence—more than a whole procession of modern girls.

Edison Night at Regent.

Star Players Appear Before Large and Enthusiastic Audience.

"EDISON NIGHT" at the Regent Theater, 116th street and Seventh avenue, New York, held Friday night, Nov. 27, proved a night edifying to both Manager George Balsdon and the Edison stars, whose presence packed the 2,000-capacity theater with enthusisatic "fans" who came to see that their favorites received a due share of the cheering.

The enterprising manager had heralded the big time for a week before that there would be an exclusive Edison program and the Edison players shown on the screen and also in the flesh to make their bow. Before 9 o'clock ticket selling had to be stopped entirely.

Attention was divided between the screen and the box nearby where sat the following Edison stars: Miss Miriam Nesbitt, Miss Mabel Trunnelle, Miss Gladys Hulette, Marc MacDermott, Augustus Phillips, Andy Clark and Herbert Prior. Manager Horace G. Plimpton and Frank Bannon from the Edison studio were also present.

Theater Manager Balsdon introduced each player and each was roundly greeted by his particular following. Little "Andy," of course, made his usual hit. The women players were each presented with a huge bouquet from the audience amidst appreciative cheers.

Seven thousand feet of film were shown, comprising the following plays: "What Could She Do?" "The Pines of Lory," "The Everlasting Triangle," and "Getting Andy's Goat."

After the festivities, Manager Balsdon showed his appreciation by wining and dining the Edison contingent at the Hotel Cecil. Manager Balsdon is so convinced of the drawing power of his idea that he plans to have another group of Edison players and another Edison night.

British Notes.

A glowing instance of short-sighted patriotism in furnished by the action today (Nov. 12) of the London County Council in refusing to renew the licenses of a number of moving picture theaters in the metropolis owned by alien enemies. But the embargo does not even stop at this if early reports represent the position faithfully, and picture shows employing alien enemies (Germans, Hungarians, Austrians and Turks) are also to be compulsorily closed. Thus a picture show owned by—say a Turk for instance—but worked by a British manager, British staff, British built and showing British pictures, must close its doors irrespective of the fact that it may occasion distress by unemployment amongst a number of British people. It is reasonable to conclude that the legislators responsible for this serious misuse of their power have been influenced by an evening newspaper which since the war broke out has repeatedly urged the government to confiscate alien owned entertainment houses. How this news will be received by the trade cannot be anticipated in definite form, so the events of next week will be awaited anxiously.

* * *

Manufacturers and renters are now preparing their programmes for the Christmas season. The pantomime film will in all probability be revived at fifty per cent. of the exhibitions, and as they are principally stock subjects there will be no difficulty in supplying all demands. The British & Colonial Co. announce a seasonable drama introducing the present conflict under the title of "Christmas Without Daddy." The Christmas season promises to be exceptionally busy this year, especially those who will cater to pantomime, pictures or children's subjects. Some of the theaters are abondoning the production of expensive pantomimes, while from other economic reasons the moving picture will appeal to many patrons of the stage as a suitable Yuletide attraction.

* * *

The first trade exhibition of the Transatlantic Film Co.'s new serial, "The Trey o' Hearts," was shown this week in London, and from the favorable reception accorded to it the subject will prove quite as popular in Great Britain as its predecessor, "Lucille Love." Even though released in sections, a film 30,000 feet in length must possess many merits out of the ordinary run before it will attract the eye of the expert reviewer, who is now an indispensable adjunct to a moving picture theater of any pretensions. Yet judging from the bookings "The Trey o' Hearts" looks like being a winner.

* * *

R. E. Aitken, of the "Mutual" organization is on a brief visit to Europe and is making his headquarters, while in England, at the offices of the Western Import Co.

Mr. Andrew Carnegie recently gave $80,000 for three additional free libraries in the suburbs of Manchester and in opening the first of these, on November 4th, the Lord Mayor of Manchester dropped a suggestion worthy of the best considerations of the Pittsburgh millionaire. In pointing out the value of moving pictures as an aid to teaching history and the life stories of our great men and their ability to cultivate amongst boys and girls a taste for literature, he suggested the use of the kinematograph as a necessary adjunct to the free libraries of the city.

* * *

Illustrative of the vigilance of the police, is the following experience of a Downeaster exhibitor. The other day he sent his manager to Leeds to secure a substitute for a film that had not arrived. Before returning he wired, "Keep airship off. Arriving 7.30. When the earth trembles." This fearsome message must have inspired the post-office clerk to a stern sense of duty for he communicated with the police, who were soon on the spot. Explanations, however, were easy, and the sequel was a fine free advertisement for the Lubin drama.

* * *

J. D. Walker's World's Film Co., Ltd., have moved into imposing and commodious corner premises in Wavelour street, London. The address in Britain of the Famous Players and the Jesse Lasky services will now be 166, 168 and 170 Wavelour street, London W.

* * *

The first trade exhibition of the new producing company, "Cunard Films, Ltd.," was held on Tuesday and its entry into the industry augurs well for its future. success. Three films were exhibited, each of the "intense" drama type.

* * *

Before the burial of the late Field-Marshall Lord Roberts the Samuelson Film Co. had set to work upon the production of a motion picture biography of the famous soldier. They are now working day and night reproducing at their studios just outside London the principal events and scenes in his long and varied career. The film, which is in three reels, is to be released in a fortnight.

* * *

Cherry Kearton has transferred his activities as a war photographer from Belgium to Turkey, and has earned the distinction of being the first man to get films through from the Eastern theater of war. Preliminary preparations for war as shown in Constantinople and Jerusalem. The first of these topicals to arrive is 550 feet in length.

* * *

Paul Kimberley is exceedingly busy unpacking the first instalments to reach London of the Thanhouser's lengthy serial "The Million Dollar Mystery." There are exhibitors on this side who think a 47,000 foot film too much of a good thing, but Mr. Kimberley and his staff are optimistic of its success.

J. B. SUTCLIFFE.

LOUISVILLE DAILY INAUGURATES ESSAY CONTEST FOR JUVENILES.

A great deal of enthusiasm is being stirred up among juvenile motion picture patrons by the new censored picture shows given for school children at the Mary Anderson Theater, Louisville. The Louisville Evening Post has inaugurated a series of contests in connection with these shows These contests provide for essays on the pictures to be run the following Saturday, the essays not to be over 350 words in length. For instance the film "Niagara Falls" was recently shown, and the contest for the week was an essay on the falls. The prizes consist of two tickets to each of the ten writers who submit the best papers to the "Moving Picture Contest Committee" on the newspaper. Names of the successful contestants are printed in Friday evening's paper, and the tickets are mailed to the winners in time for use Saturday morning. Another contest was one on "Log Rolling in Maine."

This was very interesting to the children as they have been studying about lumbering in Maine, and the contest worked well in with their school studies. Only children of grade school age are permitted to take part in these events. In the log rolling contest the first prize was six tickets for a theater box party. A second and third prize of four tickets each and six prizes of two tickets each were also awarded. The proposition from the standpoint of the box office is working out very nicely. The contest gets the children prepared on the subject and they are better able to appreciate the pictures. Larger attendances are present at every Saturday performance just now. Other pictures recently shown were "The Boy Scouts" and "Catching Codfish."

Advertising for Exhibitors

Conducted by EPES WINTHROP SARGENT

Traveling Round.

EVENTUALLY the "autogobile" pictured in the department in the issue dated November 14 is going to land in Los Angeles to become the property of Charles Chaplin. But it is going to travel by short jumps and have quite a noise made about it.

It will be remembered that F. D. Stanton, of the Orpheum theater, Gardner, Mass., offered to loan the advertising device to any brother exhibitor who would pay the freight and ship it to the next town on the list. Steve Farrar, of the Colonial Amusement Company, Eldorado, Ill., was the first to speak up, so the vehicle was shipped to him (and, by the way, at a freight rate of less than five dollars). From there it will go to Harrisburg and Mt. Carmel, Ill. After that is open time unless there have been arrangements recently made, but it is planned to move the machine in a general westerly direction, short jumps, and give all those who desire a chance to use it for a day or two.

Even in a "hard" town for press work the novelty of this idea will get the story into the paper as local news. If you are anywhere between Illinois and Los Angeles, speak up quickly, addressing Mr. Stanton as above.

We would add the suggestion that each exhibitor forward to Mr. Stanton a complete set of the press matter obtained in his town, to the end that a scrap book of the car may be compiled and presented to Mr. Chaplin. We will donate the book if Mr. Stanton will keep it up.

Here is one of the best advertising stunts that has been offered for a long time, and the freight on a short jump is so slight that there is practically no expense. Write in quickly that Mr. Stanton may lay out a route. Your only obligation is to pay the freight from the last town to yours and see it properly shipped to the next town.

Just in passing you'll notice that Mr. Farrar is still awake on his job.

The K-W Ad. Book.

The Kineamatograph Weekly, London, has just issued a handbook, The Showman's Advertising Book, which, while purely local in its general trend, will give American exhibitors many useful hints. It is written by Low Warren, acting editor of the Kinematograph Weekly, and in simple and intelligible fashion takes up the various phases of the work. On the proposition that any good book will help, it should be added to the library of the student of advertising.

Another Stinger.

Another company is trying to dispose of its books on photoplay writing through the exhibitors. It offers to send a copy of the book and ten circulars to any exhibitor who will undertake the sale. The book sells for $1.50, of which the exhibitor gets half.

On a quick look this proposition seems a good one, but it is reactionary. The circular is the same lying stuff that all of the schools and snide book concerns offer. "Anyone" can write plays, "no literary talent is required" and all the rest of the glittering promises. We do not know this particular book, but we do know that a concern that will advertise downright lies is not the sort that brings out a good book, or even makes the slightest effort to do so. They crib from other and more reliable works and make a hash of the ideas during the process of stealing. It is not the book with which we have a quarrel. It is the effort to sell through the misleading statements. These circulars are to be posted in the lobby and the screen is to be worked by means of slides. If your patrons, misled by the statements on screen and circular, purchase a book from you and fail, they will hold you responsible and your loss will be greater, in the long run, than any profit you can make from the sale of the book. If your patrons ask you about play writing, tell them frankly that few out of the thousands of aspirants succeed. If they persist, give them information, and the fault is theirs, but if you coax your patrons with these printed lies, you are getting your money under false pretenses, and they will hold you responsible when they discover that not everyone can write and sell plays and that comparatively few succeed.

The publishers point with pride to the fact that their advertisements are accepted by the popular magazines. This is nothing. The indictment of one school proprietor was based almost entirely on his advertisement in the Motion Picture Story Magazine the day the case came before the Federal Grand Jury.

There are enough fakers coaxing incompetents into the script writing game without you helping. Keep out and keep your reputation clean.

Now e. o. d.

The Brigham Bulletin, which was run by the Alta theater, Brigham City, Utah, in conjunction with the publisher of one of the weekly papers, has been cut down from a daily to three times a week, but it has gained in circulation since the new issue is now delivered to merchants in each town of Box Elder county and by them distributed to their patrons. This leaves the Milledgeville, Ga., daily in possession of the field again. The Korford and Ryan scheme, as we understand it, is to stand sponsor for the sheet while the publisher foots the bills and takes the profits. It would seem that they are being cut down on the number of readers, but they get a couple in each issue and a quarter-page advertisement, and the paper profits by the novelty of the idea. The big advantage of the scheme lies in the fact that they can advertise a coming feature to better advantage than in the weekly issue and they get about 1,700 circulation in nearby towns without distributing cost.

Good Inside.

We like the program proper of the Olympic theater, Bellaire, O., but the cover page is too crowded. There are four banks, two lines and the title all on a sheet 4¼ by 6. Inside they use day and date, handle the type well and use a ten-point face to tell about the subjects. The back gives the more important underline and the week's regular specialties. Use an open first page. Too much is apt to discourage the reader before he turns to the real meat and so he never gets that far. They handle better the newspaper advertising where they double lead the letter press and make it easy to read. Nothing discourages a willing soul more quickly than a heavy mass of unleaded type or too much bold face. Mere blackness is not a virtue when overdone. It should be used for emphasis and not as a body type.

They have five and ten cent days, and they are careful to specify just which are which. This is an excellent point where there is a sliding scale, but a sliding scale is not always good. The switch in prices is explained in a footnote on the back page, their Paramount contract calling for that admission.

Careless Cuss.

R. W. Buzzell writes that he encloses a card that got him the baby carriage trade. Maybe he meant to, but he is a bad second to a man who the other day sent us three letters. The first was our own to him and the second said: "I enclosed yours instead of mine. Here is mine." It wasn't, but it came in the third cover. *That* came. We are still looking for the card. The letter is not strictly advertising, but what do you think of the house?

> Some day when we are not so busy getting business and taking care of what we have got, we are going to have a set of pictures made of this REGULAR photoplay house and send them in to you.
>
> We note your criticism of our invitation cards which we felt the same way about ourselves, but our president took the copy down to a printer who was in reality only the owner of a Multigraph machine and the work came back to us so late it was impossible to get others done in time, because last May 5th, when the foundation was laid, it was decided to open on September 5th, and the house was opened ON TIME.
>
> ---
>
> The house did not change hands nor management; it was built NEW entirely of cement, even the big operating booth.
>
> Also a cement room for the rectifier and rheostat. We use a 50-ampere rectifier drawing 46 amperes for a picture 13 by 15 feet (approximately) thrown 70 feet to a mirroroid screen.
>
> Projection apparatus consists of two newest Simplex machines and Gundlach lenses.
>
> The rheostat connection is on a double throw, which gives us alternating current should a tube give out in the middle of a reel, then we can throw over on the alternating current while tube is being changed (?)
>
> The front of my office, ten feet distant from the booth, has a plate glass front so that I can see my projection even when I am writing this.
>
> Mr. William Cook, of the Springfield Union, is in charge of the projection and delivers the goods. Have also worked as chief operator myself and it is lots of sport to see which one of us, myself or the operator, can find some way to improve the projection. We use a Mortimer film cleaner with good results.
>
> Last June, when I was certain I was to come here to manage the theater, the first thing I asked the owners was to send a subscription to the World, which is absolutely indispensable to me.
>
> The spelling of that title Lord Chumley was the fault of the newspaper which thought it could improve on my spelling. The picture was the Klaw and Erlanger production from the special feature department of the General Film Co.
>
> Yes, we had a big crowd at the special performance as a result of our invitation to teachers, school board, clergymen, city officials, business men of the city and others who were delighted with our program, which consisted of the Vitagraph feature, "Love, Luck and Gasolene."
>
> "One Wonderful Night," "A Million Bid," "Home, Sweet Home," and "Wrath of the Gods" have been among our best offerings since opening, and "The Good-for-nothing (Anderson) made the biggest hit.
>
> Our Wurlitzer $1,500 size is a drawing card with Miss Julia Nolan in charge.
>
> Our various friends in the trade have been in to see us and are all agreed that we have a regular house.
>
> I noticed a while back you asked for Wesley of Gardner, of "We Ley Says So" fame.

Wesley died of pneumonia some time last May if I remember correctly. A good fellow and a hustler.

Just at present the thing which interests me most in the World is what Mr. Rothapfel has to say.

Please excuse all mistakes as, like Wesley, we never did claim to be a stenographer.

A little card enclosed which has helped to get the baby carriage trade started, this being a residential theater in the most densely populated ward in the city, where most of the 3,000 employees of the General Electric plant live.

The next time I get to New York I certainly will make another effort to see you and Mr. Richardson of the projection department and get acquainted.

If you ever stray this way don't fail to stop with us, as we always have an extra bed ready and the latch is always out.

Many thanks for all the help we have received from your columns.

Getting the Churches.

Charles F. Kear, of the Opera House, Minersville, Pa., is the first to go on record as getting in on the Christmas Ship movement. Possibly others beat him to it, but he beats them in here. This is a copy of a letter sent to the eleven ministers of Minersville:

My dear Reverend: I have set aside next Thursday evening, October 22d, to be known as "Christmas Ship Night" at the Opera House. The object being to help raise funds for Christmas Gifts for the orphans caused by the conflict now raging in Europe. Fifty per cent. of the entire receipts will be sent to the North American Publishing Company of Philadelphia to be used as they deem proper for the most advantageous, needy, and worthy purposes. Due notice has been given of this entertainment in all the Public Schools, and if not contrary to the customs of your parish, and you feel that it will not establish a precedent, any mention that you care to make to your parishioners to my mind will help along this work considerably.

The prices for the entertainment will be 5 and 10 cents; at these prices there should be many who will be able to contribute their little mite for this cause. A similar letter has been mailed to all the clergy in Minersville. Thanking you kindly in advance for anything you may do to further the interests of this movement, I am,

Running the Name.

J. H. Sommers, of the Bungalo theater, St. Maries, Ida., and part owner of the combination house in the same town, raises the question of where to put the name of the house. He also advances a unique scheme in paying the bill distributor a bonus proportioned on the sale of seats. That is a new one on us. How about you? Mr. Sommers writes:

I have digested so much of your good stuff (as my few hand bills will show) that to-day in going over your pages I really felt that I was very much obligated to you and that even in a small way I should come across with something. I have used your suggestions to advantage many a time and, with a few original ideas added to some, find that your department is my main sail. Not meaning to spread on the salve, I can really say that it was your department that grabbed my subscription to the World. Of course I now read it from cover to cover and enjoy it all.

My main business getter is a hand bill that will be read. Second properly distributed. One without the other is as bad as not having either one. Before my bills go to the printer I make sure that they will be read and before they leave my hands I must positively know they will reach each house in the town. I have an old man who is very faithful to me and I let him understand that the more people that come in on the days that he peddles bills the more money he gets for his work. He would not miss a house if it cost him his left leg; consequently, bills read— bills properly distributed —good business.

A question in my mind is whether the name of the theater should be at the top of the bill or at the bottom, or maybe both? I have more success by using a catch heading and throughout the reading use the name of the theater in the usual run of type, finishing up strong with the house name and slogan. It seems to me that where hand bills are used that continually use:

BUNGALO THEATER
TO-NIGHT
SO AND SO AND SUCH

does not get the readers as some catchy announcement would. In my case it does not get the business. You will note my bills all have some heading supposed to attract attention and then hold it.

I might write on something else, but will shoot this to you and if it is worth anything to your department I will be pleased, as I owe all that I could possibly give and then some. You will note that each bill has an explanatory note on it, as I try and follow the local conditions at the time of turning out my advertising matter.

We agree with Mr. Sommers that the cut-and-dried bill will never get one anywhere, so that the house name should run where it falls. As a rule using the stuff he does with a catchline at the top to get the attention, the name falls to the bottom, but it could, as well, be run in the middle of the sheet and then again at the bottom. It will help a lot to get a distinctive type face or cut and always use that so that the name even when not seen close enough to be read, will be associated with the theater. Since this house is the Bungalo a bungalow cut might be freely used. If nothing better offers the Berwick Border of the American Type Foundry shows (No 61) a small cut of a house, running from twelve to thirty-six point. They are to be had at a little expense and a sprinkling of these would identify any bill.

One bill, gotten out while the streets were being graded, adapted an idea in this department to local conditions. It ran in part:

DANGER!!
HORRIBLE DISEASE
Is Spreading, Called
MUD-ON-THE-FEET-IS
Can Be Cured by Following the Prescription
Given Below:

Put on your rubbers and get out your umbrella (use as customary) and walk down town with fifteen cents which hand to the cashier at St. Maries photoplay house, then enter and digest the following doses of gloom chasers.

Most of the dodgers start off with an exclamatory line such as Lest," "Found," "Insted," etc. Some of them we think, run a little too much copy, but they are smartly written and so are more apt to be read through. Our own preference, though, would be for less type and a few larger lines. As an example, "The two best programs in some time" is better deserving the black type than Mutual Movies. The latter could be better carried in the now familiar clock trade mark. "Keystone Comedy" is a better line than the title of the comedy, if both lines cannot be played up, but Mr. Sommers is still educating the printer in type matters, and there is hope. If he wants to look it up, we think the best display comes on the bill headed "A large, long laugh," though the best text is on the bill quoted from. The former shows the features at a glance, talks of the two features for the two days and runs the other titles in boxes. The setting is open and easily read.

Lissum Here.

You would not go over to a neighboring town and steal a ten-cent piece from a brother exhibitor's cash drawer, would you?

Certainly not.

But if you ship to him next and you let your operator ship in such a shape that the next man's operator must spend an hour or so getting the stuff in shape to show, you are stealing more than ten cents from him. Ever think of it in that light?

Doesn't Own It.

J. W. Llewlleyn, of the Vaudette, West Point, Ga., sends in a few copies of the Leader with the explanation that he does not own the paper but just advertises in it. If they give coupons to advertisers he'll own it pretty soon. One issue has 105 column inches of space in four different advertisements, and to top that Mr. Llewlleyn uses Carl Laemmle's pet slogan, "Use the brains, &c.," to advertise a licensed and Paramount program. We gather that it does not put a mortgage on the house to take a page in the Leader, but at that it is live stuff, and it brings results. One good line reads:

No matter how dark and stormy the night—
You owe it to yourself to come out and see—

The titles of the attractions follow. It is good wet weather stuff. It may be a few weeks yet before he beats the coat hanger, but we still have hopes.

What?

Paramount Pickings, Minneapolis, starts off a recent paragraph with these kind words:

Epes Winthrop Sargeant, who conducts a department of knocks intermingled with a few boosts in the "Moving Picture World," states we swiped our late fables from Brother George E. Carpenter of "Real Reels" fame. He is absolutely wrong. we merely borrowed them for the time being. However, we agree with him they were good fables—those in "Real Reels," we mean.

Huh. Hand a dog a bad name, then take the license tag off his collar so's the dog catchers can get him!

This is not a department of knocks, dear lady—at least we think it is the lady editor what wrote the paragraph. It is a department of good advice to those who can see it in that light. We casually mentioned that the Pickings fables looked like George Carpenter's—and were not credited. That's all. It is journalistic courtesy to credit "lifts." Chesterfield gets credit, and he's dead, and doesn't care. Why not Carpenter?

Good!

Tally, Jr., is writing in the Tallygram, the publication of Tally's Broadway theater, Los Angeles, a series of articles on picture players and picture making. Of course he has exceptional advantages in being right on the ground, but that does not detract from the cleverness of the thought. It makes stuff that will be taken home—along with the advertising matter the issue carries. You may not have his chances, but you can follow his idea and make your stuff so readable that it will go home when the patron does. Some business concerns make a lot of money baling their waste paper, but this does not apply to theater programs.

Can It be True?

The Third Street theater, Easton, Pa., says it knows of a town in Jersey with 15,000 inhabitants and no picture theater. It seems too good to be true, but perhaps they all go over to Easton to the Third Street and the Northampton. We didn't believe there was a town of fifteen hundred anywhere without at least one show. But the Third Street always means what it says. Perhaps you can coax the address.

THE PHOTOPLAYWRIGHT

Conducted by EPES WINTHROP SARGENT

INQUIRIES.

Questions concerning photoplay writing addressed to this department will be replied to by mail if a fully addressed and stamped envelope accompanies the letter, which should be addressed to this department. Questions should be stated clearly and should be typewritten or written with pen and ink. Under no circumstances will full manuscripts or synopses be criticized, whether or not a fee is sent therefor.

Are You Sure?

ARE you certain sure that your stuff is as good as you think it is? Lately we took on a new pupil. Her scripts were pretty to look at, neatly and correctly typed, on the right sort of paper and in the right sort of envelopes, but the two she picked as the best examples of her work were both bad when you stopped looking and read them. What she called her best was utterly impossible because without any reason or explanation men and women did the most remarkable things; things in direct contradiction to the way real men and women would act.

Probably she would have screamed with laughter had any one suggested that she write a story about a horse running an aeroplane, and yet she had developments just as much opposed to real life, but because she would have had no story had not her people acted as she indicated, she made them perform the most impossible acts without taking the trouble to even attempt to explain their peculiar actions. She is above the average of intelligence, and she avoided the usual beginners' mistakes, but she made the greater error of overlooking the probabilities and forcing the action. She could see humor in the point she was aiming at and it did not matter that the bullet did a serpentine dance on the way to the bull's-eye.

Her second contribution she admitted fell down about half-way through, but she explained she *had* to have some sort of finish and she got the best finish she could think of, though she knew that the finish did not belong. More than that, she had her character drawing all wrong and did not realize that about the middle of the play she passed from comedy to drama. She tried to finish as a comedy and fell down so hard she knocked two of the serial numbers off her typewriter.

Now, she was positive that she had one good plot and half of another plot. Lacking a nice literary sense, she was justified, from her point of view in thinking so. She was, from her point of view, justified in feeling that one of these stories should have sold, and yet that story was a virtual insult to every exhibitor of motion pictures in the country and this fact never even occurred to her.

In the Jewish drama the villain is almost always shown as a man with red hair, because there are so few red-headed Jews and so the least offense will be given by showing them to be such. In this the Ghetto dramatists have shown good taste that all too often photoplay writers lack. It is possible to be entertaining or dramatic without being offensive, most particularly to those who are the actual users of the story.

It is not enough that you have written your story in precise technical *form*.

It is not enough that there really is a plot developed to the best advantage.

It is also necessary that the writer shall possess literary skill and discrimination, and it may be that this is what is the matter with your script. Think it over.

Study the Comments.

One chap writes that he studies the Comments on the Films each week and when he sees that a story started too late or too soon or ended too soon or ran past the climax or something like that he tries either to see the play on the screen or looks up the synopsis in the Stories of the Film to see if he can discover the fault from the printed story and in that way he gains many helpful hints.

This is an intelligent way to study. Too many readers of this department study this page and merely read the rest of the paper. There is helpful material in every page, including the advertisements. Get your money's worth.

Property Lists.

Margaret Keller writes that she always sends a property list with her script because from her experience on the stage she knows the need of a list of props.

She is working overtime. Few directors give a list of more than the essential properties, and many of them give no list at all, turning over a carbon of the script to the boss carpenter or the property man and letting him get out the props himself.

In a stage play the properties must be on hand at each performance or the show is stopped, but there is a less immediate need of properties in making a picture, and it is always possible to stop a moment and wait until the property man can dig out what is wanted.

In consequence the property list merely cumbers the script and does no good whatever. Every useless appendage, such as a property list, leader list or anything of that sort, is a detriment and not a help and should be omitted.

Too Fine.

Studying the screen to get technique is all right, but one recent correspondent carries it a bit too far. He writes that in a recent story he notices that the girl comes out of a fisherman's hut with black stockings on. In the next scene, on the shore, she has white stockings on. He adds:

> Of course this was the director's fault. The author, no doubt, when he wrote the scenario, put in a flash to consume the time required for Mary to change her stockings; but the director evidently did not understand the purpose of the flash, so he cut it out. I would infer that the scenario as originally submitted, read something like this:
>
> SCENE 26—EXTERIOR FISHERMAN'S HUT. Mary, in middy suit and BLACK stockings, comes out of hut; carries white stockings in hand; exits.
>
> SCENE 27—FLASH back to 24—Billyum waiting in boat.
>
> SCENE 28—ROCKY SHORE. Enter Mary, in middy suit and WHITE stockings; carries black stockings in hand; throws them on ground; exits.
>
> Of course, it isn't exactly necessary to have Mary carry her black stockings with her the last time, as it would be evident to the audience that she had taken a foot bath and thrown the black hose away.

It is the director's fault, but not in the way this writer means. It is clear that there is no reason for a change of stockings. It follows, then, that there was no scene written in to break the change. It is merely that when the scenes before the hut were played the actress wore black stockings. In the other scenes—perhaps on another day—she forgot and wore white stockings instead. The director did not notice it and so it passed. It was careless production and not careless treatment of the script.

This may serve as a hint to others who may note similar confusions without understanding. All scenes before the hut are taken at one time. All scenes on the shore are taken at another time, perhaps on another day. Scenes No. 26 and No. 28 are not played in their regular order, and so these costume mistakes creep in. Writing in that No. 27 without some reason for the change of stockings will do no good whatever.

How Often.

"If the script does not sell the second time out, I retire it," explains a writer. "I am certain that it is not right."

Possibly she is correct in regard to her own work, but the system is wrong. If it were always lack of merit that gave reason for rejection, then a second return should be convincing, but there are a hundred reasons other than that to affect acceptance. If you are reasonably certain that your script is good, send it to every company dealing with that sort of stuff, then, after a time, fix it up and send out again. For that matter a story may be rejected by all, be sent out a second time without revision and sell to one of the rejecting editors. Of course it takes money for stamps, but so long as there is a chance the odds in your favor are greater than most gambling games. Be a sport and gamble a little until repeated rejections convince you. But be pretty thoroughly certain before you start in to gamble that you have not stacked the cards against yourself.

Cutting the Percentage.

Now and then some disgruntled person will point out that studio editors say that they buy only about two out of every hundred scripts and that the whole thing is a swindle. Here are two extracts from a recent inquiry that explain why some of the stuff is not purchased:

> Is it necessary to write plays for any length of time before presenting them for sale?
>
> Can I sell one play to more than one producer?

Is it any wonder that so small a percentage is available when such inexperienced writers supply the greater part of the submissions?

Ones and Twos.

Some companies seem to make a practice of buying one-reel stories, padding them up and releasing as two reels, paying the author only for one reel. In the case of able writers, this is distinctly unfair. An author is entitled to the courtesy of elaborating his script where he is competent to do so and a fair-minded editor will give him the opportunity. And the funny part is that the offender is an officer of the P. A. L.

We have worked past the point where an editor expects to take a script for the idea and fix it up for the director. We have men and women now who can write stories that can go to the director about as they stand, and it is not just to them to reconstruct the script whether it is built up to two parts or not. There is an increasing number of authors who in a nice way are standing up for the courtesy due them, and in time we hope to see it the general practice to let the author make his own changes. When that time comes the releases of a studio will not all carry the same earmarks.

Breaking.

Not many writers realize the value of the break scene in dodging difficult stuff. In a recent story it was desired to show a quarry explosion. The chances are that to use the friction machine generally employed by contractors would necessitate sending out and hiring a

machine and possibly a man to work it and make the connections. Here is how the scene was originally written:

17—Quarry—Men in foreground, but to one side, to show blast—Dennis pulls the handle—blast shows in background all watching. Men run toward blast.

There was nothing in particular in this scene other than that an expert handler of explosives would be needed to run the wires, make the connections and run things generally. To get him it would be necessary to arrange with a contractor. It might mean an expense of ten dollars. Here is the way the scene would run:

17—Quarry—Men in foreground—Dennis pulls handle.

18—Back of No. 17 explode a smoke bomb and cut in on the instant of the explosion.

19—Back to No. 17—Men start running toward blast.

Now, any small box with an air pump so it will do the handle can be worked will do for the detonator and the close up of the blast makes a more impressive scene. Incidentally using a smoke bomb gives them a chance to use the yellow smoke and get a stronger effect.

There was no need for cutting back for the sake of continuity, but breaking the scenes meant a saving of time and ten dollars, and writers who thoughtfully save ten dollars for the boss two or three times in a script often get one of the ten spots added to their checks.

Here is a way to get around a railroad set:

23—Railroad station—train comes in—Betty alights—all crowd forward to greet her—they pass out of scene.

There is nothing the matter with that except that it is a country railroad station and the whole company had to be taken several miles out, perhaps, to get the station and the train. But work it this way:

23—Back of station—crowd waiting—they hear the train—hustle out of scene to track platform.

24—Stock picture of train coming to camera.

25—Back to No. 23—Bill goes to corner of station—looks—waves cap—Betty comes around corner with crowd—all excited—Betty into wagon out of picture.

Now, perhaps some shed near the studio can be used. If there is no stock picture of the train they need only to send a photographer out after it instead of the entire company.

Like all good things the break scene can be overworked, but it comes in handy at times. If there is much to be done around the station it will be worth while taking the company along, but just one scene can be dodged very nicely.

Still Good.

Some time since we advised writers to get stamps in the six, eight and ten cent denominations, holding that a multiplicity of twos on a high weight letter looked amateurish. A letter from Mrs. Bertie Moyers, of Tampa, leads to an amendment. Get them, but lock them up if you have kiddies around. She bought a lot of tens and her youngsters thought they were ones and mailed them out on postcards, giving our Uncle Sam and the postal deficit a clear profit of nine cents each. With this emendation the advice still stands, unless you happen to be color blind yourself.

The Best Method.

Just now a man wanted to know the best method of working and we could only tell him that the method that gave him the best results was the best method—for him.

There is no best method because people are not all alike. There are many ways by which one end may be arrived at, and only experimenting will discover the most effective way.

Personally we work according to our mood. Sometimes we plot to fit a certain general type of player, sometimes we work to fit a special player, sometimes we look for a good climax and work back from that, sometimes we get a good start and see what happens. If you can train yourself to work any old way it is better for you, but if you are so constituted that you must have one precise plan of work, try all the schemes and work the way that gives you the best results.

He Didn't Curl.

Do you remember the chap who wrote that he was going to take our advice and curl up and die? Well, he didn't. He figured it out that he was disgruntled and discouraged because he had not succeeded where he had been told that the writing of scripts was so easy. Now he is working again, but he is working with the knowledge that the goal is far beyond and he has no business getting discouraged this side of three years. By that time, if he keeps, on, he will not have any excuse for being discouraged, for now he has buckled down to work, he already shows improvement.

Absorbing It.

Sometimes it is a bit discouraging to get stung. Lately a man wrote and asked some questions. He was replied to. He wrote and gave thanks, telling how very much good this department did him each week. He gave the impression he could not sleep Friday night waiting for Saturday to come so he could sop up some more knowledge. Also he asked some more questions. He was answered and the suggestion made to him that he come to one of the Inquest meetings. He came back with some more questions, one being, "What is the Inquest Club?" And he probably spoke the truth when he said that he read the department every week, but what he reads doesn't do him a particle of good because he does not absorb knowledge. It is better to take one single fact and make that intimately your own than to read a hundred facts and not remember one.

Jones on Leaders.

Marc Edmund Jones said something the other night. He remarked that he used leaders to excess, knowing that many of them would not go in, but knowing, also, that he could, in this manner, convey to the director a better idea of the situation. The idea is both good and bad, bad in that the excess of leader might convey the idea that it would require too much titling to get the idea over, and good in that the director should be given the fullest help. There might be some way to get this explanation in without giving them the appearance of leaders. It should be possible to give a sort of explanation at the end of a scene, perhaps like this:

> 10th Street—Jim meets Edith—he bows—she affects not to see the salute—passes on. NOTE—It should be made as plain as possible that Jim does not realize Edith's anger over the quarrel in scene five. He finds for the first time that she is still angry.

That would give a full idea of the scene to the director at the particular moment that he makes that particular scene, and this explanation, given only where necessary, might enable the producer to avoid many of the breaks that arise from an imperfect appreciation of the meaning of a scene. He has, of course, read the script; perhaps has studied it, but at the moment he is working the "outside stuff" and does not remember the stuff he made yesterday in the library set—or may make to-morrow.

It should be understood that the script is not to be loaded down with useless explanation, but unless the action of a scene—*taken apart from all other action*—is self explanatory, tell it there.

Henry Albert Phillips suggests an Author's Note as a preface to the action script, but the time to give the explanation is at the time the particular action is to be made. It must be remembered that scenes are not played in rotation, but that all scenes in one set or location are made at one time without reference to consecutive numbering.

Writing Scenes.

It is pretty confusing to know just how to write when one company asks for from twenty to thirty scenes to the reel and another wants sixty, but it really is very simple. Write the proper number of scenes that you need, whether they be twenty or forty. The company that wants a greater number can split up these scenes into as many pieces as they wish, for that is about all that the cut back amounts to, as a rule. The main point is to get the story down in what seems to you to be the proper number. If the story is good and is told well, the number of scenes will not matter. It is a mistake to try and force your story to a given number of scenes. Let it run as it should and leave the rest to the company, feeling assured that if the story is right the matter of scenes will be easily adjusted. A single scene, normally written, may be run into five by making a couple of close up pictures of a part of the action. The scene may be played as you have written it and yet make five scenes, as scenes are counted, or two of your scenes may be split into each other to make ten scenes.

Values.

Most beginners fail to value their scenes properly. If Tom and Lillian have a quarrel, nothing else can happen until the quarrel is done, though the quarrel may be unimportant of itself. All the tedious business is run through with at an expense of time and film where it might be possible to cut over to something else after ten feet and come back for another ten feet of the finish where Tom storms out of the room with a "farewell forever."

When you plan a scene ask yourself just what there is to the scene that makes it necessary. Then ask yourself just how much of it really is necessary. If you need a forty foot quarrel, run forty feet, but if you can cut to twenty by using a five foot break, then break and save fifteen feet of film and a drag in the action.

And be careful of the value of your words. Recently a new writer contended that he had a short scene because it ran only two lines. This was the scene:

14—Dining room—Father, Mother, Amy, Paul and Ethel enter—they sit at table and dine—after dinner father says he is going to the theater—exits.

It was a short scene in the number of words used, but "they dine" would mean at least a thousand feet of film to get convincing action. A leader was suggested and the amended scene read:

Leader—That evening. Father goes to the theater.

14—Dining room—Family at table—about done—father rises—shows theater tickets—exits.

That scene would run ten feet. Five to eight feet for the leader means fifteen or eighteen feet in all. A nice study of values is part of the training of the real writer and instinct will not replace actual study. It is study that brings the instinctive sense of values.

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(Second Edition)

By EPES W. SARGENT

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Conducted by F. H. RICHARDSON

Manufacturers' Notice.

IT is an established rule of this department that no apparatus or other goods will be endorsed or recommended editorially until the excellence of such articles have been demonstrated to its editor.

Important Notice.

Owing to the mass of matter awaiting publication it is impossible to reply through the department in less than two or three weeks. In order to give prompt service, those sending four cents, stamps (less than actual cost), will receive carbon copy of the department reply, by mail, without delay. Special replies by mail on matters which cannot be replied to in the department one dollar.

The first seventy-four questions are now ready, and printed in neat booklet form. They may be obtained by remitting 25 cents, money or stamps, to the editor. Every live, progressive operator should get a copy. You may be surprised at the number of questions you cannot answer without a lot of study. Canadians should send P. O. M. O., or coin only.

Question No. 63.

Best answer will be published, and the names of others sending in replies of excellence will appear in the Roll of Honor. Theater managers looking for high-class men will do well to watch the Roll of Honor.

What are the essentials of a good operating room? Look out! This involves quite a number of things. Don't overlook any of them. What should be the minimum dimensions when one projector is used? When two are used? When two and a dissolver are used? What size should the observation ports be and how ought they to be fitted? Explain your ideas by sketch, if necessary.

Roll of Honor.

The Roll of Honor on Question No. 57 is made up of the following names: Joseph H. M. Smith, Fort Worth, Texas; A. C. Stewart, Waitsburg, Washington; John Solar, Watertown, New York; L. C. La Grow, Albany, New York; J. I. Roberts, Nashville, Tennessee; G. D. Bullock, Hobart, Indiana; J. W. Seward, Reading, Pennsylvania; Alfred Jenkins, Detroit, Michigan; M. W. Larmour, Waco, Texas, and Montreal, Canada.

I have selected the reply of John Solar for publication, supplemented by the first part of the reply by Albert Jenkins. Friend Solar's answer ranks among the best presented thus far out of the replies to fifty-seven questions, but Brother Jenkins' answer amplifies a little on the first part, concerning properties of insulation.

Answer to Question No. 57.

By John Solar, Watertown, N. Y.

The Question:

Tell us why rubber-covered wire is rated so very much lower than weatherproof, and, incidentally, explain to us what "rubber covered" and "weatherproof" insulation consists of, and where each may be used, and why they may be used there. Would it be admissible and desirable to use rubber-covered wire where weatherproof is allowed? How is the strength or quality of insulation determined?

The Answer:

First: Rubber and rubber compounds deteriorate when subjected to heat. Second: In the case of rubber-covered wire ,the covering is in some cases depended on altogether for the requisite insulation, as, for example, where the wires constituting the two sides of a circuit are drawn through a system of conduits. For these reasons the carrying capacity is rated lower than weatherproof, which does not depend entirely on its covering for insulation. Rubber-covered wire for interior work consists of tinned copper wire with a covering of rubber, or rubber compound of homogeneous character, with an outer covering of braided cotton soaked in preservative compound. When a copper wire is covered with any of the rubber compounds, the covering of tin is very important, since the sulphur universally present in rubber insulation is likely to combine with the copper, and in time a small wire would corrode and be entirely destroyed, but for the protection afforded by the tin. There are several ways of testing insulation, the one given here being the test required by the National Board of Fire Underwriters for rubber-covered wire. Any one-foot sample of completed covering must show a dielectric strength sufficient to resist, throughout five consecutive minutes, the application of an electromotive force proportionate to the thickness of the insulation, in accordance with the following table:

Thickness in 64th inches	Breakdown test on 1 foot
1	3,000 volts A. C.
2	6,000 " "
3	9,000 " "
4	11,000 " "
5	13,000 " "
6	15,000 " "
7	16,500 " "
8	18,000 " "
10	21,000 " "
12	23,500 " "
14	26,000 " "
16	28,000 " "

The source of alternating electro-motive force shall be a transformer of at least one kilowatt capacity. The application of the electro-motive force shall be made at 3,000 volts for five minutes, this voltage to be increased by steps of not over 3,000 volts, each raise being held for five minutes, and the increase continued in steps until a rupture of the insulation occurs. The test for dielectric strength shall be made on wire which has been immersed in water for seventy-two hours, one foot of the wire under test is to be submerged in a conducting liquid contained in a metal trough, one of the transformer terminals being connected to the copper of the wire, and the other to the metal of the trough. There are two types of weatherproof wire, viz.: weatherproof and slow-burning weatherproof. The insulation of the slow-burning weatherproof consists of two coatings, one of which, the outer, is fireproof in character, and the other weatherproof. The fireproof coating is on the outside and comprises about six-tenths of the total thickness of the wall. For sizes of wire from No. 14 to 0000 the thickness of the insulation varies from three sixty-fourths to five sixty-fourths of an inch. This wire is not as burnable as weatherproof, nor is it as subject to softening under heat. It is not suitable for outside work, being intended for interior work in dry, warm places, such as shops and factories. There is another type of insulation called "slow-burning," which is still more fireproof than the slow-burning weatherproof. It is intended to be used in very hot places, where ordinary insulation would perish. The insulation of weatherproof wire consists of at least three layers of braid, each of which is thoroughly saturated with a dense, moisture-proof compound, applied in such manner as to drive any atmospheric moisture from the cotton braiding, thus securing a covering to a great degree waterproof, and of high insulating power. The outer surface is slicked down to a hard dense surface. This wire is for use out of doors where moisture is certain, and fireproof qualities are not necessary. In general, weatherproof wire may be used only in those cases where the insulating supports on which the wire is mounted are depended on for insulation, the covering being regarded simply as a precaution against accidental contact with other wires, or any other objects. From the above we can readily see that the principal difference between the rubber covered and other insulations is that the rubber-covered wire may depend entirely on its covering for insulation, while the others must depend largely upon their insulating supports for insulation. Rubber-covered wire may be used in any place where weatherproof would be allowed, but not in places where slow-burning would be required. As rubber-covered wire is more expensive than weatherproof it would not be economical to use it where weatherproof is allowable. So far as the carrying capacity of the copper itself be concerned, it makes no difference what the insulation is composed of.

The first part of Friend Jenkins' reply is as follows:

> Rubber-covered wire is rated lower than weatherproof because current flowing through wire produces a certain rise in temperature, and rubber covering deteriorates at a much lower temperature than does weatherproof insulation, since vulcanized rubber changes its character and becomes brittle when subjected to high temperature and, in consequence thereof, wires so protected must not be allowed to reach a high temperature, particularly not above 140 degrees F. Different methods of rubber insulation are in vogue, but most American manufacturers prefer to use a thin coating of rubber next to the wire. Over this core is placed the second insulating and protecting covering of cotton braid; the outer covering acting merely as a mechanical protection. Chemical mixtures vary, but rubber used for insulating purposes should contain at least 30 per cent., by weight, of dry fine para rubber. The remaining 70 per cent. is usually left to the discretion of the manufacturer. The advantages of rubber-covered wire are: (a) it is waterproof; (b) flexible; (c) fairly strong; (d) its insulating qualities are high.
>
> Its disadvantages: deteriorates according to the compound used.
>
> A safe insulation to use for weatherproofing wire would be three coatings of cotton, impregnated with a compound having high moisture resisting qualities, and containing asphaltum. This should be saturated with wax and polished. The advantages of weatherproof insulation are: it is durable, cheap, flexible, and will not deteriorate rapidly unless subjected to high temperature, when it is very apt to puncture under high pressure.

American Carbons.

Michigan contributes the following:

Noticed an article in the department recently, relative to size of spot. I secure perfect results by using a spot 1¾ inches in diameter. I use ½-inch cored carbons below and 5/16-inch cored above on d.c. This may not work so well everywhere, but it is worth a trial.

We have just received a supply of American National carbons which I find to be just as good, if not better, than the imported kind. Have used several makes of imported carbons, but this is my first experience with the Stars and Stripes variety. The only difference I can discover is that with the American carbon the lower carbon beads, or, to put it another way, little beads form around the top of the lower carbon which makes a heavy dust on bottom of lamp house. I cannot understand why the National Carbon Company does not advertise their product. I have been operating for several years, and did not know there was an American projection carbon made until I saw your article in the Moving Picture World. We sent for one hundred, tried them out, and found them to be most excellent, except that the first hundred were only pointed on one end. In ordering the second lot, however, we requested both ends to be pointed and this was done. In sending orders always state whether one or both ends are to be sharpened, and whether you want soft cored or solid. I have a copy of the "Bible" and consult it when in trouble.

With regard to the spot, it must be understood that increasing the size of the spot under given conditions will necessitate a change in the condenser combination, otherwise if you try to increase the size of the spot you will run into trouble in several directions.

As to the National carbon, why it was not available until this trouble came up. The editor of this department, seeing a carbon scarcity looming up, got busy corresponding with the National people, and was, at least in some degree, responsible for getting them to re-enter the projection carbon field. I am more than glad to know that their product is giving satisfaction. The beads you speak of simply show that the carbon is of high-grade material, though if there is very much dust in the bottom of the lamp house it would indicate that the binder is not quite up to the mark. This, however, need not necessarily have an ill effect on the light, but it would cause the carbon to be consumed faster than it ought to be.

Probably Worn Sprocket.

L. L. Stanley, Fremont, Ohio, has trouble as follows:

I have one of your old Handbooks which I have used as a text book for a long time, but am up against something now which I cannot figure out, therefore, I come to you for help. Have been running a Power's Six A for six months and had no trouble at all until recently, but now if there happens to be a loose splice, or a bad spot in the film it seems to catch on the intermittent sprocket and a piece about a foot long rips off the side of the film and wraps about the sprocket, sometimes this occurs on one side, and sometimes on the other.

Your trouble appears to be simple, Brother Stanley. I think there is no question but that it is due to worn sprocket teeth. Using a condenser lens as a magnifier, look at the sprocket teeth and you will find one side badly worn, possibly with a little notch on the base, or maybe worn into a hook shape. The remedy is a new intermittent sprocket. I would also suggest that you are making a great mistake in not getting one of the new Handbooks. If you like the old one you would like the new one ten times better, and relatively the new book is worth more than ten times as much as the old one.

He Understands.

Question No. 53, among other things, asked if it were possible to use copper wire for resistance. The answer published was excellent, but M. W. Larmour, Waco, Texas, sends in a reply which came too late to be considered for publication, and which was not very good on the incandescent end of the question,, but is very complete on the copper rheostat. While, as he says, a copper rheostat is thoroughly impractical, still I believe the following, which is Larmour's reply to part of Question 53, is of sufficient interest to justify its publication.

It is possible to use copper wire for resistance, but not practical for the following reasons: (1) On account of the low resistance of copper it would require such great length of wire to obtain the required resistance as to make the cost prohibitive. (2) The large quantity and weight required would take up so much space and be so hard to handle that its use would be attended with great inconvenience. (3) Copper deteriorates or oxidizes very rapidly when subjected to heat. (4) The resistance of copper wire increases very rapidly as its temperature rises, therefore a rheostat made of it would be very unreliable, or, at least, very hard to handle.

However, if forced to use such a rheostat I would proceed as follows, assuming the voltage to be 110 and the amperage required at the arc to be 45. The arc voltage, that is the voltage required to force the 45 amperes across the arc with the carbons separated the ordinary distance, is about 48 volts, which leaves a surplus of $110 - 48 = 62$ volts to be consumed by the rheostat. To find the ohms resistance required I would divide the voltage by the amperes as $62 \div 45 = 1\ 17/45$. So I would procure enough No. 6 wire (slightly smaller wire could be used, but I would prefer No. 6, as it naturally would not heat as much as a smaller size) which carries from 40 to 65 amperes to offer 1 17/45 ohms resistance, and insert it in series with the arc. One thousand feet of No. 6 B. & S. gauge wire offers .3944 ohms resistance, therefore to get a resistance of 1 17/45 ohms I would proceed as follows: $1\ 17/45 \div .3944 = 3.33 \times 1{,}000 = 3{,}330$ feet of wire required, which will weigh approximately 265 pounds.

Brother Lamour is in error in using No. 6 wire, since its carrying capacity under such conditions would be 65 amperes. No. 8 would be large enough.

A New Projector.

At last the solemn promise of Thomas A. Edison, Incorporated, is about to be fulfilled. The editor recently received a request from Mr. L. W. McChesney, Sales Manager, to come to Orange. In Company with our General Manager, Mr. Wylie, we journeyed to the lair of "The" Edison, and there met the surprise of our innocent young life.

The Edison Company has perfected and, by the time this is in print, will be ready to place on the market their new, improved projector, and you may accept it from me as a fact that the "improved" should be written in italicized capital letters, if there is any such animal. To begin with, the machine is a radical—yes, a very radical departure from all former Edison models. New principles are involved and new methods of doing old things have been brought into play.

The mechanism itself is fully enclosed in a handsomely finished casing, measuring 8½ inches wide by 9½ inches fore and aft, standing 16 inches in height above the table.

The magazines are of heavy, drawn, seamless sheet steel, provided with heavy nickeled spring hinges of special design, both the magazines and the doors thereto being embossed to provide stiffness and to prevent warping.

The tension for the upper reel is provided in a new way, i. e., by means of a coil spring acting on a washer, the effect being to apply friction to the shaft which carries the upper reel, instead of to the reel itself, as was the old way.

Figure 1 is an operating-side view of the mechanism, with the casing removed. Lens tube 1 is mounted in casting 2, inside of which is an adapter ring, so that the lens may be adjusted to any desired position and then clamped firmly in place by tightening thumb screw 3. Thumb screw 4 moves casting 2 forward and backward, thus focusing the lens. Handle 5 controls the gate. By raising it the gate is closed and automatically locked; by lowering it the gate is opened. Handle 5 projects through the casing. This form of gate is, in the opinion of the editor, a most excellent one. It is positive in its action, yet quite convenient.

The aperture plate, 6, is also excellent. You will observe, on either side of the plate, four small screws which hold in place a thin, narrow strip of steel, clamped under which is a very thin, wide strip of spring steel, hard as glass, which furnishes the actual track for the film. This spring steel track may be removed and a new one installed, the operation requiring less than five minutes' time and the cost is merely nominal. The aperture plate is then just as good as it ever was.

At 8, Fig. 1, we see the steel tension shoes, which are acted on by an equalized tension spring controlled by screws 9, which, in the finished model, will have thumb screws for the convenience of the operator.

The machine is what is known as a "straight line machine," in that in threading the film passes straight down past top sprocket 10, aperture plate, 6, intermittent sprocket 11, lower sprocket 12, and into the lower magazine. After all sprocket idlers are closed the film still stretches in a perfectly straight line from magazine to magazine. How the loops are formed will be set forth a little further on.

Framing is accomplished by means of a lever, 13, which connects with roller 14. In order to understand this, imagine the film as stretching down across the three sprockets and aperture as above set forth. At the bottom of the aperture is roller 15. Now, when you raise handle 13 you shove roller 14 in against the film and force it backward against roller 15 and the intermittent sprocket, thus forming a loop, which has the effect of pulling the film further down over the aperture and framing the picture. As to this method of framing I would not like to express any decided opinion until such time as it has been thoroughly tried out, but I will say that I cannot at this time see any earthly reason why it should not work perfectly. By this method the lens is left in absolute and unchanged alignment with the aperture; also there is no interference with the relation of the gears to each other in framing.

The revolving shutter connections are very clearly shown in Fig. 1. Roller 16 and knob 17, Fig. 1, are parts of an automatic control designed to stop the motor and machine in case of (a) broken film, (b) at the end of the film, or (c) in case the take-up should fail to work. It works as follows: When the film is in the machine roller 16 rests against it and is held in an upright position, but should the film break the roller falls forward into the position shown, and by that act breaks the circuit supplying the motor and thus stops the machine. The motor may also be instantly stopped by pressing knob 17.

Looking at top sprocket 10 and lower sprocket 12 you will observe on the end of their hubs knurled knobs x-x. These knobs are of exceeding importance, and something operators are likely to fall in love with instantly. They are small knobs, gentlemen, but they accomplish quite some considerable results, because by pulling outward on either of them the sprocket is released from its shaft and you may turn it either way, thus increasing or decreasing the size of the loop at will. When released the sprocket instantly re-engages with the shaft.

In threading, the film is pulled straight down from upper to lower magazine and the sprocket rollers are all closed. The operator then seizes the knob on the upper or lower sprocket, gives it about half a turn, which sets his loop just right; he then performs the same operation with the other sprocket. This is indeed a very convenient arrangement for the operator.

Another thing in this connection: Looking at the upper sprocket you see a small hole in its end, the same being designed to receive a dowel pin. Opposite on the other end of the sprocket is a second hole, which also contains a dowel pin. The purpose is: When the sprocket

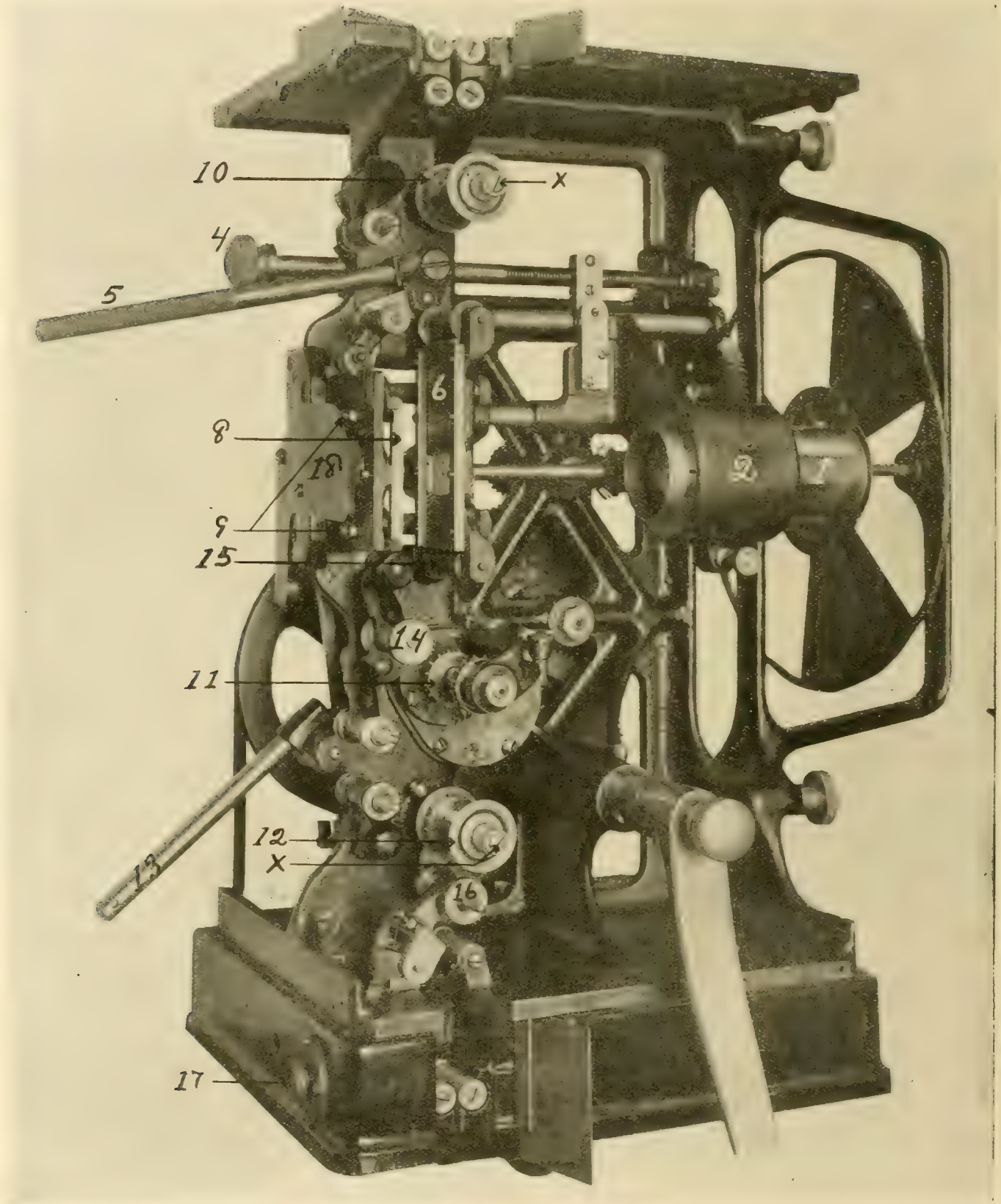

Fig. 1.—Operating Side, Casing Removed.

teeth become worn on one side, all the operator has to do is to take out the screw in the end of knob x, pull the whole thing off, turn the sprocket end for end, inserting the dowel pins in the holes and replacing the screws, all of which can be done in less than a minute, and provides, in effect, an entirely new set of sprocket teeth.

The intermittent movement of this machine is unique. It is in part, the plain ordinary star and cam movement, hardened and ground, but this is by no means all, and it is in the remainder that we find what seems to be a mighty large-sized proposition. Mr. Gall, technical director of the Motion Picture Department of the Edison Company, has worked out and applied to the star and geneva movement an "accelerator," which has the effect of entering the pin into the star at low speed, rapidly accelerating its speed during the time the film is in movement, and then reducing the speed and removing the pin from the star at low speed. (Remember that in using the terms "high" and "low" speed in this connection we use them relatively only.) The accelerator does not get in its work until the pin is inserted in the slot, thus overcoming the momentum of the star and intermittent sprocket at relatively low speed. I have examined this movement carefully, and cannot see any reason why it won't work perfectly. Mr. Gall informs me that by reason of this accelerator the movement is a true 6 to 1, and a 6 to 1 movement gives, on objectives of ordinary focal length, the ideal 3-wing

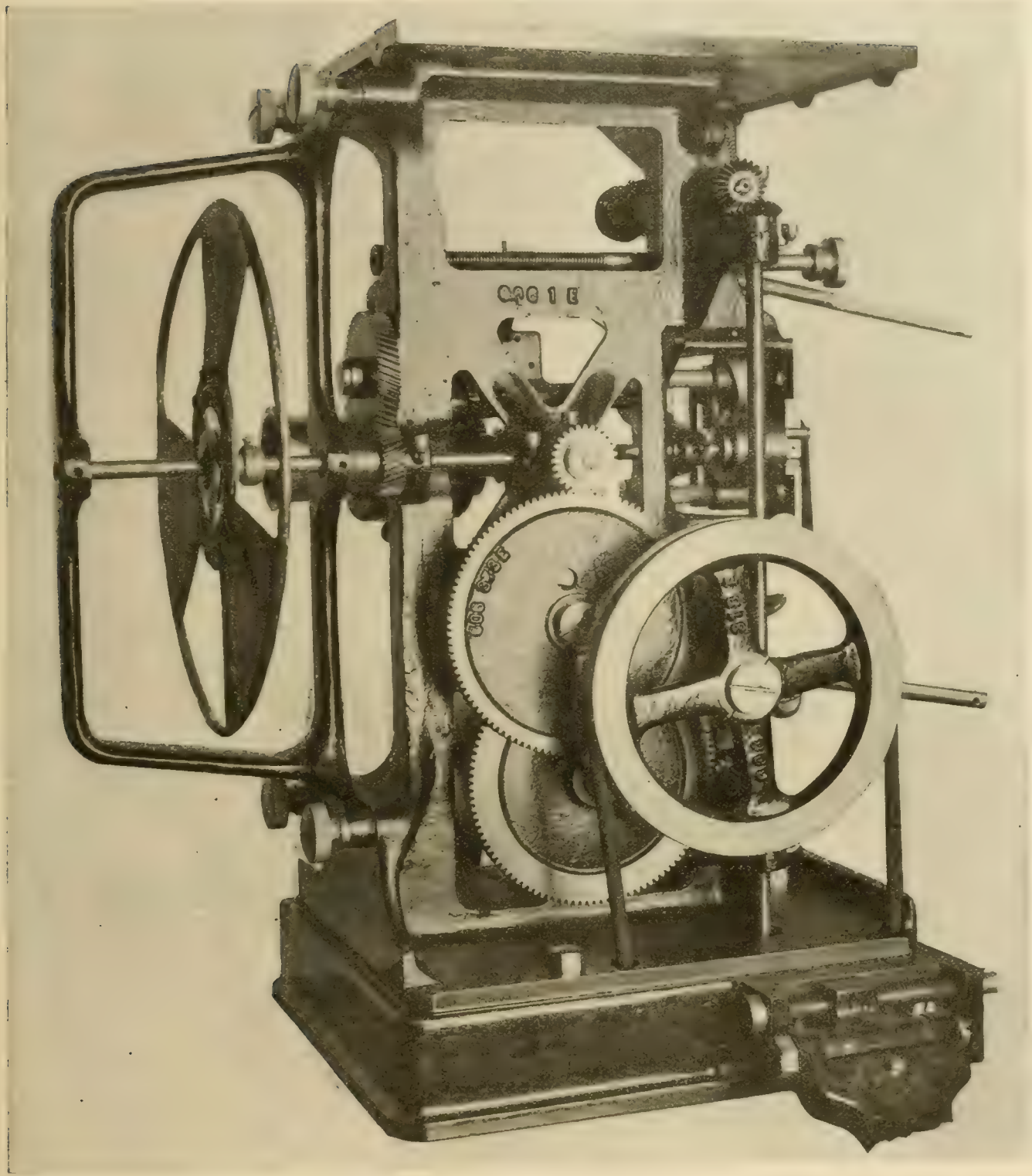

Fig. 2.—Offside View of Mechanism With Casing Removed.

shutter possibility of 50% light and 50% darkness. As a matter of fact, I saw, and myself projected, a very brilliant light on the screen, with the mechanism running at 60 a minute and no film, and there was absolutely no trace of quiver in the light. The whole intermittent movement runs in an oil bath and I am of the opinion that it is going to make good.

Another thing I must speak of is the very complete cooling arrangement. This can only be partially shown with the casing removed, but as a matter of fact fire shutter 18 is fully an inch away from the film, and in front of the fire shutter is the casing with an auxiliary cooling plate about 3/16 of an inch in front of that, and then another cooling plate still in advance of that.

Figure 2 shows the left hand, or off side, of the mechanism, also with the casing removed. The shutter gears, fly wheel, etc., are very plainly shown, as is also the frame construction. The disassembling of the machine is a very simple matter, since each part is held in place by a screw in the end of its shaft. There isn't a pin in the entire machine, except for the intermittent sprocket which is pinned to its shaft.

Figure 3 is a general view of the assembled machine. Notice the glass in the door of the mechanism case, which gives a view of the entire film track. The reels are special, and have a 4½-inch hub. The take-up mechanism is an improvement on the old type, but the large hub reel is depended upon largely to equalize the tension, it being the only reel that can be used in the lower magazine.

The crank of the machine is of the clutch type. When not in use it disengages itself automatically and hangs straight down, so that it does not interfere with the opening of the machine casing door.

The table is of exceptionally rigid construction, and of unique design. By loosening nuts A - B the whole table may be raised by means of hand-wheel C, or the front may be tilted down or up to any desired angle. As a matter of fact, hand-wheel A provides for an almost micrometer adjustment of the table, since by loosening nut B, keeping nut A tight and working hand-wheel C, the most minute adjustments may be made.

The lamp house is lined with transite board, which, while it radiates heat, is a non-conductor of electricity. There is an air space between

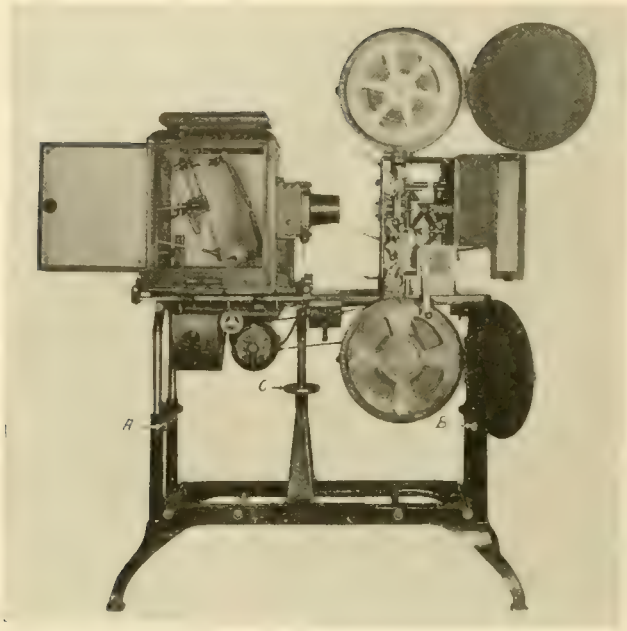

Fig. 3.—Assembled Machine.

the inner and outer walls. The lamp itself has all the modern adjustments, and has them in excellent form.

The condenser casing is ample in proportion and has an efficient spacing arrangement. The lens will be provided with an arrangement to equalize the heat distribution and minimizing or prevent condenser breakage, this being at the suggestion and insistence of the editor.

Figure 4 is a view of the lamp, which requires no comment, except to say that slot 1 is made at such curve that when the lamp is swung in the slot to alter its tilt or angle to the perpendicular, the position of the arc with relation to the center of the condenser remains unchanged.

There are other features of this machine which will be set forth in

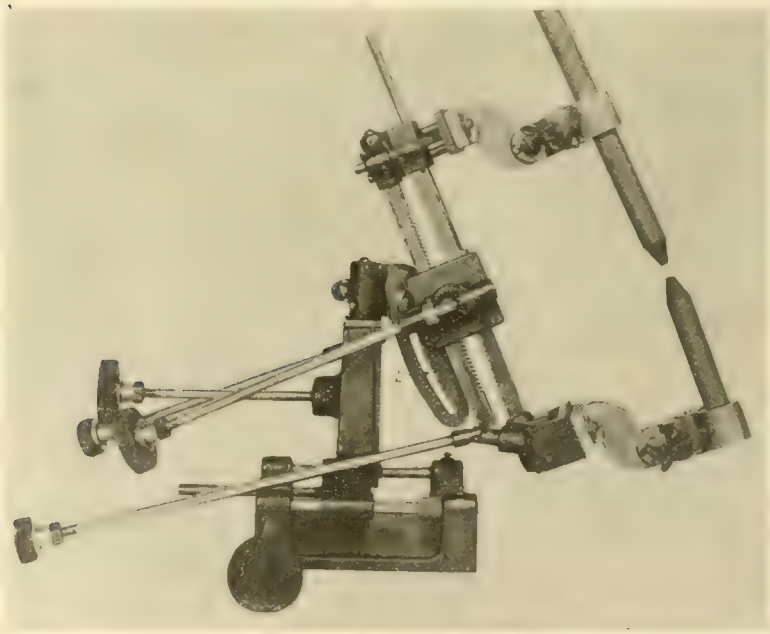

Fig. 4.—New Edison Lamp.

ample form later. The machine, taken as a whole, is, as I stated in the beginning, a radical departure from former Edison models, and it is, I believe, going to prove a most agreeable surprise for those friends of this company who have stood by them through thick and thin, and they are by no means few either.

A Corker.

George Denniston, Ellsworth, Kansas, says:

> I will show that I don't know it all by asking you to solve the following mystery: We only show evenings, and I work for the light plant during the day. A few days ago the engineer reported the ammeter not working. It was found that by reversing the wires at the ammeter binding post it would work O. K. No more was thought of it at the time, but that evening when I tried to light my projection arc I found it burning upside-down and a test shows the polarity to be changed all over town. The generator is shunt wound, d.c., 25 volt, 400 ampere 280 r.p.m., made by the General Electric Company. There are no other d.c. machines in the vicinity, except the extra one at the station, which was not running at the time. Here is what the engineer says about it: "I looked at the ammeter, which was O. K., went into the ice machine room, which is run by a d.c., 40 h.p. motor. Presently I returned to the engine room and found the ammeter dead; the generator had not been stopped; connections had not been tampered with. The generator is direct connected to the engine."

It seems to me as though the switching of polarity under conditions set forth would be an utter impossibility. In effect you say that the polarity changed while the generator was running, and generating current, and that there was not even a wink in the light, since if there had been the engineer would certainly have noticed it. My own answer to that is: Impossible. I pass this puzzle along to our department electricians, who are invited to see what they can make of it. If the generator had stopped, that would be something else again. My opinion is that the engineer is not telling everything that transpired that night.

Film Cement.

J. B. Hime, Nashville, Tennessee, writes:

> Of course I read the World; not only once, but twice, and have at last grabbed my trusty pen to contribute my mite of information on cement. I use a cement made as follows: Collodion, one ounce; banana oil or bronzing liquid, one ounce; ether one-half ounce. I find this cement to be most satisfactory on all kinds of films except some Pathe hand colored, on which I use a cement composed of one-half acetone and one-half ether. I find it a good scheme to remove the emulsion with sand paper, rather than by scraping, since it is unhealthy to moisten the emulsion with the tongue. Am using a Powers Six A with a new motor drive, which I find to be superior to all other drives I have seen. My picture is 11 feet 4 inches with a 40-foot throw, and it is without flicker. Am using 35 amperes, with ⅝ cored carbon, and my bottom carbon is slightly harder than the top, which, I think, improves the light by 25 per cent. Naturally, I don't "know it all," but this I can say: The more I learn, the bigger fool I think I am, and I have been operating for eight years, during which time I have taken up the art of photography. We are using a Zoller transformer, made in Nashville. It is a very simple device, adjustable to any amperage between 10 and 60 merely by pushing a lever. I would advise operators who are in search of real experience to tackle road work; I have been there myself, and certainly one gets a world of experience in a mighty short time when he "hits the road."

As to the cement, why I pass that along without comment, as I do not know just how that particular formula would work out. It may be excellent. With regard to removing emulsion with sand paper, why quite a number of operators are doing that now. It is easy if rightly done. You are perfectly correct, Brother Hime, in saying that road work is a great educator. By the time Mr. Operator has made a circuit of small towns, and has "got away with it," he is pretty well posted on a good many things. For instance: By the time he has landed in a village at 6 P. M., found the church in which the show is to be given to be without current, or with wires too small to carry the projection current, and a little, dinky transformer up on the pole with a 2,000-volt primary, no platform on which to place his machine, with a blank plaster wall in the other end which the kind pastor says absolutely must not be damaged by a screw hole, and he gets his show on promptly at 8 o'clock and delivers good projection for two hours, why he will probably have learned quite a number of things, and learned them reasonably fast, too. The editor has been there himself and he knows. The new Powers drive is a most excellent device.

Should Have Them Both.

L. M. Lindley, Terre Haute, Indiana, orders a question booklet and says:

> I am a proud owner of the Handbook and a set of Hawkins' Electrical Guide, both of which every one connected with the moving picture theater ought by all means to have. The first peep at these books made me forget their price. Many thanks to Mr. Richardson for his good work.

All of which requires no comment, except to thank the brother for his kind words.

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Comments on the Films

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THE GIRL OF THE OPEN ROAD (Edison), Dec. 1.—A fair to middling release, second of the "Olive's Opportunities" series, introducing Mabel Trunnelle in the character of the gypsy girl, a crude but wonderfully talented "fiddler," who gets mixed up with and figures in an almost tragedy, involving aristocrats. The photography and scenics effects are the best features of this release. It creates little sensation.

THE BUFFER (Essanay), Dec. 1.—A very interesting story, illustrating how a little motherless son of a very rabid father unconsciously serves as a "buffer" between two opposing factions. It is all very edifying and terminates just as the spectator should wish. Master Rockwell, as Bobby, the buffer, does some very natural acting. Rapley Holmes and Richard C. Travers as the heads of the opposing factions, assisted by a strong cast, make of this a strong offering.

BUD, BILL AND THE WAITER (Kalem), Dec. 1.—A burlesque comedy produced by Marshal Neilan, who made-it-up for Ruth Roland, Lloyd Hamilton and Bud Duncan. This is a dress affair and does not depend on funny clothes for the comedy effects. Although it has an ice cream flavor, it meets with a warm reception, from a laughing point of view, by the audience. This can be recommended as amusing and entertaining.

COUPON COLLECTORS (Lubin), Dec. 1.—Quite a funny little comedy by J. A Murphy, based on the coupon collecting fad. It is burlesque but faithfully illustrates to what extremes people will go to obtain coupons and what useless articles they will select. On the same reel with "For a Widow's Love." Very amusing.

FOR A WIDOW'S LOVE (Lubin), Dec. 1.—On the same reel with "Coupon Collectors." A more than ordinarily pretentious farce comedy, by E. W. Sargent. He involves the charcters in most amusing complications and succeeds in developing a nice little surprise at the finale. The audience enjoyed it immensely.

THE RIVAL STAGE LINES (Selig), Dec. 1.—There is a great amount of action and entailed expense connected with this comedy drama, all of which fails to hit the mark to get over with any great amount of entertaining qualities. Tom Mix and Goldie Colwell are featured. Credit is due to the cameraman, who has beautifully photographed a great amount of roadway through a wild district. The acting is adequate. An average release.

A DOUBLE ELOPEMENT (Edison), Dec. 2.—A very creditable comedy, written by Henry Beldon and produced by Charles M. Seay, with a splendid cast, including Dan Mason, Helen Strickland, Gladys Hulette, Cora Williams and Edward Boulden. While the theme of the plot is not entirely original, it is, nevertheless, provocative of laughter. It possesses scenes bordering on the thrilling at the college, and the termination involves the leading characters in a surprising and comical situation. Enjoyable.

THE FABLE OF THE CLUB GIRLS AND THE FOUR TIME VETERAN (Essanay), Dec. 2.—In this comedy George Ade illustrates how a bachelor maids' club attempts, after a discussion, to demonstrate the different methods of keeping "him home at nights." Numerous theories are expounded but the old time veteran, who has four notches on her hatchet handle, demonstrates that there is no use trying; as her last one, the best of all, was a railroad man, as he was never home. Moral: Absence makes the heart grow accustomed. Full of laughs.

THE LION HUNTER (Selig), Dec. 2.—This visualization entails a love story mixed up with numerous adventures in South Africa. Many wild animals (or supposed to be wild), including elephants, lions, tigers and other jungle beasts are introduced in the cast. Just why the heroine, tied to a tree, could not be scented by the animal actors within a couple of feet of her, looks rather foolish. However, it is somewhat hair-raising. The exceptional jungle scenery is beautifully photographed and the picture is commendable.

THE MYSTERIOUS MR. DAVEY (Vitagraph), Dec. 2.—The author of this comedy, Charles Brown, demonstrates that he thoroughly knows the qualifications of Mr. Sidney Drew, who is featured in this offering, as a comedian. Mr. Drew never lets a chance escape to get a laugh and never forgets the little old funny things that years of experience in the legitimate got over for a good laugh. He invents Mr. Davey, who saves him from much unhappiness in his marital life; but what a narrow escape. A legitimate and most enjoyable comedy.

IN QUEST OF A STORY (Biograph) Dec. 3. An otherwise good story is spoiled in the making. Evidently the shortcomings in this offering are not so much the fault of the actors as the director. There are some interesting moments that are quite appealing and others that crowd more than gently upon the absurd, especially the operation scene, restoring sight to the little blind girl. This release falls considerably short of the Biograph standard, although well produced photographically.

SOPHIE'S FATAL WEDDING (Essanay), Dec. 3.—Another of the many comedies involving the usual characters, Sophie Clutts, Mustang Pete, Slippery Slim and Hiram Clutts. It is the usual contest for the hand of Sophie in which Slim outgenerals Mustang. It gains quite a little laughter.

HEARST-SELIG NEWS PICTORIAL, NO. 80 (Selig), Dec. 3.—A digest of this number will be found on page 1576, issue of Dec. 12, 1914.

THE MAN THAT MIGHT HAVE BEEN (Vitagraph), Dec. 3. Adapted from a magazine story by Rupert Hughes, produced by Wiliam Humphrey, who plays the leading part, supported by Leah Baird, Leo Delaney, Anders Randolf and others. It is a psychological study and the major portion of the visualization exists in the mind of a man who has met with sorrow and lives upon his visions of what might have been. The double exposures and light effects in this picture are marvelous. An interesting study.

MAKING THEM COUGH UP (Biograph), Dec. 4.—A farce comedy showing how a local reformer made the male members of his audience, to whom he was lecturing, fill the contribution basket by threatening to expose the married man he had noticed going into a cabaret with a lady other than his wife. They all contributed liberally. An amusing, well-acted comedy. On the same reel with "Bertha, the Buttonhole Maker."

BERTHA, THE BUTTONHOLE MAKER (Biograph), Dec. 4.—Burlesque on a melodrama. This is more consistent than a great many recently produced by different companies and contains all the realistic effects. On the same reel with "Making Them Cough Up," and is amusing.

THE DEVIL AND MRS. WALKER (Kalem), Dec. 4.—A farcical comedy of a domestic nature, wherein two families, next door neighbors have an awful time attempting to prevent the daughter of one and the son of the other staying on their own side of the fence. Mrs. Walker is a shrew, but the way her henpecked husband finally convinces her that she is wrong, is very amusing to see. John E. Brennan is the special feature.

A BELIEVER IN DREAMS (Lubin), Dec. 4.—This might be considered a double-barreled release, jumping back from the present time to swashbuckling days, where it repeats itself in the dream of a very vacillating young lady. It is quite sumptuous in setting and costumes. There is very little of real interest in the story to the average spectator, but the picture has been beautifully made, in all details, and the photography and light effects are magnificent.

WHICH HAM IS SCHNAPPSMEIER'S (Selig), Dec. 4.—A farce that is far more boisterous in its action than anything else. There is a great amount of extraordinary effort on the part of the actors which gets little appreciation; it is more foolish than funny. On the same reel with "Love's Acid Test."

LOVE'S ACID TEST (Selig), Dec. 4.—The little interest that obtains in this offering is based on a mistake a druggist makes compounding a prescription. The mistake enables the family to pay their rent to an obdurate landlord; which is something anyway. On the same reel with "Which Ham is Schnappsmeier's?"

THE METHODS OF MARGARET (Vitagraph), Dec. 4.—While this is not an uproarous comedy picture it is very pleasing and satisfying. Lillian Walker is the young wife who uses a very original method, of an ingenious type, to break her husband of the feminitis habit in the selection of his employees. It is a splendidly acted and legitimate comedy, containing many scenes of merit, photographicaly. Arthur H. Ashley is quite and natural in his character of the husband. Mrs. Ray Long, the author, and Wilfred North, director, deserves credit. This number will entertain any audience.

THE DEACON'S SON (Biograph), Dec. 5.—This one-reel drama is very touching in a number of its scenes and Lew Hart makes of the deacon, an iron willed, sanctimonious old father, a very human (or rather inhuman) character. Hector V. Sarno and Vivian Prescott do excellent work. In the finale the deacon heaps the ashes of remorse upon his own head, as a result of his harsh selfishness. This is a very commendable release in all respects.

IT'S A BEAR (Edison), Dec. 5.—A comedy by Harry G. Bates. The theme of this plot is afflicted with familiarity and it does not cut any great figure as a laugh maker. Ridiculous scenes ruin the few laughable ones that occur, although the cast contains names familiar as leading people in the Edison's stock. It is received with very mild appreciation.

BRONCHO BILLY'S JUDGMENT (Essanay), Dec. 5.—Broncho Billy, western drama, which has a strong love theme. It contains the usual clearly photographed rough and ready western scenes, and the plot is intense. The acting is well done by all in the cast. It fills the bill nicely.

THE STOLEN ENGINE (Kalem), Dec. 5.—Fourth of the "Hazards of Helen" series. This picture has been reviewed at length in the Moving Picture World and can be found on page 1243, issue of Nov. 28, 1914.

BROWN'S COOK (Lubin), Dec. 5. A farce comedy by E. W. Sargent, involving two families, husbands, wives and cooks in a general domestic mix-up, in which each one thinks they are getting the worst of it. It is very vigorous in nature but gets over for hearty laughs. On the same reel with "He Wanted His Pants."

HE WANTED HIS PANTS (Lubin), Dec. 5 Another Sargent comedy, illustrating how a wife gets the best of her husband in the usual old familiar way, by getting up first in the morning. It is very amusing to see the methods he takes to recover his missing pantaloons; he comes out second best. On the same reel with "Brown's Cook."

HER SISTER (Selig), Dec. 5.—A dramatic picture written by Gilson Willets. It contains many emotional scenes which are well acted. The story of the plot is not a very pleasant one but it is gratifying to see

how in the final scene the scoundrel who is the cause of all the sorrow meets with a just end for his duplicity. The interiors and exteriors are adequate, the acting is excellent and the photography is up to the standard. It is an average production.

BUSTER BROWN CAUSES A COMMOTION (Edison), Dec. 7.—Buster, Mary Jane, Tige and Tommy proceeds to get into their usual amount of trouble—this time with sneezing powder, which they surreptitiously supply to Grandpa Brown, mamma, the maid, the cook, and the goat; over which Buster has a grandglorious dream and almost frightens Tige out of bed.

JUST A KID (Biograph), Dec. 7.—A drama which contains in its scenes considerable that is of interest, but the why and the wherefore element seems to have been left to the imagination of the spectator. While there are some few heart touching scenes, there is a lack of convincing quality. Why was the tramp, and where did he come from, who was he and where did he escape to and why was he allowed to escape?—after he had set fire to the barn. "Just a Kid" is an excellent title for this picture, for that is about all it amounts to. Credit is due the acting and photography.

CRYSTALS—THEIR MAKING, HABITS AND BEAUTY (Edison), Dec. 7.—An educational of the utmost interest. A youthful chemist is shown experimenting, in the kitchen of his home, producing crystals under his microscope, with such simple mineral substances as table salt, epsom salts, gunpowder, azo-benzol, toluene nitrate and other compounds. To the unintitated in chemistry this is a revelation, demonstrating that the laws of nature are beyond the reach of art.

SWEEDIE AND THE HYPNOTIST (Essanay), Dec. 7.—A picture comedy in which many laughs are engendered, from the fact that Sweedie, scrub lady in the theater, has succumbed to the powers of a hypnotist. Under his influence, the film shows, what she imagines while in an unconscious state. Some very strange and amusing situations occur in which a goat cuts a great figure and awakens Sweedie, destroying her ideals. This is a most laughable number.

HEARST-SELIG NEWS PICTORIAL NO. 81 (Selig) Dec. 7. United States soldiers returning from Mexico, embarking on transports, also landing later at Fort Crockett, where they are affected by the cold after leaving a warm climate; Secretary Bryan and diplomats from various states, joining in prayer for peace on Thanksgiving Day; various views of Cardinal Gibbons. War scenes: Bengalese soldiers demonstrating their expertness in sabre exercises; the wreck of the steamer Hanalei on the California coast, twelve miles from San Francisco, showing the life saving crew rescuing passengers and crew from the surf; many scenes of the army and navy football game in which the army was victorious 20 to 0.

THE MOONSHINE MAID AND THE MAN (Vitagraph), Dec. 7.—Written and produced by Charles L. Gaskill featuring Helen Gardner, supported by Ned Finley, Rex Hitchcock and John Costello in the leading characters. It is a story of the moonshiners with the scenes laid in the mountains. It is quite thrilling and very melodramatic, with some emotional scenes. The acting is well done, also the photography. It will please those who appreciate sensation.

Licensed Specials

SAVED FROM A LIFE OF CRIME (Vitagraph), Dec. 1.—A special feature in two parts, which might be considered questionable as an entertainer, especially to the younger element. The author is H. A. Boger and Theodore Marston is the director. James Morrison gives a splendid rendition as a lawless street waif, afterward a hero. It is well produced and acted in every respect and claims to contain a moral, showing that we are all creatures of circumstances and opportunities. Let us hope it will fulfil the mission. It is very thrilling in its action.

THE CLOSING WEB (Biograph), Dec. 1.—A two-part story that is replete with morbidness throughout the two reels. It is composed of a series of incidental happenings in an atmosphere that is not conducive to moral health, although devoid of suggestiveness. Louise Vale sustains a thankless character and, indeed the whole cast do creditable work. The scenic qualities are adequate and the photography and costuming are first-class. It is moderately interesting.

THE PRODIGAL (Kalem), Dec. 2.—A modern two-act picture drama, featuring Tom Moore and Marguerite Courtot. It is a very pretty story, demonstrating how a young man, who is accustomed to associating with a city swift set, becomes enamored with a simple country girl, whom he accidentally meets, and eventually makes his wife, to the chagrin of an adventuress. There are some rather swift scenes conducive to the plot, which are pardonable. Miss Courtot makes of Violet, the country girl, a very sweet and sympathetic character. This number can easily be classed as most interesting by serious observers.

THE HOUSE OF D'OR (Lubin), Dec. 2.—A two-part special release written by Marc Edmund Jones and produced by Paul M. Powell. There is a great deal of plot crowded into the two reels—so much that at times it is not thoroughly comprehensive. The acting is very well done, especially on the part of W. E. Parsons. Some quite good stock market scenes are shown, but the photography is hardly up to the standard in places. Some of the characters seem to have forgotten that a lapse of a number of years require a change of costume and some little appearange of aging.

THE GRIP OF THE PAST (Lubin), Dec. 3.—A two-reel picture play by Shannon Fife and produced by Joseph Smiley, who also plays a prominent part in the cast. Justina Huff, Lilie Leslie, John Smiley, William Cohill, Eleanor Blanchard and James J. Cassidy, others in the cast, labor hard to instill interest into this release, which outside of the acting and photography is not productive of a great amount of merit. A very ordinary release.

WHO GOES THERE (Edison), Dec. 4.—As the caption would imply this is a two-reel adaption of H. A. Du Souchet's famous military play in which Walter E. Perkins starred as "Toppy." He is also featured in the same character in this picture release, supported by a large cast, made up of leading Edison players. It is full of legitimately funny situations. It is received with continuous laughter and fully deserves all it gets.

THE PLACE, THE TIME AND THE MAN (Essanay), Dec. 4.—A picture drama in two parts, adapted from a Munsey Magazine story, showing the desperate means that the controlling element of competing railroads will adopt to get the upper hand. It is a very interesting story containing quite a number of thrills. Richard C. Travers, Rapley Holmes, Thomas Commerford and Gerda Holmes, assisted by a strong cast, make of this release one of remarkable strength. It is much above the average.

BUNNY'S LITTLE BROTHER (Vitagraph), Dec. 5.—A special feature comedy in two parts, written by J. Dwiggins, who also plays the part of the little brother. George D. Baker, who directed the able cast, made up of John Bunny, Flora Finch, Jay Dwiggins and Edwina Robbins, assisted by other clever actors, make of this release an exceptional fun producer. The audience seemed to be sorry when it was all over.

THE PRICE OF SILENCE (Kalem), Dec. 7.—A two-act modern drama of the Alice Joyce series, which is a melodramatic production that reminds one of the old Al. Wood mill girl one night stands. The author is Louis B. Gardner and the producer Kenean Buel. The cast is a good one and all labor hard in their respective parts. The scenic effects and photography are up to the mark. As a two-part picture feature it creates mild interest.

THE MYSTERY OF THE SEVEN CHESTS (Selig), Dec. 7.—A two reel feature written by James Oliver Curwood—a mystery story, which easily holds attention. The cast is a good one, embracing Adda Gleason, Lillian Hayward, Wm. Stowell and Edwin Wallock in the leading parts. There are beautiful scenes on land and sea, which are well photographed. After many thrilling adventures the heroine is instrumental in releasing her father from prison and all ends satisfactorily. A strong release.

Independent

MARY GREEN'S HUSBAND (Universal Ike), Oct. 13.—This story, written by Grace Cunard, shows how a young drummer marries a waitress in a restaurant, who has fallen heir to a mining claim, in order to keep some schemers from victimizing her. There is some unconscious humor in this, as many observers will think the drummer had a pretty strong motive besides love. However, the story is quite entertaining and well photographed.

ANIMATED WEEKLY, NO 143 (Universal), Dec. 2. War pictures, state celebrations, the Army-Navy football game and pictures of Richard Croker and his Indian bride lead the interest in this pleasing number.

SHOTGUNS THAT KICK (Keystone), Dec. 3.—Runs, tumbles and kicks of one kind in the shoulder and of another in the back and some wonderful shooting of hats from one head to another make the backbone of this picture. Part of it is very funny, part is only vulgar.

THE CREATOR OF HUNGER (Princess), Dec. 4.—An entertaining comedy-drama, with Boyd Marshal and Mayre Hall in the leads. The artist paints a picture of a poor girl and her father, which he calls "Hunger." A rival artist steals the painting and wins a prize at the exhibition, but the truth comes out at last. A familiar type of plot dressed up in entertaining style and nicely pictured.

GETTING ACQUAINTED (Keystone,) Dec. 5.—Mabel Normand, Charles Chaplin and others are undeniably comical in this lively farce.

MR. HADLEY'S UNCLE (Komic), Dec. 6.—In the "Bill" series this is a very funny picture and a good offering.

THE AMATEUR DETECTIVES (Thanhouser), Dec. 6.—Another of the familiar black hand comedies, in which the girl and hero alarm the household with mystic symbols and then turn detectives and earn the reward. The plot is only a trifle, but the cast is pleasing and the photography good.

OUR MUTUAL GIRL, NO. 47 (Reliance), Dec. 7.—In this number Margaret meets Douglas Fairbanks, the actor, then attends the football game between Princeton and Yale. The views of the grounds, buildings and the game itself are very fine. This makes a good number, though there is no plot with it.

OTHER PEOPLE'S BUSINESS (Keystone), Dec. 7.—Has much of the usual quality and can hardly help amusing the many. It also has some of the old stunts, like pie-throwing, kicking in that part of one's anatomy that seems to offer itself and other things of the kind.

LIMPING TO HAPPINESS (Beauty), Dec. 8.—A pleasing comedy number, in which the lovers quarrel at a dance. Next day both pretend to be lame and visit the doctor's office at the same time. The little girl also pretends lameness and brings the lovers together. The photography is good and the offering makes attractive light comedy.

HER BRAVE HERO (Majestic), Dec. 8.—A lively domestic comedy with "Baldy" Belmont as the sporty family man. He pours sleeping powders in the booze, putting his wife, the hired girl and her policeman friend to sleep; he himself finally falls a victim to the potion. This is put on in lively style, is well photographed and enjoyable.

THE FOREST THIEVES (Reliance), Dec. 9.—A good out-door number, in which the hero is a young forest ranger. He discovers a plot between the millionaire and the forest supervisor to get control of a large tract of timber land. The girl postmistress is the heroine. The plot is not powerful, but the scenes are attractive and the photography excellent.

THE GIRL IN QUESTION (American), Dec. 9.—A fine comedy number with Wm. Garwood and Vivian Rich as the young couple. Louise Lester does a fine bit of acting in the part of the mother, who makes a sport of herself in order to shame the erring son. The photography is excellent and the film an enjoyable offering.

THE PLUMBER (Keystone), Dec. 10.—This is a very funny picture, and though it has a little touch of what some will term vulgar, it is so comical that most will count it a very praisworthy offering.

IN WILDMAN'S LAND (Majestic), Dec. 11.—A young couple traveling

in an auto with their child stop in a wild region. The wife has a dream which is pictured with decided realism; in this the child is stolen by wild creatures who live in a cave. The scenes are picturesque and well-photographed.

PERCY THE MILLINER (Royal), Dec. 12.—This comedy of a flirtatious male milliner is well-pictured and contains considerable amusement. Percy follows the woman to her home and when the husband appears is forced to stand out on the porch in the rain. This is quite pleasing.

HER HIGHER AMBITION (Frontier), Dec. 12.—The first part of this reel, picturing the ambitions of a stage-struck girl, gets a good hold on the interest. The closing scenes were not as strong as the story promised. The cast and photography are pleasing.

THE MOUNTAIN TRAITOR (Eclair), Dec. 13.—A story of a mountain district where an illicit still is operated by the Girl's father. The hero overhears a plot to arrest the father and goes to the still, where he is taken by the villain's accomplices. The girl saves him at the trial. This is handled with a fair degree of interest, but has no particular originality of plot. An average offering.

THE RURAL DEMONS (L-KO), Dec. 13.—Billy Ritchie and H. Pathe Lehrmann appear in this as eccentric rube characters on a farm. Gertrude Selby is the girl. The action is the usual knockabout sort. The egg throwing was not an attractive feature. Sandwiched into this are a number of scenes showing how automobile tires are made. This would have been an excellent half reel feature by itself, and is very interesting as it stands. The photography was not very clear in places.

LIZZIE'S FORTUNE (Sterling), Dec. 14.—The girl in the boarding house finds her stock rising when a letter arrives saying she has inherited $5,000. Three boarders try for her hand, but it develops dater she is to get nothing. A familiar plot, full of action and carrying the interest quite well. The photography is uneven but generally good.

SUCH A MISTAKE (Crystal), Dec. 15.—Charley and Vivian quarrel and, to make each other jealous, she flirts with the butler and he with the maid. Trouble follows, and they compromise by hiring colored help. This makes fair comedy.

THE GLASS PISTOL (Crystal), Dec. 15.—On same reel with above. A tramp takes a toy glass revolver from some boys and holds up numerous people. There is also a love story in this. The plot is not strong and this is only moderately interesting.

HOW FATHER WON OUT (Joker), Dec. 16.—A burlesque comedy number in which Ernest Shield plays the part of a cadet at military school. He falls in love with a waitress and his father comes to investigate; the father marries the girl himself. This is well-pictured and has some amusing eccentric humor in it.

THE FATAL HANSOM (Sterling), Dec. 17.—Wm. Wolbert appears in this as Noodles, a cab driver. He and another are rivals for a girl. The most amusing situations are toward the latter part of the reel where Noodles backs the hansom off the pier. Eccentric comedy somewhat better than the average.

WITHIN THE GATES OF PARADISE (Imp), Dec. 17.—A Christmas story in which the poor man and his children invade a rich home on Christmas eve, the former to rob the house and the latter to see the tree. The situation is none too convincing, but the Christmas tree and the Christmas spirit are there and the picture serves its purpose quite well.

HIS DOG-GONE LUCK (Nestor), Dec. 18.—A comedy number in which Eddie Lyons appears as the young boarder in love with the landlady's daughter. He cannot pay his board, but hides the landlady's dog and then proceeds to find it again, which puts him in high favor with her. A lightly amusing comedy number with an agreeable cast.

HERE AND THERE IN CHINA WITH HOMER CREY (Nestor).—An educational picture on same reel.

HIS DOCTOR'S ORDERS (Joker), Dec. 19.—A comedy number with considerable snap to it. Wm. Franey appears as a husband who wants to get away when his mother-in-law is coming. He conspires with his pal, the doctor, and they go to the beach. The wife and mother follow. This part is familiar, but the closing scenes are new and amusing.

TWO KISSES (Royal), Dec. 19.—A farce that will depend on the willingness of the spectator to laugh and enjoy it. It is rough and, while the idea is new, much of the business is old and some of it a bit worn. In rough localities it will surely go well.

THE JEWEL OF ALLAH (Eclair), Dec. 20.—A mystic story of the Hindus, better presented than usual. The jewel of Allah is taken from a meteor, which falls in India. It has power to cure blindness. Later in America the father of the blind girl steals the stone. Her sight is restored and the father's life saved when he explains. A good example of the mystic type of story. The photography is good.

THE BARON'S BEAR ESCAPE (L-KO), Dec. 20.—A hunting yarn chiefly interesting for its good photography and fine scenic effects. Henry Bergman is enjoyable as the baron, but the plot of having the lover disguise as a bear has been used so often that it lacks freshness. A familiar subject well presented.

THE CHASER (Warner's).—A split reel with two very rough offerings. The "chaser" is what a couple of tramps get when they try to achieve a free drink of whiskey. Luna Company made the reel.

HIS NEIGHBOR'S PANTS (Warner's).—There is a bit more roughness than usual in this offering; it might give offense in a high-toned house.

THE WHITE PIRATE (Warner's).—An extravaganza that will appeal to all kinds of audiences. It has enough in it that's new and in itself comical to go well at any time. It was made by the Starlight Company and we count it a good entertaining offering.

TWO SMARTIES (Warner's).—These comic offerings made for commercial use may serve very well indeed in the right house at the right time. This has no special appeal; in some places it might go well, in others not at all. It's a Superba offering.

THE MAN IN SKIRTS (Warner's).—A nonsense farce a la Keystone made by the Superba Company and featuring Charlie De Forest. It is very rough and with a rough audience in the right mood will doubtless prove a roar and a scream.

HER BIRTHDAY PRESENT (Warner's).—A tragic story, the germ of which has served for many offerings before this. This version is well acted; but the story is not convincing and is very unpleasant. The woman's husband has the keeping over night of a roll of bills (a bit obscure here). He takes them to his wife as her birthday present. That night he tries to rob the house of them but, being in disguise, is shot dead. Made by the Premier Company.

DR. KILLEM'S DOPE (Warner's).—A nonsense farce to make fun; there is no plot. It is a Premier picture and a bit rough in its action.

PUSS IN THE WELL (Warner's).—A child picture made by the Starlight Company. It is a melodrama, such as a child might dream, and played by children; but it is dreamed by the mother of a little girl, Puss, who is giving a party in the next room. The kiddies are attractive; but the story doesn't get over strongly.

THE RUNAWAY LEOPARD (Pathe).—This comic is a reprint of a picture released some two or three years ago. We reviewed it at that time. It is very laughable and was decidedly popular. A good light offering.

Independent Specials.

THE MILL STREAM (Imp), Dec. 14.—A two-reel story with an extremely picturesque setting along a mill stream. King Baggot plays the young miller, in love with the girl. The young stranger appears and is taken into partnership. He also falls in love with the girl and trifles with her affections. The partner is killed and Jack is found guilty of the crime, but later the girl discovers the body of a tramp in the lake and finds evidence that he was the murderer. The fine photography and artistic setting do much to make this an attractive offering. The cast is also pleasing, Arline Pretty and Robert Hill being among the principals.

THE GHOST OF SMILING JIM (Gold Seal), Dec. 17.—A two-reel Western story, with Francis Ford and Grace Cunard in the leading roles. The latter doubles as mother and daughter. The first reel, in which Jim's claim is jumped and he loses his memory from a fall, is the strongest of the two. The girl's recognition of her father and the recovery of his memory in the second reel was obvious, though there is considerable satisfaction in the closing scenes where the gambler and his family are forced to disgorge their illegal holdings. A Western number of average merit.

AMBITION (Rex), Dec. 17.—A pleasing two-reel subject depicting the age-old struggle between art and home life. The young wife marries a struggling artist; later, her longing to return to the stage becomes irresistible and she leaves both him and her child. The child dies while she is playing. The crazed husband rushes to the theater and goes upon the stage during a performance, where he denounces her. Later her love for him returns and the picture ends happily. While this covers familiar ground, the plot is, nevertheless, strongly handled and the production is well above the average. Ben Wilson and Frances Nelson have the leads, doing very capable work. The photography is good. A strong offering.

A GAME OF WITS (Eclair), Dec. 18.—An entertaining and well-pictured story of international intrigue. Carol Holoway plays the part of Donna Inez, a Mexican adventuress. She lures the secretary of the American ambassador down to Mexico City, but the secret service detective for the American government intercepts her scheme to obtain the papers by some clever work. This is a fascinating subject and holds the interest closely through the entire two reels. Fred Sumner, E. Redmond and Ernest Evers have important roles. The Mexican settings are picturesque.

A PAGE FROM LIFE (Rex), Dec. 20.—A two-reel crook story, with Herbert Rawlinson, Frank Lloyd, Wm. Worthington and Anna Little in the cast. The story, written and produced by Frank Lloyd, is full of action and holds the interest. The author-producer plays the crook, Breen, who makes a tool of the girl's crippled father. They live in the best society, supported by the father's forgeries, which are unknown to the girl. Later, she learns the bitter truth and joins forces with Richard, her lover, in an effort to free her father from his evil affiliations. The photography is good and the offering a good one for its type.

ZUDORA, NO. 4 (The Haunted Hills—Thanhouser).—The story (two reels) is surely not convincing; but before the spectre of the hills is explained there is a sense of mystery. Good staging and able acting help the picture as an offering.

WHO SHOT BUD WALTON (Reliance), Dec. 5.—A two-part offering with rough western characters. The innkeeper's daughter is the heroine and is loved by two cowboys. Her preference is Slim, a mild-tempered man, but Walton tries to force her to accept him. Slim is with her in a room next to the bar room. Walton, with his gang, comes to the saloon to carry away the girl. Slim had just been wounded by Walton and though he has his rifle with him, can't fire it. The girl takes it, aims and kills the villain. The sheriff can't, at first, make out who did the shooting. The picture is a carefully directed offering and, although the first part of it is a bit confusing, it holds well as soon as the story gets under way.

A QUESTION OF COURAGE (Majestic), Dec. 6.—A two-part picture with a very striking theme. A mother dopes the coffee of her soldier son that he might not go to the battle and be killed; she had lost her two oldest sons fighting for the Union. The son is, of course, arrested and tried for desertion, but never admits that his delay was due to his mother's fault. General Grant, stopping at the soldier's house to get refreshment, hears of the incident from the servant and rides on. He comes to headquarters while the court martial is on, and it is he who says that the courage of the lad's refusing to implicate his mother was greater than the courage of battle and reverses the court's finding. The acting of the old mother is full of life and it gives to the offering a high place among pictures.

OUT OF DARKNESS (American), Dec. 7.—A two-reel picture dealing with two ex-convicts. The one who determined to lead a straight life falls in love with the daughter of the other. The climax comes when the older ex-convict, still a reprobate, but keeping himself hidden from his family, finds, immediately after he has stolen money in the other's keeping, that he and the daughter are sweethearts. Conscience-stricken, he returns it and is shot. There is reconciliation and the old man dies. It is a pretty well acted picture and makes a fair offering.

THE READER OF MINDS (Thanhouser), Dec. 8.—A unique plot is brought out in this very interesting two-reel number, written by Philip Lonergan. Two inventions are introduced, one a machine for blowing up battleships at a distance and the other an instrument for reading minds. The villain steals the hero's idea by means of the latter, but the girl at the telephone switchboard learns the truth and aids in recovering the plans. This is well photographed and presented in a fresh, entertaining manner.

THE PANTHER (Broncho), Dec. 16.—A strong two-reel offering of the Canadian woods, with Walter Edwards appearing as the brutal factor known as the panther. The story is almost savage in its intensity, and this could have been toned down somewhat without injuring its strength. Yet it is a picture of the open country where flogging, fighting and killing are expected. An appealing love story is interpolated, Louise Glaum being the girl and Frank Borzage the young man. The scenes are in keeping with the rugged character of the tale. A strongly dramatic offering.

A POLITICAL FEUD (Domino), Dec. 17.—The first reel of this two-part picture of political life in the Middle West deals with the boyhood of two men who are to be rivals for the governorship of the State and fails to convince strongly. College life is one of the weak places in pictures—so seldom does a producer get the right atmosphere. Yet this picture draws college life as do others, and spectators who do not know the real atmosphere may accept it as all right. In the second reel there are fine situations and they have been developed with originality and effectiveness. T. H. Ince and R. V. Spencer are responsible for story and production. The players go well.

A TEMPERAMENTAL WHIFFLES (Pathe).—A good two-reel farcical offering. It escapes the bane of too many of our American farces, which is the practical joke. It is light and keeps the comic spirit. A very fair offering.

RUTH ROLAND GOES TO BALBOA.

Ruth Roland, esteemed by millions of theatergoers throughout the world, has signed a three-year contract with the Balboa Amusement Producing Company of Long Beach, Cal., and will be the star leading woman of one of the corporation's mammoth dramatic companies, her engagement following closely upon that made with Henry B. Walthall.

Miss Roland was born in San Francisco August 21, 1893. At the age of four years she made her theatrical debut by appearing as the mascot in "Cinderella," a song and dance specialty. Later she enacted child's parts with the Ed. Holden stock company. She then was in vaudeville for a time with the Broadway Trio, the organization making an extended tour of the Eastern cities. Finally, after returning to San Francisco, Miss Roland was featured in Morosco and Belasco productions as a child actress, enacting roles in "Uncle Tom's Cabin," "The Ensign," "Bootles's Baby," and many other plays. She next had two years' work on the Orpheum circuit, being featured as "Baby Ruth," following which her mother took her to Honolulu, where she appeared at the leading theater for six months.

After returning to California she enacted for many months the star role of "Little Lord Fauntleroy." After a season in vaudeville she attended school in Los Angeles until she was sixteen years of age. After leaving school she enacted important roles in a stock company, worked for a time in vaudeville and then joined the Kalem moving picture company's players, where she remained four years.

Miss Roland's engagement with the Balboa Company is, in a way, a return by her to her work as a dramatic player. Her youth, beauty, genius, talents and long experience as a star in the picture art will all contribute to her forthcoming triumphs as a feature player for the Balboa films.

NOVEL ADVERTISING STUNT AT BOSTON BALL.

One of Sawyer's livest zone offices is the Phoenix Film Corporation, of 129 Columbus avenue, Boston, Mass, which handles all the New England States for that popular brand. Wednesday, December 2d, was the date of the Motion Picture Exhibitors' Ball at the Boston Arena. The Phoenix people distributed several thousand toy balloons in the shape of footballs, and printed "Kick-in with Sawyer" on the side. These souvenirs were distributed inflated with gas, and soon after the opening the box was almost mobbed by those anxious to secure them. Soon the crowd began to throw them in the air and hit them, and when the various spotlights hit them they became specially prominent. It was by far the best advertising stunt pulled off at the affair, the second best being the work of the same company, who gave away ten thousand paper hats bearing the inscription "Cecil Spooner in 'Nell of the Circus.' Another Sawyer Hit. Get it from Phoenix."

Edeson-Mitchell-Hart.

A TRI-STAR combination is soon to be offered the public by Thomas H. Ince, general manager of the New York Motion Picture Corporation. It will consist of Robert Edeson, William S. Hart and Rhea Mitchell and will find its way to the screen through the new production, entitled "On the Night Stage."

Robert Edeson.

In its theme the story is powerful an uncommon element in the average western play, and its big scenes grant Edeson, Hart and Miss Mitchell plenty of opportunity to grip an audience. It is the mere narrative of an athletic parson's arrival in a western village and his subsequent fascination for a dance-hall girl. There is the other man and the mar-

Rhea Mitchell.

riage, but it is in the manly acquaintance, which in spite of the rivalry ripens with time, that the story has its strength.

Mr. Edeson declared himself as being delighted with the role assigned him, while Mr. Hart's theatrical success in a large measure has been due to his fondness for western characters.

W. S. Hart.

Both of the distinguished actors found, they said, in Miss Mitchell a wonderfully accomplished leading woman and her ready grasp of the dramatic situations was the object of their profound admiration. With the completion of the production Mr. Edeson departed the studios—his contract expired—but Mr. Hart remained to be starred alone in "The Bargain," a five-part feature now being released by Paramount. Finishing "The Bargain," Mr. Hart signed permanently with Mr. Ince and is now acting in and directing productions at Inceville.

UNCLE SAM LOANS UNIVERSAL A SUBMARINE.

An especially timely photoplay is "The Submarine Spy," a two-reel naval drama, re-issued under the Imp brand, to be released on Monday, December 28. Trapped 150 feet beneath the ocean, the last dying struggles of a submarine crew and officers make as startling a "thriller" as any one-act play ever put on at the Petit Guignol theater in Paris. Uncle Sam loaned a real submarine to the Universal for the taking of this picture and the result is a war film which should make a special appeal to Americans in view of the great European war.

Stefansson Expedition Pictures

Rescue of Survivors on Wrangle Island Produced by the Sunset Motion Picture Company.

Reviewed by W. Stephen Bush.

THE fate of the famous arctic explorer Stefansson is unknown. These pictures give us the last glimpse of the man as he was seen among the living. He has struck out on a desperate venture with no companion but a native and with heroic courage, braving the deadly wilderness of drifting ice. Perhaps his pluck and resourcefulness are keeping him alive against the day of final rescue, perhaps he has been claimed as a victim by the hostile elements.

With this strange uncertainty surrounding the hero of these films it ought to be easy to the publicity man to draw the public attention. M. E. Cory, of San Francisco, who controls these pictures, has wisely sacrificed many thousands of feet taken on the expedition of rescue which brought the little vessel "King and Wing" to the farthest North. The result is that this picture is almost free from the great bane of similar pictures taken in the past. The photography is uniformly good, none of the scenes are ever permitted to wear out their welcome on the screen by being prolonged beyond their actual general interest, there are no stretches of wintry photography and there is no emphasizing the general bleakness of the North.

There are about eight thousand feet of this feature and it would be difficult to cut out more than a hundred or two without depriving the spectator of some real enpoyment. There is real variety and, what is in films of this nature particularly valuable, there are touches of humor and of that pathos which makes the whole world kin.

It would be utterly impossible to treat the subject in a hasty review like this, which must needs content itself with skimming along the surface. A few of the more conspicuous merits of the production may, however, be pointed out. The contrast between Alaska and Siberia is very finely brought out. The American frozen North we are glad to see is quite different from the Russian. The aboriginal natives of Alaska are more intelligent, more susceptible to civilizing influence and represent an altogether better type of humanity than the Siberian natives. Climatic conditions are responsible for this fact to some extent, but the pictures make it plain that the free democratic spirit of America had something to do with it, too. The autocratic bearing of the Russian officials, their haughty demeanor toward their perhaps more useful inferiors and all the red tape of Russian officialdom are well brought out on the screen and make a striking contrast to the plain efficiency of the American manner of doing things. There is an undersized but pompous Russian official in one or two scenes and he is sure of a good many laughs.

The life of the natives is well portrayed and never even approaches the borderland of the tedious. The human touches and the swift changes in the scenes have taken care of that. The camera man has generally avoided the beaten paths and, with but few exceptions, we get nothing but what is altogether new. The animal life is well described, too, but it does not predominate unduly and there are but few repetitions of familiar scenes.

The dramatic interest in the films is naturally great in view of what I said above. The rescue of two camps of the survivors of the Stefansson expedition is gripping in its pathetic interest. Tragic moments are not lacking—in an unusually skillful fashion the cameraman shows the results of sufferings in the arctic ocean upon the human body and the human mind. In one of the camps the rescue came at the moment when all hope had been abandoned by the survivors. The poor men had become so dejected and pathetic that they waited for days before burying their companions who had succumbed to cold and hunger. Their choicest dish was soup made from boiled skins when the rescuing party arrived. The distress in the second of the rescued camps was not quite so severe; they had a native Eskimo hunter with them, the remains of a seal and nine good cartridges. Their joy at being relieved was however none the less keen.

I can see a distinct advance in the making of arctic pictures. This film has very largely profited by the mistakes and experiences of the past. These reels make the evening go by pleasantly and what educational value they have is incidental rather than obtrusive. The films are well titled. They may be presented without a lecture, but a lecture will undoubtedly add to their entertainment value. There is so much of interest connected with almost every scene that the explanation will be listened to with attention. The delight will be for the ear as well as for the eye.

Thomas H. Davison

London Film Man Takes With Him Sole English Agency for Kinetophote Productions.

AFTER three weeks in New York, Thomas H. Davison sailed on December 4 for England. Mr. Davison is known to the English exhibitors as the whole thing in Davison's Film Sales Agency of London, with offices at 151-3 Wardour street. He represents in England the British and Colonial Kinematograph Company, Martins' Film, the Lion's Head Brand (Cricks & Martin), the Industrial and Educational, and also the Tressagraph Company. Mr. Davison is taking back with him the sole English agency for Kinetophote productions. He also sold while here the American rights for a big subject by a famous author and a "Long Way to Tipperary," produced by the British and Colonial.

Thomas H. Davison.

Mr. Davison was for many years general manager for B. Nichols of the M. P. Sales Agency, who handles the American Biograph, the Kalem and the Lubin output. It was while with Mr. Nichols that Mr. Davison sold 101 copies of the first international picture made by Sid Olcott. It was "Lad From Old Ireland," in one reel, and bore the Kalem brand. Of "Colleen Bawn" and "Arrah Na Pogue," both three reelers in days when multiples were scarce, by the same producers and company, Mr. Davison sold eighty-nine and seventy-nine copies respectively. So when Mr. Davison now takes over the agency also of the Sid Olcott films he is taking on subjects with the quality of which he feels assured.

Mr. Davison in his many years in the exchange business has traveled extensively and is said to have personally greeted more than five thousand showmen in Great Britain and Ireland. This wide acquaintance has been one of the factors responsible for his success. Another has been his novel advertising schemes, which have been as successful as they were ingenious. Mr. Davison is a good business man and a good mixer. Among his associates he has the reputation of being an accomplished story teller. Mr. Davison attended the Screen Club ball, where he met many old friends. On this side the water the London film man will be represented by Fred C. Gunning, 504 Times Building.

"We are having a sort of change in the trade in England," said Mr. Davison just before he sailed. "The two-thousand-footer is dead in England. The thousand-footers and the split-reel comedies are still good there, but the three to five thousand foot features are the go right now. Everybody wants them, and that is one good reason why Davison's Film Sales Agency is glad to get hold of the Kinetophote features. I speak especially of 'The Span of Life,' in which the Kinetophote has featured Lionel Barrymore. It is, of course, primarily an English play, though it was produced here in America. Mr. Barrymore looks quite the type of Englishman who was put on the stage in Sutton Vane's melodrama of the same name. And Lyster Chambers is a very good English villain.

"We are also going to find a ready sale for the pictures which Tom Terriss will make. The name of Terriss is as powerful a drawing card in England as Barrymore's is in the United States. I have seen some of the pictures which Mr. Terriss has made and I am confident enough to leave the rest to him."

TITLE OF RELIANCE PICTURE CHANGED.

The title of the Reliance Film Company's picture scheduled for release on December 13 named "Dorothy in the Garrett" and a synopsis of which was published on page 1582 of our last week's issue, has been changed to "The Old Maid." Exhibitors will please note the change.

Row Over Paramount Program

Washington Theaters Seek to Enjoin a Competitor From Advertising and Showing the Pictures in Question.

INJUNCTION proceedings were recently instituted in the District Supreme Court by the Casino Theater and Strand Theater companies to prevent the New American Theater Company, which operates a motion picture theater at First Street and Rhode Island Avenue, N. W., Washington, D. C., from circulating any advertisement representing that it intends to show "Paramount Pictures" and from soliciting or in any manner advising persons not to visit the theaters operated by the complainants.

In their bill of complaint the plaintiffs state that they own the Garden and Strand theaters and that in the month of October the Paramount Picture Corporation, through the Famous Players Exchange in New York City, they entered into a verbal agreement for the leasing and exhibition of certain Paramount pictures, including "Such a Little Queen," "The Virginian," "The Man From Home," and "Behind the Scenes," which, with the exception of the latter, had already been shown at the Garden theatre, "Behind the Scenes" being shown at the time the suit was entered.

On Octobr 26, 1914, the Strand Theatre Company entered into a written contract with the Famous Players Exchange, which gave to it the exclusive right to exhibit these Paramount pictures in that part of the city of Washington bounded by Twentieth street on the west, U street and Florida avenue on the north, Third street, E., on the east, and the Potomac River on the south, for a period of 180 days after the last date of exhibition of the pictures, and giving to the company the exclusive right to exhibit them in the balance of the District of Columbia for a period of fifty-five days after the last date of exhibition by the Strand Theater Company, for which privilege they allege they deposited $2,000 and have paid, and are obligated to pay a certain agreed upon sum (not stated) per week during the time the contract is in force.

The plaintiffs claim that they have extensively advertised these pictures in the newspapers, as well as others of the Paramount productions, including "Aristocracy," to be shown December 13 to 15; "William Tell," to be shown on the 16th and 17th, and "The Country Mouse," December 25 and 26, and in order to further protect themselves with respect to the territory in which to exhibit, Thomas Moore, president of the Casino Theater Company, secured on November 20 an option to show the pictures in additional territory, for which he made a deposit of $200, and has obligated himself to make certain payments therefor.

The plaintiff companies claim that, notwithstand their exclusive rights to the showing of these pictures, particularly in certain named territory, the New American Theater Company has notified the residents of that section that it will show these Paramount pictures and, in wilful disregard of the plaintiff companies, has sought to persuade and induce these people to patronize its theater in response to its advertising of these plays. Exception is also taken to the character of the advertising, from which the following is quoted:

"PARAMOUNT PICTURES

"See the pictures HERE and see them RIGHT. No distortion or speeding of machines as seen in some larger houses. We have secured these productions for our patrons at great expense because they have shown their appreciation of the best features. We are saving you time and carfare. WE PLAY TO THE BETTER CLASS. ALWAYS THE BEST FOR THE PRICE. ALL SEATS 5 CENTS, EXCEPT THURSDAYS AND SUNDAYS."

Thus it is that the plaintiffs claim that they have a large patronage among the residents of the territory into which these handbills were circulated and that unless the defendants be restrained from continuing the advertising of the exhibition by it of the Paramount pictures, and from making statements inferring that the plaintiffs' theaters are not properly showing them as in the handbill quoted, many of their patrons will fail and refuse to continue to patronize them, and that great and irreparable loss and damage will be sustained; and they ask that the defendants be enjoined, pending the final determination of the suit, and perpetually from using or circulating any advertising representing that it intends to produce the pictures.

Answer has not as yet been filed by the defendants, nor did they know tht such a suit was pending until informed of the action taken by the plaintiffs by the correspondent of the Moving Picture World.

Famous Players Secures John Mason

THE Famous Players have added another valuable asset to the Paramount Program, by announcing the engagement of the celebrated and popular star, John Mason, who will be presented in the world-renowned drama, "Jim, the Penman," by Sir Charles L. Young, the heart gripping story of the great forger, who sins for love, and whose afterlife is one of remorse and dramatic retribution. Mr. Mason will, of course, play the title role, Jim Ralston, the man whose clever pen works so much harm even to his most dearly loved, and which finally writes with his heart's blood, his own punishment.

John Mason.

With a greater personal following than most other stars of the contemporarv stage, Mr. Mason represents to a remarkable degree, the individual strength of American stage celebrities, who, unlike the stars of any other nation, possess an intrinsic value aside from the attraction of the plays in which they are presented.

Mr. Mason has scored brilliant triumphs in a number of stage successes, including "The Ambassador," "The Witching Hour" and "As a Man Thinks."

"Jim, the Penman," with its powerful appeal to the emotions, coupled with the stellar importance of John Mason, should make an unusually popular photoplay, and this Famous Players production will undoubtedly develop into one of the most notable releases of this company.

THE USUAL TIMELY SUGGESTION.

At the Christmas holiday season we always try to point out to all exhibitors and others that this is the season best adapted for the purpose of proving the full importance of the instructively entertaining and outright educational pictures, especially is this applicable to religious and biblical pictures.

At no other season is there such scope for these pictures, as at no other time of the year is the public mind so receptive and expectant; whoever meets this opportunity with an appropriate program is not only up to date, but is rendering a service to humanity in particular and to educational kinematography in general. Each year sees the alreadv sufficient list of films largely augmented, so that the time has now passed for the former complaint of a lack of appropriate subjects. Every exhibitor has it in his power to meet the desires of the churches, schools, institutions, fraternities and such like demands. It should also be kept in mind that denominational requirements have now been largely met so that the pictures are made suitable to the particular church desiring to use certain pictures, this, the writer believes is particularly applicable to the great Kalem picture "The Manger to The Cross," which heads the list of pictures dealing with the story of the life of Christ. Others than exhibitors who are not familiar with the means of obtaining the best and most suitable picture are now ably helped by either of the companies named, as, between them, there are no pictures of these classes which cannot be obtained in one way or the other. May this helpful season see a marked increase in the use and profit of the instructive pictures.

W. H. J.

BUFFALO JONES IS BACK.

Buffalo Jones has returned from the jungles of the French Congo, where he routed the "Old Man Gorilla" and pursued him for miles. The natives believe that the gorilla is the god of all creation and claim when he roars that everything does and should take to the woods, yet Buffalo and Mr. Means routed him as easily as they did the lions and other wild beasts of darkest Africa. Buffalo Jones is now in vaudeville with Moss & Brill through the United Booking Offices, New York City.

"In the Land of the Head Hunters"

Remarkable Motion Picture Produced by Edward S. Curtis, Famous Authority on North American Indians.

Reviewed by W. Stephen Bush.

If I were asked to point to some particular film illustrating the educational value of the motion picture I would unhesitatingly mention this production. As a drama it may be a mere curiosity though even as a drama it has a singularly compelling charm. As a gem of the motion picture art it has never been surpassed. As I saw it at the Casino, New York City, with suitable music the picture is overwhelmingly beautiful and impressive. You get the impression of having feasted on one of the world's great picture galleries and there follows that most delightful of sensations, a new perception of pleasure in which the eye and the brain take special shares.

I remember many efforts to make the life of remote countries and strange tribes live on the screen. I remember how the attempt was made to get the natives into a moving picture scenario and thus render the film more acceptable. It is not a pleasing recollection by any means because all these efforts were strikingly futile. Mr. Curtis has found the short cut of genius and he eminently succeeds where others have dismally failed. It is said that Mr. Curtis is a profound student of Indian lore. This is evident enough from the films, but it does not at all explain his success with this subject on the screen. The cause of that must be sought in an extraordinary perception of artistic and dramatic values, in an uncommon skill of selection and in a sort of second sight with the camera. I confess that I learned a good deal looking at this picture. It has brought before my eyes a new vista of camera miracles. The low flight of the birds over the waters tinted and burnished by the setting sun is a veritable revelation of motion picture art. I am loath to confine myself to this one example when the recollection of others equal in beauty and power still linger hauntingly in my mind, but here I can do no more than allude to one or two beside: the capture of the whale, the scenes of the sea-lions, the dances, the wedding ceremonies, the vigil of the hero. The direction of this play entitles Mr. Curtis to high rank in that difficult profession, but it is after all only one of the lesser merits.

Mr. Curtis conceived this wonderful study in ethnology as an epic. It fully deserves the name. Indeed, it seemed to me that there was a most striking resemblance all through the films between the musical epics of Richard Wagner and the theme and treatment of this Indian epic. The fire-dance, the vigil journey with its command of silence and chastity, the whole character of the hero were most strangely reminiscent of Parsifal and the Ring of the Nibelungs. I have indicated but a few general outlines, any one can pursue the likeness in all its details to his heart's content.

Mr. Curtis has extracted from his vast materials nothing but the choicest and nothing but that which will please the eye and stir the thoughts of an intelligent white audience. All the actors are full-blooded Indians. The Indian mind is, I believe, constitutionally incapable of acting; it cannot even grasp the meaning of acting as we understand it. Probably nobody understands this fact better than Mr. Curtis. The pictures speak volumes for the producer's intimacy with the Indians and his great power over them. They are natural in every move; the grace, the weirdness and the humor of their dances have never been brought home to us like this before.

I cannot say enough for the scenic beauty of this film. Beauty does not describe that aspect of the film as fully as I would want to explain it. There is a natural beauty which simply soothes and flatters such as a pretty sunset, a fine river view, a bold rock or a beautiful shore. In this film the scenic portions have character, we feel instinctively that a virgin wilderness is conjured up before us and that the conjurer is a master craftsman, a wizard with the camera. The very solitude is there on the screen and the stern moods of Nature, the frowns no less than the smiles.

I speak advisedly when I say that this production sets a new mark in artistic handling of films in which educational values mingle with dramatic interest. Even the scenes showing the head-hunters is redeemed from the gruesome by the exceeding skill which characterizes the production as a whole. "In the Land of the Head Hunters" is a title which does not begin to describe all the film contains. It is not a feature for the nickelodeon or the cheap house, but it ought to be welcomed by the better class of houses that are looking for an occasional departure from the regular attractions and that want to give their patrons a special treat.

"Damon and Pythias" Engagement

Universal Feature Has a Strong Appeal—Drawing Splendidly at New York Theater.

THE Universal's production of "Damon and Pythias" has won immediate favor at the New York Theater and is playing to good business. It has made a strong impression with its fascinating and dramatic scenario, its splendid portraying company, its great scenes and perfection in photography. In addition to drawing splendidly with playgoers, the feature appeals strongly to the Knights of Pythias, who are booking in large parties for dates during the engagement. Last Wednesday night all of the lower floor and boxes were occupied by the Army and Navy officers stationed at Governor's Island, all of the harbor forts and the Brooklyn yard. Officers of the battleships Wyoming and Florida were also present. On Thursday twelve lodges of the Knights of Pythias of New York City were in attendance and large parties are being booked throughout the engagement.

To accommodate these and also the general playgoing public, extra performances have been added at the New York Theater. From now on two performances will be given every Saturday and Sunday night and also holiday evenings at 7 and 9 o'clock. Under the direction of the Universal the New York Theater presents an enterprising and attractive appearance. The opening on Monday, November 30, was a brilliant one and was a typical Broadway first night. On Monday night, December 7, "Damon and Pythias" will have its inaugural presentation at the Fine Arts Theater, Chicago, which the Universal has taken over for a run of this feature.

The Universal Booking offices are very active and getting fine returns from the companies now on tour. The film is meeting with big success in all of its towns and in many cities is being booked for return engagements. On Monday, December 14, "Damon and Pythias" opens for a fortnight at the DeKalb Avenue Theater, Brooklyn. The advance demand there has shown such healthy prospects that extra performances will be given throughout the engagement.

Universal's "Damon and Pythias" Routes.

The following dates for road companies exhibiting "Damon and Pythias" are given:

Universal's "Damon and Pythias," No. 1, December 7, Houston, Texas.

Universal's "Damon and Pythias," No. 2, December 7, Youngstown, Ohio; December 10, Fort Wayne.

Universal's "Damon and Pythias," No. 3, December 7, 8 and 9, Lynchburg, Va.; 10 and 11, Roanoke; 12, Bedford City, Va.

Universal's "Damon and Pythias," No. 4, New York Theater, indefinite.

Universal's "Damon and Pythias" Co. No. 5, December 7 and 8, Allentown, Pa.; 9, Easton, Pa.; 10, South Bethlehem; 11, Pottstown; 12, Harrisburg.

Universal's "Damon and Pythias" Co. No. 6, Fine Arts Theater, indefinite.

EXPENSIVE INTERIORS IN KLEINE'S 'STOP THIEF'

With characteristic lavishness George Kleine has arranged for unique and expensive interiors in his coming production, "Stop Thief," founded on the Cohan & Harris comedy of that name. The library set boasts 2,000 real books instead of the usual "prop" backs only. There is also a fine Italian renaissance mantel in carved walnut valued at $800. Beautiful Flemish tapestries for door hangings and many oil paintings add a touch of realism to the various scenes as original as it is refreshing.

The big comedy is being rapidly completed. Mary Ryan, as well as Harry Mestayer, both of whom are playing the respective leads, are enjoying the novelty of picture work, and delighted to find that they can readily exchange a successful "stage presence" for the all-essential "picture personality."

MINNIE DUPREE WITH LIFE PHOTO.

The Life Photo Film Corporation has secured an option on the services of Miss Minnie Dupree, the vaudeville and legitimate star, to appear in a forthcoming five-part feature release to be produced by that company.

Miss Dupree has received several flattering offers from almost every other photoplay producing concern in the country, and finally determined to offer her services to the Life Photo Film Corporation from Messrs. Sanger and Jordon, her agents, who are endeavoring to secure an appropriate vehicle in which Miss Dupree may be properly starred.

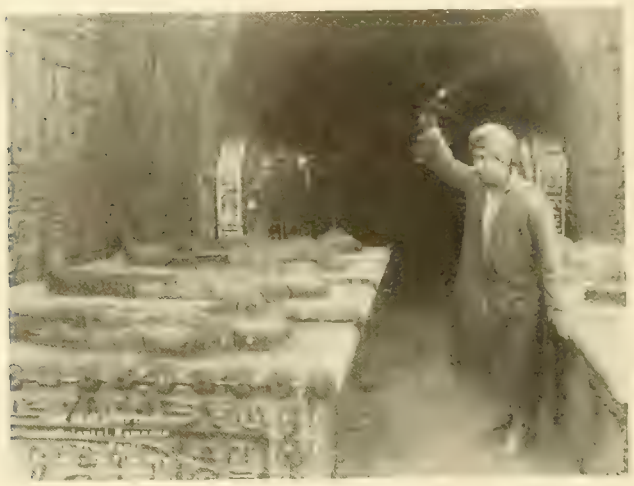
This adds another shining light from the legitimate stage to the ranks of photoplayers.

"The Last Egyptian"

The Long Dead Past, the Present, the East and the West Color Oz Film Romance in Five Reels.

Reviewed by Hanford C. Judson.

THERE is no doubt that this romance, "The Last Egyptian," offered on the Alliance program will be profitable to exhibitor and maker. Although picture spectators are quite familiar with Nile scenery—we are better informed in these things than any other clientele in the world—they will see a river in the background of this picture and won't know that it isn't the actual Nile. Around the Arab huts and tents that also are shown, actual palm trees are growing. The story is certainly entertaining. Being neither melodrama nor romance, strictly speaking, it has the good points of both and suffers some from its neglecting to reach the intensity that would have been possible if it had been one or the other outright. It holds well; one doesn't notice padding; there is no character in



Scene from "The Last Egyptian" (Oz).

it that dissatisfies, and much of the acting is distinctly good.

The villain—he lives up to his savage lights and is not a truly melodramatic villain, for we think him the hero at first—is Kara, Ragged Son of the Sun, descendant of the Pharaohs of Egypt. He has untold treasures hidden in a tomb of the upper Nile. In the early scenes his squalid grandmother dies and tells him that she had once been badly treated by an English earl. He swears to have vengeance and when the earl with his son and granddaughter comes to Egypt, Kara now become a rich prince, tries to treat the girl in the same way—tries to deceive her by a mock marriage. Her father is in his power—his gambling has left him open to attack and Kara would have had the girl at his mercy had he not, by his sternness, excited the hatred of some of his own people, especially of his dragoman. The climax is an intense struggle in the treasure tomb under the earth, between Kara and the girl's father. Kara is shut in the treasure chamber which can be opened only from the outside and the secret of which he alone knows, so that it now is closed forever. Kara is played by Farrell McDonald and is a smooth, even piece of work. There is strength in Mai Wells's drawing of Hatatcha, his grandmother. The slave girl is well played by Jane Urban, and the English girl by Vivian Reed. C. Charles Haydon plays Tadros the dragoman.

WHO KNOWS ABOUT STREATOR?

Two months ago Harrison Streator was employed at the Family theater, Trenton, N. J. He departed suddenly, taking with him a machine and extra head and some cash. He was apprehended in another state and is being held for extradition. Streator is about 30 years of age, five feet eight inches tall, or thereabout, slim built, wears a slight mustache, is a good talker and shows upper teeth in talking. He has a Massachusetts State operator's license, a local Connecticut operator's license and a Pennsylvania chauffeur's license. The object of this notice is to learn if Streator has made a practice of taking property in other localities. Any one having information regarding him is requested to communicate with the Public Prosecutor, Trenton, N. J., or the Moving Picture World office.

Anna Luther Supporting Tom Terriss

TOM TERRISS started work this week at the Kinetophote studios at Coney Island, on the first of the series of famous Terriss plays, which he will produce and star in for the Kinetophote. He had chosen "A Man's Shadow," which he wrote for his father, the great William Terriss of the London stage, and "A Man's Shadow" went into rehearsal early on Monday afternoon.

It was learned at the Kinetophote offices the same day that Anna Luther, who has been a Lubin star for more than a year and who previous to that was a member of the old Reliance Company, where she went to leads within two months after having been cast for her first screen drama, has been chosen by Mr. Terriss to play opposite to him in the new piece. She will have the part of the wife in "A Man's Shadow."

Anna Luther.

Miss Luther is not only known for her beauty, which gained for her the titles, "The Poster Girl" and "The Fifth Avenue Girl," but also for the many daring things which she has done in pictures. Being thrown from an ocean liner, being hurled from a swift auto off the end of a pier, and other similar "stunts," have been to her the work of the day.

She was born in Newark, N. J., not so very many years ago, and went in for pictures about two and a half years ago. She has always been an athletic girl and fond of dancing, as well as out-of-door sports. In dancing she has won many cups and has received almost as many offers to go on the stage in dancing acts, but she prefers the pictures and has determined to stick to them.

ELSIE JANIS A HIT AT THE STUDIO.

When Elsie Janis starts across the stage at the Bosworth Studio everything else stops. It is the supreme moment of the day. It isn't because she is an extremest in clothes or manner; she is always the simple, unassuming little girl—but she holds the stage from entrance to exit. When she isn't singing or dancing jaunty little dances, her mimicry is wildly amusing. Then the lines that accompany her acting are always spontaneous, and it is to be regretted that the camera hasn't ears as well as eyes to register these humorous bits. In her first photoply "The Caprices of Kitty," Elsie Janis, disguised as an Italian girl, comes to an artist's studio. She did that imitation so well everyone on the stage forgot the grind of the camera and fancied themselves in the first row on an opening night. After writing the play she lived it; Kit was more or less Elsie Janis, though Elsie Janis has made Kit so delightfully real, original and sympathetic we shall always, after seeing her, carry a mental miniature in the locket we wear around our neck or—the locket that dangles at the end of our watch fob!

Youth will enjoy "The Caprices of Kitty," because it is the natural story of youth, and what is more pleasing to those who have passed into the summer and autumn of life than a review of the very joy of the days "when we were twenty-one."

TURNER & DAHNKEN COMPANY FORMED IN LONDON.

The Turner & Dahnken Controlling Company, of San Francisco, has been formed at London, England, with a capital stock of $2,500,000, of which $1,000,000 has been privately underwritten in that city. With the increased capital at its command the Turner & Dahnken Circuit, which now conducts seven large houses in northern California, with several others in course of erection, plans to add still others.

"The Sower Reaps"

A Tragedy That Turns Out Not to Be a Murder, in Two Reels, by the American.

Reviewed by James S. McQuade.

THOMAS RICKETTS has directed with his customary care the filming of a story that has to do with the rivalry of two candidates for a political office, in which the more worthy of the two wins out, not a very ordinary event in the history of ballots. The story is clearly told in the films, without any attempt to make the scene of the tragedy one of lurid melodrama. We view a lively chase, in which the brother of the man suspected of the crime succeeds in getting evidence that will free the accused before the proper authority. When we come to study the nature of this evidence, we easily assign a reason for the employment of such spectacular means to get it in safe hands.

Peter Pelham (Jack Richardson), the incumbent of the district attorney's office, is trying to succeed himself, but

"Scene from "The Sower Reaps" (American).

finds a dangerous rival in Ben Rolfe (Wm. Garwood), the schoolmaster. Pelham attempts to bribe Rolfe to get out of the race, but the latter refuses. Soon afterwards Rolfe discovers that Old Miser Pike (Harry von Meter) has a strange hold on Pelham. Unknown to the Schoolmaster, the miser holds proofs of bribery against the district attorney and regularly blackmails him. This begets a deadly hatred of the miser by Pelham, who is overheard exclaiming the wish to get the miser out of his way.

Ben Rolfe has a younger brother, Tim, who is a loafer and drunkard. Tim learns that the miser hides his money somewhere in the woods, and follows the old man one night when he is about to visit the place. He robs the miser of his gold and flees from the spot, leaving the old man unconscious. Pelham had heard the report of the shot fired by the miser at Tim and rushes to the spot. The miser recovers consciousness and fires at him, taking him to be the man who had knocked him senseless. Pelham secures the pistol and to save his own life shoots the old man. He then flees to his home.

Ben Rolfe chances to be in the woods making love to the miser's daughter, Laurel (Vivian Rich), on the fateful night. They rush to the scene, where Ben picks up the pistol. He notices the imprint of fingers on the barrel and preserves it by folding the weapon in his handkerchief. In the meantime Pelham and others return to the secne and angry words pass between him and Ben. In a struggle Pelham leaves the imprint of his right hand fingers on Ben's bare arm. The exact correspondence of the imprint on the pistol with that on the arm leads to the clearing of Ben's brother Tim and the confession of his guilt by Pelham. The latter escapes the charge of murder by proving that he acted in self defense, as the right hand of the dead man still clutched a murderous stone.

The acting in the photoplay is creditable and the photography fully up to the American standard. The release date is December 21.

Darwin Karr

"KARR of Karr Valley"—that's Darwin Karr. It isn't every photoplayer who can link his family name with a particular spot of this old earth, but Karr Valley, a pretty vale near Rochester, New York, owes its name to the Vitagraph star's forefathers, otherwise it might have been christened with one of those long, and equally unpronounceable, Indian cognomens. Darwin grew to youth in Karr Valley, and at the age of eighteen had decided that industrial work was "the life" for him, for he was strolling about with the title of "superintendent" in one of Karr Valley's knitting mills.

Darwin Karr.

Then, in an unwary moment, the Vitagraph "Life Portrayer" became interested in amateur dramatic circles. The result? A year or two later found him playing leading roles in stock, to the edification of the matinee girls who, in this day and generation, have turned photoplay fans. Engagements with dramatic and musical comedy companies on the road and on Broadway followed until he was captured by vaudeville, and for some time he toured the country as a two-a-day headliner.

A summer vacation found Darwin Karr in New York and he decided that, sooner than accept a stock engagement in a distant city, he would remain idle. This was less than four years ago, when the Rialto was first beginning to take serious notice of the motion picture. Karr thought he would try his hand at the new game and loitered about the Edison studio until he was given a chance in a small part. When the picture was shown on the screen the astute Edisonites discovered that they had another real actor in their midst, and Karr was placed at the head of a company sent to the Thousand Islands. The die was cast—Karr was from that time on a picture player.

Several films were produced in the Thousand Islands for the Edison Company, one catching the eye of the Blaches and resulting in an offer too tempting to be resisted. Darwin Karr went to the Solax Company with a year's contract—and stayed two—then in September, 1913, he joined the Vitagraph Company. While with the latter company he has been seen in a score of one and two-reel pictures, but his principle work has been in the Broadway Star productions. "The Tangle" and "Mr. Barnes of New York" are two of these pictures that have been successful at the Vitagraph Theater, and he is now working on another multiple reeler in which he will be featured.

FILM SHOWS WHO GOT THE GOODS.

Clarence Jay Elmer, of the Lubin Studios, who plays one of the leading roles in "The Patsy Bolivar" series, Lubin's newest collection of comedies, says the motion picture camera has 'em all beaten when it comes to doing detective work. In one of the series Patsy has an adventure with pirates. The pirates obtained for the occasion were a villainous looking lot, and during the action of the play they capture Elmer. In the struggle the pirates stand Elmer on his head and everything in his pockets drops out. When the scene ended Elmer was able to find a few pennies on the ground, but nothing else, and not one of the pirates apparently knew where the lost articles were.

Recently when the reel was shown in the projecting room of the big Lubin establishment Elmer discovered what had happened to his lost property. One of the pirates was seen on the film to bend over quickly, pick up the things that had dropped from Elmer's pocket and stuff them into his own pocket. Needless to say, with this evidence Elmer had little difficulty in getting his property back again.

"A Question of Courage"

Two-Reel Majestic Drama of the Rebellion, Admirably Conceived and Treated.

The Widow.....Mrs. Crowell.
Rebel, her youngest son.....Elmer Clifton.

Reviewed by Louis Reeves Harrison.

THERE is nobility of character throughout the development of "A Question of Courage" that instantly places it above the average as a play, and the treatment is so responsive to the purpose that there is a completeness thoroughly satisfying in the release. Only one son is mentioned in the cast, though the window has three, and they should have been named, also the family servant, an entirely new impersonation. The men in the cast are all forceful in a natural way, a way that is not offensively theatrical, and the widow herself is a veritable star.

Mrs. Crowell is a stout woman, very stout, and she dresses in an old-fashioned way that emphasized the fact rather than conceals it. Such types are rarely selected for heroines, especially where sympathetic interest is to be aroused in a

Scene from "A Question of Courage" (Majestic).

character. So much more to Mrs. Crowell's credit as an actress. She gives her role dignity that constantly grows on one as the story develops. Her performance is one of the most consistent and intelligent I have recently had the pleasure of seeing. Almost second to her impersonation is the very natural one of her serving woman. These two, the three boys, the army officers and subordinates form a homogeneous body in a line of acting that jars at no period and charms most of the time.

The story is that of a widow who sends her three boys to the war, the story of many a widow in Europe at this moment. She parts with them bravely enough, and they are a credit to her in the conflict. The eldest falls and the sad news reaches home. Supreme courage dominates the bereaved woman. She drapes a vacant chair with a flag taken from her soldier husband's picture and lives awaiting news of the others. Another dread letter arrives. How two of the noble fellows fell in performance of duty is depicted in advance. Again the mother tries to support her trial, though her health fails. Then word comes from her youngest that his regiment is to pass within twelve miles of home, affording him a chance to see her.

A battle is pending when he arrives—he has but a few moments to spare, but mother cannot part with him. She conspires with the servant to put sleeping powders in his coffee and even holds her boy up at the pistol point until they have taken effect. She is stealing her only child from Demon War. The boy is arrested as a deserter in consequence and a court martial meets to decide his fate. Mother puts on her bonnet, has the old nag hitched up, and she drives over rough roads through many perils to save her child.

Meanwhile a general and his staff stop at the house and learn from the old servant what has transpired. They ride away to interfere. The court is in session, the boy is about to be condemned, when Mother arrives and proclaims her guilt. It is in vain. She, however, holds the assemblage long enough for the general and his staff to reach the scene. The general formulates a new code on the spot, one that would be effective in Europe just now. He decides that "this woman has given enough of her blood to the country," and his curt command dismisses the case. The boy is saved to brighten his mother's declining days when the war is over. The play is patriotic and it stirs the sympathies through exceptionally fine treatment.

Patrick O'Malley in Edison Stock

LIKE his famous namesake, Charles O'Malley, the famous dragoon and rider of fiction, Patrick O'Malley has practically ridden himself into the Edison Stock Company through his wonderful bareback riding in a film, "In His Father's Footsteps," to be released January 30th. When the film was first shown, seasoned players, to whom the young actor was not fully known, kept on edge with the thrill of his performance, asked almost with one breath, "Who is he?"

With the play's dramatic moment hinging upon the riding, O'Malley rides bareback over country fences, jumps stone wall after stone wall, rising seven feet in the air on the jump, goes down cliffs, or swims rivers with a nerve that keeps the spectator on edge.

Patrick O'Malley.

O'Malley's riding skill was gained in the mountains of Pennsylvania where he was born at Forrest City, September 3, 1890. The dare-devil spirit of the lad finds him at eight years of age doing a slack-wire act on the stage, which he later followed intermittently. Though he has appeared in only a few Edison films, O'Malley is not new to pictures as his experience covers this country, England and Ireland. He has appeared in the Edison, "The Best Man," "Who Goes There?" and in "The Young Lord Stranleigh" series. O'Malley has been with the Sid Olcott International productions, the Gene Gauntier Feature Players, and the Kalem Company, playing comedy, character and dramatic roles. He has a pleasing, engaging film appearance, and is modest and bashful to a degree not to be guessed at from seeing his dare-devil riding.

First planned by Director Eugene Nowland as an educational, O'Malley's performance put such a thrill into the film "In His Father's Footsteps," that Edison, rating it now as one of its best future releases, will put it out as a regular drama. O'Malley, as the hired man in love with the farmer's daughter who is dangerously ill with fever through the father's lack of sanitary precautions, lifts the play by his acting and the ride that brings the doctor in the nick of time. But O'Malley is more than a rider—he will prove to be one of the most popular of the Edison talented players through his acting.

ACTION AGAINST PATHE FRERES DISMISSED.

The misuse of Cupid's darts have ceased to be original. Judge Rose, in the United States District Court, has decided in dismissing the infringement action brought against Pathe Freres by Edgar Wilson Nye, a scenario writer.

"The idea of a misuse of the weapons in Cupid's Armory does not strike one as being original at this late day in the world's history," said Judge Rose. "It is scarcely a pioneer conception. Whether a copyright obtained for the particular working out and development of such an idea has or has not been infringed, depends therefore upon a careful comparison of the way in which the central conception was worked out in the original and in the alleged infringement. There is no testimony in this case from which I can form any idea as to how the infringing representation worked out the basic idea."

The plaintiff alleged the photoplay produced by the film company, entitled "Cupid's Stolen Arrows," constituted an infringement of a scenario written by him and sought to recover damages and obtain injunctive relief.

In both scenarios Cupid's weapons were stolen by an Imp while the artful sharpshooter was asleep and the well-laid plans of Cupid were sadly mixed up until he recovered possession of his bow and arrows and righted matters in the final scene.

"C. O. D.," A Scream

A Broadway Star Feature That Is High-Class Comedy—Now on the Screen at the Vitagraph Theater.

FREDERICK CHAPIN wrote a play and called it "C. O. D.;" the Vitagraph Company secured the right to make a picture of it; Charles Brown wrote that play into picture form and Director Tefft Johnson with a selected company of Vitagraphers turned it into a four-part motion picture. Chapin we all know quite well; Charles Brown is not so well known and, although Johnson has had his name hitched to some pretty good Vitagraph "life portrayals," he will have to go some if he makes another picture that will make him better known to the picture lovers of this land than will "C. O. D."

"A laughing comedy in four parts," the program of the Vitagraph theatre says, but the "four parts" have nothing to do with the "comedy" or the "laughing," which are continuous, proof of which statement may be had by any doubting ones if they will drop in on the entertainment presented this week at the Vitagraph theater, 44th street and Broadway, New York.

Know Tefft Johnson? Well, he's a six-foot athlete with a perpetual twinkle in his eyes, a big balance in the fund of good nature and an inexhaustible bag of tricks. The life of many a social gathering when he is at play, it is only natural that he should inject a lot of his vivacity into his work and especially into the kind of work he works at—producing motion pictures. Yes; Chapin wrote it, that's true, and his idea was clever. Brown "picturized" it, as they say at the Vitagraph studio, and that's some job, too. But, listen, Johnson produced it, directed it, sweat over it and (whisper this) swore numerous classic and mighty oaths (under his breath, of course) in the doing of it. There's good reason, too. Look at the cast: Hughie Mack—it certainly took much moral suasion to put Hughie through the paces of this comedy. Now, we don't mean that Hughie "isn't there;" he is, and very much, at that—something like three hundred pounds there, but he gyrates through the whole four parts with sylphlike grace and scores at every opportunity. Hughie, with Harry Davenport and Charles Brown, constitute a trio of deceitful husbands who are to blame for all the trouble and most of the laughs in this peer of comedies.

It all started this way: These three husbands connived together to get away from their wives for a few days. By feigning illness they separately obtained permission to go to the country and collectively went. Subsequently the wives, comparing notes, discover the deception and decided to go to the country for a little lark, too.

A railroad wreck interrupts the plasure of the husbands, but they emerge from the debris of a sleeping car clad only in pajamas and continue their pilgrimage, bringing up at a farm house whose owner, Farmer Jones (William Shea) recognizes them for a trio of escaped convicts and sets them to work till he can get the prison authorities to come for them and pay the reward offered for their capture.

While these events are happening the wives arrive safely at their country hotel, make the acquaintance of three summer boys and soon set out for a joy ride. Fate and an automobile bring them to Farmer Jones' house for dinner, whereupon the fun commences. The plot, now well advanced, thickens when the same automobile and a worse fate leaves the wives and their escorts stranded on a country road and compels them to walk back in the rain and at night to the house of the same Farmer Jones, for while they were upon the road the three husbands have managed to prove their identity to the farmer and are given comfortable quarters in the rooms of his three daughters, who have been bribed to sleep elsewhere. Consequently, when Mrs. Jones, returning from town, brings in the three bedraggled wives and attempts to assign them to the same rooms, the situation is not to be described, it must be seen.

The troubles of both husbands and wives are straightened out at last, but there is a wealth of fun in the straightening. It would seem that the director had overlooked no bit of business calculated to cause a laugh: if he had it would have been of no consequence, for the audience of which the writer was one, could not have laughed more, no matter what the provocation. And mind you, there was no "slap-stick" stuff, no vulgarity, no camera tricks, no acrobatics. Just plain comedy, exaggerated in spots, perhaps, but wholesome and genuinely humorous.

Where does the "C. O. D." come in? Why, C. O. Darlington, C. O. Drudge and C. O. Dusenberry, the three "husbands" mentioned before. Their "wives" were Eulalie Jensen, Mabel Kelly and Edwina Robbins, all capable. Jack Bulger, William Dunn and Stephen Lennon and suitable "summer dudes" and Farmer Jones' daughters were Ethel Corcoran, Mary Anderson and Ruth Edwards, all pretty and vivacious. Charles Edwards' portrayal of Lem, the hired man, was correspondingly good.

Exhibitors in New York and those who can get here, should try to see this picture; it is something they should have when it is offered for booking.

Other Numbers.

There are other numbers on this program, but we have space only to mention titles: "Sunshine and Shadows," a two-part comedy-drama that touches the heart; "A Strand of Blond Hair," more good comedy, and "What the Moon Saw," a one-act play—not a picture—which is a gem of its kind, featuring Sidney Drew. Altogether the Vitagraph has offered few, if any, programs better than this.

Frederick De Belleville With Dyreda

THE Dyreda Art Film Corporation is to be congratulated on signing Frederick De Belleville to act in a feature motion picture, which will be produced under the direction of J. Searle Dawley.

Mr. De Belleville is one of the best known and most justly popular actors in this country and has long occupied an exceedingly important place on the American stage, having been leading man for Minnie Maddern Fiske, James O'Neill, Rose Coghlan and other stars too numerous to mention.

Frederick De Belleville.

He is an actor of force, vividness and discretion and his methods are as legitimate as they are graphic and telling, his portrayals of the extremely difficult roles of Nortier in "Monte Cristo" and of Des Prunelles in "Divorcons" caused considerable favorable comment throughout the world.

Mr. De Belleville will be seen for the first time in motion pictures in the feature "A Daughter of the People," which will be released through the World Film Corporation some time in January and will be eagerly looked forward to by the many who have seen Mr. De Belleville on the legitimate stage.

BALBOA CAMERAMAN ARRESTED AS SPY.

Arrested as a military spy in Long Beach, Cal., taken to the city prison and subjected to a "third degree" ordeal of questioning, was the experience recently of Carl von Pagh-Winther, a cameraman in the employ of the Balboa Amusement Producing Company of Long Beach, who is known in local moving picture circles as "The Baron," because of his fierce, bristling mustache, Danish ancestry and markedly military bearing. The arrest was made by Detective T. G. Cervantes of the Long Beach police department, who acted on advices he had received from San Pedro, seven miles distant, that "The Baron" and a mysterious male friend had eaten dinner in a San Pedro restaurant and had talked of submarines, military warfare and, so the message stated, had displayed revolvers and had adjusted the mechanism of the weapons. Mr. Horkheimer very shortly secured his release.

BUSHMAN IN "THE SLIM PRINCESS."

Francis X. Bushman fits so aptly the character of the young American millionaire in George Ade's play, "The Slim Princess," as though the part had originally been made especially for him.

The play, which has been produced by Essanay, represents the leading character as a dashing young American who goes after what he wants regardless of the rules and customs of the European court and gets it.

The young man falls in love with a Turkish princess. Instead of submitting to the almost impossible barrier between them, he goes to work in the true American style and wins her.

Music for the Picture

Conducted by CLARENCE E. SINN

THE Bridgeport Morning Telegram (Bridgeport, Conn.) contained an editorial which should be of interest to our readers. I give it in full:

"The Music Drama of the Future."

"Those who are witnessing the remarkable picture play 'Cabiria' at Poli's theater this week are seeing something that establishes an entirely new kind of drama—a genuine melodrama, approaching an ideal sought by some of the greatest musicians, among them Wagner, Bizet and our own MacDowell—an ideal expressed in the wedding of musical art to dramatic art in such a way as to form a perfect whole without incongruities of any kind.

"The ordinary combination of musical and dramatic art in vogue throughout the world today is grand opera, but this possesses such glaring and obvious defects as an artistic medium that it is small wonder that the music masters of the world sought for means of improving and perfecting it.

"Grand opera is not a perfect dramatic art, because the characters in it cannot be true to life for innumerable reasons, some of them technical, some physical, and all inherent. Romeo and Juliet, madly in love, do not stand ten feet apart and sing at each other in real life, but they do in grand opera. A real Lohengrin, looking for a fight, does not wage battle by means of his vocal chords—but he does in grand opera. The moment that we begin to sing a drama that is supposed to be a replica of real life, the absurdities become so manifest that the artistic effect is constantly ruined by the awakening of a tendency to laughter, while the illusion is wholly dispelled. Great singers, too, are seldom great actors, and scarcely ever are they cast physically for the dramatic roles they are called upon to fill; hence the additional absurdity of obviously aged soprano Juliettes playing opposite to equally aged and ridiculously fat tenor Romeos.

"To overcome this difficulty some of the greatest musicians have attempted at various times the production of melodrama —a genuine drama, acted as true to life as stage art could make it, roles filled by the very best actors and actresses, and perfect in every detail from the view-point of dramatic art—this to be accompanied by a continuous flow of operatic music reflecting, interpreting and enhancing the changing moods of the drama, and exercising a powerful emotional appeal upon the audience. But here again was a great difficulty—the actors must declaim against music, and music must struggle against declamation. It wouldn't work.

"But in the moving picture we have all difficulties solved. The acting is perfect, the staging is incomparable, the whole is in pantomime, and a production, once fixed in the films, is absolutely standardized and can be set to music that will fit it, once and for all, as perfectly as a glove fits the hand. The producers of Cabiria have attempted to realize, in part at least, this ideal, and hence the big orchestra that accompanies the play, and the hidden chorus have a score that follows every turn of the great drama that is presented. Perhaps one of the world's great future musicians will see the possibilities thus presented and such a combination of music and drama will be established as a permanent form of art.

"More than four years ago this department prophesied that in time the best composers would recognize the opportunity the moving picture offers for the wedding of drama and music. In my humble opinion there is no 'perhaps' about it; it just naturally stands to reason that it must come. Possibly not all pictures will be thus fitted—probably only the better ones. Not only that, I believe that portions of these will be given without any music; music will be introduced when it really enhance the dramatic effect. It is conceivable that a whole reel might be made which would be more effective when shown without musical accompaniment. Patrons of the Strand Theater (New York City) may one day see this exemplified—if Mr. Rothapfel hasn't already shown it.

"They who are so fortunate as to see 'Cabiria' and hear its splendid orchestral setting will agree with the editor of the Bridgeport Morning Telegram that such a combination of music and drama (in their best forms) suggests a permanent form of art. They will also belive that this particular form of art is now well on its way."

Displaying Music Titles.

Miss Florence L. Currier—ever welcome visitor—rises to make a few remarks:

"Congratulations on the ever increasing value of your music page in the Moving Picture World. It most certainly is growing of more value to we picture music people each issue and has become to us one of the necessities. I wonder if a short item on page 807 of the November 7 issue of the World came to your attention. Here is a perfectly well meaning person who says: 'One innovation that would meet with popular favor and supply an existing demand, would be to have cards with prominent lettering display the names of the lesser known musical numbers as they are played.'—Here we are trying our best to have musicians subjugate their music to the screen play, and some one comes along who wants a sort of heralded vaudeville made out of our programs. If only our musicians would be willing to forget self and play the actual pictures with the most careful interpretation, then we would actually accomplish something really worth while, but the instant any musical selection detracts from the picture to itself, that very moment it ceases to be a part of the picture show and is rather a concert in itself."

This department has always taken the attitude that the picture is the show. If music is used, it should be accessory to the picture only—not pushed into the center of the stage to share the honors (or steal them), from the main attraction. It is all very well to make music one of the attractions at the picture theater. You will also make talking points of your lights, ventilation, attention to patrons' comfort and so forth, but it is not well to intrude any of these on your patrons' attention to the detraction of the picture, so why should you seek to center their attention on music rather than the picture? And why should any one but the local music dealer suggest that you display disconcerting signs to the audience, announcing that the pianist is playing "The Goose Step" or the "Mule Trot."

Miss Currier further says: "I should like to personally congratulate the drummer whose Rules for Drummers appeared in issue of November 7. He is so decidedly right and his sarcasm is so pointedly direct that my prejudice against all drummers is somewhat mollified."

A National Anthem.

I am in receipt of a copy of a new song called "America, Star of the West," written by Mrs. Theresa L. T. Hoppe of Portland, Oregon. This song is designed by the composer as a national anthem for the United States of North America. I am informed also that a copy of the song has been mailed to each of the moving picture manufacturers.

In connection with this I wish to state that when publications are mentioned in this page for review or criticism or any other reason, it does not mean that the Moving Picture World has them for sale. Some time ago I mentioned a new publication and have been "pelted" with inquiries about it ever since. I will mention most anything which looks interesting to this department whenever it comes to my attention. If the sponsors haven't enough enterprise to advertise their wares it is not my fault. In the publication referred to I gave the name of the publisher and the city. Please don't write to me for the articles I may mention here—I don't sell them.

Extemporaneous Playing.

Mrs. R. R. Malta, Montana, says: "I would like to know what is considered the best music for small or medium sized picture houses. Have been playing pictures for some time and find that improvising pleases better than anything I have tried so far. I do not enjoy hearing one trying to fit tunes to pictures unless it is to sketch in some fitting melody to certain scenes, and I do not think it sounds well to continue the melody after the scene changes to something radically different. Will take plain piano work for mine."

By which I presume the lady means she prefers the piano to orchestral accompaniment to pictures. So far as the merits of different "methods" are concerned, it depends altogether

upon who is doing the playing. If you are a clever improvisor and "handy" at inventing descriptive music for the various pictorial episodes, you are perfectly right in using your gift. But there are many who cannot invent musical themes at all—and many who think they can when they are only fooling themselves. I have heard some who kept up a continuous, monotonous thump, thump, thump on chords in eight notes, without a vestige of melody. In such cases I would have much preferred a few tunes—providing they almost fit the sentiment of the picture. There is no doubt but that a good extemporaneous player can supply a better musical setting than can one who must depend upon notes. But again I say, it all depends on the player.

Kalem Mystery Series

Has Twenty Detective Puzzles Which Will Be Solved in Two-Part Pictures.

A DECIDED novelty in series stories is about to be released by Kalem Company, under the general heading of "The Girl Detective Series." Assisted by a detective whose name is a household world, Kalem will endeavor to solve twenty mysteries which at various times have engrossed the attention of the country.

Scene from "The Affair of the Deserted House" (Kalem)

Each mystery will be dealt with in a two-act episode. One of these episodes will be released every Wednesday, commencing with January 27th. The first of the series will be "The Affair of the Deserted House."

The central figure of "The Girl Detective" series will be a society girl with a penchant for detective work. This young lady, whose name is Ruth, will endeavor to clear up the problems and bring the evil-doers to justice.

It has been a source of complaint in the past that in detective stories told on the screen, matters so shape themselves that the veriest tyro, to say nothing of an experienced detective, would have an easy time in solving the mystery. In the Kalem series, however, the detective employed by the producers works by deduction and does not depend upon time-worn artifices of the stage in showing how the various crimes were perpetrated.

Therefore, Ruth, guided by this individual, is to all intents and purposes working on the original incident upon which the Kalem story is based. Common sense, plus decided detective ability, are what she uses to help her in her work. Miracles and coincidences have no place in these stories.

For certain reasons, the name of the detective who has outlined the solution of the various mysteries for Kalem, cannot be mentioned. His method of working stands out in "The Girl Detective" series, and the majority of photoplay patrons will have no difficulty in recognizing his master hand.

But of supreme interest to exhibitors is the announcement that the series is to be part of Kalem's regular program. It will take the place of the regular two-act production now being issued on Wednesday. Exhibitors will therefore receive a great money-bringing attraction without a penny's increase in cost over their regular service. This is in line with Kalem's practice—a practice established when "The Alice Joyce" series, and "The Hazards of Helen Railroad" series were first issued. These are released in regular service and are proving tremendous successes.

In "The Affair of the Deserted House," the photoplay "fan" is introduced to Ruth and is shown the circumstances which lead to her taking up detective work. Her first problem deals with the rounding up of a band of counterfeiters who have been giving the Federal authorities all sorts of trouble. The clever manner in which she brings these criminals to book attracts the attention of the police authorities and Ruth is appointed special investigator.

Motion Pictures from Holland

Hollandia Film Company Will Release Some Subjects Through Kinetophotes.

THE Kinetophote has just completed arrangements with the Hollandia Film Manufacturing Co., of Haarlem, Holland, whereby the Kinetophote will take over such of the Hollandia pictures as are available for the United States, Canada and New Foundland. Such films as the Kinetophote takes over will be released through the K. C. Booking Co., Incorporated, in the United States, and the K. C. Booking Co., Limited, of Montreal, as well as through the exchanges affiliated with the K. C. Company.

Jan Leendertz, representative of the Hollandia Company, arrived in this country on the "Rotterdam" a week or more ago, bringing with him 25,000 feet of film, a part of which was accepted by the Kinetophote as being of sufficient merit to take with American audiences. It was stated at the Kinetophote offices that none of the Hollandia film is to be taken which does not come up to such specifications and, therefore, such of the film as was accepted is replete enough with action and good photography as to make it available for the American market.

Mr. Leendertz, who is an expert in the land of dykes on the question of motion pictures, is stopping at the McAlpin, but expects to return to Holland on the "Nieuw Amsterdam" when that ship sails on December 12. Mr. Leendertz knows the film game in Holland from start to finish and talks most interestingly on conditions in the business there which have arisen as the result of the war.

"One condition which I remember very well, which arose from the war," he said, "was a condition which was imposed upon me by my associates in the Hollandia Company before leaving. They told me that if the "Rotterdam" should happen to strike a mine I was not to come back without a moving picture of the catastrophe. You may be sure that I looked anxiously for any sign of such a happening, but not for the purpose of taking it.

"Our company is the only company in Holland manufacturing films, and we find an excellent market for our output. We do not, however, market any of our films ourselves; we sell through the oldest agent in Holland, who distributes films all over Holland and Dutch colonies.

"But we do not have the proposition of a feature every day in many motion picture theaters, such as you do here. In Holland a theater books a feature for one week or, at the most, two each week.

"After the war broke out there was a great boom in the motion picture trade because so many of what you call the legitimate theaters were closed. At once there was a demand for a cheaper amusement and the motion picture supplied it. However, prices were lowered a little in the picture houses, due to the depression caused by the war, and because there was a fear that Holland might be dragged into it. Now we know that we shall not be implicated in the controversy, and things were brightening up to a considerable extent when I left Holland.

"We try to get stars for our pictures the same as you do in this country right now. For instance, in one or two of the films which we have brought to the Kinetophote Corporation, we used H. L. Chrispijn, director the Royal theater in Amsterdam. He not only was the star of the piece, but he directed the picture. We were very fortunate to get him, because usually his time is all taken up at the Royal theater. We made no films at all during August after the outbreak of the war, but we got going again in October and our plant is working to full capacity now."

UNIVERSAL GETS LONERGAN.

Lloyd F. Lonergan, author of "The Million Dollar Mystery" and of almost every Thanhouser photoplay, from the inception of that concern, has quit his position of producing manager of the Thanhouser establishment to become a writer of features for the Universal eastern stars. He is now spending much time in conference with Julius Stern, manager of the Imp studio, and with Ben Wilson, William Garwood and Miss Mary Fuller, for whom latter stars he will create his first Universal stories. The acquisition of Mr. Lonergan, whose record of Thanhouser successes has placed him in the front rank of American scenario experts, is considered one of the most important the Universal has made of late.

"The Ghost Breaker"

A Multiple Reel Lasky Production of Unusual Merit—Has Many Thrills and Much Humor.

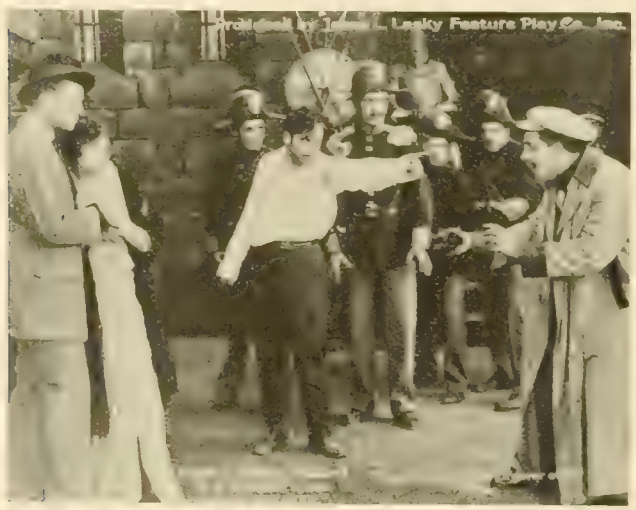
Reviewed by W. Stephen Bush.

I AM glad to dip my pen in the ink of laudation, which, of late, has threatened to run dry. "The Ghost Breaker" is one of the few pictures that measure up to the full definition of a great feature. It has, to begin with, the solid substance which makes the feature stand out above the rank and file of films; it has the right qualities of form; the dramatic construction is bold, but clear and consistent; the acting of the principal characters must meet the most exacting expectations and there is the overshadowing advantage of originality plus variety.

"The Ghost Breaker" had a long run on the speaking stage, but I really believe that its success on the screen will be even greater.

The subject offered extraordinary possibilities to a high-class film producer, and it must be said that the Lasky Company rose fully to every one of them. To provide an hour's first-class entertainment the producing company has been simply extravagant in its outlay of time, care and money. This ambitious striving, this desire to give the public the best at any cost, finds its reward in keen public appreciation. Audiences at the Strand are critical, but the picture had not been on its way five minutes before I saw the zest of enjoyment on all the faces around me, and after that it was only a question of how big and emphatic the public approval would be.

The subject itself is one which must always appeal to an



Scene from "The Ghost Breaker." (Lasky).

American audience. American humor is world-famous. We love to see young Americans brush aside the ceremonies and conventions of the Old World and go directly to the point. Imagine a haunted castle having any terrors for a young Kentuckian from the feud-belt. Here, in stately and ceremonious Arragon, is a castle containing fabulous treasure. It belongs to an ancient Spanish family, which has vainly sought to locate the hidden wealth of its ancestors. The head of the house goes into the castle to search and is never heard of again. The son and heir then enters the mysterious ruin and he, too, is heard of no more. The peasants in the country firmly believe that the castle is haunted by evil spirits and none can be found to go near it after dark, let alone enter it. The locket containing an accurate description of the hiding place of the jewels has been stolen by a thievish maid. The locket is traced to America and the princess of the House of Arragon, bemoaining the disappearance of father and brother, boldly starts out for New York and succeeds in finding a trace of the jewel soon after her arrival.

Through the murder of his father, Warren Jarvis, of Kentucky, is drawn into the plot. Tracing the murderer to New York he meets and kills him in a New York hotel and effects his escape by entering the room of the princess. Jarvis is so much of a gentleman that he secures the sympathy of the princess who hides him from the detectives and subsequently enlists his assistance in her efforts to solve the mystery of the ancient castle. After many hair-breadth escapes from all sorts of medieval tricks and devices Jarvis locates the treasure and marries the heiress.

Humor, pathos, thrills, genuine melodrama, novelty place this feature in the first flight of today's American-made pictures. There were fine flashes of inspiration on the part of the director. The journey on the ocean was just indicated by a huge funnel with the whistle blowing—the whole thing close up. The effect was instantaneous. Never was the action of a play advanced more skillfully. The interior settings were good, a rare thing, even in the best of features. One of the cleverest touches in the feature and characteristic of the attention to detail is the descent of the two detectives on the rope-ladder from the steamer into their boat below. It is a trifle perhaps, but it shows to what lengths the producers have gone to make their work as perfect as possible.

H. B. Warner has made fast friends with the camera and his effort in "The Ghost Breaker" is nothing short of masterly. Every part was exceedingly well taken and the minor parts stood out as very clever work. I think the opening scenes were a most unique and entertaining use of the possibilities of double exposure work. The feature gives the exhibitor a splendid chance to show what he can do by way of presenting a picture.

James W. Castle

A DISTINCT stroke of good fortune is the acquisition by the Edison Company of James W. Castle as a director, for he brings with him all the wealth of successful experience gathered in his rise from call-boy many years ago, to the position of owner of well-known stage productions. Mr. Castle will devote practically his entire time to directing Edison comedies—and that fact is sufficient to warant comedies of a high order of real funniness.

That is not, however, Mr. Castle's first appearance in directing motion pictures as he spent some time as director for the Vitagraph. In his own productions, in partnership with George D. Baker, he directed such well-known successes as "Graustark," Harold McGrath's "Goose Girl,," and "The Bishop's Carriage, the rights of which he bought from Liebler.

James W. Castle.

An association which Mr. Castle recalls with reminiscent pleasure is the two seasons he spent as director for Madame Schumann-Heink endeavored to persuade him to go with her to Europe to prepare for Grand Opera work.

For two years, Mr. Castle had a valuable and successful experience as director of the famous Bush Temple Stock Company of Chicago, which has turned out so many stars. He also directed the F. F. Proctor Stock Company and held the same position with "Quo Vadis" and with "When Johnny Comes Marching Home," having under him in one company such an aggregation of stars as Marie Cahill, Raymond Hitchcock, William T. Carleton, Adele Ritchie, and other luminaries.

"THE SEATS OF THE MIGHTY" IN LOS ANGELES.

W. L. Clune, manager of the largest motion picture theater in the West, the Auditorium, in Los Angeles, has arranged with the World Film Corporation to show the Sir Gilbert Parker photoplay, "The Seats of the Mighty," starting December 14 at the Auditorium. Only the largest and best features available are used by Mr. Clune in that theater which, up to the time he took possession, was the home of the biggest traveling attractions, as for example, the Metropolitan Grand Opera Pavlowa, and stars of her type. Under Mr. Clune's management the Auditorium has been a wonderful success. Features are seen there for indefinite engagements. "The Escape," for example, played six weeks; "The Spoilers," three weeks, and the clientele of the Auditorium is composed of the finest theater-goers in the capital of southern California. In booking "The Seats of the Mighty," Mr. Clune feels that he has an attraction that will set a new record in attendance at his popular playhouse.

"Should a Woman Divorce"

Burdened by Useless Title an Ivan Five-reel Production Tells Its Simple Story in Human Way.

Reviewed by Hanford C. Judson.

IN spite of its foolish but stentoriously self-advertising title, this Ivan five-reel offering, telling its story of martial difficulties in a clean-handed way, has nothing really to do with social problems; it teaches nothing except that to go counter to accepted social ideas is to bring unhappiness. It does not reinforce this teaching either, for though it shows something of the unhappiness that a woman who acts foolishly brings upon herself, her friends and relatives, it ends by affirming that she is determined to live henceforth for her children alone; but fails to bring out the fact that the two children have been the most wronged of all. It is crammed full of humanity, but has no social propaganda value whatever. It is simply a story that Ivan Abramson has

Scene from "Should a Woman Divorce" (Ivan).

made up, using what license he needed, such as total disregard of American divorce laws, to make his picture entertaining. He has been eminently successful in this and it is clear that he has done it with sincerity and a human feeling in his heart; for his characters convince and in restrained presentation of themselves strongly engage our sympathy.

There is a distinct Semitic atmosphere in it all. Strange, almost amusing as this seems in the family of American farmer Roberts, it is all so simple, human and hearty in the best sense that it often reaches a peculiar Hebraic, almost Biblical dignity and is mighty good. This couldn't be without strong acting and vigorous clear-eyed direction. One thing is true, this reviewer thoroughly enjoyed it for its humanity. Its marring title effects it unnecessarily all the way through till we see how it is going to turn out.

The heroine, an American farmer's daughter, brings home a schoolgirl friend. The contrast between these two girls, glimpses of home life, the home-coming party at the farm house, the meeting with the rich man and the engagement in spite of a former lover's protest all remind one of Turgenief, the great Russian novelist, but are as natural as can be. The marriage, his gambling and drinking and her finding him with actresses at a cabaret are American enough. They have a daughter, but her husband's infidelity so works on the woman that she almost drounds herself. Her former lover is a doctor; she goes to him for help and he persuades her to run away with him. Her husband, she says "will never consent to a divorce." The doctor changes his name and telling the world that she is his wife, becomes a famous surgeon. They also have a child. The first child becomes sick and the famous surgeon is consulted. The woman and her other child enter the office and the secret is out. The tragedy is begun and doesn't end even when the doctor dies. There is nothing sentimental in this picture. Americans ought to welcome it as free and independent of convention only as America "itself" is.

STANDARD POLYSCOPE OPENS CLEVELAND OFFICE.

The Standard Polyscope Company, of New York City, which is launching a twenty-eight-reel per week program, has opened executive offices at 547 Leader-News building, Cleveland, for the purpose of handling its exchanges in the surrounding states. The Cleveland exchange location will be selected within a week, and on January 4 the quality of the Standard program can be viewed by exhibitors in the exchange projection room.

Orrin Johnson

ORRIN JOHNSON, who has just been engaged by the B. A. Rolfe Photo Plays, Inc., to play the lead in "Satan Sanderson," the forthcoming Alco release, began his career in the legitimate much earlier than the average actor, and made his success in less time.

Orrin Johnson.

He was born in Louisville, Ky. He went on the stage with Effie Ellsler in 1887. In two months he was leading man. For three seasons he continued with Miss Ellsler as her chief male support.

In 1890 he was engaged by Charles Frohman for the juvenile part in "Men and Women." This was Charles Frohman's original stock company at Proctor's Twenty-third Street Theater. The play ran for one year.

The next season, that of 1892-93, Mr. Johnson created the leading juvenile role in David Belasco's "The Girl I Left Behind Me," with practically the same company. This bill opened the Empire in 1893.

In the fall of 1895, he created the leading juvenile role in A. M. Palmer's production, "The Great Diamond Robbery." In November, 1895, he joined Richard Mansfield as his leading support for the entire Mansfield repertoire.

In the spring of 1899 he played Paris in Maude Adams' all-star production of "Romeo and Juliet." For the last half of this engagement he played Romeo to Miss Adams' Juliet. In 1899-1900 he played the title role in "The Little Minister," with Miss Adams.

At the opening of the season 1900-1901 he joined Annie Russell in "The Royal Family." In 1901-1902 Mr. Johnson continued with Miss Russell, creating the "Judge" in Clyde Fitch's "The Girl and the Judge." He also played the leading juvenile role in "Mice and Men" with Miss Russell.

The young actor was now prepared for stardom. In the latter part of 1904 at Daly's Theater he was starred with Margaret Illington in Onoto Watanna's "The Japanese Nightingale." He was also starred in "Hearts Courageous." In the subsequent season's engagements in the principal roles of "Ben Hur," "The Heart of Maryland" and "The Shepard King" followed.

The entire season of 1907-08 he played the lead in George Bradhurst's "The Man of the Hour." The following season he was featured with Marie Doro in "The Richest Girl."

Mr. Johnson's last work in New York was the creation of the lead in "The Marriage Game," and also that in "The Rule of Three." During his career to date he has played more than two hundred roles.

MAX FIGMAN IN "THE TRUTH WAGON."

Andrew J. Cobe, general manager of the Alliance Films Corporation, makes the announcement that the next Masterpiece Film Company release with Max Figman in the leading part will be "The Truth Wagon."

The production, which is in five parts, is a comedy-drama narrating the adventures of John Ross, an idle son of the rich, who after winning a national reputation of a practical joker, buys the "Truth," a newspaper that will not lie, and proceeds to follow a campaign of truth telling. He finds it a rather novel and difficult experiment. His own father runs for governor on the Republican ticket, but is defeated because his son's paper will not lie. In addition, Ross makes enemies of his friends, overthrows Hammany Hall, ruins himself financially and winds up by falling in love and making his sweetheart's father Governor of the State of New York.

The picture was produced under the personal direction of Mr. Figman, who plays John Ross, the truth teller. Supporting him Lolita Robertson, Al. W. Filson, and H. A. Livingston appear in the principal parts. The scenario was adapted by Elliot J. Clawson from Hayden Talbot's play, while the credit for the excellent photographic results is due to Georges Rizard.

"The Marked Woman"

A Picture of Boxer Rebellion with Astonishingly Well Trimmed and Directed Scenes—World Film.

Reviewed by Hanford C. Judson.

THIS picture, a five-reel offering made by the Peerless studio for the World Film program, shows very able directing. It is a story of the Boxer uprising in China; its heroine is a Russian girl and its hero is an American naval lieutenant who rescues her from the castle of a Boxer prince. The script is by Owen Davis and it was picturized by O. A. C. Lund. The feature of the story is the stirring taking of the Boxer castle by Lieutenant Dare, U. S. N., and his dauntless blue jackets and men in khaki. They have real walls to scale and they go up them in the most approved style. A company of militia artillery, so it seems, was utilized in taking the picture and its big modern field guns are brought into play with thrilling effect. There are also many excellent scenes showing them maneuvering about the fortress and on the way to it. One picture of the

Scene from "The Marked Woman" (World Film).

guns being dragged across a stream is fine. But the whole offering from first to last is filled with things that will both astonish and please.

The role of the Russian girl, Olga, is taken by Barbara Tennant. Olga is a nihilist and has fallen into the hands of the Russian ambassador (played by R. Radcliffe) at Nankin, who has left her in the keeping of a Chinaman, Kan, played by J. Baker. Prince Ching (Walter Connelly) of the court of the Empress (Jane Stuart) has seen Olga and brings his Boxers to steal her away from Kan's garden. Lieutenant Dare, who has become acquainted with her on her way from Russia to China, is in the garden at the time with the ambassador and Kan. They are captured by Ching. Kan is put in a box with a hole so that he can get food and is, five years later, at the moment when the Boxers really rise, still in his box in a deep dungeon. The American and the Russian ambassador have now been set free by Ching in order to persuade Olga to marry him, and she is now the mother of a child by Ching. A daughter of Kan, whom Ching has blinded with a hot sword, gets Olga to procure the release of her father and he tells the American where Olga is. This brings the attack on the castle, and during it both Ching and the child are killed.

Let us repeat that these Chinese sets and the carefully chosen backgrounds are truly marvelous. Few directors take the trouble to get such perfect setting for their stories. The imperial court, the garden scenes, ocean shores, houses, high walls and courts all are thoroughly Chinese and pleasing. The camera work, too, is of very high quality. The story is not the picture's strongest feature; but by the producer, O. A. C. Lund, it has been made most interesting.

MARY FULLER IN "THE VIRTUOSO."

Mary Fuller enacts the role of a violinist in "The Virtuoso," a Victor one-reel comedy-drama to be released on Monday, December 28. The strains from her violin enchant all her friends and later cause a theatrical manager to fall at her feet in adulation. Mary, however, is in search of an engagement and the manager's proposal comes very much as an anti-climax to her supreme effort to convince him that she ought to be put on the "big time." Comic relief is afforded in abundance in this Victor comedy-drama by means of the introduction of easily recognizable theatrical types.

Helen Gardner

BEAUTIFUL, talented, and of wonderfully convincing dramatic power, Miss Helen Gardner occupies a position distinctively prominent in the motion picture art. An art which reverences for its magnificence.

After graduating from the Sargent Dramatic School, Miss Gardner appeared in several classical pantomimic dramas, but recognizing in the picture play a field in which her highest ideals might be attained, she refused several flattering offers to continue her work behind the footlights, and accepted an offer to become a member of the Vitagraph Players.

Helen Gardner.

After a short absence from this company, during which she appeared in special features, among which were "Cleopatra," "A Princess of Bagdad" and "A Daughter of Pan," Miss Gardner has returned to the Vitagraph Company and is featured in all of the plays written by Mr. Charles L. Gaskill.

Miss Gardner has done more than play the parts assigned to her. She has made a thorough study of the art of silent expression, and has acquired a knowledge of its subtilties, that is evidenced in all of her characterizations. Each character she portrays is a creation with a personality all its own. She is herself only off the screen; on it, she is the personification of the being conceived in the mind of the author.

EDWIN CLARKE VERY ILL.

Edwin Clarke, the popular young Edison player who for the past four years has been associated with that studio, resigned this week because of a serious illness which will require permanent residence in California's mild climate. He had just recently played the Prince in "Fantasma," the Edison feature, which will be released December 19. Though not feeling well at the time, he asked that he might be allowed to portray the forlorn Prince of that delightful fairy tale. His impersonation, as shown in the "Fantasma" film, forms a splendid climax to his long service for the studio and it is remarked by his fellow players as being highly typical, in its boyish, winning grace of manner, of Mr. Clarke's own personality. Julian Reed, his friend for years, took Mr. Clarke to the train, as the representative of the studio to wish him the speediest return to health, for he was beloved by all his co-players.

A LITTLE TOO MUCH REALISM.

All sorts of encounters take place in Van Loan's lively baseball story, "Little Sunset," just completed by Bosworth, Inc. Among them is one in which "Little Sunset" licks the Apaches' former bat-boy in a fair fight, and becomes bat-boy himself. Unfortunately, the boy chosen for the defeat didn't want to be licked, and furthermore he didn't propose to be licked as long as his two fists held out. Gordon Griffith, who plays "Little Sunset," had no intention of being downed, either, especially as the play demanded that he win out. The scene took place at the grounds of the Los Angeles baseball team, with the Bosworth forces as the "Apaches," and the Venice team of the Pacific Coast League as their opponents, the "Renegades." Both teams cheered the combatants to the echo, but to their surprise the fight did not go according to schedule. Holding the boys apart by main strength, Mr. Bosworth explained that it was only make-believe, and that "Little Sunset" should win. "But I kin lick him easy!" howled the other boy. "Can't either," yelled "Sunset," and they were at it again.

And it was only after much persuasion that the two youngsters were willing to call it a play fight and proceed according to the earnest directions of the entire Venice and Bosworth teams.

"The Passing of Two-Gun Hicks"

A Realistic Two-Real Bronco Portraiture of Primitive Forces In Cowboy Life.

Reviewed by Louis Reeves Harrison.

CAST.

Two Gun Hicks.....Wm. S. Hart
Joe Jenks.....Arthur Maude
May Jenks.....Leona Hutton
Bad Ike.....Mr. Willis
Hayes.....J. Barney Sherry

ON TWO occasions the small boy may whoop outwardly and surely rejoice inwardly—when the circus comes to town and when he is taken to see a cowboy photoplay. The small boy does not know that he is representative of a period in the growth of humankind, when all men were at war with one another, perpetually contending and as perpetually living in a state of dread. The desire to fight that is now being modified in Europe by a process of elimination is warm

Scene from "The Passing of Two-Gun Hicks" (Broncho).

in the breast of the small boy and never grows entirely cold in man, though it may slumber unnoticed through a lifetime. To see a fight, irrespective of what it is about, is the small boy's delight, and most of all he loves to see the action on horseback. Therein lies the fascination of cowboy plays for minds that are primitive, and they are not always the minority in a mixed audience.

Two-Gun Hicks is the hero he always was, a cool, insolent, steely-eyed man—nearly all gun men have grey blue eyes—who seldom shoots, but when he pulls there is nearly always something doing. He is not first to reach shanty town. He is preceded by Bad Ike on a rampage. Bad Ike is seen coming down the hill, blazing away with both hands and boiling drunk. The inhabitants run to shelter—men in the saloon rush to cover; even the dance hall girls hide. Bad Ike terrorizes the other four-flushers with his guns for a while, then rounds them all up at the bar for a drink. Two-Gun Hicks happens along, and he comes unannounced. The shanty town is deserted when he rides in, but he lights a match with one hand, snipping the end with his nails, glances around with a sneer and walks into the bar. He pounds the table and orders a drink. "Who the —— are you?" demands Bad Ike, unwilling to have any other rooster in his barnyard. The stranger walks straight up to the bad man, looking him in the eye, and says, "I'm Two-Gun Hicks," and he proves it by drawing swiftly and shooting Bad Ike in the wrist. This is a mere pleasantry, however, as a round of drinks follows, and the two bad men become good friends.

Two-Gun Hicks spurns the advances of the dance girls. "When I want a woman, I take her," he affirms, "but I don't care to have 'em hanging round." Mr. Hicks takes a fancy to May Jenks, the wife of a confirmed drunkard, but she fails to reciprocate. She even goes so far as to urge her renegade mate to chase Hicks out of town. The gambler also backs this up for purposes of his own and not particularly honorable. As a consequence, Mr. Hicks is told to quit at 5 p. m. or take what is coming to him from the outraged, though alcoholic, husband. The wife, who has called Hicks a coward, now fears for her husband's life and seeks out Hicks to plead with him. He decides to prove that he is no moral coward. He braves the sneers and jeers of the crowd by quitting at the appointed time, though he slaps the gambler in the face with his gloves as a parting blow. Virtue triumphs in the person of May Jenks and her triumphant mate invites the crowd to celebrate.

"When Wealth Aspired"

Three-Reel Offering by Italian Pathe Company in Which Wealthy Parents Buy Titled Husband for Daughter.

Reviewed by Hanford C. Judson.

THE distinguishing features of this three-reel picture, "When Wealth Aspired," are the dignified acting, full of repose yet clearly picturing mental states to us, and also the convincing direction in most of its scenes. The sets are all that one would expect in a picture by a skillful director, and the camera work makes it all clear. It is a story of Italian society life and its heroine, the daughter of wealthy but rather vulgar parents, is married off to a duke, her dot being sufficient to fill the impoverished aristocrat's needs. Her father's secretary loves her and he finds the note of the duke to the marriage broker agreeing to pay a large sum after the marriage. This note he takes to the girl's father and protests that he will tell the girl. Her father writes to the duke and asks what ought to be done. We have been shown that the duke is a dead shot with a revolver. He picks a quarrel with the young man and shoots him dead.

The secretary has written a note to the girl to be given her after his death, but for five years this lies lost, and in the meanwhile the girl seems to be getting on very well with her husband. Then the secretary's mother brings her the long lost letter, from which she learns that the young man had loved her and that his death had been at heart and in its purpose little else than murder. The duchess determines to be revenged on her husband. A certain prince is paying court to her and he is as expert a swordsman as the duke is a sure shot. At a dinner in her own house she, the prince being present, gives her husband a carefully calculated insult—we have never seen anything just like this scene in pictures. Another duel, this time between the prince and the duke, is the outcome. The prince writes telling her that he will let the duke kill him if she wants him to—the duke intercepts the letter going in to her—and she answers: "Defend yourself." The duke intercepts her letter going out and knows her answer, yet he sends it on. The duel is fought and he is brought home dying, but before he goes, she shows him the letter of the young secretary whom he had killed in a dual.

There are plenty of things in the story and its direction that are wholly fresh; it was not copied after other pictures

Scene from "When Wealth Aspired" (Pathe).

and the art of it is unmistakable. As is plain from the outline of the story, the author's object was not a very high one; but the picture puts that object over relentlessly. It is probable that the more intelligent audiences will like the offering better than those in rough districts. It is unusual and will make a very fair offering at worst.

STRONG CAST FOR "THE AVALANCHE."

The cast for "The Avalanche," the forthcoming five-part feature release of the Life Photo Film Corporation, is completed. The company will start on the production Monday, December 7.

This cast is an exceedingly strong one, and preparations are being made to produce this photoplay feature on an extravagant scale.

Permission has been granted by the N. Y. Stock Exchange for the taking of the interior scenes, depicting a panic on the floor of the Exchange.

The Motion Picture Exhibitor

NATIONAL LEAGUE EXECUTIVE COMMITTEE.

Holds Meeting in New York to Discuss Organization Matters—May Select Place for Next Convention.

THE National Executive Board of the Motion Picture Exhibitors' League convened at the McAlpin Hotel on Monday, December 7, and are still in session as this edition is going to press.

The meeting was called to order by National President Marion S. Pearce. The following members of the board were in attendance: M. E. Cory, vice-president, of San Francisco; W. R. Wilson, secretary, Columbus, O.; Peter J. Jeup, national treasurer, Detroit; Fulton Brylawski, national committeeman, Washington, D. C., and T. P. Finnegan, vice-president, from Dallas, Tex., by proxy (Mr. Pearce).

The board went carefully over the report of the special convention committee having charge of the last annual convention at Dayton. The board found that every penny of the funds was fully accounted for and the detailed report which was submitted was characterized as eminently satisfactory. The president, secretary and treasurer submitted their reports, which show that a great deal of good work has been accomplished. Reports from the various state organizations show new interest and enthusiasm, which can doubtlessly be traced to the good work accomplished by Mr. Pearce and Mr. Brylawski in securing a reduction of the war tax at Washington.

The matter of the amalgamation of the factions in the state of New York next occupied the attention of the committee. Exhibitors of the city and the state of New York representing all shades of opinion and affiliated with both organizations in the state appeared before the board and were listened to with the closest attention. The members of the board showed a very deep interest in the question of bringing the factions together in amicable and harmonious fashion. Owing to the bad telephone service with the cities up-state on account of the storm, it was impossible to arrive at any definite conclusion, but it is the settled belief of every member of the committee that a complete and permanent harmonization is a certainty in the immediate future.

At the end of the second day's session the question of selecting the city for the holding of the next national convention and exposition was taken up, Mr. Cory leading off with a very earnest and eloquent appeal on behalf of San Francisco. The selection for the next convention will be an accomplished fact when this issue reaches the readers.

There is much unfinished and important business before the committee, which expects to remain in session for the rest of this week.

PATERSON EXHIBITORS ORGANIZE.

Silk City Picture Men Will Hold Weekly Meeting—Officers Elected—Maintenance Levy Decided Upon.

MANAGERS and representatives of the various motion picture houses of Paterson, N. J., seeking to accomplish a general betterment of the moving picture business in that city, formed a permanent organization of the trade, called the Moving Picture Exhibitors' Association of Patterson, last week, at a meeting held in the Lyric theater, that city. The meetings of the new organization will be held weekly, when topics looking to the mutual advancement of the picture show business will be discussed.

The following were elected officers to serve in their respective capacities during the ensuing year: Charles L. Dooley, manager of the Regent theater, president; George W. Cuff, representing the Silk City Amusement Company, controlling the Grand theater, vice-president; William Hewitt, manager of the Regal theater, secretary, and Max Gold, representing the Sterling Amusement Company, controlling the Strand theater, treasurer. Initiation fees were paid in, and a regular sustaining assessment, to be paid quarterly, was determined upon.

FRISCO'S FILM BOARD SUCCESS.

Has Opened Offices in Merchants' National Bank Building—Explains in Letter Purpose of Organization.

THE Film Exchange Board of Trade of San Francisco, with which every exchange in the city is affiliated, is meeting with great success with its work and most exhibitors are in hearty accord with its aims. Offices have been fitted up in the Merchants' National Bank Building, adjoining the offices of Maurice L. Asher, attorney-at-law and secretary of the organization, these being in charge of R. E. Stebbins, manager of the Board of Trade. The following letter was sent to exhibitors under the date of November 24:

"Inasmuch as there has been considerable comment on, and speculation regarding, for what purpose the Film Exchange Board of Trade of San Francisco was formed, we wish to explain for your information that it was organized for the purpose of bettering the conditions of both exhibitors and exchanges.

"By our rules regarding collections, which must be adhered to by all theaters, we have so arranged matters to protect the established and dependable exhibitors from the fly-by-night and irresponsible exhibitor, who comes into your locality and, by defrauding as many film exchanges as he can, lives for weeks, sometimes for months, on business that should justly belong to the established and honest exhibitor.

"The Film Exchange Board of Trade simply desires to have film and poster service paid promptly, as heretofore specified, and we will work together with the exhibitor to make conditions more satisfactory and your business more successful than has been the case during the past three or four years. There has been no combination formed for the purpose of raising the prices of film service, and it will be our desire and aim, in all future procedure, to work to the betterment of the entire trade. To this end, we respectfully solicit and desire the co-operation and support of every honest well intentioned exhibitor who desires to see the standard of the business raised in all its branches."

"SAFETY FIRST" RULES IN CLEVELAND.

In pursuing a policy in accord with the rules and regulations laid down by city and state officials for the proper protection of theaters, Cleveland, Ohio, exhibitors have adopted a list of "safety first" instructions to govern operators. The rules are as follows:

"Reading or smoking in the booth is strictly prohibited (60 per cent. of booth fires are traceable to the infraction of this rule).

"No visitors allowed in the booth at any time. (Owing to strictures placed upon us of a mandatory nature by the authorities we cannot risk forfeiting our license.)

"No apprentice or 'permit' man shall be deemed eligible to operate at this theater until he has passed a successful examination by a joint board of examiners, composed of three licensed union operators and three practical members of Cleveland Local No. 1, Motion Picture Exhibitors' League of America.

"All union apprentices, enrolled in any operators' union, as such, shall pay to the Cleveland Local No. 1, Motion Picture Exhibitors' League, a fee of fifty dollars.

"Substitute operators must report at least one hour before the opening time of the show, in order to familiarize themselves with the plant. This is absolutely necessary as a precaution against accidents, stoppages and fires, which are liable to occur to a man 'new on the job.'

"The manager of this theater must always be consulted for permission to send a substitute operator in place of the regular man.

"The practice of one operator working 'double shift' in downtown theaters will not be tolerated, except in extreme cases of sickness, death or urgent circumstances. (Eight hours being the maximum time for one man's labor under our rules and under the state laws.)

"The manager of this theater reserves the right, whenever the operator fails to open the show on schedule time, or fails to put on a satisfactory show, to engage any other qualified operator holding a city license."

Says Lillian to Lewis

"I Don't Like Your Style of Beauty; Have Some of My Beautifiers"—Ask the World Film Press Agent If You're a Skeptic.

ONE of the best little things we do at the World office is to take care of the overworked press agent; he is our joy. The weird tales he brings us are gems of literature, masterpieces of imagination. It is our constant regret that we cannot always find space to print all that is offered—some room must be reserved for the advertising department—and much that is wonderful and wise must needs be consigned to the wastepaper basket. Yet, there are times when we are constrained to give space to otherwise immaterial matter because of its peculiar application, and that observation brings us to the explanation of the heading of this yarn. Here's the answer:

Lillian Russell.

Rumor had gone forth that Lewis J. Selznick was looking worried under the strain of business occasioned by the constant amount of work constantly piling up around him. According to the able press agent, we called on Mr. Selznick to inquire as to the reason and this is what the interview revealed

Remarking Mr. Selznick's unexpected youthful appearance and a decided transformation in his facial aspect he refused to catch the compliment and evasively proceeded in this wise:

"Yes, sir; the World Film Corporation's business is expanding so rapidly that we are obliged to take another floor in this building for the New York Exchange on the street level. Our branches are increasing each week——"

"Increased business is responsible, then, for this youthful and comely appearance of yours, Mr. Selznick?"

Ignoring the question, Mr. Selznick proceeded: "I am constantly gathering new Broadway stars into our fold. Lew Fields is my latest catch."

"You have other great features coming?"

"Yes; on December 21st, Alice Brady in 'As Ye Sow' and on December 28th, Wilton Lackaye and Gail Kane in 'The Pit.' Isn't that enough to make me feel good."

"You are justified in feeling good, Mr. Selznick," we ventured, "but you look so uncommonly well rejuvenated, if we may so say, that we are curious as to the cause."

Lewis J. Selznick.

"Then comes Beatriz Michelena in two of her great successes, 'Mrs. Wiggs of the Cabbage Patch' and 'Mignon.'"

"And Lillian Russell?"

"Yes, and Miss Russell in 'Wildfire,' continued Mr. Selznick. "You will remember——"

Here we became slightly inquisitive.

"Miss Russell's beautifiers are said to be very potent in their effects," we hazarded.

Mr. Selznick coughed and blushed slightly.

"That program will take us," he hastened, "well into the new year, my plans for which are well under way. Then——"

"Excuse me, Mr. Selznick," we persisted, "are Miss Russell's beautifying preparations responsible for this wonderful change in your facial appearance?"

"Well, really, now——"

"It's a personal question," we remarked, "but a legitimate one in the circumstances."

Mr. Selznick laughed good naturedly.

"I'm afraid," he began——

"I won't publish the fact," we said, "if it is distasteful."

"It is not;" he smiled. "You've discovered my secret, so I may as well 'fess up. Miss Russell did make me a present of a case of her celebrated beautifying preparations, and between that and the phenomenal success of the World Film Corporation's business, you cannot be surprised that I feel and look good, can you?"

Of course, we could not, and said so.

There, you have it—the consummation of the desire of the press agent, to mention the names of Mr. Selznick and Miss Russell in the same story. We throw in the cuts for good measure.

OKLAHOMA EXHIBITORS' NOTICE.

Oklahoma Exhibitors, it is to be hoped that you paid your war tax promptly within the time proscribed (November), otherwise you will have a penalty of fifty per cent. added. Uncle Sam never does things by halves, and in this instance, he has no intention of overlooking anyone. When it became necessary to raise the war tax, Congress at once decided that theater proprietors should contribute liberally. The first declaration was, that all theaters, large and small throughout the United States, should pay $100, this amount was finally reduced to a minimum of $25, graduating from that to $100, according to seating capacity for each theater.

The Motion Picture Exhibitors' League of America, through our President, Mr. Pearce, Mr. Fulton Brylawski and others, worked untiringly with the congressional committee, and were finally successful in having the tax reduced. It looks as though this one act would be sufficient recommendation that every exhibitor in the United States would be desirous of having his name placed on the rolls of an organization that is continually working for the betterment of the motion picture industry. Remember, there is not only national legislation, but state legislation, that is continually being projected by persons who are not financially interested in the business. The following, which I clipped from the Daily Oklahoman of this date, is self-explanatory:

"Oklahoma State School Superintendent, R. H. Wilson, makes recommendation to new Governor and Legislature that a more rigid censorship be required of all Moving Picture Shows which school children are permitted to see, and that nothing of a licentious or outlawry nature shall be shown before children of a school age."

The moral is, "Join the Oklahoma State League." Do not shift your responsibility. If you cannot look after your own interests, contribute your mite in dues to some one that will.

L. W. BROPHY, Secretary.

LEHMAN & WELCH LEASE THEATER.

Lehman & Welch, of the Princess theater, 1431 Central avenue, Cincinnati, Ohio, has leased the Central theater at 1426 Central avenue, just opposite their other house. General film service will be used in both houses. E. L. Lehman says, "I get the Moving Picture World every Monday morning on time and find it a most valuable book; I could not do without it in my business."

MARKS LEAVES PIERROT FILM COMPANY.

Charles Marks, formerly connected with the Pierrot Film Company of New York, desires the trade to know that he has severed all connection with that company and sold his stock to the said corporation.

UNCLE SAM CONTRACTS FOR GEORGE KLEINE ATTRACTIONS.

George Kleine's New York offices report the completion of a contract whereby the United States Coast Artillery Corps, stationed at Fort Terry, N. Y., will see all Kleine attractions. Starting with "Quo Vadis," one subject each week will be projected for eight consecutive weeks. Fort Terry is located at the lower end of Long Island, where soldiers are constantly on guard duty and where a considerable force of men is regularly stationed. All the better class of motion picture programs in New York were considered before the officers in charge definitely decided in favor of the Kleine attractions.

"Her Younger Sister"

Reviewed by James S. McQuade.

THE Beauty film, "Her Youngest Sister," directed by Frank Cooley, recommends itself by a pleasing little story and fine photography. It is of a different type from that which we have been accustomed to see under the Beauty brand, and, naturally, one will miss Marguerite Fischer in the cast, although it is capably sustained by Fred Gamble, Gladys Kingsbury, Charlotte Burton and Joseph Harris.

Old Bill Lyons (Fred Gamble) is a grumpy old father who suffers from a combination of various ailments that confine him to his room most of the time. Emma (Miss Kingsbury), his elder daughter, is his obedient slave, attending to his selfish whims continually without a murmur. She is loved by a wholesome young man, John Wyman (Joseph Harris), who asks for her hand from the irrascible father, but is snubbed and given the ultimatum that he and Emma must

Scene from "Her Younger Sister" (American).

wait ten years. John leaves in a rage, because Emma consents to the sacrifice without remonstrance.

Ten years pass and John returns to claim his old sweetheart. He is met at the door of Emma's home by a beautiful young woman whom he greets with great warmth, believing her to be Emma. Instead it is Emma's sister Elsie (Miss Burton), who has budded into glorious womanhood in the past ten years. When he does meet Emma one can see that his heart is already centered on her beautiful younger sister. Soon Emma becomes aware of the fact and she returns her engagement ring to John, much to the delight of selfish old Bill Lyons, who inconsiderately tells her that Elsie is the only girl for John. The release date is December 15.

A BIG "EDISON NIGHT."

Manager Balsdon of the Dyckman Theater at 207th street and Broadway was so pleased with the success of an "Edison night" held recently at his other theatre, the Regent, that he repeated it at the Dyckman Tuesday night. Despite the inclement weather, the faithful fans were there in such numbers that before 9 o'clock the doors had to be closed. The program was exclusively Edison, featuring Augustus Phillips in the dashing "Midnight Ride of Paul Revere"; also shown were "Bootle's Baby," "The Everlasting Triangle" and "Two's Company."

When the stars who appeared in the films were introduced from the stage they were given an ovation, the girls of the party each receiving a huge bouquet. Manager Horace G. Plimpton occupied a box with the Edison players: Miss Viola Dana, Miss Gladys Huelette, Miss Mabel Trunnelle, Robert Conness, Herbert Prior and Augustus Phillips. Manager Balsdon tendered the party a banquet at the Hotel Cecil after the performance.

PICTURE AND LEADING ACTOR DISPLAYED ELECTRICALLY.

Quinn's Superba theater on Broadway near Fifth street, Los Angeles, Cal., announces in the big electric sign that the management has had erected over the mammoth marquise the name of the principal moving picture attraction and the leading player in it. The dimensions of the sign are 25 feet long and 12 feet wide. Theodore Roberts in Lasky's production, "The Circus Man," is the first picture to be emblazoned in this way. Quinn's Superba is the newest of picture houses to be opened in Los Angeles.

"The Thief"

Henri Bernstein's Tense Play, Picturized in Five Parts by Box Office Attractions Company, Makes Unusually Strong Offering.

Reviewed by Hanford C. Judson.

FEW plays lend themselves so whole heartedly to picturization as Henri Bernstein's "The Thief." It is a play in which the plot has been knit with extreme care, and its object is the plot, the situation and the emotions that spring from it, rather than poetry or atmosphere, so that the picture, since it has been able to make this situation absolutely clear, loses but a modicum of the appeal that the stage version made. It utilizes the advantage the screen has over the stage of telling its story more directly and perhaps it gains as much as it loses. It appeals to this reviewer—speaking of it as a production that gets its purpose over—as the strongest picture he has seen in a long while.

The staging is rather bare, as though done in a cramped studio, but this is no hinderance to it, for Director Edgar Lewis and his players, headed by Dorothy Donnelly, had a story that needed the best art to make it effective on the screen, but with that art, required no other embellishment. The staging serves, for as produced and acted the story would have made itself felt in much poorer sets. The director and every one of his players can well be proud of this picture. Dorothy Donnelly plays Marie Landau, in love with Richard Voysin, an admirer of pretty frocks. He and she are comparatively poor, now married and living with the Legardes (E. L. Davenport and Ivy Shepard). Legardes, a remarried widower, has a son, Fernand, the pride of his heart (Harry Spingler). The boy, impressionable and flighty, has fallen madly in love with Marie, who hardly flirts with him. But she, to get the pretty dresses she thinks she needs, is stealing from her friend, Mrs. Legardes. A detective (George De Carlton) is brought in as a guest. This man knows that Fernand has been living a free life in Paris and watches him closely. He has marked some bills. He sees the boy in the part of the house where these are and finds at once that they are gone.

Marie knows that the thief is to be named in an hour, is waiting in suspense, and is surprised to hear the detective state that the boy is the culprit. He is out on the lawn and she asks permission to go for him. She has the bills with her, and telling the boy all the truth, persuades him to take them and shoulder the whole guilt, which he Quixotically does. From this situation on, the picture changes a little from the original story; but it has that fine scene in which Marie's husband discovers the truth and the scene in which she finally confesses to the family. It can truly be called a big feature offering.

A. A. CORN JOINS ECLECTIC.

Aaron A. Corn, a well-known exhibitor and owner of several theaters in this city, a prominent figure in the New York group of organized exhibitors, has sold out his interest in the theaters and has become associated with the Eclectic Exchange in this city. His popularity and business experience ought to make him as successful in the new field as he has been in the old.

MARGARET VALE IN PICTURES.

Margaret Vale, niece of President Wilson, made her debut in motion pictures, in a sensational manner last week, by appearing in the scene at Marble Hill Cliff, an eighty-five foot eminence overlooking the Harlem River, into which jumped Barney McPhee, the leading man of the I. S. P. Producing Company.

Miss Vale, who in private life is Mrs. Howe, wife of the Professor of Latin at the University of North Carolina, has the sanction of her uncle in her professional career, as illustrated by a letter received from the President recently, in which he warmly wished her all success in her venture.

Last season Miss Vale's work in "Omar, the Tent Maker," in spectacular drama she quickly graduated from a minor part to that of leading woman. The production in which she is now appearing is "Was He a Coward?" and is in four parts. The scene that occasioned the daring leap from the lofty craig represents an incident in the escape of the hero, a convict. At this height and on this dizzy edge Miss Vale, as the heroine, pleads with the hero not to brave the icy depths, and almost slips into the water herself.

McPhee, watched by a batallion of reporters and newspaper photographers, made the leap in good style and swam a considerable distance with his clothes almost frozen to him.

Fire Prevention Discussed

Association Debates Construction and Operation of Houses —To Resuscitate Defeated Bill Governing Erection of Theaters.

MOVING picture interests came in for a good deal of discussion from various angles at the meeting of the Kentucky State Fire Prevention Association in Louisville December 4. The meeting was held at the Seelbach Hotel, that city.

Regulation of the building and operation of picture theaters was emphasized in a number of talks, Secretary Frank M. Drake stating that a bill covering these phases had lost out at the 1914 session of the state legislature, but would be brought up again in 1916. He said that much of the publicity work of the organization from now on would be in the direction of educating the public about the necessity of attending only theaters which are properly built.

C. C. Bosworth, state fire marshal of Kentucky, who was present, said that though the law referred to failed, he would begin a system of supervision immediately after the first of the year, when additional funds become available, and that everything possible would be done to make the picture shows safe.

From the positive standpoint—regarding the matter of regulation as negative—several interesting suggestions were made. The fire marshal said that one of the methods he is using to instruct his inspectors in proper methods of operating moving picture machines and the theaters generally is to have talks given by experts with a properly equipped theater as a model. He said that recently at a conference in Lexington, Ky., of his deputies, W. J. Gilsdorf, a fire insurance man, spoke about moving picture hazards, and took the deputies to a modern theater in Lexington and pointed out to them the methods in use there for safeguarding the house.

Ralph E. Richman, secretary of the state fire marshal department of Indiana, was a speaker at the meeting, and declared that by means of co-operation with moving picture men he had been able to get a great deal of desirable publicity along fire prevention lines. The moving picture film, "The Crime of Carelessness," made for the National Association of Manufacturers, has been shown generally in the Indiana houses at the request of the department, he said, the operators being asked to use the film in connection with their regular programs on days when the Indiana Fire Prevention Association, which inspects a town every month, meets there. In this way, he said, the minds of the people were turned toward fire prevention topics in a very effective way, and he praised the picture theater owners heartily for their public spirit in showing the films and thus giving publicity to a most important proposition.

Alco Absorbs All Star

Harry R. Raver and Augustus Thomas Dispose of Their Holdings in the Feature Company.

THE Alco Film Corporation this week absorbed the All Star Feature Corporation, of which Harry R. Raver was president and Augustus Thomas director general. Mr. Raver and Mr. Thomas have disposed of their holdings. The purchase of the All Star carries to the Alco the equipment, contracts, play options and good will of the company. The All Star was under contract to furnish the Alco with one release a month, and this will be carried out. The releasing and distributing arrangements at present in force will be continued.

Under the new plan George Foster Platt, formerly chief producer at the New Theater, will be the director general of All Star. Shortly after Alco's reorganization many plays were bought and options secured on considerable literary material. Contracts were also signed with stars. It is intimated that these will be utilized speedily and the pictures produced under the All Star brand.

GOVERNMENT "TRUST" SUIT RESUMED.

The Government suit against the so-called moving picture trust, hearings in which have been held off and on for the past two years, was resumed in the United States District Court in Philadelphia on December 7. Edwin Grosvenor, special assistant to Attorney General Gregory, began argument for the dissolution of the alleged combination. It was expected that the proceedings would last three or four days.

There are thirteen corporations and eleven defendants named in the suit, all of them having to do or having had to do with the so-called licensed group.

Sawyer Increases Capital

Move Made Necessary by Increases in Business—Has New Name.

Forced to extend its operations by the large increase in business, which the last few weeks have witnessed, A. H. Sawyer, Inc., has increased its corporate capitalization to $600,000, according to papers filed with the Secretary of State, which also altered the name to Sawyer Film Corporation. For weeks a group of prominent downtown bankers have been urging Sawyer to increase capitalization and expand its business accordingly, and this group are now ready to take the stock which can be offered under the company's capital stock increase.

Sawyer, Inc., during the six months of its corporate existence, has made remarkable strides. Beginning with a comparatively small capital, it has kept its money turning over so fast that now it controls the world marketing rights to fifty features, and has branch offices in the twenty-five most important film centers of the country. Its international expansion has been arranged for through a contract just signed with one of the leading cinema concerns in London, which will handle Great Britain and all the British colonies, except Canada, for the Sawyer features.

One of the new policies of Sawyer, after enlargement, will be the outright purchase of negatives, and also the financing of producing companies releasing exclusively through it, by making advances on royalty when a picture is turned over for marketing. By being able to direct the producing work of its companies, Sawyer will be able to insure a better quality of film, and obtain just the sort of features which its zone offices demand.

The new Sawyer Film Corporation will doubtless be one of the strongest concerns in the field, because its branch office affiliations are as strong as any in the business, and it has an assured supply of big films that will surely hold the public confidence it has already won. A. H. Sawyer, the commanding genius of the enterprise from the start, is confident that this policy of expansion is wise, because he has fully tested out the market and his marketing plans, and having made a success from the very start, he feels that it is time to go out and conquer an even wider field.

EDISON NATIONAL KINDERGARTEN PICTURE APPROVED.

Miss Bessie Locke, corresponding secretary of the National Kindergarten Association, accompanied by twenty heads of departments, were invited guests at the Edison Studio recently to pass judgment upon the new picture, "Uncle Crusty," soon to be released. "Uncle Crusty," in pleasing story form, was produced with the collaboration of the Kindergarten Association to acquaint a greater public with the many benefits of the Kindergarten and its influence, thereby trusting that great good will be further accomplished when more know of its wonderful scope.

All of the Kindergartners were enthusiastic in their commendation of the picture. "Uncle Crusty," by Miss Violet Pike, tells of a crusty old gentleman who was tantalized by a youngster's affections, finally by his coldness causing the child to wander off where she somes upon a kindergarten school. Then are shown the children in all their charming instructive play games which make the kindergarten beloved by children. The several scenes were furnished by the St. Mary's Kindergarten of Brooklyn, and no more spell-bound audience ever gathered than the children at the Studio "seeing themselves."

CAMERAGRAPH CLUB GIVES PARTY.

A pleasurable package party was given at Eldert Hall in Brooklyn Saturday evening, December 5, under the auspices of the Cameragraph Club. It was an unqualified success. The Cameragraph Club is composed of the foreman of each factory department of the Nicholas Power Company and other executives. Mr. Power was present and made a speech praising the work of the foremen of his organization. He was followed by Mr. Cassard who, speaking for the assembly, thanked Mr. Power for his kind expressions and voiced the appreciation of the club for his untiring interest in the welfare of his men. Speeches were also made by Mr. Uhlemann, the superintendent, and Mr. Ray Dengel, the chairman of the entertainment committee. Refreshments and dancing were enjoyed until a late hour. The officers of the club are: Theodore Uhlemann, president; H. Tonnerson, vice-president; S. S. Cassard, treasurer, and A. J. Lang, secretary. Honorary members of the club are Mr. Power, Edward Earl, J. F. Skerrett and Will C. Smith.

"The Conspiracy."

Robert Emerson Does Good Work in The Famous Players' Four-Part Adaptation of Stage Success.

Reviewed by George Blaisdell.

IT IS a good detective photoplay in which John Emerson makes his bow to the picture public. Likewise "The Conspiracy" marks the first of the Famous Players' productions "presented" by Charles Frohman, in accordance with the alliance recently announced between the play producer and the picture manufacturer. The adaptation of this stage success of Robert B. Baker and Mr. Emerson is in four parts. Mr. Emerson is seen to advantage as Winthrop Clavering, the eccentric author of stories of crime and criminals and also the unraveler of mysteries. He is backed by a cast, the member of which furnish good character portrayals. Among the best of these is the work of the unnamed player, who appears early in the story as the criminal arrested by the police and subjected to the third degree.

Lois Meredith has the part of Margaret Holt, the country

Scene from "The Conspiracy" (Famous Players).

girl who comes to the city to visit her brother, an assistant district attorney fighting the Scarlet Band, but is misled into accompanying a woman of more than doubtful character and held a prisoner for several days. Francis Byrne is Victor Holt, the brother of Margaret, who aids the police in trying to round up the criminals. Harold Lockwood is the newspaper reporter who, in his hunt for a story, gets mixed up in the kidnapping of Holt and also falls in love with Margaret.

The story carries a vein of comedy, although at no time is it pronounced. The chief value of the piece lies in the work of Mr. Emerson, who is seen in a role which on the stage he created and of which he makes much. The picture will interest steadily. There are situations that stand out, as, for instance, when Margaret, who, in order to learn something of the workings of the band, has secured a position as stenographer for Morton, kills the head of the outlaws when she is assailed. The scene in the police station when the arrested man is cross-examined and pestered is well handled. The only love element comes just at the ending of the story.

CRANE WILBUR ON TOUR.

Crane Wilbur, who for four years has been appearing in Pathe productions and more recently in Eclectic's "Perils of Pauline," is now for the season of 1914-15 on a personal tour of the country, appearing at the head of his own company. Mr. Wilbur is said to have been playing to capacity audiences, with record-breaking return dates. Charles F. Atkinson, manager Quincy Adams Sawyer, 211 Tremont street, Boston, will be glad to furnish all details as to Mr. Wilbur's tour.

WHERE IS GRACE ADAMS?

The friends of Miss J. Grace Adams, a New York girl, who is believed to have joined a motion picture producing company, are seeking information regarding her. Miss Adams was last heard from at Edmonton, Alberta, about four months ago. Information may be addressed to her brother, Sam Eckstein, 107 East 108th street, New York.

Florence Nash.

FLORENCE NASH, now playing the lead with the Life Photo Film Corporation, is the daughter of the late Philip F. Nash, theatrical man, so it seems only natural that Miss Nash should turn to the stage. She has been equally successful in singing and dramatic companies and in vaudeville.

Miss Nash began her stage career with a short season in stock. Then came the first of her distinctive character creations. She made an instant hit as the lisping girl in "The Boys of Company B." The lisp became exceedingly popular and so she transferred it to "Miss Hook of Holland," a musical comedy.

Florence Nash.

Engagements in "The Algerian," a soubrette role with De Wolf Hopper and an engagement in "When Sweet Sixteen" followed. Shortly after this she was promoted to the honors of leading woman to Thomas W. Ross, supporting him effectively in "An Everyday Man." The vaudeville claimed Miss Nash's attention next. She was popular over a wide stretch of country in the sketch "In 1999," a laughing comedy.

Next Miss Nash returned to the legitimate. In "Within the Law" there was an opportunity which the management felt was not to be overlooked, and she created in that part, a world wide reputation, as one of the cleverest actresses on the American stage.

D'ARCY LECTURES ON PICTURES.

On Thanksgiving Eve, H. A. D'Arcy, publicity man of the Lubin company, delivered a lecture to 500 members of the National Commercial Gas Association at the Y. M. C. A. building in Philadelphia. Mr. D'Arcy described the origin, the evolution and development of photo motion. The audidence gave earnest attention to the speech and rewarded the reader with considerable applause. After the lecture Mr. D'Arcy, by request, read his famous poem, "The Face Upon the Floor."

GEORGE TUCKER SUCCEEDING IN ENGLAND.

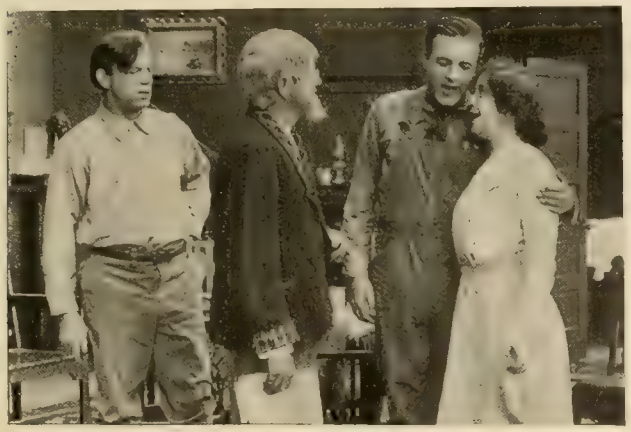
The latest of the subjects produced by George Tucker, with the London Film Company, bears the individual stamp of this successful director. "Called Back," the London's four-part adaptation of Hugh Conway's famous novel, which is being booked in this country by Cosmofotofilm, is a strong production. Mr. Tucker's "Traffic in Souls," produced by him from the pen of Walter Macnamara while with the Universal, was one of the biggest moneymakers ever thrown on the screen. Mr. Tucker has had many successful pictures while with the London Film, but some of the best of these, representing his later work, have not been shown in the United States. Among these are "The Prisoner of Zenda," which will not be exhibited here. It is said to be probable that its sequel, "Rupert of Hentzau," will come over. These have won high praise from those who have seen them, and will be released when conditions improve in Great Britain. Mr. Tucker has also turned out three three-reelers having to do with the war—"1914," by Rita; "Stragglers" and "In His Majesty's Service." While these have been extensively booked in England as high-priced features, it is possible on account of their war flavor they may not come here.

A recent letter from the producer to a friend stated that he is most happily situated in England, but the lure of the old U. S. A. is beginning to make itself manifest. He feels that in the time he has been abroad he has materially grown in a producing way. He has been compelled to make pictures that would compete in the world's markets, and he has won out in marked degree.

Manufacturers' Advance Notes

"WHEN THE BLIND SEE" (Lubin).

A very excellent story, written by Will M. Ritchey, one of the many writers of the Lubin California studio. Two brothers, Joe and Edwin, are sons of John Green, a well-to-do farmer. The father favors Joe, the elder, because he shows the greater business ability, and gives him a clear title to the property. On the death of the father, Joe asserts his claim and tells his brother to clear out and shift for himself. Ruth, the sister, goes with Edwin to battle with the world. The girl by work is the main support and enables



Scene from "When the Blind See" (Lubin).

her brother to pursue scientific study. Years pass and Joe has struck oil on the ranch and becomes very rich. Edwin in turn has graduated from medical college and perfected an extraordinary and successful operation on the eyes. In the height of Joe's prosperity he develops temporary blindness. A famous specialist is sent for and the brothers recognize each other. Joe's eyesight being restored, he makes atonement for the past. L. C. Shumway, William Parsons and Velma Whitman play the leading roles.

LIFE PHOTO WILL MAKE FIVE-PART FEATURES.

The Life Photo Film Corporation will shortly announce a succession of five-part feature releases, adaptations from stage plays, options having been secured by them on twelve of the greatest dramatic success produced in this country.

The Life Photo Film Corporation, beginning with the month of January, will produce two five-part features a month. As to whether this additional feature will be released under the Life Photo brand has not as yet been determined by the directors of that company. It is possible that the additional program will be released under another name, although the productions will be managed by the same executive staff and forces that are engaged with the Life Photo Film Corporation.

ESSANAY PLAYERS IN NEW YORK.

Miss Beverly Bayne, Miss Helen Dunbar and Thomas Commerford left for New York today (Saturday, Dec. 5), where they will join Francis X. Bushman, who went to Boston and New York earlier in the week to take scenes in Essanay's new photoplay "Graustark," by George Barr McCutcheon.

Francis X. Bushman will play the leading role, that of Grenfall Lorry, the young American, who falls in love with a princess of "Graustark." Miss Bayne will be the Princess Yvonne and Thomas Commerford and Miss Dunbar will take the parts of her uncle and aunt, who are traveling through America with her.

The scene in which Lorry rushes to New York to get a last glimpse of his princess, of whose rank he is entirely ignorant, will be taken on the wharves of the Atlantic liners to make it absolutely true to the story.

The players will then go to Washington, where all the scenes that took place there in the story will be reproduced with exactness to the text. Other scenes will be taken on the very line Lorry met the princess traveling from Denver to New York by way of Washington. Pictures also will be taken of the thrilling night ride by coach at breakneck speed over the doubtful roads winding in and about the foothills of the Alleghanies, in which Lorry and the princess catch a train which had pulled out without them. This will show the picturesque scenery along the Ohio River valley, where the roads wind along the river banks at perilously dizzy heights and with nothing but a few feet between the traveler and a drop of hundreds of feet over a steep embankment.

ALLIANCE PROGRAM ENTERS THE NORTHWEST.

The Alliance Films Corporation has just completed negotiations with the Progressive Investment Co., of Portland, Oregon, to handle the Alliance programme in the States of Washington, Oregon, Montana, Idaho, Wyoming, Colorado, Utah, and New Mexico.

The Progressive Investment Co. is owned and operated by Ray Grombacher and Frank Bailey, who are two of the original film men in the Mountain and Northwest territory. They have built up one of the largest film businesses in the West.

With this addition to the list of exchanges the Alliance is now at the service of nearly every exhibitor in the United States and Canada.

UNITED FILM SERVICE IN TOLEDO.

The United Film Service has established a branch office in Toledo, Ohio. The new exchange is located at 413 Summit street, and is in charge of Bert Diener. Expansion of business has dictated the establishment of the new office, which brings the list of United Film Service exchanges up to forty-three.

"THE JEWEL OF ALLAH" (Eclair).

A film filled with the mystic atmosphere and gorgeous splendor of the orient is that released by Eclair on Sunday December 20, entitled "The Jewel of Allah." This one-reel mystery drama is a jewel in settings, story and portrayal and

Scene from "The Jewel of Allah" (Eclair).

it takes the audience from a palace in the far East to the great metropolis where the wonderful jewel of Allah finally comes into its own. Two favorite Eclair players are featured in the leading roles; namely, Edna Payne and Stanley Walpole, and their work will be a delight to their large following of movie fans.

"THE BIG SISTER'S CHRISTMAS" (Rex Universal).

"The Big Sister's Christmas" is a timely Yuletide photodrama in two reels. Anna Little and Herbert Rawlinson enact the leading roles. It will be released under the Rex (Universal) brand on Thursday, December 24. Ruth Ann Baldwin's scenario is crammed as full as Willie Jones' stocking of a Christmas morning with the spirit of Christmas. Moreover, she has written a charming tribute to that much neglected family institution, the "big sister," with which every large household is familiar.

The play itself is chock-a-block with Christmas color and

Scene from "The Big Sister's Christmas" (Rex).

Christmas trees decorated with baubles of all the hues of the rainbow. In giving it the flavor of the approaching holidays Anna Little and Herbert Rawlinson have more than done their share. In addition the photodrama gives one glimpses of Settlement House social life and introduces the types of ambitious East Siders who attend the self-culture classes.

John Waters, a young artist, has a drawing class at the Settlement. He meets Marty, a pretty little East Side girl of American stock. Marty has a sweetheart, Bob. Bob is just turned eighteen and the polished manners of the more mature Waters arouse his mild jealousy.

Marty and Bob introduce Waters to Ann Towne and her father, Martin. Towne has been out of work for some time and the family, Waters sees, is in straightened circumstances, although Ann is bravely trying to conceal the true condition of affairs. In all respects Ann is the de facto head of the household and Waters secretly admires her pluck. Ann does everything in her power to make her little sister happy, believing that Waters' attentions are meant for Marty.

On Christmas Day Waters, with characteristic generosity, gives every one in the family a Christmas present: Martin Towne a bank clerkship, Marty a scholarship in the Settlement House drawing class, Bob a better position—one which will enable him to marry Marty when she is a little older. And Ann, well, as for Ann, Walters has a little talk with the self-sacrificing "big sister," and finally not only slips a wonderful diamond ring on the third finger of her left hand, but also slips an arm around her waist, while the snow slowly falls outside and melts against the window panes.

Altogether, "The Big Sister's Christmas" is a charming, seasonable feature photodrama enacted with true Christmas fervor.

NOVEL PLANS FOR "MUTUAL GIRL."

In the coming numbers of the Mutual Girl release, made by the Reliance Motion Picture Company, a novel plan has been adopted, wherein certain prominent people tell a story to Margaret, Our Mutual Girl. In the next coming three or four releases, some of America's foremost illustrators and writers have agreed to furnish the Reliance with material for these releases, among them being William Faversham, George Barr McCutcheon and May Wilson Preston.

William Faversham tells Margaret the story of "The Hawk," which is the name of the play he is now appearing in. George Barr McCutcheon has told her of a new plot which he intends working into a story. This plot deals with the Franco-Prussian period and has a soldier of fortune in it. At present the company is engaged in taking a more than interesting picture entitled "A Day With My Work," by May Wilson Preston.

"HOUR OF DISASTER" LOOKS LIKE MASTERPIECE.

Romaine Fielding, Lubin actor, author, director, is just completing the final scenes to the feature which he expects will triumph over anything he has previously produced. This conviction has also been expressed by those Lubin officials who have witnessed many of the scenes run off. In six reels, the title of the play will be "In the Hour of Disaster," and besides possessing an absorbing, dramatic plot, there are several smashing spectacular incidents. Two of these are the wrecking of two trains when they come together in a head-on collision, and a neck and neck race at top speed between a train and a high-powered automobile. Mr. Fielding, as a physician whose wife leaves him because of jealousy over his ward, only to return when her life is saved by him, plays the leading male role. The play has a happy ending after big suspense.

"PRUNING THE MOVIES" A SCREAM.

In "Pruning the Movies" the Nestor comedy to be released on Friday, January 1, the Universal takes a sly slap at the local boards of Censorship, which have sprung up all over the country. Not content with the censorship of the National Board, these concerns, composed of local Anthony Comstocks, mutilate an innocent film beyond all recognition, the process showing the "before and after" effects being a side-splitting one. The film illustrates how titles are changed and scenes retaken, will give the motion picture theatergoer an excellent idea of the way in which self-appointed boards of out-of-work busybodies can work injury to the motion picture industry. The picture uses that most potent of all measures—ridicule—to drive home the point in which everyone in the motion picture business is interested. From start to finish the picture is chuck full of laughs and clever character drawing.

"ANY WOMAN'S CHOICE" (Essanay).

A subtle psychological problem is developed in the Essanay photoplay, "Any Woman's Choice," adapted from the Munsey story, and to be released Dec. 25, which makes it of peculiar interest. It is one of the higher plane of moral plays, in which a woman is compelled to choose between

Scene from "Any Woman's Choice" (Essanay).

two great loves. The ending is unique. The play comes to a climax, but it is left to the spectator at the crucial point to decide the question of what the woman will do when torn between the love of a husband who had neglected her and the Other Man who had befriended and protected her.

The cast includes Beverly Bayne, Bryant Washburne, Francis X. Bushman and Helen Dunbar.

"AND PERCY GOT MARRIED" (Kriterion).

The forthcoming release of the Santa Barbara Mfg. Company through the Program of the Kriterion will mark the first release of a series of "Percy" stories which are being directed by Bert Angeles, of Vitagraph fame.

Percy, who is a soda clerk, is very much in love and has been thwarted in his attempts at marriage, by his adored one's father. Our hero hits on a scheme to get some sleeping tablets and have the daughter put them in papa's coffee so that they may elope. Instead, he finds that he has sent poison by mistake and immediately rushes to a hospital, gets

Scene from "And Percy Got Married" (Kriterion).

two doctors and an ambulance and goes for father. They "get" him and take him to the hospital to administer an antidote much to his chagrin and disapproval. The daughter, however, had dropped the bottle and was therefore unable to administer the drug.

She explains to Percy, who is very relieved and they hasten to the village church and are "made one."

When the happy couple return home they find father a very sick man. "Forgiveness comes and everyone is happy."

Harry Fisher, son of the well-known veteran comedian of the same name, plays the original Percy.

Sidney DeGray, the former Pathe star, creates much laughter in the role of father.

Miss Ruby, who is the girl in the case and a former Universal lead, deserves notice. She is but seventeen and one of the prettiest young stars on the films.

"IN THE NAME OF THE PRINCE OF PEACE" (Dyreda).

The World Film Corporation's special release is a Dyreda Art Film "In the Name of the Prince of Peace," and the task of the producer, J. Searle Dawley, has been discharged with the utmost success. A war is in progress between France and Germany. The French have seized a convent and converted it into a fort; the German artillery attacks the convent and all the hard happenings of war occur around this abode of the prince of peace. There is, of course, a heart-story interwoven with the war episodes. The artillery scenes are magnificently staged and the producer has been very successful with his convent settings, suggesting both the atmosphere and the architecture of a French eccelsiastical center. Chiefest interest of the photoplay culminates in the convent chapel. Thither are dragged the great guns; the attacking Germans fill the sacred place with smoke and shell; soldiers struggle and die. But the priest says mass just the same. The prayer for peace goes up whilst war goes on just outside the altar rails.

PIKE'S PEAK FILM COMPANY.

A new motion picture company has been formed at Colorado Springs, Col. Otis B. Thayer is the producing director and George Gebhart will have the leading roles. The leading woman will be Josephine West. All are well-known picture players with long records of service in screen productions. Releases will be made through the United Film Service (Warners Features).

Detailed information regarding these will be made public at a later date.

THE NEXT FAVORITE PLAYERS RELEASE.

The coming Favorite Players picture entitled "The Last Chapter," to be released on the Alliance Program, about the first of the year, is taken from Richard Harding Davis' story called "The Unfinished Story."

"The Unfinished Story," while containing excellent material for the display of the motion picture art, is one of those mystery stories, which leave the reader in doubt as to the actual meaning of the author. This form of handling, while permissible in literature, is unsuitable for cinematographic productions. In picturing "The Unfinished Story" it was found necessary to write the last chapter, and the story was therefore called "The Last Chapter."

In making these changes the Favorite Players conferred with Richard Harding Davis, and the screen version as produced is the result of the conference of the two parties interested.

The story is the love story of an African explorer, whose sufferings in Central Africa are vividly portrayed on the screen, and whose final success and return to civilization and the girl he loves, form the main theme and climax of a series of stirring incidents in a well-developed plot.

GASKILL PRODUCES STRONG PICTURE.

Charles L. Gaskill's play, "Underneath the Paint," which will be given its first public showing at the Vitagraph theater on Monday, December 14, has been declared by A. E. Smith, of the Vitagraph Company, to be "almost a perfect picture." This statement coming from a man as critical in judgment and as exacting in his demand of artistic work as Mr. Smith is known to be, speaks volumes in praise of this production.

It is said, that in the leading role, Miss Helen Gardner convincingly demonstrates that real art is practically unlimited in the motion picture drama and that her characterization of the ambitious young actress, in which she portrays the conflicting emotions, born of the fires of ambition and the breath of love, is the acme of dramatic expression and a visualization of crystal clearness.

In addition to its superficial merit as a drama of more than usual interest, "Underneath the Paint" has an undercurrent of deep thought. Without moralizing, it points to the all too prevalent practice of deception and the error and danger and self-defeating effect of this despicable trait.

"A PERILOUS PASSAGE" (Lubin).

In this installment of "The Beloved Adventurer," Lady Betty plays a very conspicuous part and shows her western life training by the expert use of the lariat on horseback. A nephew of the good Lord Cecil returns from India, being intrusted with a priceless diamond to be delivered to the King of England, to express the future loyalty of a conquering Prince. The jewel is stolen by the gang of conspirators of which the Countess Lurovich is the chief. Betty

Scene from "A Perilous Passage" (Lubin).

lassoes the thief and the peasants of Croftlaigh drive the conspirators to the edge of a cliff which collapses, carrying them to death. This is the fourteenth chapter of the series, after which there is one more to come, in which the Beloved Adventurer and his Lady Fair, having passed many vicissitudes, are now permitted to grasp the rest and perfect happiness to which they are richly entitled.

A NEW PICTURE SCREEN.

Edwin Bower Hesser, of 1600 Broadway, has added another department to his business in acquiring the exclusive distributing rights to the Goldenlite Fibre Screen, which is made in St. Louis. Mr. Hesser has formed the Goldenlite Distributing Company, of which he is general manager, for the marketing rights in this country and abroad. The factory in St. Louis is equipped to turn out forty screens each week, and is one of the largest screen making plants in the country.

Goldenlite is a fibre which is so treated metalically that it is gold all through. Every thread is metallic, and non-tarnishable, so that its color is always kept. It is the first washable and waterproof gold fibre screen to be put on the market. At a demonstration given before a group of trade paper men the early part of the week, it was demonstrated that the screen requires only half the electric current necessary to throw a picture of brilliancy equal to the white screen, when Goldenlite is used. It was also shown that soap and water could be used in the cleaning, and that the surface is absolutely waterproof and non-porous.

Particularly interesting was the fact that when viewed from an angle the picture was not distorted, and that close to the picture was just as soft as from a distance. The claim is made that "the front row of a picture house is as good as the back" when this screen is used.

"THE WAR PIGEON"—A ROMANCE OF 1812.

A new Canadian company, organized last July, lately released a three-reel drama founded on the historic battle at De Cours house on the Niagara Peninsula in 1812. The scenario was written and produced by Frederic Colburn Clarke from a story by Arthur Stringer, a well-known Canadian writer. It is full of stirring action, and the scenery and costumes of the period contribute to make an artistic as well as historic production. Mr. Clarke also organized a force of photographers throughout Canada at the opening of the present war in England, and now the All Red Weekly furnishes a weekly reel of pictures to Canadian theaters from coast to coast, the recent government edict barring such weeklies from Canada not having affected the All Red owing to the fact that the latter promoted enlistment and the former by showing results of war in England proved a deterrent.

The British American Company of Detroit will handle both the "War Pigeon" and the Weekly in the United States.

CENTAUR-BAYONNE STUDIO OPEN TO OUTSIDE PRODUCERS.

Owing to the fact that David Horsley has sent all of his producing forces to Los Angeles for the winter, the Centaur studio at Bayonne, N. J., has been offered for rent.

The Centaur studio has just been equipped with Cooper-Hewitt and Kleigel lights, is glass topped and, in point of equipment and arrangement, is second to none in America.

NONPAREIL FEATURE.

The Nonpareil Feature Film Corporation is completing a new six-reel feature of "Alice in Wonderland." No expense is being spared to make this one of the most wonderful scenic and interesting productions of the day. Every child in the country is familiar with the story of "Alice in Wonderland," and there is still a fond memory in the minds of grown-ups. The Nonpareil is endeavoring to release this picture during Christmas week.

The "Line-up at Police Headquarters" is booked solid in all of the fourteen exchanges of the company, and the same can be said for their two-reel comedy of "Happy Hooligan." William Counihan, president of the Nonpareil Feature Film Corporation, feels confident that "Alice in Wonderland" will follow up the company's other successes.

SMALLWOOD FEATURES MISS GRANDIN.

The Smallwood Film Corporation is busily at work producing one and two-reel Grandin Brand films featuring Miss Ethel Grandin, for the United Film Service (Warner's Features). Beginning with December 21, when the "Adopted Daughter," an underworld story in three parts, featuring Miss Grandin, will be released, the company will regularly release two singles or one multiple reel each week. The Grandin release for December 28 will be a comedy drama entitled "Cupid Kicks a Goal." The following week "His Doll Wife," another comedy drama, will be released.

Within a few weeks time the Smallwood Film Corporation will put on a second company which will produce farce comedies. Ray C. Smallwood, the secretary and vice-president of the company, has charge of the production department.

BIG EXPLOSION IN "ZUDORA."

An entire hill more than one-quarter of a mile in circumference is blown up by dynamite in episode five of "Zudora," Thanhouser's big serial. This hill is the home of two aged inventors who have given to the world an instrument which makes "A Perpetual Glare." This contrivance, too, can set any object on fire at a distance of several miles. Hassam Ali, played by James Cruze, uses this invention to further harass his niece, Zudora, given admirable portrayal by Marguerite Snow.

DYREDA TO PICTURE HARRIS SONGS.

The Dyreda Art Film Corporation has arranged to produce two of Charles K. Harris' song successes in pictures. The numbers secured are "Always in the Way" and "Break the News to Mother." The work of casting has already begun at the Dyreda Art Film studios. Special productions are to be made for both of these films and it is planned that they will become sterling features in the World Film Corporation service.

Jackie Saunders

ON HER first visit to the East in three years, Jackie Saunders, leading woman with Balboa, dropped in on her mother in Philadelphia on Thanksgiving morning. A few days later she came over to New York, and here she remained for several days. Miss Saunders, who has been playing in Balboa pictures for nearly a year, has just signed a contract with the same company for three years.

Jackie Saunders

Miss Saunders has been on the screen nearly three years. Prior to her present engagement she was with the Biograph and then with the Universal, where for a while she played opposite Edwin August. Miss Saunders was for three years ingenue in the Orpheum Stock company of Philadelphia. One of the Balboa subjects in which Miss Saunders appeared is "The Will o' the Wisp," in four parts, and another is "Little Jack."

"I like to play ragged boy parts," said Miss Saunders. "These arouse more sympathy. Of course, I don't ignore the society stuff, but you know I may have a lot of time in which to take that up when I am older. Really, I prefer the waifs. I expect to make picture playing my life-work. Speaking about work, our studio, you know, is at Long Beach, in California, and all there is to do out there is to work, eat and sleep."

THE DOLLAR CHRISTMAS FUND.

The Dollar Christmas Fund, which is backed by a representative American committee, is now co-operating actively with the London Shilling Fund to avert starvation among the Belgians this winter. The Shilling Fund has collected over $400,000 and has arranged to receive donations from New York by cable so that American subscribers desirous that their donations shall allay distress at Christmas will be gratified. To achieve success generous help is still needed and for this purpose Henry Clews, treasurer of the Dollar Christmas Fund, makes a renewed appeal. The time to Christmas is short, but it is long enough to enable all to lend a helping hand. It is proposed to cable money from New York as late as Dec. 23 so that American help will be available almost to Christmas Day. A cablegram received in New York this week from the London Fund which is well organized to distribute relief amongst the most necessitous cases says: "We are all very grateful to America for generous assistance but the necessities of the Belgians are so great that more donations are urgently required. Do your level best before Christmas." All donations should be sent to Mr. Henry Clews, Broad St., New York.

Notes of the Trade

One of the ten special features in the coming Selig production, "The Carpet from Bagdad," is a genuine sandstorm of terrible proportions in the great American desert. The swirling sands obscure the skies and catch a great camp of Arabs and whites unawares in the thrilling production, in which Kathlyn Williams is featured among others.

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Several state-right buyers of the Sterling Camera and Film Company's multiple feature, "The Land of the Lost," have since ordered a second copy, which speaks volumes for the quality and value of this splendid production. Some state-right territory is still open for responsible buyers.

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"Vendetta," George Kleine's great five-part subject, made from the novel of Marie Corelli, is making new records for theaters throughout the country, according to reports from the special feature departments of the General Film Company, which are handling the big feature.

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Recently the National Round Table met for their annual entertainment and dance, and were entertained by the Sawyer feature, in which their president, Miss Edyth Totten, was the star as well as author. "A Factory Magdalen" has been a road success for Miss Totten for several seasons, and the film version is even more thrilling than the play. It was taken in one of the mills near Providence, Rhode Island, and in it the police dog, Rex, has a prominent part. In the whole five reels artificial light is not used; yet the interiors are wonderful. Elwood F. Bostwick was the director. The picture is to be released at once.

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An exhibitor in Clyde, Kansas, has become so fascinated with the work of Miriam Nesbitt in the Edison films that he has decided to name the latest addition to his family "Miriam." This is the fifth infant named after Miss Nesbitt since her initial appearance on the screen with the Edison Company.

* * *

Charles M. Seay, the Edison director, has again blossomed out as a scribe. In the magazine section of the New York Sun, of last Sunday, appears a very interesting and beautifully illustrated article written by Mr. Seay, entitled "Locating the Atmosphere for Motion Pictures."

* * *

"The Place, the Time and the Man," released by Essanay December 4, is an excellent portrayal of the methods of "wild cat" speculators in the financial world. It reveals the system of how unscrupulous operators manipulate the market by booming or depressing stocks artificially in order to crush competitors.

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When Spink, the publisher, decided to spend $50,000 on book advertising in the last Favorite Players' picture, "The Man Who Could Not Lose," he not only used magazines and newspaper space, but sandwich men and bill-board advertising as well. For action in the picture, the sandwich men have the best of it, but from the point of actual experience, the Favorite Players are willing to go on record that the magazines will show far greater actual returns than any other form of advertising.

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In accordance with its announcement that productions of the new photoplay "Damon and Pythias" would be made simultaneously in the high-class theaters throughout the country, the Universal Film Company has leased the Fine Arts' Theater, Chicago. The first presentation took place there December 7, following the premier in New York, on November 30, at the New York Theater.

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In one of the scenes of the forthcoming Excelsior Feature Film Company's picture, a lively lawn party is shown, and among the guests are Victor Herbert and Henry Blossom. These two men, whose names are familiar to every theater-goer face the camera unflinchingly, and seem as self-possessed as experienced picture actors.

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Carlyle Blackwell is at present working on "The Last Chapter," the next picture to be released by the Favorite Players. This is the story of the love affairs of an African explorer, whose sufferings and privations, for the sake of his "lady fair," are excellently portrayed.

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M. G. Kronacker is booking several big features in New York State, for the Victus Film Company. He formerly owned and managed the Republic Theater, and knows what exhibitors require to get the business.

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On Tuesday, December 2nd, Edith Storey and Hughie Mack, of the Vitagraph Company, were in evidence at the Exhibitors' Ball, of Boston, Mass. Hughie's impressive presence and expansive smile were notable features, and Edith Storey's well-earned popularity was evidenced by the recognition she received when she entered the Boston Arena.

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Cissy Fitz-Gerald of the Vitagraph Players, has at last yielded to the importunities of the insurance agent and taken out a $20,000 policy for the protection against accident to her famous wink. As she wishes to make ample provision for her aged mother, who is in England, she does not consider the amount of the policy exorbitant.

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Just to prove the falsity of the reports that he was killed in the Pendleton round-up a few weeks ago, Art Accord, the famous cowboy, is doing some dare-devil stunts and reckless riding in the feature film now being produced by Hobart Bosworth, "The Message to Buckshot John." The play, written by Charles E. Van Loan, opens with a reel of thrilling "Western" action.

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Sessue Hayakawa, the Japanese actor, who scored such a success by his admirable work in "The Wrath of the Gods" and "The Typhoon," is soon to be seen again as an Indian brave in "The Last of the Line," a forthcoming release of the Ince companies.

Upon the requests of many exhibitors throughout the country, the Famous Players' Film Company continue the publication and issue of the special lobby bulletins, which were sent in advance of this company's releases last year. Beginning with the release of "The Conspiracy," exhibitors can again obtain these bulletins by sending a request to the Famous Players' Film Company, or at their local exchanges.

* * *

Cathrine Countiss, long prominent as a legitimate star, will make her film debut under the direction of the Life Photo Film Corporation, releasing the Alco Film Corporation program. Just what productions Miss Countiss will appear in, have not been made public by the Life Photo people, but that she will be a welcome addition to screendom, goes without saying.

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The Orpheum News service, made by O. R. Henkel, is a really drawing feature at the Orpheum vaudeville theater. This service is confined to local events.

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Ben Wilson and Dorothy Phillips have finished "Six Months to Live." The story of "Six Months to Live" revolves around a man whose doctor has falsely informed him that he can live but six months.

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George J. Beihoff, who has been managing the Philadelphia branch of the World Film Corporation, has been appointed manager of the Cleveland office of that company. The Philadelphia Evening Telegram said: "This is regretted by his many friends here, as Mr. Beihoff is the most popular manager ever connected with this branch and leaves an enviable record behind."

* * *

The "Cabbage Patch," of Louisville, Ky., made famous in the novel by Mrs. Alice Hegan Rice, was reproduced in the outskirts of San Rafael, north of San Francisco, Calif., to give a setting for the photoplay, "Mrs. Wiggs of the Cabbage Patch." A miniature village was erected for "Mrs. Wiggs." A railroad spur track was built; an engine was moved to it, and, down to the last detail, an effect was made to reconstruct the Louisville slum with the best carpenter skill available.

* * *

Miss Arline Pretty, who at present is supporting King Baggot in "A Five-Pound Note," was recently bridesmaid for one of her nearest friends, a moving picture actress, well known in filmdom. Miss Pretty plans to spend the Christmas holidays at home, where her mother will give a dance in her honor.

* * *

Jerome Storm, Frank Borsage and Louise Claum make up the cast of principals soon to be presented in "In the Land of the Otter," a forthcoming Ince release. The story is one of absorbing interest, centering around the love of two young north woods trappers for a girl.

* * *

Fay Tincher is being featured in the rollicking Komic farce, "A Flurry in Art," written by Anita Loos, the versatile eighteen-year-old playwright, and produced by Eddie Dillon. Tod Browning appears as the poor artist, rich in artistic temperament but shy with the world's goods, who falls in love with the heiress.

* * *

The United Film Service has established a branch office in Toledo, Ohio. The new exchange is located at 413 Summit street and is in charge of Bert Diener. Expansion of business has dictated the establishment of the new office, which brings the list of United Film Service exchanges up to forty-three.

* * *

That clever and versatile pair, Anna Little and Herbert Rawlinson, have found time to play in a beautiful Christmas drama, "The Big Sister's Christmas." This is an unusually interesting picture.

* * *

Thomas H. Ince rapidly is acquiring the title of "the busiest man of the screen." He devoted the entire summer to two of his biggest features, "The Two Gun Men," and "On the Night Stage," and although they are scarcely off his hands he now is superintending the production of a third masterpiece, "The Italian."

* * *

The Alliance Film Corporation announce that "Hearts and Flowers," the Cosmos feature, is being booked like wildfire. The demand to see Mrs. Thomas Whiffen in pictures seems to be an ever increasing one and from all indications this excellent feature will, within a short time, be shown in every city of prominence in the United States.

* * *

"Rags," the dog mascot at the Ince studios, got himself into an awful jam the other day because of an innocent step he took into a cement-covered area. The cement was laid with a view to preventing the formation of mud during the coming winter months.

* * *

News of the first "Zudora" baby has reached the offices of the Thanhouser Film Corporation, at New Rochelle. Mrs. Grover Baluser, of North Baltimore, Ohio, a sister of the late Charles J. Hite, has a new smiling face in her home and she has given the baby the name of "Zudora."

* * *

George Osbourne, the Inceville director, is about to pack up and return to his duties at the studio of the New York Motion Picture Corporation in Santa Monica after a vacation of two weeks spent in the northern part of California.

* * *

General business conditions are much better throughout the State, according to C. A. Taylor, who is traveling about New York in the interests of the New York Alco Exchange. He believes that a revival of general business activity is not far off.

* * *

A thrilling round-up cattle scene is one of the many remarkable pictures in "The Law of the Range." William Clifford and Marie Walcamp, the 101 Bison Company stars, play the leading roles.

A few weeks ago the press department of the Smallwood Film Corporation syndicated an Ethel Grandin interview to newspapers throughout the country in which she offered to send a personally autographed photograph to any of her picture friends writing asking for one. As a result Miss Grandin has been overwhelmed with hundreds of requests for photographs. In order to keep up with the mails, she takes a package of photographs to the studio with her each day in order that she may utilize her time between sets.

* * *

"The Girl Who Smiles" is a drama featuring Miss Linda Griffith, which David Miles has produced recently. It is a real heart interest play, and shows how the sweet nature of the girl brings peace and harmony into a discordant family. Mr. Miles is releasing two films a week through Sawyer, and is making a special feature of putting out dramas and comedies in which truth is not sacraficed to sensational scenic effects.

* * *

Edwin August in his initial Kinetophote release will present to the motion picture public a number of unusual light effects which is the result of weeks of planning. He will in addition to producing this feature portray the leading male role, which is a very emotional one. His cast will comprise some of the well-known artists.

* * *

Jones, Linick & Shaefer's big State Street house, the Orpheum, in Chicago, has started in on World Film features. Every Sunday at an admission price of fifteen cents, with an electric sign and a banner that can be seen a mile off, the Orpheum announces the attraction. The deal was negotiated by R. H. Fox, of the World's Film office, and Mr. Moore, representing the Jones, Linick & Shaefer interests.

* * *

Irene Hunt, the attractive Reliance-Mutual star, is taking a brief rest from her role as lady reporter on a big metropolitan daily, and is being featured in one of "Sheriff" Arthur Mackley's western thrillers, "The Navajo Maiden." She appears as an Indian maiden who, after being educated in the ways of the white people, jilts her Indian lover for an unprincipled white man. How she discovers the white man's true character, after he had robbed and murdered her father, is graphically told in this Reliance-Mutual release.

* * *

Though his wonderful acting for a boy of eleven in the Edison "Andy" series might make you wonder if Andy Clark is "real boy," he now has the proof in prominent form. But he's not proud of it. The proof is a bad bulge on his forehead which he got when another boy kicked him in the head while they were playing real slugger football.

* * *

Victor Potel outviews Lochinvar in his method of winning a bride in the Essanay comedy, "Sophie's Fatal Wedding." Potel as "Slippery Slim" is the rejected suitor for the hand of "Sophie Clutts." He does not despair, however, but waits until the night of the wedding. "Slim" decoys his rival and keeps him away from the wedding. Sophie is so angry that when "Slim" shows up to sympathize she readily accepts him.

* * *

Arthur C. Melvin, now assistant manager of the Philadelphia branch of the World Film corporation, has made strides in the moving picture line, having come from the legitimate stage only six months ago.

* * *

Arthur Ashley, new leading man at the Thanhouser New Rochelle studio, has a record as a racing driver that serves him in good stead. In "The Speed King," the first release in which he will be seen wearing the Thanhouser colors, Mr Ashley gives a demonstration of what it means to be a speed demon. Many of the scenes in this picture were taken at Brighton race track, which will be immediately recognized by thousands who see it.

* * *

There is no truth in the report that Max Figman is to assemble a company of his own. He is interested in the Masterpiece Film Producing Company, and will continue to direct one of its companies.

* * *

In an amusing sketch written by W. Parran Lewis, city editor of "The Philadelphia Press," four Lubin favorites showed the audience at the Pen and Pencil Club's annual "Night in Bohemia" in that city, Thursday, Dec. 10, just how motion pictures are made. The playlet was called "The Red Label." Peter Lang played the director, who is shown vigorously rehearsing Miss Rosetta Brice and Jack Delson in a studio set, while Arthur Mathews strenuously attempted to get "good photography" as the cameraman.

* * *

"Love and Spirits" is the mysterious title of a new Joker comedy. In this picture fraudulent methods employed by so-called "mediums" are exposed in an original and humorous manner.

* * *

Arthur N. Smallwood, general manager of the film company bearing his name, announces that his company will shortly begin the production of a second weekly release through the United Film Service. The company is in search of an appropriate brand name for its second release and will pay twenty-five dollars to anyone suggesting a name which shall be considered suitable.

* * *

"The Call of the Waves" is the attractive title of a new Gold Seal picture in which Grace Cunard is featured, Francis Ford directing. In the opening scenes Miss Cunard appears as a simple little fisher girl. Later she delights the eye with her magnificent gowns and jewels.

* * *

Beautiful Rosemary Theby and Harry Myers, her co-star and director and that wonderful villain, Brinsley Shaw, are seen to splendid advantage in "The Accusation," a drama, soon to be released. Several of the exteriors were taken on the magnificent Morisini estate in Yonkers.

* * *

A quarter of a million dollars is to be spent on a publicity campaign to further interest in a Made-in-the-U. S. A. Day movement. The advantages of such a national gala day, which is to be devoted to the boosting of American-made goods and stimulating new interest in the development of American commercial enterprises, are to be spread broadcast over the land by means of film, newspapers, special trains, public gatherings and in every other manner suggested by the needs of the movement.

* * *

Ben Turpin, Essanay comedian, is in mourning for the loss of his pet mule, which has taken part in so many Essanay comedies. The animal finally became too old to take his part well so had to be put in the "has been" class. It was retired to a farm on a pension. Turpin visits the animal every Sunday.

* * *

Leon J. Bamberger was notified at 6:30 last Monday night that he was to leave on the next train for Indianapolis, which left at eight and he was ready for action in Indianapolis on his arrival there. He is to do special work for the World Film Corporation's branch in the Indianapolis capital. He expects to be away ten days.

* * *

Marguerite Clayton's wish that she be allowed to drive a four horse stage coach came to a realization in the Essanay play, "Broncho Billy and the Claim Jumpers." Miss Clayton sits on top of the coach and handles the reins as though it were a daily custom.

* * *

One of the stars that Max Figman has uncovered lately is Roy Stewart, the big boy actor who made such a hit with his delineation of Bud Means in "The Hoosier Schoolmaster."

* * *

Ella Wheeler Wilcox is contemplating the erection of a motion picture studio on her beautiful estate at Short Beach, Granite Bay, Connecticut. Her idea is to make it an adjunct to the plant of the Humanology Film Producing Company at Medford, Mass., which, as stated in last Sunday's "Telegraph," has the exclusive right to produce her famous poems in motion pictures, for release by the United Film Service (Warner's Features, Inc.).

* * *

"Dorothy in the Garrett" is a beautiful picture of the days in the South before the war, which the Mutual-Reliance Company has put out with Miss Mary Alden in the leading role.

* * *

C. A. Taylor, who is traveling through New York State in the interests of the New York Alco Exchange, reports to his home office that he has booked many additional theaters for the Alco program. Keith's and Proctor's theaters in Troy, and the Empire in Glens Falls are among them, with many smaller houses throughout the State.

* * *

Several pictures now being made by Bosworth, Inc., give Helen Wolcott, the ingenue of the company, splendid opportunities to show her skill as diver and swimmer. Miss Wolcott is one of the best swimmers on the Pacific Coast and has won several prizes both for diving and for long distance swimming. She is absolutely fearless and would make a name for herself as a professional swimmer if it was not that the stage appeals to her more.

* * *

In "The King and the Man," the latest Terence O'Rourke production, J. Warren Kerrigan is doing the best work of his career.

* * *

Full credit is given by William D. Taylor, of the Favorite Players, to Homer Scott, the star cameraman of that company. Scott's excellent work in "The Key to Yesterday," and "The Man Who Could Not Lose," placed him in the first rank of motion picture photographers. Both of these pictures abound with beautiful effect and wonderful photography, and yet Scott is never satisfied with own efforts.

* * *

Frank Borzage and Louise Glaum had an impromptu ducking recently in a cold fresh water lake in the Bear Valley, California, during the production there of "The Panther," a forthcoming release of the Ince companies.

* * *

"There are now twenty-three prints of "Lena Rivers" being shown. The Cosmos Feature Film Corporation feel that they have every right to congratulate themselves.

* * *

Carl Stockdale, who takes the part of the gambler in Essanay's play, "Broncho Billy's Judgment," won so much money in the game that he was in a blue funk a whole day afterwards because it was only stage money.

* * *

Leah Baird, of the Vitagraph players was married on Wednesday, November 28th. After the ceremony she attended the Screen Club Ball at the Hotel Astor, where her many friends of the profession had the opportunity of offering their congratulations and making the evening an eventful one and doubly enjoyable as a reception to Miss Baird, as well as a great annual event of the club.

* * *

Evelyn Selbie, the pretty Western Essanay actress, has taken up dancing as a fad. She has learned all the latest steps and is as expert as a professional in all the intricate steps of the modern dances.

* * *

Edwin August, who is now being starred in features produced by the Kinetophote, will attend the Exhibitors' Ball in Boston on December 2nd, as representative of the Kinetophote. He will be accompanied to Boston by Hal August.

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Exhibitors News

Interesting Information Concerning Moving Picture Men Gathered By Moving Picture World Correspondents Everywhere.

WASHINGTON, D. C.

CONDITIONS are beginning to improve in the National Capital so far as the moving picture interests are concerned, but the legitimate houses are still complaining and stating that the moving picture put a crimp into their game. A number of very satisfactory reports are coming in and the outlook for a good season is excellent. These reports are exceedingly interesting, especially in view of the fact that several are made by exhibitors who show but three reels for five cents but who have competitors who are showing even up to eight reels for the same money and are almost giving their profits away in purchasing souvenirs to attract patronage.

"It is extremely pitiful," said an exhibitor to the Moving Picture World correspondent, "how hard some of us will go to gain a foothold. I have a competitor who but recently entered the field who seems to have lost his head completely. When he first entered my neighborhood I was afraid that he was going to get considerable of my business for he was showing a much earlier run of pictures than I, but he did not get the people coming to his house fast enough and he thought it was because he did not give them enough for their money. He offered various inducements but the people had become accustomed to going to the older houses and his bait failed, although without a doubt if he had taken it a little easier he would have obtained his share of patronage. He got nervous and now he is running eight reels for a nickel, and we no longer fear him. In order to do this he had to obtain a much cheaper service and it will not be long at that rate before he ties himself up into a knot with his own rope. Giving the people junk, no matter how much of it you may show at the one price, is a thing of the past and even raffles and other games of chance soon lose their effectiveness. Building up a business by these methods produces an unsound condition, for once begun they must be continued and little or no profit results. As long as the man works along these lines I have no fear of him as a competitor.

The exhibitors in this city who have been in the game for any length of time realize that it is quality rather than quantity that holds the trade, and that in order to give quality one must get satisfactory returns, and thus they look upon such fellows as the one in question as a huge joke, and a joke he is.

Charles Lovejoy, formerly with the Lubin Company, in Philadelphia, has been given a position as road man with the local office of Warner's Features, Inc.

It is expected that the investigations of the Quartermaster Corps in the matter of moving picture projecting machines and phonographs, to be distributed at sixty-six army posts will continue during the present month, although rumor had it that the awards had already been made Upon inquiry at the War Department, this was denied and it was stated that it might be several weeks yet before a decision was made. Last Friday, a three reel Western, "Brand of Bars," by the Nelson Film Corporation, and "Stung by the Bee," a Premier comedy single, were exhibited on the machines that are being demonstrated on the fifth floor of the State, War and Navy Building, to a group of army officers. These films were furnished by Warner's Features, Inc., at the request of Mr. Britton, who is assisting in the making of the tests of the various machines.

George R. Osborne, formerly with the General Film Company, has accepted a position as road man with the Eclectic Feature Film Company. He is no relation at all to Manager Osborne, although bearing the same name.

J. B. Hutchins, who operates the Olympic Theatre, at Portsmouth, Va., was a visitor here last week.

When W. F. Thompson, of the Dreamland Theatre, Portsmouth, Va., asknowledged a letter from Lieutenant Jim P. Anderson, manager of the local office of the Greater New York Film Rental Company, and the Box Office Attractions Company, who had wished him luck and had inquired as to the condition of business in Portsmouth, he said: "I thank you for your good wishes and can only say that Harry Church, Bonita, Norfolk, said about enough to cover the situation, on page 1403 Moving Picture World of December 5 edition." It shows how widely the Moving Picture World is read. In the article referred to Mr. Church was quoted as saying that business in Norfolk was so flat that it would almost take an earthquake to shake things up a bit. Not very encouraging to say the least.

J Gomprecht, traveling representative of the Greater New York Film Rental Company, paid a visit to the local office of that concern last week.

M. J. Fray, of the Fairfax Theatre, Culpepper, Va., was seen here last week running for good features.

The Greater New York Film Rental Company have removed to 305 Ninth Street, Northwest, where they occupy the upper two floors of the building. About all they have done is move, however, and it will be some little time before things are straightened out to Manager Anderson's liking. Lieutenant Jim says its some hard job, this moving business, but now that the stuff is on the premises and the carpenters are working nights perhaps he will eventually get straightened out. When the carpenters are finally shooed out of the building the Greater New York will have everything about as they want it in the way of office accommodations. At the front of the first floor considerable space has been railed off for the manager's office. The central space will be fitted out for the use of exhibitors and here will be shown the large six sheets showing the productions of the Box Office Attractions Company. The remaining space will be used for a shipping department. Mr. Anderson plans to subdivide the second floor so as to give opportunity for a projection room at the rear where will be shwn the big features, while the space at the front will be used for assembly purposes, meetings of exhibitors, etc. He is well pleased with the new location.

The Hippodrome Amusement Company, which operates the Hippodrome moving picture theatre at 808 K Street, Northwest, has brought suit in the District Supreme Court for an injunction to restrain Mary M. E. Stenz from taking action to dispossess it from the premises. The bill of complaint states that on December 1, 1909, the company leased the premises from the defendant for a period of five years at a rental of $1,500 per year, the lease containing a provision which gives to the complainant company the right of renewal of the lease for two more years at a reasonable advance in the rent. The company states that it desires to renew the lease under this provision, but that the defendant demands an advance that is exorbitant and not in accordance with the agreement. The defendant, it alleges, demands a monthly rental of $200. The company expresses a willingness to pay an advance of 10 per cent., or even 20 per cent., over the old rental, but not the 60 per cent. asked by the defendant, and asks that the court restrain her from any action looking to their dispossession and to fix and determine a reasonable advance in rental. They state they have expended more than $2,000 on the theatre and have built up a paying business.

The Empire Circuit Company of Ohio, has brought suit against Andrew J. Thomas and Sherman H. Dudley, to whom it subleased the Lyceum Theatre at a rental of $6,500 per year, to recover $1,083.34, with interest which it claims is due it for rent for the months of October and November. The lease runs from August 22, 1914, to September 22, 1915.

Three cameramen were on the job Saturday, December 5, when a reception was held at Ogram's drug store, Thirteenth Street and Pennsylvania Avenue, Northwest, by a group of young women dressed in Belgian style and by Children of the American Revolution dressed in replica of the famous costumes on exhibition in the National Museum. The occasion was the carnival to secure a "mile of pennies" for the relief of the children of Belgium, and the pictures taken of the little ones of this city bringing in their pennies to help swell the fund will be used to secure similar results in other places.

The collier Caesar of the United States Navy will leave the navy yard dock on or about December 15, for San Francisco, by way of the Panama Canal, carrying in its hold more than forty carloads of material in the shape of charts, models, moving picture outfits, etc., which will go to make up Uncle Sam's exhibit at the Panama-Pacific Exposition. In the motion picture exhibits there will be almost a dozen reels illustrating the seal fisheries of Alaska and of other things pertaining to the arctic country; the Reclamation Service will have a number of reels portraying the drainage and irrigation projects; there will be innumerable reels of the Bureau of Engraving and Printing, better known as Uncle Sam's money factory; pictures of the United States mint; and of the many other branches of the government.

C. L. LINZ.

INDIANA.

PART of the evidence made public by the grand jury report in the wholesale indictment of Indiana officials on charges of making illegal drafts upon the state funds, is devoted to a denunciation of the practice of lobbying, the "Moving Picture Show Association" being implicated.

There is no organization by this name. The grand jury report, however, is to the effect that Dan Brown and Taylor Groninger, attorneys, were paid $50 a week, each, to represent the Association's interests. These men were in touch with officers of the Motion Picture Exhibitors' League.

The motion picture exhibitors in touch with what was offered in the way of legislation at the last session of the legislature hardly share the indignation expressed in the grand jury report at the practice of lobbying. Most of the legislation was of a character that would have licensed the business to an unreasonable extent, censored the productions into innocuous desuetude, and left the managers helpless in the direction of their business.

There is no charge made that the men representing the picture interests did anything more than to watch closely the nature of every bill introduced, and when it was a bill inimical to the interests of the exhibitor, the facts and best argument available were taken before the committee having it under consideration. There is no reason for believing the Indiana exhibitors would have fared well if steps had not been taken to leave nothing to chance.

As one exhibitor said, "lobbying may be pernicious, but there seems no other way to prevent unjust or foolish legislation being put upon the statute books. As I see it, no legislator is omniscient enough to understand every business well enough to know without being told just what harm may exist in any proposed legislation. Each year from 700 to 900 bills are introduced. Theoretically, every legislator should know every bill, an obvious impossibility. Practically, the legislator does well if he personally investigates fifty bills, and for his action on the rest he is glad to have all the outside help he can get. There will always be two sides to the so-called lobbying question."

The Indianapolis police are picketing the motion picture houses that do not pay their "charity" assessments to the Joseph E. Bell Moving Picture Charity Fund. To the exhibitors who feel that every one keeping open Sunday should bear his share of the burden, the sight of a policeman outside a house, is a signal for glee. So far every house picketed has "come across" for the fund. Until the police took charge, the contributions were voluntary, and the percentage who paid was low. The city officials are determined that everyone keeping open shall pay the share. The police doing picket duty are instructed to get the name of every house patron, presumably as witnesses to the fact that the place was open on Sunday. The presence has always had the desired effect upon the theater owner.

G. C. Zaring bought the Northwestern theater of Starbuck & Starbuck, and will continue the management of the Indianapolis house along the lines inaugurated by the former owners. Mr. Zaring is a brother of A. C. Zaring, secretary of the Indians Motion Picture Exhibitors' League.

Moving picture houses all over the state are raising the price of admission to ten cents, the war tax of $25 for a seating capacity of 250 being the reason given the public on all sides. At Evansville the houses will all be charging the higher rate soon, it is declared, particularly the centrally located houses. The same thing is true at Princeton. The revenue tax is mentioned in Princeton as a cause for the advance, along with the higher cost of film service, the advance in carbons, not to mention state and local taxes. The managers seem suddenly to have awakened to the fact that though attendance is good, other things that enter into the profit of doing business have increased the overhead. The advance in admission is looked upon as the only way out.

George H. Terrill, proprietor of the New Grand, Corydon, Ind., has installed a dynamo and gasoline engine and is generating his own "juice."

The Luna theater, Tipton, has been closed. The promoters, it is declared, lacked capital to continue, after having spent money freely on a fancy front.

The Indiana Union movies at Indiana University, opened with students packed three deep, all around the walls, and all standing room at a premium. A drama, two comedies, and an industrial feature picture made up the first program.

H. H. Johnson, owner of the Luna theater, Lafayette, has bought a $4,500 pipe organ of the Jamison Piano Company. The instrument gives the effect of a twenty-piece orchestra, and will imitate anything from a telephone bell to a steamboat whistle. The contract calls for installation in three weeks.

The Scenic theater, Franklin, has been sold by Edgil Hemphill to Taylor Ballard. Mr. Ballard will continue Manager Calvert in charge.

H. E. Battenburg, new proprietor of the Lyric

theater, Decatur, announces he will open with "The Perils of Pauline."

The Centennial School Mothers Club, Evansville, has bought and placed a motion picture machine. Arrangements for film service will be made as soon as the club can determine who shall assume the responsibility.

The Pittman-Moore Company, manufacturing chemists, Indianapolis, are now using a moving picture story to show the use of their hog cholera serum and the proper care of pork on the hoof. The film is being shown in rural communities only.

Perry Thurston, Versailles, has opened his house there after some delay. The theater has not been large enough to accommodate the crowds.

Manager Woods, Princeton, Ind., was host to the local orphan home children who enjoyed the New Star theater entertainment. The Grand theater also entertained "the kiddies" after they had seen the New Star program.

The mayor of Peru, Ind., has been asked to close the theaters there Sunday, and he put it up to the city council, and a majority favored closing them. The circuit court in Miami County, of which Peru is the seat, has declared the theaters may legally open Sunday. It is proposed to draft an ordinance to close them. Meantime the houses continue to draw stronger on Sunday than any other day, indicating a popular desire for the open door, so the exhibitors contend.

Messrs. Fox and Keating, proprietors of the Orpheum theater, Terre Haute, gave a dinner party to their employes at the Elks' Club at which covers were laid for twenty.

A two-story brick structure, to cost $10,000 and be leased by William C. Meloy, Shelbyville, for a moving picture theater, is the report coming from Shelbyville, Ind.

Earl W. Fuller, son of E. P. "Pop" Fuller, former manager of the Star Hartford City, Ind., is to open the Rex theater, Summitville, Ind., soon.

The Little theater and the Empire theater, Auburn, Ind., will both give benefit performances to start off the sale of Red Cross Christmas seals in Auburn.

The Knights Templar of Gary and the Patriarchs Militant were filmed recently, and the pictures were shown in the Art theater.

"Better Pictures than Lyman Howe" is the way the Wilcox Industrialalogs are being advertised at Laporte, Ind. The advertising responsibility is upon the local paper, however.

A new picture machine and a new curtain have been installed at the Star theater, Winslow, and Manager J. P. Vinyard declares a purpose to continue the improvements until his house is thoroughly high class.

Mayor Treumpy, Cannelton, Ind., has notified exhibitors that he will make it warm for any of them allowing boys under sixteen in their operating rooms. A local woman's club reported an occurrence of this kind to the mayor.

The opening of the Crump theater, Columbus, Ind., was marred to some extent by failure of the new motion picture machine to operate satisfactorily. It has been adjusted to give perfect satisfaction since, however, and the big crowds of the opening night have been repeated each night since.

Because of the illness of Mrs. Logan Cowgill, the Logan theater, Delphi, Ind., has had to close for a few days.

E. E. Hiatt, Frankfort, who bought the Habit theater of Cash McNairy a few months ago, has sold it to Earl Calvin of Van Buren and L. P. Hutto of Tipton.

Frank M. Ogden, justice of the peace, refused to grant a third continuance in the case of Roscoe Heimbaugh, motion picture operator, charged with following his usual vocation on Sunday. The prosecutor stated that he was not ready to try the case, and the court refused to grant another continuance and dismissed the charge. The case was part of the plan to close the Jeffersonville houses on Sunday, and the action of Justice Ogden means the Sunday forces will have to start over again.

R. L. JENNE.

LYNCHBURG, VA.

CORBIN SHIELD, a well known theatrical manager, who, several years ago, was in charge of the Academy of Music, and assumed the management of the Trenton theater in June, has severed his connection with that house and is still in Lynchburg. Shield has been with quite a few houses controlled by the Wells Amusement Company and managed the Bijou in Savannah, Ga., several years ago.

The new National theater opened its doors ten days ago, and is one of the most attractive motion picture houses in this section of the State. The theater is situated on Main street within a stone's throw of the Academy of Music and is owned and operated by M. L. Hoffheimer, being under the local management of E. A. Daniels. The screen is next to the front entrance. A pipe organ, said to cost $3,000, has been installed and the house has been playing to large crowds since it was opened.

The Young Men's Christian Association has been holding Sunday afternoon services, at which motion pictures showing Biblical characters are presented as a feature of the regular program. This innovation has proven to be quite popular and large crowds are attending the service each week.

Manager Bernstein, of the Academy of Music, has been showing big features as the result of his inability to keep the house open for legitimate attractions. "Neptune's Daughter" drew big crowds during the engagement of three days, and "Cabiria" also went big during the same length of time. "The Drug Terror" created interest and the next feature, "Damon and Pythias," is booked for three days, commencing December 7.

BABER.

ILLINOIS.

JOLIET has barred the problem play films, especially those dealing with the white slave traffic. Chief of Police Martin Murphy's letter to the exhibitors ordering the discontinuance of this class of pictures is said to have been issued without any agitation or demands. The police head implied that the city was being surfeited with this class of stuff. Announcements that children under 16 would not be allowed at these shows created the idea that something of a risque character was being shown. "Pictures fit for our small children to see" is the aim of Chief Murphy. The chief also criticised some of the posters which have been seen in front of Joliet houses. Particular objection was made to a short-skirted womoman pouring chappagne into the hats of men underneath. Such posters, he said, will not be tolerated. Another police official gave his opinion that Joliet had been made the dumping ground for a lot of films that had been passed by the Chicago board. While the pictures were not immoral they were just suggestive enough to pique the curiosity of the young and, with strong competition in the sex stuff, the opportunity for showing some beneficial pictures was being overlooked by the managers.

R. C. Schroeder is back at Galesburg after a several weeks' visit in Minneapolis, St. Paul and Milwaukee, and has been busy preparatory to opening his handsome new Colonial theater in time to handle the holiday business. He fixed December 20 as the date for the dedication.

Charles J. Mantkus has gone from Waukegan to Kenosha, Wis., where he will take over the management of the Burke theater, conducting a picture and vaudeville show. He succeeds C. G. Joplin, who has gone to Kansas City to take charge of a house there.

The new theater at East Main and Second streets in St. Charles, has been opened by Kelly & Nelson of Joliet and Lemont. The house, which seats 325, will be operated as a picture house, with the exception that a stock company from Chicago will give performances on Sundays.

It is reported that the Star theater, one of the oldest moving picture houses in Waukegan, has been sold by Herman Luedtke to Peter McGrain, of that city.

Schuster & Seitz, of Highland, have opened a moving picture theater in the Brauer building at Troy, making the second photoplay house for that town.

Construction is progressing upon the new McClintock theater in the 3100 block South Adams street, in Peoria.

A delegation of women appeared before the city council at East St. Louis and protested against allowing a motion picture show to operate on Bond avenue near Twenty-sixth.

The Varietie theater at Canton gave a free matinee and then filmed the crowd as it was leaving the house, insuring a come-back at regular admission.

A special committee of the board of education at Waukegan has under consideration a plan to purchase moving picture equipment for use in the schools of that city.

Manager Floyd P. Lee of the Colonial theater at Quincy gave a special morning show of "Neptune's Daughter," for the newspaper men, city officials and managers of the other moving picture houses in that city.

Moving picture shows, which have been given every Wednesday evening, in the opera house at Hillview, have been discontinued. It is understood that with the arrival of cold weather the cost of heating the building makes the project unprofitable.

The Staunton Concert Band recently gave a concert for the picture show at the Labor Temple in that city.

Reports from Granite City tell of trouble which occurred in the Washington theater because the "Creation" films of the International Bible Students' Association were run by a non-union operator. It was contended that it was necessary for the operator traveling with the show to have charge of the projection so that the scenes would be simultaneous with the phonographic lecture accompanying it. The regular operator, L. Dickey, is said to have interrupted the show by ejecting the non-union operator and turning on the house lights. Manager J. T. Gray, of the Washington, and Dickey are then reported to have "mixed," but the resultant situation was explained to the crowd with the announcement that the show was over. The trouble is being subtly referred to as a demand that the union operators be allowed to run all Creation.

Arthur Roath of Huntley has opened a moving picture show at Hampshire.

The contemplated erection of a new business block, including a moving picture theater, on West State street in Geneva, is reported.

Managers of the houses operated by the Yales Amusement Company of Southern Illinois recently held a meeting at the New Hundley hotel in Carbondale and discussed photoplay exhibition problems. Among those present were George Newsome of the Yale at Carbondale, R. C. Cluster of Christopher, Thomas Leonard of Johnson City, D. E. Whittington of Benton and John Gardiner of West Frankfort.

The White Hall Theater Company of White Hall has been incorporated to do a general theatrical and amusement business. This is the company which it to erect a new moving picture and theatrical house in that city. The incorporators are Carl Lowenstein, C. A. Ruckel and George North.

Armentrout & Jacobus have opened their new moving picture show at Wyoming in the Liggett building on East William street instead of in the Earhart garage building.

The city council at Lewistown voted to grant a license to J. F. Knock to operate a moving picture show on North Third street, if the state fire marshal and the state board of underwriters approved the building which he has fitted up as a theater.

A new lodge of Moose has been organized at Waukegan and the Elite theater had December 8 as Moose Day, when the film showing Mooseheart, the big National home of the order, near Aurora, was exhibited.

The Pythian theater at Marshall was turned over to the local chapter of the Daughters of the American Revolution for a picture show, the proceeds to be used for the poor of the city.

Southern Illinois papers attribute the political success of William B. McKinley, the traction magnate, who was returned to congress after an absence of one term, to the fact that he did his campaigning with a moving picture machine. McKinley used the travelogue idea.

Manager G. H. Gaskill of the Gem theater at Lewiston brought the first camera man to that city and films were made of the fire department and all other distinctive features of life in Lewistown.

Irving G. Reis, cameraman for the Industrial Motion Picture Company, of Chicago, has been at Peoria filming the distillery city for the big picture show at the San Francisco fair.

The Aurora theater at Aurora gave a souvenir button to each boy who attended a Saturday night or Sunday show.

Two Oak Park houses, the Playhouse and the Southern theater, showed the films of the Modern Woodmen of America head camp and sanitorium.

A benefit for the United Spanish War Veterans was given by the Colonial theater at Quincy.

Out of courtesy to the Baptist church congregation, which has been holding a revival meeting, the Gem theater at Hull cancelled a Saturday night show.

The Citizens' Bank of Homer has an interesting collection of bank note specimens and these are shown on the screen one night as a feature attraction at the Pastime theater.

Business men of White Hall who are giving away a Shetland pony outfit in a voting contest gave a free Saturday matinee picture show at the Vitagraph theater for juveniles within trading distance of the city. A present was ready for each youngster.

Manager J. H. Neis of the Star theater at Ohio gave the proceeds of his night show, December 3, to the Good Fellow Fund of the Chicago Tribune.

Moving pictures of German scenes were shown at the Y. M. C. A. in Aurora by William Benton Roberts. The "Passion Play" film also was shown to the boys of the association.

The Empress theater at Galesburg used the newspaper coupons to get the public interested at the start of "The Master Key." One coupon with five cents admitted two adults.

Smallpox has broken out at Neoga and by way of precaution the authorities have forbidden moving picture shows.

The Lyric theater and the Opera house at Stronghurst are working together. Theatrical attractions at the opera house are not starting until regular patrons have had their regular glimpse of the photoplays.

Cal Van Horn of Lockport has rented the Sonntag building in Plainfield and has started a moving picture show.

The Orpheum and Bell theaters and the Airdome at Cuba have been sold by A. E. Wilson to Mr. Sprouts of Monmouth.

Diamond & Decker of Havana offered a prize of $5 for the best name for their new photoplay house in that city.

The Princess theater at Peoria went back to its old policy. Vaudeville and pictures will be shown from 2 to 5 P. M. and from 7 to 11 P.

M. From 11 A. M. to 2 P. M. and from 5 to 7 P. M. straight picture shows will be given. The admission will be five and ten cents.

The Capitol theater at Pekin recently celebrated its first anniversary with a special bill at regular prices.

Buckley may have a moving picture show. An Urbana man is said to be contemplating opening a house there.

The Family theater at Sheldon turned over the house to the girls of the senior class of the high school when the four-reel feature, "Jane Eyre," was presented for the benefit of the piano fund.

Boy Scouts of Pekin benefited when the film, "The Making of a Scout," was shown at the Capitol theater in that city.

A full page advertisement was used to announce the opening of the Grand Opera house at Aurora under the new management of H. Paulos, Angel Paulos, Al. Huen and P. Paulos. The opening attraction was "The Taint." Souvenirs were given the ladies. An orchestra under the direction of A. L. Huen is a feature of the house.

The film made of the Sherman Homecoming Day exercises at Macomb was sold to the Osgood Photo Supply Company of Galesburg.

The Big Four Railroad has had an agricultural train visiting many Illinois towns. A moving picture show in one of the three cars carried is a feature.

Raymond Steffens of the Seeberg Photoplayer Company recently was at the new Avoy theater in Moline, where he gave recitals on the new instrument installed by that house.

Thomas Hensley, manager of the Empress theater at Peoria, and Miss Edith L. Morey of that city were married Thanksgiving Day.

MIDWEST SPECIAL SERVICE.

KENTUCKY.

THE South End Amusement Company of Louisville has taken out a building permit for the erection of the new Shelby theater, which will be put up at 1200 South Shelby street. The new building will be of brick and will be 47x140 feet. The estimated cost is $11,000.

The Thoroughbred Film Company, Louisville, has filed amended articles of incorporation in which its capital stock is increased from $50,000 to $100,000.

The Masonic theater, of Louisville, which has been dark for several weeks, was reopened by special arrangement with the International Motion Picture Company, for the purpose of showing the war scenes in the four-reel production prepared for in Belgium by Edwin F. Weigle, staff photographer of the Chicago Tribune. A portion of the box office receipts from these pictures was set aside for relief work in Belgium. The pictures made such a hit with the people of Louisville that special arrangements were made to extend the term of the engagement two days. War pictures and war plays are drawing exceptionally well in the city just now.

While a number of local motion picture houses from time to time display a slide requesting ladies to remove their hats, the Walnut theater, Louisville, is about the only one which has tried to enforce removal of hats. If a young lady fails to take off her hat in the Walnut theater after a sufficient interval of time, one of the ushers quietly asks that the hat be removed. It always brings the desired effect and it is very seldom that any one takes offense. It has been noted in all the moving picture houses that women are beginning to act reasonably about the hat question and the percentage of bobbing hats is diminishing considerably, especially at night, as the escorts have taken a hand in the matter.

The Wurlitzer motion picture orchestra which was recently installed in the new Alamo theater, on Fourth avenue, Louisville, is the eighth Wurlitzer instrument which M. Switow has purchased and placed in moving picture houses inside of the past few years.

The Ministers' Association of Evansville, Ind., has decided to ask the Mayor to compel chorus girls in Sunday shows to wear more dress and less stocking. The ministers claim that Sunday shows have been too immodest. Nothing was said concerning moving picture shows.

Ollie Pollard, of Jackson, Ky., was recently in Winchester, Ky., where he purchased the entire moving picture equipment of the old Lyric theater, which was formerly operated by Phillips & Moss. The property consisted of 360 opera chairs, a standard projecting machine and a fireproof booth. Mr. Pollard will start a new moving picture house in Jackson and has announced that it will be the best equipped house in the Kentucky mountain district.

The Arcade theater, of Paducah, Ky., controlled by Col. Dan Russell, of Louisville, closed on Nov. 22. It was announced by Benjamin C. Neat, of Louisville, who is manager of the house, that owing to poor business the playhouse would be unable to continue. A meeting of creditors will be called and steps taken to arrange for disposing of the property and the lease.

A deal for consolidating the Harrodsburg Amusement Company and the Colonial Moving Picture Company, of Harrodsburg, Ky., which has been hanging fire for some time past, has finally been consummated. The opera house and the Colonial will hereafter be run under one management. E. J. Wiseman, William Reed and Clarence Meisburg control the new concern and will personally manage the two theaters. Messrs. Vivion, Marksbury, Grimes and Fisher retire from the concerns. The Colonial will be operated only on Saturday nights for the time being. The opera house has several good serials going, among which are "The Million Dollar Mystery," "Trey o' Hearts" and the "Perils of Pauline."

"When the Tango Craze Hit Lexington," is the title of a two-reel comedy which was recently made in the Bluegrass City, under the direction of H. S. Karns. A company of about forty of Lexington's young society people composed the cast, and the film includes a Kentucky State University cadet drill, a number of street scenes, and scenes from two or three big university football games held in Lexington this fall. The reception scene was laid in the home of Louis des Cognets. The tango craze was started in the play by a powder which, when inhaled, set every one dancing. The picture was originally produced for the purpose of supplying funds for the Baby Milk Supply Station, and was shown two days at the Ben Ali theater at Lexington, the entire proceeds being turned over to the milk fund. The pictures were later shown at Nicholasville under the same arrangement and several theaters in other cities have asked for them. A number of young society people of Louisville also took part in the pictures.

Fresh trouble has developed between the moving picture men of Frankfort, Ky., and the authorities on the question of operating Sunday moving picture shows. L. E. Marshall, a councilman of Frankfort, has been making it hot for the operators and has sought a warrant issued for the arrest of E. K. Lyon, manager of a moving picture show, on the ground that he was violating a Sunday-closing ordinance. Police Judge W. C. Herndon refused to issue a warrant and mandamus proceedings to force him to were instigated. The case was carried into the Court of Appeals. The test suit was brought by City Prosecutor Moss. Lyon came into the case and alleged that the ordinance had been repealed, but offered no proof. After hearing the case Judge Nunn, of the Court of Appeals, handed down a decision in which he said: "Unless the ordinance of the city of Frankfort prohibiting business on Sunday has been suspended, the Franklin Circuit Court must grant a writ of mandamus requiring W. C. Herndon, police judge, to issue a warrant at the instance of L. B. Marshall, for the arrest of moving picture managers operating their shows on Sunday." The judgment of the Franklin Circuit Court refusing the writ having been reversed, it now looks as if the moving picture houses will be forced to close on Sunday unless a record of the repeal of the ordinance can be found.

Harry Meyers, a State representative, of Covington Ky., recently announced that negotiations have been closed with the International Film Products Company, of Cincinnati, for purchase of rights for making motion pictures of Kentucky industries for exhibition at the Panama-Pacific Exposition. The receipts of the sale, said to be about $75,000, will be used in the erection of the Kentucky State building at the exposition.

G. D. CRAIN, JR.

TENNESSEE.

A BETTER feeling is being noted throughout Tennessee by motion picture men and business men in nearly every line of trade. Cotton has at last started moving and conditions are considerably improved. The day laborer is not finding it anything like as hard to get work as was the case a few weeks ago and the moving picture houses are doing a correspondingly good business. The high priced theaters, on the other hand, have not been drawing well and shows which were to have been seen in Tennessee were in some cases routed directly West without invading the Southern territory.

Moving picture men of Nashville recently won a victory which apparently invalidated the Sunday closing law, when two cases against two theater managers were dismissed. These cases had been pending for some time and were continued twice before the final decision was given. The cases were against W. H. Wassman and William Hartman, who were charged with operating their theaters several hours on Sunday afternoon, Nov. 15. The men were arrested on the same day on which their houses were found in operation, and preparations for the defense caused the two delays in trying them. Attorney Alfred Levine, who represented the defendants, bitterly attacked the constitutionality of the ordinance which prohibits the operation of amusement places in Nashville. He claimed that according to the decision rendered by the higher courts the men had a perfect right to operate Sunday shows. The disposition of these cases will probably result in a general attempt to open all of the moving picture houses in Nashville, but in the future only pictures carrying religious truths and which in no way can be objectionable will be shown. Mr. Wassman is proprietor of the Rex and Crystal theaters, on Fifth avenue, and Mr. Hartman owns a motion picture house on Cedar street.

The Crescent Amusement Company, of Nashville, on Nov. 25 showed a number of pictures of the Modern Woodmen of America at the Princess theater. Good crowds were drawn, not only from the many members of the fraternal beneficiary society but also from the general public. A vaudeville entertainment was billed along with the pictures, which included "The Man Who Came Back," views of the Woodman sanatorium at Woodman, Col., near Colorado Springs, and also views of the National camp which was held at Toledo, O., last June.

The Jeffersonian Debating Club, of Nashville, at a recent meeting at its club rooms on Vine street, definitely decided in a debate that more education is acquired through the right sort of motion pictures than is gained through travel. The affirmative was represented by J. Berr Thaxton and Mr. Goodpasture, and the negative by E. L. Cristeson and J. Alvin Bohanon.

The Majestic theater, of Chattanooga, Tenn., recently projected Burton Holmes' European pictures, which are known as "War-Time Europe." While these pictures do not show any actual fighting; they show a large number of scenes in parts of Russia, Germany, Austria, England and France. A number of army manouvers and photographs of the Czar and Kaiser reviewing troops and military activities of many kinds were part of the special reels and the patrons of the theater took a great deal of interest in them.

The owners of the Majestic Amusement Company, of Memphis, have two houses in the city which go under the name of the Majestic, but one house is Majestic No. 1 and the other is Majestic No. 2. No. 1 is located at 49 South Main street and No. 2 opposite the Hotel Gayoso. The company also operates the Empire theaters, which are five cent theaters, and the same distinction is made in the name, as there is both a No. 1 and No. 2. The programs at the four houses are all different.

O. C. Jackson, manager of the Dixie theater, of Paris, for five nights, recently, had the Lewis Stock Company, band and orchestra and moving pictures on at one time. The feature film, "The Perils of Pauline," was shown between the acts, and the prices were fifteen cents upstairs and twenty-five cents downstairs.

The Pluto theater, of Chattanooga, recently ran the first installment of the serial, "A Gentleman Adventurer," in which Warren Kerrigan takes the principal part. This serial will run for fourteen weeks in all. The author, Louis Vance, made a great hit with his serial, "Trey o' Hearts," and the new serial is expected to go still better.

GEORGE.

DETROIT.

AN important change is announced by John H. Kunsky of the Casino Amusement Company, operating a chain of theaters in Detroit. Howard Pierce, manager of the Washinghton, on Washington boulevard, since the house opened in August, has been transferred to the main office in the Dime Bank building, where he will have charge of general publicity for all of the Kunsky theaters. In addition, he will edit and have full charge of the "Weekly Film News," which is to be the house organ for Mr. Kunsky's various enterprises. It will have, for the present, 16 pages, 8 by 9 inches in size, will be illustrated, with cover in two colors, and contains film news of general interest to moving picture patrons. The first issue will be out sometime in December. The weekly distribution will be approximately 50,000 copies, most of which will be mailed to the regular patrons of each theater. In the selection of Mr. Pierce to handle the publicity as well as the house organ, Mr. Kunsky made an excellent move. Mr. Pierce, who is considerably under 30 years of age, has spent practically a life time in the theatrical business, having "pushed scenery," handled the pasteboards, counted the cash, acted as publicity agent, and managed theaters. He first came to Mr. Kunsky eighteen months ago and was placed in charge of the Liberty. With the excellent training which every man gets under the tutorship of Mr. Kunsky it was only a comparatively short while before Mr. Pierce was managing this house like one who had been at it for years. The Liberty was a huge success from the very start, and while the house itself and the class of attractions were undoubtedly largely responsible for it, the fact cannot be denied that the success of any theater depends a great deal upon the manager. When the Washington was taken over by Mr. Kunsky from a dramatic stock theater and changed to a picture house, Mr. Pierce was transferred there, where he has remained until the final change above mentioned.

H. W. Irons, until recently manager of the Liberty and previously manager of the Royal theater (both Kunsky houses), has succeeded

Mr. Pierce at the Washington, while Harlan W. Starr, formerly manager of the New Empire, goes to the Liberty as manager.

A. Arthur Carlle, formerly associated with John H. Kunsky in moving picture enterprises, and at present one of the stockholders and promoters of the Majestic and Maxime theaters, is president of the Colonial Gardens Company, a $50,000 corporation, organized for the purpose of erecting the finest dancing academy in Detroit at 9-13 East Columbia street.

The Acme Feature Film Company, 216 Moffat building, is handling Michigan rights to films as well as a full line of supplies. It has circularized the trade, making special low prices on films to the first fifty subscribers to their service. The low prices will continue as long as the fifty subscribers remain on the Acme list. Mr. F. Jacobs, manager, anticipates a big future for his concern.

W. C. Skerett, of the British-American Feature Film Company, 1613 Dime Bank building, will soon open a new theater in Wayne, Mich., about 25 miles from Detroit. His house will be located in the new Masonic Temple building now in course of erection and will seat about 300 persons. He expects to be operating by January 1.

The Pallister theater on Woodward and Pallister avenues is to be enlarged to 600 seats.

December 12 is the date set for the opening of the William Penn theater on Woodward avenue, and December 15 for the Rosedale.

The Atlas Motion Picture Company has opened offices at 600 Liggett building, and will engage in making commercial pictures and one-reel comedies. Work has already been started on the commercial pictures and the comedies will start after the New Year. The company's quarters are on the top floor of the Liggett building, and consist of an office and printing and developing room. A complete equipment for doing the work has been installed. The company will have a special studio for making its comedies. The officers are Charles G. Rose, president; Frank J. Schaffer, vice-president; Percy R. Upton, secretary and treasurer. The capital stock is $20,000. Messrs. Rose and Schaffer have been in the moving picture business for eight years, and for the past eighteen months have been co-partners in a company known as the "S & R," doing commercial work only. Previous to entering the motion picture industry, both men were in the photographic business.

Charles Wesch has been delayed in the opening of his Virginia Park theater on Hamilton boulevard, but he says it will surely open by December 20. Mr. Wesch is a large stockholder in the Detroit-Universal Film Company.

Some impostor has been calling at a number of theaters and representing himself as the Detroit correspondent of the Moving Picture World for the purpose of getting free admission. The only authorized representative is Jacob Smith, residing at 363 Cass avenue, who is personally known to most exhibitors.

The Esperanto Feature Film Company is occupying the studio formerly used by the Columbia Eductional Film Company (now out of business). It has been entirely remodeled and is one of the most modern and complete studios in the middlewest. The Esperanto Company has been reorganized, and its officers are now prominent Detroit business men: Herbert Kelsey (Herbert Kelsey Company), president; A. W. Beals, secretary; Arthur Connor, attorney, on the board of directors; Edward J. Corbert, vice-president, and H. Armstrong, treasurer. Louis Myll is the acting manager and director of the company. It is the intention of the company to produce a new comedy every week and a three-reel drama every three weeks.

"War Pigeon" the first feature produced by the All-Red Feature Film Company, with offices in Detroit and Windsor, was shown at the Windsor theater, in Windsor, December 7 and 8.

Frank H. Mellon has succeeded Frank Langlois as manager of the Gladwin Park theater. Mr. Mellon was formerly assistant manager. Mr. Langlois will continue as secretary of the corporation as well as a stockholder.

Peter Jeup has disposed of his interest in the Pastime the theater at Kercheval and Crane avenues to C. A. Smith, who has taken full possession and is now managing the house. Mr. Jeup will retain his interest in the Luna theater at St. Aubin and Fort streets. He went to New York on December 6 to attend the meeting of the executive committee of the National Association.

P. Adler, representing the Famous Stars Film Alliance, of Cleveland, Ohio, was in Detroit November 30 and December 1. He reported a satisfactory business.

Mr. Fox, representing the Box Office Attraction Company, has been in Detroit for sometime in the interest of his concern, with headquarters at the Hotel Burghoff.

Educational moving pictures are soon to be provided for grammar grade school children on Saturday morning at the Washington theater, according to an announcement made by Superintendent of Schools Chadsey at the regular meeting of school principals held November 30. The plan is to send free tickets each week to designated schools for distribution by the teachers. The object is to give pupils the educational benefit that is to be derived from moving pictures and the films will be carefully selected with this aim in view.

Detroit streets with their dense traffic and crowds will be settings for an interesting series of safety-first moving picture accidents to be staged by the Safety First Society for exhibition circuits traveled by the Ford Weekly films, as part of an accident-prevention educational campaign. Inspector William P. Rutledge of the police department will be "stage manager." He will halt traffic when desired and will look after setting the stage for the "accidents" and runs of police patrols and ambulances to the scene. Street cars and railroad trains will be called into the work. The films will later be shown in most of the picture houses of Detroit and other cities.

James H. Moore of the Temple theater is recovering from an operation for appendicitis at Grace hospital.

Several thousand dollars have been spent by the Miles theater in improving the front by installing additional electric signs, which keep flashing.

Statistics show that during the first ten months of this year building permits to the extent of $260,850 were issued for theater construction. With furnishings, equipment and property this means that practically a million dollars has been invested in the amusement industry, most of which being for moving pictures.

"The Temple of Molock," a Red Cross moving picture dealing with the problem of tuberculosis in children, was recently shown at the New Empire and has been booked in a dozen smaller theaters. It is a part of a campaign being conducted by the Red Cross for the sale of Christmas seals.

E. E. Kirchner is temporarily in charge of the Family theater, succeeding J. H. McCarron, who resigned December 1. Mr. Kirchner has been auditor of the theater since it was opened, but will not remain permanently as manager owing to his many other duties.

John P. Harris, of the Harris Amusement Company of Pittsburgh, was a visitor in Detroit the last few days of November. Speaking of conditions in Pittsburgh, he said business was very good in his own houses, which are devoted to vaudeville and pictures. SMITH.

SAN FRANCISCO.

THE Standard Film Corporation has been incorporated here with a capital stock of $50,000 by D. S. Markowitz, M. A. Nathan, J. Brownstone, M. C. Hickey and L. E. Goodman.

The Southern Pacific Company has awarded a contract for the construction of a large building on the grounds of the Panama-Pacific International Exposition, near the Fillmore street entrance. Several moving picture halls will be installed and views will be shown covering the entire system.

M. Calmy, who went to Denver, Col., last spring to take charge of the branch office of the Golden Gate Film Exchange, Inc., has returned to this city and will act in the capacity of assistant manager at the home office.

The Valencia theater, on Valencia street, has been reopened under the management of S. Levin as a high-class moving picture house. The attendance to date has been very satisfactory and it is believed that this house will become a very popular one. An orchestra has been installed, and 5 and 10 cent prices are charged. A vaudeville performance will be given on Sundays.

Fred Hayter, of Hanford, Cal., was a recent visitor in this city and spent considerable time at the various exchanges inspecting the latest offerings. Business is reported to be showing an improvement in the San Joaquin Valley.

Leon Netter, of the Golden Gate Film Exchange, Inc., made a business trip to Los Angeles this week.

The Lincoln theater is now using the Paramount Service, arrangements for this having been made recently.

A moving picture house is to be opened at Fillmore street and Golden Gate avenue by Mr. Belknap, formerly of St. Louis, Mo.

O. V. Traggardh, of the Union Film & Supply Co., made a trip to Los Angeles this week to arrange for a change in the management of the branch maintained in that city.

Walter S. Rand, special representative of the Mutual Film Corporation, visited San Francisco this week in the interests of this concern.

D. J. Grauman, head of the Grauman Feature Players' Corp., visited Santa Rosa recently in company with C. J. Ward and T. W. White. It was reported from Santa Rosa that possible studio sites were being inspected.

Adolph Mayer, formerly a well-known local operator, has secured the rights in this territory for "Homer's Odyssey" and is now booking it in nearby cities.

The Panama theater, on Market street, formerly owned by Mrs. Collins, is again being conducted under her direction. It was taken over for a time by Charles Maio, of the Maio Biograph.

Herman Lubfit, an operator of San Francisco, is now on the road as manager for the Salisbury Fish and Game pictures.

The Theograph Film Company has opened offices in the Merchants' National Bank building, Market and New Montgomery streets. F. H. Doyle, formerly with the Eastman Kodak Company, is general manager.

Organizer W. A. Cory, of the Motion Picture Exhibitors League of California, has returned from a four weeks' trip by automobile through the southern half of the State in the interests of this organization, during which time more than fifty new members were added to the League. After a short stay here he plans to make a trip through the Sacramento Valley and North Bay Counties.

The Golden Gate Film Exchange, Inc., has secured the rights to "Cabiria" in the Pacific Northwest.

The Strand theater, the beautiful new photoplay house of Beach & Krahn, College and Ashby avenues, Berkeley, Cal., was opened promptly on schedule time, Thanksgiving Day, and has since been operated at full capacity. The opening attraction was "The Virginian."

The Melrose theater, Melrose, Cal., has been sold by Mrs. Nellie Sautter to Mr. Pehrson and will be opened with a United Film Service as soon as alterations have been completed.

Stamm and Beede, Antioch, Cal., have just installed two new Simplex machines in their theater.

E. L. Shwetzer, of Sacramento, is preparing to open a moving picture show in the Colfax Opera House, Colfax, Cal.

The Doris theater, Roseville, Cal., is to be remodeled and enlarged and new fixtures installed.

The Elite Theater, Santa Rosa, Cal., has installed a new projection machine in the operating room.

Perry Roswald, formerly of San Francisco, has taken over the Imperial theater, Eureka, Cal., and has installed a Wurlitzer orchestrion at a cost of $7,000. This instrument was built in the pit by G. W. Leatherby of the Wurlitzer company and will be operated by Lyle True, a recent arrival in Eureka. A new heating and ventilating system will also be installed in the house.

Clark & Royer recently showed "The Count of Monte Cristo" at Bradford's Pavilion, Sonoma, Cal., and have a number of feature attractions booked. Miss Gertrude Forbes, a pianist of San Francisco, furnishes music for the Clark & Royer shows.

Charles E. Nofrey has leased the Slocum building, at Kelseyville, Cal., and opened a moving picture theater. The attraction booked for the opening night was "Beasts of the Jungle."

Frau Fink has purchased a lot on Kentucky street, Gridley, Cal., and will erect a moving picture theater at an estimated cost of $5,000.

Miss Jean Nelson, pianist at the Wonderland theater, Turlock, Cal., recently enjoyed a vacation at Oakland, where she visited Mr. and Mrs. C. L. Purington, who formerly owned the Wonderland, but who are now in business in the East Bay city.

The Photoplayers' Studio has been incorporated at Los Angeles, Cal., with a capital of $6,000 by G. S. Wells, H. D. Naugle and associates.

The Sequoia Amusement Company, of Sacramento, Cal., has contracted for a number of big feature productions and will show these during the coming winter in about fifty of the smaller cities in the northern part of the State. At Winter's one show a week will be given at the Winter's Band Auditorium and a local orchestra has been engaged to furnish music.

A plant for filtering, heating and cooling the air in the Empress theater, Sacramento, Cal., has just been completed at a cost of $11,000.

The White theater, Fresno, Cal., has just concluded a week's run on "Cabiria," this fine new playhouse having been packed at almost all the performances.

The Sequoia theater, Sacramento, Cal., recently showed a picture of more than ordinary local interest, this being views of the Lake Tahoe region in autumn.

The Randolph Feature Film Company has secured a five-acre studio site at Stockton, Cal., and is having plans drawn for two large buildings and five smaller structures for laboratories and similar uses. The stage to be installed will be 150 by 40 feet. O. E. Cook is secretary of the company.

Victor Potel, the elongated comedian of the Essanay farces, was married in San Francisco on Nov. 23 to Miss Mildred Pam of Chicago. The happy couple will make their home at Niles, Cal., where the Essanay Manufacturing Company has its Western studio. CHURCH.

(Continued on page 1716)

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Calendar of Licensed Releases

Current Releases

MONDAY, DECEMBER 14, 1914.

BIOGRAPH—The Sheriff of Willow Gulch (Drama).
EDISON—The Flirt (Comedy).
ESSANAY—Madame Double X (Comedy).
KALEM—The Smugglers of Lone Isle (Special—Two parts—Drama).
LUBIN—The Beloved Adventurer Series, No. 14, "A Perilous Passage" (Drama).
PATHE—Pathe's Daily News, No. 85, 1914 (News).
SELIG—The Lure o' the Windigo (Special—Two parts—Drama).
—Hearst-Selig News Pictorial, No. 83 (News).
VITAGRAPH—The Greater Love (Drama).

TUESDAY, DECEMBER 15, 1914.

BIOGRAPH—A Scrap of Paper (Special—Two parts—Comedy-Drama).
EDISON—The Vanishing of Olive (Fourth of the "Olive's Opportunities" Series—Drama).
ESSANAY—The Loose Change of Chance (Drama).
KALEM—Cupid Backs the Winners (Comedy).
LUBIN—It Cured Hubby (Comedy).
—Weary Willie's Rags (Comedy).
SELIG—The Man from the East (Drama).
VITAGRAPH—Out of the Past (Special—Two parts—Dr.).

WEDNESDAY, DECEMBER 16, 1914.

EDISON—On Christmas Eve (Drama).
ESSANAY—Two Pop-Up Fables (Comedy).
KALEM—The Hate That Withers (Special—Two parts—Drama).
LUBIN—The Bomb (Special—Two parts—Drama).
PATHE—Pathe's Daily News, No. 86, 1914 (News).
SELIG—The Test (Drama).
VITAGRAPH—The Egyptian Mummy (Comedy).

THURSDAY, DECEMBER 17, 1914.

BIOGRAPH—Red Dye (Comedy).
—A Natural Mistake (Comedy).
ESSANAY—Snakeville's Blind Pig (Western—Comedy).
LUBIN—When the Blind See (Special—Two parts—Drama).
MINA—The Thrilling Adventures of Count Verace (Com.).
SELIG—Hearst-Selig News Pictorial, No. 84 (News).
VITAGRAPH—A Question of Clothes (Comedy).

FRIDAY, DECEMBER 18, 1914.

BIOGRAPH—His Prior Claim (Drama).
EDISON—The Colonel of the Red Hussars (First of "Young Lord Stranleigh" Series). (Special—Three parts—Drama).
ESSANAY—The Girl from Thunder Mountain (Special—Two parts—Drama).
KALEM—Through the Keyhole (Comedy).
LUBIN—The Comedienne's Strategy (Drama).
SELIG—The Tail of a Coat (Comedy).
VITAGRAPH—Who Was Who in Hogg's Hollow (Com.).

SATURDAY, DECEMBER 19, 1914.

BIOGRAPH—The Bond Sinister (Drama).
EDISON—The Birth of Our Saviour (Drama).
ESSANAY—Broncho Billy's Christmas Spirit (Reg. in U. S. Patent Office—Western—Drama).
KALEM—The Black Diamond Express (Sixth of the "Hazards of Helen" Series—Drama).
LUBIN—Who's Who (Comedy).
—Shall Curfew Ring Tonight? (Comedy).
SELIG—The Lady or the Tigers (Drama).
VITAGRAPH—Mr. Santa Claus (Special—Two parts—Comedy-Drama).

Advance Releases

MONDAY, DECEMBER 21, 1914.

BIOGRAPH—A Matter of Court (Comedy).
—The Dentist's Janitor (Comedy).
EDISON—The Adventure of the Wrong Santa Claus (Twelfth of the "Octavius" Amateur Detective Series) (Comedy).
ESSANAY—Their Cheap Vacation (Comedy).
KALEM—The Mayor's Secretary (Special—Two parts—Drama).
LUBIN—The Beloved Adventurer, Series No. 15, "In Port o' Dreams" (Drama).
PATHE—Pathe's Daily News No. 87, 1914 (News).
SELIG—Till Death Us Do Part (Special—Two parts—Drama).
—Hearst-Selig News Pictorial No. 85 (News).
VITAGRAPH—Arthur Truman's Ward (Drama).

TUESDAY, DECEMBER 22, 1914.

BIOGRAPH—On the Heights (Special—Two parts—Drama).
EDISON—Olive Is Dismissed (Fifth of "Olive's Opportunities" Series) (Drama).
ESSANAY—The Volunteer Burglar (Drama).
KALEM—The Winning Whiskers (Comedy).
LUBIN—His Suicide (Comedy).
—Flossie's Daring Loyalty (Comedy).
SELIG—Wade Brent Pays (Drama).
VITAGRAPH—By the Governor's Order (Special—Two parts—Drama).

WEDNESDAY, DECEMBER 23, 1914.

EDISON—'Twas the Night Before Christmas (Fantasy).
—The Tip of the Dark Continent, Capetown, South Africa, and Its Vicinity (Educational).
ESSANAY—The Fable of "The Husband Who Showed Up and Did His Duty" (Comedy).
KALEM—The Fatal Opal (Special—Two parts—Drama).
LUBIN—The Single Act (Special—Two parts—Drama)
PATHE—Pathe's Daily News No. 88, 1914 (News).
SELIG—One Traveler Returns (Drama).
VITAGRAPH—The Professor's Romance (Comedy).

THURSDAY, DECEMBER 24, 1914.

BIOGRAPH—The Suffering of Susan (Comedy).
ESSANAY—Slippery Slim Gets Square (Western—Comedy).
LUBIN—A Soldier of Peace (Special—Two parts—Drama).
MINA—A High Old Time (Comedy).
SELIG—Hearst-Selig News Pictorial, No. 86 (News).
VITAGRAPH—The Knight Before Christmas (Comedy—Drama).

FRIDAY, DECEMBER 25, 1914.

BIOGRAPH—The Way Home (Drama).
EDISON—The Premature Compromise (Second of "Young Lord Stranleigh" Series) (Special—Two parts—Drama).
ESSANAY—Any Woman's Choice (Special—Two parts—Drama).
KALEM—The Reformation of Ham (Comedy).
LUBIN—Lure of the Green Table (Drama).
SELIG—Doc Yak and Santa Claus (Cartoon Comedy).
VITAGRAPH—Sweeney's Christmas Bird (Comedy).

SATURDAY, DECEMBER 26, 1914.

BIOGRAPH—His Unwitting Conquest (Drama).
EDISON—The Man Who Vanished (Drama).
ESSANAY—Broncho Billy and the Sheriff's Office (Reg. in U. S. Patent Office) (Drama).
KALEM—The Escape on the Limited (Seventh of the "Hazards of Helen" Series) (Drama).
LUBIN—Brannigan's Band (Comedy).
—A Troublesome Cat (Comedy).
SELIG—The Champion Bear Slayer (Comedy).
VITAGRAPH—An Affair for the Police (Special—Two parts—Comedy).

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BIOGRAPH COMPANY
807 EAST 175th STREET
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Calendar of Independent Releases

Universal Film Mfg. Co.

SUNDAY, DECEMBER 13, 1914.

ECLAIR—The Mountain Traitor (Western-Drama).
L KO—The Rural Demons (Comedy).
REX—A Night of Thrills (Two parts—Drama).

MONDAY, DECEMBER 14, 1914.

IMP—The Mill Stream (Two parts—Drama).
STERLING—Lizzie's Fortune (Comedy).
VICTOR—The Wayward Son (Drama).

TUESDAY, DECEMBER 15, 1914.

CRYSTAL—Such a Mistake (Comedy).
—The Glass Pistol (Comedy).
GOLD SEAL—The Ghost of Smiling Jim (Two parts—Western—Drama).
NESTOR—The Boy Mayor (Semi-Juvenile—Drama).

WEDNESDAY, DECEMBER 16, 1914.

ANIMATED WEEKLY—Number 145 (News).
ECLAIR—A Game of Wits (Two parts—Detect.—Drama).
JOKER—How Father Won Out (Comedy).
—Ascent of the Ingrar Neilson (Educational).

THURSDAY, DECEMBER 17, 1914.

IMP—Within the Gates of Paradise (Christmas—Drama).
REX—Ambition (Two parts—Drama).
STERLING—The Fatal Hansom (Comedy).

FRIDAY, DECEMBER 18, 1914.

NESTOR—His Dog Gone Luck (Comedy).
—Here and There in China with Homer Croy (Educational).
POWERS—No Release This Week.
VICTOR—Heart of the Hills (Three parts—Drama).

SATURDAY, DECEMBER 19, 1914.

FRONTIER—The School Teacher at Angel Camp (Drama).
BISON—The Christmas Spirit (Two parts—Drama).
JOKER—His Doctor's Orders (Comedy).

SUNDAY, DECEMBER 20, 1914.

ECLAIR—The Jewel of Allah (Oriental-Drama).
L KO—The Baron's Bear Escape (Comedy).
REX—A Page From Life (Two parts—Drama).

MONDAY, DECEMBER 21, 1914.

IMP—In Sunny Spain (Comedy-Drama).
STERLING—Carmen's Romance (Juvenile-Comedy).
VICTOR—Terence O'Rourke "Gentleman Adventurer" Series No. 4, "The King and the Man" (Two parts—Drama).

TUESDAY, DECEMBER 22, 1914.

CRYSTAL—Vivian's Beauty Test (Comedy).
GOLD SEAL—The Call of the Waves (Two parts—Society-Drama).
NESTOR—For I Have Toiled (Drama).

WEDNESDAY, DECEMBER 23, 1914.

ANIMATED WEEKLY—No. 146 (News).
ECLAIR—The Fortunes of Margaret (Two parts—Drama).
JOKER—Love and Spirits (Comedy).
—Beauty Spots in Italy (Scenic).

THURSDAY, DECEMBER 24, 1914.

IMP—No Release This Week.
REX—The Big Sister's Christmas (Two parts—Drama).
STERLING—Innocent Dad (Comedy).

FRIDAY, DECEMBER 25, 1914.

NESTOR—Who Stole the Bridegroom (Comedy).
POWERS—Hunting in Crazyland (Animated Cartoon—Comedy).
—The Japanese Silk Industry as Seen by Homer Croy (Educational).
VICTOR—The Accusation (Two parts—Drama).

SATURDAY, DECEMBER 26, 1914.

FRONTIER—The Rustler Outwitted (Drama).
"101" BISON—The Law of the Range (Three parts—Western—Drama).
JOKER—Hot Stuff (Comedy).

Mutual Film Corporation

SUNDAY, DECEMBER 13, 1914.

KOMIC—The Housebreakers (Comedy).
MAJESTIC—The Old Maid (Two parts—Drama).
THANHOUSER—When East Meets West (Drama).

MONDAY, DECEMBER 14, 1914.

AMERICAN—In Tune (Two parts—Drama).
KEYSTONE—Fatty's Magic Pants (Comedy).
RELIANCE—Our Mutual Girl, No. 48 (Topical).

TUESDAY, DECEMBER 15, 1914.

BEAUTY—Her Younger Sister (Drama).
MAJESTIC—At Dawn (Drama).
THANHOUSER—The Barrier of Flames (Two parts—Drama).

WEDNESDAY, DECEMBER 16, 1914.

AMERICAN—The Silent Way (Drama).
BRONCHO—The Panther (Two parts—Drama).
RELIANCE—The Joke on Yellentown (Western-Comedy).

THURSDAY, DECEMBER 17, 1914

DOMINO—The Political Feud (Two parts—Drama).
KEYSTONE—Hogan's Annual Spree (Comedy).
MUTUAL—Weekly No. 103 (News).

FRIDAY, DECEMBER 18, 1914.

AMERICAN—Trapped by a Heliograph (Drama).
KAY-BEE—The Game of Life (Two parts—Drama).
PRINCESS—When Fate Rebelled (Drama).

SATURDAY DECEMBER 19, 1914.

KEYSTONE—(Title Not Yet Announced).
RELIANCE—The Beat of the Year (Two parts—Drama).
ROYAL—Two Kisses (Comedy).

SUNDAY, DECEMBER 20, 1914.

KOMIC—Bill and Ethel at the Ball (No. 13 of the "Bill" Series—Comedy).
MAJESTIC—In Fear of His Past (Two parts—Drama).
THANHOUSER—Sid Nee's Finish (Comedy).

MONDAY, DECEMBER 21, 1914.

AMERICAN—The Sower Reaps (Two parts—Drama).
KEYSTONE—(Title not yet announced).
RELIANCE—Our Mutual Girl, No. 49 (Topical).

TUESDAY, DECEMBER 22, 1914.

BEAUTY—Brass Buttons (Comedy).
MAJESTIC—The Better Way (Drama).
THANHOUSER—Under False Colors (Two parts—Drama).

WEDNESDAY, DECEMBER 23, 1914.

AMERICAN—The Tin Can Shack (Drama).
BRONCHO—The Passing of Two Gun Hicks (Two parts—Western—Drama).
KEYSTONE—Fatty and Minnie He-Haw (Two parts—Comedy).
RELIANCE—A Lucky Disappointment (Drama).

THURSDAY, DECEMBER 24, 1914.

DOMINO—The Last of the Line (Two parts—Drama).
KEYSTONE—(Title not yet announced).
MUTUAL—Weekly, No. 104 (News).

FRIDAY, DECEMBER 25, 1914.

KAY-BEE—In the Sage Brush Country (Two parts—Western-Drama).
PRINCESS—When Fate Rebelled (Drama).
RELIANCE—Bobby's Medal (Drama).

SATURDAY, DECEMBER 26, 1914.

KEYSTONE—(Title not yet announced).
RELIANCE—The Exposure (Two parts—Drama).
ROYAL—Her Mother's Voice (Comedy).

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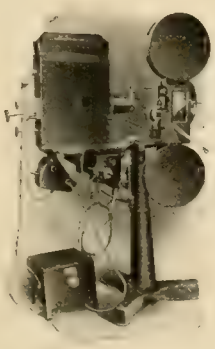

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(Continued from page 1710)

NEW ENGLAND.

THE management of the Boston Opera House discontinued the exhibition of moving pictures last Saturday. The announcement of this decision caused considerable surprize, as it was thought that the venture was successful, but according to Manager W. R. Macdonald, photoplays have been abandoned because of the lack of patronage. Film shows were first produced at this playhouse in the middle of October. The management at that time stated that it wished to keep the house force intact pending the disappearance of clouds on the operatic horizon. For the first few weeks, imported films were the attractions, but two weeks ago it was decided to use Paramount service. It is now planned to keep the house closed until the opening of the next operatic season.

Manki hi Fukagawa, who claims to be a moving picture actor, and Mrs. Anna E. Hayes, both of New York, were married last week at the office of the city clerk in Somerville, Mass. The ceremony was performed by Assistant City Clerk Howard E. Wemyss, after Judge Wentworth of the district court had granted the couple permission to set aside the five day law.

Moving pictures, showing a complete trip through the factory and testing rooms of the Maxwell Motor Company, were witnessed at the Franklin Union, Boston, last week. They were shown under the auspices of the local branch of the company and were free to the public. The pictures showed Maxwell cars skirting around a very high precipice and skidding about a hairpin turn during the progress of an automobile race.

A private exhibition of the moving picture of the European War was given at the Boston Athletic Association clubhouse on Exeter Street, Back Bay, last Sunday. The show was given by Manager Thomas T. Hoyne of the Popular Motion Picture Company at the request of a group of prominent Boston business men. Five hundred members of the association and their friends were at the performance, which [illegible] appreciated. These are the [illegible] tures to be [illegible] attra[illegible]

shown in Boston during his administration, that children cannot attend a theatre without a violation of the law and that the only violation of this sort had resulted in the revocation of the theatre's license, when it was brought to his honor's attention. The protest was conducted by the Hon. James P. Magenis, recent Progressive candidate for lieutenant-governor. The mayor asserted that the license would not be granted because plans had been completed for the erection of a maternity hospital on the site adjoining the proposed theatre. The residents of Roslindale also voiced their opinions before the mayor as to the merits of a picture house at the corner of Poplar and Washington streets in that section. The petition of Charles H. Weiss to reopen the former Rex Theatre, which has been closed during the past year, was the subject of debate. The mayor has taken the application under advisement, as those favoring and objecting to the license were evenly divided.

L. M. Mosher, manager of the new Franklin Park theatre, announces as the opening attraction of the new playhouse, the Paramount production, "Behind the Scenes," featuring Mary Pickford.

Howard Smiley of Mathison, Maine, was the guest of E. J. Farrell of the General Film Company at the Exhibitor's ball.

Owing to the success of the film production of Rex Beach's novel "The Spoilers" at the Boston Theatre and the fact that previous bookings make it impossible for it to continue at this playhouse, arrangements have been made to transfer it to the National Theatre on Tremont street, where two performances daily will be given.

The Women's Educational and Industrial Union has announced a series of Saturday morning moving picture shows of interest to women. These will be produced in Tremont Temple, Boston. The shows are an effort on the part of the Union to amplify the work of its children's players depaartment so as to provide dramatic attractions, monthly, instead of yearly for the children. Monthly prizes of five dollar gold pieces will be awarded to the child, under fifteen years of age, who writes the [illegible] letter on one of the pictures shown at the [illegible]ous month's performance.

The Academy at Fall River has contracted [illegible] the use of the Box Office Attractions Com[illegible]'s productions.

[illegible] Reddy, who books all firms for the [illegible]th houses, has contracted for several [illegible]gh the United Film Service, (War[illegible]s, Inc.)

[illegible]s the dumping ground for films [illegible]ucational value of the average [illegible]v is neglected, was the asser[illegible] Browne, of the Browne and [illegible]ubridge, at the meeting of [illegible]Association of Tea hers of [illegible]mer Hall, Boston. Ni holsoe moving picture business saloons, but it is also and it is killing the book [illegible]s of moving pictures in [illegible]k in schools were ad[illegible]eral opinion was that [illegible]ght wholly by pictures. [illegible]e unwilling to admit [illegible]o taught. Mr. Browne books the imagination [illegible]ch result comes from [illegible]r opponent of moving [illegible]on is concerned, was Hartford, Conn., High [illegible]ng pictures are here compete with literavview in regard to [illegible]red by Frederick R. School, Springfield, [illegible]Gerrish of the Boston [illegible]on the relation of [illegible]ion. They said that [illegible]ed, they had almost [illegible]nstruction. A letter [illegible]sented some educa[illegible]rking to bring out Edison believes that [illegible]s the child can be [illegible]n scarcely be pre[illegible]ay, as they are not

[illegible]sky were visitors [illegible]ious Players Com[illegible]y Hiram Abrams. [illegible]heatre, Bar Har[illegible]ay of the Gray [illegible]ewiston, Augusta [illegible]during the week [illegible]ter of the War[illegible]

[illegible]ecent Harvard [illegible]o picture fans [illegible]enerations, ac[illegible]er of Harvard [illegible]ments to pur[illegible]m of the game [illegible]e trophy room [illegible]on the screen [illegible]shows the best [illegible]edication of the [illegible]ame will not be [illegible]or history in the [illegible]or earlier in the season the athletic management at Cambridge came into possession of a reel of film that showed the early stages of the Penn State game in the Stadium in which Harvard was outplayed for the most part. A picture operator from Pennsylvania, who had a hunch that the Penn State boys would show something against the Crimson, got into the stadium with his camera and turned off several hundred feet of film before he was ejected and his films confiscated.

W. R. Skates, former manager of the Boston office of the General Film Company, and now connected with the World Film Corporation, stopped at the Hotel Touraine, Boston, for a few days, last week.

Although Chicago intends to do away with women ushers in the picture houses, Boston will keep them. When fire authorities in the Hub learned of the intentions of the Windy City officials, they began to get busy. It was learned that the women ushers in the various Boston houses had not been put through a fire drill, although they knew how to open the exits, but there was no guarantee against fainting or screaming. For a few days, it has looked bad for the girls, but the theatrical managers came to their rescue when they told Fire Prevention Commissioner O'Keefe that the abolition of women ushers would tend to ruin the business. Mr. O'Keefe agreed with them. The managers then said that every woman usher should have a male escort to render aid and comfort in the time of distress. It will be the duty of the male attendant to see that the fire exits are open if they ought to be open, otherwise to keep quiet, until the ladies need their assistance. This ought to help the Chicago officials.

Manager and Mrs George Appleby of the Empire Theatre, Portland, Maine, were in Boston, during the week, booking many new features. They attended the ball, where Mrs. Appleby was one of the contestants in the prize dances for the silver cups.

George A. Hickey, manager of the Warner Features, Inc., office at Portland, Maine, and Charles Stern, manager of the Bangor office of the Universal Film Company, managed to get away from their duties for a day yast week to visit their friends in Boston and attend the Exhibitors' ball.

John H. Cogswell, mayoralty candidate in Lynn, Mass., is adding much interest to his campaign by entertaining the Lynn children to moving picture shows. After each performance Mr. Cogswell delivers a political speech in which he urges children to persuade their parents to cast their votes for him.

Clara Kimball Young of the World Film Corporation is now the proud possessor of a medal, which was presented to her by Adjutant General Charles S. Cole of Governor's Walsh's staff, when she visited him at his office in the State House at Boston on the day after the Exhibitors' ball. Miss Young was the general's partner in the grand march.

"Eddie" Rosen, manager of the Orpheum theatre, South Haverhill, Mass., is quite a performer with the drums. Recently his drummer was sick for a week. Rosen substituted for him.

Harrison G. Heis, traveling auditor for the W. J. Eckert, Inc., Buffalo accountants, is now at work in the Boston office of the Warner Features, Inc.

F. J. Murphy, manager of the Boston office of the Warner Features, Inc., is planning to have a regular run-off day each week.

Canadian military authorities, who are searching for buried arms and ammunition on the Isle of Orleans in the St. Lawrence river, near Quebec, believed to have been hidden there by German spies acting as directors of a moving picture company, are likely to find nothing more than a few wooden guns and cannon made from cedar logs. A concrete base was discovered on the island on which a German siege gun might be mounted, and this caused the authorities to remember the various military operations of the Kalem Film Company, during the summer of 1913, in producing the battle on the Plains of Abraham, part of the conquest of Quebec, in which much ammunition was used. Francis West of No. 300 Central avenue, Malden, Mass., who was artistic director of the production, claims that the German spy is a huge joke. He claims that there was not a German in the company and that the only arms landed were cannon, which he himself made from cedar logs and carried from place to place for use in the battles. Mr. West tells of how the company engaged a number of men, including many Indians, and equipped them with antiquated rifles and a few new ones. All ammunition and arms was kept in a small building on the island. When the operations were nearly completed, an employe went into this building and lighted a cigarette. He was killed and most of the stock was ruined. Mr. West is surprised at the story. He says that the people must be "spy crazy" to get so excited over the finding of a concrete structure which might have been built for the foundation of any house.

Francis X. Bushman of the Essanay Company was the guest of E. J. Farrell, manager of the Boston office of the General Film Company at the Exhibitors' ball. Mr. Bushman visited the company's office in Commercial street.

McCLOSKEY.

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BECAUSE *it* has five million readers who are all motion picture enthusiasts.

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ST. LOUIS.

As the building at the corner of the 3,200 block on Olive street is being demolished to make room for other improvements, the Mutascope theater, which occupied the lower floor of the structure, has been closed. The Mutascope was one of the pioneer moving picture theaters in St. Louis, and has been a profitable enterprise for its managers, Pohlman and Zimmerman, who also operate the Comet theater, at 2112 Market street.

Chas. J. Vollmer, who is managing the new Strand theater at Sixth and St. Charles streets, is also operating the Bernays theater, at Bernays and Harney avenues. He is looking about for a location for a big airdome on the north side, which he will open in time for the spring and summer business of 1915.

The Duchess theater, which was rebuilt from a Presbyterian Church at Grand and Washington avenues, opened on November 28 with C. H. Tabler in active management, and Chas. Freeland and George McDonald in the projecting room. A three-piece orchestra, that has earned an enviable reputation at Cicardi's restaurant, will furnish the music, and the show, which is continuous, runs from 12 noon till 11 o'clock at night.

The Yale Feature Film Exchange, managed by J. D. Bone, has moved from the Benoist building to 3931 Olive street.

Charles Werner has been appointed manager for the Box Office Attraction Company at 3632 Olive street, and N. F. Robinson, assistant manager.

The St. Louis Republic is printing the story of the new Universal serial, "The Master Key."

An industrial film showing the entire workings of a modern and up-to-date laundry was shown at the Empress theater on December 1 and 2, and on the afternoon of the second the entire force of the Colonial Laundry, where the pictures were made, were given a half holiday, and attended the theater in a body. E. W. Glauber, president of the Colonial Laundry Company, says that the educational publicity value of moving pictures rank second to newspapers, and his plan in showing the pictures is to give the thousands of laundry patrons a chance to see details of the actual work and sanitary conditions in a power laundry. The film was made by the St. Louis Motion Picture Company.

Six reels of pictures that are being shown under the patronage of the German Embassador at Washington began an engagement at the Garrick theater on November 29. The pictures are being shown as a benefit for the widows and orphans fund of the soldiers who have fallen in the present war. Four of the reels, which depict the life of Theodore Koerner, the German poet, were the gift of Emperor William, and the other two were presented by the King of Wuerttemberg, both donors stipulating that part of the receipts resulting from the exhibition of the pictures should be used as a fund for war sufferers. The pictures are shown four times daily, two and four o'clock in the afternoon, and seven and nine in the evening, with prices ranging from twenty-five to seventy-five cents a seat.

Richard Broderick, former manager of Warner's Features, at 3628 Olive street, has gone to Kansas City, where he will look after the interests of the same company.

J. M. Dubbs, former manager of the Union theater, at Union and Easton avenues, a well-known moving picture and theatrical man in the West, is operating a new enterprise, the St. Louis Poster Mounting Company. He deals direct with the film exchanges, and mounts anything in the poster line, from one to twenty-four sheet size. The business was started more than a year ago on a small scale, and has grown to such proportions that a large shop has been opened in the Duchess theatre building.

The Alco Film Exchange, which has opened at 3630 Olive street, is the latest addition to "Film Row," as the 3600 block on Olive street is now called, on account of the five large exchanges located there.

August Froebel, for several years connected with the St. Louis Motion Picture Company, 25th and Montgomery streets, has assumed charge of Warner's Features distributing branch at 3628 Olive street. Mr. Froebel is well known in theatrical, moving picture and general amusement circles throughout the West.

The Melvin theater, 2912-14 Chippewa street, is one of the handsomest new houses that have opened in St. Louis during the last few months. The house seats 600 and is of the very latest type of picture playhouse construction. Music is furnished by a $1,500 Wurlitzer seven-piece orchestra, and the projecting room, which is very wide and roomy, is equipped with an Edison, type D, and a late model Motiograph machine. John Billmeyer, who presides in the projecting room, is one of the oldest moving picture operators, in point of service, in the country, and was the first man to open a picture show west of Broadway, in St. Louis. The Melvin gives a five-reel Mutual program, with special features on Sunday, for five cents admission, and is owned by J. Halleman, and managed by A. Gutzman, who is a veteran in the local amusement world.

A campaign is being conducted in St. Louis moving picture theaters by three hundred women and girls, headed by Mrs. J. Whitworth Buck, for the annual sale of Red Cross Christmas stamps, for the benefit of the St. Louis Society for the Relief and Prevention of Tuberculosis. A reel of moving pictures under the title, "The Temple of Moolah," that depicts the ravages of tuberculosis among children, is used, and stamps are offered for sale in the lobbies of the theaters where the reel is being shown.

GIEBLER.

MISSOURI.

C. S. EDWARDS, who since the first of June has been the manager of the Kansas City office of the Eclectic Film Company, has been given the position of division manager. Mr. Edwards is one of the pioneers in the film business in Kansas City. He was interested in the old Yale Amusement Company, which at one time operated thirteen moving picture theaters in Kansas City. Later he was manager of the General Film Company's office in Kansas City. He gave this position up June 1 to take the managership of the Eclectic. His son, C. S. Edwards, Jr., succeeds him as manager. It might be said of Mr. Edwards, Jr., that he was born with a film in his mouth; at least he has been interested in the business since a boy, and when in high school he had some stock in the Yale Company, which was sold out to the General when that company opened offices in Kansas City. Mr. Edwards, Jr., has been assistant manager of the Eclectic since his father took charge June 1. The new assistant manager is F. N. Nine, formerly a representative for the General Film Company. Mr. Nine is well known in this territory and has made a great success in the business.

It has been reported in Kansas City that the World Feature Film Company is going to move from its present location in the Gloyd building to the third floor of the Ozark building. However, J. I. Scates, district manager of that company, and who has taken charge of the Kansas City office, is at the present time out of the city so no definite word has been given out.

The Alco Film Service of Missouri, which opened offices in the Gloyd building about two weeks ago, has closed the office and has taken the equipment back to St. Louis. No reason has been given for the action except that Kansas City business can be handled as well out of the St. Louis office as an office in Kansas City.

The Sedalia theater at Sedalia, Mo., did a good business with the "Industrialogs," which were shown Nov. 25-28 inclusive. The titles were: "The Dawn of Plenty," "The Dawn of Power" and "The Dawn of Commerce."

W. R. Winch, for many years a newspaper reporter in Kansas City, and later assistant manager of the Orpheum theater in Kansas City, and now a part owner in several moving picture theaters in El Paso and San Antonio, Tex., was in Kansas City recently.

The merchants of Harrisonville, Mo., have for many months been trying to devise some scheme by which they could attract more buyers into town on Saturday night. It was finally decided that the moving picture was the thing to do the work. The consequence is that the merchants have secured a complete equipment and on every Saturday night they will show high class comedies and educational pictures, pertaining to agriculture; every Saturday night free of charge to all those that care to attend.

The Crystal theater at St. Joseph, Mo., showed the pictures of the Ford automobile factory recently.

Frank L. Newman, manager of the Royal theater in Kansas City, Mo., has been confined to his home for several days on account of a very severe cold.

The Willis Wood theater, which ran "The Christian" for a week, did an immense business with it. There was not a night during its exhibition in Kansas City that crowds did not stand in the foyer waiting for the show to end so that they might get seats. Thanksgiving day was the biggest day that the house has ever known since its construction fourteen years ago.

BROWN.

KANSAS.

A SPECIAL matinee was given at the Iris theater in Topeka, Kan., for the Belgian relief fund. Elizabeth Ann was the cashier for the day and Manager H. Grady Montgomery turned the entire proceeds over to her, not taking out for expenses. She will personally give the money to the Kansas Belgian Relief Committee. Several musical numbers were rendered by local singers and musicians in conjunction with the pictures.

"Cabiria" was run at the Grand theater in Topeka, Kan., all last week. Several of the large stores gave tickets to the show to their first twenty costumers of the day. It is stated that the pictures had an excellent run and received many praising comments.

A motion picture theater in Hutchinson is being constructed especially for negroes.

The Gem theater in Olathe, Kan., will be ready Dec. 1. A new structure, 35 feet from basement to roof, has been added to the rear. This improvement cost Mr. Ogg, the owner, $3,000 and makes the theater the most complete in the city.

S. E. Willcutts, who filed suit against the Hip theater, Topeka, Kan., in regard to the distribution of prizes in a contest recently, has dismissed his case without prejudice.

The Parent Teachers' organization of Lawrence, Kan., has gone on record as favoring local censorship. They favor censors appointed by the school board and officials of local clubs.

The Crystal theater at Hays City, Kan., has found that its patrons like serials. As a consequence it is running "Lucille Love" every Monday and the "Perils of Pauline" every Thursday.

The Iris theater in Topeka, Kan., did a fine business on the Paramount release, "The Circus Man." The Iris is now charging 10 and 20 cents and report a good business.

The Hippodrome theater at Leavenworth, Kan., made a genuine hit with its patrons recently when it showed Governor Cox of Ohio and the state legislature of Ohio in the two-reel feature, "A Man of the Hour."

BROWN.

PHILADELPHIA.

THE Public Service Electric Company has been ordered by the Board of Public Utility Commissioners of New Jersey to put a new schedule of rates for supplying current for moving picture arcs, in Paterson, N. J., into effect not later than December 17. The order of the board is the result of complaints made by eleven proprietors of Paterson moving picture houses who charged that the rates now being charged by the electric company were unreasonable and unjust. After the investigation of the allegations of the motion picture men the state board came to the conclusion that they were right and issued an order that the following rates would be just and reasonable: First step—Ten cents per kw. hr. for consumption in each month up to and including an amount equal to 75 kw. hrs. per hour per horsepower of connected load; second step—Five cents per kw. hr. for the consumption each month in excess of the consumption mentioned in the first step, and, a minimum charge of $1 a month per horsepower of connected load.

Eagle Temple, Broad and Spring Garden Streets, Philadelphia, was the scene of the first ball and entertainment given by the Lubin Photo Players, on Wednesday night, December 2. Hundreds of couples were present and enjoyed the ten vaudeville acts presented by the stars of the film-makers. The casts included Arthur Johnson, Lottie Briscoe, Ethel Clayton, Lillie Leslie, Joseph Smiley and George Terwilliger.

Authur MacAllister has been dismissed as an inspector of moving picture theatres, a $2,000 position that comes under the supervision of the Board of Mercantile Appraisers. Auditor General Powell and Fred A. Van Valkenburg, in dismissing MacAllister, said that there was work for but two inspectors, although there were three such positions.

Mr. Etris, formerly in charge of the Eclectic Film Company, of Philadelphia, where he had an enviable record, will shortly begin his duties as manager of the World Film Corporation, also in that city. Mr. Etris succeeds G. Beihoff.

In order to bring the people of the vicinity in closer touch with their house and to stem the tide of depression which is current everywhere the price of admission to the Coliseum moving picture theatre at 60th and Market Streets, Philadelphia, will be lowered to five cents.

In a general order issued recently to the police by Superintendent Robinson, all contests or prize drawings conducted by the proprietors of motion picture theatres or other places of amusement, either by means of tickets sold at the door, tickets presented inside or other devices were held to be lotteries and therefore in violation of the law. The order states that all such contests and price drawings must cease absolutely on Tuesday, December 15, or the offending proprietors will be prosecuted.

The Plaza Theatre on the east side of Broad Street, between Ritner and Porter, lot 180 feet by 80 feet, assessed at $20,000, together with the Century Theatre at the northeast corner of Erie Avenue and Marshall Street, lot 72 feet by 143 feet, assessed at $50,000, have been sold to Albert M. Greenfield, representing the Active Real Estate Company, by Maurice Spiers, who was represented on the transaction by Edmund J. Bamberger. The seating capacity of the Plaza Theatre is 1,600 and of the Century 1,200.

By a recent change in the policy of the management of the Grand Theatre of Trenton N. J., burlesque will be shown only four days a week and feature photoplays on the other two days. The days selected for the showing of the pictures are Mondays and Tuesdays, on which occasions "first run" feature films will be exhibited, together with "Pathe's Weekly."

Louis Breitinger, the chief of the Board of Censors, in reply to a question as to whether there would be any possibility of the six sheets ever decorating the front of a picture theatre again, replied that after January 15 all those wishing to display posters of the six-sheet size woud have to deliver them to the Board of Censors' office to have them censored, and if approved, they could be displayed in front of theatres.

CONGDON.

Cosmofotofilm Co

(Trade Mark)
London Film Co.

"Where the REAL FEATURES Come From"

Announces two IMMINENT Releases:

"THE VICTORIA CROSS"

(Trade Mark)
London Film Co.

(3 PARTS)

A Thrilling story of Heroism on the Battle-front (Neutral)
(Copyright 1914)
Written and produced by Anne and Bannister Merwin
Featuring
Edna Flugrath, Charles Rock, Ben Webster and Gwynne Herbert
Filmed by the London Film Company

Producers of "The House of Temperley" (Conan Doyle), "England's Menace," "England Expects——," "She Stoops to Conquer," "For Home and Country," "Called Back," "The Bosun's Mate," "Lawyer Quince," "The Third String," "Beauty and the Barge," etc.

and also

"THE BLACK SPOT"

One of the most thrilling and most cleverly enacted Dramas ever filmed by the London Film Company

Produced by Harold Shaw
Featuring
Jane Gail, Charles Rock, Stella St. Audrie and other Stars.
(Copyright 1914)

EXHIBITORS!!!

ONCE MORE WE REMIND YOU THAT

OUR TWO CHRISTMAS FILMS

"The Two Columbines" AND "A Christmas Carol"

(Copyright 1914) (Copyright 1914)
(Both filmed by the famous London Film Company)
Can now be booked in advance through the Exchanges of the

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If any difficulty is experienced in booking, communicate directly with

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110 West 40th Street, New York

MONTREAL.

"NEPTUNE'S DAUGHTER" was re-engaged for another week at His Majesty's, the big West End "legitimate" house. This theater would have been "dark" had it not been for the big returns this film brought in. The success attained by that film prompted the management to screen other big features, and the result is that "S. R. O." business has been the rule ever since. "England's Menace" and "England Expects" have been the other attractions, and "Thirty Leagues Under the Sea" was shown the week of November 30. Clergymen and school teachers were admitted free on Monday and Tuesday. On Wednesday, Thursday and Friday special after-school performances were given after the regular matinee so that school children could have an opportunity of viewing this instructive film. "After the Ball" is scheduled for the week of December 7.

Over four thousand dollars was obtained for charitable purposes at the special benefit performance held on the evening of November 26 at the Imperial theater.

When the Moving Picture World correspondent dropped into Warner's Features office recently, he had an interesting chat with Mr. Feldstein, the general manager for Canada, and Mr. Fischer, the local manager. Both gentlemen have long been together in the local film game. A large renovating plant is due to be installed shortly in the ample quarters, and an exhibiting room is being fitted up. Business is good in the branches throughout Canada.

A. R. McBeath, the popular manager of the local Mutual Film Corporation office, is pleased with business. Mr. McBeath reports that Thanhouser's serial, "Zudora," which is running in story form in the Montreal Star, is breaking all records.

The Noted Players Feature Film Company, 902 Birks' (New) Bldg., have found their present quarters inadequate for the business they are doing, and intend to move into larger offices in the same building. Mr. Sourkes, the manager, claims good business.

The Consolidated Film Company has opened a branch office in Sydney, Nova Scotia. H. L. Beaman has it under his care, and prospects should look rosy for this company in the Maritime provinces. Mr. Cross, the general manager at the firm's headquarters in Montreal, is pleased with results. He has just received an interesting topical subject from England, showing scenes taken on board the transports of the members of the First Contingent.

Z. Renaud, Jr., who opened the Strand theater, has severed his connections, having sold his interests to the Indepednent Amusements, Ltd. It is said that this gentleman and a number of local financiers are planning to open a theater in the near future.

The All-Red Weekly, a Canadian topical, has been booked for the Tivoli.

"Spartacus" was screened at the New Grand for three days last week. Results pleased the management. The Eclair Weekly is being shown at this house.

D. McRae is now managing the Casino theater. Mr. McRae was formerly with the Edison people, having installed the Kinetophone in many Canadian theaters. He is pleased with results at the Casino. The big Kleine subjects are going strong.

"The Master Key" has been booked at these local theaters: Strand, Midway, Globe, Tivoli, Mount Royal, Family.

"Zudora" is being shown at the following Montreal photoplay houses: Midway, Tivoli, New Grand, Family, Moulin Rouge, Globe, Victoria, Mount Royal.

Admiration for the way the Quebec Board of Moving Picture Censors do their work and the system that is followed here, has been freely expressed by A. Chadbourn, the chairman of the Alberta Board of Censors, who has just spent a few days in this city studying Board of Censors matters. Mr. Chadbourn was met by Sheriff Lemieux, the president of the Quebec Board, and given every facility for inquiring into those matters which concern the work of the censors. Before he left Montreal, Mr. Chadbourn declared that the Quebec system was so thorough that the Western Province had much to learn from Quebec, and many of the reforms established here will be put in operation in Alberta in the near future.

It seems quite evident that the local censors, acting on the precedent set by the Ontario Censors a few weeks ago, will condemn pictures showing the horrors of war. A picture has just been called to my attention which was "killed" because it might prove an obstacle to recruiting as it showed the dark side of war.

The Strand War Series are becoming more and more popular at the Francis. Mr. Hooley is putting up good shows and is well rewarded by large and appreciating audiences.

There are big doings around the Allfeatures office these days. Mr. Malone, the manager, has had the quarters extended, and intends to enlarge them still further. An Allfeatures office has just been opened in Winnipeg, and is under the charge of Les. Kaufman.

Music at the New Grand will in future be furnished by a ladies' seven-piece orchestra. The orchestra was brought on from Boston and proved a success from the very first. The management has had some splendid features of late, and "Zudora" is doing good business.

The Imperial Animated Song Pictures are proving a success at the Tivoli. Mr. English reports good business. "Zudora" and "The Master Key" are bringing in good returns.

GALLAGHER.

CINCINNATI.

WAR on tuberculosis via the moving picture route, which is becoming increasingly popular nowadays for about every conceivable purposes, from advertising to education and social propoganda, is planned by the Cincinnati branch of the Anti-Tuberculosis League. "The Temple of Moloch," a photoplay produced under the auspices of the National Association for the Study and Prevention of Tuberculosis, will be used by the local organization in a number of local theaters in supplementing the campaign for the annual distribution of Red Cross Christmas seals for the purpose of aiding in the Association's work, as well as in impressing information regarding the danger of the disease.

The Famous Players' production of the ever-popular farce, "The Man from Mexico," featuring John Barrymore, drew heavily at the Orpheum last week, being one of the best things of the season, and quite the best of the week. Other leading attractions on the Paramount program, as well as of independent production and distribution, are scheduled for Orpheum audiences during the coming weeks, and the management has followed the idea of getting out a weekly program, so that people may know in advance what is coming. The program is in card form, with a loop of string attached, in order that the suggestion printed on it, "Hang this up for reference," may be convenitnely followed. One side lists the week's attractions, one for every day, and on the other appears other information, including the names of coming attractions the dates of which have not been announced. The first issue of the program came out last week.

A lingering misunderstanding of the "war tax" on photoplay houses, probably born out of a hope that it would not be imposed, was dissipated in the minds of Cincinnati exhibitors last week when an announcement came direct from headquarters at Washington to the effect that those who failed to pay their proper tax on December 1 would be in imminent danger of being closed up. A disgruntled line of moving picture men therefore appeared at the local office of the Collector of Internal Revenue and paid their taxes, ranging from $25 for the small houses, seating 250 or less, up to the several which had to pay $100 on a seating capacity of 800 or more.

The "visatures," or moving picture lectures, shown at the University of Cincinnati on various educational subjects, are growing more popular daily. A regular schedule has been worked out for the daily pictures, which are shown during the noon hour, in order that people engaged in work may still see them and derive the benefit resulting from them. It is sligthly inaccurate to refer to the pictures as lectures, inasmuch as they are literally the whole show, being self-explanatory and thus rendering an oral lecture unnecessary. Last week most of the pictures were of a vocational nature, the program being as follows: Mondays, stock raising; Tuesday, fruit growing; Wednesday, the canning industry; Thursday, the wool industry; Friday, scenes in the Northwest.

Plans are under way, according to information which got out last week, for another big photoplay house on Price Hill, at the southeast corner of Warsaw and Enright avenues. The lot on which it is said arrangements have been made for the construction of the house is ample in size, measuring 96 by 110 feet, and being valued at $5,000. Details will be announced later.

Instances continue to multiply of the omnipresence and limitless usefulness of the moving picture. The widespread outbreak of the foot and mouth disease which has already caused such enormous losses to stock-growers, would seem to give little chance for the operation of moving pictures, as the subject is certainly not amusing nor edifying; but last week at Dayton, O., where a herd of 90 cattle, with 80 hogs and 50 sheep were destroyed on the farm of George Sauer, all phases of the work were taken in by moving picture operators, for use all over the country in the prosecution of Federal and tSate work against the progress of the disease which is threatening the coutnry's meat supply.

Another Ohio man has made good in the field of the scenario writer, in the person of Hugh Weir, formerly a reporter of Springfield, O., and now a well-known writer of stories as well as of photoplays. His "Mystery of the Green Umbrella," in which Alice Joyce, as the girl detective, scored one of the hits of the series in which she is appearing. The film was shown recently at the Alhambra, in Springfield, and drew usually well on account of the local interest in Mr. Weir, who now lives at Washington C. H., O.

Hillsboro, O., is to be immortalized via the moving film route, the rather unusual idea being adopted of making a picture with a somewhat connected plot, if it can be called that, under the name of "Peace in America—Good Will to Men." Schap, the Keith comeraman, who has had wide experience in taking town motion pictures, will do the work, twenty local merchants making the film possible. It will be exhibited locally and in surrounding towns. CASEY.

NEBRASKA.

MANAGER BEEMAN of the Isis theater, at Kearney, has changed his admission policy to a strictly five-cent house.

The Elite theater at Nelson is again under the management of E. S. McCormick.

M. A. Marx has purchased the Gem moving picture show at Emerson.

L. C. Taylor of Wakefield has opened a moving picture show at Ponca.

Gilbert Carlson has removed his moving picture show in Dannebrog to the Peterson Building.

R. A. Dittmar is reported to have leased sites in Falls City for an airdome and moving picture theater.

Carster & Kirkpatrick have sold their moving picture theater at Lewistown to H. P. McDaniel.

Charles Messner contemplates the erection of a moving picture theater on Hastings avenue in Hastings, it is reported. It will cost about $18,000.

MIDWEST SPECIAL SERVICE.

WISCONSIN.

GEORGE FISCHER of the Alhambra theater has been elected president of the Milwaukee Photoplay Exhibitors' League. Other officers chosen are: Vice-president, J. B. Ohlinger, American theater; secretary, Sam Trintz, Empire theater, and treasurer, H. D. Graham, Butterfly theater.

The Auditorium at North Fond du Lac has been opened as a moving picture house.

The Superior Grand Amusement Company of Superior has been granted a charter by the secretary of state to do business, with capital stock of $2,000. The incorporators are H. C. Buchanan, R. I. Tipton and Selma Erickson.

Manufacturing concerns of Oshkosh may make up a reel of industrial pictures to send to the San Francisco fair. The work, if done, will be under the direction of the state Panama-Pacific Exposition Commission.

Members of the West Allis Woman's Club of West Allis had as a lesson subject at a recent meeting "The Danger and Value of the Motion Picture and Popular Song."

G. R. Comer, who formerly conducted the Gem theater at Grand Rapids, Minn., is now manager of a moving picture show at Augusta, Wis., in which he and T. R. Dodgson of Nashwauk are interested.

The publicity committee of the Commercial Club at Superior has been instructed to raise a fund of $4,000 for the purpose of making 2,000 feet of industrial moving pictures of Superior to be shown at the Panama-Pacific exposition.

The finance committee of the board of edution at Milwaukee has recommended an appropriation of $3,500 for the purpose of obtaining rare slides and films for use in the educational work of the public museum and schools.

The Wisconsin Industrial Commission probably will make its moving picture safety-first campaign state wide. At Milwaukee 7,000 workers saw the accident-prevention films, at Oshkosh three capacity shows were given and in Superior 400 were turned away. The interest shown leads to plans for extension of the educational work.

Knights of Pythias of Beloit had a number of deserving children of the city as guests for a Thanksgiving dinner and the same crowd saw "The Trey o' Hearts" at the holiday matinee at the Rex theater.

MIDWEST SPECIAL SERVICE.

IOWA.

W. H. BOLLENBACHER of Melbourne is erecting a building at that place which will be occupied by a moving picture theater and a garage.

The company which has been operating the Lyric theater at Rockwell has sold its lease on the Burrelle building. Lawrence Garrett, manager of the Lyric has been contemplating giving one show a week in the Warren opera house.

Thomas Walsh, formerly of Iowa Falls, will be the manager of the new Grand theater at Eldora.

The Scott County Farmers' Institute meeting at Eldridge, Jan. 12 and 13, will have moving pictures, showing modern agriculture.

Kaufman & Wilkerson are erecting a new building in Wilton and a fund of $1,000, asked by them, probably will be raised for the purpose of having an opera house included in the structure.

A. E. Wilson of Creston will manage the Rex theater at Glenwood, which has been purchased by Leo Healey of Creston.

Martin Young of Glenwood has purchased the moving picture theater at Tabor from his brother-in-law, J. M. Bennett.

MIDWEST SPECIAL SERVICE.

THE MASTERPIECE FILM MFG. Co.
PRESENTS
MR. MAX FIGMAN
SUPPORTED BY
MISS LOLITA ROBERTSON *in*
The TRUTH WAGON
(5 REELS)

A comedy-drama adapted from the play
BY HAYDEN TALBOT

Produced under the personal direction of Mr. Figman, who collaborated with Mr. Talbot in the writing of the play, and for whom the play was especially written.

ON ALLIANCE PROGRAM, DEC. 14

MASTERPIECE FILM MFG. CO.
1111 Van Nuys Bldg., Los Angeles, Cal. MAX FIGMAN, General Director

WESTON

LICENSED FILM STORIES

VITAGRAPH.

ARTHUR TRUMAN'S WARD (Dec. 21).—On her way to visit her newly-appointed guardian, whom she has never seen, Helen Russell is struck by an automobile and seriously injured. She is taken into a small bakery shop where Lillian Hardman, an orphan is employed. Lillian does all possible for the girl. After her removal to a hospital, Lillian finds a suitcase the officers had left behind, in which is a letter and papers from Arthur Truman, Helen's guardian. Learning from a newspaper that the girl unidentified has died, Lillian sees an opportunity to take the dead girl's place, pretend to be Helen Russell and leave the distasteful life of drudgery in the bakery. She accordingly carries out her plans, and finds Arthur Truman a decidedly prepossessing young man. He is struck by her beauty, and never doubting but what she is Helen, the girl's deception is successful. She proves very awkward in society and causes so much comment by her amusing unconventionality, he sends her to a finishing school. Arthur gradually learns to love Lillian and on her return from school, plans to propose to her. Meanwhile, the report of Helen's death proves incorrect as she does not die, but upon her recovery, it is found her mind is a blank concerning her past. She secures work in a department store, and one day Lillian meets Helen on the street and recognizes her. She follows Helen, learns her address, then goes straight to Arthur and confesses her deception. He is astounded and finds it hard to believe her, until he meets Helen, who has recovered her memory and learns the truth. Lillian starts quietly packing up, and Arthur begins to realize that he cannot let her go. Lillian tells him she can stay no longer as she is not his ward and, holding out his arms, he asks her to 'stay as his wife.' She runs to him quickly and buries her face on his shoulder, as his arms close about her.

BY THE GOVERNOR'S ORDER (Special—Two Parts—Dec. 22).—Because of his father's poverty, Cyrus Howard, a wealthy retired business man, objects to Allan Lawrence's attentions to his (Howard's) daughter, Ethel. The young people then elope to the city, where they are obliged to live very economically, but they are too proud to ask assistance of their parents, and for a while are very happy. Unfortunately, Allan loses his position through befriending Nolan, an escaped convict, and Ethel gives birth to a child amid conditions of great poverty. She finally writes her father for help, and during a quarrel between the latter and Howard, she dies from shock. Allan, in a mad fury, attempts to shoot Howard, and is arrested on the charge of assault with intent to kill. Mr. Lawrence cares for Hope, his little granddaughter and learns that his son has been sentenced to ten years in prison. Six years later, Hope—living with Mr. Lawrence—is gradually winning the heart of Cyrus Howard, whose home is nearby. Nolan is convicted of another offense and made a cell-mate of Allan's. The two escape from prison shortly after Lawrence has gone to plead with the Governor for his son's pardon. Allan reaches home on Christmas day, but is seen by the village police officer. Howard and Mr. Lawrence—now on friendly terms—have arranged a good old-fashioned Christmas for Hope, with Santa Claus disguise, and all the trimmings. Allan climbs in a porch window, Hope comes upstairs and the officer knocks at the door. Rendered desperate, Allan puts on the Santa Claus suit and Hope finds him. She joyously leads him downstairs just as the officer enters. Everyone is astounded and seeing he is trapped, Allan confesses. He is about to be taken back to jail when a telegram arrives from the Governor announcing that Allan has been pardoned. This saves the situation, Allan is at once released and a happy family reunion follows.

THE PROFESSOR'S ROMANCE (Dec. 23).—The Honorable John Cameron, Minister of Labor, is working hard to complete the investigation which is his life's effort. The widow Merrileigh and her two children settle down in the house next door. Trouble commences at once. The youngsters allow a stray baseball to land in Cameron's soup-plate and he starts over to the widow's house to demand reparation. The widow tells Cameron that "mother's little angels" were simply playing, and apologizes. As he goes out, the children, with anything but "angelic" looks, declare war on the Honorable John Cameron. Hostilities commence at once. They set off a giant fire-racker on the porch, and when Cameron again complains, she gently chides them, saying, "I fear they need a father's firm hand." Cameron and the widow almost unconsciously fall in love, and when his great work is finished, he invites the widow and her children to a little celebration. It proves quite a celebration, all right, and after some particularly distressing incidents with a garden hose, the "angels," Cameron and Sophronia, are soaking wet. The widow begins to have a slight suspicion her children are not the "angels" she had supposed. The climax comes when the youngsters steal his precious manuscript and are found gleefully dancing around a bonfire. Cameron is heartbroken, and although he accepts the widow's proffered sympathy and apologies, feels he can never forgive her children. Her gentle sympathy awakens his love and realizing that his work is not the only thing in life, takes her unresisting in his arms. At this moment, the children enter with the precious manuscript, and announce that they had only hidden it for a joke, so all ends in complete happiness, but we feel certain that the "angels" will have a strong hand to guide their future destinies.

THE KNIGHT BEFORE CHRISTMAS (Dec. 24).—Before leaving to spend Christmas at his Aunt Kate's, Daddy Jim gives Sonny a dollar and tells him to buy whatever he most desires for himself. Arrived at Auntie's, he is immediately initiated into the new game, "Santa Claus," by the five "imps," Aunt Kate's children. She prevents an incipient quarrel by reciting "The Night Before Christmas," then she tells them about the knights of old, and Sonny learns for the first time that a knight is one who always helps damsels in distress. Being pacified, and their minds dwelling upon Aunt Kate's recitals, they all go quietly to bed. Next day, while Christmas shopping, Sonny strolls away and gets lost in a big department store. He wanders out into the street, where he meets little Annie O'Reilly, who promptly leads the sobbing boy home, saying she will find his Auntie. Sonny is rather frightened at the squalid aspect of the tenement where the O'Reilly's live, but finding Annie has no money to buy Christmas presents, he remembers what Auntie had said about knights, and gives the little girl his dollar, which he had intended to buy a little baby brother with. He is taken to the police station, where Aunt Kate finds him, and there is great rejoicing. The O'Reilly's are invited to Aunt Kate's Christmas party and that night is one of anticipation for them. Christmas Day, in the midst of a general jollification, Aunt Kate receives a telegram from Daddy Jim saying there is a live present waiting at home for Sonny. Everyone is highly pleased and congratulations are in order. When Sonny gets home and sees the tiny baby, he exclaims anxiously, "Is he a Dollar Baby, Daddy Jim? He don't look like more than Five Cents' worth."

SWEENY'S CHRISTMAS BIRD (Dec. 25).—The Sweeneys live in the flat above the Clancys. Mrs. Sweeney makes the sad discovery that Caesar, her parrot, is dead. Mike, her husband, starts to give the bird "decent burial" and stops for a bracer at the corner cafe. There he meets Clancy going home with his newly-purchased Christmas turkey. The two men imbibe several drinks and are soon a little befuddled, with the result that they get their packages mixed. Mike buries Clancy's turkey, while Clancy goes home with the dead parrot. When Mrs. Clancy sees the dead polly, she throws it at her husband and soon there is a grand row. Upstairs, the Sweeney's declare, "The Clancy's are at it again!" Sweeney tells his wife he will get a turk and have it sent home. Clancy, standing near the dumbwaiter, happens to overhear this. When the boy sends up the bird on the dumbwaiter, Clancy opens the little door in his apartment, yanks it off, leaves the dead parrot in its place and hides Sweeney's turkey in the cellar. Mrs. Sweeney almost faints when she opens the package and poor dead Caesar greets her eyes. She seizes a flatiron, stands by the door and awaits her husband's return. Meanwhile, Mrs. Clancy sends her husband to buy another turkey. He smiles to himself, takes the money and celebrates with it. At the saloon he meets Clancy and Sweeney wins a pig at a raffle. When they reach home, he tells his friend Clancy to carry the animal upstairs to his apartment, while he goes down in the cellar, only to find his bird has disappeared. Clancy opens Sweeney's door and is at once assaulted by the latter's wife, who thinks it is her husband. The two couples get into a fight and the result is they are all arrested. The magistrate gives them the alternative of "The pig for your Christmas bird—or ten days." The following day all four sit down at the table in Sweeney's parlor and enjoy a feast of roast pig.

AN AFFAIR FOR THE POLICE (Special—Two Parts—Dec. 26).—While preparing for her wedding, Yvonne Whelen engages the services of Al Shannon, a private detective, to guard her wedding presents. Her sister, Mrs. Van Austin, thinks it an indirect insult to the guests, but Yvonne is determined to have the protection. After the ceremony, to everyone's surprise and consternation, an almost priceless necklace disappears. For a while all is confusion, then the guests are searched without result, and every one is more puzzled than ever. Next day, upon suggestions of Miss Scott, Shannon's female assistant, an "at home" dinner is planned. A double plot is laid to trap the guilty one. Miss Scott places a valuable scarf-pin and a pendant on a dresser in such a way that the thief will leave a clue to his or her identity. She then disguises herself as a maid while Shannon makes up as butler. At dinner, they get a clue which leads to the home of the Van Austins, where, no one being home but the maid, the two detectives steal upstairs and the pin and locket are soon brought to light. Miss Scott quietly tells Yvonne, and she returns with the lady detective to the Van Austin home. Yvonne is bewildered. What does it all mean? She soon finds out when the detectives openly accuse Mrs. Van Austin. To everyone's amazement, that lady and her husband burst out laughing, and the whole affair is explained. She had just taken the jewels to prove it could be done, notwithstanding the presence of the detectives, who feel pretty cheap to be caught napping. The incident furnishes a sprightly topic of conversation for a long while afterwards.

KALEM.

THE MAYOR'S SECRETARY (Special—Two Parts—Dec. 21).—Aided by the Women's League, Chandler, the reform candidate for mayor, is elected to office. Fearing lest he fall under the influence of Winton, a crooked "boss," the members of the Women's League have Alma Dare, one of their number, appointed Chandler's secretary. Suspecting the girl of being a spy, Winton endeavors to secure her friendship. Alma pretends to respond to his overtures and thus secures a document lost by the boss. This exposes a plot to hoodwink the mayor and defraud the city by means of a joker in a paving contract.

Winton's suspicions are aroused, however, and he cleverly entraps Alma, making her a prisoner in the home of a henchman. The brave girl escapes after knocking her jailer unconscious. She returns to the mayor's office just as Chandler is about to sign the contract. A note passed to him by his secretary warns the mayor and he refuses to affix his signature to the paper. Unknown to the mayor, Alma has had a hole bored through the wall leading from the outer office to the mayor's chamber. This is concealed by a bookcase. Balked by the mayor's stand, Winton attempts to force him to sign the contract at pistol's point. A voice causes him to turn. Alma, leveling a revolver through the hole in the wall, baffles the desperate boss. Winton's influence is broken forever. Chandler learns of Alma's adventures and of how she has guarded him from the boss's machinations. Taking her in his arms, he begs her to become his wife.

THE ESCAPE ON THE LIMITED (Seventh of "The Hazards of Helen" Series—Dec. 26).—Brandt, a defaulting cashier, hides in Lone Point in his effort to throw detectives off his track. Shortly after his arrival, the defaulter witnesses the destruction of a farmer's wagon by a passenger train. In taking up a collection for the unfortunate man, Brandt meets Helen, the telegraph operator. Sheridan, a detective, discovers the criminal's whereabouts. He wires Helen to hold Brandt until he can come up from the city. Brandt gets wind of this, however. After cutting the wires of Helen's telephone to prevent her from phoning for help, the defaulter binds and gags the girl. Boarding the outgoing limited, Brandt makes his escape.

Sheridan arrives a few minutes later. Helen, who has managed to grasp the disconnected 'phone with her feet, attracts the detective's attention by hurling it through the window. Sheridan liberates the girl. The two get into a gasoline speeder standing on the sidetrack. Helen drives the car at a furious speed in her effort to overtake the limited. The conductor of the flyer sees the girl's signals just as the train is crossing a deep cut. Knowing capture stares him in the face, Brandt jumps off the train. He strikes the embankment with terrific force. When Helen and Sheridan come upon their quarry, they find Brandt dead.

THE REFORMATION OF HAM (Dec. 25).—Ham and Shorty are sailors on the good ship Phillalloo, anchored off Kulangsu, China. Ham's great weakness is his effort to drink the waterfront saloons dry. To break him of his drinking habit, Shorty places a dozen snakes in his shipmate's bunk. The resultant scare sobers Ham. He forgets all about the snakes, however, when he goes ashore the following day. It being a national holiday, he and Shorty celebrate. Purchasing some fireworks, the shipmates enter a Chinese saloon. Their singing annoys a band of Chinese pirates. Perceiving this, Ham and Shorty bombard the bandits with skyrockets, bombshells and Roman candles.

A free-for-all fight ensues. The pirates attack the two sailors, only to be repulsed by the beer bottles wielded by Ham and Shorty. The ruction attracts the shipmates of the battling seamen and the reinforcements cause the Chinamen to beat a hasty retreat. The sailors pursue, but meet with the rest of the pirate band. The tars prove victorious after a furious battle. Triumphant, they celebrate in proper

(*Continued on Page* 1726)

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(Continued from page 1722)

fashion. Back aboard the Phillalloo, Ham refuses to sober up. Once more Shorty resorts to the snakes. Convinced drinking has affected his brain, Ham makes a bee-line for the sick bay. The surgeon has been tipped off by Shorty and places Ham in bed. There is no doubt as to whether the man is cured when he finally leaves the ship's hospital. When Shorty offers him a drink, Ham seizes the bottle and heaves it over the side.

THE FATAL OPAL (Special—Two Parts—Dec. 23).—Knowing his uncle dislikes Alice, Frank Morton keeps his marriage to her a secret from Judge Morton. Just before the wedding, Frank purchases an opal stickpin, which is reputed to have brought misfortune upon its previous owners. Sandy McGee, a desperate criminal, who had been sent to prison by Judge Morton, makes his escape. Thirsting for revenge, the man disguises himself and secures a position in the judge's household as butler. In a quarrel between Frank and his uncle, the young man loses his stickpin. It is later found by the judge, who carelessly fastens it in his coat lapel.

McGee's chance comes when the servants have their night off. Alone in the house with Judge Morton, McGee binds his victim and then discloses his identity. The man fiendishly plans to bring about the judge's death by asphyxiation. Before he dies, Judge Morton contrives to free his hands and wrists. With the aid of Frank's stickpin, he scrawls the murderer's name on the cover of a book.

The murder is discovered by the following morning. Frank is accused and due to entries in his uncle's diary telling of the quarrels, is convicted. The message on the book remains undiscovered. Alice makes her home in the Morton mansion. In idly scanning the books in the library, she comes upon Judge Morton's dying message. While officers listen outside the door, Alice succeeds in getting McGee intoxicated. Believing her to be madly in love with him, the criminal confesses his crime. He is immediately placed under arrest. Frank is freed and returns home. He comes upon the opal. Recalling the evil history of the jewel, Frank forever destroys its power by casting it into the flames.

THE WINNING WHISKERS (Dec. 22).—Lizzie dotes on lurid literature. She would sooner read a good dime novel than eat. While her mistress believes Lizzie at work, the cook is deeply engrossed in reading the following story: Stella, the beyootiful heiress, loves Billy. U. Knave, her guardian, like all dime novel guardians, objects to the match. Ima Crook, who has a hold upon Knave, demands the hand of Stella as the price of his silence. Although Stella cries a river of tears, flooding her room and compelling her pet bear to swim for life. Knave commands her to wed Crook.

Crook calls upon Stella's guardian. Billy, peering into the room through the window, hears them send Bloodfoot, Crook's assistant, for a minister. Billy's chance comes later, when Crook is alone in the room. Knocking the villain senseless, Billy disguises himself by shaving off Crook's eyebrows and whiskers and pasting them on his own face.

Stella knows of her lover's ruse. The minister enters and the two are wed. Shortly after Billy and Stella leave the house, Crook revives. Believing Knave has played a trick upon him, the villain engages the man in a duel. Both plug each other squarely through the heart, when—— Lizzie's mistress enters the room. A box on the ear sends the cook back to her pots and pans, while her cherished book feeds the furnace.

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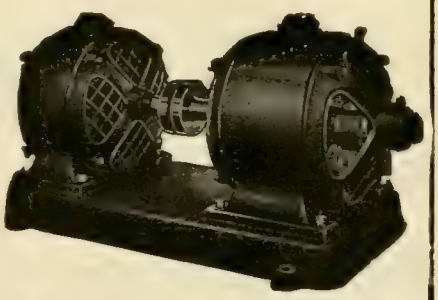

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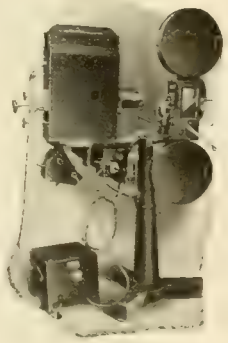

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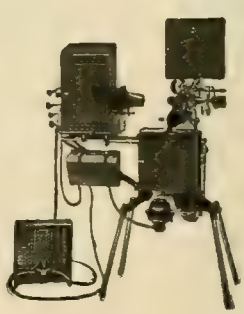

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EDISON.

THE ADVENTURE OF THE WRONG SANTA CLAUS (Twelfth of the Octavius—Amateur Detective Series Dec. 21).—Time hung heavily on the hands of Octavius, for no new problems that presented themselves for his massive intellect to unravel. He felt somewhat discouraged with things generally when suddenly the morning mail brought a piece of news which was destined to lead him into the most extraordinary adventure of his entire career. In short, it was an invitation from his friends, Mr. and Mrs. Randall, to pay them a holiday visit and to play the part of Santa Claus at the children's Christmas party. Octavius accepted the invitation with enthusiasm, and repaired to a toy shop where he invested in a complete Santa Claus outfit. He arrived at the Randall's just in time for dinner. Christmas greetings were exchanged and all was merriment, they little dreaming that an unwelcome guest, in the person of a burglar, was slipping into the house as they ate. The arrival of Grace Randall added to the merriment of all, and it was very evident that her personality made an immediate impression upon Octavius.

In the meantime, the burglar had made his way to the floor above. Listening to the happy voices in the hall, he overheard Mrs. Randall telling Octavius that a complete Santa Claus outfit was hanging in the closet of the spare room. The burglar immediately decided to use the costume as a disguise. Octavius, on the other hand, decided to wear his own outfit and just as he was admiring its general effect in the mirror, the burglar entered his room and knocked him senseless. Safe in his disguise, the footpad passed quickly to the lower floor and escaped from the house with all of the Christmas presents.

Octavius regained his senses, only to find himself securely locked in, but at last he attracted the attention of his friends and was quickly released. In the midst of the story, Mrs. Randall discovered that the presents were stolen. Octavius started at once upon the trail and succeeded in overtaking his quarry just as he was boarding the train for the city. Climbing into the moving train, Octavius proceeded to attack the burglar, but was restrained by the train crew. He waited, however, until the train should arrive in the city, and after many failures, succeeded in capturing the basket with which he returned to the Randall home, triumphant. His welcome was an enthusiastic one and the understanding between him and Grace was so apparent that Mr. and Mrs. Randall crept out of the room, leaving them a free field. The children, however, were more curious and were the happy witnesses of the final capitulation of Octavius, detective.

OLIVE IS DISMISSED (Fifth of "Olive's Opportunities" Series—Dec. 22).—Vance Coleman fully makes up his mind to marry Olive, and while Madame Forresti is dining, her spiritual adviser, the bishop, Vance tells her of his resolve. The Madame and his lordship caution Vance against marrying so wild and ungovernable a creature. Olive overhears them and on the impulse of the moment decides to leave, as she is a source of trouble and is anxious to earn her own living. Mrs. March, a frivolous society woman, sees Olive wandering along with her monkey and violin, and thinking the gypsy would be a novelty for a social entertainment, offers Olive a home in her establishment.

Mr. March, an elderly man, is a lover of books and the fireside. His tastes are so divergent from those of his wife that quarrels are the frequent result. Olive soon feels how a separation will be the issue of this discordance. Freddie Carrington, a silly society idol, imagines

Mrs. March unhappy and makes love to her, which she gradually permits, and they finally agree to elope. To balk this scheme, Olive, at the moment that suits her purpose, snuggles up into Mr. March's arms, with the excuse that a mote is in her eyes. The old man unconsciously tries to help her. Mrs. March appears in the doorway, and sees this seeming compromising position. With rage, she seizes Olive by the collar, literally throws her out of the house, and then returns to her husband to whom she begins to administer the little attentions that Olive had taught her. Olive appears at the window grinning, gladdened of having brought the silly wife back to her husband's arms. Olive resolves to seek elsewhere the means of livelihood.

'TWAS THE NIGHT BEFORE CHRISTMAS (Dec. 23).—In his workshop, Santa Claus, helped by gnomes, is packing toys into great sacks, with which he loads his sleigh. Wearied by his love toil, he mounts the sleigh, and the deer whisk him over the snow fields to the roof of the cottage. He descends the chimney, and fills with toys a pair of stockings, extra long, hanging near the fireplace. As he mounts the flue, a wee lad steals into the room, looks up the chimney at the departing Santa, and joyously clambers after him. The boy reaches the roof at the moment the sleigh starts, and perches behind it. He notes every house where Santa lavishes gifts, and heedless of the nipping night air, stays lodged behind the sleigh, until Santa returns to his toy shop.

Gazing through the window, the child sees Santa drowsily take off his wet shoes and stockings, hang the latter near the fire to dry, and go to his bedroom, where the Sandman waits for him. The lad enters, looks at the empty stockings, and grieving at the thought that big-hearted Santa had not kept a gift for himself, determines to repay his generosity. The lad is borne on the wings of the night to his home, where he picks out a dainty gift, and flies through the crisp air to an American nursery, wherein three children are asleep. He rouses them, tells them how Santa Claus has no Christmas gift, and the children, moved to pity, select their most cherished belonging, and go with the lad out into the night to far-off Germany, where they enlist two more tiny recruits for the journey. Before long, they gather companions from Italy, Spain, Holland, from all countries, even from the Land of the Midnight Sun, and they all skim through the air to Santa's home, and swarm into his toy shop where, in great glee, they hurry and fill his stockings with their gifts and heap presents by the fire. Santa, awakened by the commotion, comes in upon his little well-wishers and gleams at the bulging stockings and the sight of offerings on the floor. The children swarm around him and climb all over him, and Santa feels that, indeed, it is a Merry Christmas.

THE TIP OF THE DARK CONTINENT (Capetown, South Africa, and Its Vicinity (Dec. 23).—To readers familiar with Kaffir troubles in South Africa in the early nineteenth century, the Boer rebellion of 1815, the discovery of diamonds in 1867, and the Boer War of a few years ago, this picture will recall memories of what they have read authentically, and have pictured in their minds' eye only. Capetown is seen panoramically, and a splendid view of Table Mountain is given. How thriving the town is is proved by a vista of Addezley street, the main thoroughfare.

Capetown ladies and female transients patronize the flower shops, when leisure does not allow them to seek the fields and suburban stretches dotted with remarkable variety and abundance of flowers. Only a pittance is asked by the florist for a bouquet of good size and exquisite blossoms. Breakers are shown at Sea Point, a twenty minutes' drive from Capetown. A view is given of the home of Cecil Rhodes, the "Father of South Africa." It is now used as the residence of the Premier of South Africa. The Cape of Good Hope seen from land and from the deck of a whaler will interest especially young students of geography.

THE PREMATURE COMPROMISE (Second of "Young Lord Stranleigh" Series—Special—Two Parts—Dec. 25).—Schwartzbrod and his gang, after prevailing upon MacKeller and his son to take up the floating of their mining stock, tries to get it away from them, but through the pleading of MacKeller, and the strategy of Stranleigh, the latter is able to recover all the stock, and an additional thirty thousand, which the syndicate brokers had oversold. Schwartzbrod, furious over this set-back, conceives the idea of using the syndicate's steamer, which he is entitled to, until the transfer of sale has been made. Lord Stranleigh, meanwhile, instructs MacKeller to get the steamer in readiness to sail on instant notice to the mine. MacKeller's son presents his credentials to the captain of the ship, and begins to superintend the loading of the boat. Johnson, a tool of the syndicate, bribes the captain to allow him to watch the stevedores working in the hold, where MacKeller is with the working gang.

When time for knocking off arrives, Johnson stops MacKeller and demands of him the papers. Upon refusal, Johnson acts on the delusion of men with much brawn and little backbone that might is right, and tries physical force. MacKeller floors him, and swiftly mounts to the deck. At the hatchway, Johnson clutches MacKeller, and after a terrific struggle pushes him into the hold, where he lands on a heap of canvas. The hatch is battened down, the deck cleared, and all is ready for the voyage. The ship has gone beyond the offing, before MacKeller's cries for help are heard. He is brought up on deck, lowered into the ship's yawl, and is taken ashore. He rushes to Lord Stranleigh's home, where he describes what he had gone through. Stranleigh listens with a practiced unconcern, that soon puts MacKeller at the boiling point. His exasperation simmers, then Stranleigh informs him he has a yacht that can do twenty-five knots an hour, whereas the "Rajah" can cover only ten, and then dryly asures MacKeller that they can stay on dry land for a full week, and then easily beat the "Rajah" to the objective point.

THE MAN WHO VANISHED (Dec. 26).—The vault of the Trinity Trust Company was to be blown that night by the Wykoff gang. Boyd has the tip and instructs Jimmie Coleman, a central office man, what to do. Broger's tailor shop, fronting on an alley, is the point of attack, and Boyd, in disguise, Coleman and detectives steal up to the place after dark. Boyd gains admission along with Coleman by saying he had a message from the boss, Wykoff. Broger is tied and gagged, and the two sleuth-find and open a trap door behind the counter, and descend to the basement. They feel their way along a tunnel. Just as they come to a lead-off, there is a terrific explosion and when the upheaval settles, they discover that the bottom of the Trinity Trust building's vault is blown out. Along the main tunnel come Wycoff and two of his gang. Boyd and Coleman dash from the lead-off, but the master criminal makes good his escape. The next day, Coleman asks Boyd how he had gotten a line on this attempt to rob the vault.

It seems that Boyd, knowing he was being watched by some gang, resorted to disguise. Noting a spy enter Broger's shop, Boyd, feigning a business errand, learns of the trap behind the counter. On meeting a friend, Sanderson, he is told a strange story. An acquaintance, Kramer, had asked Sanderson to put a tin box, containing negotiable bonds, in the vault over Sunday. In the box was a costly clock from Kramer's fiancee, and this decided Sanderson to put the box in the vault. Boyd went to Kramer's office in the Trinity building, and entered with a skeleton key. The office had been left for good, and in the rubbish Boyd came upon an old clock case from which the works had been taken. His guess about an infernal machine was correct. Coleman now understood how Boyd got "wise" to rob the vault.

ESSANAY.

THEIR CHEAP VACATION (Dec. 21).—The Newlyweds read in the newspaper of an ideal automobile trip which only costs $12. Mr. Newlywed decides to take a few days vacation and enjoy the outdoor air, not feeling that he can afford a more expensive vacation. They pack a camper's outfit on the car and start out. First a farmer demands that they pay $10 for ruining his grass with a fire. Next they are arested for speeding and fined $15. At last they find an ideal spot, but no more than get their tent set up when a farmer comes along and tells them to come across with $10 or get out. They give up the money. That night they are visited by a huge snake, and then comes the mosquito family. They try to smoke the pests out and set fire to the tent. They flee outside and find themselves in a rain storm, so are forced to retire to a farm house where the children have the mumps. After spending the night there they start for home. The car breaks down and the repair bill is $75. They wind up by both catching the mumps.

THE VOLUNTEER BURGLAR (Dec. 22).—Margery Trent, a beautiful girl, is trying to get possession of certain papers which will prove her identity. These papers are held by her uncle. She is in the act of entering the home of her uncle with a skeleton key, when Thomas Rockwell, alias "Tommyrot," a young author, happens along and helps her. They are caught in the house, but make their escape after "Tommyrot" has knocked out her uncle. "Tommyrot" then takes Margery to his home, where after hearing her story he determines to get the papers. Hawkins, her uncle's butler, has followed them and that night Margery receives a note telling her that her uncle has reconsidered and for her to call at 8.30. She goes, but "Tommyrot" follows her, and when her uncle attacks her, the young author overpowers him. While the struggle is in progress, a man enters who proves to be her real uncle. The impostor is arrested while "Tommyrot" turns to Margery to call her his own.

THE FABLE OF THE HUSBAND WHO SHOWED UP AND DID HIS DUTY (Dec. 23).—Mrs. Clymer has great social aspirations, and every time she gave a party her husband was in the habit of going to the Hash House for his

(Continued on Page 1730)

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ALCO

(Continued from page 1727)

sinkers and coffee. One night she panned him to a whisper for not showing up at one of her shin digs, so he promised to be on hand for the next one. Some time later Mrs. Clymer rallied the hens one afternoon for a musical. Hubby happened home early, so nothing would do but he must get gussied up and entertain the ladies. There was one young grass widow present who looked mighty good to hubby. His wife had told him to pay some attention to her "lady" friends, so he extended himself. Before sending the widow home he got her address and told her he kind o' wished he was single. Mrs. Clymer got his number and forbade him to ever show up at another one of her parties. Moral: oSlomon proved his wisdom by marrying all of his wife's friends, but the modern wise man passes them up.

SLIPPERY SLIM GETS SQUARE (Dec. 24).—When the handbills are distributed announcing that a dance is to be given at the town hall that evening, Slim loses no time in asking Sophie to accompany him. She accepts, so he hurries to the creek to take his bath. Meanwhile Mustang has invited Sophie and is refused. He strolls down to the creek and finds Slim's clothes. He hides them and feeling certain that Slim will be unable to find them, prepares to take Sophie to the dance. Slim manages to get home under cover of a gunny sack, and while Mustang is getting cleaned up, puts some powder on his clothes which has a smarting effect. Mustang goes to call for Sophie but is most uncomfortable. In the meantime Slim writes a note telling Sophie that Mustang has smallpox. Sophie sees how restless he is so throws him out. Slim then steps in and has things his own way.

BRONCHO BILLY AND THE SHERIFF'S OFFICE (Reg. in U. S. Pat. Office—Dec. 26).—Broncho Billy is requested to resign his office as sheriff. John Jenkin's son is appointed his successor . The new sheriff is given a severe fright a few days later when the bad man of the town enters his office and threatens to shoot him. After this episode he sends in his resignation, not having the nerve to serve as sheriff. The council calls on Broncho Billy, whe refuses to take the office. Shortly afterward the bad man tries to force his affections on Broncho's sweetheart. She threatens to tell Broncho of his act, and to prove to her that he has no fear of Broncho, the bad man that night attacks him while he sleeps, and after binding him, makes his escape. Next day Broncho asks to be made sheriff. He immediately starts after the bad man, and after a fierce struggle captures him. He then again resigns as sheriff.

ANY WOMAN'S CHOICE (Special—Two Parts -Dec. 25). The Woman has two great loves in her life—the Man and the Mutual Friend. The Man wins and they are married, but insist that the Mutual Friend share his lonely life with them in their beautiful home. In a year the Man's love is dead. He spends his time with the Other Woman, under a pretense of being kept away on business.

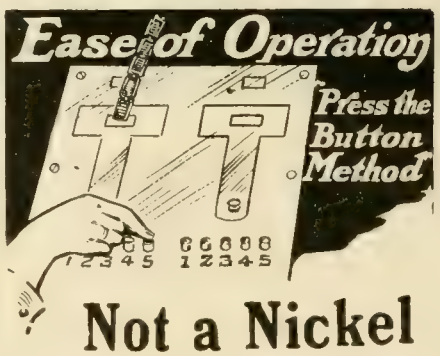
The Woman fights a losing battle for the love of her husband. He neglects her more and more. Bills pile up. In her loneliness the Woman plays bridge for diversion. She loses heavily and the Other Woman buys up her I. O. U's. The Mutual Friend discovers the tragedy and leaves the house to protect the Woman's honor. The Other Woman invites the Woman to a big bridge party, telling the Woman it is her chance to cancel her debt, but with the real intention of getting her further into her snare.

The Mutual Friend also is invited and refuses to attend. The Woman does not know what to do as the Other Woman has threatened to expose her dead if she does not attend. In desperation she goes to the Mutual Friend. He takes her to the apartment of the Other Woman, where he settles the gambling debt and denounces her. They return to the Woman's home together. The Other Woman calls up the husband and tells him they are on the way to his house. He meets them with a revolver. The Mutual Friend brings the man to a realization of his neglect which has driven his wife into temptation.

The Man breaks down and agrees to go away and leave them. But the Woman has grown to care for the Mutual Friend because of his faithfulness and kindness, yet she is still in love with her husband and is touched by his repentance. The two men agree to let her choose which shall remain. She stretches out her hands in agony to both of them, leaving open the question, which does she choose.

BIOGRAPH.

THE SHERIFF OF WILLOW GULCH (Dec. 14) Out of gratitude for his kindness to her father, the girl accepts the sheriff as her lover, though she loves another man. The men's rivalry for her hand is complicated by their struggle for political honors. When Rufus Warren discovers that there is a reason why he must never marry, and learns the truth about the girl's regard for him, he makes a sacrifice such as only the great-minded man can make. Even after he goes out of her life his influence remains to bring good to her lover.



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A SCRAP OF PAPER (Special—Two Parts—Dec. 15).—An innocent little love note, written by Louise de Merival before her marriage, is the pivot about which this most vivacious comedy turns. Prosper and Anatole, cousins, love the daughters of Madame de Merival; but mamma has other plans. She spirits the girls off to Paris, where Louise soon forgets Prosper and marries a baron. But Mathilda is true to Anatole. Suzanne, the girl's cousin, conspires with Louise to get back the note from Prosper. She searches his rooms and, when the baron follows Louise thither, she saves her cousin by trumping up an old love affair with Prosper, as a result of which the baron calls Prosper a scoundrel and tells him he must marry Suzanne on pain of death. Anatole and Mathilde are unwittingly drawn into the whirlpool of circumstances which revolves about the scrap of paper.

RED DYE (Dec. 17).—Crooks upstairs, and above the crooks an actress who spills a tub of scarlet dye, help to enliven George's call on his best girl. The dye seeps through the floors, staining everything it tuoches. "Blood!" exclaim the crooks, with guilty consciences, and flee. "Blood!" cries Myrtle, and swoons. Enter the police—complications explanations laughter.

A NATURAL MISTAKE (Dec. 17). What is a husband to think when he finds a half-smoked cigarette on the table, and later a burning epistle from his wife to another man? Suspicion—a plan to catch her in her lover's arms—a sudden return to find her entertaining not one man, but two. Then a chase over the roofs, and revenge upon the unhappy amateur actors who were rehearsing in hubby's home.

HIS PRIOR CLAIM (Dec. 18).—Because his scapegrace brother has married a frivolous girl, William Dearborn turns his face against them. In desperation Harry determines to steal, and is fatally wounded by a watchman. Molly, dying of exhaustion, leaves their baby alone in the world; but her friend Mabel, Dearborn's trusted employee, adopts the child. Then one day Dearborn learns that he has a niece, and is captivated by her. He urges his prior claim to the child, but little Edith was "Mamma Mabel" to go wherever she goes.

THE BOND SINISTER)Dec. 19).—Trapped on an open drawbridge, the fleeing crooks resist arrest, and one of their shots strikes down their former associate, Miller, who has tried to reform. Bending over him as he dies is the girl for whose sake he has risked all—the daughter of the rich jeweler, whose consignment the crooks have contrived to steal, although Miller has done his best to foil them. A powerful example of the way in which a man's past can rise up to mock him, and of the courage with which a brave soul may atone for wrong-doing.

ON THE HEIGHTS (Dec. 22).—"Down to Gehenna or up to the throne, he travels the fastest who travels alone." But Irma Eberhard did not travel alone. With her on the barren road she trod were a ghostly company—the memory of her mother on which she swore to resist the temptations of court life, the bleeding heart of her lover. And so she never reached the heights. But neither was she alone when the great shame touched her, and in agony of soul she came close to the gates of hell. For even here the love of a strong man went before her.

PATHE.

PATHE'S DAILY NEWS, NO. 82 (Dec. 2).—Horrors of war visit stricken Furnes.
Scotch troops leave for the front.
England's King opens Parliament.
Naval brigade from siege of Antwerp.
Lord Mayor's day celebrated in London.
Washington, D. C.—Pan-American Mass celebrated here.
New York, N. Y.—Salvation Army sends aid to Europe.
Washington, D. C.—Great speed attained in motorcycle race.
Forest fires devastate timber lands.

PATHE DAILY NEWS, NO. 83, 1914 (Dec. 7).—Turks mobilize for war.
Army rations prepared under difficulty.
Famous Kukri of the Indian troops.
Allied troops alert for spies.
War prisoners in detention camp.
Corona, Cal.—Annual three-hundred-mile auto race.
Vera Cruz, Mex.—Carranza enters the city.
Philadelphia, Pa.—Submarine telephone cable laid in Delaware river.
Galveston, Tex.—Funston's "Fighting Fifth" return.
Schooner Hanalei wrecked in Pacific.

SELIG.

HEARST-SELIG NEWS PICTORIAL NO. 81 (Dec. 7).—Soldiers who have held Vera Cruz since its occupation by the Navy are recalled by President Wilson. They disembark from the transports at Galveston, Tex., and prepare winter quarters.

Diplomats of various American nations assemble at Pan-American mass, Washington, D. C., and join in prayer for universal peace. Cardinal Gibbons participates.

Bengal Lancers brought from British India to fight with allies camp in South East London.

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Army football team smothers Annapolis Middies under 20 to 0 score at Franklin Field, Philadelphia, while the stands are crowded by 35,000 spectators.

Steamer Hanalei, driven by gale, dashes on Duxbury Reef, 9 miles from Golden Gate and San Francisco harbor. Nineteen persons perish and 11 are saved. Life savers are rushed from San Francisco in a motor truck and begin a long fight to save the wreck victims. The Hearst-Selig operator was on the ground at daylight and made a series of remarkable pictures of the wreck, showing the victims struggling in the water, the signal fires along the beach, the wreckage driven up by the pounding surf and life savers taking the last two survivors off a bit of wreckage to which they had clung after the vessel was broken to pieces.

THE RIVAL STAGE LINES (Dec. 1).—Harding Martin and David Patrick are both desperately in love with Elsie Johnson. Each tries to gain some advantage over his rival. Pretty Elsie coquettishly enjoys their rivalry and fosters it. Both young men decide to go west, and they buy rival stage lines. Their rivalry continues in business. An express carrying contract is to be awarded and Chalmers Brown, the local manager for the express company, is instructed to give the contract to the stage concern that makes the quickest trip to the neighboring town. Elsie appears on the scene and promises to marry the winner.

Martin and Patrick, the rival stage managers, each plan to hold up the other fellow's stage and defeat him. A band of Indians holds up one stage, while a band of cowboys holds up the other. There is a great mix-up. The rivals quarrel, and while they argue Chalmers Brown takes the two stages to the winning point, wins Elsie and announces that the express company will install their own stage line.

THE LION HUNTER (Dec. 2).—Hans Fredericka, a South African Boer, lives in a comfortable house with his daughter, Wilhelmina, a pretty and modest maiden. She is in love with Peter Grosse, a young Boer who lives on an adjoining plantation. Peter, with a party of gay friends, comes to visit Wilhelmina and her father.

A letter is received from Lawrence Stanley, a young English hunter, who has visited them before stating that he will arrive shortly with a hunting party. Wilhelmina is distracted from her love for Peter by the handsome young Englishman, and he gives her as a keepsake a talisman, which she hangs about her neck with a ribbon. Peter becomes jealous and after Lawrence has started for the interior with his hunting party engages a tribe of hostile blacks to pursue and make way with the Englishman.

Wilhelmina endeavors to frustrate the plot, gets lost in the jungle and after many privations, is rescued through the fact that a runaway tame elephant found the talisman which she had dropped. The elephant takes the bauble to the camp, whereupon Stanley hastens to the rescue and on the way saves Peter from a prowling lion. All jealousy is then forgiven and forgotten.

WHICH HAM IS SCHNAPPSMEIER'S? (Dec. 4).—There is not much individuality to a ham, therefore, when a man has lost a ham and sees another that looks like it, he cannot be blamed for thinking it to be his own property. It is a picture that will make even the most staid laugh.

LOVE'S ACID TEST (Dec. 4).—The subject tells the story of a love-sick drug clerk who puts poison in a prescription made up for a sick and penniless man. A chapter of accidents prevents him from taking the medicine, whereupon his condition both financially and physically is improved immediately.

HER SISTER (Dec. 5).—Molly and Kate Adams, two pretty sisters, live at home with their invalid mother, and are employed in a department store. Brooks, a department manager in the store, is in love with Molly, while Dr. Holt, the family physician, who is treating the invalid mother, is attracted by Kate.

Kulp, one of the floorwalkers in the store, becomes smitten with the charms of Molly, but his intentions are dishonorable. He is a capable employee in the store, but has spells caused by a weakness of the heart. Molly is threatened with discharge and Kulp prevails upon her fears sufficiently to persuade her to compromise herself with him. He buys a gold bracelet for Molly, which she wears home. Her engagement with Kulp has kept her out until an unseemly hour, which has worried Kate, who charges her with the worst. Kate is determined to wreak vengeance upon the perfidious Kulp and concealing a poisoned dagger in her bosom, she goes to his home. Kulp, in his sub-normal physical condition has been killed by the sting of a wasp, the poison having entered his jugular vein. Then all is forgiven and the two young couples become united in wedlock.

SAVED BY A WATCH (Dec. 8).—Alice has just graduated from her college and is packing to return home. Among her treasures is a photograph of a cowboy that she has kept for some time. Heffron, a bold, brazen young man, who earns his living by gambling, meets Alice when she arrives at the Western village and annoys her with his intentions. Tom, who happens to be the cowboy whose photograph she has so carefully preserved, appears upon the scene in time to save Alice from further annoyance from Heffron.

Tom owns half interest in the stage line, and he is informed by the station agent that a large shipment of gold is to be sent over the stage line the following day. Heffron learns of this and accompanied by two outlaws, holds up the stage. Tom rides beside the stage containing the gold shipment, and when the outlaws attack the stage, he succeeds in driving them off. A watch, containing Alice's portrait, is shattered by a bullet which otherwise would have pierced his heart. Of course he wins Alice.

THE ABYSS (Dec. 9).—Guy Gordon and Velma Irving have become man and wife without the performance of a ceremony by church or state. They are infatuated with each other and Guy's father tries to separate them. His efforts are unavailing and Guy leaves home to occupy apartments with his inamorata.

A year later Guy's father visits the apartment and finds conditions of dissipation and immorality which cause him to persuade Guy that he should endeavor to do better. Velma overhears the conversation and persuades Guy to go with her into the wilderness where they can fight the curse of liquor which controls them both. Guy falls in love with a beautiful girl who is modest, beautiful and sincere. He wants to leave Velma, but she clings to him. He leaves the cabin and she follows. Velma falls over a cliff and Guy endeavors to rescue her with a rope. But her weight pulls him over the cliff also and thus they die as they have lived—in immorality together.

ONE KISS (Dec. 11).—Col Pippin has become dissatisfied with the aspirations of his son, Oliver, who has intimated that he would like to marry Trixy Bliss, a chorus girl. The Colonel tries to win his son away, but he stands true to his love and the Colonel cuts off his allowance.

Trixy has a friend, Daisy Bell, who is the proprietor of a manicuring parlor. Oliver and Trixy are in despair, until one day the Colonel, who is a dapper, well preserved gentleman, espies Trixy and Daisy, and receiving sufficient encouragement because the girls have identified him, he follows them to the manicuring parlor. The Colonel is so well treated that he revisits the parlor, and one day the three plotters, Oliver, Trixy and Daisy, determine to trap the old gentleman. Oliver disguises himself as a French hair-dresser, while Trixy poses as a manicurist. The Colonel is afforded a most exquisite toilet, after which he is handed a bill for $2,000. Oliver boldly removes his disguise and the Colonel realizes that he must compro-

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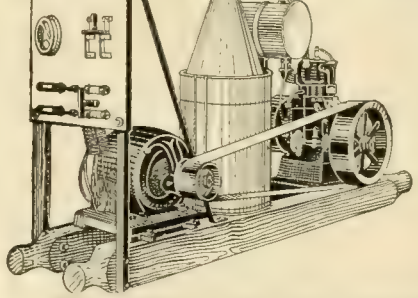

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mise or be compromised himself. He gracefully surrenders and announces himself amply compensated by "one kiss" from Daisy.

THE SOUL MATE (Dec. 12).—Sally Brent, a pretty laundry girl, believes in palmistry and is told by a charlatan that the man who affects purple as his color, is her affinity and soul mate. She is loved by Dan Maguire, driver of the laundry wagon, but he is very fond of red, which causes Sally much grief as she thinks a lot of Dan. One day she does up a bundle of shirts in which the color purple predominates. She writes a message on one of the cuffs, calling the owner her "soul mate."

The shirts belong to Gordon West, a young clubman. One of his acquaintances discovers the note written on the cuff, and after locating Sally, pretends to be her "soul mate" and invites her to meet him in the park. Sally is amazed and angry when she discovers that her admirer has dishonorable intentions. In the next batch of laundry she hides a note, demanding that West cease his attentions to her. West finds the note, discovers the cad who has impersonated him, punishes him severely and then goes to the laundry and gives Sally a lecture on "soul mates." Sensible Sally thereupon presents Dan with a flaming red necktie.

THE MAN FROM THE EAST (Dec. 15).—Tom Bates is living in the city enjoying a liberal fortune left him by an uncle recently deceased. When Tom received his fortune he was working on a ranch as a cowboy and was a top-notcher, too. In the city he has met May, a charming and beautiful girl, who is engaged to marry him. Tom rescues a forlorn girl in the park from a ruffian. May breaks the engagement and Tom decides to return West. He gets a job as cowboy on a big ranch after demonstrating his prowess in every manner, so that he at once becomes a favorite.

May is invited to visit her aunt's ranch and on the way the stage coach in which she is riding is run away with by the frantic horses. Tom and his companions witness the runaway and Tom, riding across fields, intercepts it, imperils his life by leaping from his horse to the footboard, and reining in the runaway team he saves the life of May. Tom is astonished to find her in the coach and she is delighted to find that he is her preserver. They are happily reunited.

THE TEST (Dec. 16).—Captain Duggen is master of a sailing vessel. He carries with him on his last voyage his daughter, Jo, who is beloved by Jim Lucas, the mate, and they contemplate a wedding upon the completion of the home voyage. Horace Burke, son of a wealthy lumberman, becomes a passenger on the vessel and is at once attracted by the beauty of the Captain's daughter. Life on board ship furnishes opportunities for love making, so that Burke persuades Jo to renounce her promise to wed Jim and agree to become his wife. Poor Jim is disconsolate and realizes that his hopes of happiness are about to be wrecked.

Captain Duggen has an attack of heart failure and dies suddenly. At the same time a cry of fire is raised by the sailors. Jim's first thought after discovering that the vessel is lost, is for the safety of his sweetheart, Jo, but she looks to Burke for protection, only to discover to her great horror that he is an abject coward and selfishly tries to save himself without a thought for her danger. She is forced into a boat, but refuses to leave her father's body. She swims back to the ship, followed by Jim, who gives a hasty burial to the dead and then saves his sweetheart. Nothing can part them thereafter.

THE TAIL OF A COAT (Dec. 18).—The Rose family has become suddenly wealthy through a legacy and they have social aspirations. An instructor in etiquette is engaged, but gives up in despair because he believes it an impossible task to make them socially "fit." They attend a society affair, but Mr. Rose insists on stepping on the train of his wife's gown, and the claims of the Rose family to social recognition are discounted.

Lillian Rose graduates from college, and her parents arrange that she shall make her social debut, and prepare an elaborate reception. The young men all admire Lillian and there is a crush at the reception. Count Dillpicklovich enters the lists as a suitor and Lillian is advised to set her cap for him. Lillian's sweetheart, Jack, has followed her from college and arrives at the reception. Old man Rose watches his daughter carefully and catches her embracing Jack in the garden. He tries to capture the intruder, but succeeds only in tearing a tail from his coat.

Jack exchanges the mutilated coat for one temporarily hung up by the butler. Then he and Lillian escape to the minister's and are married. Old man Rose annoys everybody while searching for the owner of the coat tail, but everything turns out all right when the young couple announce their wedding.

THE LADY OR THE TIGERS (Dec. 19).—Annette Delancey, a beautiful and clever animal painter, is engaged to marry John Gilbert, an artist. Wm. Barlow, circus man, engages Annette to paint life pictures of certain ferocious tigers. Just at this time, Gilbert announces that he must start for Paris at once. He and Annette promise to write each other at frequent intervals. Barlow is smitten with Annette's charms and develops a villainous animosity towards Gilbert, so that when letters arrive from Paris, Barlow secretes them in a table drawer.

Annette begins painting the tigers at the country home of Barlow, presided over by the latter's maiden sister. The tigers are in an improvised cage connected with the living-room. For two months Annette resists the importunities of Barlow, but finally becoming piqued at the apparent discourtesy of Gilbert, she accepts Barlow's attentions. Annette learns to train the tigers and work them in their cage. Gilbert returns from Paris and has a desperate fight with Barlow. Gilbert is forced into the tigers' cage to be torn by their relentless claws. Annette comes to the rescue, controls the tigers; the duplicity of Barlow is discovered with the help of a tiger and the lovers are reunited.

WADE BRENT PAYS (Dec. 22).—Wade Brent's father bequeaths to his son several hundred thousand dollars, btu leaves this in the hands of a strict guardian. Wade's reckless expenditures and dissolute habits were the cause for these restrictions. Included in the property is Brent Hot Springs, a resort and the location of a sanitarium. Wade is notified of the restrictions in the will, and has a row with Lawyer Moreley, who is to enforce them. Wade picks up a chair to strike his lawyer, but accidentally strikes Ruth Illington, a stenographer, who is standing behind him.

Wade is anxious to condone his fault in injuring Ruth and sends her to Brent Hot Springs for recuperation. Ailleen O'Conner, the daughter of the woman in charge of the Sanitarium, has fallen in love with Wade, and she misconstrues his courtesies to Ruth. She accuses Ruth of being supported by Wade, whereupon Ruth leaves the Sanitarium at night and falls over a cliff. Wade discovers her and carries her to the hotel. Ruth learns to love George Hartley and they become betrothed. Then Wade learns of the love which Ailleen bears for him and discovers that his real happiness means life with her.

ONE TRAVELER RETURNS (Dec. 23).—Bob Warford, a wealthy bachelor, has fallen in love with Grace Travers, daughter of a country minister. Bob is a manly appearing fellow, and when he demands Grace's hand, the Rev. Travers signifies approval, but demands that Bob shall answer one question in private. Bob replies to the question, "Is there another woman in your life who has any claim upon you?" that there is not, but Bob lies.

Back in the city pretty Thais occupies an apartment, for the maintenance of which Bob provides the money. He tells Thais of his approaching wedding and in reply to her vehement protestations, declares that their agree-

(Continued on Page 1736)

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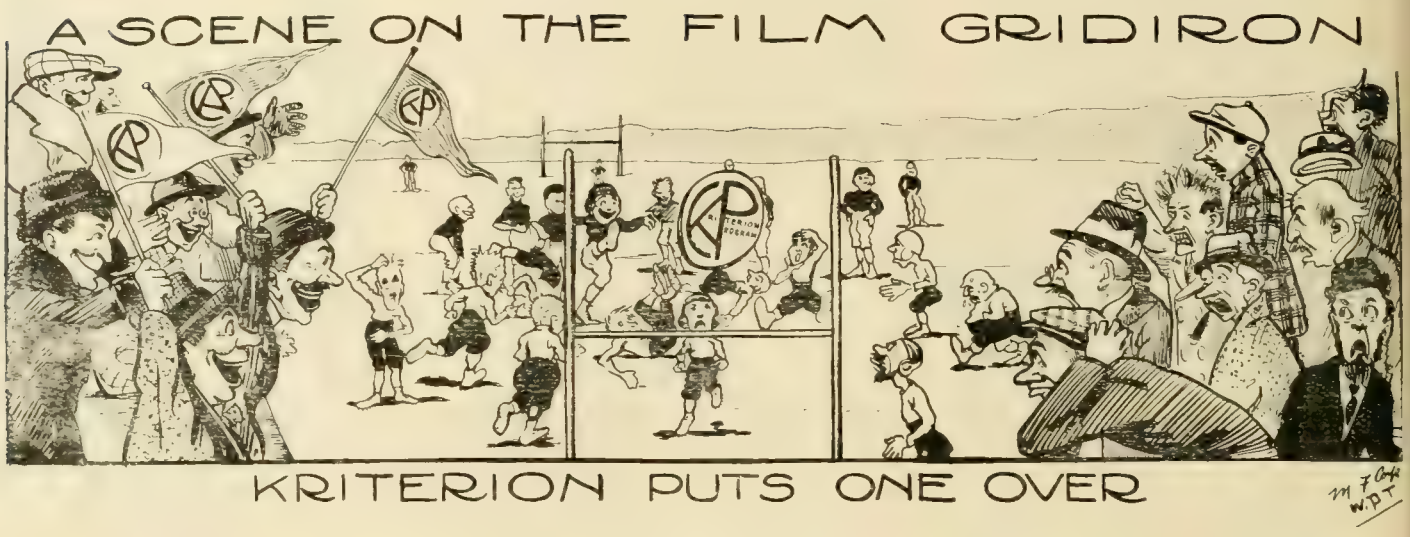

MICA'S "ALL-AMERICAN" SELECTION

NAME	POSITION	COLLEGE
Monarch	Left End	Comedy
Santa Barbara	Left Tackle	Drama
Alhambra	Left Guard	Comedy
Thistle	Centre	Comedy
Alhambra	Right Guard	Drama
Santa Barbara	Right Tackle	Comedy
Navajo	Right End	Drama
Nolege (Capt.)	Quarter Back	Sci. & Educ.
Paragon	Left Half Back	Drama
Trump	Right Half Back	Drama
Punch	Full Back	Comedy

Reserve	"Kriterion Star Subject," of "Kriterion College"
Manager	"Mica Film Corporation"
Head Coach	B. E. Clements
Asst. Coaches	"Our Exchanges"

(Continued on the next page.)

By "MICA"

In making my "All-American" selection, I have tried to be impartial as to sectional prejudice. I have scoured both East and West for my material and have picked the best for their respective positions. The public in general will admit that the two colleges that have the best teams are "Comedy" and "Drama" and I, therefore, had to select several of the best from each of these colleges. Although "Scientific & Educational" college is small, I could not leave "Nolege" out. The same applies to "Kriterion Star Subject" of "Kriterion" college as I will show you in the following:—

The Line

In choosing my ends, I could not overlook "Monarch" and "Navajo." Their ability to get right down the field and nail their people assured them of their places.

The tackles are the "Santa Barbara" brothers whose head work in figuring out what the opposition was doing and then stopping the play before it was started has proven them to be peers in their respective positions.

For my guards, I also chose brothers in the "Alhambras." Their steadfastness and firmness in resisting attacks place them as bulwarks.

An "All-American" team needs in a centre position one who blossoms forth at all times. "Thistle" is this very man.

The Backfield

In a Captain, the team needs a general and I believe I have made no mistake in choosing "Nolege" who has the scientific rudiments, together with three seasons of educational work in the game.

For perfection in circling the ends, either "Trump" or "Paragon" are fast, but this is not their best asset. When this team would have to make large gains, the manager would be able to count on his "Trump" or "Paragon" to receive the forward pass from my full back, "Punch," to make the required gain. For strength in bucking the line, "Punch" sets the pace. He sure hits it with a vim that is unequaled by any other.

For my reserve, I choose "Kriterion Star Subject." I put him in this position because my other men are strong enough to hold any opposition during the week, and when the big games come along at the end of each week this man could certainly be counted on to win the feature.

Management

"Mica Film Corporation," by its organization and its giant strides, is too well known in the field to select any other and is perfectly capable of handling this sterling line of material.

Head Coach

Who other than B. E. Clements could I choose? He has proven by his past performances each year to be in a class by himself.

Assistant Coaches

I choose "Our Exchanges" to assist my head coach. Their years of high standing in the game place them on my staff without doubt. They are known and recognized to be the ones that instill respect into all who come in contact with them.

Honorable Mention

for

the "All-American"

"Bob" Daly	Frank Montgomery	Crauford Kent
"Bert" Angeles	Charles K. French	Lee Hill
Donald MacDonald	John Dillon	"Bud" Rose
Fritzi Brunette	Edw. Alexander	Wm. E. Parsons
Dorothy Davenport	Wallace MacDonald	J. L. Phipps
Mary Ruby	Jack Prescott	Allen Fralick
Mona Darkfeather	Harry Fisher	Eva Lewis
Lucille Young	Sidney DeGray	Harry Davenport
Rena Rogers	Benj. Horning	Chester Whitey
Helen K. French	Justine Wayne	Theodore Roberts

I also wish to mention "Exhibitors" of "Theatre" college who have shown great promise this season, and trust I may get in more personal touch with them so as to get a better line on them. I predict you will see them on my selection next season.

All of my "All-American" selections and my "Honorable Mention" have passed the stage of inexperience by their previous work in the last five years and are without a doubt able to cope with this—

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(Continued from Page 1733.)

ment has always contemplated such a result and that his lawyer will pay her $2,000 in full satisfaction of all claims. The wedding day approaches and Thais determines to create a scene at the wedding. While motoring to the church, she is fatally injured. She writes a letter of confession to Grace, the letter to be delivered on the first anniversary of her marriage to Bob. Then when the day comes to deliver the letter, the spirit of Thais appears, and influences the messenger, who tears up the letter. The spirit of Thais then blesses those assembled at the anniversary wedding.

THE CHAMPION BEAR SLAYER (Dec. 26). —Edith, the daughter, returns home from a western trip, bringing with her a very diminutive cub bear. Father at the club, has created a reputation as a genuine Ananias, because he continues to tell with added exaggerations a wonderful story of his fearless fight with several bears, which, however, exist only in his imagination. Father comes home from the club appearing slightly intoxicated.

The bear cub has escaped from his collar, and being hungry, approaches father in the dark. Father runs with the bear cub in pursuit. From one room to another, they rush, and each time the imagination of father causes the bear to grow in size exactly as the bears did in his imaginary story, which he told at the club.—In the picture, various sizes of bears are substituted; in fact, a whole band of them, so that father's fears are not wholly groundless.—After many mishaps, during which father slides down a chute with the bear after him, he jumps through a panel door into the room of an old maid, with the bear in full chase until he scrambles through a window out on the fire-escape. Then the police are called, and father collapses when he sees the real size of the bear.

THE MYSTERY OF THE SEVEN CHESTS (Special Two Parts—Dec. 7).—Jack Lawless, a mysterious individual with a past life of criminality, places in storage seven chests, the contents of which he considers of great value, and yet does not divulge them to the warehouse keeper. Immediately after leaving the warehouse, Lawless is run down by an automobile and is taken to the hospital, where he is pronounced fatally injured. Realizing that he is dying, he writes a letter to his sister, Cleo, giving her the name and location of the warehouse so that she can obtain possession of the chests. The letter is given to a nurse to mail, but it is accidentally knocked behind a desk. Fifteen years later, the letter is found and mailed to Cleo, sister of Lawless.

Cleo receives the letter and reads it in a public place. Rose, the daughter of a convict, serving a life term for murder, looks over Cleo's shoulder and reads the contents of the letter. Rose believes that Cleo's brother, Lawless, is guilty of the murder for which her father is imprisoned, and believes that the murderer's confession is concealed in one of the chests. Cleo and her husband start at once for the city where the chests have been stored.

In the meantime the chests have been sold for storage charges and have been bought by John Belmont, a man-about-town, who orders then taken aboard the yacht "Dawn."

Cleo questions the warehouse manager about the chests. He explains that they have been sold for storage and points out to her the figure of John Belmont disappearing down the street. She hastens after him and endeavors to secure the chests from him, becoming excited and angry and finally making an offer of $5,000 for them. He is obdurate and Cleo goes away angry, informing her husband that this man has bought the chests and ordered them taken on board his yacht, "Dawn."

Rose arrives shortly after the departure of Cleo and her husband. The puzzled warehouse manager repeats the information already imparted to Cleo. Rose hastens to the wharf, but arrives in time only to witness the departure in the distance of the yacht

The yacht arrives safe at the country home of John Belmont, where the chests are taken ashore and places in the library.

Cleo and her husband, having made unsuccessful attempts to secure possession of the chests, first from the storage warehouse manager and afterwards from honest Captain Moon, commander of the yacht "Dawn," determine to follow the quest. The husband makes friends with a band of harbor pirates, who accept from him an advance payment with the agreement that they shall receive more money after they shall have accomplished the stealing of the chests. The harbor pirates embark on board another yacht under the leadership of Cleo's husband.

In the meantime, Rose, eager to discover the contents of the mysterious chests, engages an automobile, in which she drives down the Lake Shore in the direction of John Belmont's home only to be disconcerted by the statement of the chauffeur that the rest of the way is too rough for a motor car. Still there are six miles to go. Rose leaves the automobile and determines to make the rest of the way on foot. A heavy storm comes up and the poor girl is thoroughly drenched when she sees the lights of John Belmont's bungalow gleaming in the distance. Rose staggers up to the house and is admitted by the servants. In her exhausted condition, she can hardly speak, yet she informs them of the necessity for seeing John Belmont immediately. Belmont hears her story and comforts her by saying that the chests shall be turned over to her and that in the morning they will discover the mysterious contents.

Cleo's husband and his band of harbor pirates approach the house. They have arrived too late to prevent the landing of the chests. They reconnoiter and locate the chests in the library. In the early gray dawn, they boldly force an entrance through the library window and enter the house.

John Belmont hears noises and slips quietly into the library, where he quickly perceives the open window. The pirates seize him and bind and gag him. Then they carry the chests away.

Rose arises early and hears a sound in the library. Hurrying in, she finds John Belmont bound and helpless on the floor. She quickly releases him and he tells of the successful raid of the harbor pirates. The household is quickly awakened and John Belmont, followed by Rose, hastens to the landing, where the crew of the yacht "Dawn" are aroused and informed of the raid made by the pirates. Lines are cast off and the yacht starts in pursuit.

A tiny smudge of smoke on the horizon indicates to Captain Moon the whereabouts of the rapidly disappearing pirate craft. Soon the distance has been so shortened that fire-arms can be used. Cleo's husband is armed with a rifle, while his fellow pirates possess revolvers. They begin shooting at the pursuing vessel, but finding that bullets will not stop the approach of the "Dawn" they run close to shore, lower a boat and, placing the chests in the smaller craft, make a dash for the shore, where they take position behind the rocks and use the chests for breast-works. The crew of the "Dawn" follows and after a brisk exchange of shots Cleo's husband is killed and the harbor pirates surrender.

The seven mysterious chests are taken back to the bungalow, where John Belmont, aided by the servants, smashes the locks and opens them one after another. Rose searches feverishly through the contents for the object of her quest and finally discovers it in the last and smallest chest. It is a confession of Lawless that he committed the murder for which Rose's father is serving a life term in the penitentiary. John Belmont demands his reward and Rose modestly and sweetly grants him her hand.

THE LURE O' THE WINDIGO (Special - Two Parts—Dec. 14).—Old Hugo Le Clerq, a wilderness trapper, has two offspring whom he loves dearly. Louis is a lumberman and works in the camps getting out timber, while Annette, his daughter, attends to the household duties and creates in that lonely wilderness a home. She has long been beloved by Jacques Le Bere, an honest fellow, who works in the lumber camps with Louis. One day Gerard McChesney, a Sergeant of the Northwest Mounted Police, rides up to the cabin, where he is hospitably greeted and invited to remain as a guest. McChesney boldly courts Annette and places a ring on her finger, and their engagement is announced. Louis and Jacques leave home for a distant lumber camp, where they are to remain for several months.

McChesney remains a visitor after the depar-

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ture of the two young men, but finds it necessary to return to his command to resume his duties. He promises Annette that he will return shortly and make her his bride. In view of what has passed between them Annette is worried and restless as the days go by, for there is a fear in her heart that cannot be dispelled until the priest shall speak the words that shall bind McChesney and herself together as man and wife.

During the happy days that passed while her lover was her companion, Kiawa, a Cree Indian who visited the cabin frequently, formed a liking for their companionship. He told them Indian legends, among which was that of the "Windigo, the spirit of the wind" that talked to the children of earth in a voice which sounded like the wind sighing through the tree tops. On blustery days he listened for the "voice" which Annette acknowledged she could hear distinctly also, but bluff McChesney scorned such thoughts and laughed in derision at the superstition.

One day while McChesney was riding his rounds on patrol duty, he came upon Kiawa illicitly setting a fox trap. This not being the season permissible for catching fur-bearing animals the policeman, who was under the influence of liquor, seized the unfortunate Indian and beat him without mercy as a lesson to "not do it again." Kiawa has a pretty squaw named Minna whose attractiveness has not escaped the eye of the bold policeman. Hearing the cries of her husband, she hastens to his assistance, whereupon the wrath of McChesney is diverted. He seizes her in a rough embrace and Kiawa realizes her peril. He attacks McChesney in an effort to release his squaw, but in the struggle he is readily worsted and McChesney wounds him in the leg. The half-drunken policeman then compels the Indian woman to enter her own cabin with him, where he bars the door.

After spending several hours in the cabin, McChesney mounts his horse and continues his patrol. The young squaw hastens to the relief of her husband, Kiawa. The heart of the Indian is filled with revenge. Minna does not need to tell him the painful truth; neither does she deny it. It is useless; Kiawa refusing to believe that the fault is not hers, scorns and repulses the injured girl.

Annette sends a tear-bespattered letter to McChesney, begging him to return at once and marry her, but he ignores her appeal, and as his duties call him elsewhere he departs from that vicinity without sending the grieving and wronged girl a word. McChesney goes to the lumber camp followed by Kiawa. McChesney has ample time for dissipation and Kiawa finds him indulging in orgies with the habitues of the saloons and dance halls clustered in the small settlement. He waits his opportunity, and while McChesney is sitting at a table playing cards with a lot of dissolute characters, Kiawa sends a bullet against his temple from a powerful sling-shot. Whereupon McChesney falls over aparently dead.

Kiawa thinks he has killed his enemy and returns to his cabin. He visits the home of Le Clerq and learns that poor Annette and her unwelcome baby have been turned awa from the door of her father's cabin. In his kindness of heart, Kiawa finds shelter and food for the poor girl, until one day he learns that McChesney has not died from his wound, but has recovered. The crafty Indian believes that his revenge can best be consummated by taking the dishonored girl and her infant to McChesney and there confront him with the proof of his dishonorable act.

Annette refuses to accompany Kiawa until he calls her distracted mind to the "voice of the Windigo," which he interprets into a message that she shall go with him. They find McChesney in a dance hall surrounded by painted women and in the crowd of men standing about are Louis and Jacques, who have dropped in our of curiosity. The entrance of the Indian and the half-crazed girl with her baby jars the entire assemblage. McChesney notes the appearance of the girl he has wronged and attempts to leave the place, but Louis realizes the situation at a glance. He now discovers the treachery of his dishonorable friend. Kiawa hurriedly explains the situation, whereupon Louis demands that McChesney shall make amends. A missionary, engaged in rescue work, appears upon the scene at this opportune moment, and Louis forces the abject and cowardly McChesney to marry Annette at once.

The simple ceremony concluded, Louis turns firecely upon McChesney and demands that he shall give satisfaction to the brother of the sister whom he has wronged. The crowd form a space. McChesney's arms are reluctantly given up and the two engage in a fierce and terrific struggle. But right is on the side of the brave young brother, while the boldness and brazened bullying of McChesney have been replaced by a cowardly fear. The spectators see that there can be only one end and that follows quickly. Louis forces McChesney to the floor with a violent blow on the face. Then he kneels upon the body, and clutching at the hairy throat of his enemy, presses with knotted fingers upon the wind-pipe until the fatal end.

Annette's reason has been restored by the excitement and fury of the conflict, so that when the forgiving Jacques, to whom Annette has always remained a sweetheart in spirit, takes her tenderly in his arms, she realizes that his is the one true heart to make her happy for life.

MINA.

THE SIEGE OF LIEGE. (Dec. 31.) Harry Palmer, the well known war correspondent and newspaper cartoonist, is sent posthaste to Belgium to make a series of sketches of the Seige of Liege. With his assistant he takes ship for Rotterdam, and is there transferred to a small launch which, manned by Belgium peasants, runs up the River Scheldt to Antwerp. There he succeeds in purchasing an airship from the military authorities and flies to the scene of action. This flight is replete with comic, as well as thrilling situations. Bombs burst in the air close to the machine—the cargo is thrown over board and funny things happen on the ground along the route until the aeroplane finally lands safely on a hilltop overlooking the battlefield and half ruined fortress of Liege.

There Mr. Palmer sets up his easel and starts to sketch, but the wear and excitement of the journey have tired him out and he falls asleep at his work. A weird dream occurs to him, and the fanciful and ludicrous things he sees are all set forth in the screamingly funny cartoon picture which follows. The artist is finally awakened by a vigorous 'slap which he administers to a mosquito which is seen fattening upon his head.

LUBIN.

THE BELOVED ADVENTURER SERIES NO. 15.—IN PORT O'DREAMS (Dec. 21).—Lord Cecil and Lady Betty have had a year of perfect peace and happiness since the strange and thrilling experiences which came so near costing them their love and later their lives, and during which fate brought to tragic ends the two enemies to their contentment and prosperity, the Nevada gambler Carson and the daring adventuress Countess Lurovitch. All the ten thousand broad acres originally embraced by the Croftlaigh estate have been recovered from those to whom several generations of the Lords Cecil had been forced by poverty to sell. Betty is, on her own account perfectly content in the secluded life which they live, and has no social ambitions, but she fears that Lord Cecil will in time weary of the life of a country gentleman and be shamed when he realizes that high society is ignoring their existence.

For the sake of the dignity of her husband's hereditary rank she regrets that she cannot command the deference given only to those of noble blood, and without which real social standing is impossible so long as society is dominated by the despotic and wealthy old aristocrat, the Duchess of Drex. The Duchess of Drex, though a rather terrible old lady to the eyes of the world, is at heart lonely and sad, a childless widow.

Twenty years before her only daughter, Elizabeth, rejecting the noble marriage arranged for by the ambitious Duchess, had put love for Robert Lee, the son of a country squire, above all else, and as his wife had gone with him to seek fortune, in far lands, passing out of the life and knowledge of her stern mother. As she grows old the Duchess' heart softens, and she dispatches a trusted agent to seek for the lost daughter. The search for this daughter ends in the cemetery of a Western mining camp, but the agent returns to England with word that the Duchess is the grandmother of Betty, Lady Cecil. The old lady hastens to proffer to this child of her daughter the love which she has so long denied. As heiress to the enormous fortune of the Duchess of Drex and of her patrician blood, Betty's social status is fixed, but her pleasure in this is nothing beside a greater pride and joy which soon comes to her, when, in accordance with ancient custom, she stands beside Lord Cecil as he presents to the assembled tenants of Croftlaigh one who in

(Continued on Page 1752.)

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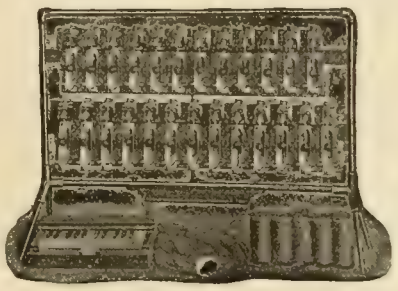

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ECLAIR.

THE JEWEL OF ALLAH (Dec. 20).—Two Hindoo slaves come upon a peculiar jewel of wondrous brilliancy. On their way with it to the Sultan, a ray of light from the gem brings back the sight of a blind beggar. The jewel contains some property of radium but the ignorant Hindoo slaves regard it with awe as, possessing some divine power. With the beggar following them they present the jewel to the Sultan and explain the miracle. The ruler decides to have it set and commissions his prime minister, body guard, to take it to the United States for this purpose.

Arriving in New York, the wonderful stone is left in the care of Mr. Manderson, the famous jewelry. That evening the wealthy stone setter is presented with a bust of himself made by his blind daughter, Ellen. Her affliction has been the sorrow of his otherwise happy life. That same evening he reads a newspaper notice of the jewel which has been left with him and realizes this wonderful stone is his. Proceeding to his store, he robs his own safe but, meanwhile, grouped around a table, the prime minister and his followers are looking into the depth of a crystal ball and they see the robbing of the sacred jewel. Hastening at once to the jeweler's they follow Manderson and watch him as he enters the library of his home. One of the men attempt to raise the window sash and enter, and thinking it a thief, Manderson sticks the stone in the eye cavity in the bust which his daughter had presented him. The Hindoos enter and there is a fierce struggle which arouses Ellen, who comes into the library . In the struggle the electric lamp is overturned and the room is in total darkness. The girl's eyes come in contact with the stone and the mystic rays coming in touch with her vision restores her sight. Meanwhile the Hindoos find the jewel and, while the crystal peerer prostrates himself before it, the father of Ellen is explaining the story of the Prime Minister, and the jewel of Allah is again left in care of Manderson to be set and cut.

STERLING.

THE FATAL HANSOME (Dec. 7).—Bobbie, a cabman, bids his wife an affectionate good-bye and drives to his stand, where he finds Noodles, a rival cabman, already on the job. After much fighting over a fare between the rival cabmen which results in both losing it, Noodles goes into the saloon for a drink and while there his sweetheart arrives. She and Bobby start a flirtation, which results in Bobby inviting her for a drive. She, admiring his hansom outfit, readily consents. Bobby places her in the cab, then goes to the saloon and hires Noodles to drive for him. All is well- Noodles driving the hansom whi'e Bobby huddles close and has the time of his life, with his new-found friend. Finally Noodles' curiosity gets the best of him and he decides to take a peep at Bobby's friend, and is horrified to recognize her as no other than his own sweetheart. Noodles is so enraged that he whips up the horse and starts on a wild ride, which results in the horse running away. In the wild ride Bobby's wife sees her husband's predicament and follows on horseback. Finally, on a hillside the horse breaks loose from the cab, which results in the cab and occupants continuing the mad flight down the hill, out on the pier and overboard. A party of dockmen go to the rescue and in the excitement Bobby's wife appears on the scene and is accidentally pulled overboard. After many failures in rescuing the people in the water the dockmen become disgusted with their job and walk away, leaving all concerned in the water.

LIZZIE'S FORTUNE (Dec. 10).—The widow, Lizzie Prune, a boarding house keeper, has three lazy boarders, who, though short on money, are long on the eats, never failing to appear at meal time. Lizzie is in love with Arthur, the handsome boarder, who repulses her advances at every turn, she being despised by all three of the boarders, who merely tolerate her on account of the easy living gained at her house. After grumbling about the dinner, the three boarders seek a comfortable spot in the garden, where they may pass the time until the next meal, leaving Lizzie to wash the dishes, chop wood, scrub, etc. While strolling in the garden, Arthur discovers a little boy playing with a torn letter, which is addressed to Lizzie Prune, stating that she has fallen heir to $50,000. Upon reading this part of the note, Arthur dishes off to where Lizzie is washing dishes and surprises her by making violent love and insists upon washing the dishes for her.

Meantime Gus and Max, the other boarders, see the note, which causes rivalry between all three of them; they chop wood, sweep floors, each trying to outdo the other, and win the widow. After a fight all three propose. Arthur is Lizzie's choice and they are married, much to the disgust of the other rivals. After the ceremony the newlyweds take a stroll in the garden, where they meet the child with the torn letter. Arthur's dream of wealth vanishes, when they match the pieces of letter together and find it reads that Lizzie's uncle left her $50,000, but owing to the uncle marrying since the will, the money would all revert to his widow. Arthur, upon learning this ,makes one grand dash to escape, but his newly-made wife will not let him get away so easy. The chase leads to the river, where Arthur, seeing no escape, jumps overboard followed by his wife, who captures him in the water and plants an affectionate kiss upon his brow.

JOKER.

HOW FATHER WON OUT (Dec. 16).—Ernie and Eddie are room-mates. They both are very fond of Bettie, a pretty waitress. Ernie makes better headway than Eddie, and Eddie gets rather sore and resolves to get revenge. He sends a telegram to Ernie's father, telling him Ernie is going to the bad. Father has just dismissed his housekeeper and gets the telegram. The only thing to do is to leave at once. He stops on the way to get some food and happens to run into Bettie's lunch room. Ernie is there at the time and hides in the kitchen. Eddie comes in and, finding the old man paying much attention to the waitress, bawls him out. Bettie tells Eddie to beat it. He does. Father leaves and goes to Ernie's boarding house. Eddie sees him coming and hides. Ernie tells Bettie that was his father and for her to kid him along. Ernie goes home and introduces Eddie and his father. Father puts a ban on Ernie, telling him he must stay in every night. Father has taken a liking to the neat waitress and finally wins her hand. Ernie sneaks out to call on the girl; Eddie, too, is going to make a call. They find her gone from the restaurant and follow the direction toward her house. Both arrive at the same time ,only to see Father and Bettie come out as man and wife.

HIS DOCTOR'S ORDERS (Dec. 19).—Henry is dispatched to bring his wife's Mother home from the station. On the way he meets his old pal and college chum, Doc. Summers. Against his own good judgment Henry takes the time to go into a saloon to have one, and just one, "for old time sake." Later, when Henry discovers that Mother, has it in for him he requisitioned Doc, his pal, to help him out of the mess. This was easily worked and the pair started on a supposed ocean voyage, that Henry might recover a seemingly imparied health. Wife never loubted her hubby an instant, believing him to be a man of veracity. His absence caused her terrible pining, which wore on her own health to an extent that alarmed her mother. Mother then took things in her own hands and, determining to brighten her daughter up with a few weeks at the beaches, bustled her off.

Then came the awful newspaper reports about the supposed sinking in midocean of the very steamer Henry and Doc had supposedly sailed on. Wife goes into mourning, facing stolidly her unhappy lot. But here at the beaches are the pair enjoying life to its extreme. They accidentally run across their grief-stricken folks. They then learn that they are supposed to be lost at sea and, horrified at their position, they decided to keep their presence a mighty secret.

That they may make their existence known in a quite logecal way they dig up a row boat to look like one of the lost steamer's lifeboats and, rowing out from shore, they make up like lost and famished passengers from the shipwrecked steamer. They are rescued and brought ashore, where they are feted and hailed as heroes. Later comes the message from the steamship company denying the newspaper reports as false, and reporting the arrival of the ship all safe in port. Henry and Doc then find themselves in a most undignified position.

L-KO.

THE BARON'S BEAR ESCAPE (Dec. 20).—The Baron Wilhelm von Hasenpfeffer, a fat old coward, is anxious to show himself the gamest old sport in the country to the girl of his desire. He is favored by the girl's father, who, impressed with his wealth and position, uses a cane to drive off Wallace, a youthful and favored suitor. Nursing his sore feelings and limbs, young Wallace procures a bear skin, and, hiding on the back of the wagon which carries the Baron's hunting party to the mountains, gets into the skin in time to play bear for the ardent hunter.

Driven by terror, the Baron falls over a precipice. Thoroughly frightened by the consequences of his joke, Wallace calls to the Baron, now hanging to the limb of a tree half way down the precipice, that he will bring aid. Still in the bear skin, he rushes for help, and only the drunkenness of the first man he meets saves him from meeting the fate of the bear whose part he plays. Coming to the call station of the mounted police, he turns in a call that starts the force out on the gallop. Discarding the bear's head, he rushes back to the family, awaiting the return of the hunter. They, too, start to the rescue. Fearing he has not sufficient help to meet requirements, he calls upon the storekeepers at the crossroad of the mountains, who start forth at high speed to lend their aid.

The family arriving first, get a rope down to the struggling Baron, but their combined strength is not enough to raise him, even the tree about which they wind the rope is giving way. The mounted police arrive and add further to the excitement by one of their number falling over the precipice. To stop his terrific slide, he grabs the unfortunate Baron, and both are precipitated to a mud hole at the base of the precipice. The different parties of rescuers arriving at full speed lose their foothold on the slippery mountain side, and one after the other join the Baron in the mud hole, who finds himself a cushion for each arrival.

CRYSTAL.

SUCH A MISTAKE (Dec. 15).—Mr. and Mrs. Charlie Huff are a very happy couple, until one day their butler Hames hugs and kisses the maid, Nellie, who resents his attentions. Charlie finds Nellie crying and endeavors to console her. The butler, mistaking his intentions, informs Mrs. Huff, who sees her husband consoling Nellie. Bing! Mrs. Huff's worst fault is jealousy. How to get even with hubby! She compels the butler to make love to her, arranging the time so that Huff will see it. Huff discovers them and becomes furious. He goes to Nellie and tells her of his plan. He will be making love to her when Mrs. Huff enters; Mrs. Huff is huffed for fair when she sees them; she goes for Nellie with both hands and Huff gets the worst of it. Then a bright idea comes to him. He goes to Hoboken and wires his wife that her husband has been hit by an automobile. Mrs. Huff is wise and she wires back, "I hope the auto was not hurt." Charlie then decides to go home; he makes up with his wife. Then she calls in the new servants, whose faces are as black as coals.

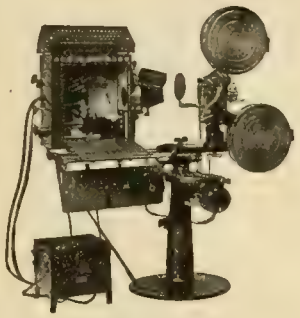
THE GLASS PISTOL (Dec. 15).—Arthur Jone visits his sister's chum, Grace Smithe, in the country. Arthur is a slick college boy and is right there with the love stuff. As Grace's papa has gone away on a business trip, Arthur has plenty of opportunity. Rags Ragone, a tramp, meets two children and takes their toy, a glass pistol. He holds up Arthur, who gets the village constable after the terrible desperado. Rags holds up the constable and has a lot of fun with him. Then Grace's papa returns suddenly and Rags also holds him up with the glass pistol; then he makes him change clothes with him. Arthur encounters papa who looks exactly like the tramp. Armed with a sword, Arthur makes a heroic capture. He takes papa to the town jail and chains him to the wall; then he goes for Grace and takes her to the jail to convince her that he is "right there" with the hero goods. One glance at the chained-up prisoner—one shriek—"My Papa," followed by a rapid release of father, who presents Arthur with one large, juicy kick. Exit Arthur, sore at both ends. The constable arrives on the scene and announces he has captured the real tramp, whereupon Arthur is thrown into the creek.

VICTOR.

THE WAYWARD SON (Dec. 14).—In a little New England village dwelt this aged and lonely father who waited for the return of his prodigal son who had gone away many years before to join the navy. For years he had not heard from him, but the sweetheart who had been left behind came every day to cheer and care for him. Finally, one Sunday morning, the wayward boy wandered back to the little village where he had been raised. Meeting his sweetheart by the roadway, she tells him of his father's loneliness and yearning for him and shamed him for his neglect. Reproaching him for the condition into which he had allowed himself to drift, she persuaded him to go to her father, who was the village minister, to see what might be done to win back his manhood. Her father, for the sake of the aged parent, promised to give the boy a chance through the strength of his sweetheart's love and guidance, he was presently able to throw aside his evil ways and when his father's 80th birthday came along the sweetheart brought father and son together in happy reunion, receiving for her reward the love of the reformed son and the blessings of the aged parent.

NESTOR.

HIS DOG-GONE LUCK (Dec. 18).—Eddie, the actor, is behind with his room and board bill and the landlady, seconded by the janitor, refuses to allow him to take even one more meal unless he pays up. Eddie has quite a case on the landlady's daughter, Victoria, and she tries to smuggle him at least one meal. This plan is given away by the janitor, who goes and tells the landlady. Eddie and Victoria then think out a clever scheme. The janitor takes



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the landlady's pet poodle, which is her inseparable companion, out for a walk. Eddie, disguised as a bad man, arranges a fake hold up and robs the janitor of the poodle. Frightened half to death, the janitor rushes back to the boarding house, being preceded by Eddie, who secretes the dog in his room. Leaving him in charge of Victoria, he goes down stairs and hears the terrible story told by the janitor. Eddie tells them he knows where the bad man is and offers to recover the poodle. He leaves, gun in hand, and goes to the back yard. Victoria lets the poodle down from the upstairs window and Eddie fires a few shots from his revolver. He then rushes back to the house and restores the poodle to the landlady. After this incident he becomes a guest of honor at the boarding house and board bills are forgotten.

FRONTIER.

A CIRCLE OF GOLD (Dec. 5).—Edythe felt her dying father's wish must be fulfilled. She goes to the West, where, heavily veiled, she becomes the wife of Fred, the son of her father's old friend. During the ceremony Edythe notices that Fred is under the influence of liquor. While his cowboy friends are congratulating him she slips away, happy in the thought that her father's hope has been realized, but herself feeling that she never wants to see her husband again. She notices an antique wedding ring, which was Fred's mother's lying on the dresser.

Joe, the director of the Standard Motion Picture Company, seeks to make Edythe his leading lady. She refuses. During the filming of a scene the heavy man is suddenly taken ill. Nearby the director observes Fred, a ragged tramp. He persuades him to take the part. The scene is between a brutal husband, Fred, and the mistreated wife, Edythe. Fred's portrayal is excellent, and the director offers him a steady engagement. Edythe recognizes in the tramp her husband. Something about Edythe puzzles Fred.

A month passes. Fred has arisen to a better place in the company. Seated by Edythe one day, he has it on his lips to propose, but does not, knowing that he is a married man. A unique ring on her finger attracts his attention. He recognizes his own wedding ring. Edythe feels that after all, her father's last wish was not an unwise one.

HIS HIGHER AMBITION (Dec. 12).—Fred, an actor, broken down in health, has come to the West, where he has fallen in love with Edythe, a simple country girl, the daughter of the sheriff. She tells Fred his suit is hopeless, and that she feels she has been ordained for a great stage career. Fred knows that her singing ambition can never be realized, and furthermore she never will be contented until she has had her fling at the stage.

Her father, the sheriff, is trusted with a considerable sum of money for safekeeping by his friend, the ranchman. Edythe pleads to be sent to New York to begin her career, but her father tells her that finances can not permit of it. Edythe's birthday comes, and in her diary her father reads she is expecting that—for her birthday present—he will send her East. He recalls the money intrusted with him, and finally gives it to Edythe, telling her she can go.

But Fred, disguised as a theatrical manager, has formed a little scheme of his own. He gives Edythe a hearing, and then informs her he is willing to risk sending her to New York and supplies her with the necessary money. Edyth returns the ranchman's money to her father, and soon leaves. A month goes by, and Edythe returns. Her father informs her of Fred's great sacrifice, and she hurries to offer belated thanks, but she arrives too late, and Edythe bitterly realizes at what cost has been "Her Higher Ambition."

UNIVERSAL.

ANIMATED WEEKLY, NO. 144 (Dec. 9).—Reenforcements.—French and Algerian troops on way to support allied armies at Ypres, West Flanders, Belgium. Sub-title: German prisoners of war.

New Scotch Regiment.—The Second Battalion of London Scottish in last drills before leaving for the front.—London, England.

Opening of Parliament.—Royal procession leaves Buckingham Palace for the House of Lords, where King George delivers his speech from the throne.—London, England.

Collecting Uncle Sam's Emergency War Tax.—Crowds at the U. S. Internal Revenue office to buy stamps, levied by the government to make up losses in customs caused by the war.—New York City.

Lincoln Beachey.—King of the air tests new bomb-dropping device on dummy battleship.—San Francisco, Cal. Sub-title: Bird's-eye view of Panama-Pacific Exposition Grounds.

Back from Vera Cruz.—Transports "San Marcos," "City of Memphis" and "Denver" return with U. S. marines, ammunition and guns.—League Island Navy Yard, Philadelphia, Pa.

'Better Babies."—Infant welfare stations throughout the country are busy recruiting little ones for the national health and well-being contest.—Washington, D. C. Sub-title: Portland, Oregon, enters first Chinese babies.

Governor's Cup Race.—His Excellency the Governor of Bombay attends largest sporting event of the season.—Poona, India.

Labor Demonstration.—Masses parade on anniversary of the inauguration of eight-hour working day—Sydney, Australia.

Tragic Shipwreck.—Old steam schooner "Hanalei" smashes on reef in heavy gale with loss of 19 lives.—San Francisco, Cal.

Corona Road Race.—Famous auto pilots furnish thrills in record-breaking 300-mile race.—Corona, Cal. Sub-title: The winner, Eddie Pullen, averaged 86 miles per hour.

Cartoons by the world-famous caricaturist, Hy. Mayer of Puck.

MUTUAL FILM CORP.

BEAUTY.

LIMPING TO HAPPINESS (Dec. 8).—May and John are in love. At a dance, however, the demon of jealousy creeps in between them, and a violent quarrel results in a parting which seems irremediable. May's little sister, however, and Dr. Loveren, the family physician, conspire to put each lover in a position in which the other is compelled to forget pride in offering consolation. Supposing that they are suffering from a mutual affliction ,they gravely meet on crutches, to exchange sympathy. When Nellie, however, appears with her sturdy little leg in a plaster cast, the lovers begin to scent a ruse. And soon a miracle of healing is performed—in which crutches are flung aside, and wounded hearts made whole.

RELIANCE.

A LUCKY DISAPPOINTMENT (Dec. 23).—Mr. Fairley, a rancher, strongly objects when he finds his daughter, May, and young Jack Holt making love. Threatening to shoot Jack, he orders him from the house. May, fearing for Jack's safety, hides her father's gun. Mr. Fairley goes to the bank to draw money to pay for stock. While he is away Jack returns and persuades May to elope with him that night. Mr. Fairley returns from the bank and is busy far into the night. May manages to slip out of the window when the time arrives. She meets Jack and they speed off in a waiting buggy. Two traveling tinkers, who had become aware that there was a lot of money in the house, make use of the ladder, which May used to get out of her window, to effect an entrance. The tinkers surprise Mr. Fairley just as he has replaced the money in the safe. They bind, gag and threaten to torture him unless he tells the combination.

Jack and May arrive at the parson's and discover the parson has gone out of town and won't be back till next day. They decide to postpone the ceremony and hurry home. Unaware of what is happening in Mr. Fairley's office, Jack advises May to go quietly up the ladder so that she won't disturb her father. When May gets to her room she hears some strange noise and goes down the stairs to investigate. As she enters the office, she is seized by the tinkers, who try to make her open the safe for them. She refuses until the tinkers threaten to torture her father with hot irons. Jack is about to ride off when he hears May scream. He runs up the ladder and then finds his way down stairs to the office. May is about to open the safe when Jack enters. Jack is no match for the two burly tinkers and they soon overpower him. May looks on with terror, then remembering where she hid her father's gun she gets it and orders the tinkers to hold up their hands. Then giving the gun to Jack, who covers the crooks, she releases her father and gives the alarm. The crooks are given into the custody of some ranch hands. Jack returns the gun to Mr. Fairley, and is about to embrace May, when Mr. Fairley covers him with the gun and reminds Jack that he must first ask his consent. Jack puts his hands up but Mr. Fairley's face softens as he pulls Jack's hand down and places it in that of May.

BOBBIE'S MEDAL (Dec. 25).—Bobbie, a poor "newsie," reads in a paper that a Prince and Princess of Italy are visiting the country on a mission of state, and longs to see a real princess. He sits down on a curbstone to eat his bit of bread for lunch, and later overhears a couple of Italians conspiring to blow up the prince and princess as they land from the steamer. Bobbie is captured by the conspirators, but manages to escape and follows the bomb thrower to the pier. Just as the Italian is about to throw the bomb Bobbie grabs his arm, and, taking the lighted bomb away from him, jumps off the dock with it, and puts it out thus saving the princes and princess' life. He is brought to their apartments by a policeman and the prince pins a medal of honor on Bobbie's breast, while the princess stretches out her arms, and tells Bobbie to kiss her. Bobbie reaches out his arms to her, and—wakes up on the curbstone with a policeman bending over him and Bobbie trying to kiss the policeman and fumbling for the medal that isn't there.

THE EXPOSURE (Two Parts—Dec. 26).—Helen and Joe are in love. He receives a letter from his uncle offering him a good position in his law office. He shows Helen the letter and she shows him one from the Standard, also a check for a short story. They have a quarrel over a slight thing and he leaves for his uncle's place.

Six years go by and Helen is now a very successful writer on a large daily. The managing editor sends for her and tells her she must go West to cover a large graft story and land the men for another paper. She leaves that night and reports to the other editor. He gives her a list of the aldermen whom they suspect and the name of the politician who is handling the graft money for the Asphant Paving Co.

Helen sees Phelan and he takes her out to dinner that evening. A man speaks to him. Phelan borrows Helen's pad to write a note. When she gets home she notices on the next page in her pad the impression from the hand of Phelan. She reports to the editor and she, with the help of a man, installs a dictograph and that night she sees and hears the graft money passed, but into the hands of Joe Walsh. She goes to her room dazed, but sees him the next day, when he shows her the money he took, also other money, but it was taken to expose the other councilmen.

They go at once to the editor, where the money and affidavit is deposited in the office safe and she starts to write the great story. That night the council chamber is crowded. Helen finishes, gets a machine, goes to the station, gets detective and starts for the council and arrives just in time to save Walsh from being arrested, after he accuses the other men. While Helen places all under arrest, the boys can be heard with the extras.

OUR MUTUAL GIRL (Chapter 48—Dec. 14).—After a morning devoted to shopping, Margaret and Aunt Abbie had decided to see "The Hawk," the latest play William Faversham had produced. A friend arranged for them to meet the famous actor-manager, who, in the face of a disastrous theatrical season, has had the courage to retain the best ideals and traditions of the stage. Mr. Faversham took from a shelf in his dressing-room a huge hawk. Its wings were outstretched as if to hold it for an instant above its prey, its head was bent forward in vicious intent, its talons curled in anticipation. Then the actor told Our Mutual Girl and her aunt a story.

John Gordon, a young business man of good family, happens to observe two men and a girl who have been stopped by a tire puncture in a New York street. The cold-faced older man and his nervous, irritable associate were hardly types to attract one; but the wan-faced girl, whose eyes held a wistful gleam, appealed strongly to Gordon.

A few days later Gordon ran into the girl again in the hall of an expensive apartment house. Her smile of welcome was pitifully wan, and he asked and obtained consent to walk down the street with her. Then she confided in him. After that he saw her many times—and always he learned more of her story. Mary Falconer's father and James Passroe were gamblers, and often they made her a decoy for them. He determined to stop it if he could. So one day he boldly called upon Mary at her home.

There hs was discovered by her father and Passroe—and for the girl's sake, and to put the two gamblers off the scent, he allowed himself to be drawn into a game of cards. He came again and again—until he could no longer afford to go on losing at such a pace. So, seizing upon the first evidence of crooked play, he denounced the gamblers.

They put him out of the house at the point of a revolver. But, as he had expected, they soon left the apartment and entered their car, taking Mary with them. Gordon had lain in wait in a nearby hallway. Summoning a policeman and a taxi, he gave chase. He and the officer managed to overtake the car and compel the three passengers to descend. But by a clever trick, the pair disarmed the policeman, and using their own gun to make good their escape, re-entered their machine and sped away.

Mary Falconer and Gordon were left standing in the street. His arms went protectingly about the girl's shoulders and he drew her to him. That was the beginning of better things.

MAJESTIC.

HER BRAVE HERO (Dec. 8).—Mr. Gay plots to run away to a ball-masque while his wife sleeps. But she is uneasy about a burglar, who has been robbing houses in the neighborhood, so her husband suggests that she take a sleeping powder. Mrs. Gay, however, discovers the fancy costume which her husband has smuggled into the room and, understanding why Mr. Gay is so anxious for her to retire early, determines to turn the tables. She puts the sleeping potion in her husband's decanter of whiskey, hides the costume—and then peacefully passes into the world of dreams. Meanwhile, Mary, the maid, has plentifully helped her suitor, Hogan, the cop, to her master's whiskey. She leaves him sleeping heavily in the kitchen. Gay finds him, and in default of a costume for the ball, dresses himself in Hogan's uniform. Bolt, the burglar,

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runs into the supposed policeman on the street, drops his toolbag, and runs. Gay helps himself to the burglar's mask—and proceeds in full regalia. Later the thief enters Gay's house and drinks of the doped whiskey. Mrs. Gay hears Hogan, who has awakened. She comes downstairs—to find a strange man in the kitchen, and another in the dining-room. She rushes, screaming, from room to room. Gay returns in time to make an easy conquest of the sleeping burglar, and Mrs. Gay, forgiving all his past deceptions, weeps on the shoulder of "her brave hero."

MAJESTIC.

IN FEAR OF HIS PAST (Two Parts—Dec. 20). John Burton is sent to prison for a crime he did not commit. On his release he seeks employment and is engaged as private secretary by old Col. Gray who prides himself on being a judge of human nature and asks no references. Col. Gray is a widower, irascible and difficult to please. The crafty old Colonel tests his new secretary to find out if he is sincere and honest and Burton stands the tests.

After Burton is established in his new place, he meets an old acquaintance, who is an adventuress and who knew Burton and had herself committed the crime. She forces Burton to introduce her to the eccentric Colonel as his sister, and by her wiles soon fascinates the susceptible but impotent old man, who engages her as his housekeeper. At the same time she loves Burton, whom she designs to marry, once she has captured the Colonel's fortune and the old man is dead, which promises to be soon, owing to his feeble condition.

Into this strange household now comes the Colonel's granddaughter, Polly Ann, an orphan, whom he cannot refuse to take in. Polly is full of joy and sunshine, the exact antithesis of the Colonel. She captures his old heart, despite the schemes of the designing adventuress, and by bringing fresh air, sunshine and the joy of living into the house, revives his health. At the same time she wins the love of Burton and the hatred of Mary Jennings. The latter plots to undermine her, but finding this hopeless, she plans to make a clean-up and get away, forcing Burton, by threats of exposing his past, to become her accomplice.

The Colonel sets out with Polly for a few days at the seashore, giving Burton and Mary Jennings a vacation. Mary seizes this opportunity to rob the house, with Burton as her unwilling aid. To cover their tracks, she dresses as a man and she and Burton prepare to enter the house as ordinary burglars. Meanwhile the Colonel is taken with a temporary illness, and with Polly returns to the house. She telephones for a doctor, but the doctor is delayed. Mary Jennings and Burton disguised as burglars, enter the house by a window and are heard by Polly, who thinks them unknown burglars. The Colonel has fallen asleep and has heard nothing. Polly, who has been in the kitchen heating water, tries to get out of the kitchen door, but the cook has carried off the key. To get to the telephone, or another door, she must pass the burglars. She almost succeeds, when she is astounded to discover their identity. She pauses in hiding and listens. Mary Jennings has just picked up a necklace belonging to Polly, which Burton objects to taking. A quarrel ensues, to which Polly listens in amazement. The Colonel also hears the voices and listens at another door. Burton, having taken one step in rebellion against Mary's power over him, decides to free himself entirely and repudiate the entire plot. He commences to replace the plunder in the safe. Mary says: "I will tell the old fossil you are an ex-convict."

Burton declares he doesn't care, and thrusting her aside, continues replacing the stolen stuff. She rages at him again, and Burton replies: "I was innocent and unjustly convicted, and you know it."

Mary looks at him in contempt and sneers back:

"Of course you were innocent, you poor boob, but who will believe it now?"

The Colonel, who has secured a revolver, steps out and declares he will believe it.

Mary is arrested and taken away.

THE BETTER WAY (Dec. 22).—Sunbeam's father is sent to prison, and on his release promises to remain honest. He secures a job as a night watchman, but his prison record being discovered, he is fired, and finds it impossible to secure work. Sunbeam gets a job in a a family as a "slavey" in order to support the father and herself, but her father chafes at the idea of his daughter working, although he does not know what her job is nor where. In desperation, he decides to turn crook again, and breaks into the house where his daughter is working. She discovers him, but allows him to escape, and tells her employers it was only a cat which had made the noise which brought them to the scene of the disturbance. Returning home later, she finally forgives her father his lapse, since it was for her, and they are happy again.

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KOMIC.

LOVE AND BUSINESS (Dec. 27).—Fred is an attorney for a patent derrick or windlass concern. One day while demonstrating the windlass, the hook catches on the dress of a woman and lifts her several feet from the sidewalk, exposing a few inches of stockings. The woman is a spinster and the thought that she has been placed in an unladylike attitude is terrible to her. The women in the anti-cigarette league, of which she is president, sympathize with her in her grief, and then suddenly thinking that she did it on purpose, just to be cute, they severely criticise her. The woman had previously shown them a present of some silk hose and they felt that she permitted herself to be caught, simply to show her silk stockings.

She files a claim against Fred's company and becomes a regular pest at his office. Fred has a pretty wife. One morning she burns the biscuits. Fred becomes sore and leaves the house in a huff, banging the biscuits against the wall. At the office he repents, while his wife sits at home crying.

He writes two letters, one a formal, curt, business note to the spinster lady, advising her that he will settle all claims against him for $500, and for her to reply by mail without trying to seek an interview. The other letter is a tender-worded, sentimental missive to his wife, containing love messages, and inviting her out to lunch. The office boy gets his dates mixed and places the letters in the wrong envelopes, with the result that the sorrowful wife gets teh formal business note while the spinster lady receives the tender love missive. Both have hysterics when the letters are received. The spinster lady in a rage consults the members of the anti-cigarette league, but they turn her down cold with the statement that no man would write such a letter unless he had received plenty of encouragement from the woman to do so.

The spinster lady then calls to her assistance her brother, who is a professional bruiser, and starts for Fred's office. Fred's wife considers suicide. She starts to die via the gas route, but the smells sickens her. She starts to take poison but the taste is too disgusting. She tries to shoot herself but don't have strength enough to pull the trigger. She phones for mamma and they start for Fred's office. The spinster lady with her letter arrives at the office and proceeds to clean up on Fred. Fred's wife and her mother are the next to arrive. They see the spinster lady beating up Fred and figure that he has been untrue and is getting beaten up by a woman whom he has fooled. They get in and also start to clean up on Fred. He got his, but finally manages to get the letters of the two women exchanged and everybody is happy. Fred then fires his cigarette-smoking, novel-reading messenger boy.

ROYAL.

PERCY, THE MILLINER (Dec. 12).—Mrs. Biddle's husband does not like her new hat—so, to get rid of it, he gives it to his stenographer. Mrs. Biddle, however, comes to the office unexpectedly and seeing her headgear on her husband's employee, accuses Mr. Biddle of duplicity. She leaves in a huff, and, entering a cafe, orders luncheon. When she has eaten, however, she discovers that she has forgotten her purse. Percy, the milliner, from whom she bought her hat, and the one at the bottom of all her troubles, happens to be in the restaurant. He comes to her rescue and pays the bill. Supposing his attractive customer to be a widow, he decides to call the next evening. Meanwhile, Mr. Biddle has fired the stenographer and he and his wife have become reconciled. Percy calls, and Mrs. Biddle, supposing he is after his two dollars, allows him to come in. He begins immediately to make desperate love to her, and, hearing her husband coming, she hides Percy in a closet. The way in which the milliner contrives to make his escape caps the climax. Using an umbrella for a parachute, he soars out of his difficulties—leaving the Biddles once more a happily reunited pair.

AMERICAN.

THE GIRL IN QUESTION (Dec. 9).—Russell Walton's mother had no objection to his knowing a girl of Marie Boyd's type. In fact, she was sufficiently up-to-date to think it a rather good training for her son—but her choice for Russell's wife, decidedly, was Ethel Roberts. Young Watson has known and loved Ethel since childhood. Marie he had only recently met. Her "good fellow" ways inclined a trifle commonness, but Russell really was infatuated with her, and ashamed to let his mother know it. Mrs. Walton gave a dinner, to which she invited Ethel Roberts and Marie Boyd, with some of her "set." She even went so far as to include Spencer Harrison, an old flame of hers, whom Russell knew only as a rather notorious clubman. The night of the dinner young Wal-

(Continued on page 1746)

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EXCHANGES

ALLIANCE FILM SERVICE, 115 Fourth Ave., Pittsburgh, Pa., A. A. Weiland, Mgr. **(Ohio, Western Pennsylvania, Kentucky and West Virginia).** (Kentucky exhibitors will be served from Cincinnati office after Dec. 1.)

ALL THEATRES FILM AND ACC. CO., INC., Owners of Alliance Film Exchanges (New York State). Buffalo Office, 18 Chapin Block, S. S. Webster, Mgr.; I. Cobe, Gen. Rep. New York City office 126 West 46th St.

ALLIANCE FILM SERVICE, controlled by Eastern Feature Film Co., Inc., 57 Church St., Boston, Mass. **(New England.)**

ALLIANCE FEATURE FILM SERVICE, controlled by Mecca Feature Film Co., 130 West 46th St. **(Northern New Jersey.)**

ELECTRIC THEATRE SUPPLY CO., Vine and 13th Sts., Philadelphia, Pa. **(Southern New Jersey, Eastern Pennsylvania, Maryland, Delaware, District of Columbia.)**

APEX FEATURE SERVICE, 417 Rhodes Bldg., Atlanta, Ga., O. P. Hall, Mgr. **(Virginia, North Carolina, South Carolina, Georgia, Florida, Alabama, Mississippi, Louisiana.)**

APEX FEATURE SERVICE, 311 Andrews Bldg., Dallas, Texas, M. Levison, Mgr. **(Texas, Arkansas and Oklahoma.)**

CASINO FEATURE FILM CO., Dime Savings Bank Bldg., Detroit, Mich. **(Michigan.)**

CELEBRATED PLAYERS FILM CO., 64 West Randolph St., Chicago, Ill. **(Illinois and Indiana.)**

NAT A. MAGNER CO., Pacific Bldg., San Francisco, Cal.; 218 Superba Theatre Bldg., Los Angeles, Cal. **(California, Nevada and Arizona.)**

DES MOINES FILM SUPPLY CO., 218 Utica Bldg., Des Moines, Ia. **(Iowa.)**

MONARCH FEATURE FILM CO., 12th and Wyandotte Sts., Kansas City, Mo. **(Missouri, Kansas and Nebraska.)**

ZENITH FEATURE FILM CO., Lyceum Bldg., Duluth, Minn. **(Minnesota, North and South Dakota and Wisconsin.)** Milwaukee Office, 407 Manhattan Bldg.

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ALLIANCE FILMS CORPORATION

Timely Words

The announcement of the Alliance Program was somewhat of a surprise to the trade in general.

Not so, however, to those who knew the many months of patient labor spent in crystallizing the scheme and in building the machinery of the gigantic organization.

The wheels have been turning since the 12th day of October, increasing in velocity and speed, until today the Alliance stands forth a tower of strength, and growing stronger every day.

The advertising of the Alliance has been honest. No false promises have been made. No wild statements of financial backing have been disseminated. What difference does it make to the exhibitor if plain Jim Smith or a high sounding financial name is behind a company? The exhibitor's only interest is the picture on the screen, and the sole aim of the Alliance Films Corporation is to place on its program the best feature films that can be had, and it has done so.

The Alliance Films Corporation is not hampered or controlled by any manufacturing company. It reserves the right to buy film on the screen, and it sets the standard for its film productions.

This plan has the complete approval of such manufacturers as are sincere in their determination to produce good film and really put the money into them.

The quality of the productions will increase steadily. It must not be forgotten that the Alliance Program was launched in the midst of certain conditions existing in the trade, and that it has steadily pulled away from these conditions. It has accomplished wonders in a very short time, and in the near future will stand apart and alone—and unquestionably the best program in the world.

Future announcements will show that the biggest and best things in filmdom are being done in the Alliance ranks, and that the exhibitor handling the Alliance Program will have reason to congratulate himself.

A. J. COBE, General Manager.

126 West 46th St., LEAVITT BUILDING New York City

(Continued from Page 1742.)

ton was frankly ashamed of his mother. But Marie found her "such a good sport." Mrs. Walton drank champagne and smoked cigarettes, and flirted with Harrison until Russell fled to Ethel for solace. The next day, when he remonstrated with his mother, the wise woman replied:

"But, my dear, I thought that was the sort of people you like to associate with."

A few days later, when she saw that Marie's photograph was gone from Russell's desk, she had no regrets for the champagne headache with which she had paid for her son's awakening.

IN TIME (Dec. 14).—Edward Stanley, a well-known writer, marries a society butterfly with no appreciation of his work. She is annoying him constantly and interfering with his studies. When he tries to show her his point of view and how imperative it is that he should have seclusion, she takes it as a personal affront, declaring that he is utterly indifferent to her enjoyment. Later, when business troubles come upon the impractical man of letters and he is obliged to sell his home to make good, Bella Stanley indignantly leaves him and goes to live with her mother. Not long after this, she is killed in an automobile accident. Meanwhile, Stanley, who is trying to ferret out who is to blame for things going wrong in his office, has occasion to investigate the life of his chief stenographer, whom he finds to be a girl of exceptional sympathy and character. Through Ida Drew's kindness to a poor messenger boy, however, the mismanagement of certain "trust funds" is traced to Robert Long, Stanley's bookkeeper. Stanley writes a novel, "In Tune," revealing the sympathetic relations between himself and Ida. When he gives it to her to read, she recognizes the chief characters in the romance—and not long afterward, she becomes the wife of the author.

BRONCHO.

THE PASSING OF TWO GUN HICKS (Two Parts—Dec 23). Two gun Hicks, a particularly deadly type of gun fighter, with an absolute disregard of human life, arrives a stranger at Moose Gulch, where he calmly shoots Bad Ike, the buly, who has tried to make him drink with him. Hicks is not interested in the dance hall girls, but when he sees the "decent" woman, the wife of the town drunkard, he determines to secure her, she repulses him. Hicks, unable to understand her loyalty to her husband, finally concludes that she must love the drunkard, and this belief alone prevents him from killing Jenks.

Hayes, a gambler, also desirous of securing Jenks' wife, incites the drunkard against Hicks, believing the latter will kill him. Jenks, crazed by drink, gives Hicks until five o'clock the following afternoon to get out of town, threatening to shoot him if he is not gone by that time. Hicks, seeing his chance to win the woman, decides to kill Jenks. That night Mrs. Jenks visits him and exacts a promise from him to spare her husband. He gives in to her because the only true love he has ever known is for her. The next afternoon at five o'clock, Jenks and the villagers wait for Hicks to either crawl or fight, but, despite the temptation, the two-gun man leaves the town quietly, and Jenks is congratulated as a hero. In the Jenks cabin the grateful woman offers up a prayer for the two-gun man as he slowly rides over the hills He has passed out of the life of Moose Gulch forever.

DOMINO.

A POLITICAL FEUD (Dec. 24—Two Parts).—Tom Walton is a poor boy, attending the public schools. His mother, Mrs. Walton, earns a living for herself and Tom by doing washing and ironing for the wealthy people. Helen and Dick Kent, children of about the same age as Tom, are the pampered children of a wealthy mother, and have a private tutor. One day while Helen is riding her pony she is roughly treated by a crowd of the poor children and her pony is taken away from her. Tom comes along, rescues Helen from her tormentors and puts her on the pony and sends her home.

About ten years later Tom and Dick are attending the same college. Tom is working his way through college by working in a freight house nights. One night as Tom is coming back from work he meets Dick and a crowd of his wealthy friends. They surround Tom and a fight ensues, in which Tom is victorious. Tom graduates from college with highest honors.

After finishing college Tom and Dick are both nominated for governor of their state. Helen overhears a plan of Dick and his campaign managers to ruin Tom's reputation. Helen begs Dick to forego the plan. Dick refuses, and Helen, in order to repay the debt of gratitude to Tom, informs him of the plan, thus enabling him to win the election.

MUTUAL WEEKLY.

MUTUAL WEEKLY NO. 102 (Dec. 10).—Latest pictures from the seat of war.

A battle in the skies. A lucky Mutual Weekly photographer is on the spot when an aeroplane destroys a Zeppelin.

The U. S. evacuates Vera Cruz. Gen'l Frederick Funston and his troops arrive at Galveston, Tex.

Prominent women of Washington, D. C., aid the suffering Belgians.

Annual dog shows are held in Boston and New York.

Annual Jack Rabbit Drive near Pasco, Wash.

A boat, with no human aboard and controlled entirely by wireless waves, is tested by U. S. Government experts at a distance of 28 miles from a shore station.

Richard Croker, former leader of Tammany Hall, marries an Indian Princess at New York City.

Eddie Pullen in a "Mercer" wins the $12,000 Corona race. 301 miles in 3:26:32. Speed, 86 miles an hour

And other interesting subjects.

FEATURE FILM STORIES

ECLECTIC.

THE RUNAWAY LEOPARD.—We have no hesitation in pronouncing this film one of the most remarkable and intensely amusing animal pictures ever taken. A leopard is presented by his master, an animal trainer, to a scientist, and is delivered in his cage to that gentleman's apartment. While his new owner is petting him the beautiful animal escapes and then ensue some excruciatingly funny adventures.

An artist is visited and while he runs to shelter the beast proceeds to add a few extra touches to the unfinished painting upon the easel. In another apartment a family is at luncheon when the animal enters, and a riot ensues. Everyone takes to the stairs with the leopard in hot pursuit. Head over heels men and women scramble in the utmost confusion to a place of safety. On the ground floor is a millinery shop in which are a number of girls engaged in making hats. On a stand sits a pet monkey. Terror enters in the shape of the leopard. As the leopard tries to get the monkey the girls crowd the door fighting to get out. When all have reached the street, the leopard, disappointed in getting the monkey, follows them. A boy is passing carrying a live chicken. The leopard proceeds to chase the chicken. A little later with a path of devastation in his wake he is found by his old master, promptly captured and led down the street on a leash.

SOME NON-POISONOUS SNAKES.—On the same reel as foregoing. Here is an interesting educational showing certain snakes which are formidable only in looks and some of which, science tells us, are valuable from an economic standpoint, devouring as they do certain small rodents destructive to agriculture.

THE SILENT ACCUSER (Pathe—Four Parts).—Robert Macey perfects a telephone which enables the speaker to be seen as well as heard. His friend, Rifflord, advises him to interest Mr. Durling, a capitalist, and gives him a letter of introduction. Meeting the capitalist later, Macey succeeds in securing his financial assistance. About this time, Julian Delatour, a nephew of Durling, comes to visit his uncle and his cousin, Vera. Delatour has led a life of extravagance but hopes to replenish his coffers by a marriage with Vera. She, however, is greatly attracted by Macey and therefore gives her scheming cousin no encouragement in his suit. For revenge, Delatour manages to discredit Macey in the eyes of his uncle, and after a painful scene between the latter two, the inventor leaves the capitalist's house in anger.

Not long after, Durling succumbs to heart failure and his nephew gains control of the manufacturing plant wherein Macey's telephones are being made. In order to spy on Delatour's plans, Macey's younger brother, Jean, obtains a position in the factory. He notifies Macey that there is to be a demonstration before Miss Durling, whose assistance is essential to the absolute success of the invention. Macey contrives to be present and causes the demonstration to be a failure. Realizing that he is likely to lose his rights in the apparatus, Macey bequeaths his invention to Vera and then advises her, through a fictitious letter, that he has died and that the sole control of the invention is hers. Macey, disguised, delivers the perfected machine to Vera, but she penetrates his disguise. She does not let him know, however, that she knows who he is In a note, she is advised that she will be called on the new telephone at nine that night in order to make a trial of the apparatus.

About a quarter of nine Delatour calls personally with Redfield, a friend, and they try to persuade Vera to invest in 10,000 shares in a company formed for the exploitation of the new phone. She is suspicious of them and will not accede to their wishes. The two schemers decide to kidnap the heiress and hold her until she agrees to finance them. At this moment, nine o'clock, Macey attempts to call Vera on the telephone and is horrified to see the plotters throw a cloth over her head and bear her away. He hastens to her home but arrives too late to be of assistance. His brother, Jean, however, is on the job and follows the kidnappers to the mountains, where they take Vera in a limousine. Jean manages to drop notes on the way which are found by Macey, who hastens over the trail in his own machine. Seeing that they are pursued, the kidnappers feign an accident. Macey leaps from his machine to go to their assistance and is at once overcome by the schemers. Unconscious, he is placed in the auto with Vera and the door is locked. Delatour then starts the machine and guides it to a steep path down the mountainside. Leaping from the moving machine, he allows it to run unpiloted, hoping that the inmates will be dashed to death below. Congratulating themselves on the success of their scheme, the plotters return to the city where they expect to hold a meeting for the purpose of interesting government officials in the telephone. But they have not reckoned on Jean, who had concealed himself on the top of the auto. Recognizing the danger which confronts the now swiftly moving machine, Jean drops to the driver's seat and succeeds in stopping the auto. He then helps Vera to restore Robert and they, also, return to the city.

Hastening to the police, they explain the circumstances, and officers are detailed to return with them to arrest Delatour and Redfield. A messenger is sent in to call Redfield, who is immediately taken into custody. The officers then enter to arrest Delatour, but a sterner justice had claimed him first. In endeavoring to demonstrate the new telephone he accidentally comes in contact with a high power electric current which instantly electrocuted him, thereby bringing to an end an unworthy career.

PARAMOUNT.

THE BARGAIN (New York Motion Picture Co.—Seven Parts).—In the first scene, the country is alarmed by advice that Jim Stokes, the "Two-Gun Man" is in the neighborhood headed for the border, and warning is given to place a double guard around the stage on its trip through the canyon.

The warning is timely, for Jim is planning to hold up the stage and obtain a package of gold on it consigned to the express company. The stage is seen traversing a winding roadway through the marvelous scenery of the Grand Canyon, and at an opportune bend in the route Jim cleverly holds up and robs the stage, extra guard and all.

Jim has the lead in his attempt to escape, but his pursuers are close on his trail. He is wounded and his horse killed from under him. However, he manages to lose himself in the Bad Lands, and painfully makes his way to a spring, where he falls unconscious.

From this situation Jim is rescued by Nell Brent's father, who takes him to their home, where Nell nurses him back to health. He falls in love with his pretty nurse, and without revealing his identity is married to her. Conscience-stricken, he determines to return the stolen money to the express company, and riding to the nearest station for that purpose, is horrified to find a poster announcing a thousand dollars reward for his capture. He is seen and recognized, almost immediately, and the sheriff organizes a party for that purpose even while Jim's horse is hitched at the railing of the store. He learns the intent, however, and again makes a daring escape with his pursuers crowding close behind. He rides his horse into a pool of water, to lose the trail, puts a note under the saddle for his waiting bride, and sends his horse home. Again he starts on foot, but is finally captured in a typical western hotel combining saloon, gambling rooms and dance hall.

While waiting with his prisoner until train time, the sheriff is attracted by the revelry of the rooms below, and going downstairs, gets into the game and loses all of the stolen money he had just recovered from Jim. Returning then to his prisoner whom he had left in handcuffs, the sheriff said, "I'm a bigger thief than you are, Jim Stokes. I've lost the money you stole from the express company."

Seeing the sheriff's predicament, and wishing himself to be free, Jim proposes the bargain that if the sheriff will let him go, he will recover the money. This is agreed upon, and Jim's hand-cuffs are removed. He then arms himself, and going out through the window, enters the gambling room, and holds up the cashier. He gets the money, rushes out in the wildest excitement, mounts a horse, and is again pursued. The flight this time takes him to the edge of a great precipice with the posse at his heels. Without hesitation he chooses the plunge to capture and horse and rider are seen rolling

over and over down the steep cliffside. Jim again escapes, covers his trail and reaches the hotel just in advance of the searching party. He enters the room in a semi-fainting condition, turns over the money to the waiting sheriff, is handcuffed, and hastily tumbles into bed just as the party comes to the door and gaining admittance, explains that the game had been held up and they thought in some way Jim might have escaped and "turned the trick."

The next day the sheriff starts with his prisoner, but safely away from the town, he looses the handcuffs, gives Jim two hours' start to get his bride, and wishes him good luck, thus fulfilling his part of the bargain.

Jim returns to Nell, is forgiven, and together they go across the border to another state.

THE GHOST BREAKER (Lasky).—The treasure of the Aragon family has never been found or any trace of it, until one day, while Princess Maria Theresa is looking over her jewels, she drops the casket and a secret compartment flies open, disclosing an old parchment which tells of a locket that contains the diagram describing the location. The Princess goes for the locket and finds it has been stolen. Carmencita, her maid, has stolen it and, being jealous of her rival, Juanita, for Jose's affections, has sold it to Gaines, an American art collector. Juanita, during a fit of jealousy, stabs Carmencita, and Carmencita, on her death bed, tells the Princess and her brother she sold the locket. The Duke D'Alva overhears the conversation and starts in search of it, as does the Princess and her brother.

In a southern town a feud has existed between the Jarvis and Markam families, and Markam kills Judge Jarvis. Warren Jarvis, his son, follows Markam to New York. Markam goes along the street and sees the locket brought from Spain by Gaines, the collector, and buys it. The Princess enters and finds the locket has been sold. She starts to find Markam. The Duke enters the store and asks about the locket, and he also starts to find Markam. The Princess gets the locket from Markam, who is at the same hotel that she is staying at. Jarvis, in search of Markam, finds him and kills him. While trying to escape he enters the Princess' room and tells her the story. Her trunk is nearly packed to go on the boat for her return to Spain. She hides Jarvis in trunk and he is taken on board the boat. In the meantime, Jarvis has telephoned to Rusty, his colored servant, to procure tickets. Two detectives enter and search for Jarvis, but fail to find him. He goes to Spain to help the Princess recover her treasure.

Before the Princess goes to America, her father, who enters the castle which is supposed to be haunted, but in reality the ghosts are only the tools of the Duke dressed in armour and as ghosts, is killed by the Duke's men who also capture her brother and hold him prisoner. Jarvis, upon his arrival in Spain, starts with Rusty, his servant, to explore the castle. While at the inn near the old castle, the Duke steals the locket from the Princess' bag and tells Robledo, his tool, to keep Jarvis away from the castle. The Princess learns that the locket has been stolen and tells Jarvis. Jarvis starts to go out, when Robledo appears with drawn gun; he and Jarvis both fire. Jarvis seriously wounds Robledo who, on his death bed, tells the Princess about the castle and also about her brother.

The brother, who has escaped by diving into the same place where the Duke's tools killed the Princess' father, swims the moat and escapes on the horse Jarvis rode to the castle. He notifies the police, who come to the castle. They are about to seize the Duke when he jumps down the trap and is killed. Jarvis and the Princess, then, each discover a mutual desire to possess the other and the story ends with the pair pledging their troth.

UNIVERSAL SPECIAL FEATURE.

DAMON AND PYTHIAS (Six Parts).—The scenes open on the Island of Sicily, four hundred years before the dawn of the Christian era, when Greece was in the height of her marvelous power and glory. The story opens in Syracuse, a city governed by a body of Senators. Dionysius, its chief of generals, covets the throne and is strongly opposed by the senator, Damon. Among the generals of Dionysius, Pythias is his favorite, for through his valor many laurels have been added to the fame of his chieftain. The friendship between the senator, Damon, and the warrior, Pythias, is a matter of note in Syracuse. Pythias goes to visit Damon at his villa near the city. The wife and son of the latter greet him, and the boy is delighted when the soldier presents him with miniature replicas of his own helmet, sword, shield and chariot. Meanwhile, in Syracuse, Dionysius sees Calanthe, daughter of Arria and the affianced of Pythias, and desires her as his own. Tablets come to the general from Agrigentum, stating that the city is being attacked by a horde of Carthaginians and its destruction is feared. Dionysius is asked to come with his armies or send a trusted general in command. Still coveting Calanthe, a vision of her dancing among the maidens, comes to the General, and he decides to send Pythias to battle, hoping that he may not return. Heedless of the pleas of Calanthe, the soldier, Pythias, leads his men to the besieged city. Fate, not favoring the plans of Dionysius, gives to Pythias victory. Calanthe, fearful of her lover's safety, seeks an oracle and in its black caldron sees a vision of her beloved surrounded by a grateful people. The head of his legions, Pythias, returns to Syracuse a conquering hero and is greeted by the admiring populace. Fetes and games are arranged in his honor. A chariot race is announced and Dionysius, still plotting, pits Aristle, the best charioteer in all Sicily, against Pythias. The race is run and Pythias is the victor and again the hero of the hour. So great becomes the soldier's popularity that Dionysius again desiring to destroy Pythias' fame, schemes to ascend the throne.

Pythias' wedding to Calanthe is set for the following day. Taking the time as auspicious, knowing that Damon will be absent from the Senate to attend the ceremonials of his friend, Dionysius plots with Philistus, president of the Senate, to be offered the crown. The Senate assembles. Philistus proposes to choose Dionysius as king. The minority protests and dispatches a messenger for Damon. The tyrant is crowned. Damon, banishing all thought of self in his desire to keep Syracuse a free state, attempts to assassinate Dionysius. He is thrown into prison when Pythias, summoned by a slave, begs Dionysius for pity. Damon asks to go and see his wife and child. Pythias becomes his hostage. Damon is given until sunset to return. Accompanied by his faithful servant, Lucullus, the Senator goes on horseback to his villa. Then to his friendship comes the greatest demand, to bid a last farewell to his wife and son and returns to set Pythias free while he dies upon the scaffold. Damon tears himself from his loved ones only to find that the too-faithful slave, hoping to detain him, has slain his horse. Syracuse is three leagues away. Damon attacks a soldier and takes his steed. The horse falls and is unable to go farther. Damon speeds on afoot.

Meanwhile, Dionysius, disguised, endeavors to test the friendship of Damon and Pythias. Calanthe, unsuspecting, goes with him to Pythias, and through her the plotting king tempts the young soldier to flee, telling him that Damon shall not return. Pythias struggles with self, his desire for freedom, his love for Calanthe, but his friendship for Damon triumphs. He will face death rather than dishonor. Sunset's hour arrives. Crowds gather about execution place. Pythias lays his head upon the block. The axe is lifted to strike just as Damon, exhausted and weak, falls into the arms of his friend. Throwing off his disguise, Dionysius commands the heralds to announce the pardon of the Senator, refusing to sunder such a friendship as that of Damon and Pythias.

THE MASTER KEY (Released Week of Dec. 7 Two Parts).—With his miners still hostile, Wilkerson realizes that he must get Dore out of the way, if only temporarily. Inasmuch as Dore has saved Wilkerson's life, thus preventing him from openly assaulting him, the scheming executor of Ruth Gallon's will plans to induce Dore to go to San Francisco. Accordingly he alters the books of "The Master Key" mine to make it appear that unless more capital is secured at once the mine will go into bankruptcy.

Wilkerson suggests that Dore leave at once, but Ruth's protector scents another conspiracy, and arranges that Ruth, instead of himself, shall make the trip to secure more capital. Wilkerson, who plans to oust both Ruth, the rightful heir to "The Master Key" mine, and Dore, accepts Dore's counter proposition with bad grace. Making the most of the opportunity to rid himself of one of the obstacles to the success of his schemes, however, Wilkerson consents to Ruth's visiting San Francisco in Dore's place. Upon Ruth's departure Wilkerson wires Mrs. Darnell, an old flame, to introduce Ruth to a 'Frisco confidence man, Charles Drake, as the Mr. Everett with whom she is to make arrangements for securing further capital for the financing of the mine. Drake is instructed to gain control of the deeds which Ruth takes to San Francisco with her.

Ruth, all unsuspecting of the net into which she is being drawn, is introduced to Drake, and intrusts him with the sending of a telegram to Dore, telling the young mine superintendent of her safe arrival in San Francisco. Drake sends the telegram after making himself acquainted with its contents. Dore, back at his mine, receives Ruth's telegram at the same time he is handed another puzzling wire from the real Mr. Everett, which reads: "Miss Gallon has not arrived; what is the trouble"? Upon comparing Ruth's telegram, which assures him that she has "met Mr. Everett at depot," Dore instantly realizes that something is amiss, and decides to leave for San Francisco at once to straighten out the matter.

Hearing of Dore's plan to leave, Wilkerson resolves to prevent his departure at all costs. For several hours he considers several plans, and finally decides upon one which he hopes will rid him for all time of the young mining engineer.

During the night he withdraws a pin from the brake on the rear wheel of the motor truck which Dore will use next day in making the journey from the mine to the railroad station. A half hour before Dore leaves Wilkerson rides ahead and fires the bridge at the foot of a steep decline down which Dore's truck must come. The bridge is hidden by a bend in the road, and the driver of Dore's truck fails to see the steadily mounting flames until he is half way down the side of the steep hill.

He at once applies the brakes to the truck, but the pin which Wilkerson has removed prevents the brakes from working, and the car soon attains a terrific momentum. Bounding from side to side of the narrow mountain roadway, the driver of the machine has great difficulty from preventing the truck from leaping the trail.

Realizing that death awaits him when the truck strikes the blazing timbers of the bridge, the driver jumps for his life into a ditch alongside the road. Dore, anticipating the driver's desertion, springs to the steering wheel of the truck just in time to prevent it from overturning. He applies the brakes frantically in an at-

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tempt to control the runaway car, but with no success.

With the flames of the bridge already beating in his face, Dore jumps at the last moment from the car, rolls down the hillside, and hangs unconscious over the edge of the canyon, into which the massive motor truck plunges through the rotten timbers of the blazing plank bridge.

The heat from the burning structure and the crackling of flames in nearby bushes and mountain grass brings Dore to semi-consciousness and a realization of his danger. Painfully crawling away from the canyon's edge to a bare rock where the flames cannot reach him, he again falls unconscious from his injuries. Wilkerson, meanwhile, has reached the station, and catches the local for San Francisco, believing that Dore has plunged into the depth of the canyon.

ALLIANCE.

THE LAST EGYPTIAN (Oz Five Parts).—Kara, the last member of a long list of Egyptian rulers, learns from his grandmother upon her deathbed that an Englishman, Lord Roane, had dishonored the daughter of the imperial house, and that in his veins together with the blood of kings flows the blood of the perfidious nobleman. Before passing away she gives to Kara the key to the secret burial vaults and treasure chamber.

Kara vows to wreak a belated vengeance upon the head of the man who has sullied his family's honor. He takes with him enough treasures to carry out his purpose, goes to Cairo where he is received as a royal prince, and there finds Lord Roane. With Oriental cunning he sees that he can best pierce his enemy to the heart through the nobleman's beautiful granddaughter, Lady Aneth. He asks her hand in marriage, is refused, but still clings to his purpose. Enticing the girl's father to gamble, he ruins him and then offers to restore the winnings if the Englishman will give his consent. The nobleman puts him off, but the prince goes direct to the girl, and threatens her father with ruin unless she agrees to marry him, intending to inveigle her into a mock marriage.

To save her father from ruin and disgrace she consents to marry Kara at his palace that night. Winston Bey, her English lover, rescues her before she falls into the Egyptian clutches and hurries her to his yacht and sends her up the Nile. Kara, whose plans for a mock marriage have been completed, hears of her escape, leaves Cairo and at the head of a band of desert robbers attacks the vessel and makes Lady Aneth a prisoner. The robber chief refuses to deliver her to Kara until he has been paid. The prince hastens to the secret chamber for gold, and Viscount Cousinor, Aneth's father, follows him there.

A terrific struggle follows. The Englishman overpowers his antagonist, locks the stone door upon the Egyptian and leaves him to perish in the tomb of his ancestors. As the viscount is leaving the tomb he is killed by a slave girl, who mistakes him for Kara. Thus is the house of Kara avenged.

In the meantime the British authorities hear of the attack on the yacht, and dispatch a column of troops to the scene. Upon their approach the robbers flee and Lady Aneth is restored to the arms of her lover.

THE KEY TO YESTERDAY (Favorite Players).—George Carter, a revolutionist in South America, is the exact double of Frederick Marston, a famous artist in Paris. Carter is betrayed by a comrade and is sentenced to be shot. He takes a desperate chance and escapes on board a vessel bound for London.

In Paris Marston is stabbed by a model because he does not return her love. The wound incapacitates him from painting, and leaves an ugly scar, and he goes to America on a vacation. Highwaymen attack him, inflicting injuries which cause a total loss of memory. The robbers leave nothing in his pockets but the key to his Paris studio, and Marston adopts the name of Robert Anglo-Saxon. Five years later he falls in love with Duska Filson, a noted beauty, and at a dinner given by her he meets Gen. Robero, a South American ambassador, the man who condemned Carter to death. Robero believes Saxon is Carter and writes Saxon a letter warning him that if he marries Duska he will have Saxon extradited to South America and shot. Robero convinces him that he is Carter and Saxon goes to South America to pay the penalty of the crimes he believes himself guilty of. On the boat he meets Rodman, Carter's betrayer. Duska follows Saxon to South America and learns that Saxon has proven his innocence and departed two days before. She sends him a wireless and he has the ship stopped and lands at Puerto Frio, and learns that the revolution has broken out. In fighting his way through the lines he is shot and is placed on board a vessel bound for France by Rodman. Rodman tells Duska what has occurred and she follows Saxon to France. Saxon's mind clears and through the medium of the key which fits the lock of his house his identity is clearly established.

Duska learns that Saxon is the world-renowned artist and his a wife who is very ill. When Saxon reaches his home he finds Duska at the bedside of his wife, who has just died. Duska respects Saxon's grief and departs, with her dream of happiness shattered.

HEARTS AND FLOWERS (Cosmos).—Tom, the son of John and Mary Landers, an old-fashioned country couple is in love with a pretty country girl, who is also being courted by Walter Terry. Tom surprises the latter making violent love to her and, crazed with jealousy, strikes Walter and in the fight that ensues Tom accidently pushes Walter over the edge of a cliff. Fearing that he had killed his rival, Tom leaves the farm for the city. Unable to secure a position there, he appeals to his mother, who sends him money. He finally secures a position with Grant & Co., stockbrokers. The Wall Street fever soon gets the better of him and he tries his luck in the stock market. Being successful in his first venture, he plans to make a fortune. He writes his mother informing her that he has an opportunity to go into a good business for himself and begs of her a loan of $1,000. The devoted mother having faith in Tom's promise of a speedy return of the money, takes the money which they had saved to pay off the mortgage on the farm. Tom loses it in speculations and is ashamed to reply to his mother's appeals for the promised return of the money.

Meanwhile, Pa Landers is killed by an accidental discharge of his gun while out hunting. The poor widow is now unable to meet the payment of the mortgage and is forced to leave the old home.

Miss Elsa Norman, a society girl in the city, is attacked by a thief, but is rescued by Tom and a close friendship is the result of this incident, which later develops into mutual love.

Tom's mother arriving in the city visits him in his office. He is ashamed of her appearance and takes her to a boarding house in the suburbs and asks her not to call on him. Terribly hurt at the indifference of her son, she resolves never to annoy him again. Alone in her grief she is forced to move to a poor tenement house. She visits daily the lobby of Tom's office building, where she is seen one day by Elsa Norman, who in deep sympathy for the poor old woman gives her a bunch of violets, not knowing she is the mother of the man she loves.

Ma Landers' money gone, she is in actual want and is overcome one day by weakness and faints in front of the building, where she is picked up by Elsa and her chauffeur and carried to her miserable lodging. There she tells her story to Elsa, who is horrified to learn that the old lady is Tom's mother; Elsa 'phones Tom to come at once and he is brought face to face with the terrible result of the neglect of his mother. Elsa touched by the heroic acceptance of the old lady's sad fate, purchases the old farm and presents it to her.

Tom returns to the old homestead and in a touching love scene which follows Ma Landers forgives Tom, who wins back Elsa's love.

IVAN FILM PRODUCTIONS, INC.

SHOULD A WOMAN DIVORCE? (Five Parts).—Grace Roberts, the only daughter of an Iowa farmer, while attending a girls' college meets Dr. Franklin with whom she falls in love. He loves her, too, but on account of his affected eyes, fears to propose. Edward Smith, a wealthy cattle dealer of Chicago, comes to the farm to purchase cattle. He is invited to attend the surprise party, given to Grace in honor of her graduation. He meets Grace. They become infatuated, and later are engaged. Dr. Franklin writes to Grace asking her to become his wife. Grace replies that his proposal comes too late; that she is already engaged. He comes to the farm, and endeavors to induce Grace to break off with Smith. Grace refuses and Dr. Franklin leaves.

Grace and Smith marry. Two years elapse. Grace and Smith and their little girl, Vivian, live in their palatial residence in Chicago. Smith makes Grace very unhappy on account of his utter neglect. One evening, Grace encountering Dr. Franklin, tells him of her marital troubles. Dr. Franklin again speaks of his great love for her and suggests an elopement. Indignantly she leaves him. On her way home she meets her husband in the company of two women. She follows them to a cabaret. Infuriated with jealousy she enters, and denounces them. In this state of mind she rushes from the scene, resolving to end her life. She approaches the river's edge, removes her coat and prepares to jump. She wavers and decides that he is not worth the sacrafice. She determines to go to the man who loves her and the next morning Dr. Franklin and Grace leave for New York under the assumed name of "Scott." Smith comes home, discovers the absence of Grace, and becomes greatly alarmed. He telegraphs her parents inquiring about her, then gives a general alarm to the police. Mr. and Mrs. Roberts are greatly agitated over their daughter's disappearance and come to Chicago to aid in the search. In the meantime a fisherman finds Grace's coat on the bank of the river and turns it over to the police, who in turn notify Smith of its discovery. He and Grace's parents go to the police station to identify it. On seeing the coat, they are convinced that Grace is dead. The mother blames Smith—becomes hysterical—and dies.

Six years elapse. Dr. Scott and Grace live quite happily in New York with their little boy, Walter. Dr. Scott is renowned as a stomach specialist. In Chicago, Grace's little daughter, Vivian, is very ill. A consulation of eminent physicians discloses the fact that she has an ulcer on her stomach and an immediate operation is necessary. Dr. Scott of New York is suggested as being best qualified to perform the operation and Smith takes Vivian to Scott who, after examining the child, decides to operate immediately. While arranging for the operation Grace and little Walter enter the room; Smith and Grace recognize each other. Smith threatens to turn Grace over to the police, but is stayed by little Vivian's pathetic appeal that no harm befall her mother. Learning the situation, Dr. Scott refuses to perform the operation, but Grace pleads with him and he finally consents.

The operation proves successful and the child is convalescing. Dr. Scott sits her up for the first time, and Grace kneels beside her. Smith enters and at the child's request comes to her side. Vivian grasps the hands of Smith and Grace, and childlike, pleads that they kiss and be friends. Grace cannot endure the child's earnest pleading. To Dr. Scott the touching appeal of the child is unbearable, and he cries out to stop. The strain is too great; he is stricken blind!

Grace's father, who had been informed of the fact that his daughter is still alive, arrives and pleads with Scott to allow Grace to go back to Smith. Grace overhears him and begs Smith to grant her a divorce so that she may stay with Scott who now needs her more than ever. Scott, hearing their subdued voices, imagines that Grace is tired of him on account of his helplessness. He is mad with fear and jealousy and the same night in a dream sees a vision of Grace in Smith's arms. He wakes from his sleep, helplessly attempts to go to her, and wildly calls to her. Hearing his cry, Grace approaches him; but the agony and suffering of the last few days had been beyond human endurance and Scott, as he is about to embrace her, passes away. Left alone, Smith and her family plead with Grace that she return to her husband, but she will have none of him. She goes back to the old farm with her father, there to spend the remainder of her days loving and caring for her two children.

GREAT NORTHERN.

THE ADVENTURES OF GAR EL HAMA (Four Parts).—After months of secret toil by day and by night, Gar El Hama perfects a means by which to escape from prison. He succeds at last in removing a slab from the floor of his cell and drops through a shaft to the engine room below. There he overpowers the engineer, dons the latter's clothing and is passed by the guard at the door on the pretense of going for oil.

Free again, he sets out for a new adventure. Disguising himself, he attends a reception given by Consul Johanna. Meeting the Consul's daughter, he decides to abduct her and demand ransom. During the reception he examines her apartments, unlocking a window, and returns in the night, entering through this window with his assistants, and takes her aboard the schooner owned by him and his pirate gang. He then sends an unsigned letter to the Consul, stating that his daughter, Katherine, will be held until a ransom of $25,000 is placed at the foot of Victoria Monument, naming a time when it should be placed there. Katherine's fiance, Lieut. Erskin, sets out to find her. He is told by pilots that a girl was taken aboard a mysterious schooner the night before, so he charters a tug and goes in pursuit of the schooner.

Gar El Hama and his gang arrive at Snake Island and take Katherine to their headquarters there. She escapes from the headquarters but is recaptured on the island and taken on board Gar El Hama's private yacht. Lieut. Erskin and his friends arrive at the island, attacking the pirate gang. Gar El Hama escapes through an underground passage and Erskin, as he gropes his way through the dark tunnel in search of Gar El Hama, is captured by the latter and taken to the yacht also, and is bound and locked in a stateroom. He finds a lighted lamp with which he burns the ropes, and forcing the door, sets himself free. The pirates neglected to take his revolver, so he goes down to the engine room, locks the engineers in a closet at the point of his revolver and overpowers the fireman. He pours water on the fire and removes parts of the engines, disabling them, which brings the yacht to a standstill. He does this, knowing that his friends are in pursuit, in order that they may overtake the yacht.

He steals up behind Gar El Hama, overpowers him, and then finds Katherine in the cabin. He seeks to defend her and himself from the pirates, but when Gar El Hama recovers, he and

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his men recapture and make prisoners of them both. Soon, however, Erskin's friends arrive, attacking and capturing Gar El Hama and the pirates, rescuing Erskin and his fiance. The yacht is towed back by the tug, Katherine is restored to her home, and Gar El Hama is thrown into prison again.

K. C. BOOKING CO.

BORN AGAIN.—Dorothy Grey has a quarrel with her stepmother and goes on the stage. She meets with immediate success, but is disgusted with her surroundings. A theatrical manager makes himself obnoxious by his attentions, and when George Dunbar, a wealthy man, proposes to her Dorothy accepts him. The next day, immediately after the ceremony, Dunbar gives a dinner to a few friends at his country home. It is a fast crowd, and too much wine is drunk. In his intoxicated condition Dunbar is a revolting sight to Dorothy. Seeing that Dorothy is displeased, Donbar orders the people to leave. In his maudling state he tries to make up with Dorothy, but she will not permit him to touch her. Filled with revulsion she determines to leave her husband, but he catches her and throws her back into the room, her head striking on a chair. Dorothy later makes her escape.

Dorothy wanders aimlessly until sunrise, and is half delirious when she reaches the farm of the widow Marsh and her son, Jeff. Dorothy becomes hysterical and Dr. Morrow is compelled to give her a hypodermic injection. She awakens the next morning with her mind completely blank, the blow on the head having caused aphasia. She has the mind of a child, though she learns with astounding rapidity. With her matured brain, however, she acquires knowledge hourly, and soon her mind is completely restored, though her memory prior to her arrival at the farmhouse, when she gave a fictitious name, is entirely blank.

Jeff falls in love with Dorothy and the two are married. On the night of the wedding Dr. Morrow is called away. Dr. Morrow finally comes back and the wedding takes place. A year later a baby is born and Dorothy's memory is completely restored.

In visions she lives again the incidents which made her twice a bride, and she turns from her baby in horror and refuses to see Jeff. To the doctor she tells her story and the name of her first husband. The doctor then tells her what occurred on the night of her marriage. Dunbar had gone out in his racing car in an intoxicated condition, and, falling over a high cliff, had been killed. The call for the doctor came when he was at the Marsh home, and he hurried to the scene of the accident. It therefore developed that Dunbar died thirty minutes before Dorothy's second marriage. The doctor calls Jeff, and he is joyfully received by his wife.

THANHOUSER SYNDICATE.

ZUDORA (Episode Four—"The Secret of the Haunted Hills"—Reels Seven and Eight—Two Parts).—Storm's parents, good country people who have given him a heritage of clean blood and excellent traditions, live in a village surrounded by hills that seem veritably to stand guard over the small town's security. However, on those very hills and in the very homes of the people, themselves, the wraith of a monstrous, fleshless, bullet thridded hand has recently appeared without explanation. The people are wild with fright occasioned by something they cannot explain, and Storm receives an urgent letter from his parents to come to them.

Sending a note to Zudora, he rushes home to his parents and is welcomed, not only by them but by the maid servant and a half-witted boy, whom, by mistake, he once had shot through the hand during his boyhood. Zudora, too, comes to see his parents and is welcomed by them as a future daughter-in-law. As they are all rejoicing together, suddenly on the wall of a further room the specter hand appears. Storm's father rushes for his shot gun, and fires at the uncanny hand. The lead hurtles through the wall and strikes the serving maid in the arm. Suspecting that her uncle, Hassam Ali, is at the bottom of all this Zudora and John Storm hasten back to town. Zudora sees the famous mystic first, and is met, of course, with a baffling denial. Then Storm comes and after a painfully heated exchange of words the older man tries to shoot the young lawyer. In the struggle that ensues Hassam Ali is gradually overcome and bent back across a table top only to be rescued by Zudora just as Storm is about to be stabbed in the back by the mystic's Hindu servant.

Going back to the excited townspeople who have gathered at the station to meet him, Storm comforts them by saying that the wonderfully clever Zudora is coming to their rescue and that she will solve the mystery. After several thrilling adventures Zudora and Storm finally decide that the source of the mysterious apparition is in the upper room of one of the farm's outbuildings. While Storm makes some other investigations Zudora runs to this place and is caught in the garret by the idiot boy, tied, gagged and a rope wound round her neck. She closes her eyes hopelessly as a bandage is tied about her head. Then the scene shifts and John Storm is seen walking across the fields in the direction Zudora has taken. He has finally decided that she has hit upon the right idea and that he went off on a false scent. As he walks slowly along, of a sudden he feels a sense of impending evil. He begins to run. As if directed by some unseen guide, Storm rushes up the stairs of the outbuilding and grapples with the idiot boy, subdues him and rushes to Zudora. Swiftly he unties the ropes. They climb to an upper room and discover the stereopticon machine which has thrown on the landscape the X-Ray photograph of the skeleton hand.

WORLD FILM CORPORATION.

IN THE NAME OF THE PRINCE OF PEACE (Dyreda—Four Parts).—Waldo, son of Baron von Kraft, comes home from college and finds a reception in progress. All of the rooms are occupied, as Waldo braves old legends by offering to sleep in a room which is said to be haunted. His sister and her girl friends decide to play a prank on him. They borrow a skeleton from one of the medical students nearby and place it in the room. Waldo leaves his sweetheart to go upstairs. He comes face to face with the skeleton and the shock causes him to lose his mind. The girls in fright tell the Baron of their prank and its result. As the Baron goes up, the boy's door opens and he comes down, with staring eyes and his hair white as snow. The boy does not recognize his father and the agony in his face crushes the father and the thoughtless girl. The girl tries to atone for her sin by retirement to a convent.

War is declared between Germany and France, and the father leaves to join his regiment. Into the tent of the Baron is brought a French spy. The Baron changes clothes and impersonates him to steal important information. The convent of St. Agnes is taken by the French as a fortification. The Baron is caught as a spy in the convent. His daughter recognizes him and tries to give him a message, but is discovered. They force her to swear on the crucifix that he is a German and his execution is ordered. The Germans finds out about the Baron and attempt to rescue him, but arrive too late. The spirits of the heroes slain in the conflict are seen rising from their earthly bodies with arms outstretched on the way to that land where "war" is unknown.

ALL RED FEATURE CO.

THE WAR PIGEON (Dec.).—Wm. Crandall, a renegade Canadian, arranges to become a spy for the American forces. He returns to Canada in the guise of a loyal Canadian and compels his daughter, Alice, to assist him in his work of furnishing information to the Americans. This information is carried by carrier pigeons which Alice has as her pets.

Lieut. Fitzgibbon, commander of a band of Canadian Scouts, with the assistance of his faithful Indian ally, Stonefish, discovers this method by which the enemy is kept informed. In doing so he and Alice meet, and a mutual admiration results. Shortly afterward, Alice learns of a plot to capture Fitzgibbon and his followers, who are located at De Cou's stone house.

The conflict between her duty to her father and her unconfessed affection for Fitzgibbon, is decided by a most extraordinary chain of events. Through Alice's heroism and with the assistance of the faithful Indian, Stonefish, Fitzgibbon receives warning of the contemplated attack just in time and in the fight which follows he and his followers are victorious. Wm. Crandall is taken prisoner, but is released by Fitzgibbon's command. Fitzgibbons seeks Alice and receives his reward.

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(Continued from page 1737)

the fullness of years will himself be Lord Cecil and nineteenth Earl of Swarthmore.

"HIS SUICIDE." (Dec. 22.)—Bill Bogs is tired of life, also tired of his wife She abuses him dreadfully and won't lend him the clothes line to hang himself with Instead she makes him put the line back and then hang out the clothes; but Bill gets tangled in a sheet and musses it up and she jumps on him for the fifty-sixth time He goes into the house and gets a gun, but she demands what he means by getting the place all mussed up. The knife route is denied him because he picked out the best carving knife, which Myra had just sharpened. However, he wanders down the street and gets an idea. He buys a quart of gasoline and goes back home to drink it all. Then he blows on lighted matches until he explodes. Sympathetic bystanders affected by Myra's grief until she explains that she is weeping because Bill carried no fire insurance. They drop her to the cold ground and leave her alone with her great sorrow.

"FLOSSIE'S DARING LOYALTY" (Dec. 22)—Manly Mann loves Flossie Fay, his stenographer. Montague Marks, villainous business rival, sees Manly dictating what purports to be an important business document, and enters the office when Flossie is alone before she can transcribe her notes. He endeavors to bribe and frighten her into reading him the notes in the document. Flossie refuses and Montague leaves vowing vengeance.

At a nearby den he hires a band of thugs to assist him. They return to the office and failing to bluff the brave Flossie they drag her from the office and down the street. Manly returns to find the office a wreck, and fearing for Flossie's safety, he adjourns to the street where he finds handkerchiefs and hair switches which confirm his suspicions of foul play. He arouses the police who promise to come at once to the rescue.

Manly tracks the thugs to their den where he gathers from a dope fiend that after failing to force Flossie to read her notes, the ruffians have carried her to the woods where they intend to tie her to a tree and explode a keg of powder blowing her to atoms. Manly hastens on, arriving in the nick of time. He vanquishes the whole gang single handed and piles them up unconscious, then he and Flossie take their departure. They return to the office and meet Benton who is anxious for his papers, and while he and Manly guard the door with revolvers, Flossie nervously transcribes her shorthand notes and hands them over a formula for dandruff cure.

"THE SINGLE ACT." (Special—Two Parts—Dec. 23.)—George Burton bursts into the little saloon he sometimes frequents and examines a fat wallet. On a shady street an elderly gentleman is discovered by a policeman, to whom he describes George as his assailant. In the saloon the barkeeper, of a philosophical turn of mind, nods in approval as he reads a paragrapher's comment and he shows it to George—"A man, however damned, can justify his existence in one single act." This starts the formation of a thought in George's mind. He leaves for his lodging house just in time to escape the policeman searching for him. George arrives at his room, sees that this and the adjoining room are not watched, and slides into the adjoining room through a secret passage he has constructed through the abutting wardrobes. It transpires, as he hurriedly starts to change and clean up, that he is living in a dual role. The near-sighted landlady admits the policeman, but when he looks at the transformed George suspiciously, indignantly denies that George is other than her star boarder.

George is loved by Mary Fox. Her father is suspicious of George's calling but has no positive grounds on which to act, and break his daughter's happiness. The same night, following the foregoing holdup, George plans a rich haul at the banquet following a fashionable wedding. The police have planted a detective in his room to wait for him but he succeeds in donning his crook outfit and eluding the sleuth. At the fashionable home, he is seen by the watchman as he clambers in the nursery window, and only escapes capture because little Dorothy denies being out of her room, to escape a scolding for stealing out to watch the party. Little Dorothy discovers him, however, and starts the better impulse. He starts to clamber out the window but the watchman is waiting and shoots. A chase through the banquet hall leads to George's lodging and he again escapes through knocking out the waiting detective, throwing a chair through the window to divert attention, and sliding through the secret passageway. With the coming of morning the secret passage is discovered but George is off in his better role to see Mary, but is killed by an explosion. The police arrive too late, and Mary never knows that her sweetheart lost his life in the act that would justify his existence.

"A SOLDIER OF PEACE" (Special—Two Parts—Dec. 24).—John Woodward, city health officer, marries Marie, a rather spoiled girl of quick temper. They start on a delightful honeymoon, but just as they are beginning to enjoy the delights of a charming resort, John receives word that an epidemic of diphtheria has broken out in his city. He at once informs Marie that he must return. Angry and disappointed at his

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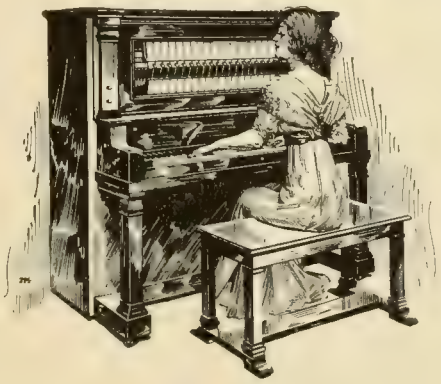

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proposed abandonment of their plans, Marie demands that he remain with her, leaving the matter of the epidemic in the hands of his subordinates, and declares that if he really loved her he would not leave her so soon, it not occurring to her to return with him. When he is firm in his intention to go back to his duty, the girl angrily informs him that if he persists in parting with her now, it will be forever. Loving her passionately, John is almost brokenhearted, but goes, and a complete estrangement results, Marie, in her selfish pride, refusing to consider anything but her personal viewpoint. Marie, who really loves her husband, attempts to find forgetfulness by social activities, but with small success. In the midst of her pleasures, she will see a vision of John, fighting desperately for the lives of the people of his city. Unconsciously, she becomes more thoughtful taking an interest in helpless and unfortunate persons of whom she hears. One of these is an old woman, very poor, almost an invalid, but who, nevertheless, is gentle and rather sadly happy. With her Marie becomes friends and at length is shown a wedding gown, yellow with age, and told a story.

Fifty years before the old lady put on the wedding gown and started to the church where she was to wed the youth of her heart. Before she reached it, however, came wild tidings—they were fighting at Bull Run—the Standards of the South were reeling backward in defeat—every sword and every man was needed in desperate haste. Delaying only for a single kiss, the lover galloped away, and the girl returned to her home to take off the wedding gown she would never again put on, for though there came news of the victory, snatched from defeat, and a deed of splendid valor, the youthful lover did not return. But, through the long years his memory had been cherished in fond pride, and in the knowledge that her lover had not failed at duty's call, and that she had not hesitated to make her sacrifice upon the altar of patriotism, she who had been the girl of long ago had found a serene content. Marie soon afterward reads that the epidemic has been suppressed, but that John Woodward, bravely exposing himself that others might be protected, is desperately ill. With a sudden awakening to a realization that peace may hold its duties and dangers no less than war, and with a heart filled with love and repentance, she hurries to his side, and in an agony of suspense awaits the crisis, which comes and passes, and it is known that he will live. He looks at her with recognition, and as she bends tenderly over him he whispers: "I could not love thee, dear, so much, loved I not honor more!"

"THE LURE OF THE GREEN TABLE" (Dec. 25.)—Harry Woods is a young business man and a member of the most exclusive clubs. He is engaged to be married to Jessie Vail, a pretty young music teacher. The card room of the club holds him in its grip until he is heavily in debt to several of his companions. He determines to get away from the old influences, go West and make a home, so that he and Jessie can marry. In one of the frontier towns Harry makes a dicker with Jim Law, a real estate dealer, buying a small ranch on time. Two years of hard work follow. Then Harry writes Jessie that he will make the last payment on the ranch the following day and that he will have quite a nice sum of money left over. Harry goes to the village to make his last payment and Law is not in his office; he finds out however, that Law can be found in the town's gambling hall. After some hesitation Harry enters the place, finds Law at the bar, pays his money, and gets his deed to the ranch. As Harry is about to leave one of the men playing poker at the table near is called away in the midst of a big pot. The man asks Harry to play out his hand. Harry plays the hand and as the man returns the Easterner rakes in a big pot. The gambler takes over his seat.

Arrived at his ranch house, Harry is strangely agitated, nervous. The feel of the cards and the chips on the green table has aroused the fever dormant for two years. There is a desperate struggle and the green table wins. Taking some of his ready money from his strong box, Harry returns to the hall and sits in the poker game. A month passes. Harry has lost all of his cash on hand. The fever envelops him; he even neglects to write to Jessie. The girl, worried that she receives no reply to her letters, determines to go to him and leaves for the West. Meanwhile Harry, in his crazed desire to gamble, uses the deed to his ranch, his last asset, to buy chips. This, too, is lost, and a moment later a cowboy who has seen Jessie at the railroad station enters and announces that a mighty pretty girl is coming out on the stage. The head gambler, in a spirit of bravado, turns to the dazed, desperate Harry and says, "Hard luck, pard. Here's one more chance. I'll cut you to see who will welcome that pretty girl." Harry refuses, but the gambler finally stings him into assenting. They cut the cards and Harry loses. The gambler laughs and leaves the hall. Harry takes a stiff drink and finds his way to the street. The stage is just arriving. Jessie descends and the gambler tries to talk to her. The girl, shrinking back, looks about for Harry. The latter, in a stupor, stumbles on the scene. The girl, with a cry, throws her arms about Harry. The gambler, with a curse at Harry for trying to take the girl away, shoves Jessie to one side and covers Harry with his gun, but the stage driver interferes and tells him that Jessie is Harry's sweetheart and come out to marry. With the characteristic big heart of the West, the gambler makes Harry take back the deed to the ranch and the greater part of his lost money. And the love of a good woman takes up the fight against the lure of the green table.

"BRANNIGAN'S BAND" (Dec. 26). Mrs. Casey wants to run to the store and calls Casey to mind the baby. Michael Brannigan starts practicing on a brass horn and wakes the baby. Then Casey brings the baby out in the yard, where Mike can hear it. Casey's arguments seem to lack force and he beats a retreat when the rest of the band arrives. Angelo, an organ grinder, passes along the street and Casey hires him to join the concert. The band can't tell what they are playing and throw rocks at Angelo. Angelo comes over the fence with a knife and they retreat, but rally again and chase him back again. Angelo blames Casey and they are having a row about it when Mrs. Casey returns. She vanquishes Angelo with a broom and then proceeds to douse the band with water, which effectually stops the concert.

"A TROUBLESOME CAT" (Dec. 26).—The hard working bill poster is worn out and jumps into his cozy cot. He is hardly asleep when a cat appears at the open window and commences his nightly conversation in treble tones. Not having anything handy to throw, the bill poster jumps out of bed and coyly endeavors to catch his tormentor and wring his neck, but the cat is too active and a chase begins.

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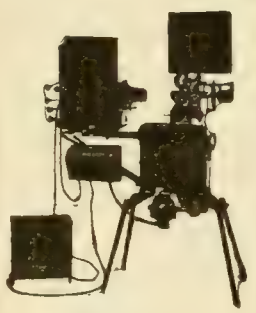
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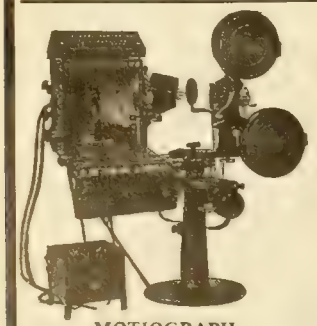
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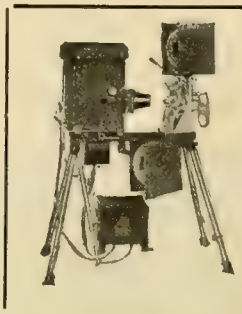

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INDEPENDENT RELEASE DATES

AMERICAN.

Dec. 18—Trapped by a Heliograph (Drama).
Dec. 21.—The Sower Reaps (Two Parts—Drama)
Dec. 23—The Tin Can Shack (Drama)

BEAUTY.

Dec. 15—Her Younger Sister (Drama).
Dec. 22.—The Better Way (Drama)

BISON

Dec. 12—The Trail Breakers (Two Parts—Western—Drama).
Dec. 19—The Christmas Spirit (Two Parts—Drama).
Dec. 26.—The Law of the Range (Three Parts—Western Drama)

BRONCHO.

Dec. 16—The Panther (Two Parts—Drama).
Dec. 23—The Passing of Two-Gun Hicks (Two Parts—Drama).

CRYSTAL

Dec. 15—Such a Mistake (Comedy).
—The Glass Pistol (Comedy).
Dec. 22—Vivian's Beauty Test (Comedy)

DOMINO.

Dec. 24—The Last of the Line (Two Parts—Drama).
Dec. 31—Flower In the Desert (Two Parts—Drama).

ECLAIR

Dec. 13—The Mountain Traitor (Western—Dr.).
Dec. 16—A Game of Wits (Two Parts—Detective-Drama).
Dec. 20—The Jewel of Allah (Oriental—Drama).
Dec. 23—The Fortunes of Margaret (Two Parts—Drama)
Dec. 27—For the Defense (Drama)

FRONTIER

Dec. 5—The Circle of Gold (Drama).
Dec. 12—Her Higher Ambition (Drama).
Dec. 19—The School Teacher at Angel Camp (Drama)
Dec. 26—The Rustler Outwitted (Drama)

GOLD SEAL.

Dec. 15—The Ghost of Smiling Jim (Two Parts—Western-Drama).
Dec. 22—The Call of the Waves (Two Parts—Society Drama)

IMP.

Dec. 14—The Mill Stream (Two Parts—Drama).
Dec. 17—Within the Gates of Paradise (Christmas-Drama).
Dec. 21—In Sunny Spain (Comedy Drama)
Dec. 24—No release this day.

JOKER.

Dec. 16—How Father Won Out (Comedy).
—Ascent of the Ingrar Neilson (Educational).
Dec. 19—His Doctor's Orders (Comedy).
Dec. 23—Love and Spirits (Comedy)
Beauty Spots in Italy (Scenic)
Dec. 26—Hot Stuff (Comedy)

KAY BEE.

Dec. 18—The Game of Life (Two Parts—Drama).
Dec. 25—In the Sage Brush Country (Two Parts—Western Drama)

KEYSTONE.

Dec. 5—Getting Acquainted (Comedy).
Dec. 7—His Prehistoric Past (Two Parts—Comedy).
Dec. 7—Other People's Business (Comedy).
Dec. 10—The Plumber (Comedy).
Dec. 12—Ambrose's First Falsehood (Comedy)
Dec. 14—Fatty's Magic Pants (Comedy)
Dec. 17—Hogan's Annual Spree (Comedy)

KOMIC

Dec 13—The Housebreakers (Comedy).
Dec. 20—Bill and Ethel At the Ball (No. 13 of the "Bill" Series—Comedy).
Dec. 27—The Record Breaker (Comedy)

L KO

Dec. 13—The Rural Demons (Comedy).
Dec. 20—The Baron's Bear Escape (Comedy).
Dec. 27—The Manicure Girl (Comedy)

MAJESTIC

Dec. 15—At Dawn (Drama).
Dec. 20—In Fear of His Past (Two Parts—Drama).
Dec. 22—The Better Way (Drama)
Dec. 27—The Old Fisherman's Story (Drama)

NESTOR.

Dec. 15—The Boy Mayor (Semi-Juvenile-Drama).
Dec. 18—His Dog Gone Luck (Comedy).
—Here and there in China With Homer Croy (Educational).
Dec. 22—For I Have Toiled (Drama)
Dec. 25—Who Stole the Bridegroom (Comedy)

POWERS.

Dec. 11—Adventures of the Nimble Dollar (Dr.).
Dec. 18—(No Release this Week.)
Dec. 25—Hunting in Crazyland (Animated-Cartoon-Comedy)
The Japanese Silk Industry as Seen by Homer Croy (Educational)

PRINCESS

Dec. 11—In the Conservatory (Drama).
Dec. 18—When Fate Rebelled (Drama).
Dec. 25—When Fate Rebelled (Drama)

RELIANCE.

Dec. 19—The Beat of the Year (Two Parts—Drama).
Dec. 21—Our Mutual Girl, No. 49 (Topical)
Dec. 23—A Lucky Disappointment (Drama)
Dec. 25—Bobby's Medal (Drama)
Dec. 26—The Exposure (Two Parts—Drama)

REX

Dec. 17—Ambition (Two Parts—Drama).
Dec. 20—A Page From Life (Two Parts—Drama).
Dec. 24—The Big Sister's Christmas (Two Parts—Drama)
Dec. 27—Her Escape (Two Parts—Melodrama)

ROYAL.

Dec. 19—Two Kisses (Comedy).
Dec. 26—Her Mother's Voice (Comedy)

STERLING.

Dec. 10—His New Job (Comedy).
Dec. 14—Lizzie's Fortune (Comedy).
Dec. 17—The Fatal Hansom (Comedy).
Dec. 21—Carmen's Romance (Juvenile—Comedy)
Dec. 24—Innocent Dad (Comedy)

THANHOUSER.

Dec. 13—When East Meets West (Drama).
Dec. 15—The Barrier of Flames (Two Parts—Drama).
Dec. 20—Sid Nee's Finish (Comedy).
Dec. 22—Under False Colors (Two Parts—Drama)
Dec. 27—A Hatful of Trouble (Comedy)

VICTOR.

Dec. 14—The Wayward Son (Drama).
Dec. 18—Heart of the Hills (Three Parts—Drama).
Dec. 21—Terence O'Rourke, "Gentleman Adventurer" Series No. 4, "The King and the Man" (Two Parts—Drama)
Dec. 25—The Accusation (Two Parts—Domestic Drama)

FEATURES.

ALCO FILM CORP.

Dec. 7—The Tigress (Drama)
Dec. 14—The Three of Us (Drama)
Dec. 21—Tillie's Punctured Romance (Keystone—Six Parts—Comedy)
Dec. 28—Springtime (Drama)

ALLIANCE FILMS CORP.

Dec. 7—The Last Egyptian (Oz—Five Parts—Drama).
Dec.—The Truth Wagon (Masterpiece—Five Parts—Drama).
Dec.—The Last Chapter (Favorite Players—Five Parts—Drama).

APEX.

Dec. —A Life at Stake (Five Parts—Drama)

BOX OFFICE ATTRACTIONS CO.

Dec. —The Idler (Drama)
Dec. —Samson (Drama)
Dec. —A Fool There Was (Drama)

COSMOS FEATURE FILM CORP

Dec. —The Little Girl That He Forgot (Five Parts—Drama)

ECLECTIC.

Dec.—The Stolen Birthright (Wharton—Three Parts—Drama).
Dec.—Thirty Years of a Gambler's Life (Pathe—Three Parts—Drama).
Dec.—Jolts of Jealousy (Comedy).
Dec. —The Silent Accuser (Pathe Two Parts—Drama)
Dec. The Quality of Mercy (Pathe Two Parts—Drama)
Dec. —The Runaway Leopard (Comedy)
Dec. —Some Non-Poisonous Snakes (Educational)
Dec. —A Temperamental Whiffles (Pathe—Two Parts—Drama)

GREAT NORTHERN FILM CO.

Dec. The Adventures of Gar El Hama (Four Parts—Drama)

HEPWORTH.

December—The Basilisk (Three Parts—Drama).
December—Through the Valley of Shadows (Four Parts—Drama).

KINETOPHOTE AND K. & C. BOOKING CO., INC.

Dec. 7—The Span of Life (Five Parts—Drama).
Dec. 21—The Little Jewess (Four Parts—Dr.).

ITALA FILM CO. OF AMERICA.

Dec.—Jules Porel—Serpent (Three Parts—Drama).
Dec.—The Treasure of the Louzats (Four Parts—Drama).

PARAMOUNT PROGRAM.

Dec. 3—The Bargain (Paramount—Five Parts—Drama).
Dec. 7—The Ghostbreaker (Lasky—Five Parts—Drama).
Dec. 10—The Conspiracy (Famous Players—Four Parts—Drama).
Dec. 14—The Crucible (Famous Players—Five Parts—Drama).
Dec. 17—False Colors (Smalleys—Five Parts—Drama).
Dec. 21—The Sign of the Cross (Famous Players—Five Parts—Drama).
Dec. 24—Cameo Kirby (Lasky-Liebler—Five Parts—Drama).
Dec. 28—Cinderella (Famous Players—Five Parts—Drama).
Dec. 31—The Million (Famous Players—Four Parts—Drama).

SAWYER.

Without Hope (Flamingo—Five Parts—Drama).
As a Man Sows (Five Parts—Drama).
A Factory Magdalen (Five Parts—Drama).
The Lady of Lyons (Five Parts—Drama).

STRAND FILM CO.

December—A Double Haul (Eaco—Three Parts—Drama).
December—A Strange Adventure (Drama).

THE E. & R. JUNGLE FILM CO.

December—Hunting the Real Python (Drama).
December—From the Jungle to the Stage (Two Parts—Drama).
December—The Jungle Cure (Two Parts—Dr.).

UNITED.—WARNER'S.

Dec. —Little Miss Nuisance (Comedy)

WARNER'S FEATURES.

December—Pagliacci (Drama).

WORLD FILM CORP.

Dec. 7—Seats of the Mighty (Colonial—Six Parts—Dr.).
Dec. 14—The Marked Woman (Shubert—Five Parts—Dr.).
Dec. 21—As Ye Sow (Brady—Drama)
Dec. 28—The Pit (Drama).
Dec. —In the Name of the Prince of Peace (Dyreda Drama)

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LICENSED RELEASE DATES

RELEASE DAYS.

Monday—Biograph, Edison, Essanay, Kalem, Lubin, Pathe, Selig, Vitagraph.

Tuesday—Biograph, Edison, Essanay, Kalem, Lubin, Selig, Vitagraph.

Wednesday—Edison, Essanay, Kalem, Lubin, Pathe, Selig, Vitagraph.

Thursday—Biograph, Essanay, Lubin, Mina, Selig, Vitagraph.

Friday—Biograph, Edison, Essanay, Kalem, Lubin, Selig, Vitagraph.

Saturday—Biograph, Edison, Essanay, Kalem, Lubin, Selig, Vitagraph.

BIOGRAPH.

Dec. 8—Cousin Pons (Special—Two Parts—Drama).
Dec. 10—For Her People (Drama).
Dec. 11—And She Never Knew (Drama).
Dec. 12—Saved by Their Chee-ild (Melodrama).
—Diogenes Weekly, No. 13 (Comedy).
Dec. 14—The Sheriff of Willow Gulch (Drama).
Dec. 15 A Scrap of Paper (Special—Two Parts).
Dec. 17—Red Dye (Comedy).
—A Natural Mistake (Comedy).
Dec. 18—His Prior Claim (Drama).
Dec. 19—The Bond Sinister (Drama).

EDISON.

Dec. 8—The Rose at the Door (Third of Olive's Opportunities (Drama).
Dec. 9—A Matter of High Explosives (Comedy).
Dec. 11—The Best Man (Special—Two Parts—Drama).
Dec. 12—The Stenographer (Drama).
Dec. 14—The Flirt (Comedy).
Dec. 15—The Vanishing of Olive (Fourth of the "Olive's Opportunities" Series—Drama).
Dec. 16—On Christmas Eve (Drama).
Dec. 18—The Colonel of the Red Husars (First of "Young Lord Stranleigh" Series—Special—Three Parts—Drama).
Dec. 19—The Birth of Our Saviour (Drama).
Dec. 21—The Adventure of the Wrong Santa Claus (Twelfth of the "Octavius—Amateur Detective" Series—Com.).
Dec. 22—Olive Is Dismissed (Fifth of "Olive's Opportunities" Series—Drama).
Dec. 23—'Twas the Night Before Christmas (Fantasy).
—The Tip of the Dark Continent—Capetown, South Africa and Its Vicinity (Educational).
Dec. 25—The Premature Compromise (Second of "Young Lord Stranleigh" Series—Special—Two Parts—Drama).
Dec. 26—The Man Who Vanished (Drama).

ESSANAY.

Dec. 8—Mrs. Trenwith Comes Home (Drama).
Dec. 9—The Fable of the Bush League Lover Who Failed to Qualify (Comedy).
Dec. 10—Sophie's Sweetheart (Western—Comedy).
Dec. 11—Every Inch a King (Special—Two Parts—Drama).
Dec. 12—Broncho Billy's Dad (Reg. in U. S. Patent Office) (Western—Drama).
Dec. 14—Madame Double X (Comedy).
Dec. 15—The Loose Change of Chance (Drama).
Dec. 16—Two Pop-Up Fables (Comedy).
Dec. 17—Snakeville's Blind Pig (Comedy).
Dec. 18—The Girl from Thunder Mountain (Special—Two Parts—Drama).
Dec. 19—Broncho Billy's Christmas Spirit (Reg. in U. S. Patent Office—Drama).
Dec. 21—Their Cheap Vacation (Comedy).
Dec. 22—The Volunteer Burglar (Drama).
Dec. 23—The Fable of the "Husband Who Showed Up and Did His Duty" (Com.)
Dec. 24—Slippery Slim Gets Square (Western Comedy).
Dec. 25—Any Woman's Choice (Special—Two Parts—Drama).
Dec. 26—Broncho Billy and the Sheriff's Office (Reg. in U. S. Patent Office—Drama).

KALEM.

Dec. 8—In Dutch (Comedy).
Dec. 9—The Mystery of the Yellow Sunbonnet (Special—Two Parts—Drama).
Dec. 11—The Bold Banditti and the Rah Rah Boys (Comedy).
Dec. 12—The Flying Freight's Captive (Fifth of "The Hazards of Helen" Series—Drama).
Dec. 14—The Smugglers of Lone Isle (Special—Two Parts—Drama).
Dec. 15—Cupid Backs the Winners (Comedy).
Dec. 16—The Hate that Withers (Special—Two Parts—Drama).
Dec. 18—Through the Keyhole (Comedy).
Dec. 19—The Black Diamond Express (Sixth of the "Hazards of Helen" Series—Drama).
Dec. 21—The Mayor's Secretary (Special—Two Parts—Drama).
Dec. 22—The Winning Whiskers (Comedy).
Dec. 23—The Fatal Opal (Special—Two Parts—Drama).
Dec. 25—The Reformation of Ham (Comedy).
Dec. 26—The Escape on the Limited (Seventh of the "Hazards of Helen" Series—Drama).

LUBIN.

Dec. 8—He Made His Mark (Comedy).
—Dobs at the Shore (Comedy).
Dec. 9—A Recent Confederate Victory (Special—Two Parts—Drama).
Dec. 10—The Man from the Sea (Special—Two Parts—Drama).
Dec. 11—On Moonshine Mountain (Drama).
Dec. 12—Sam and the Bully (Comedy).
—The Fresh Air Cure (Comedy).
Dec. 14—The Beloved Adventurer No. 14—A Perilous Passage (Drama).
Dec. 15—It Cured Hubby (Comedy).
—Weary Willie's Rags (Comedy).
Dec. 16—The Bomb (Special—Two Parts—Drama).
Dec. 17—When the Blind See (Special—Two Parts—Drama).
Dec. 18—The Comediennes' Strategy (Drama).
Dec. 19—Who's Who (Comedy).
—Shall Curfew Ring To-night (Comedy).
Dc. 21—The Beloved Adventurer, Series No. 15 'In Port o' Dreams (Drama).
Dec. 22—His Suicide (Comedy).
—Flossie's Daring Loyalty (Comedy).
Dec. 23—The Single Act (Special—Two Parts—Drama).
Dec. 24—A Soldier of Peace (Special—Two Parts—Drama).
Dec. 25—Lure of the Green Table (Drama).
Dec. 26—Brannigan's Band (Comedy).
—A Troublesome Cat (Comedy).

MINA.

Dec. 17—The Thrilling Adventures of Count Verace (Comedy).
Dec. 24—A High Old Time (Comedy).
Dec. 31—The Siege of Liege (Comedy).
Jan. 7—Alias Greased Lightning (Comedy).

SELIG.

Dec. 7—The Mystery of the Seven Chests (Special—Two Parts—Drama).
—Hearst-Selig News Pictorial No. 81 (News).
Dec. 8—Saved By a Watch (Western—Drama).
Dec. 9—The Abyss (Drama).
Dec. 10—Hearst-Selig News Pictorial No. 82 (News).
Dec. 11—One Kiss (Comedy).
Dec. 12—The Soul Mate (Drama).
Dec. 14—The Lure o' the Windigo (Special—Two Parts—Drama).
—Hearst-Selig News Pictorial No. 83 (News).
Dec. 15—The Man From the East (Drama).
Dec. 16—The Test (Drama).
Dec. 17—Hearst-Selig News Pictorial No. 84 (News).
Dec. 18—The Tail of a Coat (Comedy).
Dec. 19—The Lady or the Tigers (Drama).
Dec. 21—Till Death Us Do Part (Special—Two Parts—Drama).
Dec. 21—Hearst-Selig News Pictorial No. 85 (News).
Dec. 22—Ward Brent Pays (Drama).
Dec. 23 One Traveler Returns (Drama).
Dec. 24—Hearst-Selig News Pictorial No. 86 (News).
Dec. 25—Doc Yak and Santa Claus (Comedy).
Dec. 26—The Champion Bear Slayer (Comedy).

VITAGRAPH.

Dec. 8—Sunshine and Shadows (Special—Two Parts—Drama).
Dec. 9—The Athletic Family (Comedy).
Dec. 10—Pure Gold (Drama).
Dec. 11—A Strand of Blond Hair (Comedy).
Dec. 12—How to Do It and Why; or, Cutey at College (Special—Two Parts—Comedy).
Dec. 14—The Greater Love (Drama).
Dec. 15—Out of the Past (Special—Two Parts—Drama).
Dec. 16—The Egyptian Mummy (Comedy).
Dec. 17—A Question of Clothes (Comedy).
Dec. 18—Who Was Who In Hogg's Hollow (Comedy).
Dec. 19—Mr. Santa Claus (Special—Two Parts—Comedy-Drama).
Dec. 21—Arthur Truman's Ward (Drama).
Dec. 22—By the Governor's Order (Special—Two Parts—Drama).
Dec. 23—The Professor's Romance (Comedy).
Dec. 24—The Knight Before Christmas (Com.-Drama).
Dec. 25—Sweeney's Christmas Bird (Comedy).
Dec. 26—An Affair for the Police (Special—Two Parts—Comedy).

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November—The Woman in Black (Four Parts—Drama).
November—Under the Gaslight (Four Parts—Drama).

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November—The Tangle (Four Parts—Drama).
November—The Locked Door (Drama).
Dec.—Sylvia Gray (Four Parts—Drama).

ESSANAY.

Nov. 19—The Tell-Tale Hand (Three Parts—Drama).
Dec. 19—The Battle of Love (Drama).

GEORGE KLEINE.

Nov. 15—Julius Caesar (Six Parts—Drama).
Nov—Officer 666 (Five Parts—Comedy).

LUBIN.

Nov.—The Spy's Fate (Three Parts—Drama).
Nov.—The College Widow (Five Parts—Com.).
Dec.—The White Mask (Drama).
Dec.—The Valley of the Lost Hope (Drama).

SELIG.

Nov. 11—The Story of the Blood-Red Rose (Three Parts—Drama).
Nov. 30—In the Days of the Thundering Herd (Five Parts—Drama).

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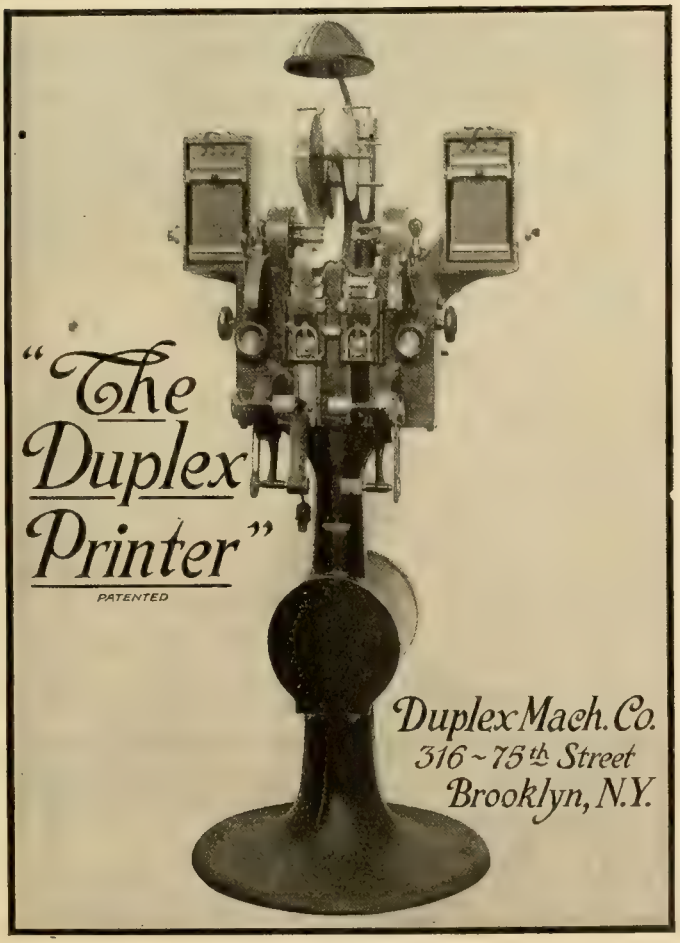

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" 19 The Sage Brush Leading Lady
" 26 Soul Mates
Dec. 3 A Mountain Goat
" 10 Shot in the Fracas
" 17 Finished at Sea
" 17 Rural Romeos
" 24 His Neighbor's Pants
" 24 The Chaser
" 31 The Big Stick
" 31 Too Many Wives
Jan. 7 With Daddy's Aid

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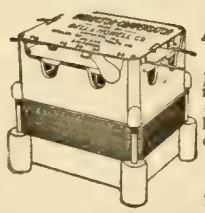

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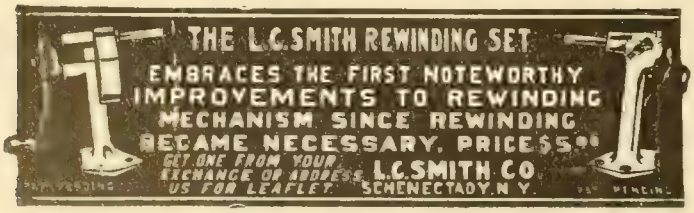
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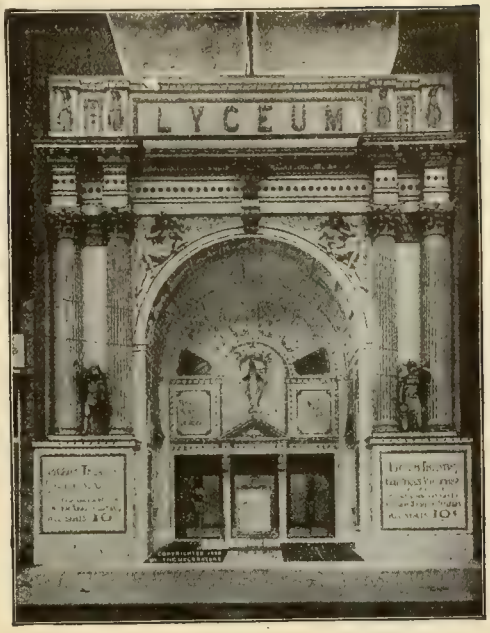

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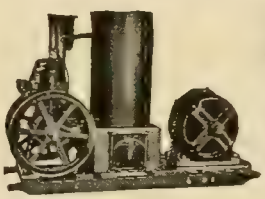


MOVING PICTURE ELECTRIC LIGHT PLANT

Used and highly endorsed by the United States Army. Biggest Sensation in the Moving Picture World. Can be operated by a boy 10 years old. One customer writes:

"Plant running like a top and delivering the 'juice' right along every day for our moving picture house. Costs us about one-tenth as much as public service. Also pumps water to all our buildings, 2,000 gallons per day."

Write today for Bulletin 101. It is a mighty interesting booklet.

(163) **DETROIT ENGINE WORKS, Dept. 102, DETROIT, MICH., U. S. A.**

REAL QUALITY CHAIRS FOR QUALITY REEL SHOWS

Ask for FREE booklet V-2 upholstered Veneer Seating V-3

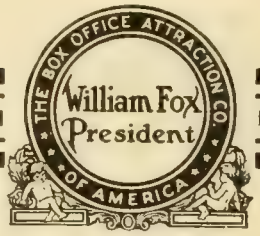
If you are interested in

Motion Picture Theatre Seating

send ground sketch and we will draft for you FREE seating plan showing the most economical arrangement of seating for your theatre.

American Seating Company

Display Rooms and Installation Service
14 E. Jackson Blvd., CHICAGO 15 E. 32nd St., NEW YORK
Boston, Pittsburgh, St. Louis, Cincinnati and Forty Other Large Cities



WILLIAM FOX

Responsible for such money-getters as "Life's Shop Window" and "The Walls of Jericho" offers for booking through the Box Office Attraction Company the Charles Frohman New York Lyceum Theatre success

THE THIEF

In five parts. A production extraordinary from the William Fox Studios. A powerful and gripping domestic drama of unusual climacteric force—a production accredited by the critics to be the most notable film achievement of the season. (See the Morning Telegraph, December 7th—The Moving Picture World and the Moving Picture News.)

Dorothy Donnelly

Creator of Madame X

In the star role with a supporting company of all-star players, including Richard Buhler, Harry Spingler and others. Produced by Edgar Lewis. Big assortment of advertising and Publicity matter.

ARRANGE FOR BOOKING NOW!

BOX OFFICE ATTRACTION COMPANY

WILLIAM FOX, President

Executive Offices: 130 West 46th Street, New York City

NEW YORK CITY, N. Y.—126 W. 46th St. Phone: Bryant 7340.
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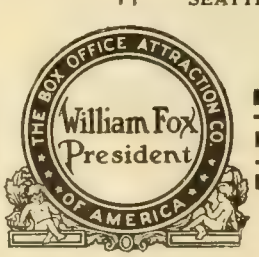
BOSTON, MASS.—10-12 Piedmont St. Phone: Oxford 6254.
SYRACUSE, N. Y.—400 Eckel Theatre Bldg. Phone: Warren 119.
PHILADELPHIA, PA.—1333 Vine St. Phone: Walnut 4503.
PITTSBURGH, PA.—121 Fourth Ave. Phone: Court 1302.
CLEVELAND, O.—618 Columbia Bldg. Phone: Cuyahoga Central 6260R. Bell: Main 5677.
ST. LOUIS, MO.—3632 Olive St. Phone: Bell: Lindel 795; Kinloch: Delmar 7253.
KANSAS CITY, MO.—928 Main St. Phone: Bell: Main 1008; Home: Main 7253.
DALLAS, TEX.—1907 Commerce St. Phone: South Western: Main 2066.
SAN FRANCISCO, CAL.—107 Golden Gate Ave. Phone: 4880 Market.
DENVER, COLO.—Ideal Bldg., 17th and Champa Sts. Phone: Main 5071.
MINNEAPOLIS, MINN.—Jewelers' Exchange Bldg. Phone: North Western Nicollet, 2498.
SALT LAKE CITY, UTAH.—McIntyre Bldg.
CHICAGO, ILL.—314 Mallers Bldg., 5 S. Wabash Ave. Phone: Central 1716.
SEATTLE, WASH.—1214 Third Ave. Phone: Elliott 1039.



Selig

AUTHENTIC, NEW, UP-TO-DATE
WAR PICTURES FROM EUROPEAN BATTLEFIELDS
RELEASED EVERY MONDAY AND THURSDAY

THE HEARST-SELIG NEWS PICTORIAL

FIRST IN WAR—FIRST IN PEACE—FIRST IN POPULARITY
ALWAYS IN THE LEAD WITH LATEST WORLD NEWS PICTURES

Selig Regular Program for Week of December 21-26

Till Death Us Do Part

RELEASED MONDAY, DECEMBER 21—TWO REELS

An unusual and exceptionally interesting Selig dramatic tragedy, telling the story of a society girl and two men who are cast away on a desert island. The girl contracts leprosy. One of her companions is a skilled scientist and surgeon, and the other is a clubman and athlete. Both fall in love with her. The athlete deserts her in her need, but the courageous scientist elects to share her exile from the world. KATHLYN WILLIAMS, WHEELER OAKMAN and CHARLES CLARY play the leading parts. It is written and produced by COLIN CAMPBELL.

Hearst-Selig News Pictorial No. 85

RELEASED MONDAY, DECEMBER 21 ONE REEL

More war pictures direct from European battlefields, taken by our intrepid camera men. Also news pictures from all over the world.

Hearst-Selig News Pictorial No. 86

RELEASED THURSDAY, DECEMBER 24 ONE REEL

Another assortment of the very latest European war-news pictures—first time shown in America. This Service is always in the lead and releases authentic pictures.

Wade Brent Pays

RELEASED TUESDAY, DECEMBER 22 ONE REEL

A Selig drama, telling the story of the repentance and reformation of a young spendthrift. Love effects the cure.

Doc Yak and Santa Claus

RELEASED FRIDAY, DECEMBER 25 ONE REEL

Decidedly humorous and very laughable adventures of Doc Yak and Santa Claus. These are the Seligettes drawn by SIDNEY SMITH, the popular cartoonist of the Chicago Sunday Tribune.

One Traveler Returns

RELEASED WEDNESDAY, DECEMBER 23 ONE REEL

A Selig drama, telling a remarkable love story in which the spirit of an injured woman protects her successful rival from misery.

The Champion Bear Slayer

RELEASED SATURDAY, DECEMBER 26 ONE REEL

A Selig wild animal comedy, telling the story of how a famous liar was pursued by ghosts of his own yarns. Several bears furnish comic situations and a succession of hearty laughs.

SELIG DIAMOND SPECIALS

RELEASED THROUGH SPECIAL FEATURE DEPT., GENERAL FILM COMPANY

IN THE DAYS OF THE THUNDERING HERD	5 Reels
THE STORY OF THE BLOOD-RED ROSE	3 Reels
THE FIFTH MAN	3 Reels
CHIP, OF THE FLYING "U"	3 Reels
IN TUNE WITH THE WILD	3 Reels
GARRISON'S FINISH	3 Reels
HEARTS AND MASKS	3 Reels

Brilliant 4-color Selig Posters ready for shipment on all releases. Order from your Exchange or from this office.

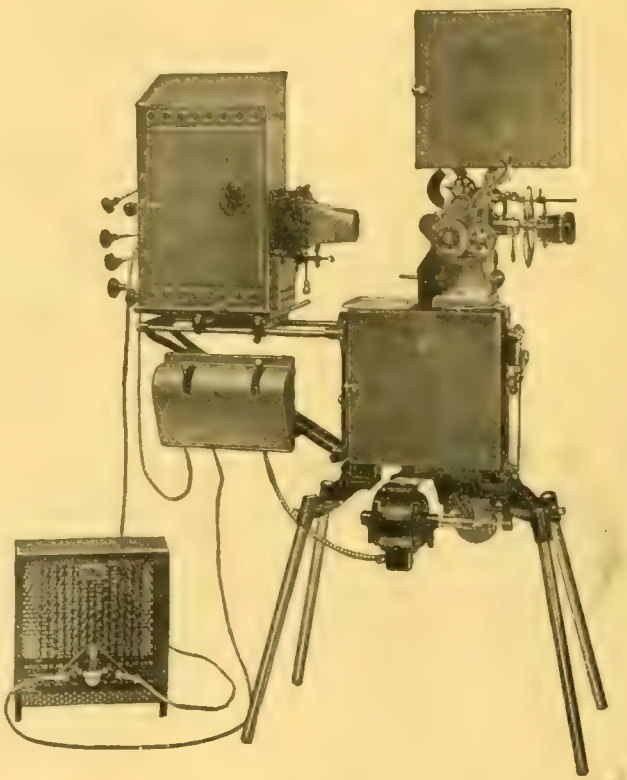
THE SELIG POLYSCOPE COMPANY

Executive Offices: CHICAGO, ILL., 20 East Randolph St.

TRADE S MARK

Power's Cameragraph No. 6 A

Has maintained its supremacy since the inception of the motion picture business, through sheer force of merit. In it are to be found more good points than can be discovered elsewhere, and it approaches closer to absolutely perfect projection than any other machine.



PROJECTION

Power's has developed this to the highest point of efficiency—pictures without flicker, clear and steady.

PARTS

Interchangeable, easy of access and constructed of the best material that money can buy and all made by us, bearing our name and guarantee.

OPERATION

So delicately adjusted that a child may run it, though it always does a man's work and without noise.

NO MORE DARK SCREENS

Power's 6 A is equipped with our patented loop setter device which will reset the lower loop automatically without stopping the machine.

THESE ARE BUT A FEW POINTS WHICH MAKE FOR
POWER'S SUPREMACY

Write for Catalog G.

NICHOLAS POWER COMPANY

Ninety Gold Street, New York City

Vol. 22, No. 13 December 26, 1914 Price 10 Cents

H. E. HOFFMAN

MOVING PICTURE WORLD

THE FILM INDEX

EXHIBITORS' GUIDE

Scene from "Officer 666" (Kleine).

Post Office Box 226
Madison Square Station

NEW YORK

17 Madison Avenue
Telephone Madison Square 3510

A Colossal Success!

Thanhouser's Greatest Photoplay

Greatest Film Production Ever Staged!

CROWDS, crowds, *crowds* — the biggest attendance ever recorded in the history of motion picture theatres is being reported from all sections of America where ZUDORA is being shown. This stupendous motion picture serial is now being exhibited at high-class theatres everywhere. Exhibitors are COINING MONEY on it!

Turned Away Thousands in Toledo!

Thousands of people were turned away from the big Princess Theatre in Toledo last Sunday. At six o'clock the house was PACKED and thousands were waiting to gai n admission to see ZUDORA.

Read this telegram:

Thanhouser Syndicate Corporation Toledo, Ohio.
71 W. 23rd St., New York City, N. Y.
Zudora breaking all records in Princess and Colonial Theatres. Every episode full of startling situations. Can recommend highly to all exhibitors.
O. L. Brailey.

Trade Mark Registered

Same reports come from New York, Chicago, Milwaukee, Seattle, and hundreds of other points.

Exhibitors: Book This Big Serial Feature NOW! ☞

Coming! *Newer Things*—*Bigger Things*—in ZUDORA

Watch for *New* Thrills

IN episodes six, seven and eight of Zudora you will find even more remarkable scenes than in previous episodes. You'll find James Cruze in a marvelous transformation scene in which he turns into the spectacular hero which made him famous in The Million Dollar Mystery. You'll find NEW characters—a new woman of mystery—melodramatic THRILLS and EXCITEMENT galore. Watch for these spectacular events!

Helen Badgley—Thanhouser Kidlet Appears

That greatest of all child wonders—Helen Badgley, the Thanhouser Kidlet—breaks into Zudora and plays a sensational part. You who know the magnetic power which this clever four-year-old actress exhibits among audiences will realize instantly the value this will add to ZUDORA.

Helen Badgley

ZUDORA *already* is the most stupendous film success ever staged, but we want to let you know that in every episode to come, *even greater scenes will appear.* Be wise! Book this stellar attraction NOW! See the Thanhouser Syndicate representative at any Mutual Exchange in the United States and Canada.

Thanhouser Syndicate Corporation

71 West 23rd Street, New York City

Representatives at all Mutual Exchanges in the United States and Canada

Produced by Thanhouser Film Corporation, New Rochelle, New York, producers of The Million Dollar Mystery

210

Thanhouser

Trade Mark Registered

An open letter
From Carl Laemmle

Gentlemen:

I have just seen the ENTIRE Universal program for the week of January 4th. It was so powerful and contained so many irresistible punches that I became anxious FOR EVERY EXHIBITOR IN THE COUNTRY TO SEE IT, whether he is using Universal films or not.

This is the result of a new system we have put into effect whereby our ENTIRE STAFF looks at our whole program FIVE WEEKS IN ADVANCE OF RELEASE DATE so that if it is not scientifically balanced or if it contains weak spots we can plug up the holes with good stuff.

Formerly only a few heads of departments acted as judges. But now our entire Eastern staff does the work every Tuesday night. It means that our program is going to be better in every respect BECAUSE WE ARE GOING TO THROW OUT EVERY WEAK REEL AND PUT IT ON THE SHELF AND CHARGE IT TO "LOSS".

I want you to make it a particular point to see an advance exhibition of the Universal program for the week of January 4th. It is going to open the eyes of the world. I never saw such a week's supply in all the time I've been in the business. It is not only SCIENTIFICALLY BALANCED but it contains so many big scenes and glorious punches that it is impossible to describe them.

Now please ask THE NEAREST UNIVERSAL EXCHANGE just when and where you can see the Universal program for the week mentioned, and if it can't show you the entire week's program in advance, ask to see as much of it as possible. Do this whether you are satisfied with your present program or not. It certainly can't hurt you any to SEE WHAT THE UNIVERSAL IS DOING.

You'll find a list of Universal exchanges on the opposite page. Look up the nearest one and then TAKE MY TIP!

UNIVERSAL FILM MANUFACTURING CO.
Carl Laemmle, President.
"The largest film manufacturing concern in the Universe."

to Exhibitors

President Universal

Distributing Offices Handling Universal Service in United States, Canada and the Philippines

ARIZONA: **Phoenix**—Calif. Film Exchange, 226 Washington St.

ARKANSAS: **Ft. Smith**—Universal F. & S. Co., 17 No. 6th St.

CALIFORNIA: **San Francisco,** Calif. Film Exchange, 54 7th St.
Los Angeles—California Film Exchange, 736 S. Olive St.

COLORADO: **Denver**—Wm. H. Swanson Film Co., Railroad Bldg.

CONNECTICUT: New Haven—Universal Film Exchange of New York, 229 Meadow St.

DISTRICT OF COLUMBIA: **Washington**—Washington Branch Interstate Films Co., 419 Ninth St., N. W.

FLORIDA: **Tampa**—Consolidated Film & Supply Co.
Jacksonville—Consolidated F. & S. Co., Prince Theatre Bldg.

GEORGIA: **Atlanta**—Consolidated F. & S. Co., Rhodes Bldg.

ILLINOIS: **Chicago**—Anti Trust Film Co., 128 W. Lake St.
Laemmle Film Service, 205 W. Washington St.
Standard Film Exchange, 172 W. Washington.
Cairo—Universal Film & Supply Co., 8th and Washington Ave.

INDIANA: **Evansville**—Central Film Service Co.
Indianapolis—Central Film & Supply Co., 113 W. Georgia St.

IOWA: **Des Moines**—Laemmle Film Service, 311 Hubbell St.

KANSAS—Wichita—Universal Film & Supply Co., 155 N. Main St.

KENTUCKY: **Louisville**—Universal Film Exchange, 319 W. Jefferson St.
Central Film Service, 403 S. 4th Ave.

LOUISIANA: **New Orleans**—Consolidated Film & Supply Co., 914 Gravier St.

MAINE: **Bangor**—New England Universal Film Exchange, 119 Franklin St.

MARYLAND: **Baltimore**—Baltimore Film Exchange, 412 E. Baltimore St.

MASSACHUSETTS: **Boston**—New England Universal Film Exchange, 1100 Boylston St.
Springfield—Universal Film Exchange of N. Y., 33 Lyman St.

MICHIGAN: **Detroit**—Detroit Universal Film Co., 87 Woodward Ave.
Grand Rapids—Universal Film Exchange, 5 Hawkins Block.
Escanaba—Detroit Universal Film Co.
Saginaw—Detroit Universal Film Co., 4 Mercer Bldg.

MINNESOTA: **Minneapolis**—Laemmle Film Service, 252A Hennepin Ave.

MISSOURI: **Kansas City**—Universal F. & S. Co., 214 E. 12th St.
St. Louis—Universal Film & Supply Co., 2116 Locust St.

MONTANA: **Butte**—Wm. H. Swanson Film Co.

NEBRASKA: **Omaha**—Laemmle Film Service, 1122 Farnam St.

NEW JERSEY: **Newark**—Universal Film Exchange of N. Y. (Newark Branch), 236 Market St.

NEW YORK: **Albany**—Rex Film Exchange, 7 Maiden Lane.
Buffalo—Victor Film Service, 35 Church St.
New York City—Universal Film Exchange, 115 E. 23rd St.
New York City—Universal Film Exchange (Mecca Branch), 1600 Broadway.

NORTH CAROLINA: **Charlotte**—Universal Film & Supply Co., 307 West Trade St.

OHIO: **Cincinnati**—Cincinnati-Buckeye Film Exchange, 236 W. 4th Ave.
Cleveland—Victor Film Service, Prospect and Huron Sts.
Toledo—Toledo Film Exchange Co., 439 Huron St.
Columbus—Cincinnati-Victor Film Co., 40 S. Third St.

OKLAHOMA: **Oklahoma City**—Universal Film & Supply Co., 116 W. Second St.

OREGON: **Portland**—Film Supply Co., of Oregon, 385½ Alder St.

PENNSYLVANIA: **Phila.**—Eagle Projection Co., 1304 Vine St.
Philadelphia—Interstate Films Co., 1304 Vine St.
Philadelphia—Philadelphia Film Exchange, 121 N. 9th St.
Pittsburgh—Independent Film Exchange, 415 Ferry St.
Scranton—R. & K. Film Exchange, 220 Adams Ave.
Wilkes-Barre—Exhibitors' Films Exchange, 61 Penn Ave.

TENNESSEE: **Memphis**—Consolidated F. & S. Co., 226 Union Ave.

TEXAS: **Dallas**—Consolidated Film & Supply Co., 1900-1902 Commerce St.
El Paso—Consolidated Film & Supply Co., 309 Caples Bldg.
El Paso—Wm. H. Swanson F. & S. Co., Little Caples Bldg.
San Antonio—Consolidated F. & S. Co., Princess Theatre Bldg.

UTAH: **Salt Lake City**—Wm. H. Swanson Film Co., McIntyre Bldg.

WEST VIRGINIA: **Wheeling**—Universal Film Exchange, Register Bldg.
Charleston—West Virginia Amusement Co., Lyric Theatre Bldg., Capitol St.

WISCONSIN: **Milwaukee**—Universal Film Exchange, 133 Second St.

WASHINGTON: Seattle—Film Supply Co., 1301 Fifth Ave.
Spokane—Film Supply Co., 211 Jones Bldg.

DOMINION OF CANADA

EASTERN:
Toronto, Ont.—Canadian Universal Film Co., Ltd., 11 Richmond St. W.
Montreal, Que.—Canadian Universal Film Co., Ltd., 295 St. Catherine St.
St. John, N. B.—Canadian Universal Film Co., Ltd., 37 Union St.

WESTERN:
Calgary, Alta.—Canadian Universal Film Co., Ltd., 407 Eighth Ave. W.
Vancouver, B. C.—Canadian Universal Film Co., Ltd., 516 Holden Bldg.
Winnipeg, Man.—Canadian Universal Film Co., Ltd., 115 Phoenix Bldg.
Regina, Sask.—Canadian Universal Film Co., Ltd., 206 Westman Chambers.

HAWAII: **Honolulu**—California Film Exchange.

PHILIPPINE ISLANDS: **Manila**—Universal Film & Supply Co., Universal Bldg.

The most remarkable the history of the film the 1st week of 1915 in

This programme is going to give thousands of Exhibitors, all over this country, the *most smashing surprise* they have ever experienced. The usual stereotyped words and phrases employed to describe pictures *fall absolutely flat* in trying to convey the stupendous superiority of this *programme over anything and everything* ever known in the history of the film industry. If you had studied for years,—had picked, repicked, had seen the cream of all subjects and had finally selected what you considered a great programme, it would fall flat alongside of this remarkable array for this first week in the New Year. You talk about starting the New Year right. If you ever had an opportunity in all your life, this is IT—*IT*—*IT!*

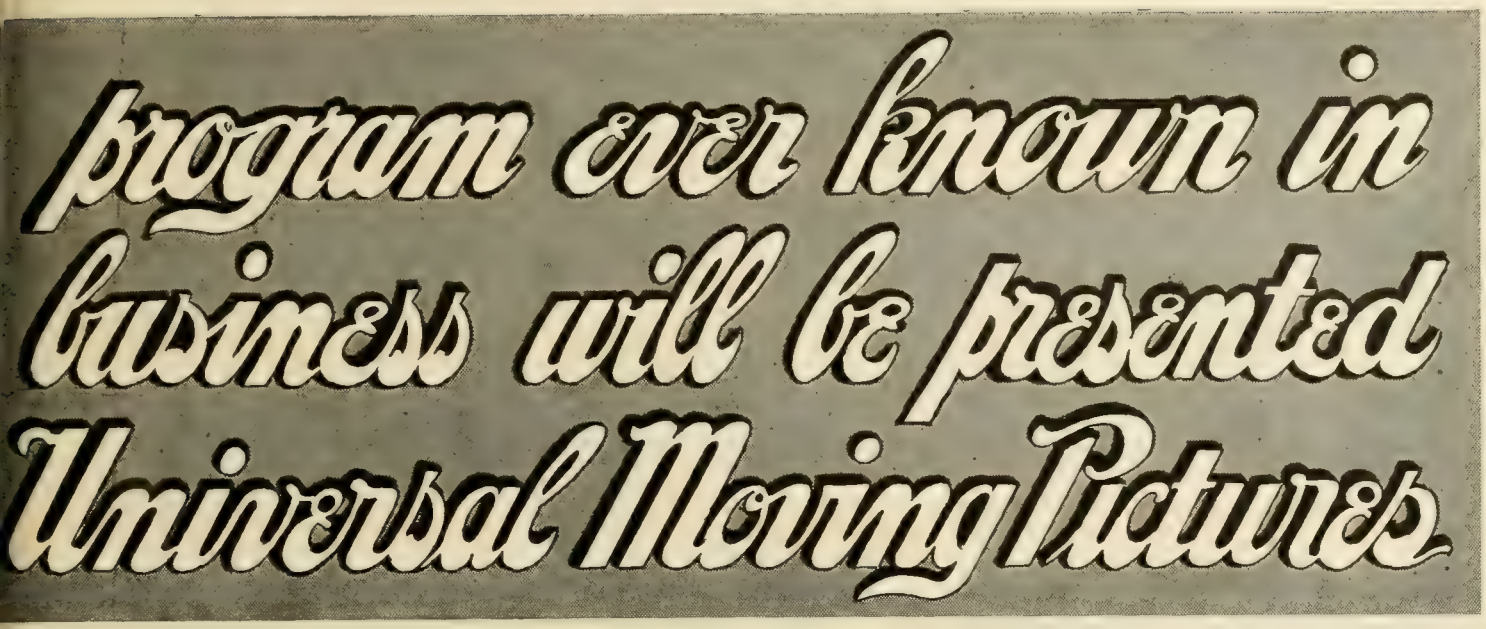
In another advertisement in this paper we publish a list of Universal Exchanges throughout America, and other parts of the world. Set aside everything you may be doing and appoint a time to see this wonder programme. After you have seen what we have prepared,—don't waste one second but WIRE YOUR EXCHANGE instantly. A partial description of the features from this programme on the next page.

VICTOR'S "Terence O'Rourke, Gentleman Adventurer— a Captain of Villainy," the best of the O'Rourke stories to date, in two reels, with J. WARREN KERRIGAN. (Monday, Jan. 4th.)

—Why pay some feature company extra money for a film not half as stirring? WHY?

MOVING UNIVERSAL PICTURES

UNIVERSAL FILM MF'G COMPANY



GOLD SEAL'S "The Mystery of the Throne Room," a wonderful story of a scatter-brain of a girl who actually ruled a kingdom for a time; two reels, with GRACE CUNARD and FRANCIS FORD. (Tuesday, Jan. 5th.)
—Why think the less of this because it isn't offered by a feature company at stiff extra cost? WHY?

L-KO'S "Cupid in a Hospital," the funniest film of this funny brand since "The Manicure Girl," in one reel, with BILLIE RITCHIE. (Wednesday, Jan. 6th.)
—Why pay any program extra money for their BEST comedies when you get the best comedies on earth in Universal REGULAR service? WHY?

BIG U'S "On Desert Sands," great and vivid story of the plains of the redskin and gambler in two reels, with SIDNEY AYRES. (Thursday, Jan. 7th.)
—When OTHER programs secure new stars you pay the piper and the big salary in extra rental money. WHY?

IMP'S "She Was His Mother," a picture protest against the double standard of morals, in three reels, with VIOLET MERSEREAU and HOBART HENLEY. (Friday, Jan. 8th.)
—The lithos alone on this feature would make a special feature company charge you a fat price, if it was THEIR feature. WHY?

101 BISON'S "Custer's Last Scout," being the only narrative in film of the only living witness of the Custer massacre, in two reels, with WILLIAM CLIFFORD, MARIE WALCAMP and SCOUT CHAPMAN himself. (Saturday, Jan. 9th.)
—Imagine a "beat" like this going out in some other service IN THE SERVICE, as is the case here. It can't be done by anyone else on earth. WHY?

REX'S "Star of the Sea," one of the most beautiful and reverent semi-religious dramas ever offered, in two reels, with PAULINE BUSH. (Sunday, Jan. 10th.)
—If a feature company had THIS star and put her out in THIS kind of picture, you'd pay them whatever they asked for it. We save you the extra coin now! WHY?

Book what you can from this programme. You have never seen its equal. Don't wait to write. WIRE your Exchange immediately. Today — This minute.

MOVING PICTURES
UNIVERSAL

1600 Broadway, NEW YORK

September 12th-1914

THE UNIVERSAL WEEKLY

PROPHET AND PROFIT

(No. 19 Straight-from-the-Shoulder Talks by Carl Laemmle.)

AM a prophet and I don't [illegible]

It's bound to come. If the Universal didn't improve all the time it could not hold your business. Neither could the Universal exchanges. And constant improvement means constant increase of expense. If you don't improve your show your patrons will be weaned away from you. If you can't possibly pay more for service and make a profit, THEN RAISE YOUR PRICE OF ADMISSION SO THAT YOU CAN AFFORD TO BUY THE BEST. Don't try to sidestep the inevitable. Turn prophet into PROFIT. Look ahead!

Carl Laemmle

President.

THIS STARTED THIS

Important

This big scoop is but one of the many that has appeared in the UNIVERSAL WEEKLY, the one magazine in the film business that is always in advance of all others—the authentic magazine that puts Exhibitors next to the real inside information of great value.

If YOU are the type of Exhibitor who is eager to know the advance news, but who don't know what the Universal Weekly is—send your name and address to the Editor of the UNIVERSAL WEEKLY and you will be put on the mailing list FREE for three months.

Write to the Editor, Universal Weekly
1600 Broadway, New York

"GRADUAL PRICE INCREASE NECESSARY," SAWYER

'Quality, Efficiency and Standardization Will Solve Problem and Put Industry on Sane, Businesslike Basis," He Continues.

dec 6th

TELEGRAPH SUNDAY, NO

LOW PRICE, DAILY CHANGE MUST GO

Lewis J. Selznick, General Manager of World Film, Declares Himself on Important Question.

GOOD FILMS, GOOD HOUSES, GOOD PRICES NECESSARY

Rothapfel, Director of the Strand, Believes Improvement in Making, Distributing and Showing of Motion Pictures Will Continue.

dec 6th

No. 145

ZUKOR AND PORTER DISCUSS INCREASE

President and Technical Director of Famous Players Speak on Admission Question.

NOV. 22

NOVEMBER 22, 1914.

QUALITY AND FAIR PRICES SYNONYMOUS, SAYS ROLFE

Vol. 84

WIDE INTEREST IN PRICE QUESTION

Harry E. Aitken Supplements His First Remarks on the Higher Admission Problem.

EUROPE PAID MORE FROM START

Increased Cost of Production Makes Increase of Entrance Fees Imperative, Says Mutual Head.

"RAISE YOUR PRICES, THEN WHAT?" SAYS HODKINSON

President of Paramount Pictures Corporation Gives His Views Concerning Admissions—Believes in Higher Rates and Asks Important Question.

Nov 15th

EXHIBITORS SHOULD HELP THEMSELVES," SAYS LASKY

Declares Manufacturers Must Raise Standard of Production, and Exhibitors Must Abolish Cut-throat Competition to Solve Rate Question.

Nov 29th

THANHOUSER PHOTOPLAYS

TRIUMPHS IN HIGH CLASS MOTION PICTURE PRODUCTION

In every industry you will find one organization that is recognized as the quality institution — as the producer of the highest class of merchandise in that line. In the motion picture industry the Thanhouser Film Corporation has won this honor. The exceptional merit of Thanhouser Photoplays is known throughout the world. In the Thanhouser organization are such eminent stars as James Cruze, Florence La Badie, Arthur Ashley, Sidney Bracy, Marguete Snow, Carey L. Hastings, Morris Foster, Nolan Gane, Arthur Bauer, Madeline and Marion Fairbanks, David Thompson, Mignon Anderson, Frank Farrington, Muriel Ostriche and Helen Badgley. In no other film organization will you find such a list of noted players. And back of this collection of stars, is a group of directors and executives that stand supreme in filmdom. Then, too, you will find evidence of the high quality of Thanhouser photoplays in their beautiful settings and clear photography. Three Thanhouser productions are released each week in the United States and Canada exclusively through the Mutual Film Corporation. Exhibitors can arrange bookings for Thanhouser releases at any Mutual Exchange.

For the current week we announce:

Sunday, Dec. 27th, "A Hat Full of Trouble." A one-reel comedy—full of side-splitting scenes. Interpreted by an exceptionally capable cast including Frank Farrington, Fan Bourke, Marion Fairbanks and Ethyle Cooke.

Tuesday, Dec. 29th, "Lucy's Elopement." A two-reel drama by Howell Hansel. In the cast are Justus D. Barnes, Mignon Anderson and Morris Foster—thus assuring a splendid production.

THANHOUSER FILM CORPORATION

NEW ROCHELLE, NEW YORK

69

PARAMOUNT

DANIEL FROHMAN
PRESENTS

WILLIAM FARNUM

IN A STUPENDOUS AND
IMPRESSIVE FILM VERSION OF
WILSON BARRETT'S
SUBLIME AND IMMORTAL DRAMA

"The Sign of The Cross"

IN FOUR PARTS

RELEASED DECEMBER 21ST.

THE FOREMOST FILM CLASSIC EVER PRODUCED IN AMERICA.

Produced by the

FAMOUS PLAYERS

ADOLPH ZUKOR, President
DANIEL FROHMAN, Managing Director
EDWIN · S · PORTER, Technical Director

36 FAMOUS FEATURES A YEAR

PICTURES

DANIEL FROHMAN
PRESENTS

MARY PICKFORD

"CINDERELLA" AS

A NOVEL AND ORIGINAL VERSION OF THE CENTURY-OLD CLASSIC

IN MOTION PICTURES.

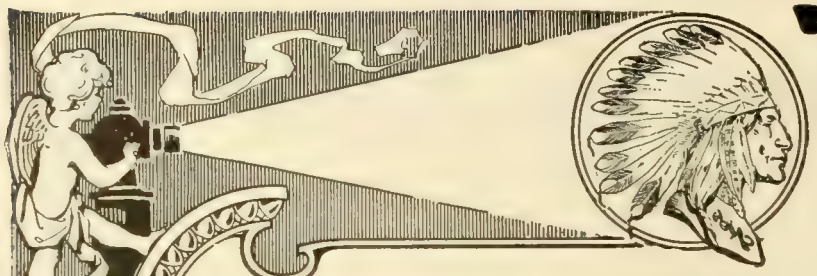
RELEASED DECEMBER 28TH.

Produced by the

FILM COMPANY

Executive Offices
213-229 WEST 26TH ST.
NEW YORK

36 FAMOUS FEATURES A YEAR



Trademark
Reg. U. S. Pat. 1907

ESSANAY

Six — A

FIRST TO STANDARD

Great Essanay Features

Released Monday, December 28

"Sweedie Collects for Charity"

Sweedie proves to be a very diligent charity worker.

Released Tuesday, December 29

"The Way of the Woman"

Presenting Miss Irene Hough, who was voted the most beautiful telephone operator in America.

Released Wednesday, December 30

"Two Dinky Little Dramas of a Non-Serious Kind"

By GEORGE ADE

Two excellent fables in one reel.

Released Thursday, December 31

"Snakeville's Rising Sons"

A family feud is the result of a quarrel between the sons of Mustang and Slim.

Released Friday, January 1

"The Shanty at Trembling Hill"

(IN TWO ACTS)

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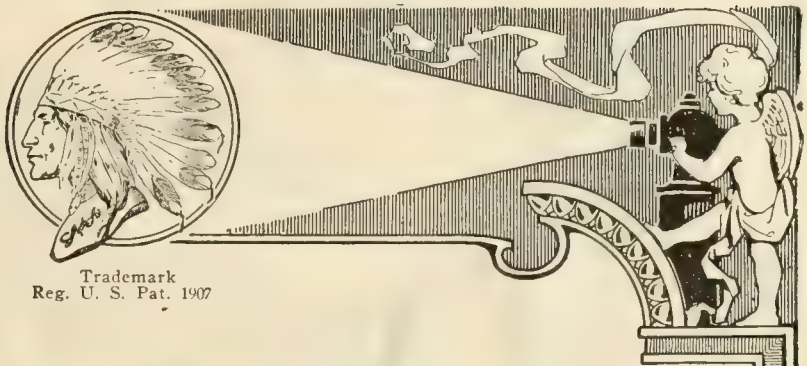

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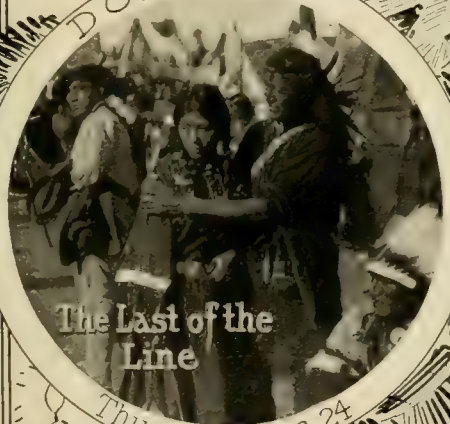

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He wants the widow, but does not want her children. Some funny things happen before he consents to become their steptather. SIDNEY DREW as the Professor.

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Comedy .....**FRIDAY, DEC. 25th**

A funny one at that. It leads to a terrible row. All the combatants forget the past and make merry at the Christmas feast. HUGHIE MACK, FLORA FINCH, WILLIAM SHEA and KATE PRICE take part in it.

"An Affair for the Police"

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A clever woman proved she could outwit them. Everybody has to laugh when she shows them how easy it was LEAH BAIRD and LEO DELANEY, principals.

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Comedy .....**Wednesday, Dec. 30th**

"LOVE WILL OUT"
Comedy-Drama .....**Thursday, December 31st**

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Important Notice!

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MOVING PICTURE WORLD
THE FILM INDEX
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J. P. Chalmers, Founder.

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(*The Index for this issue will be found on page* 1908.)

Entered at the General Post Office, New York City, as Second Class Matter.

Saturday, December 26, 1914.

Facts and Comments

THE desire for system in educational pictures is emphasized by many a communication which reaches the editorial desk. One of the pioneers in the movement for the use of educational pictures in the schools has been the high school of Pasadena, in California. C. H. Carson, the chairman of the Motion Picture Committee of Southern California high schools, writes to THE MOVING PICTURE WORLD that a plan has been worked out "for correlating the pictures with ordinary class work reviewing each week the main points covered in that week's study of the texts." Another evidence of the practical value of Mr. Carson's work will be found in the statement that "there has been formed an association of fifteen or twenty schools of Southern California together with a number of churches and Y. M. C. A. with the hope of eventually forming a regular educational circuit. In addition to this the State Board of Education has taken great interest in the matter and will probably do something very shortly to supply pictures for schools in this section." Here is an example for all teachers who see the value of the film as an aid to education. It is but too true that at this time no complete regular course of kinematographic instruction is available, but it is equally true that a good deal can be done with the materials on hand if the teachers will go to the trouble of painstaking inquiries and of sorting and classifying. We are at present working on a plan which we trust will be of value to all who are interested in the possibilities of the actual supply of motion pictures now available.

* * *

AT THE recent meeting of the Executive Board of the National League held in this city a splendid spirit of constructive and eager harmony prevailed. The new year bids fair to witness a substantial and healthy growth of this organization, probably the most important body of men within the industry. The men now at the helm had to contend and are still contending with a legacy of factions and personalities, but they are blazing a new trail and their unselfish devotion to the common weal of the organization is being recognized and encouraged everywhere. THE MOVING PICTURE WORLD wishes them well and promises them the fullest support. We have advocated the organization of exhibitors almost with the first issue of this publication.

* * *

THE MOVING PICTURE WORLD has both advocated and prophesied a raise in the prices of admission as early as 1908. In an article, "The Ten and Twenty Cent" theater, the subject was treated exhaustively. In fact we have in the course of the years received an occasional protest against our strong stand on this subject. There is just one thing which all advocates of a higher price of admission must realize: The performance must be worth the money. There are thousands of shows all over the country which could not in justice to the public raise the price for the character of their entertainment does not justify it. When we ask for a high price of admission we must be very sure that we are able to give the patrons their money's worth.

* * *

BICYCLING films" is becoming a grave nuisance all over the country. It is surprising to see even reputable firms stoop to this most reprehensible species of petty larceny. Exchanges should have no mercy for the "bicycler." We heartily indorse the attitude of a prominent film manager who gathered indisputable evidence that "one of his best customers" indulged in this form of stealing. He summoned the offender before him, told him that his service was discontinued, and showed him the door, declining absolutely to listen to any excuses.

* * *

IN ANOTHER part of THE MOVING PICTURE WORLD will be found a full report of the final arguments made before a Federal District Court in Philadelphia in the suit of the United States of America against the Motion Picture Patents Company and others. The object of the suit is to dissolve the Patents Company and the General Film Company as corporations existing and operating in restraint of trade. Whether the court will decide in favor of the government and enter a decree of dissolution or whether the suit will be decided in favor of the defendants there can be no doubt of the far-reaching character of the final verdict. In either event the decision will vitally affect conditions in the industry in all its branches.

Broadway Assumption

By Louis Reeves Harrison.

IT is with a mild degree of amusement that most of us read foreign comment on ourselves. "Americans are this" or "Americans are that" is the usual bare assertion, founded either on a very superficial knowledge of our people or none at all. The country is too big, its interests too complex, its people too diversified for sweeping generalizations, especially by individuals who have scarcely glimpsed whatever contributes to make up national character. Without pretending to grasp the whole subject, it may safely be said that a marked characteristic of Americans is what they battled for in formulating the country—INDEPENDENCE.

There may be found in all ranks a sturdy resentment of patronizing assumption on the part of others, a splendid aspiration to complete freedom of thought and action, amounting in some cases to positive hatred of all forms of irksome restraint. The American thinks for himself, and, as far as it lies within his power, acts according to his own moral sense of what is right and just. It is so deep-seated that it may be said to be incorporated in his nativity.

A large part of the floating population of New York City is composed of these self-reliant individuals, and that floating population sometimes numbers hundreds of thousands. They come as buyers for business houses all over the country; they come in quest of information, of occupation, of pastime, and swarm the hotels and streets around Times Square. Here today and gone tomorrow, they enliven the city and look at one another as New Yorkers, with esteem or disapproval according to immediate impressions or preconceived ideals. "So, this is New York!" they exclaim.

They rarely invade the quiet spots to which New Yorkers retire after the day's work is over, but cluster around Lobster Square and parade the Great White Way, affording the best patrons of theaters as well as of other places of amusement. Among them are serious-minded men and women, those who visit the art galleries, those who become better acquainted with what is really worth while in New York City than its inhabitants, but the great majority of those who help support the amusement enterprises simply spend their money according to the billboard and the glare of lights, very much as they order from the hotel bill of fare something they do not get at home. They may be bored, but they are ready to be easily amused, are in a receptive rather than in a critical frame of mind, simply out to have a good time.

Send these hundreds of thousands back home to a normal frame of mind and bank roll, and the tolerant mood shifts to a critical one. Hence the failure in stock of many a Broadway success, or even the success in stock of what might not suit the ebbing and flowing tides of humanity in the city's great highway. I am not one of those who take it for granted that a play running through a season at a favorably-located house is necessarily great. That it has made a hit gives it a publicity value in other large American centers, but it should have some solid and intrinsic merit before its transformation to photodrama is undertaken.

It is no easy matter to grasp, much less to explain, the mental attitude of the millions who attend picture shows, but there are lines along which that attitude may be reached. Every Wednesday evening the boys of my neighborhood assemble at a distributing depot to lay in a stock of a five-cent story paper of tremendous circulation. Most of us buy it. At one time or another we have found something of interest in its columns; the price is low and we take a chance of finding a story or article which will prove a temporary diversion. That comes fairly near illustrating the mental attitude of those who go to the picture show. There is a reason.

At one time or another there has been a screen visualization, a pictured story or episode, attractive enough to win our patronage. We take a chance and go in hopes of seeing something which will grip and hold our interest for a while, and I do not think most of us care a snap whether it has the Broadway stamp of approval or not. Some may be drawn in by the posters, but the great mass of people have been fooled too often and they incline to fill the theater which presents the program of highest intrinsic merit, Broadway, to the contrary, notwithstanding. It is a case of "Show me."

Let us return to our mutton, the story paper. How many of the authors writing for the paper can you recall? You may have a fair knowledge of the classics stamped upon the tissue of your brain during the age of keen impressions; you may even recall Marion Crawford, Winston Churchill, Robert W. Chambers, Ellen Glasgow, Kate Douglas Wiggin, Robert Herrick, Edith Wharton, Booth Tarkington, Gertrude Atherton and a few others of today, but you cannot keep track of the hundreds of modern story tellers any more than you can remember the Broadway hits. Theatrical men—especially those adapting for the screen—will give you a list of "hits" several yards long, but the plain, ordinary people know little and care less what a screen story *has been*. Their interest lies in what it *is* in its new form.

It is perfectly well known to theatrical producers that plays which *once were* seldom come back, like Camille, for perpetual repetition. Most of them are dead and gone forever, hence the assumption the people will flock to picture shows to see a screen revival has much of the same flavor of truth as the assumption that the people do not know the difference between a poor play and a good one. It was a Broadway assumption that plays should not be criticised by daily papers, and many of these papers fell for it, but is attendance any larger on that account? Is business so good that a majority of Broadway theaters are paying expenses, or are producers and theater-owners rushing to moving pictures for relief?

A great many of our generation have been misled and fooled by "Broadway hits"—one reason why we go to the picture show—and as for the young Americans—Times Square in all its glory is not like unto one of these—their keen eyes note all forms of artistic and scientific errors. It is *not* Broadway assumption to adapt from a novel or poem of large circulation, nor to transform for screen visualization any play of vigor, especially if it contains a theme of vital interest. Then the whole world loves an adequate performance by noted artists and artistes. They are masters of interpretation, and their personality counts heavily when they are given something worth while to interpret.

The winning play of 1914 will have many bright minds applied to its production, from its initial impulse to its finishing touches, a composite work of general excellence in *all* departments. That it can make good with an inferior scenario, or with poor types, or with mediocre direction, or with weakness in any one of its departments simply because it pretends to reflect some past success on the stage, is very doubtful—is little more than a Broadway Assumption.

United States vs. Motion Picture Patents Co.

Final Arguments Are Heard Before Justice O. B. Dickinson in the District Court of the United States for the Eastern District of Pennsylvania—Hearing Enlivened by Questions and Incidents—Testimony and Briefs Contain Over Two Million Words—Government Claims Patents Are No Defense Against Charge of Illegal Restraint of Trade—Defendants Say They Acted For the Best of the Industry.

By W. Stephen Bush.

FINAL arguments were heard in the District Court of the United States for the Eastern District of Pennsylvania in the case of United States of America, Petitioner, against Motion Picture Patents Company and others, Defendants. The discussion and presentation of the evidence in the case began before Justice O. B. Dickinson in the Federal Building at Philadelphia, Tuesday, Dec. 8, and it was Friday of the same week before the last word had been heard.

The suit, it will be remembered, began on Aug. 15, 1912, when the Attorney-General of the United States filed a petition in the above-named court asking for a decree of dissolution against the Motion Picture Patents Company and the General Film Company on the ground that these corporations were operating in violation of the Sherman Act. The defendants submitted a general denial and in addition set up several separate and distinct defenses, chief of which was the allegation that they were operating under patents granted to them by the government. After issue had been joined Justice J. W. Thompson on Jan. 7, 1913, appointed Edward Hacker as Special Examiner to take the testimony in the case. The Special Examiner held numerous sessions at irregular intervals between the date of his appointment and the fall of the expiring year. The testimony given in the course of these hearings, substantially reported in the Moving Picture World, together with the exhibits, consists of six printed volumes containing 3,435 pages, at about five hundred words to a page. Add to this the briefs submitted by counsel for both sides totaling about 800 printed pages and it will be seen that the record is a very voluminous one, equaling and even surpassing in the mere number of words most of the famous works of literature.

Edwin P. Grosvenor, who had been designated by the Attorney General to prosecute the case against the defendants and who had attended all the hearings, is no longer in the employ of the government, but at the special request of the Attorney General he made the final argument for the petitioner before Justice Dickinson. The defendants were represented before Justice F. Kingsley, James H. Caldwell, Henry Melville, Samuel Owen Edmonds, George R. Willis, Reuben O. Moon and James J. Allen.

Interesting Sidelights.

Though the proceedings were of a strictly formal and solemn character there were not wanting occasional touches of humor and human interest. The court room in which the arguments were heard is like all court rooms in the old Federal Buildings of the East—severe in the simplicity of its furnishings, the sombre walls being relieved by nothing livelier than memorial tablets and oil paintings of austere-looking jurists who had won fame in the legal past. Set in these stern and plain surroundings were moving picture machines, quite a number of old and rusty contrivances showing what relics of the early periods are still in existence, huge drawings of patents mounted on easels, altogether reminding one of an archaeological museum of kinematography.

As counsel were getting ready for the fray Justice Dickinson declared with something of a smile that his only present practical knowledge of motion pictures was that of a fairly regular patron of these shows, and that he was approaching the subjects in dispute with an entirely free and open mind. Justice Dickinson has a reputation for hard and faithful work and some of the New York lawyers were shocked not a little when after a night session of two hours he announced that the hearing would be resumed at nine o'clock the next morning.

Grosvenor Opens for the Government.

Mr. Grosvenor opened the argument on behalf of the government. He gave a brief outline of facts, setting forth that the commerce restrained was the commerce in positive motion picture films and to a less extent the commerce in motion picture appliances and apparatus. There are, he said, 20,000 or more of these motion picture films continually in transit moving from the manufacturers to exchanges and from exchanges to theaters and returning by the same routes. He then sketched somewhat rapidly the origin and purposes of the defendant corporations, whose activities "had impressed their unlawful methods of doing business upon the producing, the distributing and the exhibiting branch of the industry." Mr. Grosvenor said in the course of his discussion of the evidence that "under guise of royalties the manufacturers compelled the payment by the exhibitors of $2 a week on all projecting machines, many of which had been sold by the manufacturers to the exhibitors long before the combination was formed. These machines had been sold without conditions attached thereto."

Mr. Grosvenor dwelt with considerable emphasis upon the fact that the members of the alleged unlawful combination had adopted the uniform method of leasing the films instead of selling them outright, as had been the custom in the trade before the alleged monopoly was organized. The films were leased, said Mr. Grosvenor, in order that by writs of replevin the manufacturers might summarily recover possession of the films if the exchange man or exhibitor violated any of the restrictions imposed by the combination. Hundreds of replevin suits had been brought, he said, as a means of terrorizing exchanges and exhibitors. Mr. Grosvenor also claimed that the General Film Company had forced many exchanges out of business by withholding the supply of film and by other arbitrary, oppressive and high-handed methods.

The Legal Contentions of the Government.

Passing to the legal aspects of the case, Mr. Grosvenor, in a general way, defined the objects and the policy of the Sherman Anti-Trust Law. The law, he contended, prohibits as illegal all acts which essentially obstruct the free flow of commerce between the states or which restrict the liberty of a trader to engage in interstate commerce, or which are unreasonably restrictive of competitive conditions. The direct effects of the acts involved is the criterion by which it is to be determined in any case whether the combination is a restraint of trade within the intendment of the law. Therefore, reason becomes the guide. If the necessary and direct effect of their acts is an obstruction to the free flow of commerce between the states or an interference with the liberty of the trader to engage in interstate commerce or an undue suppression of competition defendants have violated the act no matter what primary intent or motive may have actuated them. It matters not what form the combination may take or what garb or dress it may put on. The attorney for the government cited the words of the late Justice Harlan, who in the Northern Securities case referred to the Sherman act in these terms: "No device in evasion of its provisions, however skilfully such device may have been contrived and no combination by whomsoever formed, is beyond the reach of the supreme law of the land if such device or combination by its operation directly restrains commerce among the states." A combination to suppress competition given the form of licenses under patents was held unlawful in the so-called Bathtub Trust case regardless of an alleged intent assumed by the Court to be present to improve the quality of the ware.

Mr. Grosvenor cited a host of authorities in support of his legal contentions. He said that in the Bathtub Trust case Justice McKenna wrote "that patents and patent rights cannot be made a cover for violation of law." The same Court, the Supreme Court of the United States, held that a patentee may not limit the prices at which future retail sales of the patented articles may be made. "Rights conferred by patents are indeed very definite and extensive, but they do not give any more than other rights a universal license against positive prohibitions. The Sherman law is a limitation of rights—rights which may be pushed to evil consequences and therefore restrained." Again reverting to the Bathtub Trust case, Mr. Grosvenor quoted the following language of Judge Rose of the Supreme Court: "A patentee is as much subject to the laws of the land as is any other man. The patentee may, in spite of the law, monopolize for the term of his patent the thing which he or his assignor invented. Neither at common law nor in this country by statute has he ever had a right to monopolize anything else. A patent does not give a right to the patentee to violate the law of the land be it the Sherman act or another." Citing the words of the Supreme Court of Massachusetts in the well-known ease of the U. S. Shoe Machinery Co. against La Chapelle, Mr. Grosvenor contended "that no word or phrase in the Sherman Anti-Trust Act reveals an intent to exempt the owners of patents from its sweeping provisions against monopolistic combination."

Oppression Alleged by Government.

Mr. Grosvenor went at considerable length into the acts of alleged oppression by the defendants. He told in detail of the methods used in the absorption of the film exchanges in 1910. He claimed that the entire agreement between the Motion Picture Patents Company and the old licensed exchanges was unfair and illegal and constituted evidence of the arbitrary power unlawfully sought by the defendants. As the defendants practically controlled all the sources of supply they could and did wipe out exchanges without even the semblance of fairness. "Between Aug. 18, 1909," said Mr. Grosvenor, "and Dec. 30, 1912, the defendants cancelled the licenses of 512 theaters located in 45 states. Between September, 1909, and November, 1912, the defendants refused to grant licenses to 147 theaters located in 32 states. The attorney freely quoted from the circulars to rental exchanges and exhibitors. These circulars, sent broadcast to all exchanges and exhibitors, contain the names of many exchanges and exhibitors who have been cut off from supplies of films, the purpose of the notice being to warn others not to deal with those thus cut off. In this respect the circulars are like those declared unlawful in the most recent decision of the Supreme Court under the Sherman act. Mr. Grosvenor examined the licensing agreements in detail and called attention to what he styled their unreasonable and tyrannical provisions, which enabled the defendants to put out of business any exchange they wanted to get rid of.

Defendants Take Up the Cudgels.

Reserving his legal right to reply and to make the closing argument, Mr. Grosvenor here yielded to the attorneys for the defendants. Three of the defendants' lawyers addressed the court in exhaustive arguments, Charles F. Kingsley speaking on the facts, R. O. Moon on the law and Melville Church on patents. The arguments of the three attorneys are summarized together for the convenience of the reader. The defendants after a little discussion with the judge admitted that their rights to do what they had done depended entirely on their patents and that without their patents their acts would doubtlessly have constituted a violation of the provisions of the Sherman act. The principal patents upon which defendants relied were the Latham Loop, the Pross Shutter, the Armat-Jenkins Patents and the Edison Patents. A brief history of the litigation between the owners of the patents was submitted, showing mutual infringements and general confusion and uncertainty. To end this waste, which threatened to overwhelm the industry and practically ruin it, the litigants, after much effort, decided to pool their rights and to discontinue all suits then pending between the various members of the defendant corporations. Their motives, counsel said, were not entirely selfish. They wanted to bring order out of chaos and put the business on a stable and enduring basis. To do this successfully some power and responsibility had to be assumed, but at no time did the defendants overstep the limits of the law. The many irresponsible and undesirable elements in the ranks of the exchanges and the exhibitors made stringent measures necessary.

As to the legal right to use their patents in any manner they saw fit there could be no doubt, according to counsel of defense. All the patents upon which the agreements of the defendants were based are essential to the motion picture entertainment, and as far as they are still in force they are all owned by the defendant, Motion Picture Patents Company. The Biograph Company is the owner of the Armat and the Latham and the Press patents by virtue of lawful purchase. If these patents at times seemed to be insufficiently protected by their owners the cause was to be sought in the financial weakness of these patentees, who could not afford to engage in patent litigation which is notoriously expensive. The Edison Company and the Biograph Company as the assignees of the three patents just mentioned were never guilty of any neglect in enforcing their rights under the patents. The defendants' counsel went exhaustively into the protracted and tedious litigation which had centered around the Edison and Biograph patents. They said that the validity of all the essential patents had been established in this litigation beyond all doubt.

Motion Pictures Are a New Art.

A new and interesting defense was set up by the claim that the motion picture film being a work of art was not amenable to the laws applying to interstate commerce. This part of the argument was cleverly developed by Mr. Kingsley

"Motion pictures," said Mr. Kingsley in the course of his address, "are not articles of commerce like lumber, cheese, beef or turpentine. They are works of the fine arts and of a literary and dramatic essence. They may have protection under the copyright law because of this fact and their producer has the legal status of an author and therefore the same rights. A broad and fundamental difference exists between literary and artistic products on the one hand and purely commercial products on the other. Potatoes or cheese, for instance, are articles of interstate commerce, but it makes no difference whether they were raised by Farmer Smith or Farmer Jones. They serve their purpose and the individuality of neither husbandman concerns the public. However, when it comes to buying a picture, a poem, a piece of music or a play the identity and personality of the author become a question of profound concern, go to the merits of the work and directly reflect themselves in the price. These are not commodities of interstate trade, but intellectual and mental expressions, creatures of the brain and the imagination.

"Pig iron and potatoes will be produced from century to century and by millions of men in whose identity the public will not have the slightest interest. As a result of physical effort varying perhaps in skill and efficiency, but not sufficiently to individualize, the product a given number of farmers will produce a given number of bushels of potatoes. A given number of miners and furnacemen will produce a given number of tons of pig-iron. Pictures, dramas, photoplays and poems will have the distinction then as now that they exist and have an individuality representative of the intellectuality of their authors. Pig iron and potatoes will be produced in large quantities in Europe next year no matter how many men fall in the present war of nations, but if Rudyard Kipling should be killed the peculiar kind of product to which his remarkable individuality gives distinction would end. No one else could do just that kind of work. Shakespeare cannot write 'Paradise Lost' nor Milton 'Much Ado,' though before both Dante dreamed and Boccaccio told his tales.

"The author of a play may utilize it in several ways. He may publish and sell it as a purely literary product and surrender his dramatic rights. He may copyright, publish and sell it and reserve the dramatic rights. He may refuse either to publish it or relinquish the dramatic rights. While the play is forming in his brain after it has taken shape therein so that he may give it expression at will it is a part of his individuality and of himself. It is an incorporeal possession of which he alone knows. Long before he has perfected the play he may have done many hours of hard work thereon and it may be that when he is ready to give it expression practically all of the necessary mental effort has been made. He may express his ideas briefly in writing or he may amplify them to the dimensions of a play. The written pages are expression of his intellectual conceptions. These intellectual conceptions are his very own in the highest sense of possession because they sprang from his brain and the arrangement of the symbols which convey them to other minds in orderly sequence constitutes what Lord Mansfield denominated a 'property in notion.' He has a common-law right upon the manuscript and the law will protect him in it. The purpose, however, that he had in view when he entered upon his task was not to set down a play in written words. His vision looked to the actual public production of his play before public audiences for profit. The right to produce his play in a theater is a supreme right and vests in him absolutely. He may give his play in as many theaters simultaneously as he sees fit, and as long as he does not voluntarily dedicate it to the public or permit a freedom of usage outside his control amounting to a dedication the law will protect him in that right irrespective of whether he has invoked the protection of the copyright act or not. That is because the law recognizes that property in motion is absolutely, essentially and radically different from property in bricks, in cheese or in lumber. The author may stage the play in his own theater, rehearse it carefully, secure a representation distinguished for skill, vivacity and intelligence and record it by means of a motion picture camera."

All this and much more of the same lucid line of argument Mr. Kingsley urged with a good deal of emphasis, concluding with this point:

"From studio to theater the play is the dominant factor in every activity on the part of producer, rental exchange and exhibitor and all are leasing and subleasing the motion picture or the play on the film and not the film itself, which is but a vehicle for carrying the symbols of expression."

Noble and Unselfish Aims of Patents Company Are Urged by Defense.

Mr. Moon, in the course of his address, laid stress upon the desire of the defendant corporations to uplift the motion picture industry and free it from technical imperfections and moral defects. He declared that a conditional rather

than an absolute sale of film was decided upon by the defendants because it had been found as a matter of fact that after film had been in general use for about six months it usually became unfit for further use and that there always occurred annoying breaks in old and worn-out film which seriously interfered with the enjoyment of the public. As the witness Marvin so clearly explained, "the emulsion would be scraped off in spots, causing bright flashes on the screen which were painful to the eye." The leasing provision therefore was based upon the very highest business considerations. One of the most serious defects to which the motion film record is subject is mutilation by loss of some portions of it. It frequently happens that when that picture strip is passed through the projecting machine that the machine may clog, the sprocket holes may become torn and the film may break. In that case it is customary for the operator or the inspector to cut out bodily a few inches of the piece, a few feet of the strip, and stick the ends together. That may occur at a very crucial moment in the play, and in such a way as sometimes to destroy the sequence of the dramatic events. Now, if these picture strips are sold and passed beyond the control of the producer there is no way in which it is possible to prevent their public exhibition. Besides, counsel argued, there was the moral aspect. "The Patents Company," it was declared, "and its licensees not only strove to improve the artistic quality of motion pictures, abolish evils incident to the business and stimulate public demand for them, but they upheld the hands of those who desired a moral improvement in the tone and subjects of the films."

Counsel referred to the testimony of Mr. Marvin, who pointed out that at the time of the formation of the Patents Company exhibitions of indecent films in low dance halls and saloons were bringing discredit on the entire business. A self-imposed censorship was therefore established and the Patents Company helped to finance the National Board of Censorship, which had been doing and is still doing such splendid work in the way of voluntary censorship.

A Mild Sensation.

As Mr. Moon warmed to his argument he looked frequently in the direction of Lawyer Gustavus N. Rogers, who sat at the counsel table with the representative of the Attorney General. Mr. Rogers, it will be remembered, is the attorney of William Fox and has taken a good deal of interest in the suit of the government against the defendant corporations. As he discussed various phases of the litigation between Fox and the defendant corporations Moon declared with a rising inflection in his voice that it was not the United States which was the real plaintiff and petitioner in this proceeding, but William Fox, a New York exchange man and film dealer. This statement was followed by subdued excitement and by objections of Mr. Grosvenor. Mr. Rogers rose and offered to make a statement, but as he was not a party to the action and as Fox had no connection whatever with the present proceeding the Court decided that no statement from Mr. Rogers was necessary unless the latter wished to make it a question of personal privilege. Mr. Rogers thought no such question was involved and the incident passed off quietly enough. Mr. Moon, however, insisted on some more references to Fox. "My clients," he exclaimed in ringing tones, "have become obsessed with the cruel suspicion that Fox is the real plaintiff because Fox's lawyer is in court conferring with Mr. Grosvenor and has been present at every hearing and at every step taken in the case since its inception." Mr. Moon was interrupted once or twice by the Court, who asked him questions.

"The question," the Court declared, after one of these interruptions, "is simply this: Your clients are entering a race and the rule of the race is that none but runners equipped with certain shoes are permitted to take part. Now, if your clients had nothing to do with this rule they cannot be blamed because the track management has made a rule against the users of other shoes than theirs. If on the other hand your clients come into the track and regardless of any rule made by the management simply begin to crowd off all competitors it is quite a different thing."

Judge Dickinson frequently interrupted counsel to ask questions for his own information and showed a very keen interest in every argument submitted by counsel.

Counsel for the defendants ridiculed the idea that their clients were operating in restraint of trade. Mr. Moon pointed out that even if it could be held that these motion pictures are commodities in interstate commerce such commerce therein was created by the instrumentality of the patents themselves and the defendants cannot be charged with restraining or monopolizing a commerce which was nonexistent at the time the patents were issued. A combination of these patents in one ownership could not possibly take from the people of the United States any right to the free and unrestricted dealing in motion pictures which, but for this combination, they would have enjoyed because the articles themselves in toto derive their existence from the patents. In other words the patents were not for the improvement of a method to supply an existing want, but they created the want itself. They could not operate to restrict existing commerce because they created the commerce itself.

Grosvenor Claims Positive Film Is Unpatented Article.

The attorney for the government made his closing argument on Thursday night and Friday morning. "No patent," he declared, "covers the positive film. Even if I grant for the sake of argument that the Edison reissue (No. 12192) is a valid patent it does by no means follow that the positive film is included within the terms of that patent. The positive film may be copyrighted and receive the protection given by the copyright law. Even as I take the language of the letters patent in 12,192 I find no reference therein to the positive film. By what principle may letters patent be construed to cover an object physically separate and distinct from the object which is described in the patent as the patented articles? None of the defendants make the film which has made motion pictures possible nor do they own any patents thereon. The film is made by the Eastman Kodak Company, which supplies two standard types—one for use in the camera, the negative film and one type for use in printing positives from the negative. These two types are different products."

Mr. Grosvenor then vigorously attacked the value or the validity of the patents under which the defendant corporations have operated. He devoted some time to the consideration of the testimony of Mr. Marvin and Mr. Berst, who he claimed denounced the Latham and other hostile patents while they were infringing on them and then proclaimed them as the cornerstones of the industry after they had acquired them. On the question of the patents Mr. Grosvenor said no scientific man had been called as a witness by the defendant. Marvin was the only witness called and whether he is competent or incompetent he surely is an interested party. He emphasized the fact that there were sixteen patents alleged by the defendants in their original license agreement, ten of which were notoriously useless. These useless patents, he said, were just added in to make the document more mystifying to the exhibitors and the exchanges, a plan which was characteristic of all the works of the defendants. He declared that several of the patents had been repeatedly on the point of lapsing through laches on the part of the owners, who either did not care or lacked the means to enforce them.

Speaking of the claim that the trade in motion pictures was created by patents, Mr. Grosvenor said that patents when they sought the ordinary channels of commerce such, for instance, as the commerce between the states, must needs be subject to the laws made for the purpose of regulating trade and commerce. The possession of even valid patents, said the speaker, did not insure the patentees against prosecution under the Sherman act. The patented article must take its chances with the unpatented article when both enter the channels of commerce. If commerce between the states is restrained through the medium of patents the restraint is just as reprehensible and just as amenable to the law as if there were no patents at all.

If the Court sustains such agreements as were made by and between the defendant corporations there must result a perpetual monopoly and a perpetual restraint of trade. As one patent after another expires some man in the corporation might take out a new patent and thus renew the life and the monopolistic control exercised by the defendants. He took up the provisions of the agreements in question one by one and declared them to be in absolute violation of the Sherman statute. He scored the requirement which made the granting of a license contingent upon the amount of business done by an exchange. "It was no concern of the defendants," he said, "how much their exchanges made." He closed by citing what he described as flagrant instances of the exercise of arbitrary power on the part of the defendants.

An early decision is expected as Judge Dickinson is a conscientious and rapid worker. Both sides have the right to appeal from the decision of the District to the Circuit Court of Appeals. Whether in case of an unanimous affirmance by the latter of the judgment of the lower court a further appeal is permissible to the Supreme Court is doubtful, the attorneys for the defendants and for the petitioner differing emphatically.

Boston Theater License Held Up

City of Boston Files Suit in Equity Against Park Theater—Building Commissioner Says Structure Is Not Fireproof.

THEATER owners and moving picture patrons are anxiously awaiting the results which will follow a bill in equity which has been filed in the Suffolk County Superior Court by the city of Boston against the Park Theater, in that city. Through this bill the city seeks to restrain the theater owners from using the building it now occupies for moving picture purposes until the building shall be put into such condition as to comply with the laws as set down by the building department, which require first-class construction.

The bill also states that Building Commissioner O'Hearn has not approved of the location of the film booth in the theater, the use of which under the laws comes within the jurisdiction of the state police, although its location requires the approval of the building commissioner of the city. The theater, which was an old Frohman house, has just been renovated by the new owners—Moe Marks and William E. Greene—at a cost of $100,000. Although the theater has no moving picture license it is giving daily photoplay shows. The house opened a week ago. When the management applied to Mayor James M. Curley for a moving picture license, they were refused. By special permission of the mayor, however, they were allowed to open on account of the extensive preparations which had been made.

Building Commissioner O'Hearn told the mayor that the license could not be granted. To prove his stand he quoted from the new building law of the last Legislature: "Every building hereafter erected for, altered to, or converted to use as a moving picture house shall be a first-class building." The Park theater, never before operated under a moving picture license and was altered to use as a picture house, according to O'Hearn. Consequently, he insisted, that it must be of first-class construction. "But," he declared, "this theater is not of first-class construction, for when it was altered the floor was not made fireproof." To moving picture men in Boston it appears as though the Park theater is the victim of a "frame-up." Two other theaters in the immediate neighborhood of the house and against whom the house is running in opposition, were recently converted to use as moving picture houses. These buildings were not made fireproof, but they received their licenses.

Mayor Curley has the power to issue license without the approval of the building commissioner, but in this case, even if he were so inclined, he could not issue the license without the commissioner's approval of the operator's booth. The new law reads: "In the city of Boston the location of any booth or inclosure surrounding such apparatus shall be approved by the building commissioner, who may order such additional precautions against fire as he may deem necessary." The firm attitude on the matter maintained by O'Hearn served to settle the affair. The mayor, however, issued a license for "dramatic, theatrical and vaudeville performances," but did not issue one to show moving pictures.

O'Hearn stated that he would close the building if they opened the following day, but after a conference with the mayor and Corporation Counsel Sullivan, it was agreed to have the trouble adjusted by the courts. This resulted in the filing of the suit in equity. O'Hearn also stated that when application was made for permits to alter the building, he was told that it was to continue as a legitimate theater.

Mayor Curley later in the week refused to grant the theater a license for a Sunday concert. He declared that he was unwilling to take any action with the house until the court decides on the use of the building as a moving picture theater. Despite the fact that the controversy was printed at length in all the Boston newspapers, the new theater, with the Paramount feature, "Rose of the Rancho," as an attraction, played to capacity every day.

Building Commissioner O'Hearn has hinted that there is more trouble in store for the moving picture people, by declaring that he does not approve of special licenses being granted for one night shows unless the apparatus and the building in which the pictures are exhibited, conform as strictly to the law as if they were to be used permanently. In discussing this matter, Mr. O'Hearn said: "I will not approve of any enclosure for a one-night or temporary show that would not meet my approval for permanent shows. This means not only that the booth itself must be up to the mark, but that the building must be of first-class construction. The danger is not lessened by the show being temporary, for disaster might occur in a building on just the one night it was being used for temporary moving pictures."

Christmas Bill at Vitagraph Theater

Special Program Arranged for the Holiday Week—A Four-Part Comedy Featuring Cissy Fitz-Gerald, the Big Number.

A SPECIAL holiday bill has been arranged by the Broadway Star Feature Company for the Vitagraph Theater, New York City, Christmas week program, beginning Sunday, Dec. 20, when appropriate pictures, embodying the spirit of Yuletide, will be the feature. Not only will the entire program reflect the joyousness of Christmas, but the feature picture, a four-part comedy produced by Geo. D. Baker, entitled, "How Cissy Made Good," will be especially attractive, as it brings into the story the entire personnel of Vitagraph stars, directors and stock members, headed by Cissy Fitz-Gerald and Flora Finch, introducing glimpses of the various departments with their heads and a bird's-eye view of the Vitagraph Studios at Brooklyn.

The personal appearance of Sidney Drew and his associate Vitagraph players will begin their third week on Sunday night, in S. Rankin Drew's dramatic playlet, "What the Moon Saw," appearing every night and at the Saturday matinees, with a special Xmas matinee Friday, Dec. 25.

The multiple reel picture of the program, "How Cissy Made Good," tells the story of a magazine writer's adventures at the Vitagraph Studios while trying to secure interviews with all the stars for a motion picture magazine. Cissy Fitz-Gerald plays the part of the heroine and becomes the butt of innumerable jokes, instigated by Flora Finch and perpetrated by numerous stars and directors, until she accidentally falls into the big tank. The accident sobers the festive spirit of the jokers, and, to make amends for the worry they caused her, Cissy is presented with personally written interviews by the stars themselves, and on her return to the office of the magazine is made doubly happy by being engaged as a special writer at a pleasing salary.

The picture part of the program which will be shown every night and at the daily matinees will include besides the four-part comedy, "Sweeny's Christmas Bird," and "The Professor's Romance," two single reel comedies and "By the Governor's Order," a two-part drama featuring Maurice Costello. The Mezzanotte Trio in pleasing selections from song classics and special descriptive music on the famous Wurlitzer-Hope-Jones Unit Orchestra will round out an attractive program.

Educators See "Julius Caesar"

Professor Armes Gives Private Exhibition of Kleine's Big Production to Colleagues at St. Francis Hotel.

ON the evening of Nov. 27 the premier presentation of the spectacular George Kleine six-reel production, "Julius Caesar," took place in the magnificent ballroom of the St. Francis Hotel at San Francisco. The exhibition was an invitation affair arranged by Prof. William Dallam Armes of the University of California and was attended by more than three hundred professors of the State University, Stanford University, and leading schools about the Bay, together with artists and musicians of note, and was without doubt the greatest gathering of cultured folks ever assembled here to view a moving picture. Included in the assemblage were representatives of the Pacific coast branch of the American Philological Association and of the American Historical Association, and many scientific bodies.

The exhibition was prefaced by a short talk by Professor Armes, in which he promised "a real historical and educational treat." After the show was over and scene after scene had been thunderously applauded by the delighted audience Prof. Armes went further and acknowledged that he was proud to be "godfather to such a fine family of films." Another enthusiastic professor said: "It is a real regret that there are not twelve parts instead of but six. It is the most wonderful historical lesson I have ever learned and the greatest picture treat I have ever enjoyed."

The great ballroom was fitted up with an improvised projection room and the entire performance went off without a hitch. An orchestra of twelve pieces hidden behind a small forest of palms rendered appropriate musical selections.

Among the distinguished guests of Prof. Armes were Guisseppe Cadanasso, Haig Patigan, Mr. and Mrs. Maynard Dixon, Henry Hadley, Mr. and Mrs. John Britton, Theodore Vogdt, Mrs. Maurice Cutten, Mr. and Mrs. A. Roncovieri, Mr. and Mrs. J. Gottlob, John Rock, Harry Seawell and Leopold Michaels.

World Tower Tenants Organize

Under Plans Approved by Fire Department Two Floors of Adjoining Building Will Be Taken Over For Film Purposes.

IN the Court of General Sessions on Wednesday, December 16, the cases of the Fire Department against thirty-two tenants of the World's Tower Building were postponed to December 30, pending the arrangements now being made to satisfy the fire authorities. The owner of the building and the tenants are working in harmony with the Fire Department officials, and there is every reason to believe that the outcome of the recent controversy will be satisfactory to all concerned.

Forty-six film concerns having offices in the World Tower have organized the Film Trades Protective Association. The temporary officers are Lester D. Mayne, chairman, and W. L. Sheldon, secretary. The intention is to broaden the scope of the association's activities and take in firms having offices in other buildings. For the past two weeks Mr. Mayne has been working in conjunction with Edward W. Browning, the owner of the building and a fire prevention expert. Plans are now in process of execution for transforming the fifth and sixth floors of the annex building, on the east side of the World Tower, and which is connected with the main structure, into vaults, projection rooms and rewinding rooms. These plans have been approved by the Fire Department.

On the sixth floor, which is the upper one, two vaults will be constructed at the front. Each of these will contain 750 cubic feet of space and will be built of twelve-inch terra cotta block. The walls will be 18 inches in thickness on one side, 12 on another and 8 on the street side. The ventilator will be 80 square inches. These will be, so far as is known, the first public vaults to be constructed in the history of the film industry. Each tenant will have a cabinet of sufficient size to contain his holdings. For this he will pay rental, which will be devoted to the maintenance of the two floors, under the supervision of the association. Back of the vaults and divided by a hall which will run the length of the structure are ten rewinding rooms, constructed under the supervision of the Bureau of Combustibles. There will also be four shipping rooms.

On the fifth floor at the rear will be two public projection rooms. These also will be available to the trade generally. Each room will be equipped with a piano and music racks, so that if desired a picture may be put on as in a theater. There will also be easy chairs. Two rewinding rooms will also be on this floor. In the front will be built, as demands upon the association may require, two more storage vaults. No wood will be employed in the making of the alterations. Even the desks will be of steel. The projection rooms throughout the main building will not be disturbed, the only restriction being that not more than five reels of film will be permitted in an office at one time.

Au Revoir to Gasnier

His Associates of the Pathe Plant Give a Dinner on the Eve of Famous Director's Departure to Italy.

LOUIS GASNIER, for several years past principal director of productions of the Pathe American studios at Jersey City, N. J., sailed on Friday, Dec. 18, by the S.S. "La Patria," of the Fabre line, his destination being Naples, Italy. He will be away about two months, during which time he will undertake to instruct the producers of the Pathe Italian studios as to the technic of the American motion picture.

This was the reason for the gathering of a number of good fellows, associates at the Pathe studios of Mr. Gasnier, at Laloy's Cafe in West 39th street, New York, on Saturday evening, Dec. 12, where a farewell dinner was given to the departing director-in-chief. Those present were: Louis Gasnier, guest of the evening; E. A. MacManus, director of the motion picture department of the Hearst publications; Fred Beecroft, of the Dramatic Mirror; Edward Auger, J. K. Burger, Jules Burnstein, C. A. Karpen, P. A. Parsons, of the Eclectic Film Company; Ramirez Torres, Fred Davidson, J. W. Kyle, J. W. Goodfield, Henry Vernot, Charles Dupuis, J. W. Wessel, H. W. Hurst, Simon Bowman, Frank Franconi, F. W. Watney, G. Bardet, G. B. Seitz, L. W. Wharton, all of the Pathe studio; Arnold Daly, who is to be leading man in the new Pathe serial, "The Adventures of Elaine," and Miss Pearl White, the leading lady of the same series, who was accompanied by Mrs. L. W. Wharton. The Moving Picture World was represented by James L. Hoff.

A most delicious dinner was served, which was agreeably interspersed by remarks, wise and otherwise, by almost everybody present. The features of the entertainment was a song parody on "Poor Pauline" by C. A. Karpen, not to mention other poetic effusions by the same author, and a base solo by Mr. Parsons. Many of the associates of Mr. Gasnier gave testimony to their esteem for him and expressed the hope that his return would be speedy.

The party broke up at an early hour and in a most happy frame of mind.

Biograph's California Special

Entire Producing Force of the Bronx Studio Will Travel to Los Angeles in a Limited Train Leaving Dec. 30.

THE Biograph producing forces will leave New York City for Los Angeles at 10 o'clock on Wednesday, Dec. 30. There will be 125 persons in the party, which will travel on a special train to be known on the charts of the Lackawanna and the Santa Fe Railroad as the Biograph Special. The combination of twelve cars will have all the rights of a limited train, traveling on its own time. There will be six Pullmans, a club car and a dining car, as well as four seventy-foot baggage cars. In the latter will be the property and scenery which it is believed will be essential to carry the company through a six months picture-making campaign in sunny California. The whole train will be brought on to Hoboken from Chicago by the Santa Fe, so as to avoid the necessity of changing cars in the Lake City, and making possible the entire trip without change of conveyance.

The four baggage cars will be shipped to One Hundred and Forty-ninth street and the Harlem River on a float, where they will be loaded. For weeks the wardrobe force of the Bronx studio has been busy tabulating the garments and gowns, many of them expensive, preparatory to packing in great chests, so that a record and valuation may be obtained for the contents of each car. The producing force also has been hard at work, getting ahead of the regular releases, which now as a minimum are 6,000 feet a week. As the trip to the Coast will consume practically a week and another will be involved in shipping the negative back to New York a transcontinental journey for the entire producing force involves a flat loss of two weeks' time on the releasing schedule. It will be necessary to work all night for the forty-eight hours preceding the departure, so that when the last "Strike" is sounded from the directors the trucks will be at the door.

En route the editorial forces will be at work getting manuscripts in shape. Rehearsals will be conducted by the directors. It is possible several stops may be made for the taking of pictures. In Los Angeles the company is building two additional stages. It is the custom of the Biograph to maintain in the West only sufficient laboratory force to prepare for shipment to the factory in New York a complete negative and one positive print of each subject.

The trip will be a record-breaker in many respects. Nothing approaching it in magnitude has been attempted by a film manufacturer heretofore.

Many applications have been made for the privilege of renting the eastern studios during the absence of the company, but these have all been declined. It is intended to thoroughly overhaul the entire producing plant during the winter and spring.

AL LICHTMAN WITH THE WORLD FILM.

Whenever one hears of some new, big idea, he is apt to wonder why it hadn't been thought of before. The World Film Corporation's idea of "features made from well-known plays by well-known stars" has been taking very well with all the advertising and artistic possibilities that go with it and it seemed pretty complete. Al Lichtman has added to it a scheme that rounds it out and the new half seems so inevitable that one wonders why it wasn't apparent all along. He is now general manager of the Special Attractions Department of the World Film Corporation and is going to pay attention to that part of the moving picture business where the great star and great play idea would not be so applicable as an idea that may be roughly stated as "special features especially treated." If an offering is bought that needs, for instance, a lecturer, it will be sent out with the right lecturer; if a picture will be worth while if special music is written to follow it all through, that picture will go out with that music and an orchestra also to play the music. The organization of the new department has been in working shape and the field will be especially canvassed for complete shows instead of mere reels. Every picture will be a new problem to Mr. Lichtman, but if any one can be found who has the ability to carry this idea through, that one is the new General Manager of the Special Attractions Department.

The Motion Picture Exhibitor

WASHINGTON CITY LEAGUE URGES CO-OPERATION.

Crandall, Morgan and Stonesifer Point Out In Letter to Exhibitors that Concerted Action Is Necessary to Combat Detrimental Legislation.

THE need for organization in the District of Columbia is being felt more than ever in view of existing conditi and with several very important matters, needing co-operation of all of the exhibitors, in mind, Harry M. Crandall, Joseph P. Morgan and Victor H. Stonesifer have addressed a circular letter to every moving picture exhibitor in the District of Columbia, making a plea for active membership. The Motion Picture Exhibitors' League of the District of Columbia has been in existence since 1911, the letter reads, and during that period has been accomplishing much for the benefit of all concerned. Much more could have been done if there had been unanimity of action among all of the exhibitors, but for some reason, which they are unable to fathom, some of the exhibitors have failed to affiliate, and others, while holding membership, have, in plain words, failed to do their share.

"Inasmuch as restrictions of a harmful nature to the moving picture business are constantly being urged in the form of radical legislation and unjust regulations, which require concerted action to prevent, it is absolutely necessary that we present a united front," states the letter. "In an endeavor to learn what objection there may be on the part of the exhibitors to organization as at present constituted, its aims and objects, and to get your opinion as to the best means of guarding against the imminent danger of Sunday closing legislation this present session of Congress, we submit the questions herewith inclosed. Frank and full answers are urgently requested, with the positive assurance that they will be considered as confidential by the undersigned officers of the league.

"Now, Brother Exhibitor, the future of the organization and the growth and development of your business and our business depend upon your co-operation. Reckless competition among ourselves, together with the unwise policy of attempting to stand alone against combinations in other branches of the business with which we are compelled to deal, have worked great harm. But it is not irreparable. Taken in time, we may yet place the industry upon the high plane it occupies in other cities, with resultant benefit to you and to us. Your money is invested, and good business judgment dictates that you use every honorable means to protect it. Your interest is identical to ours; therefore, we must unite to protect that interest. Too many evidences are at hand in other trades, professions and business to doubt that efficient organization for a common goal is not only beneficial, but imperative. But it requires your ACTIVE participation and counsel. 'A chain is no stronger than its weakest link.' You do not want to be that 'weakest link,' we are sure. Let us prove that we are intelligent, progressive business men, with sufficient ability and energy to grasp the constantly changing conditions of the moving picture industry, and that we are forceful enough to vigorously protest against aggression and discrimination."

Accompanying the letter was a sheet containing a number of questions to be answered by the individual exhibitor: "Do you believe in co-operation? Do you think any benefit can be derived by exhibitors standing together to adjust grievances? Do you think our present organization a good one? If not, state reasons. Are the present league officers satisfactory to you? Are you in favor of reorganization? Do you think the time is ripe for a thorough and complete organization? Have you any grievance against exchanges? Do you believe posters should be furnished free by exchanges? Do you believe organized protest can accomplish more than individual protest? Do you know that Washington is giving more for less than any city in the country? Are you in favor of a limited number of reels for 5 cents? Are you satisfied with present local conditions? Do you think we can continue to prosper under the present 'every-man-for-himself' conditions? Do you realize that everything is going up in the moving picture industry except the price of admission? Do you know that manufacturers and exchanges are combining for mutual benefit and protection? Do you know that organized exhibitors have accomplished much in other cities? What are your views in regard to a higher price of admission? Do you believe the price of features at $10 per reel is too high? Do you think a reduction can be secured except by combined effort? Do you know of any large industry that is not efficiently organized? Could the price of legitimate theatrical attractions be kept at $2 were it not for combination? Would you like a league official to call on you and discuss the matter? Do you believe Sunday closing would benefit your business? What would be the best time to call a mass meeting of exhibitors —day or night and hour?"

Surely this form sheet contains everything that will show whether or not organization is desired. Yet it is an even money bet that the exhibitors will consign both letter and sheet to the wastebasket and continue their street corner discussions as to how the business is going to the bow-wows; how Bill Smith, a competitor, is showing eight for a nickel, and John Jones is giving away his profits by country store methods and other cheap gags to attract attention. It is time for the exhibitors of Washington to wake up; to form an organization and if they are jealous of officers present or future get busy and hire a couple of lawyers to transact their business and preside at their meetings for them—but get busy and organize.

There are a number of important restrictions facing the exhibitors of the District of Columbia—increased taxation through the abolition of the present so-called organic act under which the Federal government pays half of the expense of the District of Columbia, which means that taxes will be nearer $30 than $15 per thousand; Federal and local censorship; Sunday closing, and many drastic regulations which will take away from the business all possibilities of profit.

CLARENCE L. LINZ.

EXHIBITORS AND EXCHANGEMEN MEET.

Detroit Picture Men Discuss Length of Shows—Decide to Give Three Reels for Five Cents With Some Exceptions.

ABOUT forty members of the Detroit Exhibitors' League and leading exchange men met at the club rooms in the Equity building, Detroit, Tuesday afternoon, Dec. 8, to take up the important question of three and five reels. For some time there have been a number of small houses on the east side of the city who have been trying to see who could give the most films for the money. On Gratiot avenue, the Colonial and the Jewell theaters have been fighting each other, and three houses on Hastings street have also been overstepping the understanding on this question. Attempts have been made to settle the "bone of contention," but without result up to the time of the above-mentioned meeting.

As soon as the exhibitors assembled, Secretary Orth announced the purpose of the meeting and asked for views from those present. Some argued that the fault lies in the exchangemen selling them, others said the association would never be able to get all the members to live up to the rule; one exhibitor favored three and six reels; in fact, arguments along these lines continued about an hour with absolutely no headway; as for the exchangemen, they would not commit themselves, as they felt it was a matter which the exhibitors themselves should agree on. Some one moved that the exchangemen retire from the room, so that the exhibitors could talk the thing over in private. The motion carried and the exchangemen filed out.

Hot arguments among the exhibitors again ensued and lasted for forty minutes. Finally, the proprietor, Ben Cohen, of the Colonial, said: "If Mr. Klatt, owner of the Jewell, will give only three reels, we will do the same." Dr. Klatt agreed and that ended the matter. Everything is now run-

ning smooth in all sections of the city, except on Hastings street, in the Ghetto district, where three houses are still at "war" on this question of three and five reels.

In connection with this matter of reels, a leading exchangeman, in talking with the correspondent of the Moving Picture World, said after the meeting was over: "The exchangemen have tried to do all they can to bring about uniformity on the number of reels that exhibitors should give for five and ten cents. But there are a number of outlaw film exchanges which operate in Detroit and which will sell a man a dozen reels for five cents. If the leading exchanges should refuse to sell that exhibitor, the other exhibitors instead of backing them up will go ahead and buy films themselves from these outlaw exchanges. In other words, the exhibitors ask the exchanges to help them carry out this three and five-reel proposition, but in turn they do not 'stand pat' and co-operate with the exchanges who stand by them. The fact cannot be denied that a theater showing more than five reels for a nickel is giving reels of inferior grade, because he could not make money at five good reels for five cents.

"The result is that when a person goes into that show and finds out that the pictures are below the standard, he immediately starts to condemn all picture houses and gets the idea that motion pictures are on the downward path. It is an absolute mistake to try to educate the public in expecting to get more than three reels for five cents. A house would do itself a whole lot more good by giving three of the best reels it can for five cents, instead of three fair reels and two poor ones for five cents.

"The film exchanges want to do anything they can that will help the industry, because in the long run it means more business for them, but first of all, the exhibitors themselves must get together and be educated on the right way of doing things."

WAR TAX CLOSES SEVERAL KENTUCKY THEATERS.

The new war tax of from $25 to $100 on moving picture houses has put a number of small houses throughout Eastern and Central Kentucky out of business, according to some of the traveling film representatives and film exchange managers of Louisville. Several theaters in isolated sections of Tennessee and West Virginia have also been closed for the time being. In Kentucky theaters have been closed at Morehead, Burgin, Sadieville, Liberty, besides one of the two at Hazard and several in the mountain district. The class of houses closed are those seating up to 150 persons or the theaters which come under the $25 classification. The larger houses have paid their taxes and are going right ahead. A number of these small houses which seat only 100 to 150 persons are in the habit of running but two nights a week, and after paying expenses a very little margin of profit is left, especially in the winter time, and some of them would probably close during the winter months even if there was no war tax to pay. The local film men do not take the proposition seriously and are not at all worried over the matter. These houses are expected to open a little later on or in the spring, anyway.

ORGANIZER W. A. CORY COMPLETES SUCCESSFUL TRIP.

Organizer and Secretary W. A. Cory, of the Motion Picture Exhibitors' League of California, has rendered a report covering his recent trip through California, south of San Francisco. On this journey, which was made by automobile, he visited most of the places of any size and secured seventy-three new members to the league, about one-half of these being in Los Angeles. Many others signified their willingness to join the organization, and the trip is considered a great success. It is now planned to canvass Northern California and to make efforts to increase the membership in the San Francisco Bay section.

HARRISBURG CONVENTION POSTPONED.

After a conference on November 30 with United States Senator Penrose who promised his aid to a delegation of picture men representing the Motion Picture Exhibitors League of Pennsylvania in their fight against the Pennsylvania state censorship, the exhibitors at the suggestion of the senator decided to postpone the date of their proposed convention at Harrisburg from January 4, 5 and 6, 1915, to the 26th, 27th and 28th of that month.

Pennsylvania League Ball Successful.

Clara Kimball Young's Portrait Sold For Red Cross Benefit—Dittenfass Secures Picture—Many Photoplayers Present.

DESPITE the inclemency of the weather, the third annual ball of the Motion Picture Exhibitors League of Pennsylvania, which took place in Horticultural Hall, Broad and Locust streets, Philadelphia, on December 8, it is asserted, was one of the most successful entertainments ever given by that organization from every standpoint. It is estimated that more than one thousand persons were in attendance, who one and all endorsed it as "the best ever."

One of the features of the evening was the presentation of a handsome oil painting of Clara Kimball Young to the Exhibitors League by Lewis J. Selznick, vice-president of the World Film Corporation, of New York. It was suggested that the painting be auctioned off and the proceeds given to the Red Cross Society, and this suggestion was immediately approved by the officers. The bidding became fast and furious at first, but as the price went up dollar by dollar one after another of the bidders was slowly forced into the background. When the bidders had been narrowed down to seven, Lubin, Laemmle and Dittenfass decided to pool their interests. However, Abe Einstein of the Stanley company refused to either go into the syndicate or be "froze out," but finally after much spirited bidding between the men, the painting was obtained by the syndicate for sixty dollars.

The new owners then tossed a coin to see who would secure possession of Miss Young's portrait, and Dame Fortune chose to favor Mr. Dittenfass. The painting stood five feet high and two and a half feet wide. While the bidding was in progress Miss Young stood alongside the painting and was showered with money, which was also placed in the Red Cross Fund.

A twenty-five piece orchestra furnished music a-plenty for the occasion, and kept the crowd in a lively mood until the dancing began at ten o'clock.

Scattered in the great crowd on the dance floor were notables who are known around the globe, and yet still others who fought shoulder to shoulder when the motion picture was the object of whole pages in the comic supplements and when it was ridiculed by the public at large as a plaything and a toy and made it what it is to-day. The most prominent figure on the dance floor during the evening was Sigmund Lubin, who surprised every one present by doing a remarkable one-step. To Mr. Lubin is due a great portion of the credit for the success of the affair, as practically the entire Lubin company was in attendance.

Great credit must also be given to the committee of arrangements for their untiring efforts to make this year's ball excel those previously held by the exhibitors, and it must be said the ball exceeded their highest expectations. The committee was made up of the following: Jay Emanuel, chairman, and Nat Fischer, James Pollon, William Crozier, Michael J. Walsh, David R. Sablosky and Jay Emanuel.

Among the notables present at the ball were Ormi Hawley, Romaine Fielding, Clara Kimball Young, Vivian Martin, Robert Warwick, Edwin August, Edgar Jones, Lottie Briscoe, Francis X. Bushman, Beverly Bayne, Edmund Breese, Sigmund Lubin, Lewis J. Selznick, Carl Laemmle and Mark Dittenfass.

SUNSET M. P. CO. IN WORLD TOWER.

M. E. Cory, general manager of the Sunset Motion Picture Co., of San Francisco, has opened offices in suite 401, 110 West 40th street, New York, from which to handle the "Rescue of the Stefansson Arctic Expedition."

This is one of the greatest pictures ever released, being an excellent story of the Stefansson Expedition and the rescue of the survivors of the wrecked "Karluk." It is dramatic as well as educational and historical.

The Sunset company is new in the field. It is composed entirely of San Franciscans and its directorate and stockholders include such well-known men as U. S. Senator Jas. D. Phelan, Herbert Fleischhacker and C. L. Smith, prominent bankers; Chas. K. Field, editor of "Sunset" magazine; J. H. Henry, capitalist and one of California's wealthiest men; Judge B. V. Sargent, of the Superior Court; Max Schmidt, president, Schmidt Lithograph Co.; C. J. Parks, a prominent attorney; J. C. Wheeler, Jr., capitalist, and Mrs. Phoebe A. Hearst.

If the following releases keep the pace set by the "Stefansson Rescue," the success of the Sunset company is assured.

Alleged Swindler Captured

Moving Picture World Item Leads to Capture of Man Who is Believed to Have Defrauded Theatre Managers.

FOR some time past a man giving the names of C. H. Rose and E. A. Boehm has been traveling through the middle west claiming to represent the Great Northern Manufacturing Company of Chicago, for the sale of dinner sets. Complaints have been made to the Great Northern and to the Moving Picture World, inferring that the man was doing a straight business. The Great Northern Manufacturing Company has advised all inquirers that the man is a fraud and that no one by the name given was in their employ. The Moving Picture World printed a discription of this party and a warning to exhibitors to beware of him.

Nothing further was heard of Rose, alias Boehm for several weeks but this last week our mail brought the information that a man answering the discription published in The World had been detained at Harriman, Tenn. The Moving Picture World correspondent writes that Rose or Boehm was arrested on Tuesday, December 8, at the instance of W. C. Scott, proprietor of the Edsonia theatre of that city and charged with obtaining money under false pretenses.

According to the story the party presented his scheme to Mr. Scott who liked it and gave the man a check for 20 per cent. of the order. When Scott related the particulars of the transaction to his operator, Oswald L. Filmore, and described the man, Filmore remembered the warning he had read in The Moving Picture World and told Mr. Scott of his suspicions. The warning notice was hunted up and then Mr. Scott decided to have the man arrested.

A search made of Rose at the police station revealed laundry marks on his linen in the name "E. A. Boehm," while letters in his pockets bore the name of "C. H. Rose." Chief West, of the Harriman police department, communicated with the Great Northern Manufacturing Company of Chicago, in whose name the fraudulent transactions had been made and was told that a witness would be sent by that company to assist in the prosecution of Rose. An order book was found in the possession of Rose which contained the following list:

Jeffersonville Theater, Jeffersonville, Ind.		Nov	$15.00
Princess Amusement Co., Louisville, Ky.		10	60.00
Gem, Frankfort, Ky.		11	10.00
Alamo Theater, Paris, Ky.		13	15.00
Opera House, Georgetown, Ky.		12	15.00
Lyric, Carlisle, Ky.		13	15.00
Pastime, Maysville, Ky.		14	15.00
Pastime, Winchester, Ky.		15	10.00
Tabb Opera House, Mt. Sterling, Ky.		16	10.00
Alhambra, Richmond, Ky.		16	15.00
Lancaster Opera House, Lancaster, Ky.		16	10.00
Opera House, Danville, Ky.		17	10.00
Crystal, Bardstown, Ky.		18	15.00
Artisto, Lebanon, Ky.		18	18.00
New Masonic, Lebanon, Ky.		18	10.00
Idle Hour, Earlington, Ky.		20	10.00
Garrick, Madisonville, Ky.		20	10.00
Princess, Sturgiss, Ky.		24	10.00
Marion Opera House, Marion, Ky.		24	10.00
Royal Cannellton, Ky.		28	10.00
Palace, Corbin, Ky.		30	10.00
Dixie, Williamsburg, Ky.		30	10.00
DeWine, La Follette, Tenn.		Dec. 2	18.00
Gem, Knoxville, Tenn.		4	10.00
Gay, Knoxville, Tenn.		4	60.00
Palace, Athens, Tenn.		4	10.00
Bohemia, Cleveland, Tenn.		5	10.00
Hudson Theater, Bridgeport, Ala.		6	10.00
Edsonia Theater, Harriman, Tenn.		6	10.00

A total of twenty-nine houses, and $446.00 collected in about one month.

When "Rose-Boehm" was arraigned in the police court the magistrate held him to await the arrival of the representative of the Great Northern Company. A hearing was held on December 16, particulars of which will be published later.

EDWARD ABELES IN "AFTER FIVE."

Edward Abeles has been re-engaged by the Jesse L. Lasky Feature Play Company to star in the release entitled "After Five," which is announced for January 28th. "After Five" is by Wm. C. and Cecil B. De Mille, and work on the film began last week.

SCHMID DOES BOSWORTH PUBLICITY.

Pete "Grid" Schmid, for the past year associated with The Billboard, has become connected with the Publicity Department of Bosworth, Inc., who have just opened New York offices in the Candler Building. Pete will act as assistant to Julian M. Solomon, Jr.

Essanay Signs Charles Chaplin

George K. Spoor Authorizes the Announcement That G. M. Anderson Has Signature of Famous Comedian.

THE announcement was made in New York on Monday evening, Dec. 14, by George K. Spoor, president of the Essanay Film Manufacturing Company, that Charles Chaplin, famous screen comedian, had signed with his company. The information was contained in a telegram from G. M. Anderson from Niles, Cal.

Mr. Chaplin in a remarkably short time has created for himself a unique position in the film world. He is a man who seldom gives one an opportunity to laugh with him; at the same time he gives occasion aplenty to laugh at him. The name of the director under whom he will work has not been announced, but it is assumed that he will be under the general direction of Mr. Anderson at the Niles studio, situated near San Francisco.

CHICAGO MANUFACTURERS IN NEW YORK.

The three Chicago licensed manufacturers—George Kleine, George K. Spoor and William M. Selig—were in town on Tuesday, December 15, and were present at the press showing of George Kleine's American production of "Officer 666" at the Candler Theater.

There was a good sized audience at the Candler when the picture was thrown on the screen at 11 o'clock. Every one seemed heartily to enjoy the adaptation of the famous comedy.

MISS PICKFORD HAS NOT SIGNED NEW CONTRACT.

There have been rumors in the film trade the past few days that Miss Mary Pickford had signed a contract with the New York Motion Picture Corporation. Several trade papers have announced that Miss Pickford had signed with the New York. That negotiations have been under way between the officials of the producing firm and the actress and have been for several days is known. At the time the Moving Picture World goes to press on Thursday evening no contract had been signed by Miss Pickford with the New York Motion Picture Corporation. This is on the authority of President Kessel of the company. He declined to go into any particulars, simply stating that if and when Miss Pickford affixes her signature to a contract with his company due and formal notice will be given to the trade.

WORLD FILM APPOINTS NEW MANAGERS.

George J. Beihoff, who has been transferred managing the Philadelphia office of the World Film Corporation, has been transferred to the Indianapolis branch. His record as a branch manager in Philadelphia was of the highest, and his assignment to the Indianapolis office is a result of the good work he did in Philadelphia.

W. W. Kulp has been appointed manager of the Cleveland branch of the World Film Corporation, and H. E. Stahler, former manager of the Warners Features, Inc., in Dallas, Texas, has been placed in charge of the Atlanta branch of the World Film Corporation. Mr. Stahler is an experienced motion picture man and is very well known in the South.

C. L. McVey has recently been placed in charge of the Kansas City branch of the World Film Corporation and will devote himself to handling the business in the Southwestern district.

Sales Director C. R. Seelye is doing missionary work in connection with the new plans of the World Film Corporation, while Assistant General Manager Arthur S. Kane is making a trip through the South. His objective point is Dallas, Texas, where he will devote some time to investigations of conditions in Texas. When his work in that district is completed, he will start for St. Louis. Central District Manager W. R. Scates has returned to Chicago after a visit to the branches in his district.

"THE TOLL OF MAMMON" ON MOSS CIRCUIT.

The M. & W. Feature Film Company announces that it has booked its subject, "The Toll of Mammon," over the Moss Circuit. The first presentation will be at the house at 86th street and Broadway, New York, beginning Monday, Dec. 21, for a three days' run.

WHERE IS V. M. JENKINS?

Some time ago the manager of the Montreal Branch of the Picture Playhouse Film Co., Vernon M. Jenkins, left without saying good-bye to anybody, and the home office would be very glad, indeed, to know where he is, as they have several things they want to tell him.

CHICAGO LETTER

BY JAS. S. McQUADE

Aesthetic Censorship of Films and Other Things.

THE women of Chicago are interesting themselves in pictures these days in a militant way—not in an inimicable manner, but rather with a motive to remedy certain evils in the production of pictured subjects. We have, for example, Mrs. Wm. Penhallow Henderson holding forth on aesthetic osculation and censorship, and Mary Moncure Parker demanding reform, in various other respects, in the production of moving pictures.

The other day, before the Drama League of Chicago, Mrs. Henderson condemned a kissing scene in a certain film as being not only "badly done," but "tawdry." The scene was a "cut out" exhibited before members of the League by Major Funkhouser, showing a wife being kissed by "the other man." Right here directors of production and the people engaged in kissing scenes in moving pictures are requested to stand up and take notice of Mrs. Henderson's opinion and advice.

"I do not propose to pose as an expert on kissing," said Mrs. Henderson. "However, it should be treated as seriously as many other subjects. The best way to express my opinion on the subject of proper kissing is to use the word 'restraint.'

"Restraint is used in art and in many other things. The scene showing a man kissing another man's wife would have been just as vulgar if the wife had been kissing her husband. There is taste in everything, and the relationship between the two principals in the affair was of minor importance.

"So far as the censorship of moving picture films is concerned, I believe we should have an aesthetic censorship. This would establish a better basis for improving the films. An excellent idea would be the appointment of a citizens' committee with power to give its approval to all films. In this way the bad films would disappear automatically, and we would have a positive method of censorship. Censorship based on moral grounds alone is futile."

In all seriousness this matter of kissing in moving pictures should be carefully considered by directors. One is sometimes positively disgusted by the excessive, vulgar kissing scenes shown in some films. Just look at the cover of the last issue of "Cosmopolitan" and study the kissing scene there! How many of these good ladies have taken the pains to write letters of condemnation of that scene to the editor?

Mary Moncure Parker wonders if there is any connection between the increase in crime and moving pictures; blandly assuming that there is an increase in crime without any showing of statistics. She puts a ban on "thrillers"—Such as "explosions, wild beast episodes, train wrecks, airship disasters, skyscraper plunges, etc." What about the literature, so widely current, which boys and girls are permitted to devour in secret?

Every one with a spare moment, who can write or speak a sentence properly, seems to make a target of moving pictures, forgetting that evolution is a slow process, but certain and true nevertheless.

Pessimism never yet has reformed any one or anything.

Strict Enforcement of Fire Prevention Ordinance.

The coroner's investigation of the fatal fire in the smoker of an outward bound Burlington train, within the city limits, on Nov. 24, supposedly due to the ignition and explosion of moving picture films, has been postponed until Dec. 19, owing to the failure of the train crew to attend the inquest. Mayor Henry S. Rich and Frank L. Poulteny, of Berwyn, were fatally injured and a score of others were cut or bruised in the accident.

John C. McDonnell, chief of the fire prevention bureau, as a precautionary measure, has sent out the following letter to film exchanges and others concerned:

"In view of the recent fire in this city, possibly due to the ignition of films in transit, this letter is written to call your attention to Article XV, Section 229, of the Fire Prevention and Public Safety Ordinance, which provides in part that films be stored or handled only in 'individual metal cans or metal boxes of galvanized iron having tight-fitting covers.'

"You are strictly cautioned against delivering or 'handing out' films to any person in any manner or form other than in cans or boxes as indicated above."

For the benefit of Chicago exchanges and exhibitors, who will be held strictly responsible for any violation of Section 229, the text is given here in full.

It shall be unlawful for any person, firm or corporation keeping or using any motion picture films within the City of Chicago to store the same in any other manner than by depositing such films in individual tin cans or metal boxes of galvanized iron having tight-fitting covers, which shall be at all times, when not in use, stored in fireproof vaults or safes. All such persons, firms or corporations shall strictly comply with the following provisions:

Not exceeding twenty motion picture films shall be permitted to be exposed on counters or shelves while the same are being inspected or examined by employes, purchasers or customers, or are being handled in the filling of orders.

Not exceeding five motion picture films shall be kept or stored in any operating room where motion pictures are being produced by means of motion picture machines and devices, and such films shall at all times, except while being changed on the motion picture machine or device, be kept within the aforesaid tin cans or metal boxes of galvanized iron.

Who Is Sue?

In the contest of ballots to find the prettiest girl in Chicago and, incidentally, to furnish Essanay with an actress to play the part of "Sue" in a forthcoming photoplay, it was found impractical to select the forty girls by Dec. 11, as was stated in my last letter. The time has been extended until Tuesday, Dec. 22, at 6:00 p. m.

On that night the judges, headed by Lorado Taft, will make their selections, and the pictures of the forty girls chosen in the preliminary contest will appear in the Herald on Sunday, Dec. 27.

Beginning Monday, Dec. 28, a coupon will be printed in the Herald daily and Sunday. The coupon published on week days will entitle the holder to five votes for his or her favorite, and the one printed in a Sunday issue will be good for thirty votes.

The time allowed for balloting will be announced later, and the girl who receives the greatest number of votes in the allotted period will be "Sue."

The "Herald Movies" staff has completed its preliminary work and now awaits the time when the forty girls in the preliminary contest are named. The camera men of the "Herald Movies" will then take pictures of the forty girls, and they will be flashed on the screen in hundreds of theaters in Chicago and vicinity.

Photographs, with the name and address of the candidate on each, must be forwarded to the Photoplay Editor of the Herald, an before six o'clock p. m., Tuesday, Dec. 22.

Municipal Moving Pictures For Chicago?

Municipal dances have taken root in Chicago and give promise of flourishing. Now the Municipal Welfare Bureau has under consideration plans for municipal moving pictures, which, it is intended, will be shown during the hour preceding municipal dances. It is claimed that the pictures will induce the elderly folks and parents to interest themselves in the city dances, which the young people patronize.

It must not be thought that these municipal dances are free. Up to the present they have resulted in a profit to the city of $240, so Mayor Harrison has ordered a reduction in the admission price. In the future admission will be 15 cents for one and 25 cents for two, which will also include checking service. Free dancing instruction is another feature of the city dances.

Chicago Film Brevities.

George Magie, of the Universal, has had in mind for some time past a plan to provide a special projection room in which Universal patrons could see Universal films run off under the best possible conditions. Quarters have been secured in Suite 303-05 Brady Building, 109 N. Dearborn St., and in a few weeks the projection room, well ventilated and up-to-date in equipment, will be in readiness to give private presentations to the trade and press of Universal films exclusively.

* * *

A private presentation of "The Carpet from Bagdad," Selig's five-reel feature adapted from Harold McGrath's celebrated novel of that name, was given in the Selig private projection room on Friday, Dec. 11, before an audience of prominent literary people who had been specially invited for the occasion. There were present Clara Louise Burnham, novelist; Mrs. Maud Radford Warren, novelist; Mr. and Mrs. Ray Long, editors of the Red Book; Mr. and Mrs. Rice Burroughs (Mr. Rice Burroughs is the famous author of "Tarzan of the Apes"); Lawrence Chambers, of the Bobbs-Merrill Co.; Gilson Willets, author of "The Adventures of Kathlyn"; Robert Eastman and editorial staff of the J. R. Hall Printing Co., and Mr. Hatrick, of the International News. The presentation created great enthusiasm and congratulations were showered on Mr. Selig and the producing company.

F. Hawley, formerly auditor of the Motion Picture Patents Co., was in the city last week from New York and made a short stay.

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C. A. Conley, joint owner with Messrs. Fitzpatrick and McElroy of the Barrison Theater, Waukegan, Ill., called at this office last week. Mr. Conley reported very good business with Universal programs. Six reels of pictures are shown for 10 cents. The Barrison is a modern house, seating 700 people. Mr. Conley formerly owned the Majestic Theater in La Salle, Ill.

* * *

Women ushers in Chicago theaters were vindicated last week by the judiciary committee of the city council, when the members placed on file an amendment to the code, which, if passed by the council, would have thrown them out of employment. There was not a dissenting vote. It will be remembered that in an item in my last letter, Assistant Fire Marshal John C. McDonnell, head of the fire prevention bureau, recommended that women ushers in theaters should be replaced by men, because they could not be depended on in case of a fire.

* * *

"Damon and Pythias," Universal's six-reel photoplay, made a big hit at the Fine Arts Theater last week. It is the intention to extend the run until the resumption of dramatic attractions at this house, in the middle of January. This fine subject has been much discussed by patrons, and the prevailing attitude is one of praise and appreciation.

* * *

E. B. Rice, owner of the Seeley Theater, 2042 Roscoe Blvd., and of the Hamlin Theater, 2051 Belmont Ave., this city, called on us last week and renewed his subscription for the Moving Picture World. Mr. Rice manages the Seeley while his wife manages the Hamlin. Each house seats 300 people and six reels of pictures are run on Saturdays and Sundays for 10 cents admission. On other days of the week three-reel programs are offered for five cents. The Seeley runs Licensed programs and Universal is used in the Hamlin. "The Adventures of Kathlyn," "The Million Dollar Mystery," "Trey O' Hearts" and other serials have been shown at both houses to good business, the first mentioned bringing the highest box office receipts.

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The Tribune Belgian war pictures closed a prosperous run of four weeks at the Studebaker on Saturday, Dec. 12.

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The Chicago Examiner came out with its first announcement of the presentation of the Hearst-Selig Moving Picture History of the world's greatest war in five reels, in the issue of Monday, Dec. 14. These war pictures will be shown in the best theaters of the city, it is announced.

* * *

David Saul Klafter, architect of the Home Theater, which collapsed about two years ago, has been made defendant in a suit for $25,000 damages brought by the owners of the building, Mr. and Mrs. Raphael Goldstein. They claim this sum represents loss sustained by the alleged faulty construction of the building. It was stated in these columns, some considerable time ago, that Mr. Klafter was exonerated by the state board of architects, after a long investigation.

* * *

Moving picture "thrift plays" are the latest brand of films sought for. The Illinois Bankers Association is responsible for the new type of photoplay, which has for its object the stimulation of the saving habit in men and women. In a circular letter mailed to all members of the association, Secretary Richard L. Crampton has urged co-operation between bankers and moving picture theater owners in local communities, with the view of having exhibited those plays which demonstrate the happy results of thrift.

* * *

Frank Marvin, business agent of Local No. 157, Moving Picture Operators Union, denied one day last week that his organization had lost its charter. Mr. Marvin explained that the report came from Philadelphia, and that it was fathered by a rival union. He says that his organization has letters from the officers of the International Brotherhood of Electrical Workers showing that Local No. 157 has been officially recognized by the American Federation of Labor.

* * *

The use of motion pictures of law-making bodies in action, at night schools in this city, to educate the 10,000 applicants who will shortly be seeking citizenship here, is being considered by Judge Clarence N. Goodnow, who hears the naturalization examinations in the Superior Court; by Mrs. Ella Flagg Young, superintendent of schools, and C. T. Schwartz, chairman of the committee on naturalization of the City Club. It has been suggested that moving pictures of both houses of congress, of city councils, and similar bodies would give the immigrant a clearer idea of the workings of the government than he could get otherwise. The co-operation of Louis F. Post, assistant secretary of the Department of Labor, has been asked.

* * *

A private exhibition to the trade and press of Eclectic's seven-reel, colored feature subject, "The Life of Our Savior," was given at E. E. Fulton's private exhibition rooms, 154 W. Lake street, this city, on Monday morning, Dec. 14. John Hardin, Chicago manager of Eclectic, believes that he has in this fine subject a magnificent attraction for exhibitors at this season of the year. The beauties of the Eclectic natural color process in these films command unstinted praise. The fine pictorial views, the finished and dignified acting and the manner of telling the sacred story combine to make this feature a memorable one.

* * *

Mrs. Alfred Hamburger, wife of Alfred Hamburger, formerly president of the Celebrated Players Film Co., is at present working out a scheme for a moving picture educational program for children, from the kindergarten to the high school. Mrs. Hamburger will include industrial, geographical and historical subjects in her plan. She was the first Chicago woman to establish the Montessori system of education in her home, and both her children are being educated in this manner.

* * *

Wallace Berry, well known by thousands as the "Sweedie" in Essanay's eastern comedy films, has joined the ranks of the "legits" for a few days. He is at present playing the leading role in "The Trail of the Lonesome Pine" at the Imperial Theater, this city, until a new leading man is engaged. The former leading man is in the hospital and, until another is engaged, Wallace Berry is playing his part ata the urgent solicitation of his brother, who is a member of the company.

SCREEN CLUB HOLDS BEEFSTEAK DINNER.

The Screen Club held its first beefsteak dinner on the evening of Saturday, December 12. It was about 11 o'clock when 114 members and guests sat down to a well served meal in the annex dining room. Joe Farnham was toastmaster, and he kept things humming. There were speeches and stories by President Kirkwood, Maclyn Arbuckle, Paul Scardon, Harry Ennis, Harry Reichenbach, King Baggot, Ben Wilson, Cameron Smith, Daniel Bertona and Frank Manning among others. So, too, there were bits from professional entertainers, all of which was heartily enjoyed. It was late when the gathering broke up. The affair was so successful it is probable there will be other similar festivities at stated intervals.

EDNA LUBY SUES UNIVERSAL.

The Universal Film Manufacturing Company and the Eclair Film Company are named as joint defendants in an action on file in the United States District Court to recover $50,000 damages for alleged infringement of the copyright to the drama entitled "The Crucial Moment." The complainant, Edna Luby, alleges the defendant produced a photoplay burlesquing a scene in the drama, and she charges that the alleged attempt to present a farcical portrayal of her production has reduced the value of the production on the stage to the extent of $50,000.

The film companies have not filed formal answers to the suit yet, but representatives of the companies deny that the photoplay was produced to burlesque the serious dialogue between the burglar and his wife, which forms a climatic situation in the drama.

MISS LA BADIE IN NEW SERIES.

The million admirers Florence La Badie gained for herself while playing in the "Million Dollar Mystery" will be delighted to learn of an opportunity to renew their screen acquaintance with the exquisite French-Canadian actress. She soon is to appear on the Mutual program in a two-reel Thanhouser feature called "Under False Colors." This is to be the first of a series of strong, dramatic pictures in which Miss La Badie is to play the leads. Her work in the serial mentioned above, while it served to emphasize that girlish grace and charm which always has been hers, proved also that the little actress has a forceful dramatic instinct all her own. She has nerve, too, and there has yet to appear a risk she will not take on sight for the sake of making a picture good. No wonder her followers are a loyal lot.

Doings at Los Angeles

RAIN, intermittent, and in gentle showers and then in torrents, has kept producers on the jump to get their pictures made while the sun shone. The past two weeks have been spent in dodging the drizzle, but just the same every one wears a smile. The air is mildly laden with frost, but that is just enough to put a tingle in one's blood. At the beaches many people still go swimming, so you can see that winter here is not so bad after all.

* * *

Our injured director, J. P. McGowan of the Kalem, is slowly improving at the hospital, but his physicians fear that he will be confined to bed and later a chair for at least six months, and his complete recovery is doubtful.

* * *

Dorothy Gish, the Mutual actress who was painfully injured when she was struck by an automobile, is recovering nicely and hopes to be back on earth in another month. She will not be able to return to the studio for several weeks after she is allowed to walk around.

* * *

The crisis was passed in the siege against typhoid-pneumonia which Ford Sterling was waging with his great constitution, and now the popular comedian is past danger, but he looks rather battleworn, for he lost close to 22 pounds in the fight for his life. He will be out again in a few weeks and back to work.

* * *

Helen Holmes heads the list of photoplayers having bad colds, she having come near being seriously ill with pneumonia. Many other screen people are suffering from the sudden climatic changes and overheating in their work, which gave them severe colds. Otherwise the hub of production is all right.

* * *

Herbert Brenon is completing "The Heart of Maryland," with Mrs. Leslie Carter in the leading role. Sunday he will do the big battle scenes at the church with 1,000 people. Joseph Engle, general manager of the Tiffany firm, will go east with the finished film in about a week.

* * *

The Famous Players are busy at the Oz studio doing "The Pretty Sister of Jose" with Marguerite Clark in the title role. Allan Dwan is the director. Al Kaufman, studio manager of this company, said that he was delighted with California, this being his first trip west. He also stated that the studio would be busy all the time for the next quarter, and possibly more time would be spent here. He may stay all winter, but if Adolph Zukor comes west, he will go back for a few weeks. Incidentally he told of stars to come here, mentioning Marie Doro, John Barrymore, John Mason, and others who will be featured on this program. Mary Pickford and James Kirkwood, her director, will arrive in a few days to start work.

* * *

Even if the rain blots out the sun here, there is one man who can see the bright rays, and that is Spottiswoode Aitkin of the Mutual, for in his home there is happiness for Frances took the blue ribbon at the baby show held this week in Pasadena.

* * *

Nance O'Neil has arrived and is comfortably located in a downtown hotel awaiting her start in films at the Tiffany studio under the direction of Herbert Brenon. The vehicle for her has not yet been chosen, but it will be a well known feature story. When this picture is completed, some time late in January, the company will leave for its eastern plant, which will be arranged by Mr. Engle when he goes back with the films.

* * *

The Crown City Film Co., located on a 2½-acre city ranch in Pasadena, is doing big things at its lively studio. A big 80 ft. x 80 ft. stage has been erected and a 40 x 60 tile fireproof laboratory building is under construction. It will also house the projection room, film vault, and other spaces. They have already completed 14 reels of comedy and drama, and are working steadily on more. Their brands are Paragon and Thistle, the former being drama, directed by Donald McDonald, and the latter comedy with Bruce Mitchell producing. The principals in the drama company are Dorothy Davenport and Lee Hill, while the funmakers are Frank Woods and Rena Rogers. The firm is made up of well known Pasadena men and they are going ahead with the plant, intending to make it one of the finest in the south. The officers are: M. Spero, president; F. A. Ryan, vice-president; D. E. Bard, secretary; H. A. Parker, treasurer, and R. D. Sorver, auditor. The studio is set back in a large lot which has a mansion and plenty of trees and flowers in front. It is located at 40 West Mountain street. A. W. Coldeway, studio manager and scenario editor, tells me that the company is glad to buy certain kinds of feature scripts, but that no script reader is employed and the firm is really not in the "open market" for scenarios.

* * *

Allan Dwan was the popular toast master at the good fellowship dinner of the Photoplayers this week. He had as his guest Claude Golden, a clever card manipulator from the Orpheum who was on the bill last week. A goodly crowd of screen folk were present and the program was all that could be desired, Mr. Golden keeping the screen men in continuous laughter with his seemingly impossible card tricks.

* * *

If present indications can be used like an almanac, the Grand Photoplayers' Ball and Review will by far eclipse anything ever before held in the west in which picture people took part. The official ball will be held on the evening of Feb. 13, in Shrine auditorium, and is under the auspices of the Photoplayers' club. Already fake advertisers have made their appearance, but many exhibitors and players are "wise" and only do business with persons who have proper credentials. It is expected that every film favorite in this part of the country will be present.

* * *

A company of Selig players will depart shortly by boat for the Panama Canal to film certain scenes for "The Ne'er Do Well," by Richard Harding Davis. En voyage the company will do some water pictures.

* * *

Edward Abeles, acting the leading part in "After Five" for the Lasky Company, became stuck in the mud at San Pedro the other day and it took two husky men with a rope to extract the star player. They were at work near the beach on some mud flats, and Abeles stepped into a mud hole, much to his discomfiture. Oscar Apfel is progressing speedily with this picture.

* * *

Photoplay author, Mary H. O'Connor, writing from Santa Barbara (by the way this is the first time any one ever wrote from the American studio), says the company is lively and that Harry Pollard and Margarita Fischer are doing four-reel features. Miss O'Connor is writing the scenarios for them. S. S. Hutchinson is there overseeing everything, having just engaged Virginia Kirtley and Robyn Adair, both late of Usona at Glendale. They are working with Director Pollard. The company spent a few days out to sea at an island, where they filmed scenes for "The Quest."

* * *

A near fire came near destroying the Lubin studio this week when Paul Powell's company doing "The Secret Room," a two-reel meller drammer with lots of blood, thunder and fire, put on a fire scene in which a real piece of scenery caught fire and all hands were assembled to put it out, but not before the set was destroyed and the diffusers scorched. The scene was immense, the camaraman kept right on turning and the action was prolonged as long as possible to get the good effects.

* * *

May Robson, playing at the Mason opera house, announces that she will enter the film business, to appear in her successes, "A Night Out," "The Rejuvenation of Aunt Mary," and others. She will join the Famous Players Company next summer in the east, after completing her tour.

* * *

The formal opening of Universal City has been postponed from Jan. 1 to March 1, the completion of the city being delayed that long. When the gates are officially opened, one of the largest and most complete moving picture plants in the world will be thrown open.

* * *

Even if winter is here and the rain falls once a week or so, Joe de Grasse has no fear for the sprinkles, for he has bought a snappy-looking Regal car and tours from home to studio (Universal), every day.

* * *

The L. A. Athletic Club is a popular place for photoplayers. Many live at the club, while others train there. Lately Carlyle Blackwell, Owen Moore and Douglas Gerrard have been pounding one another around with the gloves, and several good bouts have been seen between the stars of the film heavens.

Down at the Balboa the Brothers Horkheimer are doing things, their latest star to be engaged being George Larkin, of "Trey o' Hearts" fame. The company has secured one of the most popular men on the screen and as a "matinee idol" of the white curtain will appear in these films. Ruth Roland is being featured with Henry King in a serial. The stage space here is being tripled to make room for the new companies.

* * *

The Navajo Film Co. is erecting a studio a few miles out of town and is working all the time, the leading players being Wallace McDonald and Lucille Younge, who are being directed by Charles K. French.

* * *

Tom Mix, the ever-Western hero of Selig's thrilling films, was slightly injured when struck in the back by a glancing bullet from the gun of a bad man Tom was fighting with in a stage coach story. The wound was but superficial and the director of westerns is still on the job at his studio in Glendale.

* * *

Max Figman and his cameraman, George Rizard, have departed for the upper rapids of the Sacramento river above San Francisco to get some scenes for "Jack Chanty," a coming Masterpiece release. Other locations will be looked for in the famous Yosemite valley.

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The Photoplayers' Weekly, our exclusive western publication, is creating quite a little interest with its popularity contest, the prize being a racy roadster automobile. Some of the famous stars are entered and being boosted by hundreds of admirers in the southland.

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George McDaniel, formerly of the Victor Herbert Opera Co., has connected with the Favorite Players' firm and is now working with Carlyle Blackwell under the direction of Alvarez Taylor.

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The following comes from San Francisco: "Fred LeRoy Granville, cameraman for the Sunset Motion Picture Company of this city, has just returned from a trip through the region of Kamchatka, and the borderland of Siberia, with a bunch of trophies that would make the Smithsonian Institution look like a second-hand store." Granville traveled 20,000 miles in a 110-foot power boat and exposed about 40,000 feet of celluloid.

* * *

Selig's has purchased about four miles of film from E. Swift Train, grandson of George Francis Train, who has also just come back from a trip to the Alaska-Siberian coast. He was gone eight months, and went as far north as Wrangle Island, where they assisted in the rescue of eleven survivors from the Karluck, an Arctic exploration vessel which was stuck in the ice for 24 days. Train secured some great pictures of native life, animals and scenery. He intends to go to the Philippines next year on a similar trip.

* * *

The forest rangers have given permission to moving picture directors to burn big piles of brush at certain times just after it has been cut in the Angeles National Forest, and it is expected that some companies will take up the offer and do some forest fire stuff. The rangers want the brush burned so that it will be out of the way. They will remain present to help burn it if the directors decide to use the fire scenes.

* * *

Edward J. Connelly, late of the legitimate stage, and who was well liked when he played "Everywoman," has been secured by Thomas H. Ince and is due to arrive here this week to start posing for the camera.

* * *

Burton King, who directed for Usona, has joined the Universal to direct Edna Maison and Ray Gallagher. John Brennan, late of Kalem comedies, has hooked up with the Sterling Company and will be seen in Universal program releases.

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"It Is No Laughing Matter," is the title of a new film from Bosworth, Inc. Myrtle Stedman and Macklyn Arbuckle are the leading lights in the play.

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Walter Edwards and his company with Elizabeth Burbridge have returned from a trip to the desert to get scenes for "A Midas of the Desert," a coming Ince release.

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The Roller Skaters' Association of Southern California is after a Photoplayers' night. Clifford Howard, scenarioist, is planning the affair, and speeding on rollers is a kindergarten stunt compared with many things picture folk have to do, nevertheless it is thrilling and many will probably take part.

* * *

Edna Goodrich will be here in a few days to play in a big feature for the Lasky Company. At the studio everything is as busy as a mountain saw mill, the glass studio is nearing completion and everything under construction is being hurried to a finish before the big rains arrive.

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Among the numerous studios to equip with electric lights is the Favorite Players, and Carlyle Blackwell is ready for all the fogs that care to come. He is busy on "The High Hand," with Alvarez Taylor directing the big company.

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To advertise with a thrill "Northern Lights" at the Woodley Theater, the manager fixed up a nifty contrivance on the roof which made it look like the whole block was on fire. The house was crowded, too. Does it pay to—— Yes!

* * *

Crowded houses have greeted the running of the Belgian battle pictures at Trinity auditorium. The benefit to the sufferers ought to be great, for they certainly are interesting films.

* * *

Two thousand feet of film have arrived from Italy, where George Beban now is. The great 8-reel feature is fast nearing the completed stage and each day's cutting brings the release day nearer, when the people will have a chance to see one of the greatest feature pictures ever made.

CLARKE IRVINE.

BUSINESS GOOD IN ENGLAND.

Roy E. Aitken, managing director of the Western Import Company, which handles the output of several American Film manufacturers, the Reliance, Majestic and New York Motion Picture Corporation in England, returned to New York, Saturday, Dec. 12, on the "Lapland," having sailed from London on Dec. 2. Asked about the latest conditions in London, Mr. Aitken said:

"Strange to say the film business has not suffered. It is really bigger than it was before the war. The theatrical business is virtually dead, social life is at a standstill and the atmosphere of the clubs is even more subdued than that of the usual London club, but the motion picture shows go right on, showing what a hold the movies have in England. We are disposing of about 18,000 feet a week.

"When the war started our Berlin manager wired us that business would be all right as soon 'as the Germans got into Paris.' The Paris houses have just opened and Berlin is open, but we cannot get any film to them.

"So far as the film business is concerned, as there are no pictures imported from the Continent to England and none to America, this should work direct advantage to the American manufacturer and if the war continues should also create a new market for American film in South America, which has been supplied largely by European manufacturers. In England, however, this advantage to American manufacturers is being somewhat offset by the fact that fully one-third of the programs are war pictures. Such comedies, however, as the Keystones are in great demand as they supply the needed laughs to overcome the horrors of war."

ATKINSON REACHES THE COAST.

Wm. A. Atkinson, assistant general manager of Sawyer Film Corporation, reached San Francisco this week, after a tour through most of the cities of the middle west, visiting Sawyer zone offices. Mr. Atkinson reports that the picture game is booming everywhere, and that Sawyer is steadily gaining in popularity. While at the Coast, he will sign up several more producing companies for Sawyer.

DONALD MacKENZIE GIVES A DINNER.

Donald MacKenzie, who was directing the last episodes of "The Perils of Pauline," gave a dinner at the Hotel McAlpin on the night of Sunday, December 6th, to the Patheites both in the studio and office who have been cooperating with him in his work. Those present were: Fritz Whatne, who presided as toastmaster; Kyle, St. Germain, Mink, Jack Disch, Mohn, Van Arsdale, Steuernagel, Heinz, Zapetti, Miss Pearl White, Donald MacKenzie, Frank Lang, Alec Thompson, Harry Crandall, Lefty Miller, Frank Redmond, Mme. Staatz, Johnny Meighan, H. Stocker, Davidson, Miss Hannah Cohen and G. Bardet. Everybody had to make a speech, and some budding Demosthenes were disclosed. The dinner lasted six hours and all agreed that it was none too long.

Christmas Greeting

The Golden Pages in the History of Mankind are filled with messages telling of the Brotherhood of Man. As with the expiring year we renew our faith in the Heaven-born promise of Peace on Earth, to Men of Good Will, we may well look up to the Divine Power with feelings of profoundest gratitude. The best wish and the most fervent hope we can express as we speed this Christmas Greeting on its way to the friends and readers of The Moving Picture World is the wish and the hope for the speedy return of Peace of the World.

Each in his own sphere must feel a livelier sense of toleration, each must gladly accept more responsibility for the sum total of human happiness, each must be eager to spread the light and preach the blessings of peace. We can make no better pledge to ourselves at this Holy Season than highly resolve that we will use all our opportunities for making this world a better place to live in. Of such opportunities the men and women connected with the art of motion pictures will enjoy an undiminished share in this coming year of 1915.

To You A Hearty Christmas Greeting from the Staff of the Moving Picture World

May the New Year add a greater measure of Happiness and Prosperity than ever before to All our many Friends and Readers throughout the Wide World.

May every Branch of our great Moving Picture Art Deserve still Grander Success.

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Christmas, 1914

The Making of "Julius Caesar"

George Kleine Relates Interesting Anecdotes of the Stupendous Task—Directing 20,000 People Is Big Job, Says Film Magnate.

"REMEMBER, that a false move spoils an entire scene," says George Kleine, in an interesting discussion of the troubles that beset his producers in handling the twenty thousand people appearing in the great "mob" scenes of his spectacular feature, "Julius Caesar." "Remember, that aside from the cast of principals, nearly all of these twenty thousand people were untrained picture folk and that many of them had never been nearer a motion picture than the front seat in a 'cinematograph show.' So it was a big task for Director Guazzoni to impress each and every one with the gravity of the work and the necessity for absolute obedience. We needed every man, woman and child in those big scenes, and did not want to discharge anyone, yet it was certainly aggravating when some apeish fellow would grin into the eye of the camera and, in the lexicon of the craft, 'crab' the scene. And, remember, too, if the director did not catch him in the act and the scene slipped by to be found later when the film had been developed and printed, it then became necessary to reassemble all those people, pay them for another day's work and take the scene all over again or throw away the spoiled section.

George Kleine.

"Never have I seen a man handle a crowd better than Director Guazzoni. He is a slightly built man with a strong personality, a quick eye and a most remarkable way of getting people to do as he wishes. But no one man can get around in such a vast throng and deliver instructions personally. Guazzoni, therefore, appointed a number of colonels, captains and lieutenants, each responsible to the officer above him from whom he received his instructions, and each lieutenant responsible for himself and nine others. In this way he would convey his idea to that multitude through his colonels, who in turn would pass the instructions down the line to the officers below them, explaining the purpose and action of the scene. In Caesar's triumphal procession there must be enthusiasm, gesticulating, waving of palms, etc., while in the scenes depicting Caesar's funeral the action must be quite the reverse.

"Guazzoni certainly had his hands full," exclaimed Mr. Kleine, "when he made the scenes that followed the assassination. He was just three solid days getting the action he wanted. Keeping twenty thousand people on your payroll to get one scene puts an awful strain on your artistic appreciation, but we simply had to have that scene. It was necessary to the story. With Antony delivering his famous oration in the Market Place, the crowd had to be stirred from sluggish indifference to interest and then to pillage, murder and fire. It isn't hard for picture folk, but it did seem impossible for the crowd to understand what was wanted. The director was to fire his revolver as the signal for the crowd to begin shouting and running. They shouted and ran all right, but ran mostly into each other to the vast confusion of the whole scene. It was rehearsed again and again, but not until the third day did it begin to look spontaneous and natural. We wasted 2,700 feet of negative film getting a scene that shouldn't have taken over 100 feet in the first place. There was no telling what temperamental touch any one of them might decide to add at the last moment, despite repeated rehearsals.

"In the senate chamber after Caesar's death, several hundred senators are seized with panic and rush madly through a corridor about twenty feet wide. Of course all these senactors were dressed in their togas, and to suddenly spring up and run with those long, white garments trailing about their feet makes an accident insurance policy desirable. Invariably in the rehearsals some one would trip and a crowd of dignified Roman senators would pile up behind him. To lift the gowns up around their waist and run seemed the only logical thing to do, and I doubt not but that the senators did that very sensible thing when the assassination actually occurred, but, of course, we couldn't do that without utterly ruining the gravity of the scene."

The staging of any motion picture is no small task. In an ordinary picture usually twenty or thirty scenes must be built, appropriate furniture provided, costumes, etc. The tremendous labor involved in the mere preparation for such a subject as "Julius Caesar" can hardly be understood by the average layman. Twenty thousand people must be provided with twenty thousand costumes, each correct in detail, denoting the social station and nationality of the wearer. For instance, to distinguish him from the freeman, the Roman slave is marked by the cut and nature of his garments. The Roman civilian is not to be confused, by the passerby, with the patrician. Both the senator and the warrior has each his own position in the social strata, and his niche in life is designated by the clothes he wears. All these things must be considered in the manufacture of costumes. Eighteen seamstresses working steadily, by the aid of electric sewing machines, consumed five months in the manufacture of costumes for "Julius Caesar." The material was purchased in wholesale quantities direct from the mills at Birmingham, England, and the patterns laid out from water color sketches.

"Caesar" contains nearly two hundred scenes, each of which had to be especially constructed from colored sketches also. Each chair, desk, stylus, every bit of statuary and even the ornamental decoration of the doors and walls had to be historically accurate. These things were the work of not one but many minds. Several well known Parisian authorities on antiquities were hired to supervise the detail of the sketches and their word was law. Nearly all the interiors contain statuary. As a matter of fact, there are several hundred bust figures of solid marble used, and as a lapse of some thirty eight years is covered by the story, it was one of the many details to see that the marble figure of some famous Roman did not appear in a scene in which the action was presumed to take place at a date, prior to his birth.

It is difficult to say how much money is involved in the making of "Caesar." Its famous predecessor "Quo Vadis?" carried with it an expense account in excess of a quarter of a million dollars and "Julius Caesar" is easily three times as large in matter of ensemble and those things which make motion pictures costly. Much of this huge sum is represented by the pay roll item, but aside from the highly expensive "mob" scenes, there were many other unusual avenues of expenditure. A miniature city of Rome was built covering a space equivalent to six square city blocks. Eight cars of concrete were used in the construction of a Gallic fortress which Caesar's army storms and destroys. Two hundred carpenters and stone masons, eighty stage carpenters and their assistants and twelve motion picture directors were engaged in the big studio yards for more than eighteen months before a scene was taken. Then, too, there were thirty vessels to construct and make seaworthy. When everything had been made ready, every employment agency in Rome was called upon for unemployed men and women. Hence, there is but little wonder that even King Victor Emanuel, accompanied by the President of the Bank of Rome, found the time and inclination to visit the big motion picture plant during the staging of the picture.

PIERROT FILM COMPANY ENJOINED.

In an opinion on file in the United States District Court, Judge Mayer enjoins the Pierrot Film Company from manufacturing, selling or leasing photoplays manufactured with a camera used by the film company which is held to constitute an infringement of the patent rights of the Motion Picture Patents Company.

The action involves the validity of the Edison re-issue patents which were sustained by Judge Mayer in the litigation with the Universal Film Manufacturing Company and allied Laemmle film concerns several months ago.

The Motion Picture Patents Company is seeking to recover damages as well as to protect its patent rights and a reference will be ordered to obtain an accounting unless the measof damages is compromised by the parties to the action.

POLITES SELLS HIS THEATERS.

J. D. Polites, proprietor of the Rex and Minerva theaters in Steubenville, O., has sold these two houses to W. J. Curn. The Minerva, which is one of the finest little picture theaters in eastern Ohio, has a seating capacity of 325, and has always done a capacity business. The Rex can comfortably accommodate 1,000 persons. Mr. Polites has purchased a big house in Chicago thereby adding another to the number of large picture theaters he owns.

Ralph Ince—Actor, Cartoonist, Etc.

By Thornton Fisher.

COME with me down to the Vitagraph shop today and meet my friend Ince—yes! Fine! All right—Clickety-cluck—clickety-cluck—(business of hitting the rails on a sixty-passenger B. R. T. "L" car).

"Youpsk Sklowf!" finally yells the guard and, being a good guesser, you have a hunch that he means Elm avenue and you are not wrong, for there, through the car window on your right you discern the large gray buildings of the Vitagraph Co. Alighting, it is only a few steps to the entrance of the picture works.

Once inside the studio courtyard you inquire for Ralph Ince and some one says: "There he is right over in that group. The tall young fellow wearing the soft hat."

You are convinced that you have been misinformed, but in response to his name a boyish-appearing young chap turns from the group and smilingly says: "Hello!" as he extends a friendly hand.

He impresses you as being a big unsophisticated youth who is enjoying every minute of life and when I say he typifies the vigorous, wholesome product of the country, I do not mean to convey to your imagination the vision of a raw, uncouth individual who exists only in "comics," but rather to point out that this man of the pictures has none of the ear-marks of the actor as we are prone to visualize him (and let me interpolate this is largely true of the majority of screen people).

Well, anyway, Ralph was born in that city justly celebrated for beans and a 1914 world's baseball championship. Nothing of moment seems to have disturbed his boyhood days and he "jes' growed" into a husky youth with conflicting ambitions, one of which drew him irresistibly toward the stage, the other was a desire to be a newspaper cartoonist.

To pursue his histrionic "bee" he joined a theatrical company and went to Scranton, Pa., where the show opened—and closed, leaving him with two bits in his pants-pocket, whereupon the embryo actor telegraphed to his father for transportation with which to join the "old folks at home."

However, as I mentioned above, Ralph had a talent for drawing and aspired to become a cartoonist as well as an

Ralph Ince Caught at the Vitagraph Studio.

actor and went under the tutorage of a noted artist of his day in New York and had the editors been more receptive Ince might today be doing cartoons on a newspaper, but his equipment in the art profession has proved a tremendous asset in his present vocation where knowledge of proper settings and skill in the construction of stage pictures is essential.

About seven years ago he entered the ranks of the Vitagraph Co., taking small parts for which he was paid by the day and at the same time joined the brave band of "sun worshippers," as they are called—i. e., those who depend upon the weather conditions for their livelihood. The chances for work were enhanced when the sun was shining. Hence the term, "sun worshippers."

Here is a young fellow who isn't a hero. Ralph Ince says so himself. If this young actor does not belong to the hero group it must be said that he has achieved the unique

If He Had Not Become An Actor.

distinction of impersonating the great Emancipator as no actor has ever done.

He has become famous in this character, and thousands of "fans" throughout the world have caught the spirit of the great Lincoln through the splendid impersonation of this clever actor.

Mr. Ince explained that it requires two hours to complete his make-up in this part. Incidentally he increases his height three inches for, although measuring six feet one, he must bring himself up to the six feet four stature of Abraham Lincoln. It is hard to realize that this brown-haired, blue-eyed fellow can assume the physical characteristic of the beloved war President. Everybody likes Ralph Ince down at the Vitagraph studio. His smile is contagious and back of it is a soul brimful of good nature.

Well deserved good fortune has followed in the wake of young Ince since he became affiliated with the pictures. It wasn't long before he was on the regular payroll. Down at the studio they have made him a director, one of the youngest in the profession and when Ralph Ince directs he does all the word implies.

In the intervals when not acting or directing this versatile chap is writing scenarios or "knocking off" cartoons, the last mentioned being his favorite recreation. And at Bayside he lives the year round commuting every day reaching the studio about eight a. m., and remaining perhaps until five thirty.

If you should like to meet Ince go down to the studio some day and choose the last man you think is he and you will pick Ralph Ince.

ARTHUR S. HYMAN, OF ATLANTA VISITS NEW YORK.

Arthur S. Hyman, president of the Hybar Film Corporation, Forsyth Building, Atlanta, Ga., is spending a few days in New York City. Mr. Hyman has won the confidence of Southern exhibitors in his good judgment so much that he has increased the business of the World Film Corporation in the South by the astonishing extent of 100 per cent. in ten weeks. He finds business in good shape down there, naturally. He says that forty per cent. of the houses in his district are using big features at least part of the time and that such offerings as "The Man of the Hour" and "The Dollar Mark" have been the most popular. It seems that costume pictures and society dramas are not often enthusiastically received by Southern audiences just now.

The Vital Issue

By Robert Grau.

THERE is no phase of the motion picture situation as the New Year dawns on the horizon that is so intricate and also so delicate as that one now so widely discussed by press and public alike—namely, the problem of admission prices to the thousands of playhouses where the productivity of the film stories is the attraction.

Here we have perhaps the most vital phase of the distinctly business side of a great industry and it is fortunate that at such a time when discernment is so necessary, there are not a few experienced amusement caterers intrenched in picturedom, and these gentlemen know that the amazing prosperity of the photoplay house may only be perpetuated by holding fast the patronage of that seventy-five per cent. of mankind to whom the theater along older lines is a luxury wholly beyond its reach.

Some one has said that the day is near when such film productions as "Quo Vadis?" and "Cabiria" will predominate rather than be exceptional. [Presumably this is meant to indicate that the admission prices to all picture houses will be increased accordingly—Ed.] If that day is indeed near then it will also usher into filmdom the same disastrous conditions that now obtain in other branches of the amusement field. The trouble with the legitimate theater is not a decline in the productivity of the stage. Instead of creating new patrons for the speaking stage the vogue of photoplays has gradually enticed the middle classes to join the masses until even the erstwhile two-dollar-a-seat patron now divides his expenditure between the two modes of entertainment.

But with the improvement in the film output this division of expenditure is assuming such proportions in favor of the newer type of entertainment that what are called the first-grade play houses are at the time of this writing facing the worst financial crisis since public entertaining was inaugurated. Never were there so many "hits" recorded in the playhouse zone—plays unanimously praised by press and public are withdrawn—some sent on tour, others to the store house. The war is blamed for the conditions existent, but the truth is that the public has changed—while the managers of the so-called regular theaters have looked askance at each other, but utterly failing to meet the new conditions by completely altering their mode of business procedure.

And yet the writer believes that conditions in these first-grade playhouses are what they are because of the gradual discovery on the part of the amusement-loving public that in such theaters as the Strand and similar houses in all our larger cities it may enjoy a plethora of entertainment at a minimum cash outlay—while the play producer of Broadway and theatrical managers have stood still making no effort to entice the millions of photoplay patrons into their theaters; a new group of enlightened showmen have come upon the scene. Erecting in all the large cities luxurious neighborhood theaters of enormous seating capacity, attracting the multitudes at extremely low prices for seats.

But let no man be fooled into the belief that the basis for prosperity for these theaters is not the low prices of admission—not even a wholesale output of such productions as "Cabiria" and "Quo Vadis?" would justify an effort to increase prices in general. Such productions merely belong to the field wherein Mr. Hammerstein has sounded so pessimistic a note, and if there were a score of such expensive offerings in New York City simultaneously presented at "dollar" prices, the aftermath would be precisely the same, and the film manufacturer would echo Oscar and exclaim: "There are no more audiences."

Normally, one may expect each year two or three film productions eclipsing even the two above named, but these are apart from the industry proper. The future of the photoplay must depend on the survival of the vogue of the very lowest priced theaters where science and artifice have combined to create a nation of new amusement patrons. The photoplay house where ten cents is the average price represents in the writer's opinion the most vital and constructive asset of the film manufacturer and exhibitor alike. To increase the prices in these, save in special instances or for special occasions, would create an upheaval for such theaters appeal to more than half of mankind—not over ten per cent. of their patrons could pay a higher price and even this ten per cent. in paying an increase would not only attend less frequently, but would also be provided with incentive to transfer its patronage to other forms of low-priced amusements—and this is a very vital matter, for not a few low-priced theaters, presenting dramatic stock companies, vaudeville and the like, are competing with the photoplay house almost at every turn.

As for the five-cent theater the very fact that it is still existant and even potent after a period of nine years since its advent should silence those who insist that it must pass. As a matter of fact, the five-cent theater is as great a boon today as ever; moreover, one may not safely predict its passing. There are millions of men, women and children who never pay more than five cents, and there are as many more who "graduate" from the nickelodeom to the higher priced theaters. Both classes represent pillars of the tremendous industry.

This article is written from the standpoint of the "showman" for the purpose of indicating the necessity of preserving an equilibrium in the most lucrative amusement field of all time. The one menace at the moment is not the low-priced theater, nor even the lowest-priced one, but the danger of an unheaval due to lack of discernment on the part of the exhibitor.

There will never come a retrograde movement for motion pictures as an entertainment while the manufacturer and exhibitor operate along the lines of least resistance. The appalling conditions in the older field of entertainment have not been created by the war so much as by the public's changed attitude toward high prices. That photoplay houses are attracting a normal patronage despite war conditions is due to the splendid programs they offer and to the fact that the patrons have an abundance of price bargains to choose from. The five-cent theater has a mission all its own—the dime house will always be what it is today, to increase the prices in either class would merely place them in another class, while the theaters where a scale ranging from five to twenty-five cents prevails, represent the extreme possibilities of what constitutes as an entity "a new era of the theater."

Beyond these three classes would be a departure from the basic foundation of motion picture prosperity. There will be dollar film productions, even two-dollar ones, but there will never be any greater public for them than there is now for dollar and two-dollar productions of spoken plays. Let there be no mistake about that.

Just as sure as the manufacturer (I prefer to call them producers) and exhibitors seek to alter the equilibrium created by the three grades of theaters, they will inaugurate a movement which may ultimately end disastrously. I know no better way to create a condition such as has caused Oscar Hammerstein to cry out in despair: "There are no more audiences."

After all, the problem is one of larger auditoriums and perhaps a less bounteous feast for the public. Surely it is not one to be solved by higher prices generally.

NOTE.—In view of the present movement in favor of higher admission prices, we commend this article to the careful consideration of manufacturers, exchanges and exhibitors. Some of the points made are beyond question and in most cases we are inclined to believe that it is of greater importance to limit the size of the low-priced programs than to increase the price of admission all along the line. We expect to publish the opinions of others on this most vital and important matter in future issues.

Vitagraph to Photograph Subway

The Picture Will Form a Part of the Many Subjects Being Made for the Exposition.

AS a part of the fifteen thousand feet of pictures which the Vitagraph Company is making for exhibition at the Panama-Pacific Exposition, Tefft Johnson, one of the directors of the company, is now at work on a single reel showing the subways and railway facilities of New York City. All of these pictures, which are being made for and with the co-operation of the municipality, must be completed by the opening of the exposition on Feb. 20. They are nearly half completed. Each one is based on a scenario designed to develop human interest aside from the particular metropolitan activity being exploited. The subject on which Mr. Johnson is now at work will show among other places the Pennsylvania and Grand Central stations, with trains arriving and departing. The photographing of the subways and its crowds will be a novelty, even for New Yorkers.

The taking of pictures in places that heretofore have not been invaded by the motion picture camera has been greatly simplified through a recent invention, known as the Panchroma portable arc lamp. Packed in a special box, the size of an ordinary suit case, the lamp weighs eighteen pounds. Only fifteen amperes are consumed at 100-120 volts for two arcs. It may be connected with the socket of an incandescent lamp. Under these conditions the lamp is said to have an actinic candlepower value of 8,000. It may rest on its own base or be elevated on a tripod. William P. S. Earle, in charge of the lights at the Vitagraph plant, and a former photographer, is assisting Mr. Johnson.

A Picture House in an Apple Orchard

Consequently It Is To Be Expected That the Man Who Runs It Is a Unique Character.

By Geo. E. Carpenter.

ASK any exchange manager in the inter-mountain region the question, "Who is your most persistent and prolific correspondent?" The answer will be unanimous and vociferous, "R. M. Stanton, Odeon Theater, Wendell, Ida." Place your ear to the ground gentle reader and once more launch a query. "Who is the oldest man in point of years in the show business?" Once more doth the answer vibrate down the canyons and across the great American desert: "R. M. Stanton, etc., etc."

The Gem State herewith offers to back the aforesaid R. M. S. against all comers as champion wielder of the pen and the oldest resident in the show business. There is a legend to the effect that when Lewis and Clark blazed the

The Odeon, Wendell, Idaho.

trail to Oregon they encountered a white man in Idaho organizing a minstrel show among the Blackfoot Indians. That was many years ago, but Idaho's Exhibit A does not look a day older at this time of writing.

The only thing the writer has against R. "Methuselah" Stanton is that he objects to having his photo taken, so all one is able to do is to set his camera over among the weeds across the street and shoot the theater, apple trees and all. If one gets a magnifying glass he can just make out the veteran showman standing adjacent to the flagpole on the piazza.

R. M. Stanton is the daddy of Wendell, censors his own shows and gives his patrons the best on the market. If you were an exchange manager and sent the Odeon a subject with a murder, a crime or a questionable situation on the film, the Odeon would be dark on that night and you would get a letter as long as one of Jack London's novels by the next mail.

On wet days R. M. S. invites all the kids to come and play in his theater during the morning—and they are the original village cut-ups. He believes in educating the youth of Wendell, too. Despite the fact that this town is listed as having a population of 482 souls he has given them the Rainey pictures, Capt. Scott at the South Pole, Famous Players, Lasky features, most of Kleine's stuff; in fact, all the big ones that the Strand charges 50 cents, for he puts over the plate at 10 cents for adults, and if the kids can hide behind their mothers' skirts they get in for nothing.

Do not gather from this, oh, skeptical reader, that the kids of Wendell have a penchant for deadheading because the following testimony from reputable citizens is to the contrary:

In the summer time the veteran showman puts into operation the greatest ventilating system going—he simply throws open the two big doors in front and a couple of doors on either side of the audiorium and lets the breeze shake and ripple the screen and cool the fevered brows of his audiences.

Do the kids assemble on the sidewalk outside and take in the show free from the vantage of obscurity?

They do not. If they have no nickle they go to bed.

Furthermore they do not raid that apple orchard.

All of which would lead one to infer that the millennium had descended upon Wendell, Ida.

Does this unique showman make money? Deponent sayeth not. Ask still another question and once more the unanimous verdict goes cavorting down the canyons and across the great American desert. He gets the best and always pays his bills."

Another unique distinction in the much maligned motion picture business.

The writer has never borrowed money from the aforesaid R. M. S. who incidentally has no strings on him. He simply offers this tribute to one whom he considers entitled to rank among the most unique in the show business.

MinA Films Released

Much Discussed Comedy Makes Its Bow On General Film Program This Week.

THE long-heralded comedies known as MinA Films have now made their first appearance on the General Film Program. The first release, "The Thrilling Adventures of Count Veracc," was on the licensed schedule for Dec. 17. This picture was directed by Milton Fahrney and has for its leading woman Mlle. Valkyrien, the noted Danish film favorite, and is said to be the first American single reel subject to employ a great European star.

Few if any new ventures in the film industry have caused such a world of comment as MinA films since the original announcement of their manufacturer was made last summer.

The fact that they are now included in the General Film Company's Program is generally accepted as a testimonial of unusual quality, and as the identity of the producer—one of the oldest "magnates" in the industry—and the names of the directors and actors and particulars of manufacture were made known, the reasons for the choice became clearer.

It is now a well-known fact that short comedies have become, through public demand, an absolute necessity to exhibitors, and it was to fill this demand with a product which could be relied upon to sustain a set standard of quality week in and week out that MinA films were conceived.

The remarkable scheme of production and the roster of people employed, which are here published for the first time, readily explains the confidence of the powers in the ability of MinA films to fill this urgent want.

For the present the releases are to be made once a week on Thursdays, with additions being made from month to month until three a week are being released.

The list will include an advanced series of the animal pictures in which the Bostock animals will be featured. This collection is the largest and most famous aggregation of trained wild beasts in the world, and was purchased recently for MinA productions at a cost said to have exceeded $100,000. Twelve of the original trainers and Harry E. Tudor, who has managed the show for ten years, were engaged to handle the famous jungle performers.

Harry La Pearl, the leading American clown, who formerly headed the Barnum & Bailey and New York Hippodrome funmakers, is appearing in a serial which burlesques the melodramatic serials now so popular in picture theaters and magazine sections of the various newspapers.

Harry Palmer, author of the newspaper comic, "Babbling Bess" and a prominent war correspondent, is preparing a series of cartoon pictures. Mr. Palmer went to the scene of war to obtain sketches for his first subject, "The Siege of Liege," which has been announced for release Dec. 31.

Milton Fahrney is the chief director, and in his own productions Mlle. Valkyrien and Elaine Ivans, the "Little Nell of the Screen," appear.

Perhaps the most remarkable feature of the whole layout will be trick comedies made with a camera just invented by David Horsley and which will be used for the first time in MinA films. This camera makes two exposures on the negative with one turn of the crank, and it is claimed that first showing of the pictures made with this magic box will be a revelation to the old-timers of the industry.

MinA films are being exploited through a national publicity campaign such as has seldom before been applied to a single brand of film.

BOSWORTH SCORES AGAIN.

Elsie Janis and Owen Moore. The combination is irresistible! That is the latest message from the Bosworth studios and Mr. Moore has come from New York to play opposite Miss Janis in her new comedy drama, "Betty In Search of a Thrill." As the title suggests, Betty's hair-raising experiences will keep one on the ragged edge of mental precipices; she, pursued by the hero, does everything to give one shivery quivries from scaling the side of a house, jumping off a bridge into the water, disguising herself as a boy to—but watch for the picture! It will be released by Bosworth, Inc., on the Paramount Program to follow Elsie Janis's first picture, "The Caprices of Kitty."

Advertising for Exhibitors

Conducted by EPES WINTHROP SARGENT

Just Think of That.

SOME of you who think it's tough to have to get out one program a week, give ear to Homer Croy and think how cutely nice it would be to have to get out a program in four languages, French, English, Greek and Arabic. Probably the job is split up and also probably it is not badly done in one of the languages, but the English section of the program of the American Cosmograph, Cairo, Egypt, is funny. One line reads:

My Wife Wants to Guide.
Ultra Comical Scene.

and Croy opines this must be the supreme heights of comedy. There is a "Splendin drama" and a "Grand adventures drama of 1,500 meters in 4 parts, played by the celebrated artiste, Capozzi, and his troops." The program is a four pager, 8 by 11. The front is in French, as is the middle section of the inside page; a full half, this being flanked by the English and Greek programs. The Arabic program occupies the back page. The program offers two comedies, a two-reel, a three and a four-part story, about ten thousand feet.

Mr. Croy writes:

American pictures are popular all over the Orient. So popular are they that in every city you come to the name of America figures in the name of the theater. In Bombay is the America-India Cinema theater; in Cairo is the American Cosmograph. People out this way take it for granted that as long as America has anything to do with a picture it will be a good one.

In visiting the American Cosmograph here in Cairo I was hit between the eye by three things.

As I was walking up the street to the moving picture theater about a dozen Egyptian boys tackled me holding slips in their hands that looked like cigar coupons. They thrust them into my face and yelled at the top of their capable voices that I buy the slips. How coupons should be concerned with theater tickets was more than I could understand; until I got in. Then I saw. If you go to a confectionery shop and buy a dime's worth of chocolate they give you a coupon. If you will takes this coupon under your arm and go over to the picture theater the box office will give you a reduction of five cents on any seat you buy. The boys who mobilized and bore down on me were trying to sell these coupons. From a boy you can buy three coupons for a nickel. As a result, hardly anyone goes into the theater paying full price.

The theaters here are built on the French style. What corresponds to our orchestra is a quarter and the galley ten cents. The average person who goes into the American Cosmograph in Cairo takes a quarter seat, but he planks down only twenty cents, for they all have the chocolate habit.

The second thing that hit me was the way how they get around using French or English films and fixing the titles so that the mixed audiences can follow the meaning. The audiences in Cairo are melting pots. The programs are printed in four languages. If the management wanted to change the sub-titles on an American film to Arabic (the native language of Egypt) only a part of the audience would understand. They had just as well leave the titles in English or French. This they do, and on the wall near the screen they throw by means of a magic lantern the Arabic translation. As soon as the running film flashes a sub-title the same words in Arabic appear on the wall, thrown by the magic lantern. As nearly all the English people out here can read French and all the French make out English, the only big trouble comes from the Arabic-reading people and this is skirted cleverly by use of the projection lantern.

The third thing that I will always remember about the Cairo theaters is the harem box. Until only recently it was impossible for an Egyptian woman to go to a moving picture theater. An Egyptian woman must never show her face in public. The great joy of gazing on that is reserved for her heavy-whiskered husband. You can't imagine how particular they are of their women's faces. Their women wear slashed skirts that make me gasp, but they have to keep the towel over their physiognomy. When they are having a tooth pulled they wear their veil during the operation. This they do by pulling the veil up far enough for the dentist to get his hands under, while the muscular husbands stands a few feet behind with a scowl on his face and a cane in his hand. So, of course, it was impossible for women to go to a picture theater where they had to sit among the hoi polloi and be rudely gazed at by mere men. The moving picture theater men gave this custom the half Nelson by building special boxes for women, which they call harem boxes. These have fine blinds drawn over them through which the occupants can see, but which shield them from the crude, staring men in the pit below. But the husband can not sit in the harem box with his wife. Oh, no, that would never do, as some other woman might buy a ticket for that box and, goodness gracious, there would be a married man in it. So the devoted husband, after depositing his wife in a harem box, has to go off and sit in another box by himself. No, the moving picture theater in Egypt is not popular with newly married men. When the show is over she goes out a side entrance and steps into a closed carriage without a masculine soul ever having seen her face during the evening.

The moving picture theater is just beginning to have a big run with the women of Egypt. All their lives they have been shut up and now for the first time they are having a chance to see what is going on outside the doors of their harems. Egyptian women call the name of the moving picture theater blessed.

And let me tell you some of the Egyptian women are stunners. I haven't stood around the side entrances for nothing.

Mr. Croy adds, in a personal letter:

> Martial law was declared this afternoon and all Egypt is excited. It looks pretty blue here; there is fear of an uprising. There will be very few more films from Europe brought over, if any.
>
> This war has held me back something awful. That great military commander and authority, W. T. Sherman, plumbed the depths of human philosophy when he observed pointedly and somewhat coarsely, War is hell. William T. hit the nail square on the cranium. I am led to believe that he had tried to work in a colony taking moving pictures while the Motherland was at war and after haunting a hall for a week for a military permit to take pictures came home and penned his deathless words.

He has been off the job since his Indian letter on account of illness, and now his trip has been cut short by the war. He is due back in town very shortly.

Does It Himself.

H. C. Irons runs his own theatrical page in the Martinsburg, W. Va., World. He does the whole page in return for a good proportion of his own stuff and the signature. Ever talk to your own local editor?

Too Much.

The Sun theaters, Springfield, Ohio, combine in a full page on Sunday for three houses. There is too much type matter for any of it to be read. The page looks imposing, but it discourages the eye, and if the paper cannot print fine screen cuts, these would better be left out. A few words that are read are far better than several thousand that are not read. This advertisement is so confused that one does not know just where to start in. The eye gets discouraged and goes on strike. Three separate advertisements, well displayed, would have been far better. A man does not *have* to read your advertisement. The trick is to coax him too, and you must not give him too much of a job.

Soak 'Em.

And in this connection here is something from Film Facts, the house organ of the American Feature Film Co., Boston, that fits right in. It is by Louis B. Mayer:

> When rubber sponges were first put on the market it was hard work for the manufacturers to get the stores to introduce the unknown article. After repeated visits to a buyer for a national syndicate of stores, a salesman reported to the manufacturer that he could not even get a word from his man. "He just sits there silent as a Sphinx," said the disappointed drummer, "and I can't get a word from him."
>
> The office boy was listening intently. "Fill your sponge with water and soak him in the eye," he said jokingly. "A great idea," cried the manufacturer. "Go back, Jones, and do just that. "With the most profound pleasure," said Jones, and he was off again to see Mr. Buyer.
>
> Once in the office again with the syndicate buyer he tried hard to get a word from him, but in vain. Taking the wet sponge in his hand, he threw it with force right into the face of the man. "What's that?" sputtered the surprised buyer. "That's the rubber sponge I've been trying for weeks to show you," shouted the salesman angrily. "Let me see it again," said the buyer, and as the surprised salesman picked up the sponge and presented it, the purchasing agent continued, "It's mighty soft for rubber, and really holds the water, doesn't it? How much are they?" And the salesman landed a big order.

Of course he adds that he has a "soaker" to show, but he gives the secret of getting attention. Make them sit up and take notice, but don't get as original as the sponge salesman.

Supererogation.

The Lehigh Orpheum, South Bethlehem, Pa., sends in a vest pocket program and wants some comment. All we can say that it is a nice looking program and that if we were getting it out we would not try to change it much, because it is all right as it is. Two catchlines help some. One is "Every day something extraordinary." The other runs "We show the Right pictures and show the Pictures right." More than that no sane patron can ask, and the program backs up the first line and the house backs up the other.

"My Stuff."

W. S. Bassett, of Rochester, Ind., writes that he sent in some stuff a month ago and has not seen it commented on. He fears the stuff was thrown out. It is not that. This department is worked ahead of the date of issue, and sometimes it takes a few weeks to get an item in. Mr. Bassett calls his house "My show," and now he is getting out "My weekly," a house program with a front page talk, something on the second page and then the full program. He works a new scheme in that he prints on two grades of stock, sending the better stuff to his regulars. The idea is good if the other fellow does not find it out, but he is apt to find it out and get sore before he argues it out that he is not a regular and the other chap is.

The copy is well written and shows personality, always a valuable feature. We think he could make it even more personal, even at the cost of cutting down the program proper to two pages. Just a shade more enthusiasm about his bill would give much added value. This does not mean to brag, but to be modestly certain that the offerings are good. There is just a shade too much apology in the tone of the readers, an effort to explain why the performance is good. Take this for example:

> Picture shows, like other lines of business, depend for their sucess upon the public demand. It is by this demand that we are guided. While we cannot exactly supply all of the demand of the public, we have noted our patrons' preference and have selected a number of productions accordingly. They will be shown as follows:

This suggests that he is hedging against error. Now compare it with this:

Did It Ever Occur to You.

> that the best theaters in New York and Chicago have no better program headliners than our list of TUESDAY SPECIALS?
>
> Our confidence in the quality of these pictures is based on our knowledge of the success of these manufacturers in always producing the most successful film plays.

This suggests that he has obtained the program not because he hopes it will please but because he knows that it will. Be certain, but not too cocksure.

Wants to be Praised.

We think that S. R. Clawson, of the Cozy theater, Okmulgee, Okla., knows that he turned out a good advertisement and wants to be patted on the head. Anyhow he sends it in for criticism. At the worst we would be kind to a man who had to live in a town with a name like Okmulgee, but we do not have to make an effort. The advertisement is good.

It is a four-column advertisement nine inches deep. There are four changes of bill, and so four boxes with an across ad. strip top and bottom, the name twice at the top and once at the bottom. About the only break is that the "Tonight," "Tomorrow," "Thursday," and "Friday" are not dated and are permitted to overshadow the titles of three out of the four headliners to a small degree, not seriously, but enough so to keep it from being just right. Two of the headline titles, too, are in smaller type than the fillers—and the public is sometimes guided by the size of the type. For the rest it is all open display and a man with poor eyesight can read the entire advertisement, for there is nothing less than twelve point and much runs eighteen and twenty-four. In a word it will be read because it can be read without effort, and a newspaper advertisement is paid for because it is supposed to be read. If it is not read the manager loses, and it is not read when a manager uses too much type or too small a face. A man with average sight can read the entire advertisement ten feet away. A lot more could have been printed in the same space—but it would not have been read.

'Way Ahead.

The People's Theater, Sunbury, Pa., advertises its Paramount program, two a week, from November 23 to February 22. This is going some. They hedge a little by explaining that the picture may be a day late or early, the change being duly advertised. They run a good paragraph to argue that if the admission is raised to ten cents, it's worth it. It might be well to give your own patrons the same suggestion—and live up to it—on advanced prices.

From the Third Street.

For months we have been passing some good things along that we picked from the Third street theater (Easton, Pa.) program. Lately we asked if that was all they did, and it appears that it is not. They send a lot of stuff and an interesting letter, part of which runs:

> I am sending you under separate cover a page of the Sunday paper, and the two daily papers. These ads are changed every day in the daily papers with three or four write-ups every week. The photoplay news in the Sunday paper is conducted by myself. Am also sending you novelty advertising cards that we get out from time to time, whenever we have a picture that allows us an opportunity to get something of this kind up.
>
> These are only a few things we do besides our program. We have been showing pictures in our theater every other Sunday evening for the past three or four months. We first started in having features sent to us with the intention of booking after seeing. We then invited three or four hundred people, picking them from our patrons, and mostly people who are not in the habit of visiting our theater regularly. It proved to be the talk of the town. It has come to the point now, when our patrons almost demand a show every Sunday. If this were a state-wide movement, we would in a short time have Sunday shows in Pennsylvania. I am sure the film exchanges would be only to glad to give the theaters a free program of films for three or four Sundays. After that it would be a matter of the exhibitor going to his Congressman or Representative of State, and then it could be seen whether people want Sunday shows or not.
>
> We have had requests from people all over the United States for a copy of our program. This is due to your mentioning it in your columns. We wish you could find time, in the very near future, to come over here and spend a day with us. We are only two hours from New York, and on three railroads.

We are going to run down there some day and look over the houses—they have a number. Meantime, read over that Sunday scheme. Where the general trend of opinion is against Sunday performance, it is unwise to fight the Sunday opening, but where the people want the decent entertainment and only a few knock-kneed rural legislators stand between the cities and rational entertainment instead of "side door" stuff, this should be a good opening wedge.

Good Frames.

The Kraus Company has recently put on the market some aluminum frames for their 11-14 stock pictures that are worth more than the fifty cents they charge. Aluminum requires less care than brass and is better than wood. With a set of the photographs and a few frames, the lobby display can be kept right up to date.

Clips Wanted.

The last couple of weeks, there has been a dearth of good clip stuff. Surely some of you chaps are getting out good original lines. Send in what you have. You use the good ideas of others, and once you have used a good new idea for yourself, it is of no further use to you. Send it along that others may use it and profit thereby.

To Match the House.

Having enlarged the Third Street theater, Easton, Pa., by moving back the rear wall, the program now runs up to twelve pages.

Montgomery's First.

Frank Montgomery sends in his first program for his Jacksonville houses, the Grand and Prince. He put his personality into the opening issue, and his greeting is characteristic. It may be useful to some of you others. Here it is:

Just a Word or Two.

> I have never before issued a program in this city, and since it has always been my practice to explain fully to my patrons, I want to briefly state my reasons for instituting this new departure—There is so much to be told in advance about a picture program that one can't be expected to keep a file of newspapers for reference—There are so many pictures that need the help of a synopsis, one can't be expected to know the best of them unless they are told. ¶ Therefore I have adopted this method of giving you first hand information about the feature pictures you will see in the GRAND and PRINCE Theaters—Each Saturday you will be able to get one of these programs from the GRAND or PRINCE Theater—It will be your guide book for the following week. ¶ Such information relative to the pictures as can be given in an abbreviated way, you will find on other pages—As far as is practical the pictures of the week will be described in short synoptic paragraphs—Other pages will be devoted to remarks on pictures, players and other items of general interest to photo-play patrons. ¶ This initial program is but the beginning of what I hope to be a permanent venture, and succeeding numbers will be far more attractive and complete. If you care to offer suggestions, criticisms, or requests, they will be welcomed and carefully considered.
>
> Yours for Pleasure,
>
> MONTGOMERY, The Moving Picture Man.

Did you note that "synoptic paragraph?" Cute little thing, isn't it? But its' all there, and it means just what it says. The paragraphs are brief, none running above fifty words. The typographical layout is good, but one thing we do not like is that the advertising and not the program is on the right-hand pages. If Mr. Montgomery thinks more of the other fellow's advertising than he does of his own, it's all right, but we would prefer the right-hand page for our own use if we were running a program for the benefit of the house. It is a sixteen-pager right from the jump. Each house gets half a page a day. We think it would pay to drop some of the advertising and run news and comment instead. Give them a reason for wanting to take it home.

Wants Suggestions.

Charles H. Mahone, of The Picture Show, Cordell, Okla., sends in some of his paper and wants an opinion. The thing we like best is on a throwaway announcing a distribution of those two-wheeled coasters. The advertisement says:

This Is Not a Chance Prize Scheme.

> Where only one or two can win and all the others lose. *Every* child can get a Tango Racer and every mother a free pass.

That's the way to do it. Where all can win there is no soreness and no reaction against the house. The prize schemes look attractive, but they seldom do a house real good. In this scheme coupons are given with tickets. One hundred coupons are good for a racer. If the mother accompanies the child to the theater when the coupons are turned in, she is given a free pass for a week.

Another good piece of paper is a circular explaining why the prices of admission have been raised through necessity. It bears almost too hard on the fact that the house does not profit greatly by the advance. The reiteration of this statement is apt to rouse suspicion, and it is so clearly stated the first time that it is not necessary to repeat. On the whole, though, it is good, straight talk, lucid and illuminating.

In the four-page program we would suggest giving the date as well as the day. Three of the pages are split, half a page to a day. The day of the week is announced, but not the date. The front page (and it is a well-displayed front page) gives the date, but dating each day will not only make it more explicit, but it will emphasize the fact that this is a running program. If there is any reason for not dating the days, a rule at least three points thick should be placed under the day to throw it into prominence. As a general thing, Mr. Mahone seems to be in the right road and in no great need of comment. He has the gift of being able to say what he means.

THE PHOTOPLAYWRIGHT

Conducted by EPES WINTHROP SARGENT

INQUIRIES.

Questions concerning photoplay writing addressed to this department will be replied to by mail if a fully addressed and stamped envelope accompanies the letter, which should be addressed to this department. Questions should be stated clearly and should be typewritten or written with pen and ink. Under no circumstances will full manuscripts or synopses be criticized, whether or not a fee is sent therefor.

A list of companies will be sent if the request is made to the paper direct and not to this department, and a return, stamped envelope is inclosed.

Looking Ahead.

BANNISTER MERWIN is beyond question one of the most careful and painstaking writers of photoplays in the business. More than this, he is a man who is not contented with his personal success. He gives the best that is in him to advancing the status of the entire craft. For this reason we quote liberally from a recent letter, though, perhaps, in doing so we traverse his wishes, since he was not writing for publication. But he touches on the sore spots of the business with a certainty that makes his letter doubly interesting at this particular moment when the producers of film are facing a crisis. He writes from London:

> The greatest difficulty I am up against here is finding writers. You see, we are doing nothing but exclusives, and for many months have been looking for original exclusives rather than adaptations—though, of course, we have our share of book and play rights to adapt. I work like a trooper to develop writers who can supply us with original exclusive stuff. It has not been easy. We have developed several men who can turn out one reelers; but when one comes to the stuff that is worth a feature production, I find that two things are required: a picture sense of a story and the ingenuity to develop that story in detail; and, secondly, the inspiration to conceive big ideas.
>
> The exclusive is being run into the ground by the padded drivel with which the market has been and is being flooded. It is not so much that we need more exclusives as that we need better ones. In an open market such as we have here this problem will ultimately take care of itself, but in countries where the theaters have to take stuff whether it is good or whether it is bad, it seems to me not at all improbable that the goose that laid the golden eggs will soon be killed.
>
> It is my opinion that a real exclusive must have something behind the story. It must be built on the background of a worth while idea, whether that idea be social or psychological. If a story has no background, but is merely something that happens, it is fit only for an ordinary release. Otherwise why "exclusive," unless, indeed, the object of the exclusive business is to alter the system under which films are sold—and if that is so, deterioration of quality is bound to pull exclusive prices down to the price level of ordinary releases.
>
> Watching films in London theaters, I am more and more impressed with the absolute necessity of proper photo-play writing. Skeleton scenarios are doing a lot of harm. They are, I think, responsible for the "type stuff" we are getting. What we need on the screen today, most of all, is not types but individuals—human beings. It seems so easy to create interesting screen characters—and yet so hard. However, we must remember it is not altogether the fault of the writer. The producer must come in for his share of the blame and so must the actor. But tell me seriously, are there any photo-play writers in America yet who are really writing photo-plays? Are there not any men or women who use six or seven thousand words in the elaboration of one reel of action. If you tell me there are not, I shall feel depressed.
>
> We stand ready to buy original exclusive photoplays at good prices; even to writers who are not very well known we have offered royalties. And yet it seems almost impossible to get the stuff. Of course, one of our difficulties is that we are looking for English treatment of English subjects. Also, I regret to state, that we have some difficulty because we insist on quality and tone. There are some writers I have talked to who seem to think secretly that I want to do all the writing myself. This is far, far from the truth. The more of us the better; and anybody over here who is in earnest can have the best I can give him in the way of advice and discussion. I have even, in one or two cases, had writers come to the studio and practically live with the producer from the start to the finish of a picture to see if they could get the hang of it that way; but the results have not been very satisfactory.

Since the commencement of the war, some of the manufacturers have awakened to a realization of what their American market is. Up to now many of them have been content to break even on sales at home and take their profit from the European market. Here is a letter from an American who goes to the theater, who observes and studies:

> The world has never been in such turmoil and undergone such travail and all, whether consciously or not, are in a state of tension. Audiences everywhere are keener now than I have ever seen them, and response to what is really good on the screen is prompt and hearty. The veneer of sluggishness seems to have been taken from everybody's mental make up, the horrors of war have bared human sympathies and the morale of the community seems to have risen to the point where the action of the screen, to make an appeal, must be based on elemental good. This is the time, then, for the Motion Picture Industry (or Art—if you insist) to establish itself in a field peculiarly its own—that of direct psychological communication with the audience; a communication free from the irritations of personality that we all have endured where the voice of an actor or actress was unpleasing. Some one has said that, if it were not for men and circumstance this world would be a pleasant place to live in. I cannot imagine this condition more nearly realized than in the viewing of a photoplay. To so establish itself (that is, the Motion Picture Industry), your dictum must be fully realized in the writing of the play and I hope that you may, at some time, give us an elaboration that will more forcibly call it to the attention of aspiring playwrights. The direct psychological communication that I have reference to is sadly lacking in most of the stuff produced. This is noticeably the case in "westerns," and deplorably so in most of the slap-stick comedies. most of us have gotten over any attempt to enjoy the slap-stick stuff—only recently I sat through one that did not elicit a single laugh—and most of the westerns are proving themselves nearly as boresome. I believe that the day is not far distant when the long-drawn-out "mystery play," with its fifty-seven varieties of catastrophies, will also yield to the pressure of wonderment that competent police interference is not invoked to put a stop to the deviltry and that in the place of all these—the slap-stick comedy, the western and the mystery serial we shall have human interest plays built on an understanding of the principle that you have enunciated.

More than six thousand miles separate these two writers; one in London, the other on the shores of the Pacific, and yet the plea is precisely the same. They want good plays. One man represents a studio with ideals. He wants good plays and cannot get them. The other man represents the supporting class; the audience. He, too, asks for good plays and does not get them. Meantime the few thinking manufacturers are wondering why the business has fallen off—and find the only answer in features.

That is not the answer at all. The real solution is not features, but merely good plays. Some types of feature productions are more successful than the one reel subjects, *but only because they are more carefully and intelligently made.*

The features, too, are largely drawn from books and plays. They had a basis story to begin with. Few one reels have much that is either novel or good to commend them, and much of what *is* good and novel is left out of the finished product.

And, mind you, it is not merely a question of paying more money for stories. That is not the solution. The answer lies deeper than that. It covers vastly more ground.

The greatest handicap to the business has been the releasing combination. It has almost entirely removed competition. It has eliminated the need for really good work so far as this market is concerned. To-day's good story will bring no more money than next week's poor release. The exchange buys by release days and not by subjects. It must take whatever is put out. Why worry, beyond a certain point, as to what is put out?

The next greatest handicap is the rule that requires releases to be in multiples of one thousand feet. The story that might be good in fifteen hundred feet is tortured into the shorter length as the foot of the Chinese woman is tortured into her bag-like boot. Scene after scene is cut out—two or three scenes—or a whole episode is cut out to be replaced by a leader written by the cutting man, who generally knows no more of literary expression than a Hottentot knows of Polar bear hunting. The story is reduced to one thousand feet, but it is ruined in the process.

That self-same cutting man is another enemy to the artistic picture. He spoils hundreds of pictures. More than once he has eliminated the one essential scene and ruined the play. You may think this is not possible, but some of you may have seen your own product cut beyond recognition, and you, at least, know this to be true.

The director, too, is in the main an arch enemy to the pictures. Mr. Merwin asks if there are no persons who now use several thousand words in writing a single reel. There are. There are probably half a dozen who have proved their skill to the point where one or more studios will accept their scripts in ample form. There certainly are not a dozen. The others, if they seek to make their scripts fully explanatory, if they seek to give the little touches that make their characters people with personality instead of mere puppets, are told that their scripts run too full. Two letters in the past week have taken up that single point. The director will not bother to study the author's ideas. He wants to make all scripts his own way—and he does, with the result that all of his scripts look much alike when they come from his hands. He takes only the bare idea and shapes that to his own mode of thought. This might be all right if he were an artist in production, but most directors are old-time stock stage directors or old-time actors who have picked up a knowledge of camera work. They are not artists, they are not even competent, and yet they are a law unto themselves and even their employers fear to transgress these laws. The poor script is built up to the producer's level. The script of merit is pulled down to that same level. All are alike when they come from his hands.

Worse than that, men who could not, for their lives, write a half-way good story or play or even originate a decent plot, are hired to write and produce their own plays in the mistaken belief that in this way they will be better suited, while at the same time expenses are kept down.

As a result of all this plays have sunk to a common level. If the

really competent writer is hired to produce a script, he is not encouraged to learn technique. He is hired for the use of his name, which possesses advertising value. Some studio employee is entrusted with the work of making the actual script. It, by chance, good work is turned out, the director announces that he cannot bother with all that rot, makes his own two page working script and the same old sort of story.

A few real writers have come into the game. Men like Bannister Merwin, our own Louis Reeves Harrison, Emmett Campbell Hall and one or two who write under pen names, women like Maibelle Heikes Justice have recognized the future of the business and they are working now with heart and soul for the time that is to come, but writers who trust to style alone will not bother with technique of the camera and those who have risen from the ranks are not permitted to really show what they can do, save in isolated cases.

It costs no more money to make good pictures than it does to turn out poor ones. The cost of film is the same, the cost of actors is the same. All that is needed is intelligent and ever alert production and proper supervision, and the time is fast approaching when manufacturers must either produce good films from properly written stories or go to the wall.

It is not enough to turn out a thousand or more feet of exposed and developed film. There must be a story, the players must have identities, there must be the human touch and the appeal to the nobler emotions. Men must and will be hired to produce what an author has written; to study the author's ideas and transfer these to the screen instead of seeking to impose their own ideas upon the author's painstakingly prepared plot. And unless all signs fail that happy day is closer to hand than most persons appreciate. For the last five years the producer has been regnant. Now the author must have his day, and when that day comes, perhaps it will be found that men and women who can write for the camera will discover that it is worth their while.

To Canadian Contributors.

Do not send Canadian postage with your scripts. It may be an evidence of good faith, but they are not good for return postage. Get United States stamps. Some banks carry them, so do some tourists agencies. You may have some friend in the States, or we'll send you 48 stamps for a one dollar money order.

If You Live in Wichita.

If you live in Wichita, Kansas, and want to join an Inquest Circle, send a stamp and self addressed envelope and you will be given opportunity to talk shop for mutual good.

Wright Stops Thomas.

The following is from a letter William Lord Wright has sent to his professional associates with a request that it be given publicity. It is signed by A. Jay Miller, an attorney:

> In view of the annoyance and embarrassment occasioned Mr. William Lord Wright in the past few weeks by the statements in the circular letters of a Chicago enterprise to the effect that Mr. Wright had written a booklet for free distribution to would-be photoplay authors, and that he was in various other ways connected with this concern, permit me to say that Mr. Wright has taken up the matter and has effected a substantial cash settlement by way of damages for the injuries caused him, and has obtained a signed statement admitting the representations to be erroneous.

In other words, Mr. Wright, who is a contributor to the Dramatic Mirror and a consistent opponent to all fake school schemes, has stopped A. W. Thomas, of the Photoplaywrights Association, from using his name and reputation to gain pupils for the school Mr. Thomas is conducting as a part of that enterprise.

One of the objectionable lines is to the effect that "Mr. Wm. Lord Wright, Moving Picture Editor of the 'Dramatic Mirror,' has helped me. Together we have written a book, 'Wanted: More Photoplays.'" Another letter states that "Our list of Associate Editors, in addition to Mr. William Lord Wright, &c." Capt. Peacocke, Monte Katterjohn, Jack Byrne and others being named here and elsewhere.

In the booklet, to which reference was recently made in this department, a page and a third has been devoted to Mr. Wright, who is designated as a "Consulting Editor," and the added statement is blithely made that "While Mr. Thomas will personally handle those whom he instructs, he has at all times the invaluable co-operation of Mr. Wright, who has been a close friend of Mr. Thomas through these stirring pioneer days." Evidently the best of friends must part—and have.

N. Y. M. P. Not Buying.

In spite of the fact that we recently announced that the New York Motion Picture Company was not in the market for scripts, writers are still sending in. Scripts made in Inceville are all done from the work of a staff of writers familiar with the needs of that group of brands. Outside stuff is not wanted, so send none in.

Kalem Wants.

Phil Lang sends this very clear and helpful suggestion as to the Kalem Company's wants in comedy scripts:

> I know how you feel about publishing a company's statement of scenario requirements, because conditions change so frequently. For my part I have always hesitated to authorize a statement for the same reason. However, I believe we will be safe in passing the word to the comedy writers that we particularly desire single reel farces for Marshal Neilan's production.
>
> Mr. Neilan uses a good deal of "slapstick" but does not depend on it for his laughs. He has a splendid company of comedy players and can cast anything within reason. Writers who have had scenarios produced by him have doubtless been agreeably surprised to find their original stories resting in the middle of stories twice as big and twice as good. Because of his ability to tell a big farce story in 1,000 feet, Mr. Neilan has rewritten practically everything he has produced and the average scenario has been of little value to him, beyond the idea offered. I do not think any author has been offended by the elaboration.
>
> Unless the author is skilled in the preparation of these rapid-fire, short flash comedies, containing many close-ups, it will be well for him to submit only a complete synopsis. If the plot is available, the synopsis is quite acceptable. However, the carefully developed comedy corresponds in value to the dramatic subject which is perfected in technique.
>
> We do not care to consider scenarios of the "mouse-loose-in-the-girls'-dormitory" type and scenarios that border on vulgarity are not considered. I suggest that the comedy writers see some of Mr. Nelson's productions before submitting to us, as we handles a variety of subjects that it is impossible to offer any specific "tip."

Crystal Out.

The Crystal Film Company announces that it is no longer in the market for manuscripts. All of its stories are now prepared by staff writers and outside contributions will *not* be read.

At the Ed-Au.

At the December Ed-Au meeting Marc Edmund Jones read half a paper on "Pointing up the dramatic situation" and talked the rest because he did not have time to write it down. It served to start a discussion on various unrelated topics, George Sargent only talking about a third of the time instead of his customary half. Phil Lang reverted to the discussion of the previous meeting on Psychology and told of a coming Kalem release in which preparation for the event enabled the director to get over a thought transference stunt intelligently. The situation was one in which a wife is really the brains for her composer husband, though he does not realize this at the time and seeks inspiration and another city—with a new source of inspiration. In the supreme moment she projects an idea to him. Mr. Lang explained that it was only through an early scene showing that she gave him his themes that what followed was made clear without undue explanation through leaders. This gave rise to a discussion as to whether or not it was possible in a detective story to mystify the audience as well as the detective. It was agreed that it might be possible where there was not too much explanation. President Schulberg fought almost single handed for the superiority of the stage play over the original idea, but Mr. Jones called attention to the fact that only stage successes were used, and that there was about the same proportion of failures in stage productions as in original photoplay stories. It was an interesting meeting throughout and it is hoped that the club has at last completed its year-long discussion of the by-laws.

Checks.

Someone asks how long an author is supposed to wait for a check after returning a release slip. The question probably interests others. Most companies send a check within a week. Some habitually wait two or three weeks. We have had to wait longer than that. Very few send out a check with the release, although the release is virtually a receipt and acknowledges the receipt of the sum named therein. In most instances the delay is due to the fact that the persons empowered to sign checks are too busy to give time to check signing save at irregular intervals.

It has always seemed strange to us that the voucher check is not more generally employed, the simple process of putting the check through the bank automatically receipting check. Most magazines employ this form. Some merely use a rubber stamp on the back of the regular check. Others use a simple voucher. One company uses a voucher form or more than 800 words, about the longest we know of, and much more comprehensive than the release slip now used by most companies.

This saves bookkeeping, the making out of both slip and check, time, temper and credit, and yet some of the Mutual companies are the only ones we know using this form.

A Dollar Per.

An anonymous correspondent tells of an offer of three dollars for a three-reel script. If he will send along the company's letter and his script, we will be more interested than we can get in an unsigned letter.

Technique of the Photoplay

(Second Edition)

By EPES W. SARGENT

Not a line reprinted from the first edition, but an entirely new and exhaustive treatise of the Photoplay in its every aspect, together with a dictionary of technical terms and several sample scripts.

One hundred and seventy-six pages of actual text.

Special chapters on Developing the "Punch," Condensing the Script, Writing the Synopsis, Multiple Reel Stories, Talking Pictures, Copyrights, etc.

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THE MOVING PICTURE WORLD

17 Madison Avenue, New York City

Projection Department

Conducted by F. H. RICHARDSON

Manufacturers' Notice.

It is an established rule of this department that no apparatus or other goods will be endorsed or recommended editorially until the excellence of such articles have been demonstrated to its editor.

Important Notice.

Owing to the mass of matter awaiting publication it is impossible to reply through the department in less than two to three weeks. In order to give prompt service, those sending four cents, stamps (less than actual cost), will receive carbon copy of the department reply, by mail, without delay. Special replies by mail on matters which cannot be replied to in the department, one dollar.

The first seventy-four questions are now ready, and printed in neat booklet form. They may be obtained by remitting 25 cents, money or stamps, to the editor. Every live, progressive operator should get a copy. You may be surprised at the number of questions you cannot answer without a lot of study. Canadians should send P. O. M. O., or coin only.

Question No. 64.

Best answer will be published, and the names of others sending in replies of excellence will appear in the Roll of Honor. Theater managers looking for high-class men will do well to watch the Roll of Honor.

How would you arrange your wall shutters so they would drop automatically within two seconds of the starting of a fire at either machine or the film box? How would you arrange to carry away the smoke? Explain in detail.

Roll of Honor.

Roll of Honor on Question No. 58. Nothing doing! Not a single answer near enough right on all points to entitle its sender to the Roll of Honor, and, taken as a whole, the replies to question 58 are rather a weird lot, displaying an amazing diversity of ideas with relation to this particular subject. Touro Glucksmann, New Orleans, La., came nearest to being right, in that he quoted his answer practically verbatim from the code. Where he fell down, however, was in answering yes on the part of the question reading: "Is the inside of conduit insulated?" I will build up a composite answer, the first part being by Touro Glucksmann, who prefaced his reply by saying: "No doubt my answer will be different from that of many others, and it will put many operators in mind of the fact that such a thing exists as the electrical code, copies of which may be obtained from local city electricians, or from the Board of Fire Underwriters without cost."

Reply to Question No. 58.

First part by Touro Glucksmann, New Orleans, La.

The Question, First Part:

Why is it that where insulated wires are strung on insulators in the open they must be kept a certain minimum distance apart, whereas they may be, and are, placed side by side in a conduit?

The Answer, from the "Code":

"Knob and tube in so-called open or exposed wiring rely upon air gap for insulation, for durability and protection against grounding or cross connection, except at supports usually of porcelain. In mixed circuits of conduit and open work all circuits must be grounded.

Distance apart and how far from surface wired over wires must be kept:

	Voltage.	Distance from Surface.	Distance between wires.	Distance between supports.
Open work	0-300	½"	2½"	4½'
Open work	301-550	1 "	4 "	4½'
Open work	0-300	1 "	2½"	4½'
Open work, damp places	301-550	1 "	4 "	4½"
Concealed work	0-300	1 "	5 "	4½"

The second part of Question 58 reads as follows:

Is the inside of a conduit insulated?

Nobody has answered that portion of the question right. Conduit may be insulated or uninsulated in its interior surfaces. In fact a great proportion of pipe conduit is not insulated at all. Tubing used for conduit is coated inside and outside with enamel, which is pliable and will not soften under moderate heat, but this enamel is merely intended for the protection of the metal and to facilitate the insertion or removal of wires. The coating is not intended to be relied upon for insulation between the wires and the metal. A complete conduit system must have good electrical connection between all joints of all parts of the system, and then the wire system must be grounded, so in case of leakage between wires and walls of the conduit the leakage will be led directly to the ground.

So unsatisfactory were the answers, taken as a whole, that I requested Mr. H. S. Weinkoop, Electrical Engineer in charge of Division of Electrical Inspection, City of New York, to give us the correct dope on Question 58. Mr. Weinkoop is, I think, as well posted and thoroughly competent an electrical engineer as could be found anywhere in these United States, therefore his reply carries with it authority. Mr. Weinkoop says, in effect:

I have your letter of November 23 in losing copy of question booklet with Question 58 marked. With reference to this question, where wires are strung on insulators in the open they are kept well separated in order to decrease the chances of a short circuit, which might be caused by mechanical injury, derangement or a sagging or swinging of the wires, and, if a short circuit occurs in an exposed location, surrounding material may be set on fire. Where wires are placed in iron conduit, however, the chances for short circuit is very materially decreased, and if a short circuit does develop it is confined within the pipe, and ordinarily causes no damage except to the circuit itself.

The code sanctions the placing of four 2-wire, or three 3-wire circuits in a conduit, provided these circuits are all of the same system. The purpose of this limitation is to avoid the excessive mechanical injury which might result from an endeavor to draw a large bundle of loose wires into one conduit.

For direct current circuits it is not essential that all wires of a circuit be enclosed in one conduit. The code, however, recommends this practice, and *demands* it for alternating current systems, in order to avoid induction effects.

Conduit with insulation on the inside—generally known as lined conduit—has become obsolete, it having been found to be far preferable to place the insulation on the wire itself, rather than on the pipe.

Edison Projector Production Postponed.

The fire, which wiped out the greater portion of the Edison plant, at East Orange, destroyed all patterns, jigs and tools, used in the manufacture of the new Edison projector, described in last week's issue of the Moving Picture World.

Several months will therefore elapse before the machine can be placed on the market.

Why?

Montana writes:

While visiting in Chicago during the past two weeks I contributed my nickel or dime to a number of picture shows. Now I have noticed many times where you, or your correspondents, have criticised the projection in certain theaters. The question I want to ask is: Why do the theaters in small towns have, as a general rule, a better projected picture than those in large cities? One of my main reasons for visiting Chicago was to learn something—to watch high-class work, and thus be able to criticise my own work intelligently, and thus be enabled to put on a better picture myself. Nearly all the Chicago theaters are beautifully decorated, but when it comes to projection, I am sorry to say I got practically no ideas, nor could I learn anything from what I saw. At one place in particular, The Panorama Theater, on Prairie avenue, near 51st street I saw "The Man of the Hour," and it was a shame, verging on an outrage, the way the picture was run. In the first place it was altogether too fast; something like twelve minutes to a reel. The shutter of one of the machines was way off, and the operator kept a very poor light. Nor was this all, for there seemed to be a great deal of side and up and down motion, which I do not believe was due to fault in the film. I am not writing this letter because I want to kick, but I do hope you will say something about this matter, and put it in heavy, black type. I am in a small town, in a far western state, but, if I cannot put on a better projected picture than I saw in any theater in Chicago, I would not call myself an operator. And yet, I venture to say that if I were to seek work in any of those Chicago theaters they would turn me down on the ground that I was a small town operator, and, therefore, what could I possibly know about projection. Bear in mind, Brother Richardson, I do not claim to be a first-class operator. I am not. But I am anxious to learn all I can, and, while I don't claim to be first class, I would rate the operators in Chicago whose work I viewed to be about fifth class.

Montana requests that his name and location be suppressed. I am sorry this is so, however, I am going to violate his request to the extent of saying that the letter comes from Lewiston, Montana. I would not publish this letter but for the reason that the facts set forth are unquestionably true. This does not, by any means, mean there is no high-class projection in Chicago, but, as a matter of fact, while there is probably some really high-class work in the Windy City, *there is an enormous lot of very poor work*, and some of it is very poor indeed. This, I think, is to a considerable extent due to the fact that the operators' organization of Chicago, is according to the words of its own officials, absolutely opposed to the education of the operator. This was the statement made to the editor of this department by two of the officials of that union, one of them its business agent. It is unnecessary to say that where an operators' organization takes that stand, progress

is going to be decidedly slow. The men, as a whole, are likely to depend on the strength of the organization to raise their salaries, and are unlikely to make any large effort to give improved service in return for the higher wage. Of course, this sort of thing cannot, and will not, last forever, even in Chicago, but from all reports it is the condition there now, and these reports have come from many directions. It is to the shame of Chicago operators that a small town operator, away out in Montana, could say and *say with truth*, that, while he, himself, makes no claim to being a first-class operator, still he would be ashamed to place on his screen the kind of projection he saw in the second city of the United States. The editor of this department will back him up personally to the extent that he, the editor, visited some theaters in Chicago less than two years ago and therein viewed the display of the union slide on the screen followed by projection which was anything else but high class, and, too, a short while ago a traveling operator visited our office here in New York and related an incident about seeing a union slide projected on a screen in a Chicago theater, one half of which could not be seen, due to discoloration of the light.

It is not a pleasure to the editor to talk this way about Chicago, because he lived there for five years. He would much prefer to say good things, but the truth is the truth, and, much as he regrets to say it, there is no denying the fact that the Chicago operators' union is absolutely unprogressive and reactionary; that it is strenuously engaged in trying to raise itself by its own boot straps in the matter of demanding higher wages without in any way, shape, manner or form endeavoring to raise the standard of work among its own members. I suppose the Chicago union won't like this article a little bit, but it is no one's fault but its own that it is written. Sooner or later the mis-leaders of the Chicago Union (and it has up to date been "blessed" with an almost unbroken line of mis-leaders) will be discarded and progressive men of sense put in their place. The sooner this happens the better for the Chicago operator.

Bad Conditions.

A theater manager in a good sized town in Pennsylvania contributes the following interesting data concerning conditions:

> I am almost ashamed to acknowledge, or set forth the conditions existing in this locality. I have been with this one house for two years and during that time have been allowed to expend $35.62 on repairs for both machines. My operator gets a salary of $11.00 per and has been here for six years. He gets what I consider as the best light in this state, and is a sober, reliable man. The theater is upstairs three flights, and S. R. O. is the regular word, for which I believe I deserve some credit. Not withstanding these things, I am receiving the enormous salary of $12.00 per week. Do you think that the operator and I are receiving our just dues? Our manager recently built a new theater costing almost $50,000; also he owns several large properties, all made in the last few years. When I read of some salaries that are being paid I get almost discouraged with the business. I have been in it now eleven years, part of the time as illustrated song singer and several years as manager. Of course, there are some who will say a man is only worth what he works for, but this whole region is what you might call dirt cheap. In a large town near here they are giving free matinees of eight reels, with one act of vaudeville, just to break the other fellow. My operator is the highest salaried one within a radius of twenty miles. When I see the show in the other theaters and compare it with our own and consider our poor facilities, consisting of five-year-old Edison machines, poor curtain, a worse piano (I cannot get the owner to buy new material), it makes me feel like calling the help together and tying up the house. Please pardon me for telling you my troubles, but I would like to hear from you and get your advice.

For very obvious reasons the request is made that all names be eliminated. I do not see what advice I can give this man, or what I could say that would have any effect on a man who would pay a manager who is using junk projectors and poor equipment all the way through, yet has the ability to work the S. R. O. sign overtime, such a ridiculous salary as $12 per week. It seems to me that a six-foot club is the only thing that would affect an owner of this type. Twelve dollars a week for a manager and eleven for an operator! And the operator has been there six years at that. Possibly in the next six years he might aspire to eleven fifty, if he behaves right good. It is a shame! No, I could not offer any advice in this case. For myself I know what I would do, and do it pretty quick, too. In just about two shakes of one shiver that owner would not have any more manager than a jackrabbit, or if I were the operator at eleven per I would quit even quicker than that. Why, man, you could make more money in the penitentiary whittling out canes to sell to visitors.

Quite True.

One, Snyder, surnamed "Snyder, the hatter," puts out some very excellent mottoes on neatly gotten-up cards. One of these reads:

"The graveyard is full of dead ones, get a move on."

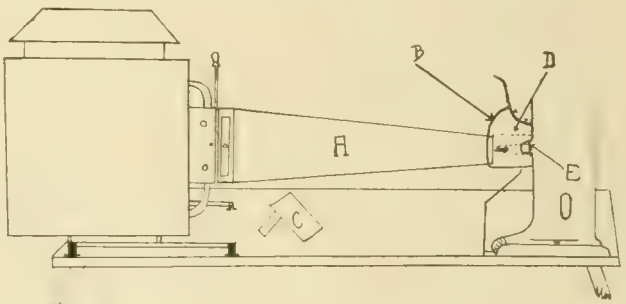
I would advise operators to read that motto both carefully and prayerfully. It is correct. It is absolutely right. The graveyard is full of dead ones, and if you do not want to be numbered among them, metaphorically at least, its up to you to get a hustle. Action is the thing which wins today. The man who gets ahead and pulls himself out of the I-get-the-scale crowd is the one who "gets a move on," is the one who works hard with his brain, whether he does with his hands or not. He is not of the kind to say, "Aw! what difference does it make whether I know how to measure a lens or not. That don't get me nuttin!" He is the one who is always ready for an argument, if, by arguing, he thinks he can learn something. He is the one who, when something occurs in the operating room in connection with his work which he does not understand, won't rest easy until he *does* understand it. He is the guy who is not worried about the union scale, because he don't intend to work for it very long anyhow; he wants more than the scale, and sooner or later he gets it. No "graveyard" for him, until he goes into a real one and takes his place among the spooks, where he will probably be a leader.

This is the worst trouble with operators, as a whole. They do not like to "get a move on." They prefer to remain with the dead ones, and put in their time cursing their "luck," and kicking at the boss because the boss wants results, which they are too infernally lazy to deliver.

A Life Portrayal.

W. A. Burton, Trail, British Columbia, sends in the following:

> The accompanying "life-portrayal" is that of a Power's Six, as, after this explanation, you will doubtless recognize. In it I have tried to illustrate the method by which I have successfully eliminated a lot of light ordinarily reflected from the cooling-plate into the operating room, at the same time doing away with the disagreeable glare which is so often rightly complained of. By the combination of "A," a long, home-made cone, "B," a piece of sheet metal bolted to upper film guard, and the automatic fire-shutter when in working position, the light is enclosed on the side nearest the operator as well as above, the shutter flap forming practically a continuation of the top side of the cone, which is really four-sided. "D" shows the shutter-flap, "E" a finger-hole for opening the gate latch, this latter protected against light-leakage by a strip rivetted on as per dotted lines at "E," which strip is pressed against the latch by a touch of the finger through opening "E." It is thus almost impossible to see the spot at all, but if the operator wants to see it very badly, I have provided at "C," a five-cent looking glass in a tin frame, about 2 x 4 inches, covered by a sheet of green gelatin cut to fit. This makes the examination of the spot easy on the eyes. The lower film shield is painted dead black.



With regard to your remarks on the size of the spot, issue of October 17, it is hardly worth while consuming space in corroboration, but your ideas coincide with mine, as I make it a point always to carry a large spot, *which is the only insurance against shadows and purity of light.* In my humble opinion amperage should, if necessary, be sacrificed to gain light purity, although I think the actual loss through using the large spot is really very small. The outside of the spot is not "useful light," as I term it, on account of the discoloration you mention, and it is better to waste it on the cooling-plate than project it to the screen.

With all of which I agree. I really wish some method could be devised for preventing the operator from seeing the spot at all. As long as he can see it he is going to gauge his light, to a certain extent, at least, by the spot and that is wrong. The light should be gauged wholly, solely and entirely by the picture, and it can easily be done, too, if you get accustomed to it. During the last year I was engaged in active work as operator I do not think I looked at the spot twice. It is hard on the eyes; also it is utterly useless. Brother Burton's remarks on the size of the spot are worthy of very serious consideration by operators. He is absolutely correct in all respects. San Francisco operators employ a method of enclosing the light beam even more complete than the one here described. It adds largely to the fireproofing, as carried out by the 'Frisco men, since it is utterly impossible for the film to get into the light beam.

A New Book.

The Moving Picture World is placing on the market a new book, by J. H. Hallberg, entitled "Motion Picture Electricity." The work contains 273 pages of text matter and illustrations, four of which are devoted to an autobiography of the author.

The general headings covered are: "Electricity," in which an exhaustive explanation of various terms is given, together with information regarding generators and transformers of various types; "Electrical Service," in which is set forth information concerning wiring systems and wattmeters; "Theater Wiring," which title is self-explanatory; "Direct Current Projection," in which the author sets forth his views regarding projection with direct current, together with an exhaustive treatise on his ideas with relation to setting the carbons; "Resistance," in which an explanation of the theory is supplied, together with information on the effect of various rheostat connections; "The Rheostat," in which that instrument is illustrated and explained; "D. C. Motor-Generator," in which the theory of the d. c. economizer is set forth, together with a description of the Hallberg device of that particular variety; "Alternating

Current Projection," in which the author sets forth his views as to the alternating current arc at considerable length; "A. C. Economizer," which is largely devoted to the Hallberg economizer, as is also the following chapter, "The Hallberg Economizer"; "Westinghouse-Cooper Hewitt Rectifiers," in which the Westinghouse-Cooper Hewitt rectifier is described; "Isolated Electric Light Plants," in which information concerning those plants is set forth at some length; "Practical Suggestions," which contains, for the most part, tables, some of which are quite valuable; "Directions for the Use of Calcium Light," in which general directions are given, together with a description of the Model B gas making outfit.

Mr. Hallberg is to be congratulated upon the final publication of the work he began more than four years ago, and I trust he will reap due reward in return for his labor. The price of the book is $2,50.

A New Slide Process.

The Micagraphic Slide Company, Boston, Massachusetts, writes:

> We have been advised that you are interested in investigating new ideas having a bearing on projection. We enclose a sample micagraph for your inspection. This is an unbreakable lantern slide of extremely light weight, and its consequent advantages

> are obvious. Will you kindly inspect and test this slide as we are desirous of obtaining your decision as to its value. In case of very low competition we are unable to meet prevailing prices, but the element of breakage is eliminated by our process, hence we believe the micagraph is, in the end, cheaper than glass, even though the initial investment is higher. We might add that we have supplied the Boston Operators' Union with a number of these slides to replace glass ones.

Referring to the illustration, the photograph is on what apparently is mica, protected by a cover sheet of the same material, the combined frame-mat being a heavy cardboard. Such a slide would, so far as the photograph is concerned, be, to all intents and purposes, unbreakable, though, of course, the frame would have no greater resistance than would any other cardboard about one-eighth of an inch thick. The proposition looks good to the editor. The prices quoted by the company are high, but I believe, should they make them in large quantities, this might be lessened somewhat, and, particularly in the case of lecturers, the thing is good, because one of the worst features of the lecture proposition lies in the danger of slide breakage, for the reason that a slide must necessarily remain in the light for a considerable length of time. I see no reason why the photographic emulsion should not stand up just as well on this material as on glass, and, barring that one possibility, without any elaborate tests, I pronounce the micagraph slide a high-class article, worthy of serious consideration by lecturers and others using lantern slides. The slide weighs less than half an ounce, and this, too, is an important item, especially to the traveling lecturer.

About to Bust.

C. E. Leininger, Akron, Ohio, comes at us thusly:

> I am nearly bursting, therefore must give vent to my feelings. I read so much in the department about the desirability of operators knowing all about electricity. Tell me why it is necessary for an operator to know so much about that subject when it does not help to put on good projection? In all your advice to examiners you were stiff on the electrical end, but said nothing about the machine. Not long ago I read where you, yourself, said you knew a man who was a first-class electrician, but whose projection was literally rotten. I, myself, knew a party who worked as electrician five or six years, and yet his projection was miserable. Now, tell me how it benefits the operator to be an electrician? When a manager employs an operator he wants a first-class picture, and I think the work of an operator begins at the switchboard, and not from there out. What difference does it make to an operator how a dynamo is wound, or whether it runs to the right or left, or how many field poles it has, or how a field transformer is constructed, or how many strands of wire is in a No. 4 or No. 6. Are you going to condemn Angelo because he did not know how many hairs there were in the brush he used, or Paderewski and Beethoven because they did not know all about the making of pianos; are you going to condemn Sousa because he did not understand the making of band instruments? Positively you are not. Therefore, why do you condemn the operator because he does not know all about electricity? Why should an operator be an electrician any more than a moulder should be a pattern maker, or a painter should be a carpenter? Now, Mr. Editor, I know very little about electricity, but I will go in an operating room with the best electrician you have in New York, and, all things being equal, if I don't put on as good a picture day in and day out I will pay for the supper.

Well! At first I was going to sit down on Brother Leininger, ker squush, but on second thought I will let the department fans attend to his case. Now, gentlemen, the question, as raised by the brother, is: Why should an operator understand electrical action, dynamo action, motor action, etc., any more than Angelo, the artist of immortal fame, should know the number of hairs in his brushes, or Paderewski know the mechanical construction of a piano? I will leave it to you, my brothers, with the privilege of sticking my oar in to sum the matter up later on.

One Dollar Prize.

A subscriber, St. Louis, Missouri, says:

> I will give one dollar for the most simple solution to the following problem: In a room 80 x 40 x 18, with a curtain located 70 feet from the film of a Simplex machine using a four-four lens of 6½-inch focus, located in the upper right-hand corner of the room, what must I do to project a picture having a field 12 x 16 centrally located on the wall (both stereo and motion picture) so that the picture will be clear and balanced to the eye of an observer standing in the lower left hand corner of the room. I know the solution and will act as judge.

This is a somewhat interesting problem, but in the first place a one dollar prize is not much of an inducement, and in the second place I could not follow out the prize idea for the very simple reason that I would be lending the department to what might, and very likely is, some personal purpose of the writer. Anyone who wishes to exercise his brains on this problem may do so and send the answer to the department, and if it is of sufficient interest it will be published.

Million Dollar Pier Lenses.

William W. Paxon, chief operator and electrician of the Million Dollar Pier, Atlantic City, N. J., forwards the following additional data concerning the lens system I spoke of recently. As I said, Brother Paxson is getting results. The day the editor was there he was too badly battered up to take very close notice of things, but nevertheless the picture at a casual glance looked very good, and our lens dopsters, yclept Brothers James, Griffiths and La Grow, are invited to exercise their ingenuity in explaining how it all happened. Here is the official data:

> Distance from crater to back condenser, 4 inches; distance between condensers 2¼ inches outside to outside—between the plano surfaces of the lenses; distance from crater to aperture 24½ inches; distance from crater to center of projection lens 23 inches; distance from front condenser to aperture plates 18 inches; focal length of condensers two 7½; focal length of projection lens 11½ P. F. (I am not exactly certain about this P. F. business. That is what it *looks* like. It certainly is not "E," and only by a stretch of the imagination could it be called "B." Come to dope the thing out, however, it cannot be P. F. because that would correspond to E. F. where only a single lens is used, therefore it must be a B. F. or an E. F. Ed). Distance from aperture to screen 215 feet; width of picture 16 feet.

The only item of uncertainty now is the width of the aperture. They have an old motiograph and a Simplex. The Simplex has been equipped with the latest style aperture, which is 29/32 of an inch wide. Now, whether these measurements are based on that width of aperture or on the old style 11/16 aperture I cannot say. However, there it is, and it is some puzzle, too, I think. I shall await with interest what the aforenamed gentlemen, and others who care to tackle this matter, have to say.

Twenty-five Cents Admission.

Ashcroft, British Columbia, writes:

> Business is very bad, on account of the war, but we still charge twenty-five cents admission. I hope the World will continue to fight for the raising of minimum admission to ten cents. I saw seven reels for a nickel recently. Just think of it! Is it not ridiculous? I watch all the articles on the subject of raising prices, and hope you will go to it strong.

Comment seems to be unnecessary, except to agree with the brother that it certainly is ridiculous to show seven reels of film for five cents. As a matter of fact, I do not believe there is any excuse for the five-cent show; ten cents is little enough, and for the latter sum a far better performance can be put on than is possible for a nickel. The trouble in the past has been that managers have expended more energy in trying to induce patronage through low prices and quantity than in trying to secure it at fair prices by giving high quality.

Another Carbon Saver.

F. J. Bevker, Tacoma, Washington, says:

I have a little invention in the line of a carbon saver which I wish to pass along to operators. Have been using the saver for a month and find it to work perfectly. Any operator can make them, and any operator is welcome to do so since he has my permission as patentee. If anybody wants to send me a cigar or two, all right. Here's the dope. Purchase some ¾ straight pipe couplings and ¾ pipe nipples 3 inches long, threaded on both ends. Screw on the couplings, then cut them in equal halves, and you will have two carbon savers which will do the work as well as those which cost two dollars a pair, and they will only stand you in about thirty cents. The ⅜ carbon goes in ¾ couplings by just trimming off a little. You screw the carbon in, which makes a perfect contact, and you can burn them down to almost ¼ inch.

Hum! Well I dunno. I pass this along for what it is worth, but, frankly, Brother Bevker, I am skeptical. It might and probably would work all right with low amperage, but when you put that screw-em-in proposition up against heavy amperage I imagine you would have trouble.

Condenser Dope.

J. F. Heise, Fort Totten, New York, writes:

I tried out a set of 6½-6½ meniscus-bi convex condensers and find that I get a clear field and about 25 per cent more light under the following conditions: distance center of condenser to aperture 16½ inches; distance center of crater to back condenser 3¾ inches; distance between condensers 3 16 inch; size of spot on cooling plate, 2 inches; objective lens 6½ e.f. I tried placing a 6½ plano convex behind the bi-convex, but without beneficial result. I then placed a 9½ plano-convex in front of the meniscus, but the results were not as good as with the meniscus-bi-convex combination.

The 6½ means us is, according to brother Griffiths, the equivalent of a 5½ plano-convex, therefore in order to maintain the e.f. of the condenser combination, as I understand it, you should have used a 5½ plano-convex behind the bi-convex when making the experiment. Glad to have your report my brother. Operators please take notice. Twenty-five per cent. more light is *some* item; also kindly observe the 2-inch spot it was done with.

With Regard to Geneva Movements.

R. W. Martin, Bellevue, Pennsylvania, contributes the following which I submit to operators and manufacturers for their consideration:

There seems to be such a vast variety of opinion on the subject of different intermittent movements that I begin to seriously doubt my own views, which same I have thus far never heard duplicated. If they are indeed so unique, it may be possible their appearance in print will be of value; at any rate they may be worth the editor's time reading them.

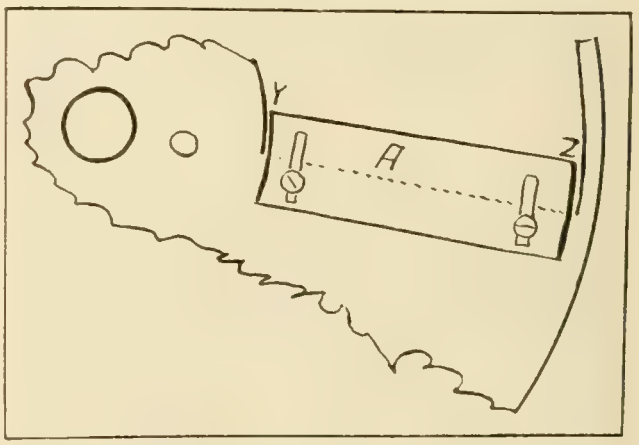
As I see it, the main defect in the star-and-cam type of intermittent, besides being too slow a movement, lies in the fact that the driving pin cannot be made, or at least maintained so that it will fit the slot of the star neatly. This causes play to exist between the pin and star when the star is off the lock. When the movement of the star starts, the pin first slides upon one side of the slot but, towards the middle of the movement, the positive inertia of the rapidly moving star and sprocket carries it ahead of the pin, and, because of the play between the pin and the slot, the pin moves to the other side of the slot and knocks up against it with considerable force, thus causing jar and shock to the mechanism. Towards the completion of the movement the speed of the star becomes slower than that of the pin, so that the pin again comes back to the first side of the slot, and there is more force, jar and shock. Some idea of the force of the shock can be had by running the machine at normal speed and trying to stop the noise by the brake action of pinching the sprocket axle with the thumb and forefinger. It can hardly be done. But this test will, nevertheless, clearly demonstrate that the noise is caused by the play of the pin in the slot near the middle of the movement. The force of the inertia of the star and sprocket is astounding, and indicates a source of damage which is usually disregarded, or, at most, considered as a legitimate part of the day's work. If the machine be speeded up to say three times normal, the hammering becomes terrific, and if speeded still higher sparks will eventually fly from the pin and star. But even when running at normal speed it is a familiar experience to stand twenty or thirty feet away, and hear the geneva making a noise like a gattling gun, and where there is noise there is waste and ruin. The damage to the mechanism is bad enough, but the jar and shock are transmitted to the sprocket teeth and gives to them a chiseling action similar to that of a rock drill, which causes them to bite into the film. The effect of this action would naturally be to cause fractures in the celluloid; not tears or indents such as would be caused by a steady pull, but fractures, and an examination of old films show many of them to be intact, except for slight fractures running from the corners of the perforations. But this in itself means that the life of the film is about ended. While this may sound rather iconoclastic, it may, nevertheless, have the effect of pointing out a source of trouble where it was not suspected to exist.

In printing this matter the editor is running the risk of a scrap with managers using this type of intermittent movement. We trust, however, that no manufacturer will feel that there is any intent in the publication other than to bring out the truth. If the fault in the star and cam type of intermittent is as serious as Brother Martin claims, then, of course, we all want to know it, for there are other types which can be adopted. Discussions of this kind are of value, and I invite operators and others interested to refute the above statements if they can. That this movement is one of the most satisfactory so far, is evidenced by its general adoption to so large an extent.

Widening the Shutter Blade.

J. B. Hine, Nashville, Tennessee, says:

Here is a little idea in connection with the shutter. In the Handbook and the department you instruct the operator to cut out cardboard shutters in experimenting as to the effect of widening or narrowing the blade. Here is an improvement on that idea. Procure a piece of Russia iron to match your shutter and cut a strip 1¼ inches wide and as long as the distance from Y to Z in the illustration. On this piece marked A in the illustration, cut two slots as indicated, cutting them as near the end as you can without weakening the piece. Now, with its center just on a line from the center of the shutter blade, to correspond with each slot, punch holes, and in these holes insert



two small screws with nuts to clamp piece A to the shutter blade, being careful to have the heads of the screws on the outside of the shutter, where you can get at them. You may now change the width of the shutter blade at will. You can equip both or all three blades of your shutter thus if you desire. In order to test, so as to see whether your shutter blade is too narrow, first block up the fire shutter and project clear light; turn the shutter to where the intermittent just barely begins to move and then see if there is a faint outine of the top of the aperture on the screen. If so, your shutter is out. Now, turn the fly-wheel until the intermittent just ceases to move and if you see the same impression of the other side of the aperture on the screen then the shutter blade is too narrow and you will have travel ghost. Of course, you can get a new blade, but by the scheme I have set forth you will have a shutter blade to exactly suit the conditions your machine is working under, since you can alter the width of the blade at will. And now I am expecting to get landed on as Brother James and others were, but if so I will stand for it, and come back again when I think I have something of value.

No, my brother, you will not get landed on this time, because your idea is a good one. It is not new, but I think it has never been set forth in the department. It strikes me that it would not be at all a bad scheme for manufacturers themselves to put out a variable shutter blade something along the line suggested by Friend Hime. The thing is self-explanatory, and, beyond saying that it has the hearty approval of the editor, no comment is necessary. Oh, by the way, yes, there is, too. If you start to do this stunt you must first be sure your shutter blade is too narrow, else the adjustment will do you no good. On a machine of my own I would cut down the blades until they were a little too narrow, and then install this adjustment scheme.

A Strenuous Kick.

A St. Paul, Minnesota, operator recently sent the following to one of the daily papers of that city:

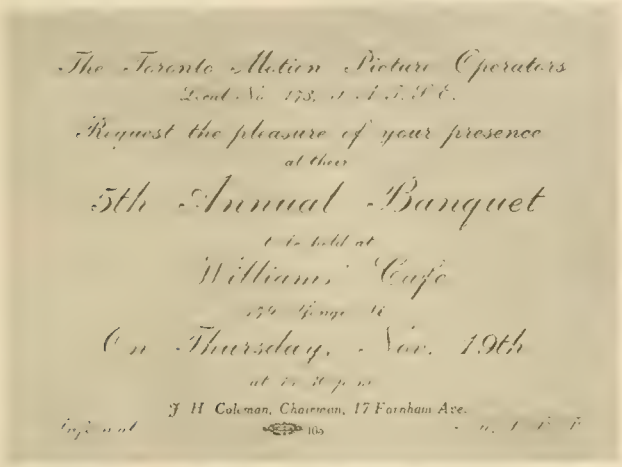
Some time since I noticed in your columns the kick of a grocery clerk concerning his long hours. I wonder if that purveyor of edibles knows anything about the hours some motion picture operators put in every day, in a close 7 x 8, and sometimes even smaller room, breathing air that would cause a self-respecting canine to sit on the end of his tail and howl for ozone, yes, and do it seven days a week at that. On top of this now comes a yelp that some of us actually get too much air and the Powers that Be actually have the spring steel nerve to want us to pay for a license giving us the inestimable privilege of earning our bread by the sweat of our brow in one of those undersized near-ovens. And this latter bright idea came into being because an operator left his door open in order to keep the temperature so he would not melt into a grease spot and run out through the cracks in the floor. Also, Mr. Grocery Clerk, let me tell you that some of us put in as much as eighteen hours a day, seven days in the week, in these imitation hereafters (minus only the brim-stone) and

for seven and eight hours at a stretch we do not see or speak to a living soul. Why, even a yellow dog would get a glad hand if he appeared in the room. Mr. Grocery Clerk gets tired of waiting on customers! Try operating a projector for awhile, old man, and you would soon get tired of that tired feeling.

That is not exactly the way the St. Paul operator worded his kick to his paper, but it is the gist of the matter, set forth in little different words. "By the sweat of his brow" is good. I should suppose that it would be by the sweat of his all-over, the brow merely being an incident.

Operators Have Blow-Out.

The editor is in receipt of the following invitation from Local 173, I. A T S E, Toronto, Canada.


The Toronto Motion Picture Operators
Local No. 173, I. A. T. S. E.
Request the pleasure of your presence
at their
5th Annual Banquet
to be held at
Williams' Cafe
174 Yonge St.
On Thursday, Nov. 19th
at 11:30 p. m.
J. H. Coleman, Chairman, 17 Fornham Ave.

Well, gentlemen, I would like to be with you and help dissect that banquet, but there are too many ohms resistance in the rheostat of distance, so I guess the voltage of my desire won't be able to force me through. Of course, all this will sound strange by the time this is published, because that will be quite some time hence, and the banquet will then be only a memory. Therefore, to put the matter right, I will wind up by saying I hope you had a howling good time.

No, I Can't.

North Tarrytown, New York, writes as follows:

> Now, you old Trouble-Fixer, here's my tale of woe. Our little meal ticket (theater) burned recently and I am minus a job. The manager says no matter where he goes I go too, but say, man, if he buys a place in your home-town I am stumped, unless I get busy at once; hence, will you please tell me when the next examination comes off and give me some idea of what the questions are like. I am a married man with five little kiddies to feed, therefore, you will understand my anxiety.

The brother also set forth considerable interesting data with regard to his work in the burned theater, but we are crowded for space just now. Examinations are held every day in New York City, but there is a long waiting list, and if you make application right now it will probably be at least a month before you would be called for examination. No, I cannot give you any idea at all of what the questions will be. They will depend altogether on the answers you make. For instance: should they ask a certain question concerning the rheostat, and you answer it in a way to convince the examiner you are thoroughly acquainted with the action of resistance, then he won't be likely to ask you much more on that topic, and the same is true of other things. The examiner asks questions calculated to bring out your knowledge concerning electrical action, and the questions he asks one man may be entirely different to those he will ask the next one.

The Manager's Viewpoint.

Recently I attended a performance in one of our very best Broadway Moving Picture Houses, remaining all through a matinee. The show lasted from 2:30 till 5, and all during that time I did not see a single discoloration of the light. This speaks very well indeed for the operator; also for the automatic arc controller he uses.

The first reel run, however, was a comedy, and, while the light was perfect and the speed not high enough to in any sense "ruin" the production, still it was too fast in some places and too slow in others. In other words, it was one of those films in which there should be a considerable variation in speed, yet the projector was left to pound along at the same speed throughout the entire reel.

During the intermission I spoke to the manager, calling his attention to the matter, intimating that it apparently indicated that the operator was running on a schedule, and that a time schedule and high-class work did not, and could not, be combined. He replied somewhat as follows: "I know that is the fact, Mr. Richardson, but here is the condition: If I instruct our operator to watch the film action and vary the speed, I necessarily, by, so doing, place the matter of speed entirely in his hands, which is what you advocate, and what for that matter is, or at least ought to be, correct practice, but here is the way I find it to work out: If the operator happens to have a 'date' or for any other reason wants to get through a little early, he will crowd the speed, and if I remonstrate, will put up an argument that the action of the film requires it, and what am I going to do? I know it is not true, but at the same time I cannot claim it to be anything more than a difference of opinion, or at least I cannot prove it to be anything else, unless the speed be excessively high, which the operator would not attempt. I have tried the two systems out thoroughly, and I have determined that, while the schedule has its drawbacks, and does not by any manner of means always bring out the best result, still it is in the long run better than placing the speed in the hands of the average operator."

Now here is a proposition that is not only bad, but it is exceedingly bad. Unquestionably and undoubtedly there is much truth in what this manager said. If operators could educate managers up to the point of placing the interpretation of the film in their hands they would have gained an enormously big point, and would have established their right to be considered as something more than mere mechanics. They would then be entitled to that consideration which is only given to men who are paid for the work of their brains, rather than the work of their hands, and this is one of the things I have been trying to get for the operator. But how is it going to be gotten when the operator himself, instead of taking pride in his work and giving all there is in him, is willing to ruin the results in order to gain a few minutes off his day's labor? I was particularly disappointed in this instance, because this is a high-class house, and one in which I did not expect anything of this sort. Yet I think, unquestionably, the manager was telling the even and exact truth; he impressed me that way, and, moreover, he is a gentleman in whose word I have confidence. If operators are satisfied to remain in the brick-layer class, and don't aspire to anything higher, why this is the way to go about fixing their status along that line. If, on the other hand, they want to climb out of the brick-layer class, and to be recognized as a really important cog in the wheel of affairs, they will have to think more of producing artistic results on the screen than they do of chopping five minutes off the day's work.

Baltimore Operators Will Dance.

Moving Picture Protective Operators' Union No. 161, Baltimore, Maryland, will give their fifth annual grand ball at Hazazer's Hall in that City, Monday evening, January 25. The Baltimore Union's annual balls have invariably been social and fraternal successes, and we presume the forthcoming high jinks will prove a duplicate in this respect of those that have gone before. The Baltimore Union is a live wire, carrying medium voltage, and we wish them success in all their various undertakings.

Many Plunks Ahead.

H. M. Cook, Jordan Valley, Oregon, writes:

> With reference to the Laemmle meniscus-bi-convex lenses and Preddy's condenser mount, diligent search through your advertising columns fail to reveal the address of their distributors. I am a new-comer in the field, and am only sorry I did not get hold of the WORLD sooner. I would have been a good many plunks ahead if I had, the aforesaid plunks having been spent in useless, amateurish experimenting. The condensers are wanted for use with a 4-inch lens and a calcium light.

You are not the only one who would benefit by reading the Moving Picture World carefully, and following its teaching with diligence. I will have the parties in question send their quotations.

Information Wanted.

Claude E. Hurd, Davison, Michigan, writes:

> Have a Power's Five, projecting 44 feet. By shoving the lens back until it just clears the shutter, we obtain a fairly good picture. Our operator claims to be a competent man, and says that by screwing an extension into the head of the machine and then putting the lens jacket into the extension the lens will come to a perfect focus. I would like your opinion on this matter. I am not very old in the picture business, but have had some experience with lenses, and cannot see what will be gained by this plan. Sorry I cannot give you the size of the lens, but it is not marked.

You are perfectly correct, Friend Hurd. Putting on an extension would not do any good. You are using a very short focal length lens, and evidently are right up to the limit of the possibilities of the machine itself, since in order to focus, the lens has to go back as far as it will go and clear the shutter. Your operator may be competent according to his understanding of that word, but he evidently has some things to learn about lens action. You would improve matters very greatly if you could get a longer throw, and use a longer focal length lens to protect the same size picture, and that is what I would advise you to do if you can arrange it. I would also advise you to send $2.50 to the Moving Picture World and get a copy of the Handbook, in which all these various matters, as well as hundreds of others, are fully explained. It is a book of 430 pages of text matter and illustrations, every line of which deals with subjects pertaining to practical projection, in a practical way.

OPERATORS Are you perfectly satisfied with the results you get on the screen?

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MOTION PICTURE HANDBOOK FOR MANAGERS AND OPERATORS

420 Pages Illustrated

By F. H. Richardson

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will be the standard textbook on the subject for many years.

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MOVING PICTURE WORLD

17 Madison Avenue, New York City.

Comments on the Films

Licensed.

THE ROSE AT THE DOOR (Edison), Dec. 8.—This is the third of "Olive's Opportunities," written by Mrs. Wilson Woodrow, featuring Mabel Trunnelle as the gypsy girl. This is rather interesting in the main, but contains many superfluities, which have little to do with the continuity of the plot. It is also very melodramatic in many of its scenes, although there is quite a little originality evinced in the method adopted to circumvent the villains. A moderately interesting release.

Mrs. TRENWITH COMES HOME (Essanay), Dec. 8.—While this is a well played picture as far as the actors are concerned, the plot, and the theme of the plot borders on nastiness in some respects; perhaps it teaches a lesson to society women (who seldom see a picture), and who shirk their duties as a mother. Such pictures do not entertain the average spectator who is looking for entertainment, for a period of leisure, but rather send him away with a feeling of disgust for weak human nature.

IN DUTCH (Kalem), Dec. 8.—A farce comedy featuring John E. Brennan, Ethel Teare, Fred Hornby and Lee Hill. The action is on the slap-stick order and the general results gain some laughter, but for the most part it is made up of absurdities.

HE MADE HIS MARK (Lubin), Dec. 8.—Quite a laughable farce comedy produced by J. A. Murphy, from the scenario written by Epes Winthrop Sargent, in which Hank Peters (George Welch) kisses everything from the cow to the bell post, including his wife, who is interested in thumb prints, but suddenly develops an idea that there might be something in lip prints, and she lands Hank in an ingenuous way, with numerous proofs positive. On the same reel with "Dobs at the Shore."

DOBS AT THE SHORE (Lubin), Dec. 8.—A rough and tumble farce in which about the funniest feature is Babe Hardy, in a female character. A series of absurdities from start to finish. On the same reel with "He Made His Mark."

SAVED BY A WATCH (Selig), Dec. 8.—A Tom Mix western drama, starring himself, supported by Goldie Colwell, Leo D. Maloney, Inez Walker and numerous cowboys, outlaws, etc. This is the usual wild western drama, packed with hairbreadth escapes. Not much can be said in its favor.

A MATTER OF HIGH EXPLOSIVES (Edison), Dec. 9.—A Mark Swan comedy, featuring Bliss Milford. There are many little complications in this production which hold the close attention of the observer and eventually are productive of hilarious laughter. Those who assist in helping along the meritorious and enjoyable figurations are William Wadsworth, Cora Williams, Harry Linson, John Sturgeon and a large cast of supernumeraries. A fine comedy.

THE FABLE OF THE BUSH LEAGUE LOVER WHO FAILED TO QUALIFY (Essanay), Dec. 9.—A George Ade comedy that cannot help but make a hit with any audience. Homer Splivens (Wallace Beery), attempts to make love from a worse instruction than a correspondence school (he tried to dig it out from books), but somehow it did not work all to the good and he got into more trouble than a one-armed paper hanger afflicted with the hives. He tried but he tried. Moral: It has got to be done in just a certain way. Fine.

THE ABYSS (Selig), Dec. 9.—A picture which would be better left off the screen. It is immoral and morbid in conception. The acting and splendid photography are wasted.

THE ATHLETIC FAMILY (Vitagraph), Dec. 9.—Featuring William Shea and Kate Price, also Edna and Alice Nash as the twins. There is a whole lot of action introduced which is supposed to be comedy, and perhaps it is, but the audience does not seem to recognize it as such. William C. Jacobs is the responsible party as author and Edmond F. Stratton produced it.

FOR HER PEOPLE (Biograph), Dec. 10.—A nicely costumed little drama that is well acted and photographed. The plot is unique and interesting. Irene Howley is very good to look at as the queen and acts the part cleverly. The other principals are Kate Toncray, Jack Mulhall, Jos. McDermott and Irma Dawkins. It is a pleasing offering in every respect.

SOPHIE'S SWEETHEART (Essanay), Dec. 10.—This comedy shows how Slippery Slim and Mustang Pete have another fistic encounter and beat each other up while Sophie Clutts, for whose love they are battling, goes off and marries another man. Then Mustang and Slim go in search of something else to fight about. It is all very laughable.

PURE GOLD (Vitigraph), Dec. 10.—Joseph F. Whelan must be given credit for having written a very strong plot, which Ulysses Davis has most admirably directed. Anne Schaefer and William Duncan, two strong human characters, make of this picture one filled with intensity. The plot is laid amongst the rough and ready element which usually inhabit the hills of a new mining country. The photography is of the best sort. An exceptional one reel offering.

AND SHE NEVER KNEW (Biograph), Dec. 11.—A picture drama that contains a strong element of sentiment and pathos, telling the story of a lifetime, almost, that through deception saves a faithful and trusting woman from sorrow. Kate Bruce, Jack Young and Hector Sarno most ably portray the leading characters. This release appeals strongly to the better feelings.

THE BOLD BANDITTI AND THE RAH RAH BOYS (Kalem), Dec. 11.—A Lloyd V. Hamilton and Marshall Neilan comedy, which is very well constructed and mixes up college boys and a real blackhand gang, in a not only peculiarly funny but a rather serious way. It is well acted in every respect and the members of the cast deserve great credit for their natural and artistic make-ups. Lloyd V. Hamilton has the leading character. A very interesting comedy.

ON MOONSHINE MOUNTAIN (Lubin), Dec. 11.—About the ordinary interest obtains in this story of the moonshiner, as in those numerous ones which have preceeded it. There are one or two thrilling scenes which are reasonable. Vivid melodrama, which becomes tiresome, and a few absurdities spoil the merit of this picture. The acting is creditable and the wild scenery in the hills which has been beautifully photographed aid in making this release a fair one.

ONE KISS (Selig), Dec. 11.—A Maibelle Heikes Justice comedy, featuring John Lancaster. There is a large cast, including manicurists, chorus girls, etc., who are quite interesting to look at. Not much can be said in a favorable way about the direction. The scenes in the manicuring parlor are more foolish than funny. It does not cut much of a figure as a laugh producer.

A STRAND OF BLOND HAIR (Vitigraph), Dec. 11.—The complications which go to make up the plot of this comedy hang on a strand of blond hair, which a college boy surreptitiously obtains from the head of a beautiful blond in a foolish and impossible manner (but such is the license of comedy—don't stop to think). It is well produced scenically and acted artistically, with the exception of some exaggerations in reaching for laughs. It is, however, a good comedy entertainer.

SAVED BY HER CHEE-ILD (Biograph), Dec. 12.—A half reel picture that is full of funny stunts that the audience greeted with continuous laughter. A description of this release will be found on page 1530, date of Dec. 12, 1914. Written by Mr. George Blaisdell. It is on the same reel with "Diogenes' Weekly No. 13."

DIOGENES' WEEKLY NO. 13 (Biograph), Dec. 12.—A burlesque on the weekly topical which made a hit with the audience. A description of which will be found in connection with the above and on the same page. Both are innovations.

THE STENOGRAPHER (Edison), Dec. 12.—The first of the series, "The Girl Who Earns Her Living," written by Mark Swan and directed by Ashley Miller, featuring Gertrude McCoy. The other principals in the cast are Edith Peters, Charles Sutton, Richard Tucker, Robert Brower and John Sturgeon. The acting on the part of all is praiseworthy. The plot holds the closest interest and there does not seem to be a superfluous incident in the production. A most excellent offering.

BRONCHO BILLY'S DAD (Essanay), Dec. 12.—A western drama in which Mr. Anderson keeps things moving as usual. There is much intensity contained in this plot and the acting is nicely sustained. Seldom do you see so much suspense exhibited in a picture. It holds the closest attention to the last scene, where a little surprise clears up everything happily. Mr. Anderson is to be congratulated on his splendid work in this production.

THE FLYING FREIGHT'S CAPTIVE (Kalem), Dec. 12.—Fifth of the "Hazards of Helen" railroad series, featuring Helen Holmes, as the telegraph operator at Lone Point. It is full of thrills and swift action especially where Helen makes her flying leap from a train running at high speed. It is very edifying to see Miss Holmes frustrate a gang of yeggmen and recover valuable jewels. The acting is clever and the photography is first class. As a sensational feature this can be marked up as No. 1.

SAM AND THE BULLY (Lubin), Dec. 12.—A comedy which causes the audience to break right out in laughter, from the pen of Epes Winthrop Sargent. It is very original in conception, and is a travesty on correspondence schools. It is worked out to a very funny finish. On the same reel with "The Fresh Air Cure."

THE FRESH AIR CURE (Lubin), Dec. 12.—A boisterous comedy written by C. Doty Hobart. This is also a burlesque on the "sleep out of doors thing." It is funny to view the avalanche of trouble the author and director have hatched up for the people in the cast, who handle it bravely. On the same reel with "Sam and the Bully."

THE SOUL MATE (Selig), Dec. 12.—A pictureplay in the plot of which a girl who is superstitious causes herself and admirer a great deal of trouble by being imposed upon by a charlatan palmist. Most of the scenes are laid in a laundry, in which the girl is an employee. The story is quite entertaining and eventually ends happily, with Sally receiving a good lesson regarding superstition. It is mildly melodramatic in nature.

THE FLIRT (Edison), Dec. 14.—A comedy, featuring William Wadsworth, of a frothy nature, introducing several attractive lady members of the stock in real giddy parts. The scenes are located along babbling brooks, beautiful dells, cow pastures and the sea shore, where Mr. Flirt meets with just punishment. It can be considered a medium comedy release.

THE SHERIFF OF WILLOW GULCH (Biograph), Dec. 14.—A most unusual story that embraces in its complications, not only a political struggle for honors in a small community, but it develops the sacrifices a *real* man makes for the girl he loves. He goes out of her life but his influence unselfishly results in bringing good to the girl and her

lover. There are some thrilling scenes and the entire cast are effective in their work. A very interesting release.

HEARST-SELIG NEWS PICTORIAL, NO. 83 (Selig), Dec. 14.—Interesting scenes showing how the war demands in Europe for sugar are being supplied by the United States—visualizing how the cane is being cut in the fields, carted to the mills, manufactured into sugar and syrup and shipped to Europe; scenes at Sing Sing prison, introducing Thomas Mott Osborne, the millionaire warden, getting into action; an Indian relic fair at San Diego, California, and replicas of old adobe towns and villages of the cliff dwellers, etc., etc. Very educational.

MADAME DOUBLE X (Essanay), Dec. 14.—A burlesque on the famous play "Madame X," introducing Wallace Beery in the titulary role. Perhaps some of the spectators can appreciate and enjoy this picture, but those who have seen the dramatic version, produced by the original cast of "Madame X," will probably consider that it is repulsive, rather than amusing; especially in the ending. Ridiculous action is not productive of real comedy; although it gains laughs from the few.

THE GREATER LOVE (Vitagraph), Dec. 14.—A story that contains little interest for the general observer, written by Elizabeth R. Carpenter and produced by Theodore Marston. About the only commendable features of the story are embraced in the acting of Dorothy Kelly, James Morrison, Mary Maurice and George Cooper, assisted by others. There are some beautiful scenes which are clearly photographed. The ending is not a satisfactory one—not even natural. It is about an average offering.

Licensed Specials

SUNSHINE AND SHADOWS (Vitagraph), Dec. 8.—A special feature in two parts, filled with adventure and anguish, written by Mrs. Owen Bronson and directed by Van Dyke Brooke. Spitefulness on the part of one of the leading characters furnishes the major portion of the incidents in this plot, which at the finale end in a happy reunion, midst sunshine and love. The acting is admirable, particularly on the part of Mr. James and Norma Talmadge. A very entertaining number.

COUSIN PONS (Biograph), Dec. 8.—Picturized from Balzac's wonderful drama of the same caption, in two parts. It is a marvellous analysis of human motives, in which the power of money illustrates the good or the sinister in human beings. Charles H. Mailes renders a superior pantomimic conception of Sylvian (Cousin) Pons. Edward Cecil as Schmucke, Pon's best friend, and A. C. Marston, the covetous housekeeper, are perfection in make-up and rendition; in fact the whole cast is a revelation in the silent drama. Honore de Balzac would feel honored were it possible for him to view this picture.

THE MYSTERY OF THE YELLOW SUNBONNET (Kalem), Dec. 9.—A two act drama featuring Alice Hollister, supported by Harry Millarde, Helen Lindroth, Henry Hallam and others. This is a production that contains many meritorious scenes, also weak spots. The main theme is weak in construction and lacking in the punch quality. The ending is satisfactory but exceedingly conventional.

A RECENT CONFEDERATE VICTORY (Lubin), Dec. 9.—Emmet Campbell Hall has written a very strong story in two reels, produced by John E. Ince. The cast is made up of very prominent Lubin actors, Bartley McCullum, Gilbert Ely, Percy Winter, John E. Ince, John Delson, Harry Loomes, Doris Heywood, Harry Norman and Mrs. Adler, all old time legitimate actors. The production is splendidly rendered in all details, but the plot is weak in many points; however, it is very entertaining.

THE MAN FROM THE SEA (Lubin), Dec. 10.—A two-reel picturization made by George Terwilliger from a sketch which made quite a hit in vaudeville, written by Paul Dickey and Charles Goddard. Mr. Terwilliger has taken advantage of the possibilities which can be used and elaborated the plot cleverly. This is a strong story and is splendidly acted by Kempton Greene, Earle Metcalfe and Anna Luther. Many beautiful exterior scenes adorn this picture in which there is much thrilling action. It is a superior release.

THE BEST MAN (Edison), Dec. 11.—This two-reel picture has been reviewed at length by Louis Reeves Harrison, in the Moving Picture World and can be found on page 1242, issue of Nov. 28, 1914.

EVERY INCH A KING (Essanay), Dec. 11.—A two-part pictureplay dominated by romantic scenes, with a plot filled with court intrigue, war and love—jealousy also cuts quite a figure and helps to make interesting action. Francis X. Bushman is very impressive as the king and is most ably assisted by Beverly Bayne, Helen Dunbar, Lilliam Drew, Lester Cuneo and Bryant Washburn. This is a finely acted, well photographed and pleasing production.

HOW TO DO IT AND WHY; OR CUTEY AT COLLEGE (Vitagraph), Dec. 12.—A special feature in two parts by Roy McCardell, produced by Wally Van. This might be termed a real comedy, although many foolish things are indulged in. Harry Morey makes good in the part of "Buttin," the book agent, who is equal to all emergencies (for the cash in advance). Wally Van is a close second as the hard-up college boy, who works for his uncle (Albert Roccardi), through his weakness—spiritualism—for his spending money. It is a well acted and laughable release.

THE LURE O' THE WINDIGO (Selig), Dec. 14.—An exceedingly melodramatic two-part picture with the scenes laid in the North woods; written by Maibelle Heikes Justice. "The Lure o' the Windigo" is a superstition existing among the Cree and Algonquin Indians, inhabiting the North woods. The scenes are attractive and well photographed. The acting is adequate on the part of all in the cast. As far as the plot is concerned it contains many things that are not conducive to a wholesome picture. Those who enjoy melodramatic and morbid scenes will find edification in this release.

THE SMUGGLERS OF LONE ISLE (Kalem), Dec. 14.—This is claimed to be a two act modern drama, featuring Marin Sais. They have pasted on the wrong label; it should have been melodrama and melodrama of the worst order. It embraces in its action all the sensational scenes possible to conceive. The actors work hard to make good in their parts, and succeed. The camera man sustained his role admirably and it is edifying to see that, in the finale, George and his wife are reunited.

Independent.

THE HOP SMUGGLERS (Reliance), Nov. 27.—Another newspaper story in which Irene Hunt plays the girl reporter in search of a beat. She leads to a round-up of some opium smugglers, who make a practice of floating the dope across a river on small boards. The photography and action are good and this makes on the whole a pleasing yarn of the kind.

SHERMAN WAS RIGHT (Royal), Dec. 5.—A military burlesque with some very funny moments in it. Louis Simon appears as Napoleon and leads his force of men to battle. Bombs are fired out of beer barrels and trick photography is employed to help out the action. A good burlesque number.

IN THE CONSERVATORY (Princess), Dec. 11.—A society mystery, involving the theft and recovery of some stolen gems. The plot is particularly pleasing because it contains a good surprise feature, something difficult to achieve. This holds the attention well.

WHEN EAST MEETS WEST (Thanhouser), Dec. 13.—A scenic number, depicting the rugged topography of Yellowstone Park, with a love story thrown in. The young hero rescues the girl after she has fallen over a cliff. This is especially pleasing from a pictorial standpoint, though the story is also interesting.

THE HOUSE BREAKERS (Komic), Dec. 13.—There's a good hearty laugh when the lucky "hero" hands over the two burglars to the police. They had crossed and one thought the other on the wrong route. A little discussion has resulted in both lying unconscious on the floor—the girl and her Mamma have heard the noise and have been wondering whether the "hero" would come out of it safely—he had been behind a chair, but had come out when he saw that both of the thugs were taking the count. Ed Dillon is the director and the "hero." It makes a good comic offering.

OUR MUTUAL GIRL, NO. 48 (Reliance), Dec. 14.—William Faversham tells the Mutual Girl a story illustrating what kind of a hawk his new play is about. The hawk is a gambler and the story, rather rough, is well acted and realistic. The producer made his intention get over effectively; his skill is apparent in the management and sets of the picture.

AT DAWN (Majestic), Dec. 15.—An unusual picture and one that will be counted a strong offering by most spectators—it gets over well; there's nothing dead about it as a story. The theme might be said to be a few truthful reflections on a well-marked type of character. The man of the picture is at first a school teacher in America and is hunting a fortune. He has persuaded the niece of a rich old woman with good sense that he loves her; but the aunt knows how to handle the situation and the man goes to the Philippines. He has now married a native girl and is a beach-comber. The aunt dies; the girl writes that she is free and rich and is coming. The beach-comber kills the native woman, who loves him, and waits. But an army officer, with a sergeant, happens into the hut and finds the corpse. They take the culprit out with a rope and when the girl comes tell her that her lover is dead—"the climate is bad in those parts." It holds most strongly; is well acted and the scene making is of the best.

HER YOUNGER SISTER (Beauty), Dec. 15.—A photoplay with a poignant note in it. The cranky old father insists on the elder sister postponing her wedding ten years until the younger sister grows up; the latter then wins the lover for herself. This is well photographed and pictures life as it sometimes goes.

A JOKE ON YELLENTOWN (Reliance), Dec. 16.—A cowboy yarn with the laugh on the punchers who thought it fun to scare two sleepy tramps. It was produced by Arthur Mackley; has a clearly-told story; is convincingly acted and will be enjoyed by all, but more by those who have not seen too many other offerings with stories more or less like this.

THE SILENT WAY (American), Dec. 16.—An unusual story, nicely handled throughout, with Winifred Greenwood, Ed Coxen and George Field in the cast. The scenic effects are fine and the plot original; it pictures how a tribe of Indians make away with a sick girl and restore her to health. A good offering.

HOGAN'S ANNUAL SPREE (Keystone), Dec. 17.—Murray goes on a spree in this number. The opening scenes are very funny. He steals a turkey from a bar room. During the pursuit he invades a house and dons a Santa Claus suit, locking the head of the head of the house in a closet. The latter scenes are fairly amusing; the photography is good throughout.

TRAPPED BY HELIOGRAPH (American), Dec. 18.—In which a bright girl learns to flash messages by use of the heliograph. She employs this knowledge in saving her soldier lover and the paymaster's funds. The plot is not very strong but the scenes are well photographed.

CARMAN'S ROMANCE (Sterling), Dec. 21.—A juvenile offering of about the average interest. The main situation is where the two rival boys fall into the well. Little Billy and the girl rescue them with great difficulty. The photography is good.

FOR I HAVE FAILED (Nestor), Dec. 22.—Featuring Murdock MacQuarrie as the owner of a large factory who disguises as a workman and labors among his own men. This has a good humanitarian motive and at once catches the interest. It could very well have been expanded into a strong two-reel subject, but is interesting as it stands.

VIVIAN'S BEAUTY TEST (Crystal), Dec. 22.—A beach comedy in which Vivian makes a hit at the resort hotel. She dresses up two homely wives and makes herself as unattractive as possible to fool the flirtatious husbands. A good idea presented in a fairly interesting way. The photography is good.

INNOCENT DAD (Sterling), Dec. 24.—A burlesque offering with John E. Brennan and Dot Gould in the cast. This is a reiteration of numerous stunts that have been done frequently; it is well photographed but has not much novelty in the main situations.

THE RUSTLER OUTWITTED (Frontier), Dec. 26.—A Western offering of about average merit, in which a plucky girl rounds up the head of a cattle-rustling gang. The photography is clear and the story well constructed.

HER MOTHER'S VOICE (Royal), Dec. 26.—An extremely humorous number, which has a lot of fun with the lady-vocalist theme. The girl inherits her mother's voice, which is hard to listen to. Her singing is mistaken for the fire whistle and creates great consternation. This is full of laughable moments.

WHIFFLES MISSES MRS. WIFFLES (Pathe).—Our old friend gets jealous again and the result is a fair to good farce offering.

VALLEY OF THE BOURNE (Pathe).—On the same reel is this scenic. Pathe scenics have been termed "the best we have." This is a very beautiful picture.

JOE'S RETRIBUTION (Warner's).—A one-reel Premier offering whose hero is very jealous. He doesn't wait to find that Fred is his sweetheart's brother, but knocks him on the head at the first chance. Thinking he has killed his man he flees, becomes a tramp and goes crazy. His mind comes back in the hospital there have been some house on fire scenes which are the pictures reason for being and concludes that it is better to go home and take his punishment. He finds that the girl's brother is unhurt and he is forgiven. Not a very strong story the acting is acceptable.

THE CHAMPEEN DETECTIVE (Warner's).—A laughable farce under the Superba brand featuring Charles De Forest as a lightning-change sleuth. It is fresh enough and is lively enough to make an excellent offering.

BANGS BURGLAR ALARM (Warner's).—A one-reel Evans farce in which the inventor of a burglar alarm is absent from home and his wife buys a set of thief catchers for the windows. It is not a new theme; but has new incidents and makes a very fair farcical story.

WADDLING WILLIE (Warner's).—A Pike's Peak Company farce in which a tramp dreams he gets a job as a chauffeur for a lady. He can't make the car go at first and later it chases him over a wide tract of country. Eccentric camera work materially adds to the fun and it is a very fair comic offering.

O'BRIEN FINDS A WAY (Warner's).—O'Brien has a daughter, is a widower and loves a widow. He has little money; but inherits a farm only to find that it is a sandy tract. His daughter's beau tells him how to tie all kinds of fruit to the scrub trees and sell the tract, so he lets the young people get married. The money he intrusts to the "widdie" and gets ready to meet her at the church. She hears of a fine tract of land for sale and as an investment, buys back the farm. It makes a fair to good offering.

O YOU POP (Warner's).—A single reel from Starlight studio with a farce in which the girl's lover, whom Dad dislikes, makes up as a woman and flirts with the old man. He is found out and there's a speedy chase.

Independent Specials

ON THE LEDGE (Reliance), Dec. 12.—The suspense in this two-reel picture is good and has an unusual quality. Two children are separated while very young. The boy has become rich and can find nothing of his sister, who, less fortunate, is a servant in a house, it chances, near the brother's office. The nearness of the two and the chances of their missing each other make the picture, and it holds well, although some of the business is not wholly convincing as likely.

THE OLD MAID (Majestic), Dec. 13.—A two-reel picture of sentiment made under the direction of John O'Brien and giving the dream memories of an old maid—her broken love story. The time is when spinning wheels were in use and the costuming adds to the quaint effect of the story. The story can not be said to have much power; but its sentiment will strongly appeal to many. The acting is good—Blanche Sweet has the leading role. The scenes are often pretty.

IN TUNE (American), Dec. 14.—This two-reel offering pictures a number of events in the life of a young novelist whose stenographer becomes more to him than his society-loving wife. Besides writing, the novelist conducts a large business, the nature of which is not made very clear. A dishonest clerk in the office induces him to sign away some valuable bonds, but the stenographer traces the crime to its perpetrator. The wife dies and the novelist marries the girl. Ed Coxen, Winifred Greenwood and Charlotte Burton play the leading roles in this. It is well-photographed and makes a story of about average interest.

THE MASTER KEY (Universal Special), Dec. 14.—Fifth episode. The plot takes on new interest in this instalment. Ruth arrives in San Francisco and goes to a hotel with Mrs. Darnell and George. Wilkerson follows. The girl is spirited away to Chinatown when she learns of the villainy on foot. The scenes in Chinatown are mysterious and full of thrills. Dore arrives after recovering from the bridge accident. He finds the papers which Ruth had secreted in a bureau at the hotel and begins an active effort to locate her. This is full of interest.

THE BARRIER OF FLAMES (Thanhouser), Dec. 15.—The big feature of this two-reel picture is not the story, but the incidents and especially the work of Shep, a collie, that acts in an astonishingly intelligent way and is the center of both excitement and pathos. He is the means of bringing rescue to the Kidlet, shut up in a burning house very well handled scenes. It is the picture in which Shep jumps out of the second story window into a fire net. The best scenes of the picture are worthy of a better story; but the offering is one that will make an especially strong appeal to all kinds of audiences. The direction is by John Harvey.

THE CHRISTMAS SPIRIT (Bison), Dec. 19.—A two-reel holiday number, featuring Murdock MacQuarrie as a tramp who asks food at a home while a Christmas tree is in course of preparation. He is given food and tells his story. This is pictured fully and shows him as a sailor enduring many hardships. Later his wife thinks him dead and he loses all track of his family. Of course it turns out that he is in the home of his daughter and grandchildren. A pretty Christmas yarn, full of holiday spirit and with an affecting close. The photography is not up to the standard in places.

THE KING AND THE MAN (Victor), Dec. 21.—Adventure 4 of the Terence O'Rourke series, featuring Warren Kerrigan as the soldier of fortune and the young king. He handles the double role effectively and there are some good examples of double exposure in this. Edna Maison is attractive as the princess for whose happiness Terence fights. The story is entertaining and well presented; it demonstrates how Terence exposes a plot to assassinate the young king. A good number.

THE CALL OF THE WAVES (Gold Seal), Dec. 22.—A two-reel number featuring Grace Cunard, who wrote the scenario, and Frances Ford. He falls in love with her as a fisher maiden, but his father thinks the match beneath him. The girl is taken up by a woman who puts her in the best society. The social atmosphere is fairly well suggested. The Monte Carlo scenes are quite picturesque and well-photographed. It is not indicated very clearly where the girl got her wealth of clothes and jewels, unless they came as a gift from the rich woman friend. In the end the lovers are united. This is not very convincing as developed but has numerous entertaining features.

THE FORTUNES OF MARGARET (Eclair), Dec. 23.—A two-reel offering of the old style melodramatic type, with Isabel Daintry as the girl. Her brother steals the father's mortgage money and the girl is blamed. She goes to the city, where she is followed by her brother and father, the latter getting a job in the street-cleaning department. Margaret marries and the brother is later shot while trying to rob her home. The photography in this offering is not quite up to standard in places. The story is of an obvious type, but rounds up with a fair degree of interest.

THE PASSING OF TWO-GUN HICKS (Broncho), Dec. 23.—Rarely does a photoplay carry with it the strong quality of interest that is found in this two-reel number by Ince and Sullivan. Wm. S. Hart makes a compelling figure as Two-Gun Hicks, who fears no man, but who does respect a decent woman. Leona Hutton is also good in the part of the drunkard's wife. From the opening scenes in the Western bar the story gets a strong hold of the observer. It is the best type of Western drama, finely pictured and convincing. The climax, which is really no climax at all, shows Hicks riding away in the dusk "for her sake." A strong, artistic offering.

LAST OF THE LINE (Domino), Dec. 24.—An unusual picture in two reels with an old Indian chief as the leading character. His son, "the last of the line," has been to college and has learned to drink; he is a sot and the old man's heart is broken. The old Indian is fine. He has all the dignity and grandeur that one could want. The story is strongly dramatic and moving to a degree. This is a very desirable offering, one that will justify itself in any house in the wide world. Its authors, T. H. Ince and C. G. Sullivan, can take much credit to themselves.

THE BIG SISTER'S CHRISTMAS (Rex), Dec. 24.—A two-reel number, written by Ruth Ann Baldwin and produced by Otis Turner. It is as pretty a Christmas story as one could wish, the cast including Anna Little, Herbert Rawlinson, Helen Leslie, Wm. Worthington and Dick Rosson. The manner in which the young artist brings happiness to the home of the poor family on Christmas eve is pictured in a natural, appealing fashion. Anna Little handles the part of the big sister in a quiet, effective way and Herbert Rawlinson is also at his best as the artist. The story moves up to strong close. A superior Christmas production.

IN THE SAGEBUSH COUNTRY (Kaybee), Dec. 25.—A splendid two-reel Western story, with Wm. S. Hart in the leading role of the bandit and Rhea Mitchell playing the girl. This is another instance in which the producers, Ince and Sullivan, have gotten away from the commonplace and brought out some vigorous, characteristic scenes, full of interesting episodes. The photography and scenic effects are very good and the production an entertaining one throughout.

THE ACCUSATION (Victor), Dec. 25.—A two-reel drama, produced by Harry C. Myers. The story concerns two men in love with a wealthy girl, Harry Myers, Brinsley Shaw and Rosemary Theby playing the leading parts. Burwell is secretly married to a poor woman and they have a child. He intimidates his wife and induces her to say the hero is father of her child. This situation, it can be seen, is fraught with interest. The dramatic possibilities are not quite realized, but the story is handled with a fair degree of strength and holds the attention. The scenes are well photographed.

THE LAW OF THE RANGE (101 Bison), Dec. 26.—A three-reel story adapted from a Western novel. The cast includes William Clifford, Val Paul, Sherman Bainbridge, Marie Walcamp and others. Some splendid views of the Western cattle ranges are shown. The story is that of a fierce range war between a big cattle raiser and a small one. It is well photographed and has a realistic twang to it all the way through. The opening scenes are a little long but when the story comes it is one of big movement and exciting incidents. The averted hanging had fine suspense. Some of the court scenes were humorous. The story itself is not particularly satisfying, but serves merely as a thread upon which to hang the exciting incidents.

THE HEART OF A MAN (Warner's).—A two-reel offering by the Pike's Peak Company giving a very interesting melodramatic story of mining days in the West. The girl locates a rich mine. At once there's a great in-rush of prospectors, saloon men and rough characters to the new city—this group of scenes is of great interest, they have been very well done. There are three especially tough characters who make trouble and because they are ordered out of the district determine on revenge. The girl is the owner of the only wooden house in the city and this they set on fire after tying up the man who loves her. How he gets loose and rescues her from the flames make a good melodramatic act. It is a picture that will be liked. The director is Otis B. Thayer.

THE STAR OF GENIUS (Pathe).—A three-reel offering made by the Paris company and providing a well-acted and entertaining story of the Latin quarter and of the love of a musical composer for a dancer. She leaves him for a viscount, who, in turn, abandons her. The musician can not live without her and is made happy when she comes back to him. It has good scenes and seems to have a convincing atmosphere of Paris Bohemian circles.

"Without Hope"

Flamingo Film Company's Initial Offering Is Elaine Stern's Comedy Drama Which Won the $500 Prize.

Reviewed by Hanford C. Judson.

SPECTATORS have been waiting for the appearance of the Flamingo (Sawyer) offerings with some expectancy. It will be remembered that two prizes were recently awarded by the Flamingo company for scenarios in the Telegraph-Chartered Theaters contest and that the second prize of $500 was awarded to a young lady whose excellent work has been attracting attention and who not only won the

Scene from "Without Hope" (Flamingo).

last Vitagraph competition, but even more recently has landed a substantial prize from Collier's Weekly for fiction. This company is also attracting favorable attention on account of its determination to specialize in mpltiple-reel comedy offerings that shall be substantial and as free as possible from a certain rough and tumble action that is beginning to pall a bit. We expect excellent things from this company.

The central character in this first picture is Hope, slavey in a cheap eating house. Its idea is to show that Hope, in spite of her being a gawk, is in her own blundering way a very useful personage. Two stories are opened separately and as they are developed are more and more closely interlocked. One of these stories is about a new formula for

Scene from "Without Hope" (Flamingo).

noiseless powder which a pair of foreign spies want to steal. One of these foreigners is acting as head waiter at the restaurant where Hope is kitchen girl. His love for the cashier is the talk of the place. Hope gets fired for inefficiency and is found sniffling on the street by two old maids who adopt her, because they want to be "big sisters." The daughter of the inventor of the noiseless powder is in love with the nephew of these two old maids. This nephew is a playwright and being much interested in Hope, who is now neatly dressed by his two aunts, but is behaving like one of "nature's naturals," he and she become friends.

Nephew gets a job as waiter at a hotel on the Hudson in order to be near his sweetheart, who is there with her father, the inventor, but his new job is not romantic enough and she falls in love with a foreign count—the head waiter at Hope's old restaurant who has taken the title and is there to steal the formula from the inventor. The young lover is in despair. His aunts, by chance, come to the same hotel and bring Hope, still acting lige the infant terrible that she is.

Gaston, the waiter, has a confederate with him, a beautiful woman who is flirting with the inventor. The coming of the aunts with Hope , who recognizes Gaston, brings a decided change in the situation. She has soon her own love affair to attend to; but Gaston's threat to kill her if she gives him and his confederate away, has made her mad and she sees to it that as many know just who he ii as possible. Hope elopes with the call boy and their first breakfast is amusing, especially as to the egg that almost got away and had to be caught under a cup—it fairly peeped. Then she brings the cashier to confound Gaston and his accomplice.

There is some delightful characterization in this production and the excellent photographic work deserves commendation. Many beautiful exteriors and carefully designed interiors testify to the skill of the producer.

Carlton Completes Production of "The Idler"

LLOYD B. CARLETON, as director for the Box Office Attractions Company, William Fox, the head, has completed his screen production of "The Idler" in five parts. The photoplay is said to be the most pretentious and artistic yet attempted by Mr. Carleton. To quote a theatrical term, "the production is lavishly mounted, no expense being spared to secure the desired effects." Praise is due Carleton, for the deft hand of the able director is revealed to advantage. An excellent cast of players appear in "The Idler," the principal members being Catherine Countiss, Charles Richman, Claire Whitney and Walter Hitchcock. The scenario is the work of Roy L. McCardell. Mr. Carleton is now preparing to present a film version of "The Girl I Left Behind Me," Franklyn Files and David Belasco's triumph of western life. Robert Edeson will appear as the star in this piece, assisted by a well balanced company of photoplayers. When "The Girl I Left Behind Me" was originally presented at the Empire theater, as the opening attraction, Carleton was a member of Charles Frohman's producing staff, so he is familiar with the production to the most minute detail.

Lloyd B. Carleton.

ANDREWS COMPANY GETS SIX-CENT VERDICT.

A verdict of six cents damages was awarded the A. H. Andrews Company, manufacturers of opera chairs, at Chicago, against the Phoenix Amusement Company, of New York City, which operates the Washington theater at Amsterdam avenue and 149th street, that city, in Judge Mack's division of the United States District Court last week.

The action arose out of a contract entered into in October, 1910, under which the complainant agreed to furnish 1,600 opera chairs of a specified design for the moving picture theater for $3.85 each. A facsimile of President Washington's head was to have been inlaid on the chairs. The contract was not carried out and both sides claimed the other breached the contract.

At the first trial of the suit several months ago William Fox, secretary and treasurer of the amusement company, was unable to produce certain correspondence bearing on the agreements and the plaintiff secured a verdict of $2,000, which was subsequently set aside when the correspondence was found. The introduction of the additional testimony at the trial just concluded placed a different light on the transactions and the jury returned the nominal verdict noted above.

"The Beautiful Unknown"

Three-Reel Costume Romance Featuring Yona Landowska in Sensational Dance in Last Reel—Victor-Universal.

Reviewed by Hanford C. Judson.

A PICTURE in the costume of about the time of Louis XIII and set in some half-fairyland court. Matt Moore plays the part of a young king just come of age and boyishly irresponsible until the Princess Yona stirs his heart—we think that the love story part of the picture is not true to the same boyish spirit found in that scene in which the young king, taking his place for the first time at the kingdom's staid council, and boy-like having a laugh under his sleeve at the importance and ceremony of the reverend counselors. Their enthusiastically expressed loyalty to him is a good contrast and a fine piece of dramatic work.

The boy is fond of the ladies and the Queen-Mother wants to get him married. Three princesses come from a neighboring kingdom and the oldest of them, played by Yona

Scene from "The Beautiful Unknown" (Victor).

Landowska, is destined to be his wife and queen. He meets them courteously and excuses himself to pay a visit to the opera. The princess feels slighted and goes into a pretty pet, marches off upstairs with her shoulders perked up in disdain. Then, for a lark, she, too, will go to the opera and be a dancer. She has to bribe the manager to let her; but the king falls in love at first sight. She won't let him in her dressing room and he orders her to appear at a court fete soon to be held. She comes at the very last when he has begun to grow irritable and her costume is rather breezy—it will, perhaps, make a strong hit in certain houses where there is a sporting clientele. It is a pretty picture, all through and has many graceful scenes. Much of the dancing and acting, too, are very good.

FILM SERVICE CONTRACT IN COURT.

A suit involving some of the leading photoplay houses in Cincinnati was recently fought out before Judge Gorman of the Common Pleas Court. McMahan & Jackson, operating the Norwood Amusement Company, Levy & Meiss, operating the Liberty and Columbia theaters, J. St. Clair Glassmeyer, operating the Imperial, and the Forest Amusement Company, sued for an injunction restraining the Park Theater Company and the Arcade Theater Company, which operate a house in Avondale, from exhibiting "Life's Shop Window," "St. Elmo," "Will o' the Wisp" and "The Thief," on the ground that the theaters named had an exclusive contract with the Box Office Attraction Company of New York, controlling the productions named, for the Cincinnati rights to those productions.

It was alleged in the petition that the two defendant companies were given a like contract on November 18, and immediately began to advertise the coming attractions. The injunction was refused by the court on the ground that there was no showing that the two defendant companies had any knowledge of the alleged prior contract. The Orpheum Theater, of Walnut Hills, is involved in the matter, as it had the pictures named scheduled for exhibition on its program under lease of the two defendant companies. The plaintiffs have announced their intention of fighting the matter to a finish in order to protect their rights, while the defendants are equally determined, and there the matter rests at present, with the victory, for the time being, at least, with the defendants.

Arthur Evers

ARTHUR EVERS, now playing heavies for the Dyreda Art Film corporation at their Yonkers studio, under the direction of J. Searle Dawley, has had valuable experience, both on the legitimate stage and in acting in motion pictures. During the season of 1907-8 Mr. Evers came prominently before the New York theater-going public, through a series of most excellent portrayals in varied heavy roles in the support of Edna May Spooner at Keith and Proctor's Fifth Avenue theater. Of a handsome and imposing appearance, tall and distinguished, Mr. Evers has had the best of training in divers branches of the drama, embracing the classic, comic, melodramatic and stock and he has taken full advantage of his many opportunities, so that he is able to cope with any variety of roles, although he is by no means satisfied with his present attainments, and with each new role he strives valiantly to achieve a higher perfection. Mr. Evers is a college man, is an athlete in every sense of the word and excels in roles that demand strength, power and virility. Mr. Evers has recently starred in the five-reel production of the "Dancer and the King," which was produced by the Shuberts at the Peerless studios at Fort Lee, N. J. His portrayal of the Count in the picturization of "Camille" received much favorable comment from the press.

Arthur Evers.

"NEPTUNE'S DAUGHTER" AND "SHADOWS" DELIGHT ENGLISH NOBILITY.

A distinguished audience witnessed the first English exhibition of "Neptune's Daughter" and the two-real feature, "Shadows," in which King Baggot enacts ten roles by means of wonderful double and triple exposures, on the morning of November 24th, in Shaftesbury Pavilion, London. The private showing was held under the auspices of the Trans-Atlantic Film Company, Ltd. George "Universal" Stevenson did the honors.

Among those present were Sir Lionel Garden, the Marchioness of Townsend, Viscount and Lady Dangan, Miss Hiram Maxim, Capt. Leslie Peacocke, Sr.; Mr. St. John Brenon, Father of Herbert Brenon, Mr. E. M. Heron, Alderman Joseph May, the Mayor of St. Pancras, Sir Henry Dalziel, P. C., J. P.; Sir George Alexander, David Davis, Esq., J. P., C.; Councillor Lloyd Taylor, J. P.; J. Elliot, Esq., J. P., and Mr. William O'Malley, M. P.

Sir Lionel and Lady Carden expressed their delight at the wonderful artistry of "Neptune's Daughter" and "Shadows" and promised to call again soon at Universal House to attend a showing of the regular Universal program. The double program of "Neptune's Daughter" and the King Baggot feature, "Shadows," created the sensation of the month in London cinematographic circles, as witness "Stroller's" review in the Kinematograph Weekly:

"I was riveted to my seat by the continuous stream of sensations and beautiful photographs. A mint of money must have been spent in producing the pictures, and I have no hesitation in recommending the pictures as features which it will pay every showman to consider carefully."

Cinema and Bioscope reviewers were equally enthusiastic over the Shaftesbury Pavilion showing of "Neptune's Daughter" and "Shadows" and at the conclusion of the private viewing Universal House, at 39 Oxford street, buzzed with the hum of enthusiasm which bespeaks and presages success.

W. J. WATKINS UNDERGOES APPENDICAL OPERATON.

William J. Watkins, of the Vitagraph forces, was recently operated on for appendicitis. Reports from the bedside are to the effect that he is progressing finely.

"The Scorpion's Sting"

Kalem Leaves Ending Off Two-Part Picture—National Board of Censorship Asks Public to Send Right Ending In.

Reviewed by Hanford C. Judson.

A NOVEL and interest-stimulating feature is offered by Kalem in its new, two-reel picture, "The Scorpion's Sting." It will attract attention and may stir things up a bit by the way it leaves to the hearts and consciences of spectators that serious question: How should the heroine act when she finds that she has fallen in love with, yes, and accepted, the "scorpion," her father's murderer? It asks, too, whether the man who very loosely may be termed the hero should give himself up to the police and be hanged, seeing he so truly loves the girl, or whether, from his own viewpoint, he should flee again and live a life of remorse. Then, after the picture has had its innings at questioning, the

Scene from "The Scorpion's Sting" (Kalem).

National Board of Censorship comes to the bat with a request to the average spectator to send in to it at 70 Fifth avenue the right answer to either or both questions.

The Censor Board wants to know how the people look at these things and is anxious to have as many replies as possible. If the people will reply, and the question is so interesting that we believe they will, the offering will excite discussion for itself and will provide the Board with valuable data on the effect that pictures are making on spectators. It is a scheme that ought to have a fair trial and we feel quite sure that while some may criticise the plot as not wholly convincing, the ending situation is interesting enough to amply justify the Kalem Company, the Exhibitor, the Spectator and the Censor Board.

The picture shows first how the girl came to be accused of the murder of her father and how she was acquitted by the jury for insufficient evidence. The thug who, in evening clothes, did the murder escapes and later the girl and he meet at a country hotel and fall in love with each other. The ring the man gives her is part of the loot and is the very one that she had quarreled with her father about, because he would not let her have it. She thinks at first that she ought to take the man out in the canoe and upset it so that both might drown together. The man at first thinks that he ought to tell her that he had been a burglar and that now, after meeting her, has determined to live a straight life. We are not told by the picture what happened, but are asked what, in our opinion, should be done by each. C. Doty Hobart is the author. Robert T. Vignola directed it. Alice Hollister and Harry Millarde play the leads.

LOWRY RETURNS FROM COAST.

Ira M. Lowry, general manager of the Lubin Company, who for the past six weeks has been on a trip to the Pacific coast, has returned to the home plant. Mr. Lowry gives glowing accounts of the beauties of California and the wonderful development of the Lubin Los Angeles studio. The trip was a combination of business and pleasure. Mr. Lowry declares it was all pleasure.

Bliss Milford With August

EDWIN AUGUST started last week on the first picture which he will make for the Kinetophote, for which he will produce as well as star in several famous stories. There was some mystery at the Kinetophote offices as to just what Mr. August is working on, but it was intimated that the Kinetophote has a brand new thing for the screen which will be produced shortly by Mr. August who, it is said, is performing a motion picture stunt which no other actor has ever before been called upon to do.

However, one fact which came from the Kinetophote offices this week, is that Bliss Milford, who has been playing leads with the Edison Company for three years, will be leading woman for Mr. August and will appear in his first production for the Kinetophote.

Bliss Milford.

Miss Milford comes with a fine record and a long list of films in which she has appeared. During the time that she played with the Edison she appeared in 125 different films and her roles ran the whole gamut from pathos to broad farce and comedy.

She was on the stage for five years previous to going into pictures, and had such success on Broadway that she was chosen to create the part of Sally Ann in Charles Dillingham's production of "The Candy Shop." After that "Sentimental Sally," in which she starred, was written for her.

Miss Milford was born in Fargo, North Dakota, although she spent few years in that cold town of the North. Her family removed to New Orleans while she was a young child, and she was later taken to Chicago, where she was educated.

Still in her early twenties, Miss Milford has to her credit, in addition to her stage work, the leading women's parts in such films as "Grand Opera in Rubeville," "Two's Company," "The Drama and Heyville," "Christmas Eve," "The Grandfather," "A Dollar Saved is a Dollar Earned," "A Matter of High Explosives," and others.

BESLEY MOTION PICTURE COMPANY SUED.

James W. Bailey has secured an attachment against the Captain Besley Motion Picture Company for $693 on assigned claims of operators formerly employed by the film company in South America in the production of films.

The plaintiff alleged that the film company, which has a studio at Broadway and 216th street, New York City, was about to remove its plant from this jurisdiction and averred he might experience difficulty in collecting his claim unless the court issued the attachment.

Scene from "The Vanishing of Olive."

The fourth of an Edison series released under the general sub-title of "Olive's Opportunities," and used as a vehicle for featuring Miss Mabel Truenelle.

"The Perils of Pauline"

Pauline Wrecked At Sea In Motor Boat Takes Refuge On Target and Is Bombarded By Big Gun Boats—Eclectic.

Reviewed by Hanford C. Judson.

PAULINE has had the last of her perils and her adventures that have entertained us so long are now ended—she is going to marry Harry and settle down. The villain has got hisn—over the rail he goes into the sea, splash! His white hands wave for a moment above the dark waters and sink, Gurgle!—he is gone for ever.

But joking aside, this series of Pauline's perils has taken wonderfully well. Spectators have enjoyed them far and wide and the best thing about the series is the fact that whereas it tells a continued story, the whole idea has been so easy to comprehend and remember that one didn't need to see every installment to thoroughly enjoy any one of the set that he chanced to come upon. They were at once separate meldodramas and continued adventures of the same heroine, hero and villain and have distinctly added to the

Scene from "The Perils of Pauline" (Eclectic).

popularity of the three leading players who it happens were already rich in reputation and didn't need to have their popularity added to. Pearl White, Paul Panzer and Crane Wilbur are almost as well known as anybody in picturedom.

It was fitting that the last peril should be the most astonishing—they were all astonishing and the author Charles Goddard, has won a great reputation as a wonder at thinking up novel and exciting situations. In this installment the villainous guardian tampers with a plug in a motor boat. Pauline, woman like, proud of her newly acquired ability to run a motor boat, would go out alone to show Harry that she needed no help. The continual jarring of the engine loosens the plug and the boat fills with water while far out at sea. Her nearest refuge is an old scow with what looks like a big sign erected on it. On this Pauline takes refuge and none too soon; for her motor boat founders. She is not there long before some of Uncle Sam's dreadnoughts out in the offing begin to belch smoke through their big guns and shot after shot smashes through the target. A couple of shots hit the scow and it begins to sink. Pauline has her dog with her and she writes a note to the officers and the dog dives off with it. He is seen, picked up and Pauline is rescued. But the guardian had come to grief through not wanting to pay a skipper fifty thousand cold dollars demanded as hush money, and beginning a fight, is thrown overboard to drown.

SAM SPEDON GETS A CANE.

At the ball of the New York Exhibitors, Sam Spedon, publicity manager of the Vitagraph Company, was presented with a finely finished walking stick, tipped with silver. On a band of the same metal is an inscription which sets forth that the stick is "Presented to Sam Spedon by the Motion Picture Association of Greater New York." It was at the luncheon given by the exhibitors to their guests that the little ceremony took place. Daniel Frohman, who, by the way, is getting a lot of experience these days in presentation functions, expressed the sentiments of the exhibitors and spoke of their regard for the popular publicity man of the Vitagraph Company.

H. B. Kester

ONE of the most talked of men in the moving picture business of Pittsburgh, Pa., is H. B. Kester, proprietor of the East End Cameraphone theater. Being one of the most progressive and alert moving picture men in this district, his ability has received recognition from the Pittsburgh Screen Club, the organization brought into existence recently by the local moving picture folk, he being elected president. Mr. Kester was born in Brantford, Ontario, Canada, in 1872. From the year 1895 until 1901 he traveled for the Harper Illustrating Syndicate and in 1901 he settled in Pittsburgh, being employed by the Pittsburgh Coal Company in the capacity of chief accountant for T. N. Barnsdall until he got interested in the moving picture business.

H. B. Kester.

In the year of 1909 the Cameraphone talking pictures were introduced in Pittsburgh. The firm which introduced these pictures opened three theaters, one in Fifth avenue, one on the South Side district of Pittsburgh and one in the East End district of Pittsburgh. This undertaking soon after proved a failure and dropped out of business. Mr. Kester who has always been known by his friends as a wide-awake man, saw an opportunity to get into the moving picture business through this firm failing so he joined partnership with W. C. Beatty and took over two of these theatres, the one in Fifth avenue and the one in the East End. Soon after they opened a third theater, in Cleveland, Ohio. Shortly after this, Mr. Kester sold his interest in the Fifth avenue and Cleveland houses, taking over the East End house for himself. The first year of this new undertaking he hired a man to manage this theater which had a seating capacity of 350 and business increased so rapidly that he thought it best to manage it himself. This theater now has a seating capacity of 1,000.

Mr. Kester was the first man to run a ten-cent show daily in Pittsburgh and also one of the first to show pictures in a lighted house, and one of the first to purify the air with the Ozone machine. He paid $450 for this machine which now sells for about $35.

Mr. Kester is unstintingly devoting much of his time to further the interests of the Pittsburgh Screen Club, whose principal object is to better conditions in the local motion picture business. The proprietor of Cameraphone has an affable temperament, is a keen observer of human nature and is ideally equipped to deal with the public, qualifications that stand him in good stead in his business ventures. There is no new idea that springs up in this field that will not receive his careful consideration.

A CAMERAMAN-DIRECTOR.

Ray C. Smallwood, who is directing the pictures in which Ethel Grandin will appear in the United Film Service, has the distinction of being one of the few directors who operate their own cameras while directing the action of their pictures. Not satisfied with this distinction, he writes most of his own stories, drives his own automobile while making exteriors and in his spare time supervises the factory work and cuts up his own stories. While not employed in the above capacities, Smallwood spends his leisure time in getting a much-earned eight hours' sleep each night.

JAMES F. FAIRMAN AT LIBERTY.

James F. Fairman, for some time past connected with a motion picture publication and, prior to that, advertising manager for Motor Boat and other trade publications, is at liberty. Mr. Fairman's knowledge of the motion picture business and advertising in general should render his services of value to some motion picture company. He can be addressed at this office.

"She Was His Mother"

Three-Reel Imp Offering Picturizing Poem In Which Illegitimate Son Takes Mother's Part Against Father.

Reviewed by Hanford C. Judson.

THE poem which Herbert Brenon and his Imp players, including Frank Shea, Violet Mersereau, and Hobart Henley, have picturized in these three reels have a tensely dramatic climax. The son born out of wedlock after a country love affair which is lightly sketched, merely suggested in fact, has killed his father and is on trial for his life. The opening scenes simply showed the two young people together, the father ordering the girl out of the house and her abandonment, and then registered the fact that she is a mother starving in squalid circumstances. She is in despair and is stepping off the dock with the child in her arm; but is seen by a woman in an automobile. It is soon plain that this woman who at first seemed so kindly, persuaded the girl to accept her aid and hospitality, is only a kind of dive keeper, high-toned but unmistakable.

Scene from "She Was His Mother." (Universal).

The girl has now her own home where she keeps the child, but in her room there is a telephone which now and then, even while she is teaching her child to say his prayers, calls her to scenes of quite a different nature. The truth of this situation is not clear, and although the director has been careful to show the merest sketch of what was needed to get his meaning over, the truth of it is there—a pretty woman who it seems wants to be clean, smirching her soul day by day in orgies, where she is as hilarious as any. These scenes will be wholly truthful where the spectator supplies his own corrective knowledge of the human heart and that is why these scenes are not wholly clear.

One night the man who betrayed her (he is now a political power) comes in the room and at once she, with a shudder, escapes. He follows and finds her with the child—his child—and it ends with his abducting it. The woman now grows careless and sinks till she is a tattered street musician. Twenty years have passed. The boy has been brought up by the father and they are good friends. They are coming from the grand house together and an old woman begs alms. She recognizes the man as her husband, but is treated with scorn. This the young man hears and infuriated, strangles his father on the spot.

At the trial (he has kept his mother's name out) the jury is about to retire when the mother rushes forward and madly shouts the relationship. They demand that she go on the stand and her story makes them weep. Here the dramatic suspense ends, but the director continues showing how the jury's voting went before acquittal. He justifies his added film by the humanity and character drawing in the jury room.

It hardly needs be said that the story is pretty well acted and that the picture is full of good things and is clearly photographed.

"As a Man Sows"

A Five-Part Subject of Exceeding Beauty to Be Released By the Sawyer Film Corporation.

FROM a photographic point of view "As a Man Sows," a five-part feature subject, now ready for release by the Sawyer Film Corporation of New York, is as beautiful as any picture the writer has been fortunate enough to see in some time. We understand that it was made by the Aquilla Company of Italy and, consequently, it possesses a wealth of rare views, interior and exterior, which seem to be just a little bit beyond what our domestic producers are able to secure.

The value of this picture does not depend altogether upon its photographic qualities, however. In point of portrayal it has distinct merit. The story opens strong, commanding instant interest, and is well sustained to the end by the good acting of the several characters. The finale is quite satisfactory for the reason that the villain is properly punished for his misdeeds.

According to the story Hugo Gaspard, a bank cashier, squanders the funds of his bank and, threatened with an investigation which will disclose his peculations, endeavors to make it appear that the bank has been robbed. In doing this he fatally wounds the night watchman and escapes. Some days later the police find the remains of a man who has been killed by a train and the body is identified as that of Gaspard, whereupon Gaspard, the real Gaspard changes his name and continues his criminal career.

Twenty years later Gaspard's wife, now known as Graham, and her son, an artist, are living in affluance upon money inherited. The daughter of the night watchman killed by Gaspard has become a successful actress. The young folk fall in love, but when the actress returns to the city to begin rehearsals the young artist must accompany her and there he falls deeply in debt.

Appealing to his mother for funds, he obtains them after some difficulty and is told not to come again. About this time Gaspard, now known as Ralston, is told by his accomplice of a chance to make a rich haul. He is subsequently led to what proves to be the home of his wife by the accomplice's daughter. In robbing the house he shoots the wife, who discovers him, and escapes. The son is charged with the crime, but through the cleverness of the actress, who happens upon a clue to the real criminal, Ralston is caught in his own trap and is killed by a bomb by which he hoped to do away with his accuser.

The artist and actress finally marry and are seen in most delightful surroundings with the mother, who has concealed from her son the story of his father's crime.

Scene from "As a Man Sows" (Sawyer).

There are thrills sufficient and moments of suspense in a frequency to satisfy all tastes. As the initial issue of Sawyer under the new company title it will mark the era of better quality which that concern has inaugurated.

LIONEL BELMORE BACK WITH VITAGRAPH.

Lionel Belmore is now back at the Vitagraph studios. Mr. Belmore has been away from the Flatbush establishment during the summer and fall directing the legitimate production of "Columbine."

"The Bomb-Boy"

A Three-Reel Farce Featuring Ernest Traux as Messenger Boy Who Has Comical Hair-Raising Adventures—Pathe American.

Reviewed by Hanford C. Judson.

THE unexpected is always trump in a picture like "The Bomb-Boy," a three-reel farce by the American Pathe, and its producer, George FitzMaurice, has placed many changes on it in his showing the New York adventures of that bomb, given to the messenger in a hat-box, to take from a ship on which a grand duke had come, to a Fourteenth street address of Russian nihilists. It has plenty of chances to go off; but doesn't—not yet. At the end of the third reel there is a big explosion that shows of what stuff our bombs are made of; but the spectator has been watching that bandbox being treated as though it held only a picture-hat—bombs don't get treated that way every day.

The picture has other interests, too, that provide fun of another kind, fun that depends on character. The messenger is in love; but there's another guy with money, quite a roll while it lasts and Ernie concludes that it isn't any use bucking against a millionaire. He was wishing he could get a little money together when the call comes from a lady who has just been warned that the cops are likely to investigate her baggage, for they suspect her, coming at the same time with the Russian grand duke, she being well known as a nihilist. She slips the bomb into a hat just passed by Uncle Sam and the boy takes it. After a few ordinary adventures—part of the day's work—he gets it to Fourteenth street; but is surprised to see a pistol in the hand of the man who comes to the door. So he sneaks back; crawls in through a window; hears them coming and hides in a closet. We and he, too, expect the door of this to be opened; but it doesn't and Ernie hears the whole plot. It would have been all right if the old man hadn't heard him getting out the window. He does manage to escape, but they "are on" and then comes his hard time getting to the grand duke who "is busy"—a gay party with bottles. By diplomacy, by dodging like a greased pig and other ingenious tricks he manages to get into the room in time to shout, "It goes off at seven"—it being two seconds of the fateful hour at that instant. From the chafing dish, the bomb goes out of the window. The butler who had tried to stop him still has his coat and has to hold it for him. The big roll the grand duke has given has no denominations small enough for a tip so the butler doesn't get any. The gem-set decoration which has been hung around his neck is quite attractive to the girl who has been jilted by the rich guy for two prettier ladies who pick his pocket. Last of all, is a most amusing comedy scene. A good offering.

Scene from "The Bomb-Boy" (Pathe).

MINDIL ADVISES MUTUAL.

Harry E. Aitken, president of the Mutual Film Corporation, has called in the services of a publicity specialist, Philip Mindil, to act in an advisory capacity for "Runaway June," the new George Randolph Chester serial which the Reliance is about to put out. Mindil organized the elaborate publicity department of the Mutual and is now conducting a general publicity bureau in the Times building. The Reliance will require a large portion of his time from now on.

"The Crucible"

Marguerite Clark Is Seen to Advantage in a Five-Part Famous Players Adaptation.

THE Famous Players released on December 14 a five-part adaptation of "The Crucible," a drama by Mark Lee Luther. The story is a domestic tragedy, a struggle against adverse circumstances—of the strong love of a mother for one daughter and her nearly unaccountable neglect and seeming hate for the second. There are many good character drawings of the inhabitants of a small community—from the stern magistrate who dispenses what he considers justice, to the wayward young woman who serves a term in a reformatory and on her release seeks wider fields for exploitations.

Miss Clark has the role of Jean, the unfavored daughter. We see her under widely varying environments—as the petted child of a father who brings her up as a boy, and whose death robs her of her only protector; as the recipient of abuse from a mother and sister whose unamiable attitudes toward her are almost beyond belief; as an inmate of a reformatory; as a girl of the city fighting an apparently losing battle for existence, and as the woman who is loved by a man of whom she fears herself unworthy. It is a fine portrayal. There are a good sprinkling of lighter moments, as when she shifts the baskets at the picnic, to the dismay of her sister and her sister's sweetheart and also to the eminent satisfaction of the elderly beau and the spinster. There are, too, many sidelights on the darker side of life—of despair, of happiness shortlived, and of final triumph.

Scene from "The Crucible" (Famous Players).

Helen Hall as the village character, the woman who takes her sentence to the reformatory with the same abandon as that with which she witnesses the departure from her of the weak young man whom she had lured from his wife, makes one of the hits of the piece. If the part be one which makes sympathy out of the question, we are bound to admire the art with which she interprets the part.

Harold Lockwood is Craig, the young man whose sketching and camping trip to the country is enlivened by the short visit of the escaped refuge prisoner, and whose wise advice as to returning is so unexpectedly accepted. Mr. Lockwood has a most desirable part, and he most acceptably fills it. The role of the weak husband likewise is well taken. Justina Johnson is Amelia Fanshaw, the daughter whose welfare is the sole object of the mother's thoughts. Like the interpretation of Mrs. Fanshaw, by Lucy Parker, her work is adequately responsive to the demands of the part.

The story will interest steadily, by the continuity and variety of its action. There are moments that stir, most unexpectedly, for instance, where the hardened, if not hard-hearted, refuge matron kisses good-bye the girl who has saved as well as given her trouble. There is a depth of pathos in the situation where Jean, a year after her disappearance from the man she loves, sits on a bench and weeps. It is the same spot to which in her few happy days she and her lover had come. In her distraction she had not taken note of the fact he had preceded her to the old bench. There are dramatic occurrences at the reformatory, the exteriors of which, by the way, were made at the Bedford institution in New York State.

"Any Woman's Choice"

An Absorbing Domestic Photodrama in Two Parts by Essanay, With an Original and Stirring Finale.

Reviewed by James S. McQuade.

I HAVE confidence that I am not shooting wide of the bulls-eye when I predict for "Any Woman's Choice" instant approval and much praise at the hands of the intelligent patrons of moving pictures.

Right at the start, I must voice the opinion that the title chosen is not appropriate for this photoplay. It is indefinite, and does not at all indicate the nature of the story. "Which Man?" would have hit the nail on the head exactly. A cracking good story, however, can never be marred by the title, and, in this case, the result is a startling surprise; for the big interrogation mark on the screen, as the last scene fades

Scene from "Any Woman's Choice" (Essanay).

out, places the solution of a knotty question in the care of every man and woman who views it.

It is a long time since I have seen a story so well and connectedly told by moving pictures as in "Any Woman's Choice," where only five sub-titles or announcements are used in a length of 2,000 feet of film. This means big praise for the scenario, which has been adapted from the Munsey magazines.

Another feature of this gripping story is the concentration of the action on four characters—The Man (Bryant Washburn), The Woman (Beverly Bayne), The Mutual Friend (Francis X. Bushman), and The Other Woman (Helen Dunbar). Mr. Bushman has a delicate role to play. Where a man is the mutual friend of a man and woman, who have just been married, and has betrayed a more tender feeling for the woman than mere friendship before her marriage, he places himself in a most trying position when he elects to make his home with the newly-weds. The ethics which must be observed under such circumstances cause us to follow every movement and glance of The Mutual Friend with hawk-like interest. We are ready to pounce on him with talon and beak on the slightest infringement of strictest propriety. Mr. Bushman has borne this well in mind during the trial of The Mutual Friend by fire. But did my eyes deceive me on one occasion? Did, or did not, The Mutual Friend of both husband and wife kiss the wife full on the mouth, on one occasion of emotional stress? I have a lingering suspicion that he did, at the close of a scene that has been cut with lightning swiftness. If so, I suppose the lapse from strict ethical rules must be attributed to Mr. Bushman's devotion to art, in that he wishes to remind us of mere man's frailty. We don't blame him if he did.

Miss Bayne is seen to fine advantage in the strong part of The Woman. The varying moods of this delightfully good and much tried gentlewoman are expressed with refined art. The Man, as presented by Bryant Washburn, is one of human clay, as most real men are. The demigod has no place on the stage or screen. In Mr. Washburn's care, The Man rises to lofty heights at times, just as he is shown to sink to ignominious smallness. Miss Dunbar's characterization of The Other Woman shows a clear conception of the part and well considered expression.

The Woman loves The Man and The Mutual Friend, and becomes the wife of the former. The Mutual Friend consents to live with them.

Before a year passes, The Man spends much of his time with The Other Woman, while his wife pines in loneliness. To relieve this she plays bridge with a fashionable set and loses heavily. The Other Woman buys The Woman's I. O. U.'s and holds them as a menace. In the meantime The Mutual Friend, who has discovered the tragedy in the lives of The Man and The Woman, leaves their home.

In desperation at the threat of The Other Woman to expose her to her husband, The Woman goes to The Mutual Friend for assistance. The latter takes up the I. O. U.'s after denouncing The Other Woman, and accompanies The Woman to her home. There The Man confronts them with a pistol, but is brought to his knees by the terrible denunciation of The Mutual Friend. Thoroughly repentant, The Man offers to go away and leave them in their happiness. The Mutual Friend refuses, seeing that The Woman is still in love with her husband, and suggests that The Woman shall choose between them and that the other man shall leave forever. The release date is set for Christmas Day.

Harry Harvey

HARRY HARVEY, for several years a producer of first-class feature films for leading corporations throughout the East and West, has returned to work as director with the Balboa Amusement Producing Company, of Long Beach, California, following a vacation. He is esteemed by cinema experts as one of the most talented leaders in film manufacturing, and is now producing a three-reel Balboa feature film, "The Light In a Woman's Eyes," written by the company's scenario editor, F. M. Wiltermood, the drama being built around the episode of a world-famous eye specialist being compelled at pistol point to perform an operation on a blind woman the renowned savant had jilted in his youth.

Harry Harvey.

Director Harvey, twelve years ago, began work as a producer with the Idoloscope company in New York. Since that time he has been, during long engagements, a director for the American Multoscope Company, the Edison, Camerphone Pathe Freres, Yankee Film Company, Gaumont (in France), Solax, Kay-Bee, Reliance, Frontier and other film corporations.

The scenario of Mr. Harvey's present production was evolved by Editor Wiltermood from one of his experiences as a newspaper reporter in Chicago fifteen years ago, when he wrote a long report of his interview with Dr. Lorenz, the celebrated specialist, following his operation on Lolita Armour, daughter of the millionaire meat packer, for congenital hip disease. While musing recently on his former newspaper work, Mr. Wiltermood remembered the Lorenz interview and at once wrote the three-reel drama, creating a highly original, tragically thrilling climax, wherein the heavy character is forced to perform an operation on a beautiful blind woman's eyes and restore her sight, the surgeon's act being one of reparation for his former evil treatment of the woman.

SMALLWOOD COMPANY TO LOS ANGELES.

The Smallwood Film Corporation, producers of Grandin Films in the United Film Service, will within a few days' time send a company to Los Angeles for the winter months. Ray C. Smallwood, Miss Ethel Grandin and John Brownell, among others, will make the trip to California. Arrangements have already been made for a studio where the company will make two-reel comedy dramas featuring Miss Grandin.

"The Crimson Moth"

Two-Reel Biograph Clearly Tells a Story That Holds and at Times Strongly Moves.

Reviewed by George Blaisdell.

THE Biograph Company will release on December 29 a two-part subject that tells an interesting story. There are in "The Crimson Moth" several situations that stir the heart; and it may be remarked in passing that one of the best of these has been reserved for the final scene —a scene that, as the picture fades, leaves the spectator under the spell of the drama. The story deals with an old family tradition, or superstition—that whenever a crimson moth appears to a Huntington it means his death is near. A nephew of the head of the Huntingtons comes to an accidental end in his attempt to take advantage of the legend by shocking unto death the one relative that stands between him and the Huntington wealth. Jeffrey Huntington, the son, has a weak heart. The nephew dyes with ink the wings of a moth and releases it in Jeffrey's room. He nearly accomplishes his object; but he also slips and falls to the ground to his own death.

In the beginning of the story Jeffrey has been ordered South to build up a treacherous heart. The nephew, a physician in a hospital, is in love with a nurse, Ann Morton. He

Scene from "The Crimson Moth" (Biograph).

jilts Ann when it seems to him the chances favor the death both of father and son. When Jeffrey some time later returns to his home city he receives from his cousin a curt announcement of his father's death. He is carried to a hospital; it falls to Ann to care for him. Jeffrey later declares his love for Ann; she is interested, but says she can only promise to try to love her patient, her former experience being fresh in mind. After the marriage, the nephew, who is living in the family mansion, tries to win as the wife the woman he had rejected as the maid. Jeffrey witnesses the pleading, but does not note the counter-rejection. He is in this state of mind when he sees in his room the crimson moth.

George Morgan is Jeffrey, Louise Vale is Ann, Jack Drumier is the elder Huntington and Franklin Ritchie the nephew. It is a strong quaret. The picture is finely staged. The exteriors fit the atmosphere of the story—there is a great palace and there are spacious grounds. The interiors are Biograph. Some of the more effective of the scenes are of the fireside, all in black and white. It is here that Ann reads from the old book the story of the Huntingtons, which we see exemplified in the costume of the period by the three principals—a bold and striking conception.

Then there are the declaration of love in the hospital; the capture by the nephew of the moth and the dyeing of its wings; the scene in the house where the husband doubts while the wife is making up her mind that it is her husband she really loves; the capture of the moth by the wife and her discovery of the trick that has been perpetrated; of her looking from the window and seeing below the dead body of the man who had rejected her and whom she had repulsed; of the finding by the husband in the hand of the dead man the note from his wife in which she declared it was her husband she really loved, and the complete understanding.

LOOKING FOR PAUL DE OUTO.

The American Rotograph Company wishes to know of the whereabouts of Paul De Outo and requests that gentleman to get in touch with them at 211 Bastable Building, Syracuse, N. Y.

"Over the Ledge"

A Two-Reel Reliance Melodrama that Presents Some Interesting Features Cleverly Handled.

Reviewed by Louis Reeves Harrison.

Cast:

Bob ..... Wallace Reid
Mabel ..... Irene Hunt
Two interesting cherubs not named.

THE theme of this photoplay is a favorite one and usually an interesting one when well handled, because it admits of an infinite variety. Done over and over again, like the Eternal Triangle, is rarely done twice alike and it has a charm of naturalness from the outset that establishes it in confidence, a quality that many dramatic situations seriously lack. It is the story of brother and sister separated in childhood, and the little ones are impersonated by two cherubs so delightful that they deserve mention in the cast.

The little boy striges his little sister in a spat and unintentionally, so far as the gravity of the act is concerned, marks her for life. There is a scar left on her forehead where her hair may conceal it, yet, in conjunction with other circumstances, it is bound to prove a means of identification later on. We know that they are to be separated and reunited at the end, but this does not eliminate suspense, for peculiar reasons. The children are taken to an orphan asylum after the mother's death, and the little boy is adopted by a childless couple in good circumstances. The bereaved little sister runs away, and becomes a family drudge in a drunkard's home.

The effect of environment on character, the persistence of certain inherent traits in spite of the influence of environment from a study so fascinating, so replete with dramatic possibilities that it constitutes a source of suspense in itself. How will she stand up against adverse conditions? How will he withstand the perils of money easily acquired? Although these contrasting struggles are rarely worked out with any degree of skill, they are quite naturally expected, and this whets curiosity. It is a peculiar form of tension that holds attention when the end of the story is known almost from the beginning.

The girl becomes a common house servant in a family

Scene from "Over the Ledge" (Reliance).

where there is a little boy fond of flying kites. The brother becomes a prosperous young business man. He tries to find his sister, but all trace of her has been lost. The line of communication established between them is unique. The brother one day finds himself accidentally locked in his office after hours when the telephone switch board is no longer in commission. He has an appointment to keep on which his fortunes depend. He attempts to climb from one window to another on the ledge at a dizzy height, and fails. He is in despair when a runaway kite floats within reach. His sister, the servant, is in chase; communication is established; a rope is drawn upp, and the young man—Wallace Reid—makes a daring descent from a high window. He is enabled to save his fortune through this strange thread of Destiny and, on returning to reward the girl, finds the sister for whom he has long been searching.

"A Daughter of Israel"

Van Dyke Brooke Gives a Fine Jewish Character Portrayal in a Vitagraph Two-Part Special Feature.

Reviewed by George Blaisdell.

IN "A Daughter of Israel," a two-part Vitagraph subject to be released on January 9, Van Dyke Brooke gives an excellent characterization of Israel Levi, a benevolent Jew. It is a sympathetic interpretation, devoid of any exaggeration, and likewise devoid of offense for any one. Mr. Brooke directed the production, which was made from the script of W. A. Tremayne. Mr. Brooke has been very sucessessful with his Jewish portrayals. One of the best of these was in "Countess Veschy's Jewels," a former two-part subject. In this story he takes the role of a dealer in antiques who raises a child who has been left in his care. He treasures the child as his own, gives her to understand that he is her grandfather; she takes in his heart the place of the

Scene from "A Daughter of Israel" (Vitagraph).

daughter and granddaughter he has lost. It is only in later years, when the young woman is rejected by a prospective cousin-in-law as being not only an unknown woman but also a Jewess, that Israel reveals the fact that she may be unknown but she is not a Jewess. It turns out in a really dramatic way that the man who had refused to sanction her marriage to a cousin is her own father.

Norma Talmadge plays the dual role of the mother who leaves the child in the care of the old dealer just before she is killed in an accident and also the daughter of fourteen and later. It is a good performance—marked by the display of pathos in the desperately impoverished mother and by vivacity in the musicianly daughter who goes abroad to study as the result of interest in her by the great Russian violinist. Edward Elkas plays well the part of the musical friend of Israel who discovers the talent of the child.

Donald Hall is Count Strominoff, who proves to be the father of Olga. One of the best scenes in the story is that where Strominoff, having refused to permit the marriage of his cousin and ward to Olga, comes to Israel's home to lay emphasis on his refusal and is confronted by not only the denial of the antique dealer but also by the wedding ring given in Israel's care by the mother of Olga. Mr. Hall's work counts big right here.

The story is well staged and photographed. Much pains have been taken in the showing of the antique store and den of the old dealer. The picture is one containing heart interest—good, straight drama.

THE VITAGRAPH'S NEW POLICY FOR THE NEW YEAR.

In response to the many suggestions and requests of the exhibitors, The Vitagraph Company has decided to release the Three-Part Broadway Star Features in the regular program on every alternate Tuesday and Saturday, thus giving exhibitors in different localities fair opportunity of booking one of these in their programs.

The first release will be "Two Women" on Tuesday, January 5th. The second of these releases, "The Sage-Brush Gal," will be on Saturday, January 16th, and so on through each month. The second week of January, "The Evil Men Do" will be released on Tuesday, January 19th, and "Underneath the Paint" will be released on Saturday, January 30th; and so on through each month.

"The Barrier of Flames"

A Two-Reel Thanhouser Starring "Shep," the Thanhouser Collie, in a Drama of Flame.

Reviewed by Louis Reeves Harrison.

Cast:

The Mayor .....Morgan Jones
His Wife .....Carey L. Hastings
Baby Helen, their child.....Helen Badgley
Shep .....By Himself

THERE is a story involved, that of a dauntless mayor threatened by the Political Boss if he does not sign a graft franchise. It is told as gravely as if the main issue was that of individual principle in heroic resistance to organized political corruption, such as has been the theme of many a photoplay, but the real story is that of Baby Helen and Shep, and these two present a spectacle of intelligent performance that has a charm lacking in the "acting" of nature human beings. The baby girl does her part with more spontaneity than usual, that is, without obvious prompting, and from all appearances, she is far from being a nervous child. Shep cannot help showing that he is responding to instructions—all dogs do that—they have not learned to pretend to more than a very limited degree. Shep does well, nevertheless, playing his part with most intelligence in the trying scenes.

The mayor refuses to put his signature upon a grant, made by aldermanic crooks, and the political gang menaces him with vengeance. That vengeance takes a form that any politician familiar with the criminal code would hesitate to use. Baby Helen wanders from her natural protectors in chase of a white rabbit, and loses her way. She is in the neighborhood of the Political Leader's house and is found by his maid at a moment when there is conference in session. When the baby is brought in and recognized as the Mayor's child, it is agreed to hold her as hostage until the Mayor, under pressure, is brought to grant the desired franchise. Inasmuch as such a threat would involve the grafters more seriously than merely stealing the people's property, it is hard to swallow.

The Political Leader hears that his own house is on fire when he is visiting the Mayor and both speed to the rescue—that ends their performance.

Scene from "Barrier of Flames" (Thanhouser).

"Shep," meanwhile, like a good motion picture dog, has traced Helen to the Political Leader's house, and, noticing, as others do not, that it is on fire, he speeds to the engine house and convinces the firemen in dog language that their services are needed. He outstrips the engines, reaches the burning house, climbs a ladder to the roof, makes his way to Baby Helen's room, and barks out of the window his instructions for firemen to put up a rescue ladder. They do so, and one gallant fireman carries Baby Helen down in safety. But what of poor Shep? Will he be destroyed in the flames? The firemen spread a net and Shep barks that he understands. He balances on the window-ledge amid intense excitement and leaps to safety. What became of the blackmailing, kidnapping gang of politicians is left to the imagination. They are probably with us yet.

"Lena"

A Two-Reel Edison Comedy by Ellis Parker Butler, Author of "Pigs Is Pigs."

Reviewed by Louis Reeves Harrison.

Cast:

Miss Janet Brewster ("Lena").....Miriam Nesbitt
Mr. Miggles .....Dan Mason
Mrs. Miggles .....Mrs. William Bechtel
Jack Miggles..... } their .. } Augustus Phillips
Euphemia Miggles.. } children.. } Viola Dana
Euphemia's Young Man.....Edward Earle
Count D'Estang.....Julian Reed

A BRIGHT comedy with a punch, "Lena" is chiefly remarkable for the delightful way in which Miriam Nesbitt and her support utilize all the opportunity afforded them. There are many others in the cast than those named who contribute materially to the presentation, but

Scene from "Lena" (Edison).

the honors go to the principals, notably to Miss Nesbitt and Mrs. Bechtel. The versatility of Mrs. Bechtel leads me to think she is best in what she last does, so responsive is she to every role she is accorded. She only needs the right medium to attain stellar flights. Miss Nesbitt has found in "Lena" a role suited to her dual personality. We have come to associate her with the cold, the severe and the tragic, but she seems to be much more her natural self in comedy.

Miss Nesbitt has succeeded to a degree in forgetting her more elegant self in the humble role of a servant. I say "to a degree" because she and the other Edison artistes have such a strong leaning to patrician manners that they get out of plumb at times. The subtle, je-ne-sais-quoi, air of the grand lady will not down when they are depicting characters raw or half-baked. It is not necessary in this particular case for Miss Nesbitt to subordinate herself entirely, for she is a born lady, president of the Society for improving the Condition of Domestic Servants, who has donned a garb of service and entered that of the Miggles family under the name "Lena."

The general situation is not new—it has been admirably done before, but the author injects a new element by having Mrs. Miggles, where the masquerading "Lena" is serving, exhibit all the small consideration shown by society women to their servants and then lecture before the society on how to get along with "help." Mrs. Miggles, as depicted by Mrs. Bechtel, is a weeping willow, she bends to every domestic storm. She is the incarnation of married women who do nothing themselves and are therefore unable to appreciate what effort costs, the most densely selfish of all human beings on earth. If the author had greater knowledge of photoplay requirements he would have devoted more time to this character and less to portions of doubtful value, such as the search for a satisfactory servant in the employment bureaus. It is better to center attention on a handful of main characters than to scatter interest with too large a cast.

The real issue is the inconsistency of Mrs. Miggles, and her type could have stood much larger development. She is readily recognized as it is, being representative of a large class in our social fabric. Her discomfiture on discovering immediately after her lecture that her "Lena" is none other than the Society's honored president is the climax. Mr. Butler looks like a "comer" in spite of some faults of structure in his comedy. The conception is clever and the story itself is in line with what motion picture production sadly lacks. It is to be hoped that he will continue, keeping in mind that this young art is distinct in structure and treatment from the older ones.

Violet Mesereau---Imp Star

VIOLET MERSEREAU, the Imp leading lady, will be seen shortly in a remarkable film, entitled "She Was His Mother," a film as full of pathos and realism as one can imagine. Miss Mersereau plays the part of a winsome little country girl as the story opens and then later as an old gray-haired beggar woman.

Violet Mersereau.

This clever little girl has had an interesting career. She played in "Rebecca of Sunny Brook Farm," both here and abroad on the legitimate stage, and hopes that some day she will play this delightful role for the pictures. An idea of her versatility is given when one considers the diversity of the characters of Peg in "Peg o' the Wilds," and Rebecca, both of which little Violet played so wonderfully well.

This child wonder has been on the stage since she was nine years old (she is just eighteen). She played in the companies of such famous stars as Maxine Elliott and Margaret Illington, and took a splendid part in "The Clansman." Needless to say, this fine training, together with her natural talents, has enabled her to accomplish a great deal toward good picture acting. Her natural charm, sunny disposition and personality have also been assets of no mean value. Violet hopes to become a very famous picture queen and is studying hard and working conscientiously besides being on the alert for new wrinkles in the picture field all the time. It will be interesting to follow the onward march of this dainty little actress toward certain success.

Undoubtedly, her work in "She Was His Mother" will add to her many laurels.

SHEEHAN TOURS THE WEST.

W. R. Sheehan, general manager of the Box Office Attraction Company, made a flying trip to some of the western exchanges of his company from which he has just returned. He was accompanied by Hunter Bennett, general western representative. While in Kansas City they held a conference with N. H. Spitzer, formerly manager of the World Film, but now manager of the Box Office Company there; E. A. Westcott, manager of the Minneapolis office, and H. T. Peebles, manager of the Dallas office.

Chas. Werner and N. F. Robinson, until recently of the World Film ofice, St. Louis, were appointed manager and assistant manager of the Box Office Exchange in that city.

R. S. Shrader, until recently manager of the World Film office, Indianapolis, will handle Indiana and western Michigan for the Box Office. P. B. Elliott was engaged to travel Illinois and Wisconsin for the Chicago office.

T. C. Montgomery is manager of the Chicago Exchange; and, without a doubt, is one of the best versed and most popular managers in the west.

J. M. Kuhn, special representative for the World Film in Minneapolis, has been appointed assistant to E. A. Westcott, manager of the Box Office Exchange in that city.

Mr. Sheehan states that salary is no object in securing high-class managers and road representatives for his company. President Wm. Fox insists on having the highest type of representatives who will do justice to the Productions Extraordinary, which he is now producting.

Two Lubin Subjects

Barry O'Neill Directs Rose Coghlan in "The Sporting Duchess"—"The Valley of Lost Hope" a Thriller.

Reviewed by W. Stephen Bush.

THERE can be no doubt that this feature was produced with a most lavish expenditure of money. "The Sporting Duchess," one of the famous plays of another generation, requires the proper atmosphere; scenes of rural outdoor life as it is lived in England; autocratic mansions. Beautiful landscapes are indispensable in the filming of such a production as "The Sporting Duchess." Extraordinary efforts to secure this atmosphere for the screen have been made, and with unqualified success.

Philadelphia is surrounded by splendid homes and mansions of a distinct English type of architecture. Selection of the choicest of these was made with painstaking care and with a discerning eye to what was beautiful and charming. There are several scenes showing in most realistic fashion the pleasurable excitement of "riding to hounds," the capture of "Reynard," and the display of the "brush" amid the baying of the hounds and the cheering of the hunters. Every single thing in these scenes is correct, even

Scene from "The Sporting Duchess" (Lubin).

to the minutest details. It is impossible to resist this continued charm of genuine atmosphere.

Barry O'Neill, who is named as the producer of "The Sporting Duchess," was confronted with the difficult task of putting the play in the proper screen form. The most trying part of these film adaptations of plays taken over from the speaking stage is to hold the interest of the spectator in the early part. Over anxiety to overlook nothing has resulted in a slow and halting movement until well toward the middle of the production. There were never any great film values in "The Sporting Duchess"; certainly not enough to furnish forth good screen material for seven thousand feet. Were it not for the splendor of the settings and the occasional animation in some of the early dramatic scenes, the spectator might find it difficult to sustain his interest. No less than fourteen persons actively connected with the story of the play appeared on the screen. This circumstance alone will explain the difficulties of the director, Mr. O'Neill, who on other occasions has shown such admirable skill in film adaptations. To employ such a big cast, there must naturally be episodic digressions from the main theme, and these are always a dangerous element in a film play, as they tend to distract the spectator's attention.

The fame of Rose Coghlan, who takes the part of the "Sporting Duchess," is written in indelible characters upon the scroll of American artists of the first order. In the days of her prime her refinement of manner, her musical voice, her perfect elocution, her womanly charms, her histrionic skill, her mastery of refined comedy, her lightning-like flashes of humor, won for her admirers without number. In this film adaptation of her old favorite play, she holds the center of the stage but for a fleeting moment toward the end of the play, and there is something like a faint echo of former glories, but the camera makes it evident that she is no longer the slender goddess of former days.

Mr. O'Neill has done his best to utilize the pathos and humor of the story, and there are scenes, especially toward the end of the play, which give some evidence of his skill. Nor is there lacking an occasional display of dramatic power. The climaxes of some of the minor episodes are pleasingly and convincingly strong. That the final climax of the play itself is its best part is well known to all theatregoers and well brought out on the screen.

"The Valley of Lost Hope" (Lubin)

HERE is a play which supplies in most generous measure the thrills and the excitement which are looked for by so many exhibitors and by a large share of the patrons of the moving picture theatre. Nor are the thrills without a reason. There is logic in the excitement and nearly every turn of the story is dramatically justifiable.

One of the prettiest scenes I have ever seen in any moving picture play was the visualization of the birth and growth of a "boom town" upon the discovery of gold. The rush of the settlers, the eagerness to build, the rise of a miniature city in almost a few hours, are portrayed with a skill very far above the average. It is literally true that we see the town grow from the putting down of the first rough lumber to the completion of the saloon and post-office.

Deserving of equal praise as a piece of realism is the head-on collision of two trains. One searches the history of this screen in vain for a parallel of this terrific scene. It is doubly impressive because it comes as the Nemesis of a gang of swindlers who have robbed the poor of their savings.

All through the play the settings are exceptionally fine. They will win admiration everywhere. Less gunplay and safe blowing would have made the picture stronger; these crime-exaggerations have never done any good to any picture that was ever made. The realism of the picture must have been secured at a tremendous expense of money. The play abounds in group and mob scenes. Nothing is more difficult than the artistic handling of crowds on the screen. While here and there the crowds are well handled, there is a good deal of over-drilling which makes the action of the crowds seem unnaturally simultaneous. Because a crowd acts in concert it does not follow that its members act like automatons. The skillful director does not seek to suppress individual characteristics entirely.

The plot is of the wholesome and popular melodramatic variety. A little less exaggeration of the types might have added to the artistic values. Nothing is more insufferable to the average audience than the prolonged strutting and attitudinizing of a self-conscious "star" before the camera. The pugilistic clergyman is not an unattractive type nor necessarily an improbable one. Exaggeration, however, will do harm to such a type more than to others.

Altogether the "Valley of Lost Hope" is a very fair type of good melodrama, and when one remembers the numerous instances of splendid realism and the succession of genuine thrills, it requires no gift of prophecy to forecast its success with a very considerable number of moving picture patron.

SUPERB CAST IN "THE GIRL I LEFT BEHIND ME."

William Fox has exercised excellent judgment in selecting the principal players to appear in a picturized version of "The Girl I Left Behind Me," rehearsals of which are now in progress at the Pathe Studios.

Besides Robert Edeson, there will appear Claire Whitney, Walter Hitchcock, Irene Warfield, Stuart Holmes, Edna Pendleton, Arthur Clifton and Nanon Walsh. Even the "bits" will be portrayed by experienced screen players. In some of the big scenes the services of eight hundred people will be required.

The producing of the photoplay has been entrusted to Lloyd B. Carlton, conceded to be one of the best-known and talented producers in the cinema field.

ACME PRODUCING COMPANY ORGANIZED.

A meeting of stockholders of the Acme Producing Company, of Pleasantville, N. J., was held on December 8, and the following board of directors was elected: J. B. Sharp, Bert Whitman, D. La Compe, Wm. Goff, Chas. L. Lutz, Hugh Collins, Herman Bean, Dr. Jos. North, C. W. Lear, A. P. Risley, S. Adams, C. L. Tarr, T. Crawford, W. N. Fox, C. P. Beitel, all of Pleasantville.

The general manager of the company is Al Jacoby, formerly with Lubin and the Colorado Film Company. William Reed, who has had some experience with the Vitagraph Company, will have charge of the electrical and mechanical department. Plans have been completed for an extensive plant. Frederick H. Johnson will be advertising manager. A meeting of the directors was held on December 15 for the election of officers.

Manufacturers' Advance Notes

"THE FLOWER OF FAITH" (Selig).

A decidedly unique and very interesting two-reel picture-play will be released by the Selig Polyscope Company on Monday, Dec. 28. It is entitled "The Flower of Faith," and tells the story of the life of a country girl, named Rose, whose future is directed by the flower of that name.

The first scenes are laid in a country village. The heroine cultivates an extensive rose garden, and her lover, a typical young village swain, is a neighbor, and their souls become entwined. She has a vision which tells her that both

Scene from "The Flower of Faith" (Selig).

joy and sorrow will come to her through roses. She is ambitious and goes to the city, where she has a struggle against poverty, but finally succeeds in obtaining employment as a stenographer. The jealous wife of her employer sees her wearing a rose, which has been presented to her because of her evident fondness for the beautiful blossoms, and causes her to be discharged.

Poverty pursues her and one day the fascinations of a beautiful rose in the store of a florist inclines her to its possession, so that she steals it, is arrested and fined for the theft. A theatrical manager pays her fine and gives her employment in his company as a chorus girl. She is invited out to dinner, rejects the drunken advances of her escorts; there is a fight and her escort is shot. The ensuing publicity deprives her of her position at the theater, and again she consorts with squalid poverty.

One day she decides to end it all and is about to throw herself into the river when a Salvation Army lass saves her. Her name becomes blessed among the poor through her work with the Salvation Army.

In the meantime, her village lover has gone west, discovers a gold mine, sells it and returns to the city, where he buys the finest house there. He has searched for his sweetheart, but cannot find her. He has bought, however, at auction, an oil painting for which Rose posed. This he has enshrined in his library.

In the meantime, Rose, the Salvation Army lass, while passing his magnificent mansion, is attracted to the conservatory by the roses within. She enters to enjoy their fragrance and the gardener, not knowing any one is inside, locks the doors and goes away for the night. Rose tries to escape and wanders through the conservatory into the house, where she is discovered by her lover in the drawing room. They are happily united.

The photographic effects are unusually brilliant, while the scenes are rich in charming effects. Edith Johnson, claimed by the Publicity Department of the Selig Polyscope Company to be the most beautiful girl appearing on the screen, takes the leading part, as "Rose." She is ably supported by other well known Selig players. The scenario is by Will M. Hough, and the production was directed by F. J. Grandon.

BROADWAY STAR FEATURE RELEASES.

The Vitagraph Company announces that beginning Jan. 5, and on every Tuesday thereafter, all three-part Broadway Star Features will be released in the regular program of the General Film Company. Other Broadway Star Features of four parts or more will be released through the General Film special feature service.

"IN PORT O' DREAMS" (Lubin).

This is the final number of Emmett Campbell Hall's fascinating serial and the patrons of the photoplay will be delighted to know that the good Lord Cecil and the charming little Betty have at last reached the haven of life-long prosperity and happiness. Betty always had the idea that socially she was far from being Cecil's equal and it gave her much anxiety, but by accident she discovers that she was even more, for she learns that she is the grand-daughter of the Duchess of Drex, who is the autocratic leader of society and a millionaire heiress in her own right. The great-

Scene from "In Port o' Dreams" (Lubin).

est day in Cecil's life is when on the balcony of the mansion he presents Betty and her baby son, who will be the future Lord of Croftlaigh, to the tenantry of his 10,000 acres. Truly Lord Cecil has been an adventurer and much beloved and the sequel of the story is beautiful proof that virtue will reap reward. Many patrons of photo-motion will be sorry that the tale has ended, but another excellent serial will immediately follow.

"THE GARDEN OF LIES" (All Star).

In the All Star Feature Corporation's production of Justus Miles Forman's intense dramatic production, "The Garden of Lies," in which the versatile dramatic star, Jane Cowl, makes her first appearance, will be the New Year's week release of the Alco Film Corporation.

Miss Cowl, party of players, two directors and Manager Philip Klein of the All Star, journey to St. Augustine for the staging of the exterior scenes. Several magnificent southern mansions were leased for a short period, and so elegantly were these homes furnished that Augustus Thomas, who accompanied the players, decided to stage his interiors there also.

One of the mansions was wired and equipped and two

Scene from "The Garden of Lies" (All Star).

reels of interior scenes made therein. This will mark Miss Cowl's first appearance on the screen and that her beauty and grace will be an adjunct, is a foregone conclusion. Jane Cowl in "The Garden of Lies" will be the regular Alco release Monday, Jan. 4, 1915.

LAKE CHAD ON THE SCREEN.

In constructing the African kraal used in several scenes in "The Last Chapter," Richard Harding Davis' story, being produced by the Favorite Players, great care was taken to secure absolute accuracy down to the minutest detail. Photographs of a native settlement near Ngigmi were secured.

Scene on Lake Chad (Favorite Players).

Ngigmi is situated on Lake Chad and a small stream which empties into that lake almost surrounds the entire village. In fact the village might almost be said to be an island, as the only connection with the land is an impassable tropical morass, egress to the village and exit from it are possible only by over a rough native bridge.

"An island of this kind is readily defensible against native attack," said William D. Taylor, "and we purposely selected one, which showed the characteristics of Central African natives, even though we followed approximately and not exactly the line of march along which Gordon, the African explorer, in 'The Last Chapter,' must have passed."

Carlyle Blackwell spent many nights absorbing local color for the African scenes in this picture. "It is surprising," said he, "how many little things one can pick up when one starts to dig out matters of this kind. As the result of the work that Taylor and I did on "The Last Chapter," I almost feel myself competent to engineer an African exploration party. I now know exactly what equipment would be required for a trip of this kind, and I am even familiar with some of the simpler ways and signs used by the natives on the Guinea Coast."

KLEINE'S "DU BARRY" FEATURES ORIGINAL CAST.

George Kleine's "Du Barry," release of which is soon to be announced, not only features Mrs. Leslie Carter, but others of the original cast, whose names will be remembered in connection with the long and successful history of the stage play. The difficult role of De Cosse Brissac is played by Hamilton Revelle, who was identified with that part for many years. Comte Jean Du Barry is the work of Campbell Gollan, while Louis XV, King of France, is handled by Richard Thornton, both of the original cast.

"THE FATAL NIGHT" (Sawyer).

Sawyer Film Corporation announces that they will soon release another film in which Constance Crawley and Arthur Maude are the co-stars, entitled "The Fatal Night." This is a four-reeler, and is based upon the night of the massacre of St. Bartholomew, when thousands upon thousands of Huguenots were murdered at a given signal. The great historical event is made the background of an unusual and

Scene from "The Fatal Night" (Sawyer).

very charming love story, which in turn is filled with dramatic incident and an amazing series of exciting adventures for hero and heroine. Constance Crawley is the Huguenot girl, who is saved from death by a Catholic noble, whom she finally learns to love. The settings are beautiful and unusual, the costuming complete in every detail, and the whole feature produced on a magnificent scale. Five hundred people act in the production.

MOTOR-DRIVEN TICKET SELLER.

The Automatic Ticket Selling & Cash Register Company have been making sales of their new motor-driven machines at a merry clip and announce, through their sales manager, Mr. E. S. Bowman, that their factory is busy day and night turning out orders.

Among recent sales they announce the New Hippodrome, Baltimore, Md.; Janice theater, Flushing, L. I.; New Alhambra, Brooklyn; Fulton Street Auditorium, Brooklyn; Orpheum, Melrose, Greeley Square and 71st Street theaters, New York. They have also closed contracts with a number of base ball clubs for their machines, issuing admission tickets with rain checks attached.

H. C. Simeral, special representative, is at present establishing agencies through jobbers in the Middle West.

NEW 1915 EDITION THEATER RECORD LEDGER NOW READY.

J. V. Bryson, of Minneapolis, publisher of the Theater Record Ledger System, has now ready for the trade the new 1915 edition. The Theater Record Ledger has long been the theater man's necessity, and each year Mr. Bryson adds and improves his system by accepting and listening to suggestions from his customers. Neatly encased in a heavy cover, the Theater Record contains fifty-two double pages of bookkeeping entries. So that each page is for a complete week's business or the whole book one year's records. The pages and columns are so arranged that one can at a glance keep a complete record of every receipt and expense. The different priced tickets are separated as well as the matinee from nights' receipts. Opposite this the entire theater's disbursements can be kept and the columns are so arranged that it is possible to keep every different item of expense separate. In all the Theater Record is the most complete and, as far as we know, the only theater man's bookkeeping record system on the market. The book sells for $2.50 and is advertised elsewhere in this issue.

STRONG SCENE FROM "IN THE SHADOW."

Most folks in the film world know Harry Handworth as director of the Excelsior Feature Film Co., but in the forthcoming picture, "In the Shadow," he displays his ability as a two-handed fist fighter. Handworth enacts the part of the mountain lover of Marie Boyd. William A. Williams also aspires to win the heart of the simple little fisher girl. This

Scene from "In the Shadow" (Excelsior).

condition of affairs is the cause of jealousy, and Williams and Handworth enact one "first-class scrap" on the edge of a precipice. Handworth's greater weight finally tells and Williams falls from the edge of the rocks into the stream below, from which periless position he is finally rescued by the girl, who was the cause of it all.

NEW MANAGER FOR KLEINE'S MINNEAPOLIS OFFICE.

C. M. Thall has been appointed manager of the Kleine Branch Office at Minneapolis. He succeeds Harry Rowe, resigned. Mr. Thall will be remembered as one of the Kleine representatives traveling out of the main office. He counts a host of friends among exhibitors throughout the country, having been actively engaged in the film business for the past three years.

SUPERIOR FILM MANUFACTURING CO.

The Superior Film Manufacturing Company, of Des Moines, Iowa, announces its facilities for developing and printing for the trade on another page in this issue of the Moving Picture World. This company was organized in June, 1913, and incorporated later with a capital of $50,000. It has a commodious studio and factory in the Franklin Building, 13th and Crocker streets, Des Moines. R. E. Norman and C. W. Kramer are the originators and owners of the business. Up to the present the company has made 87,000 feet of negative in the line of civic, industrial, educational and advertising subjects for events in the states of Iowa, Minnesota and Missouri, exclusive of the output of the finishing department and the company's own picture "The Round-Up."

GENTER REPORTS MANY ORDERS.

The J. H. Genter Co., Inc., Newburgh, N. Y., report that during the past week, they have installed screens in the following places:

The Dixie Amusement Co., Nashville, Tenn.; Peter Peterson, Somerset, Pa.; Montgomery & Ebers, Midland, Pa.; W. S. Littlejohn, South St. Joseph, Mo.; Lyric Film & Supply Co., Terre Haute, Ind.; Idle Hour Theatre, Emsley, Ala.; W. C. Beatty, Garden Theatre, Pittsburgh, Pa.; Delft Theatre, Marquette, Mich.; Orpheum Theatre, Yonkers, N. Y.; Unique Amusement Supply Co., Marion, Iowa; Vic Perez, New Orleans, La.; Chas. Bryen, New Salem, Pa.; Nathan M. Strope, Claysville, Pa.; Electric Shop, Newark, Ohio; Hoffmeister & Hicks, Memphis, Tenn.; Omaha Film Exchange, Omaha, Neb.; Penn Amusement Co., Uniontown, Pa.; H. Beck, Sec., Y. M. C. A., Indiana, Pa.; Starland Theatre Circuit, Winnipeg, Canada; Mr. H. L. Rockhill, Roanoke, Va.; Hudson Construction Co., New York City (10 screens); Walter Evans, Union Theatre, Dinuba, Cal.; Star Theatre, New Castle, Pa.; Corse Payton Theatre, Brooklyn, N. Y.; Cunningham & Zeba, Ludington, Mich.; Geo. Weaver, Auburn, Ind.; Watertown Film Exchange, Watertown, N. Y.; C. J. Hohman, Manchester, N. H.; Lyric Theatre, Comanche, Texas.; Colonial Theatre, Connellsville, Pa.; Sam. Spain, Bensen Mines, N. Y.

In addition to the above the demand for the Master White, their new white glass screen and curtain coating, has so far exceeded expectations. Master White is guaranteed to contain no glue, lime or whiting and is a glass coating. This firm also manufactures Dip Lacquers in any color desired, also metalized glass, paints and bronzes. The J. H. Genter Co., Inc., will gladly at any time send samples of any of their products and a postal addressed to their main office, Newburgh, New York, will result in samples being sent.

ANOTHER MOTION PICTURE COMPANY.

The George W. Lederer Stage Filmotions Corporation is the title of the newest company organized to produce motion pictures. It is a New York corporation and is capitalized for the amount of $500,000. Although this is the first publicity that has been given to Mr. Lederer's company, it has already completed its first picture, "The Fight," adapted from Veiller's play which had so great a success at the Hudson theatre last season. Mr. Lederer prepared the adaptation and Herbert Hall Winslow directed the production. Margaret Wychley, who appeared in the stage production, plays the same part in the picture, supported by John E. Kellerd, Katharine LaSalle, Tim Cronin, Charles Strowbridge, Miss Edna Hibbard and others. The picture will be released about the first of the year. It is Mr. Lederer's purpose to make a feature every month, together with a serial founded upon Lederer's famous Casino theater revues. The offices of the company are at 126 West 46th Street, New York.

MANY STARS IN THIS VITAGRAPH.

Among the productions listed for future release by the Vitagraph Co. is "Lifting the Ban of Coventry," a stirring military drama in five reels by Col. Jasper Ewing Brady of the Vitagraph Co. The play opens at the Military Academy, West Point, goes to Fort Clark, Texas, thence to Fort Hamilton, New York, and ends with a thrilling battle picture in the Philippine Islands. The production is under the capable direction of Wilfred North, assisted by Col. Brady. That "Lifting the Ban of Coventry" will be brilliantly acted is evidenced by the startling cast provided: Lillian Walker, Rose Tapley, Julia Swayne Gordon, Darwin Karr, Harry Northrup, Ned Finley and a score of the other Vitagraph stars.

ALCO TO STUDY BUSINESS CONDITIONS.

Arrangements are being made by the Alco Film Corporation to secure commercial reports from its agents throughout the country. Blank report forms have been prepared and representatives will each week tell the number of bankruptcies, number of mills and shops closed, number of vacant stores and a lot more information calculated to indicate the prosperity or lack of it, in any community. Quite an ambitious undertaking.

KRITERION GETS NASH ANIMAL PICTURES.

A. M. Kennedy wires the home office of the Kriterion Program that he has closed a contract with the Nash Motion Picture Company of Los Angeles, Cal., for its product. Two three reel subjects are ready for release, and are said to be of excellent quality.

INCE INCREASES STAGE CAPACITY.

Additional proof of the ever-increasing demand for the productions of Thomas H. Ince has been furnished by the fact that a large new extension to the already mammoth stage at the New York Motion Picture Corporation studios has just been constructed. The work was decided upon following a realization by Mr. Ince that the room on the stage had been inadequate to accommodate the entire staff of directors at the one time. The stage now measures some 200 feet in length and 75 feet in width. There is ample space for the staging of a dozen different scenes simultaneously, while the entire area can be used to produce one of the biggest single sets possible in motion pictures today.

SCHOOL CHILDREN APPRECIATE "CAESAR."

The unusual spectacle of a street filled with Erasmus Hall students, all besieging the doors of the Clarendon Theater, met the eyes of passers-by on Flatbush Avenue, Brooklyn, on Monday afternoon, December 14th. The occasion was the showing of George Kleine's wondrous photo-spectacle "Julius Caesar." Three showings of this great film had to be given during the afternoon in order to satisfy all who were clamoring to view it, and even then standing room was at a premium until after five o'clock. In fact, the Clarendon management had to break through their ordinary rule of a matinee and an evening performance and were compelled to run continuously from 1 p. m. until 11:30 p. m. —a most remarkable day's business being done.

Dr. Gunnison, the principal of Erasmus Hall High School, took a deep personal interest in the event, and saw to it that three relays of 500 students each, with accompanying friends and relatives, attended the performances. The young people evinced the liveliest interest in the photodrama and showed their pleasure by frequent and enthusiastic applause. Several clergymen attended and lent dignity to the occasion. All in all, the progressive Clarendon management may well feel proud of their success, and this particular effort is indeed a feather in the cap of hustling General Manager W. H. Kemble.

R. PLAISSETTY'S ENTERPRISES.

Rene Plaissetty, formerly of Paris, who was producer of the "Filma" brand of films, came to America several weeks ago and became connected with the Coquille Film Company, which has its studios in New Orleans, La. Since making his connection with the Coquille company Mr. Plaissetty has produced his first five-reel detective feature, "The Pearl from India," which he brings to New York within a few days.

Word from New Orleans is to the effect that Mr. Plaissetty will soon arrive in New York with his first American-made production. He may be addressed in care of the Moving Picture World, where anyone may send letters making engagements to see him.

Director Plaissetty is delighted with the climatic conditions of New Orleans and is still more delighted with the wonderful scenery which can be found in Louisiana. He is now working on plans for a larger studio at New Orleans for the same company, and will probably seek an outlet for regular semi-monthly releases of features of the detective kind, and also for single-reel productions weekly, the latter to be comedies.

"MY EXPERIENCES ON THE BELGIAN BATTLEFIELDS."

The above is the title of a sixty-page book by Edwin F. Weigle, Staff Photographer, Chicago Tribune, who took the Belgian war films recently advertised in our pages. The interesting recital of his experiences from the day he left Chicago until his return is liberally illustrated with photographs of war scenes taken by the author. Mr. Weigle's book is a vivid portrayal of experiences encountered on the Belgian battlefields in the taking of moving pictures and, without any claim to literary merit, it outlines the strenuous conditions under which the pictures were secured. Many of the picture houses that are running the war films are finding ready sale for the book, which is published by the Hamming Publishing Company, Chicago.

NEW BUILDINGS AT MUTUAL LOS ANGELES STUDIOS.

A huge building containing one hundred dressing rooms has been erected on the grounds of the Griffith-Mutual studios in Los Angeles, together with another two-story structure for the stage carpenters. The latter building is fully equipped with work benches and all the modern requirements for building and remodeling stage settings.

"A LUCKY DISAPPOINTMENT."

Soon to be released in the Mutual program is a thrilling drama of Western life called "A Lucky Disappointment." It has been written by George Hennessey, and tells how an unwelcome suitor saves father and daughter from a highwayman. "Sheriff" Arthur Mackley both directs and appears in this production, which includes in its cast "Baldy" Belmont, Florence Crawford and Elmer Clifton.

ABELES IN SAVAGE'S "THE MILLION" (Famous Players).

The Famous Players will end the old year by showing Edward Abeles in a film version of Henry W. Savage's successful farce production, "The Million," on the very last day of 1914. This famous melodramatic farce has won the distinction of possessing an abundance of laughter and wholesome fun. The continuous mirth proceeds equally from the action, caricatures and situations of one of the most novel and ingenious plots ever presented on the stage or screen. If the old philosophers are right, and "laughter is wealth," then "The Million" is well named.

"IN KENTUCKY" BEING FILMED.

Under the direction of M. H. Karnes, of Chicago, the famous verses, "In Kentucky," written by Judge James H. Mulligan, of Lexington, Ky., are undergoing picturization.

United States Senator-elect J. C. W. Beckham, Governor James B. McCreary and a number of other distinguished and picturesque citizens and "Colonels" of Kentucky will figure in the film, appropriate scenery will be provided for and line by line each of the thirty-five stanzas will have its sentiment pictorially represented. Gen. Roger D. Williams, of Lexington, has been instrumental in getting the cast, which includes a number of the society women of Louisville and Lexington, to agree to pose before the camera.

The first run of the film will take place in Lexington after which it will be released throughout the country. It is also to be one of the attractions of the Kentucky exhibit at the Panama-Pacific Exposition.

FAMOUS PLAYERS SECURES "BELLA DONNA."

The Famous Players' Film Co. will shortly begin an elaborate film production of the world-famed dramatic masterpiece, "Bella Donna," dramatized from the celebrated novel of Robert Hichens by J. B. Fagan, in which Pauline Frederick will be presented in the title role. Miss Frederick and an exceptionally chosen supporting company will be sent to Florida for the exteriors of this noted subject, the atmospheric and geographical conditions of the Southern Atlantic coast being ideally suited for the environment of the play. The film version will be produced under the direction of Edwin S. Porter and Hugh Ford.

"Bella Donna" brought stellar distinction to Mrs. Pat Campbell in England, and it was also in this play that Madame Alla Nazimova won one of her earliest American triumphs. With the thrilling story itself, the exotic atmosphere of Egypt and the desert, the magic of the mysterious and sinuous Nile, so strangely like the dangerously beautiful and alluring heroine, "Bella Donna" promises much that is valuable in a photoplay, abounding as it does in thrilling mystery and color. Pauline Frederick will play the part of the fascinating Ruby Chepstow, known to her admirers as "Bella Donna." Miss Frederick, who has won a personal triumph in the current success, "Innocent," is under contract with the Famous Players for her exclusive motion picture services.

ALLIANCE EXCHANGES INCREASE.

Last week saw the addition of five new exchanges to the list of Alliance offices, which now total nineteen. These are situated at strategic centers in the United States and Canada and are within easy reaching distance of every exhibitor.

In the West the new offices are located in Spokane, Wash.; Butte, Montana, and in Denver. The South will have two new offices. In Dallas the new exchange will be known as the Alliance Film Co. of Texas, and will be one of the best equipped film houses in the South. This concern will operate under the management of J. W. Hill, Jr., and will handle the Alliance Program in Texas, Oklahoma, Louisiana and Arkansas. The other southern exchange will be located in Atlanta, Ga., and will be known as the Hybar Film Corp. The latter concern will have the exclusive rights in Georgia, Alabama, North and South Carolina and Florida.

Arthur S. Hyman, formerly general representative of the World Film Corp. in the South, and P. T. Barber, late advertising manager of the Atlanta Constitution, are the men behind the Hybar organization.

CABANNE PRODUCING "THE BETTER WAY."

W. C. Cabanne is producing for the Mutual program a one-reel heart-interest drama called "The Better Way," in which Dorothy Gish, as a young servant, keeps up a brave struggle to hold her father, an ex-convict, played by F. A. Turner, in the straight and narrow path.

WILL HANDLE KRITERION SERVICE.

Co-operative Service Company, 703 Odd Fellows building, Indianapolis, Ind., who had signed contracts for the Popular Players Program, have completed arrangements with Kriterion Service for the Indianapolis and St. Louis territories. Their offices will be in Indianapolis, St. Louis, Fort Wayne, Louisville and Evansville.

The Greater Tri-State Feature Film Company have closed contracts with the Mica Film Corporation for the Kriterion service. The company is composed of David Keen, Lee Sonneborn, Andrew G. Steen and M. J. Sonneborn. These men are all well known among the trade. They will have offices in Philadelphia, Baltimore and Wilkes-Barre.

LUBIN TESTS "PHOTOLITE."

Visitors to the Lubin Manufacturing Company recently were interested in an unusually brilliant light coming through the glass sides of the big studio. Upon investigation they discovered that the illuminating engineers of the National Lamp Works laboratories were making exhaustive tests with a new incandescent light, known as the Photolite, which has never been used before in the taking of moving pictures. Dr. M. Luckiesh and Mr. H. H. Magdsick of Cleveland, the man who is in charge of the illuminating of the Woolworth Building tower in New York, are in charge of the visiting engineers. The new light was brought to the Lubin Studios in order that the Lubin engineers, under the direction of Mr. Edward L. Simmons, might experiment and pass their opinion upon it. The new light is over half a million candle power and requires the energy of 150-horsepower generator to operate it.

DAVE KLINE JOINS WORLD FILM FORCES.

David Kline, a showman known to almost every theatrical manager in the country, is now connected with the Pittsburgh office of the World Film Corporation in the capacity of road man. Mr. Kline has been in the show business for the past thirteen years and says the "legitimate" has suffered of late years on account of the popularity of the pictures to such an extent that he decided to take up the latter—"where the money is now made." He was advance agent for various Charles E. Blaney shows for eight years, and was connected with Wallace's and Ringling's circuses for several years. He was business manager for William H. Crane, one of Frohman's stars, three years, and acted as advance agent for Vivian Martin in "Father and the Boys;" Vivian Prescott in "Young Buffalo, King of the Wild West;" King Baggott in "More to Be Pitied Than Scorned;" and also the latter-named star when he played juvenile lead in "Mrs. Wiggs of the Cabbage Patch."

THREE BIG "BOX OFFICE" PRODUCTIONS.

William Fox, president of The Box Office Attraction Company, has announced three more big "Productions Extraordinary," which is included in his series of fifty releases of big stage hits.

"The Gilded Fool," by Henri Gay Carlton, produced at Miner's Fifth Avenue theater by Nat Goodwin. Mr. Goodwin starred in this play. The story concerns a young fool born with a gold spoon in his mouth who, after receiving many material hard knocks, manages to crowd some sense into his cranium and proves that he is not the fool that they thought him to be.

"The Butterfly on the Wheel," by Francis Neilson and Edward G. Hemmerde, produced by the Shuberts in January, 1912, at the 39th Street theater with Madge Titheradge and Louis Waller. This is a story of scandal in English society where the wife becomes involved in a scandalous divorce action. The big speech by the heroine stirred Broadway.

"The World and His Wife," by Hose Echegarays, the Spanish dramatist who wrote all the great plays for the Royal theater at Madrid. This play was translated by Frederick Nirelinger, produced by William Faversham and used by him as a starring vehicle for both himself and his wife, Julia Opp. This play deals with gossip and its evil effects.

ROLFE MAKES DEAL WITH FISKE.

B. A. Rolfe, head of the producing company which bears his name, left for Hollywood, Cal., this week where plans for the occupation of a studio, now being equipped, will take up most of his attention. Before leaving, however, Mr. Rolfe announced that he had formed an alliance with the prominent producing manager, Harrison Grey Fiske, and that he had secured the principal dramatic success of this manager and that arrangements were going forward, looking to the presentation of Mrs. Fiske, undoubtedly one of the most dignified and famous of dramatic stars, in one of her former successes.

Mr. Rolfe's arrangement with Mr. Fiske, the ramifications and obligations of the contract and the ultimate indulging in actual production work by the artistic producer himself, makes the Rolfe-Fiske connection one to be anticipated by the entire industry.

The presentation of the Fiske plays will be made through the Alco Film Corporation with which Mr. Rolfe's concern is allied.

UNIQUE PUBLICITY SCHEME WITH KLEINE'S "CAESAR."

Manager Winstock of the National Amusement Company, Portland, Oregon, one of the livest exhibitors in the west, has booked George Kleine's big film spectacle, "Julius Caesar." Mr. Winstock has obtained a great deal of publicity through the Portland papers by offering a complete set of Shakespeare's works to the school boy or girl writing the best essay on "Caesar" from the film portrayal. The only conditions connected with the contest are that the writers shall be pupils of Portland schools; that essays shall not exceed five hundred words and shall be delivered at the box office of the National before midnight on Saturday following the exhibition date, and that contestants attend the afternoon performances.

Mr. Winstock is thus enabled to get what is equivalent to a special matinee and considerable helpful publicity on the total outlay of the cost of a single set of books.

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Exhibitors News

Interesting Information Concerning Moving Picture Men Gathered By Moving Picture World Correspondents Everywhere.

DETROIT.

JOHN H. KUNSKY, INC., is the name under which the chain of theaters formerly controlled by the Casino Amusement Company, is now being operated. The executive offices continue to be in the Dime Bank building. The film exchange business controlled by Mr. Kunsky is still operated under the name of the Casino Feature Film Company.

The Empress theater, on Woodward avenue, managed by J. M. Wood, is now running a straight feature policy. The admission price is ten cents; in fact, ten cents has been charged for the past eight months. Mr. Wood runs the Paramount features after they play the Washington and Liberty theaters; he gets the first run, however, of the Alliance program.

Starting Monday, December 7, the Alhambra and Garden theaters, have adopted the straight feature policy, running features every night in the week. Preceding the regular feature at the Garden, a short educational film is shown.

At the invitation of M. Geiger, Detroit representative of the Eclectic Film Company, many exhibitors met at the New Empire theater, Wednesday evening, December 9, following the last show and saw the first exhibition in this city of the beautiful Pathe natural color production "Life of Our Savior." The exhibitors were strongly impressed with the picture, judging from the many favorable comments heard while it was being shown. On Thursday, Mr. Geiger received no less than a dozen phone calls from exhibitors asking what dates were open. Mr. Geiger makes his headquarters at the Hotel Berghoff, where he will always be glad to meet exhibitors. He has already made a number of bookings on the new serial "Exploits of Elaine," which will be released December 28.

At the Broadway theater, Wednesday, December 9, the Renfax musical motion pictures were exhibited for the benefit of exhibitors.

The first free exhibition of moving pictures for school children took place at the Washington theater, Saturday morning, December 12, the use of which was donated by John H. Kunsky. The pictures were donated by A. J. Gillingham, of the General Film Company. The Mayor of the city, Hon. Oscar B. Marx, spoke on "Safety First." Each week there will be different pictures shown, and some prominent person will address the children. Mrs. E. C. Watson, president of the league conducting the exhibitions, said: "We wish to illustrate the teaching of history, geography and literature of the schools, and while the first efforts may fall far short of our ideal, we hope the plan will eventually work out. In the meantime the public will be educated to the thought. We hope to seat about 1,500 children each Saturday, and 11,000 before we are though. The pictures will continue for some weeks." For the first week a film entitled "The Result of Carelessness" was shown, followed by a "Trip Through Spain." Also a picture on woodcarving.

Twenty Michigan counties have been showing prize apples and fruits at 180 Jefferson avenue. Added interest was given to the exhibit by 4,000 feet of moving pictures showing splendid views of Michigan orchards and farms. The exhibit was under the management of the Western Michigan Development Company.

The Detroit News has joined the Chicago Tribune and the Thanhouser Syndicate Corporation in offering ten thousand dollars for a photoplay serial story. All those who care to contribute should send manuscripts to the Scenario Dept., Detroit News, Detroit, Mich., before midnight, Jan. 17.

Large crowds attended the special showing of war pictures at the Broadway theater, the week of December 6. The pictures were taken by a staff photographer of the Chicago Tribune with special permission of the Belgian government. The Broadway theater management donated a certain percentage of the receipts to the local Red Cross Society in addition to the 50 per cent. covered by contract with the Belgian government. A. J. Gillingham, of the General Film Company, was responsible for the Detroit showing of these pictures. During the week, the Belgian consul was the guest of the house management.

Through the efforts of the Chapter B, Michigan P. E. O. Society, nearly 500 children were entertained December 9 at the Washington theater to see "The Rose of the Rancho." The organization sold many hundreds of tickets for the matinees at the Washington Tuesday, Wednesday and Thursday, the proceeds of which were devoted to the East Side Settlement. Many people bought tickets and turned them right back to the society, and these were used to entertain the orphan children.

Moving pictures do not affect the morals of youth, according to the three judges who decided a debate held in the Utley branch library Tuesday evening, December 8, by members of the Detroit Women Writers' Club. The subject of the debate was "Resolved, That the Moving Picture Shows Do More Harm Than Good." Both sides presented many arguments. Among the judges was Lester Potter, former censor of pictures for the police department, and now a member of the detective staff. After the debate, members of the club asked Mr. Potter many questions pertaining to the industry. One important one was that of "flickering." Someone said that pictures hurt the eyes. Mr. Potter explained that people going to picture shows should use the same judgment as they would in reading a newspaper; in other words, if they are near-sighted they hold a newspaper close, and so should sit closer to the front at a theater, and the same thing to those who are far-sighted. Mr. Potter told of the great good pictures were doing, even though occasionally a bad film would creep in.

The Detroit Exhibitors' League have appointed a committee to call on the film exchanges and endeavor to bring about some understanding of showing only such pictures as are passed by the National Board of Censorship. This committee consists of H. F. Fowser, Thomas Lynch and J. C. Ritter. "The exhibitors feel that any film that is passed by the National Board of Censorship is fit to be shown anywhere," said Mr. Ritter. "As it is now the exhibitors are handling some film considered objectionable. There is no particular type that they object to, only a film here and there. If the exchanges will handle only films that are passed by the National Board we think it will result in betterment of the motion picture industry."

H. P. Decker, representing the Box Office Attraction Co., was in Detroit the week of December 7.

At the office of John H. Kunsky, Inc., there is a special room for managers where they can get together and talk things over among themselves. In this room there is a bulletin board for notices, etc. Hardly a week goes by that Mr. Kunsky does not paste up some article of interest taken from the Moving Picture World. Although Mr. Kunsky is an exceedingly busy man with his nine theaters and his film exchange, he always finds time each week to look through the World and take particular notice of items that are especially interesting. Mr. Kunsky goes further than this. He personally subscribes for nine copies of the Moving Picture World, so that each manager gets a copy every week. He says that the reason he does this is because he does not know of a better way to keep his men posted on what is going on in the industry. He not only gives his managers a copy every week gratis, but wants them to read it through carefully, because the more they know about the business, the more valuable they become to themselves, and hence, the person who employs them.

C. M. Davis, Detroit representative for the Alco, went to New York on December 8. He was gone for three days on business.

One of the greatest Keystone comedies ever seen in Detroit was presented at the New Empire on Sunday, December 6, entitled "His Pre-Historic Past." Those who saw it are still telling their friends to "be sure and see it when you get a chance."

Lathan Bros. will open a moving picture theater at 235 Michigan avenue. Alterations are now being made to the building, and it is expected to have the house ready to open by holiday time.

F. P. D'Arcy, owner of the New theater, in Kalamazoo, Mich., was a recent visitor in Detroit and signed with the Detroit Universal Film Company for the regular program. Mr. D'Arcy was on his way home from Dayton, Ohio, where he saw the first run of "Opened Shutters," a new Universal release.

Lymah H. Howe was at the Garrick theater Sunday evening, December 6. Some of the most marvelous examples of the moving picture are included in the semi-scientific films, showing animal life under the sea, bird life, chemical changes in metals and minerals and the growth of flowers. The travel pictures were remarkable.

The Detroit branch of International Association of Theatrical Stage Employes are asking for an increase in wages. The Detroit Theater Managers held a meeting December 8, but would not accede to their demands, which they said were unreasonable.

The Gladwin Park theater, under the management of Mr. Mellon, has changed its policy owing to the large number of people who have been turned away nightly. Instead of starting the shows at 7.30 and 9 P. M., the first performance will start at 6.45 and will run until 11 P. M., which will mean that three shows can be given nightly instead of only two as in the past. The change became effective Monday, December 7. Matinees have been discontinued, except on Saturdays, Sundays and holidays.

The new Jewish theater at 448 Gratiot avenue is managed by Frank Papp; the operator is James Williamson. The admission price is five cents. The house seats 540 people. The equipment in the operating room consists of two Powers 6A machines, motor driven. The picture throw is 45 feet, but the theater itself is a very deep one.

W. G. Kaliska is the new manager at the Royal and Casino theaters, owned by John H. Kunsky, Inc., succeeding Mr. Irons, who went to the Liberty and lately to the Washington. Mr. Kaliska formerly managed the Allendale theater in Buffalo for a year, and previous to that time was manager of the Strand in that city. He has been connected with the legitimate stage, film exchanges, and every department of theatricals.

The Vinewood theater has been sold by Barry & Dietz to Mrs. Fannie Rodger. The theater is in a two-story brick building on a lot 40 by 100 feet on the south side of Michigan avenue, near Vinewood avenue. It is valued at $5,000.

Hereafter all pictures shown at the Pallister theater will be censored by a joint committee of the Drama League and the Collegiate Alumnae, arrangements having been made with Mrs. Julia H. Finster, proprietress of the Pallister.

The Arbor theater, at Woodward and Harper avenues, owned by Alvan D. Hirsch, was opened for the first time Saturday evening, December 12. The house seats 400. Inside and out the theater has the arbor effect. Mr. Hirsch plans to have two nights of features and the balance of mixed programs. The house is 40 by 75 feet in size. Mr. Hirsch owns the large lot in the rear, and later on, if business warrants, he plans to erect a much larger auditorium, using the present theater as a lobby. A Powers machine is in the operating room; a Masterlite screen is used for showing the pictures.

SMITH.

NEW ENGLAND.

NEW ENGLAND wishes a Merry Christmas and Happy New Year to all members of the trade throughout the country.

The Orpheum theater, North Cambridge, Mass., is under new management, Samuel Moscow having disposed of his interest to F. H. Wotton, who operates a circuit of theaters. G. F. McNamee, of Philadelphia, is the new manager of the house. Mr. Moscow, while operating the theater in his own interests, was also affiliated with the Eastern Theaters Company. He now intends to devote his entire time to this latter concern.

Samuel Goldstein of the Broadway theater, Springfield, Mass.; Edward Knight, of the Bijou theater, Springfield, and Neil Kelliher, of the Opera house, Waterville, Maine, paid a visit to Ed Farrell, manager of the New England office of the General Film Company, last week.

A unique form of advertising is to be tested by E. S. Brown, proprietor of a large department store in Fall River, Mass., during the Christmas shopping season. He has contracted for the old Edison feature "The Night Before Christmas." A screen will be placed on a building opposite his establishment and the film will be run off for shoppers.

Rock and Hayes plan to open their New Marlboro theater on December 22. The house has a seating capacity of 1,050. The proprietors have contracted for Mutual service. The opening attraction will be the Majestic and Reliance film "Home Sweet Home," which was produced under the direction of D. W. Griffiths.

Harry Campbell, former New England manager of Warner Features, Inc., and more recently connected with the Eastern Theaters Company, has assumed charge of the New England office of the Box Office Attraction Company. Mr. Campbell is one of the best known film men in New England and was one of the first to enter the exchage field. His thorough knowledge of the game combined with his admirable qualities will prove a valuable acquisition to the William Fox forces. He succeeds Louis S. Levine, who established the local office last March. Mr. Campbell intends to interview every exhibitor in the district with the assistance of four road men.

Joseph Mack, one of the most popular theatrical men of Boston, who was manager of the Hub theater for a number of years, is now associated with the Eclectic Feature Film Exchange.

Another big feature attraction has been doing a good business in Tremont Temple in Raymond L. Ditmar's extraordinary pictures of animal life.

Nearly 2,000 school children gathered in Tremont Temple last Saturday to see the first exhibition of motion pictures ever given in Boston exclusively for their benefit. These film entertainments are arranged under the auspices of the Women's Educational and Industrial Union, children's players department. The first reel was a pictorial presentation of Longfellow's poem, "The Children's Hour." The pillow fight was immensely enjoyed by the children. This was followed by a humorous reel, depicting the adventures of a police dog, wherein the final downfall of a wrongdoer gave tremendous satisfaction. Between the reels, Parker B. Feld, of the Children's Mission, explained the pictures.

Building Commissioner O'Hearn prohibited the exhibition of the Belgian War pictures, which have been playing at the Boston theater, at the Boston Press Club, last Sunday afternoon. He said that the building was not provided with sufficient fire exits.

P. A. Shea has sold the Park theater, Woonsocket, R. I., to J. J. Donahue.

The Mount Washington theater at Haverhill, Mass., will be opened about the first of the year by Messrs. Hazen and Metcalf.

Henry Shanley of the Adams theater, Attleboro, is planning to open another house in that city.

P. A. Powers, president of the Universal Film Service and Warner's Features, was a visitor to the Hub during the week.

B. H. Bodge of the Elite theater, Norwood, and H. S. Davis of the Opera House, Cavendish, Vermont, have booked several new features through Winfield H. Bradley, manager of the New England office of the Mutual Film Corporation.

N. D. Morrill, formerly connected with the Box Office Attraction Company, is now in charge of the Portland, Maine, office of the Mutual Film Corporation, succeeding H. W. Hatch, who has been transferred to the Buffalo office.

The New England Universal Film Exchange is planning to build and own their exchange. Manager J. A. Eslow is negotiating for the purchase of 4,000 square feet of land at the corner of Massachusetts avenue and Newbury street, Back Bay.

The Emery theater has opened at Providence, R. I., featuring the Thanhouser serial "Zudora." M. R. Toohey is manager of the house. It has a seating capacity of 2,000 and its lobby is one of the most expensive in the country.

H. Hirsch, New England distributor for the Thanhouser Syndicate Corporation, visited the Thanhouser studios at Rochelle, N. Y., last Sunday, looking over the future releases of "Zudora." While there, he had a conference with Author Daniel C. Goodman, Publicity Director Joseph Cairns and Directing Producer Fred Sullivan.

Thomas D. Sorerio of the Gaiety theater, Providence, R. I., reports that the World Film Corporation's production "The Man of the Hour" went big with his audiences last week.

In an endeavor to get young folks to attend church the Rev. D. H. Hickey, pastor of the Barnham Memorial Church, South Boston, plans to give moving picture exhibitions in connection with the services at his church. In discussing the matter, Mr. Hickey said: "My problem is to get boys and girls off the street corners at night. I am going to solve it in a way that young people like. The young and old like pictures. When a man gets home from his work he wants some entertainment. What is more entertaining than moving pictures of the right kind? My church will have these exhibitions regularly."

Harry Campbell, proprietor of the Princess theater, Marlboro, has thoroughly renovated his house. He has installed a new floor, a pipe organ and 800 new seats.

Paul W. Panzer of the Eclectic Feature Film Company is appearing at the Somerville theater, Somerville, Mass., and the Scenic Temple, Cambridge, during the week. He describes how the various scenes of the "Perils of Pauline" were made.

Stephen Bogrett, proprietor of the Bijou theater, Bangor, Maine, has contracted to use the features of the World Film Corporation. He started last week with "The Marked Woman" featuring Barbara Tennant.

J. H. Huff has opened the Lincoln theater at Worcester, Mass. He is using World Film features.

Samuel Pinanski, manager of the Modern theater, Boston, is corraling a list of names of the patrons of his theater that, when completed, will keep several girls busy from one end of the week to another. He proposes to have heart to heart chats with his audiences by means of the weekly publication, to be known as the "Modern Times." Future attractions, brief biographies of the leading stars, their peculiarities and opinions of the public will be published.

At the opening of the Franklin Park theater at Blue avenue and Columbia road, Dorchester, it was necessary to seek the aid of the police reserves to handle the large crowd that was unable to secure admission to the house. A half an hour before the beginning of the show the house was packed to the doors. The main feature was the Paramount picture "Behind the Scenes," with Mary Pickford.

The World Film Corporation's latest release, "Your Girl and Mine," which is to be presented with the co-operation of various suffragette organizations throughout the country, ought to go big in New England. At the present time the question of "Votes for Women" is at its height in this section. McCLOSKEY.

WASHINGTON, D. C.

BUSINESS in Baltimore, Md., is rather dull, according to William Fait, Jr., who is connected with a string of moving picture houses in that city. "I do not know what the trouble is, but I was in fifteen houses today during the rush period and it is safe to say that you could have put the combined audiences into any one house. Neither the ten-cent nor the nickel houses are doing anything. The vaudeville houses seem to be doing some business, but nothing in comparison with what they should do, and this same thing applies to the legitimate houses.

"In all probability," he continued, "the present slump is due to the fact that so many people are out of work. Out of fifty thousand of a certain class, employees of clothing, hat, cap and other factories, fully thirty-five thousand are out of work, and we have something in Baltimore today, and I do not remember of ever having seen this before—they are maintaining stations at which sandwiches and coffee are being given away. Of course, there have been a few weeks in which we have made money, by that I mean weeks in which we have made a net profit of more than the depreciation of a house and the incidentals that cannot be figured upon, amounts to, but these weeks have been very few. I am, perhaps, a little bit pessimistic. My father believes that after the first of January things will begin to boom; in fact, he is just the reverse, quite optimistic, and that all of these people will again have work and little by little conditions will right themselves. I cannot take quite the same view, but, like all of the rest of the exhibitors who feel this depression, I can say 'here's hopin it's so.'"

Mr. Fait may appear somewhat pessimistic, but strange to say there are many others who tell much the same story. There are few exhibitors who come to the National capital who can truthfully say there's much doing anywhere.

The members of Local No. 224, of the Moving Picture Machine Operators' Protective Union, are extremely busy these days preparing for their annual ball, which is to be given on February 8, next. The fifth annual ball of Local No. 181, of Baltimore, Md., will be held at Hazazar's Hall, at 111 West Franklin street, on January 25.

W. S. Simeral, of the Simeral Amusement Company, Clarksburg, W. Va., stopped over in Washington last week on his way to Florida, where it is said he will investigate the possibilities of an orange plantation.

S. B. Hutchins, of the Olympic Theater, Portsmouth, Va., visited the feature film exchanges.

Upon the recommendations made by Assessor W. P. Richards and Building Inspector Morris Hacker, motion picture and other theaters may hereafter be established on approval of the majority of the property owners and tenants on the two sides of the street in the block where a location is sought, the two sides to be considered together and not separately, as has previously been the case. In a recent issue, where an applicant desired to open a moving picture theater in the northwest section of the city, he secured the necessary signatures from the people on the one side of the street where there were numerous houses, but failed to secure a majority of those residents on the opposite side, of which there were three. It was therefore deemed that the regulation would be fairer if it demanded only a majority of signatures from residents and property owners on both sides of the street combined, be obtained, and the commissioners of the District of Columbia have accordingly adopted the change.

While in Washington last week, J. D. Hofheimer, who operates the Strand, Arcade, Palace and Manhattan moving picture theaters in Norfolk, Va., contracted for a number of feature films. For the Arcade he booked twenty-four to be delivered at the rate of three a week; one a week for the Strand, "The Perils of Pauline" and "The Exploits of Elaine," which is soon to be released, for the Arcade and Palace. All of this business went to the Eclectic Feature Film Company.

Jack Levy, manager of the Greater New York Film Rental Company, of New York; A. Carlos, representative of the Box Office Attractions Company, and C. L. Worthington, manager of the Philadelphia office of the latter concern, were visitors at the new quarters of the Greater New York Film Rental Co. and of the Box Office Attractions Co., at 305-307 Ninth street, Northwest.

Clifton Cross and W. F. Crall, representing the Norfolk Moving Picture Company, both of Norfolk, Va., were visitors here during the week.

Leon and May have opened the Dixie Theater in Manassas, Va.

M. L. Hofheimer has opened his New Theater in Richmond, Va. This is a very attractive house, with a seating capacity of 375. It is built on a rather unique plan in that the rear of the house is the front; upon entering the theater, the patron finds himself just back of the last rows of seats. It is claimed that this arrangement of seats forms many advantages. The house is well graded and the lighting is furnished by a number of the so-called direct-indirect lamps. The Powers 6-A machines have been installed. Mr. Hofheimer has also just opened the National moving picture theater in Lynchburg, Va.

David Warner, who has been managing the Baltimore office for Warner's Features, Inc., has been transferred to New York and his place taken by W. H. O'Brien, formerly at the Wilkes-Barre, Pa., branch of the Mutual Film Company.

The Strand Theater, in Richmond, Va., has been closed.

It is quite pleasing to note that all but two of the houses in Richmond, Va., are now charging an admission of ten cents after six o'clock in the evening and the exhibitors are reporting that they are meeting with much better results.

The Lyric Theater, in Petersburg, Va., is reported closed.

Charles A. Somma has taken over the Dixie from H. C. Eberhardt, in Richmond.

The box office receipts fell off considerably last week, on account of continued rainy weather. Happening just as the exhibitors were becoming more optimistic, the setback is again bringing forth complaints of hard times. The Belasco Theater, however, is resorting to the six-reel Universal Feature, "Damon and Pythias," with two exhibitions daily and prices at ten, fifteen and twenty-five cents, and the Columbia will show through the present week the photoplay "Twenty Thousand Leagues Under the Sea." The play at the Belasco is booked for two weeks.

Mrs. Mary M. E. Stenz has filed an answer to the suit brought by the Hippodrome Amusement Company to enjoin her from attempting to eject them from the theater at 808 K street, Northwest, and from raising their rent at that place. The Hippodrome Amusement Company held a five-year lease on the property, at an annual rental of $1,500, which lease contained a clause by which they could obtain an extension of two years upon its expiration on December 1, 1914, "at a reasonable increase in the rent." An effort was made to secure the extension under such condition, but it is claimed that Mrs. Stenz demanded $200 per month, which the company claims is unjust, unreasonable and prohibitory, and have asked that the District Supreme Court decide what a reasonable increase in the rent would be. Mrs. Stenz in her answer says the new rent she wants is not at all unreasonable. CLARENCE L. LINZ.

MICHIGAN.

MANAGERS of moving picture theaters in Houghton county were urged to add one cent to the price of every ticket sold between Dec. 15 and 24 and to turn over the extra receipts to the Houghton County Anti-Tuberculosis Society.

The Family theater at North Branch is giving away a set of Japanese china every Monday night.

The Star Theater Company of Calumet has opened a moving picture show in the Grand hall at Mohawk and will give exhibitions Sunday, Monday, Wednesday and Saturday evenings.

Work of remodeling the building at 901 Monroe avenue in Grand Rapids for the new Original Vaudette theater for Gilligham & Smith has begun. The house will seat 350. It is planned to open it on New Year's Eve.

The Gem and Electric Theater Company of Manistee has been incorporated with a capital stock of $3,500.

N. C. Nelson of Greenville has opened two moving picture shows at Greensboro, S. C.

Manager Paul J. Schlossman furnished "Judith of Bethulia" to the Muskegon Woman's Club to follow the reading of a paper on "The Moving Picture," by Mrs. William A. Campbell of Muskegon.

A design has been selected from the suggestions offered for the houses under the management of the Delft Theater Company. Miss Margaret Conkling of Marquette designed a Dutch boy, one hand in the pocket of his capacious blue trousers, the other at his blue cap, wearing a shirt of light tan, with touches of red to enliven the costume. This figure will be executed in colored stucco and placed in a niche in the various theaters. It is planned to open the new Delft theater in Munising on New Year's Eve.

The new Princess theater, which has been opened at Cadillac by the Mertzes and which will be managed by Harry Mertz, will be a five-cent house except on Wednesdays, Saturdays and Holidays, when special bills will be given at ten cents. Alfred Schoenhoals of Cadillac will be in charge of the projection.

MIDWEST SPECIAL SERVICE.

INDIANA.

MAURICE LATIMER, Cannelton, Ind., after a short visit at home, has started on another roving trip with his moving picture outfit. He has a set of films of an educational nature which he exhibits at school houses. He travels in a covered vehicle built especially for the purpose. His moving picture machine is operated from storage batteries and the pictures he shows are as up-to-date as those shown in any of the regular moving picture theaters.

Manager Stover of the Orpheum theater, Plymouth, Ind., has been making some improvements. A partition and storm doors have been placed in the east side of the lobby. The change will add considerably to the comfort of the house. A new furnace also has been installed.

Cleo Miller, of Brownsburg, is running a picture show two nights a week in Hayworth Hall, Pittsboro. Miller had some trouble getting a license and making other arrangements for his show, but finally got things straightened out and is now running every Wednesday and Saturday.

The Col-Day theater, Jasonville, has added a steel-lined booth as an improvement to the house.

Leo Gressley and John Howell expect to open a picture show at Stringtown, Indiana, near Monroeville.

L. J. Dunning, Plymouth, Ind., has bought a picture theater at Noblesville, Ind., and left Plymouth to take possession. There are only two theaters in Noblesville and both are ten-cent houses. Dunning's Plymouth friends do not know which house he bought.

The Orpheum and Crescent moving picture houses at Terre Haute have agreed to display pictures to help the Red Cross Christmas sale until Christmas Eve. The Crescent theater also has agreed to run the Red Cross picture play on the causes of tuberculosis on Saturdays.

The New Era theater, Columbus, Ind., has been bought by L. C. Moses, of Lima, Ohio, from the former owner, Harry Rosenbush of Columbus. Mr. Moses says that he will run the house on a slightly different basis and expects to make it strictly a 5-cent house. Mr. Moses was connected with the Standard Oil Company at Lima, and this is his first venture in the moving picture business.

Councilman Miller of Indianapolis has introduced a new license ordinance that makes the moving picture show pay a graduated fee according to the number of performances and the size of the house. In some instances the increase amounts to $124 a year. In others the sum is reduced $1. For shows operating from 7 P. M. until midnight only and charging no more than 5 cents the rate is $25, being $1 less than the present rate. For shows operating before 7 P. M. and charging no more than 5 cents the fee is $100 a year, an advance of $74. For shows operating before 7 P. M. and charging more than 5 cents the fee is $150. The larger houses are making a strong protest against the increase on the ground that the Federal tax and local tax make the license fees that Councilman Miller proposes prohibitive.

A large number of moving picture exhibitors from Illinois, Ohio, Kentucky and Indiana, as well as most of the managers of the local photo play houses, accepted the hospitality of the Co-Operative Service Company, Indianapolis, which gave an exhibition of the Kriterian program, which it will control for the Central States. The Starland theater was used for the event and, aside from several film comedies and dramas being shown, a lunch was served. Elmer Brient, for several months associated with local exchanges, is manager of the new concern.

The Palace theater, Richmond, is redeeming fifteen bread labels for the Richmond Baking Company for one admission.

The Cincinnati Motion Picture Company, of Cincinnati, has made a contract with the business interest of Madison, Ind., to make a booster film for the city. The film is to be shown in about 90 theaters in Indiana and Kentucky, and will then be returned to the Commercial Club and held as their property.

Manager Hayes of the Dreamland theater, Mt. Vernon, Ind., has been asked to put on a special program for children on certain nights of the week. He has indicated his willingness to comply as near as possible. The request comes as a result of agitation stirred up by the editor of the Mt. Vernon Unafraid, who summoned attention to what he called pictures that were of bad influence because they showed gambling, drinking, immorality and crime.

The Temple theater, Hartford City, has been sold by Thomas Ellis to Ben Cloud & Son of Peru, Ind. The house has been operating several months as a picture theater, but the new management expects to use vaudeville and legitimate attractions.

Alonzo Cook, owner of the Opera house picture show, Greencastle, has agreed to turn over his entire receipts for one night for the local Christmas fund.

The editor of the LaGrange Call is one of the few to commend the moving picture and to notice that the moving theaters are not trying to feed the public on wild west and crime pictures any more.

The Nickelo at Waldron, Ind., has closed. Waldron people don't seem to care for moving pictures.

The Victoria theater, Indianapolis, is flashing on the screen a notice to the effect that the management would like to know of anyone in the audience the names of their favorite actors. The people who have favorites leave their names and addresses at the box office and the management makes it a point to notify them by mail when films in which these actors appear are on the program. It is a service that the fans appreciate.

"Damon and Pythias," the six-reel feature of the Universal Film Co., was shown in the Murat theater, Indianapolis, for four days, a share of the proceeds going to the local winter relief fund. The local lodges of the Knights of Pythias attended in a body on several nights.

The New York Central lines "Safety First" film story, "Steve Hill's Awakening," was shown in Indianapolis, under the auspices of the Chamber of Commerce. The attraction, which was accompanied by a lecture by Marcus A. Dow, was liberally attended.

C. E. Rogers' plan to give a Sunday afternoon concert and picture show for charity in Crump's theater, Columbus, Ind., was knocked out by the Ministerial Association, which objected to the show on the grounds that it was an opening for other Sunday violations. R. L. JENNE.

MISSOURI.

WHAT is probably a record for one picture has been established by the Christian in Kansas City at the Willis Wood theatre. This subject was run two weeks and during that time it is estimated that over 50,000 people saw the picture. Every night during the first week the house was packed to standing room, and during the second week it was about the same. On Thanksgiving Day there were 6,676 paid admissions. The picture undoubtedly made the greatest hit of any picture that was ever brought to the city, and all the papers throughout Kansas have commented on it.

J. B. Price, manager of the Star theatre at Hannibal, Mo., turned his entire house over to the charity associations of that city Friday afternoon, December 4. Three shows were given that afternoon and the association received a very handsome sum of money. His program was "The Old Flute Player" and a comedy.

James V. Chilton has sold his theatre in conception to parties in that city whose names have not been announced. Mr. Chilton has returned to his home in Stanberry, Mo.

The Missouri University has a complete set of slides dealing with the conditions that led up to the war in Europe. The slides are loaned to picture theatres that care to use them in conjunction with their regular program. Professors from the university will lecture on the slides if their expenses are paid.

Nine hundred and sixteen school children attended the industrialogs that were shown at the Sedalia theatre in Sedalia, Mo. These pictures dealt with the present problems of the United States as a result of the great struggle in Europe.

C. S. Edwards, who was recently appointed special representative for the Eclectic Film Company, had been confined to his home for over a week on account of illness. He is better now, however, and is able to return to work. He expects to leave for Denver in a short time.

Manager Merritt of the Palace theater announces that another new Powers 6a has been installed. This makes the second new machine that has been installed recently. Mr. Merritt says that since all the buildings that were being constructed around him have been finished business has shown a marked improvement.

The Willis Wood theatre will show "The Spoilers," a big Selig picture, for ten days following a four day engagement of the San Carlo Opera Company. "The Spoilers" is being advertised very extensively. The Lappe-Tighe Amusement Company has had 10,000 heralds printed after its own ideas instead of using stock heralds. Besides this the company has lobby displays in all the hotels and in many of the drug and music stores. This system of advertising has been used considerably by the house. The management of the theatre announces that it also expects to use two full pages of advertising in one of Kansas City's leading newspapers.

The Springfield Daily News every Sunday morning runs a full page of "movie" news; that is, it runs pictures and short notes about the various stars in the picture world, besides the weeks offerings at the various theatres. Most of the matter printed is simply gossip, but it proves that the general public is becoming interested in the personality of the players as well as the pictures themselves.

The merchants of Pleasant Hill are becoming interested in the plan that the Harrisonville, Mo., merchants have adopted to bring customers to town; namely to show free moving pictures. The merchants of Harrisonville give two shows each Saturday, one in the afternoon for the country people who have to return to their home before dark, and one in the evening for the town folks.

H. Taylor, manager of the Queen and the Diamond theatres in Kansas City, reports an excellent business. Mr. Taylor has adopted several interesting advertising "stunts." On Thanksgiving he gave away five turkeys to people holding lucky numbers. On Monday nights he gives away what he calls pay envelopes. Each envelope contains at least one cent and from that up to $5. He says that on Monday night his receipts are nearly doubled. He also intimates that the added receipts are considerably more than is put into the envelopes. BROWN.

CINCINNATI.

THE new Universal serial, "The Master Key," has made its appearance in Cincinnati with much impressiveness, the publicity accompanying it, handled through the Cincinnati Enquirer, being of the first order. A large amount of space has been used, exclusive of that given over to the relation of the story in printed form, and accompanied by a list of the theatres showing the serial, with the dates on which it appears at each of them, has proved to be extremely effective in producing business. The film is being handled in this territory by the Cincinnati Buckeye Film Company.

The new Strand theatre made a clever bid for "high-brow" approval last week, and, apparently, won it, when the management extended an invitation on Saturday to the principals of the public schools, who are rather numerous, to attend the film performance of "Julius Caesar" being presented there the latter half of the week. The school men attended and fully enjoyed the picture, and expressed to the management their high appreciation of its courtesy.

"Your Girl and Mine," the suffragist film, which was produced under the auspices of some of the most prominent feminist leaders in the country, and in which many of them, including Dr. Anna Shaw and others, appear as actors, is to be released in this section shortly by the World Feature Film Corporation's local office, and Manager Brehm expresses himself as confident that it will not only be a pronounced hit purely as a drama, but that it will operate as a sure-enough argument in favor of equal suffrage. Another recent release was the World's "Prince of Peace," which was sent out last week. The local office announces that hereafter there will be a weekly one-reel comedy released, with a big feature semi-monthly.

The Orpheum had one of the biggest Sundays last week of the entire series of big Sundays which has been noticeable at that large house, the secret of the unusual crowds being the fact that there was a bargain offering of an unusual nature. Two five-reel features were shown, "Lena Rivers," and the Famous Players' production of "The Scales of Justice," making ten reels for ten cents. The lobby was jammed for every show during the entire afternoon and evening.

The new Hippodrome theater, which will be the largest photoplay house on the south side of the river around Cincinnati, is getting along nicely, and indications are that the Newport house will be completed within a comparatively short time. Several additional contracts were let recently for the work of finishing up the structure, and if the weather permits the work to be pushed as rapidly as is desired the management will yet be able to get in on a considerable part of the winter season.

The Edward-Zeitler Feature Film Company, a well-known concern in the film business, has made arrangements to open a permanent office in Cincinnati, adding another to the already numerous exchanges and branches doing business here. The quarters of the company are to be in the Savoy building on Sixth street.

The Forest theater, a new house in Avondale, Cincinnati, at Reading Road and Forest avenue, started off with a good device to let people know of its existence, a popularity contest, in which patrons were given an opportunity to vote for the prettiest girl in Avondale, running through its first week. Arrangements were made for the exhibition of moving pictures of the winner, lending an unusual touch to a business-getting plan not in itself out of the ordinary.

The Valentine, the newest and one of the largest motion-picture houses in Canton, O., opened recently with marked success, the initial offering, "The Mystery of Edwin Drood," founded on Dickens' unfinished novel, meeting with the approval of large audiences. The house is up to date in every respect, and is unusually attractive. It is so constructed as to the stage mechanism, dressing-rooms and so forth that it can be used for vaudeville later on, but at the present time the management has indicated its intention of showing only moving pictures, the Shubert-Brady productions being scheduled for a leading part, as the Valentine has the exclusive rights to these productions in Canton.

It is reported from Wapakoneta, O., that A.

P. Gibbs, a well-known owner of motion-picture houses, of which he has a considerable string, is planning to open a new house in that town, as he was there recently looking over the field with a view to selecting a site or an appropriate building. On the fairly tenable ground, as Mr. Gibbs put it, "that the show business is like a crowded car, always room for one more," he feels that there is room in Wapakoneta for another house, and will probably make definite arrangements for its construction in a short time. His headquarters are in St. Louis.

CASEY.

KENTUCKY.

BAD weather in Louisville since the first of December has had a tendency to lower attendance at the moving picture houses, especially at the outskirt theaters. Such houses as have been running serials have noted that patrons were so much interested that they turned out in very bad weather and serial nights have been busy ones. Social activities have been waning this fall and the downtown moving picture houses and theaters have done very well indeed.

Fred Sheldon, president and general manager of the S. & P. Film & Supply Company, Louisville, reports a very satisfactory business. The war tax which went into effect on the first of the month has wrought less havoc in the business than was expected. Mr. Sheldon stated that he lost one theater in West Virginia and one at Morton's Gap, Ky., though in both cases the houses were small and would probably have closed for the bad winter months anyway.

Frank Hammer, who was formerly connected with the Mutual Film Corporation's Louisville office, is now traveling out of Chicago for the Peerless Film Company of Louisville. During the first week in December he paid a visit to his old friends and acquaintances in Louisville.

The Louisville office of the Warner Feature Flm Corporation has been wound up and reopened in Evansville, Ind. The Indianapolis office will handle the Falls City district as it did before the local office was opened. J. J. Hebert, former manager and road man for the Louisville office, will now travel out of the Evansville office.

George Owens, who operates the only moving picture theater in Mt. Vernon, Ky., was recently in Louisville making arrangements for new film service for the Kentucky Boone Way theater.

Edward Bingham, of the Empress Film Company, of Indianapolis, Ind., was recently in the city calling on Judge Allen Kinney and several of the other downtown exhibitors.

Johnson Mussellman, formerly connected with the S. & P. Film & Supply Company, of Louisville, and with Louis Dittmar's Arcadia, is now with the Princess Amusement Company.

The first showing of the big Universal feature "The Master Key," was made at the Star theater, starting Sunday and Monday, December 13 and 14. The Central Film Service Company recently ran a large advertisement of the serial in the Louisville Evening Post, of Saturday, December 5, and A. C. Farrell, local manager of the company, has been very successful in his other bookings around the city and out in the state. From the way the film started locally it looks as if good crowds will be in attendance throughout the whole fifteen weeks the serial is to be shown.

J. J. Murdock, executive manager of the B. F. Keith circuit, of which the Mary Anderson theater is a member, was recently in Louisville for a few days and while here arranged for a new scale of prices at the big photoplay house. Hereafter, day and night admissions to the lower floor will be ten cents and seats throughout the rest of the house in the afternoon, with the exception of Saturday and Sunday, will be five cents. The admission fee for children at all times has been set at five cents. Mr. Murdock stated that the character of the productions would in no way be lowered. By reason of the fact that the company has installed motion pictures in a number of theaters throughout the country and also because of the Mary Anderson's big capacity, 1,500, it will be possible to present the largest and best productions at the new schedule of prices. Mr. Murdock was present at one of the Saturday morning performances given for school children. He declared that the Louisville women behind the movement deserved a good deal of praise for their efforts, which have already attained national prominence.

The local branch of the National Red Cross Anti-Tuberculosis Association recently made arrangements whereby the Edison production "The Temple of Moloch" was shown at the Orpheum theater, on Jefferson street near Fourth, Louisville. Arrangements have been made whereby the film will be shown again about December 15, at which time the "Christmas Seal" sales start. This film will be shown in most of the theaters of the state it is said.

The Arista theater, at Lebanon, Ky., owned and operated by Rowland Clark, was destroyed by fire about midnight on December 4. The entire equipment, including instruments, piano, chairs, etc., was destroyed. The loss was about $2,000 which was partly covered by insurance. An adjoining building was also badly damaged. The fire is supposed to have started from a defective flue.

L. H. Stiles, a jeweler of Russellville, Ky., recently held a "dog day show" and by an arrangement with the Dixie theater, of Russellville every one entering a dog in the show was presented with a ticket to the theater. Prizes were offered for the largest, smallest, prettiest and ugliest dogs. The advertisement called for 500 dogs, and a good portion of the 500 were presented. Owners of the four winners were presented with gold watches.

G. D. CRAIN, JR.

SAN FRANCISCO.

H. S. LEVIN, who recently disposed of the Elite theater on Sacramento street, has purchased the New theater on Polk street, near Bush, and will conduct this house along the same lines as the one formerly owned by him.

W. J. Morgan has returned to this city from a trip made recently to Seattle to settle business affairs, and has since left for Los Angeles in company with O. V. Traggardh, of the Union Film & Supply Company, to assume charge of the Los Angeles branch of that concern. The Union Film & Supply Company is preparing to open branches at an early date at Seattle and Portland, and possibly at Salt Lake City.

The Red Mill Cafe, located on Pacific street, has added moving pictures to its program of entertainment.

Louis Hyman, for some time in the booking department of the Golden Gate Film Exchange, Inc., is now with the All Star Feature Distributors.

Frank L. Hudson, of the Pacific Coast division of the Eclectic Film Company, will visit the Salt Lake City branch shortly and will make a tour of inspection over his entire territory.

M. E. Cory, of the Sunset Motion Picture Company, left recently for New York with a copy of the film made during the past summer in the Far North. Mr. Cory will also attend to League matters while away, being president of the San Francisco Local and an officer of the National organization.

That an occasional Western picture of unusual quality and beauty is still acceptable to theater goers here, even those who frequent playhouses of the highest grade, was shown forcibly this week when Grauman's Imperial theater was packed at almost every performance to see "The Bargain."

W. L. Blodgett, formerly a well known exhibitor of Oregon, has purchased the New Bell theater in the Mission district from the Arman Company, of which H. A. Yuzuk is president and manager.

The Pennsylvania Railroad has shipped two huge pasenger cars to this city to be used as a moving picture theater in its exhibit at the Panama-Pacific International Exposition. The cars are to be placed side by side, with the partitions between them torn out, making a unique theater.

Moving pictures were taken of the wreck of the steamer Hanalei, which went ashore recently just north of San Francisco Bay and these were later shown to large audiences at the Portola theater. The wreck was a disastrous one and resulted in the loss of a score of lives.

Mr. Hutchinson, of the American Film Manufacturing Company, paid a visit to San Francisco recently, making his headquarters at the local office of the Pacific Mutual Flm Corporation.

J. L. Warner and wife have returned from an eight weeks' honeymoon trip to the leading Eastern cities, and Mr. Warner is again meeting exhibitors. He promises a number of surprises for the trade in the near future.

G. A. Metcalfe has received samples of the new Optigraph, and this machine is arousing much interest among church people, owing to its simplicity and compactness.

Moe A. Isaacs, of the Box Office Attractions Company, was a recent visitor here, and in company with the local representative Wm. Citron, attended the first annual ball of the Screen Club of San Francisco. Mr. Isaacs has since left for a visit to Los Angeles, accompanied by Mr. Citron.

Stamm & Beede have installed a new Powers No. 6A Cameragraph in their theater at Antioch, Cal.

Willis Thompson has purchased a Powers No. 6A Cameragraph for the handsome new house to be opened shortly at Visalia, Cal.

The Princess theater at Sacramento, Cal., is now under the management of M. J. Silvia and a number of improvements have been made in the house of late, including the installation of two new Powers No. 6A Cameragraphs in the operating room.

J. M. Hampton has disposed of Independence Hall, Fair Oak, Cal., to Fairmon and Baldwin and plans are being made to remodel the building and open it as a modern moving picture theater.

Motion pictures were taken recently in the rice fields of Northern California by the Southern Pacific Company, and these will be shown at the company's exhibit at the Panama-Pacific International Exposition at San Francisco.

Charles E. Bailey is making a number of improvements at the Wonderland theater, Turlock, Cal. A motor-generator set and a new Powers No. 6A Cameragraph were recently installed in the operating room.

The handsome Markee theater, recently opened at Palo Alto, Cal., by H. C. Schmidt, is doing a splendid business. The wonderful spectacle, "Cabiria," was recently presented at 15 cents and 20 cents, and Peninsula society was out in full force, the capacity of the house having been taxed at each show.

The Home theater on 13th avenue, Oakland, Cal., has changed hands and is now being conducted by Farlow and Rollins. A new Powers No. 6A Cameragraph has been installed since the change was made.

C. L. Mehrten, who conducts the Varsity theater at Berkeley, Cal., is building a splendid new house at Mill Valley, Cal., a beautiful suburb of San Francisco, located in Marin County, at the foot of Mt. Tamalpias. The building will be of attractive design, of frame and cement construction, and will cover a corner lot one hundred and thirty feet by one hundred and fifty feet in area. The house will seat about 700, and will be equipped with high grade heating and ventilating and lighting systems. The general plan will be much the same as that of the house in Berkeley now being conducted by Mr. Mehrten. Construction work has already been commenced and it is anticipated that the theater will be ready for occupancy within sixty or ninety days. When completed it will be conducted by A. C. Pabst, who now conducts the Hub theater directly across the street from the new house. The present theater is entirely too small to accommodate those who wish to attend moving picture shows, especially in the summer time, when many from San Francisco take up their residence there.

The Photo theater, Lincoln, Cal., recently ran the last installment of the "Lucille Love" series before a record breaking audience. The "Trey o' Hearts" is now the serial attraction there.

The Airdome theater, Woodland, Cal., opened this year by H. R. Laugenour, is being moved a short distance so as to be out of the fire limits, and a roof is being put on. The building is to be twelve feet narrower than the old structure, but will be thirty feet longer, and will have a seating capacity of 700.

An addition is being made to the Castle theater, Newcastle, Cal., in anticipation of a heavy season's business.

G. H. Umbsen of San Francisco has purchased the Murray & Jones property at W and J streets, Modesto, Cal., and plans are being made for the erection of a moving picture theater.

H. H. Campbell has succeeded E. Benjamin as manager of the Victory theater, San Jose, Cal.

S. T. Owings, manager of the Bell Photo theater, Sanger, Cal., has taken over the management of the Sanger Opera House of that city.

The John L. Sullivan Feature Film Corporation has been incorporated at Los Angeles with a capital stock of $50,000 by D. P. Sullivan, H. Revere, L. M. Sullivan, P. J. Clark and E. S. Cummings.

F. Stamm of Antioch, Cal. ,has leased the theater in the new building erected at West Main street and Broadway, Turlock, Cal. by A. Toprahanian of Fresno. The new moving picture house will be opened about the middle of December under the personal management of Henry Kregs of Antioch, who will take up his residence at Turlock.

The first Christian Church, Fresno, Cal., is showing moving pictures in conjunction with the regular services. A new church is being erected at Tuolomne and N streets and arrangements are being made to install a complete projection equipment in this building. Dr. H. O. Breeden is the pastor.

The Strand theater, a beautiful new photoplay house with a seating capacity of 900, has been opened at Pasadena, Cal., under the management of J. M. Root, the opening attraction being Ethel Barrymore in "The Nightingale."

CHURCH.

KANSAS.

THE formal opening of the new moving picture theatre for negroes at Hutchinson, Kan. was held November 26.

Practically all of the theatres in Topeka, Kan. have raised their price from five to ten cents, and those that formerly showed for ten cents are showing for fifteen and twenty.

"War is Hell" proved to be a great drawing card for the Elite theatre at Great Bend, Kan. This theatre is showing many high class subjects for five and ten cents and doing well.

The University of Kansas has started a film exchange which it will operate free of charge for the benefit of the school children throughout the state of Kansas. The exchange handles only industrial films and these are out all of the time. Each film is shown at least twice a week.

Mr. Lowe, state fire inspector, visited Altamont, Kan., and gave some instructions to the local theatre man in the way of fire protection. However he admitted that he found very little to criticise, and what criticisms he did make were a matter of form. He did, however, find considerable to find fault with around several of the mercantile establishments of the city.

BROWN.

(Continued on Page 1870).

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SEATTLE, WASH.—1214 Third Ave. Phone: Elliott 1039.
SALT LAKE CITY, UTAH.—McIntyre Building.

Calendar of Licensed Releases

Current Releases

MONDAY, DECEMBER 21, 1914.

BIOGRAPH—A Matter of Court (Comedy).
—The Dentist's Janitor (Comedy).
EDISON—The Adventure of the Wrong Santa Claus (Twelfth of the "Octavius" Amateur Detective Series) (Comedy).
ESSANAY—Their Cheap Vacation (Comedy).
KALEM—The Mayor's Secretary (Special—Two parts—Drama).
LUBIN—The Beloved Adventurer, Series No. 15, "In Port o' Dreams" (Drama).
PATHE—Pathe's Daily News No. 87, 1914 (News).
SELIG—Till Death Us Do Part (Special—Two parts—Drama).
—Hearst-Selig News Pictorial No. 85 (News).
VITAGRAPH—Arthur Truman's Ward (Drama).

TUESDAY, DECEMBER 22, 1914.

BIOGRAPH—On the Heights (Special—Two parts—Drama).
EDISON—Olive Is Dismissed (Fifth of "Olive's Opportunities" Series) (Drama).
ESSANAY—The Volunteer Burglar (Drama).
KALEM—The Winning Whiskers (Comedy).
LUBIN—His Suicide (Comedy).
—Flossie's Daring Loyalty (Comedy).
SELIG—Wade Brent Pays (Drama).
VITAGRAPH—By the Governor's Order (Special—Two parts—Drama).

WEDNESDAY, DECEMBER 23, 1914.

EDISON—'Twas the Night Before Christmas (Fantasy).
—The Tip of the Dark Continent, Capetown, South Africa, and Its Vicinity (Educational).
ESSANAY—The Fable of "The Husband Who Showed Up and Did His Duty" (Comedy).
KALEM—The Fatal Opal (Special—Two parts—Drama).
LUBIN—The Single Act (Special—Two parts—Drama)
PATHE—Pathe's Daily News No. 88, 1914 (News).
SELIG—One Traveler Returns (Drama).
VITAGRAPH—The Professor's Romance (Comedy).

THURSDAY, DECEMBER 24, 1914.

BIOGRAPH—The Suffering of Susan (Comedy).
ESSANAY—Slippery Slim Gets Square (Western—Comedy).
LUBIN—A Soldier of Peace (Special—Two parts—Drama).
MINA—A High Old Time (Comedy).
SELIG—Hearst-Selig News Pictorial, No. 86 (News).
VITAGRAPH—The Knight Before Christmas (Comedy—Drama).

FRIDAY, DECEMBER 25, 1914.

BIOGRAPH—The Way Home (Drama).
EDISON—The Premature Compromise (Second of "Young Lord Stranleigh" Series) (Special—Two parts—Drama).
ESSANAY—Any Woman's Choice (Special—Two parts—Drama).
KALEM—The Reformation of Ham (Comedy).
LUBIN—Lure of the Green Table (Drama).
SELIG—Doc Yak and Santa Claus (Cartoon Comedy).
VITAGRAPH—Sweeney's Christmas Bird (Comedy).

SATURDAY, DECEMBER 26, 1914.

BIOGRAPH—His Unwitting Conquest (Drama).
EDISON—The Man Who Vanished (Drama).
ESSANAY—Broncho Billy and the Sheriff's Office (Reg. in U. S. Patent Office) (Western Drama).
KALEM—The Escape on the Limited (Seventh of the "Hazards of Helen" Series) (Drama).
LUBIN—Brannigan's Band (Comedy).
—A Troublesome Cat (Comedy).
SELIG—The Champion Bear Slayer (Comedy).
VITAGRAPH—An Affair for the Police (Special—Two parts—Comedy).

Advance Releases

MONDAY, DECEMBER 28, 1914.

BIOGRAPH—The House of Silence (Drama).
EDISON—Mr. Daly's Wedding Day (Comedy).
ESSANAY—Sweedie Collects for Charity (Comedy).
KALEM—The Black Sheep (Special—Two parts—Drama).
LUBIN—Patsy Bolivar Series No. 1—"Patsy at School" (Comedy).
PATHE—Pathe's Daily News, No. 89, 1914 (News).
SELIG—The Flower of Faith (Special—Two parts—Drama).
—Hearst-Selig News Pictorial No. 87 (News).
VITAGRAPH—The Product (Drama).

TUESDAY, DECEMBER 29, 1914.

BIOGRAPH—The Crimson Moth (Special—Two parts—Drama).
EDISON—The Lesson of the Flames (Sixth of "Olive's Opportunities" Series—Drama).
ESSANAY—The Way of the Woman (Drama).
KALEM—Love, Oil and Grease (Comedy).
LUBIN—A Cowboy Pastime (Comedy).
SELIG—Cactus Jake, Heart-Breaker (Western—Comedy).
VITAGRAPH—The Plot (Special—Two parts—Drama).

WEDNESDAY, DECEMBER 30, 1914.

EDISON—The Courtship of the Cooks (Farce—Comedy).
ESSANAY—Two Dinky Little Dramas of a Non-Serious Kind (Comedy).
KALEM—The Derelict (Special—Two parts—Drama).
LUBIN—The Intriguers (Special—Two parts—Drama).
PATHE—Pathe's Daily News, No. 90, 1914 (News).
SELIG—The Old Letter (Drama).
VITAGRAPH—Forcing Dad's Consent (Comedy)

THURSDAY, DECEMBER 31, 1914.

BIOGRAPH—Two Stray Souls (Drama).
ESSANAY—Snakeville's Rising Sons (Western—Comedy).
LUBIN—Fate and Fugitive (Special—Two parts—Drama).
MINA—The Siege of Liege (Comedy).
SELIG—Hearst-Selig News Pictorial No. 88 (News).
VITAGRAPH—Love Will Out (Comedy—Drama).

FRIDAY, JANUARY 1, 1915.

BIOGRAPH—The Efficiency Squad (Comedy).
—Diogenes' Weekly No. 4-11-44 (Comedy).
EDISON—Young Mrs. Winthrop (Special—Two parts—Drama).
ESSANAY—The Shanty at Trembling Hill (Special—Two parts—Drama).
KALEM—Getting Father's Goat (Comedy).
LUBIN—A Clean Slate (Drama).
SELIG—Wipe Yer Feet (Farce—Comedy).
VITAGRAPH—Auntie's Portrait (Comedy).
—Rattlesnakes (Educational).

SATURDAY, JANUARY 2, 1915.

BIOGRAPH—All for the Boy (Drama).
EDISON—Uncle Trusty (Drama).
ESSANAY—Broncho Billy and the Escaped Bandit (Reg. in U. S. Patent Office—Western—Drama).
KALEM—The Girl Telegrapher's Peril (Eighth of the "Hazards of Helen" Series—Drama).
LUBIN—He Gave Him a Million (Comedy).
—What He Forgot (Comedy).
SELIG—Lassoing a Lion (Drama).
VITAGRAPH—In the Latin Quarter (Special—Two parts—Drama).

Posters for all the above releases and all Licensed film can be had of the
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OF all human achievements, surely the motion picture most unerringly expresses that idea of service to our fellow men which is the spirit of Christmas. Without regard to creed or sect, to all mankind it carries a single message of life and love and laughter. Therefore, at this season of rejoicing, let us especially give thanks that we, producers and exhibitors alike, are enabled to play such a part in promoting the happiness of those whom we serve. For we are something more than tradesmen; beyond consideration of value received, we daily give, by the very nature of our work, new cheer to our fellow men. And to do that is to fulfill, in the highest degree, the spirit of Christmas.

BIOGRAPH COMPANY.

Calendar of Independent Releases

Universal Film Mfg. Co.

SUNDAY, DECEMBER 20, 1914.

ECLAIR—The Jewel of Allah (Oriental-Drama).
L KO—The Baron's Bear Escape (Comedy).
REX—A Page From Life (Two parts—Drama).

MONDAY, DECEMBER 21, 1914.

IMP—In Sunny Spain (Comedy-Drama).
STERLING—Carmen's Romance (Juvenile-Comedy).
VICTOR—Terence O'Rourke "Gentleman Adventurer" Series No. 4, "The King and the Man" (Two parts—Drama).

TUESDAY, DECEMBER 22, 1914.

CRYSTAL—Vivian's Beauty Test (Comedy).
GOLD SEAL—The Call of the Waves (Two parts—Society-Drama).
NESTOR—For I Have Toiled (Drama).

WEDNESDAY, DECEMBER 23, 1914.

ANIMATED WEEKLY—No. 146 (News).
ECLAIR—The Fortunes of Margaret (Two parts—Drama).
JOKER—Love and Spirits (Comedy).
—Beauty Spots in Italy (Scenic).

THURSDAY, DECEMBER 24, 1914.

IMP—No Release This Week.
REX—The Big Sister's Christmas (Two parts—Drama).
STERLING—Innocent Dad (Comedy).

FRIDAY, DECEMBER 25, 1914.

NESTOR—Who Stole the Bridegroom (Comedy).
POWERS—Hunting in Crazyland (Animated Cartoon—Comedy).
—The Japanese Silk Industry as Seen by Homer Croy (Educational).
VICTOR—The Accusation (Two parts—Drama).

SATURDAY, DECEMBER 26, 1914.

FRONTIER—The Rustler Outwitted (Drama).
"101" BISON—The Law of the Range (Three parts—Western—Drama).
JOKER—Hot Stuff (Comedy).

SUNDAY, DECEMBER 27, 1914.

ECLAIR—For the Defense (Drama).
L KO—The Manicure Girl (Comedy).
REX—Her Escape (Two parts—Drama).

MONDAY, DECEMBER 28, 1914.

IMP—The Submarine Spy (Two parts—Naval—Drama).
POWERS—Fickle Elsie (Comedy).
VICTOR—Virtuoso (Drama).

TUESDAY, DECEMBER 29, 1914.

CRYSTAL—The Fat Girl's Romance (Comedy).
GOLD SEAL—A Study in Scarlet (Two parts—Detective Drama).
NESTOR—When Its One Of Your Own (Drama).

WEDNESDAY, DECEMBER 30, 1914.

ANIMATED WEEKLY—Number 147 (News).
ECLAIR—Within An Inch of His Life (Two parts—Western—Drama).
JOKER—The Village Postmaster (Comedy).

THURSDAY, DECEMBER 31, 1914.

IMP—Winning the Prize (Comedy—Drama).
REX—Hounded (Two parts—Melodrama).
STERLING—Love and Water (Comedy).

FRIDAY, JANUARY 1, 1915.

NESTOR—Pruning the Movies (Comedy).
—Mt. St. Bernard, Switzerland (Educational).
POWERS—No Release This Week.
VICTOR—The Beautiful Unknown (Three parts—Drama).

SATURDAY, JANUARY 2, 1915.

BISON—In Jungle Wilds (Two parts—Animal Drama).
FRONTIER—Christmas At Lonesome Gulch (Western—Drama).
JOKER—A Mixed Up Honeymoon (Comedy).

Mutual Film Corporation

SUNDAY, DECEMBER 20, 1914.

KOMIC—Bill and Ethel at the Ball (No. 13 of the "Bill" Series—Comedy).
MAJESTIC—In Fear of His Past (Two parts—Drama).
THANHOUSER—Sid Nee's Finish (Comedy).

MONDAY, DECEMBER 21, 1914.

AMERICAN—The Sower Reaps (Two parts—Drama).
KEYSTONE—Fatty and Minnie He-Haw (Two parts—Comedy).
—Wild West Love (Comedy).
RELIANCE—Our Mutual Girl, No. 49 (Topical).

TUESDAY, DECEMBER 22, 1914.

BEAUTY—Brass Buttons (Comedy).
MAJESTIC—The Better Way (Drama).
THANHOUSER—Under False Colors (Two parts—Drama).

WEDNESDAY, DECEMBER 23, 1914.

AMERICAN—The Tin Can Shack (Drama).
BRONCHO—The Passing of Two Gun Hicks (Two parts—Western—Drama).
RELIANCE—A Lucky Disappointment (Drama).

THURSDAY, DECEMBER 24, 1914.

DOMINO—The Last of the Line (Two parts—Drama).
KEYSTONE—(Title not yet announced).
MUTUAL—Weekly, No. 104 (News).

FRIDAY, DECEMBER 25, 1914.

KAY-BEE—In the Sage Brush Country (Two parts—Western-Drama).
PRINCESS—The White Rose.
RELIANCE—Bobby's Medal (Drama).

SATURDAY, DECEMBER 26, 1914.

KEYSTONE—(Title not yet announced).
RELIANCE—The Exposure (Two parts—Drama).
ROYAL—Her Mother's Voice (Comedy).

SUNDAY, DECEMBER 27, 1914.

KOMIC—The Record Breaker (Comedy).
MAJESTIC—The Old Fisherman's Story (Drama).
THANHOUSER—Lucy's Elopement (Two parts—Drama).

MONDAY, DECEMBER 28, 1914.

AMERICAN—When a Woman Waits (Two parts—Drama).
KEYSTONE—(Title Not Yet Announced).
RELIANCE—Our Mutual Girl No 50 (Topical).

TUESDAY, DECEMBER 29, 1914.

BEAUTY—Love Knows No Law (Drama).
MAJESTIC—The Baby's Ride (Drama).
THANHOUSER—Lucy's Elopement (Two parts—Drama).

WEDNESDAY, DECEMBER 30, 1914.

AMERICAN—The Unseen Vengeance (Drama).
BRONCHO—The Face on the Ceiling (Two parts—Drama).
RELIANCE—The Message (Drama).

THURSDAY, DECEMBER 31, 1914.

DOMINO—A Flower in the Desert (Two parts—Drama).
KEYSTONE—(Title Not Yet Announced).
MUTUAL—Weekly No. 105 (News).

FRIDAY, JANUARY 1, 1915.

KAY-BEE—The Deadly Spark (Two parts—Drama).
PRINCESS—When Fate Rebelled (Drama).
THANHOUSER—Shep the Sentinel (Drama).

SATURDAY, JANUARY 2, 1915.

KEYSTONE—(Title Not Yet Announced).
RELIANCE—A Banakie Maiden (Two parts—Drama).
ROYAL—Putting It Over (Comedy).

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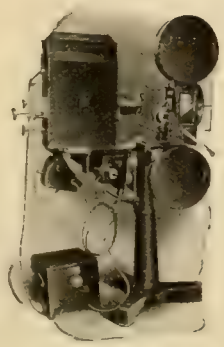

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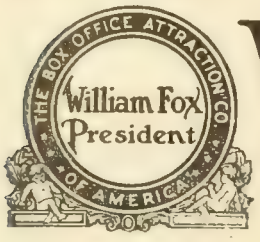

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ANNOUNCES

Current Releases

ST. ELMO
AUGUSTA EVANS' GREAT AMERICAN CLASSIC

LIFE'S SHOP WINDOW
THE VICTORIA CROSS SENSATION

WALLS OF JERICHO
ALFRED SUTRO'S GREAT SOCIETY PLAY
with Edmund Breese and Claire Whitney

THE THIEF
HENRI BERNSTEIN'S DRAMA OF THRILLS
with Dorothy Donnelly and Richard Buhler

THE IDLER with Charles Richman
BY C. HADDON CHAMBERS

IN PREPARATION FOR 1915

50 STAGE HITS

Coming Releases

SAMSON with William Farnum
BY HENRI BERNSTEIN

A FOOL THERE WAS
BY PORTER EMERSON BROWNE, FROM KIPLING'S "VAMPIRE." ROBERT HILLIARD'S GREATEST SUCCESS

THE CHILDREN OF THE GHETTO
with Wilton Lackaye
ZANGWILL'S CLASSIC

A GILDED FOOL with Robert Edeson
BY H. G. CARLTON. NAT GOODWIN'S FAMOUS PLAY

THE BUTTERFLY ON THE WHEEL
THE GREAT MAXINE ELLIOTT THEATRE SUCCESS. BY FRANCIS NEILSON AND E. G. HEMMERDE

THE WORLD AND HIS WIFE
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CHICAGO, ILL.—314 Maller's Bldg., 5 S. Wabash Ave. Phone: Central 1716.
SEATTLE, WASH.—1214 Third Ave. Phone: Elliott 1039.
SALT LAKE CITY, UTAH—McIntyre Bldg.

(Continued from Page 1862).

PITTSBURGH.

N addition to the list of Pittsburgh Film exchanges will be made when the Sawyer Film Mart opens here. Temporary headquarters have been secured on the first floor of the Alco building at 212 Fourth avenue. The identity of the manager of this branch is not yet divulged.

The matter of revenue stamps to be attached to express package receipts caused much confusion Monday, December 1, owing to the inability of the film men to obtain a supply. In this city these stamps must be secured at the Internal Revenue office, but in other towns they can be had at the local express office where shipments are made. Exhibitors returning films by express are obliged to attach a one-cent stamp to every express receipt.

William T. McCartney, of the Majestic theater, at Punxsutawney, Pa., was in Pittsburgh recently and closed up with the Continental Feature Film Company for "Zudora" and Keystone specials.

The Picture Playhouse Film Company has opened a branch in Pittsburgh at 422 Penn avenue, over the Continental Feature Film Company and is already doing business. A well-known New York film man, W. A. Muir, is the manager of the branch and he quite elated over the prospects.

Photoplays founded on Dickens' "Christmas Carol" and the battle of the minutemen at Concord Bridge in 1775 shared with comedy films in the big motion picture entertainment recently given at a "Neighborhood Vaudeville" in the auditorium of the Public Washhouse and Bath association, Thirty-fifth and Butler streets. All enjoyed the lecture by Mrs. M. E. Fickes. The pictures were shown by C. E. Shaler. Meetings are held each Friday evening during the winter.

Harvey B. Day, of the Box Office Attraction Company, Pittsburgh, has received a series of postcards for distribution among exhibitors of this territory. The views include an excellent portrait of William Fox, president of the company, portrait of Miss Claire Whitney and Miss Jackie Saunders, on separate cards; also two cards showing the private exhibition rooms of the company, one showing the "Little Green Theater," also the "Little Red Exhibition Room."

Harry F. Grelle, of the Grelle Feature Film Company of Pittsburgh, left last week on an extended booking tour of the state. He will probably be absent two or three weeks.

Representative of the Noted Players Feature Company of Pittsburgh, T. Harry Oliver, left last week on an extended trip through the east.

J. N. Palmer is now in charge of films at the Film Exchange, 212 Fourth avenue, Pittsburgh.

Al. W. Cole, of the Liberty Film Renting Company, Pittsburgh, was in charge of the pictures shown at the hall of Battery B. N. G. P., at their armory in Alder street, last week. The films showed various phases of military life.

E. Carlton, who has houses in Butler and Du Bois, Pa., is getting into the Pittsburgh field, having purchased the Imperial theater, Beaver avenue, Northside. He anticipates purchasing a full set of the hand-painted life-size pictures of all the leading Word Film stars. He said that he anticipated no difficulty in showing the World Film releases at 25 cents.

The Colonial theater, Erie, played to 7,200 persons in two days, December 2 and 3, the pictures being Laura Sawyer in "One of Millions," a world Film Corporation production.

W. H. Shaw and A. P. Brinkmeier, prominent exhibitors of Wheeling, W. Va., the latter being proprietor of the Castle theater, purchased the Southern theater at commissioners' sale for $18,500. The theater is one of the finest of the kind in the entire city and was erected by a company of which George Dieringer was the head, at a cost of approximately $30,000. It was first operated as a vaudeville house and after the contractors and others closed in on the theater for the collection of bills, it was placed in the hands of a receiver and operated as a motion picture house.

The Board of Governors of the Pittsburgh Screen Club are trying to find suitable quarters for the club, and will likely call a meeting of the entire membership in a few weeks to adopt final plans of action.

Logue & Vaughn, of the Penn Poster Mounting Company, recently assumed charge of the Seemore Theater, 1415 Irwin avenue, Northside, Pittsburgh. The owner of this house, David Chatkin, proposes to erect a larger house, seating 500, in this locality.

An application for a Pennsylvania State charter of incorporation has been made for the Pittsburgh Screen Club. The purpose of the organization is to "elevate the industry of motion pictures and the discussion of business among the members." The board of governors named are Hunt B. Miller, Harvey B. Day, Sidney E. Abel, Adolph Klein and Peter Antonoplos.

The Coliseum Theater in Mt. Oliver near Pittsburgh, owned by Fred J. Herrington, has been opened for business the past few Sundays withwill include several feature films which will teach the lesson of Christmas, and will continue out molestation on the part of borough or county officials. No set price of admission is charged, but a silver offering is taken at the door.

The Empire Theater at Third avenue and Eighth street, New Brighton, has changed hands. This is regarded as one of the finest picture theaters in western Pennsylvania, and was erected by C. M. McDonel and Frank D. Hart. Mr. Hart, who is register and recorder, has sold his interest in the theater to Mr. McDonel, who will now be sole owner and will have active management of the popular show house.

The Motion Picture Exhibitors' Association has moved from 113 Fourth avenue, to Room 201 Apollo building, 238 Fourth avenue, Pittsburgh.

The Gem Theater, 6280 Frankstown avenue, Pittsburgh, was recently purchased by David Mintz.

The Auditorium, Johnstown, Pa., has been transformed into a skating rink for the winter. Pictures will be resumed next spring.

A building permit was issued last week to C. J. Keller, for a one-story brick moving picture house in Lincoln avenue, Pittsburgh, Pa., to cost $8,000.

J. F. Young, a well-known Pittsburgh film man, has joined the road forces of the Box Office Attraction Company, Pittsburgh. He was formerly connected with the Eastern Booking Office.

The Columbia Theater, Turtle Creek, near Pittsburgh, has recently been remodeled and enlarged.

The Avenue Theater, Bellevue, near Pittsburgh, has recently been remodeled and enlarged.

Leo Gerechter's new Anchor Theater, in Diamond street, Pittsburgh, was recently opened. This house has a seating capacity of 275 and has an exceptionally attractive front. The equipment was furnished by the Feature Film & Calcium Light Company, of Pittsburgh.

M. A. Mullen, of the Mullen Theater in Vandergrift, Pa., was in Pittsburgh last week, and stated that he has decided to close his house four days a week for an indefinite period.

David Kline is now connected with the Pittsburgh office of the World Film Corporation in the capacity of road man. Mr. Kline has been in the show business for the past thirteen years. He was advance agent for various Charles E. Blaney shows for eight eyars and was connected with Wallace's and Ringlings' circuses for several years. He was business manager for William H. Crane, one of Frohman's stars, and also acted as advance agent for many other prominent legitimate stars and for several well-known photoplayers.

The Star Theater at Kane, Pa., has recently been enlarged and improved in appearance.

The new Penn Theater, Uniontown, Pa., which is now being erected by the Penn Amusement Company, and which will be managed by C. M. McCloskey, proprietor of the Imp Theater in the same city, is said to be one of the biggest propositions in the State in the moving picture field.

The Ideal, one of the leading motion picture theaters in Altoona, Pa., has been sold by Edward O. Young to C. O. Koller, of this city, owner of the Majestic Theater in Hollidaysburg, Pa., and several other houses.

"Movie" night was held at the Pittsburgh Athletic Association last Saturday evening, for members, families and friends. A special program was provided and features of interest to both young and old were shown.

The postmaster of State College, Pa., R. N. Foster, has nearly completed the erection of a fine new building, the first floor of which will be used as a theater of 400 capacity.

George Zeppas, who owns a moving picture theater in Butler, Pa., is now breaking ground for a 70x125-foot moving picture house in Wheeling, W. Va. He expects to open it by February.

The "Goose-stepping" drills of the German army always appear ludicrous in a motion picture and during the few minutes these films were thrown on the screen in the Burton Holmes travelogue in Carnegie Music Hall, Pittsburgh, Pa., last week, it furnished comedy for the audience. Mr. Holmes described a journey from Berlin to the Austrian Tyrol and interjected many scenes of timely significance in view of the European war.

Motion pictures giving intimate glimpses of the German royal family were especially interesting, as are pictures of Berlin in normal times, depicting with silent emphasis the doctrine of thoroughness and efficiency characteristic of every feature of life in the modern German empire. Military pictures naturally had a large place in the program, but at the same time the lecturer went off the beaten paths of travel, far from the sound of battle, showing the tranquil beauty of the scenery and the peaceful life in rural communities.

A program of music and motion pictures and a lecture on "Toilers in the Dark," showing the work being done in the Pittsburgh Workshop for the Blind, was given in Crafton High School auditorium last week by the Women's Club of Crafton. Walter W. Stamm, executive secretary of the Pennsylvania Association for the Blind, was the lecturer.

MANLEY.

PHILADELPHIA.

COMMENCING Saturday, December 12, the Y. M. C. A. motion picture entertainments exhibiting these pictures on the remaining Saturdays of the month. The program for the twelfth included "A Christmas Accident," "His Honor the Mayor," "The Amateur Lion Tamer" and "America and the European War."

Lewis M. Swaab, the motion picture supply man of 1327 Vine street, comes to the foreground with a new and handy coating to revive old screens known as screencoat. This new material can be applied with an ordinary brush and will not peel or crack and also requires no sizing.

Matthew Walsh, 6129 Lansdowne avenue, pleaded guilty before Judge Davis, in Quarter Sessions Court, to the charge of stealing five reels of moving picture films from the Mutual Film Company, 902 Filbert street, and was sentenced to two years and six months in the County Prison. A representative of the company said that Walsh had leased the films for one night, but instead of returning them, sold them to another house in West Philadelphia.

A new picture theater has been opened on Kensington avenue, below Lehigh. The theater is without name and the management has resorted to the practice of having their patrons choose what the title shall be. The new theater is equipped with an artistic water fountain, and a nurse is present at all times to attend to woman patrons.

H. L. Campbell has opened what might be called one of the most modern and best-equipped moving picture theaters around the coal regions, at Hazeltown, Pa. It has been equipped with two Simplex machines.

The Calehuff Supply Company, of 1301 Race street, has obtained the sole agency for the National Recording Machine which, it is said, will eliminate the need of a cashier and a ticket chopper, at a saving of from $300 to $400 per year.

I. W. Parker has opened a modern and up-to-date motion picture house in Tuckerton, N. J. It is of the latest build and equipment.

The Lincoln Theater, of which Henry Silk is proprietor, has been opened for business at Fifth and Christian streets, with a seating capacity of 500 and of the latest modern design. "The Million-Dollar Mystery" and "The Trey o' Hearts" were the opening films.

I. Goodstein has opened the Belgrade Theater, at Franklin avenue and Norris street. The new house has been equipped with two No. 6A machines.

Moving pictures can now be shown outdoors in the day-time, due to the efforts of F. E. Klump and A. L. Greenfield, of Newark, N. J. The apparatus can be used in moving picture parks and in schoolrooms or auditoriums during any hour of the day or night. A clear-cut, well-defined picture is projected on the screen. Besides eliminating the necessity of a darkened room, the invention shows a steadier picture than the present machines are capable of projecting. At an exhibition in Bigelow Park, Newark, last week, in broad daylight, pictures were visible 75 feet. The machine is known as the "Diascope." The idea used by the inventors is to create a dark space on both sides of the screen. This is accomplished by funnel-shaped walls extending 14 feet forward from the canvas and by throwing the pictures forward from the rear instead of the front. The machine is located 14 feet in back of the screen. As in the front, this rear space is shaped like a funnel, widening from a small space at the machine to the size of the screen.

Mr. Beihoff ,manager, and Mr. Lane, chief salesman, of the World Film Corporation Company, have been transferred to Cleveland and Robert Etris, formerly a branch manager, and Allen May, former chief salesman for the Eclectic Company, have been appointed manager and salesman, respectively, for the World Film Corporation. Mr. C. Melvin is still retained as assistant manager of the company.

John Knowle has opened a moving picture theater at Kensington and Lehigh avenues.

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Survivors' Camp No. 1, Wrangel Island. (Cross marks the grave of one unfortunate)

LICENSED FILM STORIES

VITAGRAPH.

"THE PRODUCT"—(Dec. 28).—Strong, owner of a large distillery, marries, and immediately after their honeymoon, his wife, Irene, begins to note the effects which his constant—and as he claims—necessary use of liquor, has caused. Some time later, Slattery, an habitual drunkard, wanders into Strong's yard, and, seeing Irene, lurches towards her. She is almost paralyzed with fright when he confronts her. He grabs her and she screams. Strong, in his automobile, hears her and rushes to the rescue. He knocks Slattery down and is about to have him arrested, when a bottle falls from the fellow's pocket. Irene sees the label of her husband's distillery on it, and the realization that Slattery is one of the "products" of Strong's business, fills her with horror. She intercedes for him, and the policeman is dismissed. Twelve years later, Slattery has become a trusted servant of the Strong family and a close friend of little Helen, Irene's little daughter. Strong himself, has become a victim of his own product—drink. At one time Slattery is obliged to interfere to save Helen and her mother from his brutality. Then Irene begs her husband to give up the distillery. When he refuses, she determines upon desperate measures for the salvation of her husband. She gains admittance to the factory, seizes a bottle and starts drinking. Strong is informed of this and, horrified, he rushes to his office, snatches the bottle away from her and carries her outside. In the struggle, furniture is knocked into the fireplace, set afire, and soon the building is a roaring furnace. Instead of calling the firemen, Strong lets the building burn down, and, with the ruin of his distillery, Strong finds a new happiness with his wife and child, on a beautifully situated farm, with Slattery as its foreman.

"THE PLOT"—(Special—Two Parts—Dec. 29)—While interviewing Kasso, newly appointed ambassador to the United States, Roy Burton, a reporter, meets Vera, Kasso's daughter, and the two fall in love at first sight. A band of assistants Paul and Michael—the latter a butler in Kasso's household—are plotting the death of the ambassador. Roy gets on their track by a Russian conspirators, headed by Alexis and his peculiar accident and promises Vera to do all in his power to run down the conspirators. He follows Paul to their hiding place, but is in turn followed by Michael, is knocked senseless and dragged into their lair. Alexis prevents him from being killed at once, saying he has a better plan by which he can make use of Roy. He succeeds in making a hypnotic subject of Roy, perfects a concussion bomb and plans to have the hypnotized Roy hurl it at Kasso. Vera recognizes Paul in a street car, follows him to the den, but as she is looking through the door, he springs out and overpowers her. He drags her inside and is left in charge of her while Alexis and Michael take Roy to Kasso's house. Paul endeavors to make advances to Vera, but she manages to fell him with a bottle, then finding the door locked, blows it open with one of the conspirator's bombs, and with two policemen, dashes to her father's house. Alexis, using his hypnotic power, forces Roy to walk up to Kasso, holding the deadly bomb behind him. Just as he raises it to hurl it at their feet, Vera rushes up and seizes his arm, while the rascally conspirators are made prisoners. Alexis boasts that no one can break the hypnotic spell he has cast over Roy, but Vera's love proves stronger, and Roy is freed from its sway.

"FORCING DAD'S CONSENT"—(Dec. 30).—Constance and Billy are sweethearts. Mr. and Mrs Boggs, her parents, are both prim, strait-laced people, who are heathen in foreign lands. Pa Boggs has little use for young men of the present generation and when Billy awkwardly drops a race-track badge on the floor, Boggs rises up in his wrath and orders the "perfidious gambler" from his house forever. The old hypocrite later sees a newspaper item reading, "Liveliest cabaret in town at the Rose Garden," puts on his high hat and, after telling his wife he must attend a meeting of the Foreign Missions Society, sallies forth to the Rose Garden whistling "I Love the Ladies." Billy, with some of his friends, enter the Rose Garden, and that young man almost faints on seeing Boggs flirting outrageously with one of the dancers. Billy tells his friends of a startling plan, they induce one of the performers to help, and Billy dresses up in some women's clothes. With a wig and plenty of rouge on his lips, he trips lightly out among the audience. So well disguised is he that when the charming Billy throws a kiss at Boggs, he almost falls off his chair applauding "her." Billy then comes and sits by Boggs. The old rascal begs "her" for a kiss, and Billy asks him for his gold cigar-cutter. After some hesitation, the swap is made, Billy kissing the old man on his bald head, leaving an imprint of the rouge there. Next morning Boggs wakes with an awful headache. His wife, seeing the rouge, thinks he has been hurt, and calls the doctor, Boggs having previously told her a story of highway robbers to explain the peculiar condition in which he came home. Billy calls to "return the cigarcutter" and Boggs is almost speechless on learning it was Billy whom he flirted with. Dad is easily forced to consent to Billy's marriage to Constance, and humbly gives them his blessing.

"LOVE WILL OUT"—(Dec. 31).—Believing in "Art for Art's Sake," Gerald, a young sculptor, is thoroughly disheartened by the return of his statue, "Inspiration," from the Academy, marked, "unavailable." He is in love with Nell, his neighbor, who believes in "Art for Bread's Sake," specializes in commercial art, and is successful. She loves Gerald, but despairs of his ever telling her because of his pride and ill success in his beloved ideals. Despondent, Gerald wanders into the poorer section of the city where he is accosted by a couple of thugs. On learning of his condition, they try to convince him that living "straight" doesn't pay and partially succeed. He promises to join them in their nefarious transactions, and goes back to his studio for something. While there, he seems to see his statue of "Inspiration" come to life, speak to him warningly and point out to him the ambitions and dreams of his youth. The vision fades, and now brought to a realization of the serious mistake he was about to make, Gerald tells the crooks he has changed his mind that he intends to keep on the right path, so they must go on without him. They leave angrily, and the artist returns to his work with renewed enthusiasm. Hearing a well-known connoisseur praising the statue of "Inspiration," Nell almost drags him to Gerald's studio, tells the gentleman that he may purchase the work from the young man inside, then darts into her own room. The two men come to terms—very satisfactory ones for both—and the connoisseur leaves. Gerald then calls on Nell, tells her of his good luck, but is unable to summon courage to propose until he sees her absently tearing corners from a card reading, "Do it now!" Then Nell becomes his "inspiration" for life.

"AUNTIE'S PORTRAIT (Jan. 1).—Mr. and Mrs. Honeypet are expectantly awaiting a promised present from their Aunt Flora, who is very wealthy and traveling abroad. It arrives in a huge packing case, and the Honeypets, trembling with anticipatory delight, burrow through huge layers of cotton and straw. Henry brings forth an atrocious chromo portrait of Auntie! They are so disgusted Henry hides it in the attic, as they do not expect Flora to visit them for a long time. She arrives much sooner than expected, however, and entirely unannounced. While Mrs. Honeypet tries to entertain Auntie, Henry tries desperately to get the picture hung. He meets with some exciting adventures because Auntie insists on seeing all the rooms in the house. Henry finally has to flee outdoors with the picture. There he gets a clever idea and dashes off to a picture store. Meanwhile, Flora gets into a fierce argument with the Honeypet's husky cook and demands her instant dismissal. This Mrs. Honeypet refuses to do. Then Flora announces that she will leave the house and never return; in addition to cutting them out of her will completely. Angry at Henry's unexplained absence and because she has not seen her picture, Flora, despite Mrs. Honeypet's pleading, makes her way to the front door, and there collides with Henry coming in. He smoothly explains that he had just taken the portrait to an art store to have it suitably framed, and holds up the creation for inspection. The cook, at the quiet urging of the Honeypets, enters and raves about the "wonderful" portrait. This completely restores peace, and from the benign way in which Flora looks at the Honeypets, it is evident that their future happiness and comfort is assured.

"IN THE LATIN QUARTER" (Special—Two Parts—Jan. 2).—At a studio tea given by Jean Duval in honor of his bride, Marie, one of his fellow artists, Andrew Lenique, presents her with an oddly-carved dagger, which she had previously admired. Lenique has painted a beautiful panel in competition for the 50,000 franc prize at the National Gallery. Duval has not entered any of his work, not being able to find a satisfactory model, and it is generally believed Lenique will win. Some weeks later, Manon, a beautiful street-singer, driven by hunger and cruelty, escapes from her brutal father and seeks refuge in the studio building, where she is found and befriended by Duval and Lenique. In her Duval finds his long-sought model and becomes so absorbed in his prize picture he neglects Marie. Manon and Lenique fall in love. When Duval's picture is completed, Lenique jealously realizes it is a greater work than his own and determines to destroy the painting. Marie happens to see Manon faint from weariness in Duval's arms, and misconstrues the situation. She denounces her husband and secretly determines to destroy the picture of her supposed rival, Manon. She attempts to do so, but finds herself unequal to the task of slashing the wonderful creation. Hearing footsteps, she drops the knife and hides. Lenique enters, picks up the knife and as he is about to strike Manon comes into the room. She springs between him and the picture, receiving the knife blow herself. Lanique flees. Duval, finding the dagger, believes his wife guilty of the crime. Fortunately for all concerned Manon recovers and explains that it was an accident. Duval's picture wins the prize and Lenique, now happy in his requited love for Manon, tells him sincerely that he is glad.

KALEM.

THE BLACK SHEEP—(Special—Two Parts—Dec. 28).—Joe, Dr. Frank Clark's worthless brother, is induced to go West to make a new start in life. Shortly after the boy's departure, Ruth Sanders and her parents move into the house next to that occupied by the Clarks. Frank falls in love with Ruth, but says nothing concerning his affection.

A year later, the doctor and his mother receive a message from Joe. The boy has made good and is coming home on a visit. The moment Frank sees his brother, his practised eye fills him with foreboding. Later, the doctor learns that Joe has fallen in love with Ruth and intends to make her his wife.

Then comes the discovery that Joe must never marry. The news drives the boy frantic. In an adjoining room, Mrs. Clark overhears all that passes between the doctor and his brother. The ensuing night is one of terror for Joe, but with the coming of the morning, he regains his assurance.

Joe calls upon Ruth, but the girl shrinks from him in horror. Believing Frank has betrayed him, Joe hastens home and attacks his brother. The struggle brings the mother to the scene. She confesses that her sense of duty had impelled her to break the news to Ruth. Insane, Joe rushes to his room. While Frank endeavors to console his mother, the sound of a shot comes to their ears.

The succeeding months reveal to Ruth that it is Frank who she really loves and she consents to be his wife.

LOVE, OIL AND GREASE—(Dec. 29).—Although neither Ham nor Bud can tell a spark plug from a friction clutch, they land a job in Ray's garage as mechanicians. That same day, Ray angers his sweetheart, Hazel, when she hears him speak on man's superiority to woman. To show him he is wrong, she lands a job as automobile saleswoman. Hazel also breaks their engagement.

Ray learns that an individual is securing free demonstration rides from automobile dealers by fraudulent methods. When I. M. Tiny later requests a demonstration with a view toward purchasing one of Ray's machines, the salesman takes him to be the man who has victimized other dealers.

Hazel sees Ray take Tiny out in a machine and follows in the car which she is demonstrating. Twenty miles from nowhere, Ray dumps Tiny out of the auto and speeds away. Hazel, however, comes to the rescue and takes the man home.

In the meantime, Ham and Bud raise all kinds of mischief. The two go out joy-riding, almost pushing the city off the map. Tiny arrives at Ray's garage and proceeds to beat up the young man. The cyclonic return of Ham and Bud cause the combatants to think the building has fallen atop of them.

Enraged, they go for the joy-riders, who in the meantime have gotten into a fight with each other. Petroleum, oil and bricks are the weapons used. Innocent bystanders suffer equally with those engaged. Ham and Bud finally knock each other out and are dragged to jail.

The battle over, Tiny proceeds to Hazel's garage, where he buys fifteen machines—one for each member of the family. Ray watches in despair. His sheepish countenance and confession that as a salesman she is his superior, soften Hazel's heart and she consents to marry him.

THE DERELICT—(Special—Two Parts—Dec. 30).—Foster Gladwin, infatuated with Mrs. Clinton, his partner's wife, endeavors to embrace her. The woman indignantly repulses him. Mrs. Clinton keeps the incident secret from her husband. Knowing Clinton to be subject to violent headache attacks, Gladwin deliberately plans to bring about the man's downfall. He supplies his partner with headache powders containing a habit-forming drug. Gladwin's fiendish scheme succeeds. A few weeks later sees Clinton a slave to drugs.

Mrs. Clinton is powerless to avert the change which takes place in her husband. In desperation, the wife finally takes their child and returns to her parents. Clinton receives another blow when Gladwin dissolves their partnership. As time passes the man sinks lower down life's ladder until he becomes a bit of human driftwood. A flickering spark of manhood causes him to commence a fight to regain his former place among his fellow men. Realizing he cannot

win the battle unaided, Clinton kidnaps his daughter, hoping that her love will give him additional strength.

The loss of her daughter drives Mrs. Clinton frantic. The woman's grief fills Gladwin with remorse and he resolves to right the wrong he has done. The man institutes a search for the missing child, suspecting Clinton to have stolen her. Clinton, meanwhile, conquers his desire for drugs, although the fight almost costs him his life. Gladwin finds him just after he has recovered from a long period of illness. In the library of her home, Mrs. Clinton broods over the loss of her daughter. A voice causes her to raise her head. Standing in the doorway, she sees her husband, in vigorous health, with their child in his arms.

LUBIN.

"PATSY BOLIVAR" SERIES NO. 1.—Patsy At School—(Dec. 28).—"Patsy Bolivar" is always in hard luck, and everything he attempts invariably goes wrong. When the careless housemaid substitutes salt for sugar in the sugar bowl. Patsy is thrashed for it by an oversevere parent. When she leaves something on the floor for the master of the house to stumble over he is beaten for that. He has an evil genius, or hoodoo, known as Sykesy, who, finding it an easy matter to commit all kinds of offenses and have the blame thrown on Patsy, works his nefarious power without stint.

At the opening of this number "Jack Prince," a summer boarder with the Bolivar family, entrusts a letter to Patsy for delivery, which contains an offer of marriage to Mary Clare the schoolmistress. But Patsy, fancying that he himself is in love with Mary, jealously gives the letter to Sykesy to deliver, and gathers a large bunch of flowers for the object of his secret affections. On the way to school, Sykesy reads the letter from Jack to Mary, discovers that by the change of one word he can make it the reverse of what was intended, and in this form the letter is delivered. When Patsy places the bouquet on the schoolmistress' desk, Sykesy sprinkles pepper over it. When both these faults are discovered and Patsy is sent supperless to bed, he registers a solemn vow that for the rest of his life he is going to keep busy licking every man, woman or child who says there is no such thing as bad luck.

In Jane Sykes, sister of Sykesy, Patsy has his one champion in the school aside from his little sister, Kitty. She does not attract him, however, for when he is not dreaming of Mary, he favors another schoolgirl, Tillie Grace, who has already selected Sykesy as her sweetheart.

"A COWBOY PASTIME"—(Dec. 29).—Heinie Pretzel and Luke Mutt, aspirants for leadership among the sporting element of Hamville, meet and proceed to liquor up at the village Booze Emporium. Discovering an announcement of a big affair in the Mexican quarter of the village, they decide to seek amusement and to beguile the Mexican damsels by their cute and winning personalties. Bad Ike, a cowpuncher of the Two Bar X Ranch, has also picked this day to acquaint the populace of said hamlet with his importance. Loading his artillery and mounting the hurricane deck of his trusty cayuse, he waxes forth to cut a swath through the village, and spreads woe and desolation in his wake.

Heinie and Luke arrive at Tony's famous restaurant, and proceed to take charge of it but relinquish their claims of proprietorship upon the arrival of Ike and his siege guns. Ike, after wrecking the edifice, departs for other fields of conquest, leaving the two would-be heroes to the tender mercies of the two Mexican ex-highwaymen and cut-throats whom they have insulted by attempting to take unto themselves their promised brides. They commune with their pedal extremities and learn that they are in fit condition to do a mile in less than nothing, closely pursued by the greasers, thirsting for their blood. After a wild chase, they are captured, and are about to be hanged. Bad Ike becomes a hero, he having become peeved at the antics of the Mexican police, which he thought were directed towards him personally, had corralled and herded them over the landscape, and runing them into the scene of Heinie's and Luke's finish. He, unaided, disperses the wild angry mob with his trusty irons, and we leave Heinie, Luke and Ike, a triumvirate unity.

"THE INTRIGUERS"—(Special—Two Parts—Dec. 30).—Viola Vincent and Winthrop Hagen are society parasites living through high class crookedness. Hagen's passion is jewels; Viola's blackmailing. They secure invitations to a society weekend party. Viola finds immediate prey in Henry Blackstone, a diplomatic agent connected with the foreign service. He is in love with Helen Royerson, the daughter of Senator Royerson, at whose house they are all staying. Hagen takes a fancy to Helen and also is deeply fascinated by a set of jewels worn by one of the women. He learns that every night they are deposited in the safe in the library. Helen, thinking only of Henry, becomes jealous of Viola, much to that lady's amusement. The affair culminates when, to get certain papers from Henry, Viola writes him to meet her at a certain place and reminds him of certain jewels that he had promised her in a moment of moonlight fancy. Henry decides to see her and squelch her once for all. On the way he meets Helen, and Viola is left to wait alone. Winthrop waits until the house is quiet and then gets to the safe. In doing so he finds a wallet dropped by Henry. In order to divert suspicion from himself, after securing the jewels, he leaves the wallet by the open safe.

Meanwhile, Viola, thinking Henry asleep, goes to his room to secure the papers, knowing he leaves on the morrow. Henry is dozing in his chair and awakes. Viola, in her awkward predicament, says she came to see him. He tells her she must get out of his room. Helen hearing a noise goes downstairs, discovers the robbery and finds the pocketbook. She recognizes it and believes Henry the culprit. Going back upstairs she surprises Viola coming from Henry's room, and her disillusionment is complete. The next morning Helen tells Henry she knows all and returns his wallet. He doesn't understand and she reminds him of what she saw at his doorway but does not explain about the robbery. Royerson discovers the robbery and tells his guests that they must submit to a search as the house was locked on the inside. Hagen has intrusted Viola with the jewels and pretend righteous indignation. Helen demands that Henry confess and save her guests from insult. He can't understand so she tells of discovering the robbery and the wallet. Henry is hurt and angered but produces the pocketbook for identification. The letter from Viola is found, and read. Its reference to jewels completes the evidence against him. Helen further complicates matters by accusing Viola of getting the jewels when she was in Henry's room. Hagen learning for the first time of Viola's pilgrimage fears for the loss of the jewels. Despite Viola's indignant denial she is searched and the jewels found. Henry stands convicted. The Senator telephones to Henry's chief and he is called to surrender his mission. He leaves after the Senator's refusal to press a charge. Hagen meets Viola outside and refuses to go with her preferring the society of Helen. Viola

The Roman

T. W. WILLIAMS, Mgr.

Pittston, Pa.

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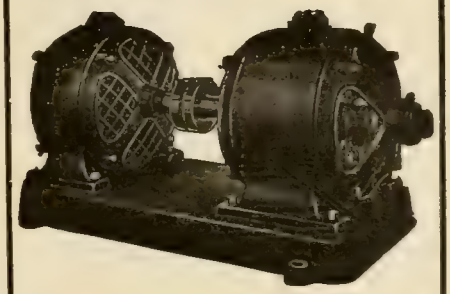
HALLBERG



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T. W. WILLIAMS.

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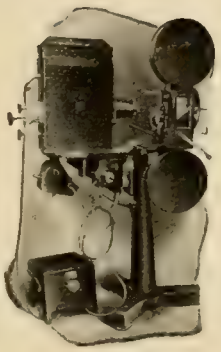

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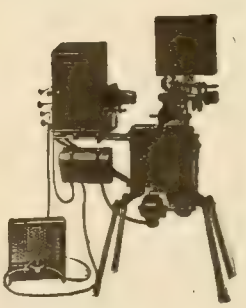

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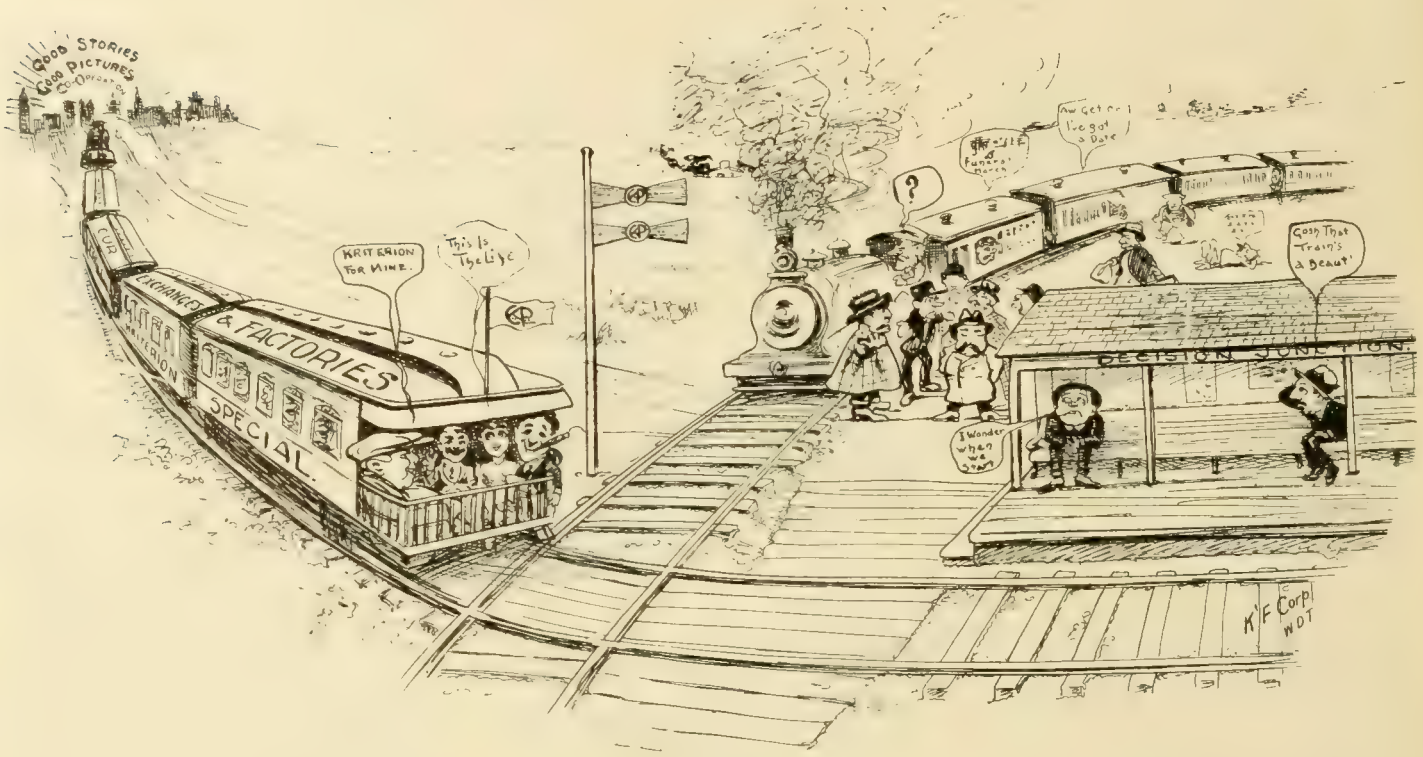
"Decidedly" KP "Distinctive"

VIA KRITERION ROUTE



This is the first section of the Kriterion Special going through on a clear track and headed in the right direction. It is just crowded to capacity with those people who have been convinced. Are you on it? But don't answer—here is a secret—there is a second section of this train following right behind and this train is going to stop at "Decision Junction." **Hop on.** You will have plenty of company. Why travel on a local when it is just as inexpensive to travel on an express? And you get there **SO** much quicker.

You have been held up at this Junction long enough. You know you have been waiting for this very train. Now don't stop to buy tickets, just drop in the station and we will give you a pass to take you to "Co-operative Land" where everything is teeming with good stories and good photography.

Don't hesitate—Act NOW.

KRITERION SERVICE

(Mica Film Corporation)

Sixth Floor

1600 BROADWAY NEW YORK CITY

"Decidedly" KP "Distinctive"

(*Copyrighted*)

"Decidedly" KP "Distinctive"

Confidential Chat

Do you believe that the film field is already crowded with ——? We know you do, but, there is **something lacking.** We have become convinced that the public is educated in the matter of **stories, photography** and **acting** in films. They are **absolute critics** in this matter and demand of the manufacturer that he produce quality in each of these subjects. They have passed the novice stage and will go where this kind of film is shown regardless of program.

A man goes home from his day's work, eats his dinner, reads his paper and then wishes to take his family to a theatre. Does he wish to go scouting all around the town gazing at the lithos and posters in the lobbies of the show houses to see which one he wishes to go into? He is too tired for that. He wants to know when he leaves home where he is going and that, if he goes to So & So Theatre, he will at least see a good set of films and be pleased.

The public is tired of being pumped by advertising to go and see a well known "star" and then when they see the picture they find they have seen nothing but the picture of the "star" minus a story and good photography. On the other hand, they hear that a well known book is being pictured. They go to see it and find that the photography is poor, acting is poor and the story has gone to waste.

How will we remedy this? We will do it this way. By putting on a film service of good stories, good photography, and these combined with cooperation with the Exhibitor spell quality and success. Each one essential and the whole lost when one is left out.

The Public Demands This.
We Must Give It to Them.

You cannot imagine a manufacturer sending reels of film to his exchanges and exhibitors for their favor and the film being the first test prints and minus main and sub-titles. Well, that is just what we did. We showed them the goods in the embryo state, undressed and untrimmed, and they enthused over the program. What will they do when they see the finished article? Get in touch with us at once and let us show you our film.

You Are the Ultimate Judge and Jury.
Let Us Convince You

Look Our Talent Over

A. M. Kennedy	Lee Hill
"Bob" Daly	"Bud" Rose
Fritzi Brunette	Lucille Young
Bert Angeles	Wm. E. Parsons
Donald MacDonald	J. L. Phipps
Dorothy Davenport	Katherine Sheldon
John Dillon	Allen Fralick
Edward Alexander	Will Cowper
Helen K. French	Rena Rogers
Craufurd Kent	Tom Ward
Frank Montgomery	Henry Travers
Justina Wayne	Eva Lewis
Charles K. French	Harry Davenport
Wallace MacDonald	Chester Whitey
Mary Ruby	Albert Kerry
Jack Prescott	Theodore Roberts
Harry Fisher	Bruce Mitchell
Mona Darkfeather	Anthony W. Coldewey
Sidney DeGray	Alex. Frank
Benj. Horning	Harris Forbes

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(Mica Film Corporation)

(Sixth Floor)

1600 BROADWAY NEW YORK CITY

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desiring to right matters and implicate Hagen tries to get back to the house but the servants refuse and thrash him until he confesses. The Senator explains to the guests and Henry and Helen are quick to readjust their relationship.

"FATE AND FUGITIVE" — (Special — Two Parts—Dec. 31).—At the dead of night Arthur Gregson is awakened by the stealing into his room of an intruder. Arthur's hand grasps for the switch that will throw on the lights. When he feels the intruder at the foot of his bed he switches on the lights, and then, in his surprise, drops the switch and the lights go off again; the man at the foot of the bed and Arthur are perfect doubles. Then Arthur grasps for the switch again, but too late. The man is gone.

In the morning Arthur thinks it all a dream. That afternoon Arthur meets Grace, whom he loves, and accompanies her on a shopping tour, which winds up at the exterior of a gypsy's stall. Grace is tempted to have her fortune told and Arthur enters with her. The gist of the fortunes are that Grace will leave hurriedly on a long trip, perhaps that day, and that Arthur will follow after her. But Arthur laughingly produces a letter showing that a wonderful business opportunity is his if he does not leave the city, and he shakes his head—he would not follow Grace. Grace is the reverse of flattered, and this leads to a young lovers' quarrel.

Sure enough, the summons comes to Grace to go West to take up her dying brother's ranch, and Arthur arrives to "make up" too late as she is gone. Arthur then attempts to return an engagement ring and get his money back, and quarrels with the jeweler. That night his double again crosses his path, to rob this jewelry store and Arthur is on the scene to be arrested and identified as the culprit when the watchman is found killed. At the trial Arthur is convicted but he prefers flight to imprisonment and makes a spectacular escape. In the West, not hearing from Arthur, Grace is tempted to accept the attentions of Tom Jackson, the unscrupulous sheriff. But Arthur arrives, explains and is secreted by Grace. Tom, jealous and suspicious, finds out about Arthur and sends to the city for a man to come and get him. This man arrives and the sheriff is elated at the prospect of getting rid of a rival. The same day, a wire comes, and the real culprit has been caught. Jackson finally yields to a sudden impulse, says nothing of the telegram and persuades Arthur that suicide is the best way out for him before any one else learns that Arthur is not the man. But Grace makes the discovery, and is the means of stopping Arthur in his intention.

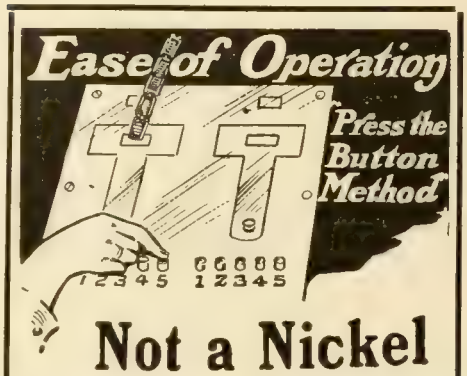
A CLEAN SLATE (Jan. 1).—Raymond Sperry finds his wife Priscilla is not the companion she used to be. She cares more for baby and stays at home. He seeks diversion elsewhere and is introduced to Azamora, a famous dancer, who has taken the town by storm. The dancer flirts with him and Raymond orders a bracelet, engraved with her name. It falls into his wife's hands. She does not know who Azamora is, but the jeweler's clerk pities the wife and introduces her to his sister, who is the dancer's dressmaker. The latter sympathizes with Priscilla.

While in the dancer's dressing room Priscilla's husband calls. Convinced of his deceit Priscilla bursts into tears and when asked says she has a faithless sweetheart. Azamora consoles her and asserts that men are worthless anyhow. To prove it she will call back Raymond, who, though married, wants her to elope. Concealed behind a screen Priscilla hears her husband protest burning love and hears the dancer's promise to sail with him next day to Europe. Raymond is dismissed and Priscilla bursts out, ready to rend the dancer to pieces, but the dancer laughs and says that she is going to the country—to spend her holiday with her children. Priscilla dashes away her tears, thrusts the bracelet box into Azamora's hands and hurries out.

Next morning Raymond goes to the steamer but finds no Azamora. Convinced that he has been duped he returns home and as he and Priscilla breakfast in silence a note is handed him and a package to Priscilla, both from Azamora. The note contains witty advice. Raymond knows that Priscilla knows and pleads forgiveness. Womanlike, she promises and they begin anew with a clean slate.

WHAT HE FORGOT (Jan. 2).—Bill Bailey stopped on the way to his office to watch them make a scene for a motion picture. The director needed another man and asked Bill to pose. He refused until he found out that all he had to do was to kiss the pretty leading woman -then he was willing to rehearse all day and half the night. The scene was made and Bill told a friend a glowing account of how nice it was. The friend, remembering Bill's jealous wife, Bella, suggested he had better not tell her he was kissing another woman. Bill takes his advice, forgetting that Bella is a picture fiend. She and her mother go to the show and are shocked to see Bill in a picture that suggested that the scene was on the level and stolen by the camera. Mother goes home and gets big brother Jack and Bella goes after father. The men folks see the picture and there is such a wild excitement that they are thrown out of the theater. They go to see Bill, but there a policeman saves him and hustles them out. Then comes in the friend who suggested the secrecy. He wants to know what the trouble is. Bill explains matters with a chair.

HE GAVE A MILLION (Jan. 2).—Benjamin Batty is perfectly sane except that he thinks that the world owes him a million dollars. Just for that they keep him in the asylum, because his collection methods are apt to be a trifle violent. But Batty gets out and starts after the money. He holds up a gunsmith's shop and gets a few guns to help his arguments with. The chief of police is warned of his escape and starts after him with the pride of the force. Batty meets several people but it is not until he encounters Jake Piffin, the village dunce, that he meets any encouragement. Jake takes him to the stage door of the opera house, buys a dollar's worth of stage money, and leads Batty back to the asylum, pretending that it is a bank, winning the hundred dollars reward.



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BIOGRAPH.

A MATTER OF COURT (Dec. 21).—Clarence and Dave are rivals for Madge's hand. She prefers Dave. They go joy-riding and run over Clarence. He sues Dave for $500.00 damages. The foreman of the jury, Rock Pile Percy, terrorizes the rest into voting as he does, and Clarence gets a verdict of two cents—all his life is worth, according to a letter he wrote Madge.

THE DENTIST'S JANITOR (Dec. 21).—He tries to make an honest dollar while the dentist is out, and gets into trouble. For the dentist's jealous spouse has hired Hemlock Bones and Company to get evidence, and what they see while disguised as window curtains brings Mrs. D.'s wrath on the janitor's head as he flirts with a fair visitor to the office. Hubby gets off scot-free.

THE SUFFERING OF SUSAN (Dec. 24).—Her ambition to be a great actress—"and to be a great actress you've got to suffer, my dear"—causes Susan to dash her sweetheart's hopes. Joe knows she can't act and seeks a way to cure her of her folly. With the aid of the leading lady of a stranded Shakespearian troupe he does so. Susan makes a ridiculous blunder during the performance of the play given by Madame Weep's pupils, and the critics roast her alive. She decides to forego a stage career and take the star part in Joe's household.

THE WAY HOME (Dec. 25).—The female crook and her accomplice rob the clerk and cause him to lose his position. He becomes addicted to drink and ceases to write to the old folks at home. They advertise for boarders, and fate brings the female crook, who is ill, to their home, where she is treated almost as a daughter. When she learns the truth she seeks out the clerk in his haunts. He denounces her, and, in shame, she pleads only to be allowed to take him home. The final moving scene shows her stealing away from the happiness that might have been hers.

HIS UNWITTING CONQUEST (Dec. 26).—To obtain material for his masterpiece, the novelist pays attention to the temperamental actress, studying her as a scientist studies the animals he dissects. He is happily married and cares nothing for the woman. But when the story is done, and she, aroused by the sudden cessation of his visits, comes by night to his home, he learns too late that he has won her love. In a scene of tremendous passion she pleads for his love, then, stung by his brutal admission of the truth, casts his masterpiece into the fire.

ESSANAY.

SWEEDIE COLLECTS FOR CHARITY (Dec. 28).—Mrs. Goodheart, a charity worker, comes home one evening very much discouraged as she is unable to get even a small donation from Mr. Tightwad, the millionaire. She tells Sweedie, the cook, of her failure, so Sweedie decides to try her luck at making him "come across." She goes to his office, where she is refused admittance. She is finally allowed to enter after almost smashing in the door, but Mr. Tighawad absolutely refuses to give her money. She then rolls up her sleeves and prepares to make him produce. He becomes frightened and gives her the amount she demands. Later Sweedie and Mrs. Goodheart, loaded down with provisions, go to the home of a poverty stricken family. Shortly after they arrive, in comes Mr. Tightwad with a policeman. Sweedie gives him one look and he shrinks back, again offering her more money. Mrs. Goodheart and the family are overjoyed, while Sweedie marvels at her own success.

THE WAY OF THE WOMAN (Dec. 29).—Presenting Miss Irene Hough, who was recently voted the most beautiful telephone operator in America. Arnold Cummins, a millionaire, tells his wife of his love for another woman, and informs her that as soon as he can obtain a divorce he intends to marry her. Mrs. Cummins is stunned. She loves her husband and must consider the child. Would not the other woman be merciful? The next day the little boy calls up

(Continued on Page 1880).

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BY HAYDEN TALBOT

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ALLIANCE FILMS CORPORATION
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(Continued from Page 1876).

his father's office and talks to the switchboard girl. She, suspecting that Cummins has domestic troubles, switches the little fellow on Cummins' wire. His heart is softened. That evening when he goes to call on the woman, he finds his wife and child at her home. Mrs. Cummins has pleaded with her to save her home life from ruin. When Cummins arrives she tells him she intends to marry another man. Cummins almost collapses, but he leaves the place with his wife and child, and the next evening finds them once more a happy little family.

TWO DINKY LITTLE DRAMAS OF A NON-SERIOUS KIND (Dec. 30).—Wallace Beery, Charlotte Mineau and Robert Bolder are the principals in "The Fable of Another Side-Track and the Fatal Album." The mother of the girl that Oscar wanted had a good heart, but took no medals for looks. The whole family was in favor of Oscar because he looked like ready money. When talk began to run low, Hazel pulled the family album on him. He thought he had spotted a picture of Hazel, but no, it was a picture of mother when she was nineteen. Oscar figured that if Ma looked like this thirty years ago, Hazel would be a ringer for her thirty years from now, so he eased off. Moral: Cut out the Album Stuff.

Bill Smith and his cousin, J. Edgar Smythe, were medical students. Bill worked like a dog while Edgar plunked a mandolin. Bill graduated with all honors. Edgar just skinned through. They began to practice. Bill was a good fellow, so was called "Doc," while Edgar was known as a specialist and had the aristocrats on his staff. He coined money. Bill's office was filled with the poor and needy who couldn't pay, but nevertheless they received treatment. Moral: Some people still insist that it pays to be on the square.

SNAKEVILLE'S RISING SONS (Dec. 31).—Mustang and Slim are on very friendly terms. The same may be said of their wives, and when Slim's wife warns him that it is Friday the 13th and beware of friendship, he scorns her. He and Mustang go to the saloon together while their wives exchange visits. Sophie, Slim's wife, has made some doughnuts, and her son, after filling his pockets, jumps out the window and runs to meet Mustang's son. The two boys fight over the doughnuts. The old squire happens along, but is unable to part them. He rushes to Slim's home where the two mothers are talking over the village gossip. They hurry to pull their boys apart, but instead become angry and fight. By this time Mustang and Slim have heard the rumpus and hasten to the rescue. They too become angry and fight. The boys finally make up and while their parents are out in front fighting, Slim's son sneaks in and gets the doughnuts. They retire behind the back fence to eat the doughnuts and fix up their difficulties.

BRONCHO BILLY AND THE ESCAPED BANDIT (Jan. 2).—A desperate bandit has escaped and finding no one about Broncho's cabin, takes refuge in the attic. Luckily Broncho's wife has accompanied him to work that day, as his arms become paralyzed. She assists him home and uses every possible means to make him relax, but fails. The bandit hears and sees all through a knot hole. The moment Broncho's wife is alone, he crawls through the trap door and tries to force her into telling where their savings are hidden. She puts up a fight, but the odds are too great, her strength is almost gone. Broncho is frantic at seeing the brute beat her, but is unable to move his arms. Just as the bandit is about to strike her with an ax, Broncho regains the use of his arms. He rushes in and floors the outlaw with a blow on the jaw, and while his wife goes for the sheriff he holds the bandit captive.

THE SHANTY AT TREMBLING HILL (Special—Two Parts—Jan. 1).—Richard Scott, a rising young politician of a Canadian city, is ordered to give up his candidacy and take a long rest. He yields when he finds it is the only way to save his life. His fiancee, Frances Warfield, a society belle, is enraged when she hears of it and breaks the engagement. Scott saves the life of Larry O'Brien, a foreman in a lumber camp, when an enemy tries to stab him. The two become much attached and Scott goes to Trembling Hill with him to work, to regain his health. There he meets Gabrielle Boileau, a beautiful but uncultivated girl of the wilds. They fall in love. But Larry, knowing of Scott's wealth and social position, thinks he is trifling with the girl. He tells him that if he deceives her he will break him.

Scott is in deadly earnest, however, and asks Gabrielle to marry him. She consents, but her parents and an aged priest, a friend, fear the match will not result happily. Schuyler, Scott's friend, who is an engineer, then arrives on the scene. He has a note from Frances, asking Scott to come back to her, that she is sorry. When he refuses, Schuyler, thinking that his friend is going to ruin his life, tells the priest. The priest, who has always doubted Scott, shows the note to Gabrielle. She is furious and in her anger seeks Scott and tries to stab him. He goes back to the city.

Larry hears of the trouble and follows Scott to his club. There he tries to kill him, but Schuyler arrives in time to prevent it and declares he is all to blame. Larry demands proof. They go to the Warfield home where they find a large gathering. Frances is about to be married to another man. Larry is satisfied and takes Scott back to Trembling Hill with him. He explains to all that Scott was true to his word. Gabrielle leaps into his arms and they are married by the priest.

EDISON.

MR. DALY'S WEDDING DAY (Dec. 28).—Connors got busy. He took a man posthaste to the Brenner Hotel, because the chap said he had to be married in an hour, and had forgotten his marriage license. A traffic cop halted them, but a five-spot slipped to him ended further trouble. The passenger it was Daly—emerged from the hotel with two telescope cases and told Connors whither to take him. Connors was handed a five-spot. Considerable generosity!

Connors was fondling the bill when up came the traffic cop, and showed his fiver, with the mere comment "phony." Both gentlemen had been stung, and Connors went to Captain Kane to prove it. To the captain and Meservy it was plain that Daly, alias Hackett, was up to his old tricks. Connors took Meservy to the house Daly had entered, and while the detective was prowling around the building, a sailor bade Connors take him and a friend to Chinatown. There, under the pretense of getting a new spark-plug, Connors runs to a garage and calls up Captain Kane. When he returns to the taxi the two birds have flown, and in their stead a stranger, disclosing himself as a detective, asks Connors for data, when Meservy arrives.

The two sleuths exchange greetings and inspect the telescope case left in the taxi. Crocks of opium in it nothing else. Meanwhile, Captain Kane is notified to look out for Roy Haven, a deserter from the cruiser Kennebec, to which a hundred pounds of contraband opium had been sent for destruction. To put Daly and the sailor together was easy figuring. Connors, playing the part of a window-washer, finds work at the spotted house, and thereby locates Daly's room. The plan worked out without disturbing others than Mr. Daly and Roy Haven, petty officer, and as Meservy and his men take the pair in charge, Daly, from his perch on the sill, opens the window and requests Merservy to collect a little taxi bill, three-eighty to be exact, from the balked bridegroom.

THE LESSON OF THE FLAMES (Sixth of "Olive's Opportunities" Series—Dec. 29).—The wilful Olive had fled from her first benefactress, Madame Forresti, and had been dismissed as Mrs. March's maid. Being desperately in need, she seeks and finds employment in a hat trimming loft, where she discovers a thoughtful friend in one of the workers, Becky Gordon. Becky's constant fear is that a fire might break out any moment, and she shows Olive how the building is only a trap. Olive learns from the superintendent of the place that Vance Coleman is the owner. Olive writes him an anonymous letter, begging him to see to it that adequate fire provision be made. The superintendent is notified by Vance to attend to it that improvements be immediately begun, and is given a check that will cover all expenses. The superintendent sees an opportunity to manage a bit of graft, and purchases worn-out hose and worthless fire extinguishers. A roll of crisp bills slipped into the fire-inspector's hand secures his official approval of the equipment.

A week barely passed, when a pile of flimsy material catches fire from a hot iron. The flames spread quickly, the decayed fire hose bursts, the fire escapes collapse under the weight of fleeing workers, and Greed again laughs in his sleeve over the petty cost of life. Olive and Becky find themselves trapped.

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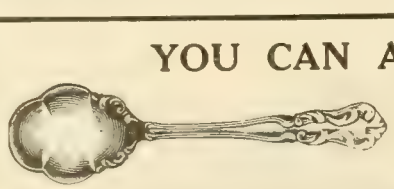

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There's only one chance in a thousand to save them. But Vance takes and wins that chance, and certain heartless owners of unsafe factories, among the onlookers, wager that Vance hasn't the muscle to reach the top window.

THE COURTSHIP OF THE COOKS (Dec. 30).—Angelo and Herman, two chefs at the Limit Hotel, court the Widow O'Hara, laundress of the same place. Undecided whom to take, she gives her word to marry the one who can bring her the more money. That night, while preparing supper, Angelo discovers pearls in the oysters he is opening and Herman finds a diamond ring. They seek a second-hand dealer in jewelry, whose price on what they offer abundantly satisfies them.

Angelo, unseen, makes it uncomfortable for Herman and the widow to spoon in peace. She resolves to get the money, without necessitating herself to marry either of the chefs, and when they have gone to their room she watches them hide the money in their shoes.

She steals into the room and seizes two of the shoes. As she is about to leave the chefs waken, divine what she is about, and follow her to the street, where the policeman, whom the chefs beg to take the widow into custody, turns out to be her long-lost hubby.

The chefs, on their part, receive full measure of joy, for they find out that the widow had made off with the wrong pair of shoes, and that the money is perfectly safe. They again become Damon and Pythias to each other, and agree that, all things considered, it is better to be single and wealthy than married and wise—when it's too late.

SELIG.

CACTUS JAKE, HEARTBREAKER—(Dec. 29).—Hazel Clark, belle of the Diamond "S" Ranch, is fascinated by Cactus Jake, a bold, dashing, reckless cowboy. Good-natured Bill, another cowpuncher, is really in love with Hazel. Mary Donnelly, a very pretty and clever girl, who states that she comes from the East and is in search of health, becomes a guest at the ranch, whereupon Cactus Jake promptly forgets Hazel for the newcomer. Hazel is heartbroken and with the aid of her father, forms a plot for revenge. She announces that she is going away for a visit, but goes only to the next town where she obtains a false mustache and other disguises, and returns to the ranch where her father gives her employment as a gay and dashing young cowpuncher.

She endeavors to win Mary away from Cactus Jake. One day her mustache falls off and her disguise is discovered. Bridget, a fearsome and redheaded, bony Irish woman, enters the camp at this time and corrals Cactus Jake, who is her recreant husband. Pretty Mary proves to be a female detective. Bill then wins the heart of Hazel.

THE OLD LETTER—(Dec. 30).—Lindsey Arnold, a detective, is engaged to marry Mary Dare. He goes abroad and in his absence Mary falls in love with Dick Prendle, a newspaper reporter. She writes Lindsey a letter, asking to be released from their engagement. He still loves Mary and writes a fond note of renunciation. Mary slips the letter in an old book which she is reading at the time.

Dick and she are married, but Dick develops an insane jealousy. He becomes acquainted with Lindsey and brings him home to dinner. Dick immediately becomes jealous. Then Dick finds the letter in the old book, and has a terrible scene with his wife and later with Lindsey.

Dick leaves his signet ring in a washroom where it becomes the innocent cause for charges against him of having committed a robbery. Lindsey works on the case and discovers the real thief. He succeeds in freeing Dick, whereupon Dick forgets his jealousy and comes to learn at last the truth that his wife loves him dearly and that Lindsey is a genuine true friend.

HEARST-SELIG NEWS PICTORIAL NO. 84 (Dec. 17).—Steamship Maskionge sails from New York with cargo of stores for Belgian relief. Before sailing the big flag of the Belgian Relief Commission is hoisted, a flag that prevents capture of the vessel as a prize of war.

New York society children whose ponies are entered in the Madison Square Horse Show pose for the Hearst-Selig with their mounts.

Magic buildings rise on the site of the San Francisco Panama-Pacific Exposition. They are shown in a series of photographs.

The German cruiser Leipzig, sent to the bottom by a British fleet, is shown as she prepared to leave San Francisco Harbor on the cruise that ended in disaster. The Dresden, now reported cornered near the Straits of Magellan, is shown just before sailing from Mexican ports to aid in war raids.

Washington children gather a mile of pennies for the relief of Belgian homeless. Leaders in the movement are shown in motion pictures.

Ambassador Myron T. Herrick returns to New York from France, where he is granted the cross of the Legion of Honor for his services.

Louisville club women succeed in instituting a number of improvements in the public schools. They are shown in interesting motion pictures.

Havoc follows in the wake of a great storm that sweeps the entire Atlantic Coast. Pictures show the wrecked buildings, sunken boats and torn-up sea walls in the path of the storm, while the breaker, driven before the gale, illustrates the terrible strength of the winds.

HEARST-SELIG NEWS PICTORIAL NO. 82 (Dec. 10).—Eddie Pullen, amid a cloud of dust, whirls first under the wire in 300 mile speed contest over Corona, Cal., course.

King George in the Royal Coach is escorted by grim troops ready for war from Buckingham Palace to the House of Lords to open the famous parliament that voted $1,250,000,000 and 1,000,000 men to carry on the present war.

Crowds of people wait in line stretching for blocks outside the Internal Revenue Office in New York to buy stamps demanded in the new emergency war tax law.

Corn growers from Ohio visit Washington, are received on steps of agriculture department building where Secretary Houston addresses them, and then march to the White House.

President Poincaire and King Alfred of Belgium visit the front to encourage the allies' forces. The Hearst-Selig News Pictorial operator photographed them as they completed a review of French troops at Furnes. Other pictures show the French going into battle in one of the numerous fights in the campaign of the Yser canal, an artillery encampment at the front; Belgians retreating with wounded and other stirring war scenes.

Congressman Gardner's charge that our army is insufficient for national defense will be investigated in congress. Interesting pictures from all branches of the service where it is charged our forces are inadequate, place the whole problem before the American people in moving pictures.

HEARST-SELIG NEWS PICTORIAL, NO 83. (Dec. 14).—Sudden increase in sugar prices causes renewed activity in cane sugar industry of south. Interesting scenes on sugar plantations near Braithwaite, La., show how boom has affected the industry.

Thomas Mott Osborne, millionaire philanthropist, becomes warden of Sing Sing, N. Y., prison, and poses for the Hearst-Selig News Pictorial.

Freshmen at Rennsselaer Polytechnic Institute, Troy, N. Y., defeat Sophomores in annual scrap. Perched on fortress in middle of Watervliet reservoir they repel the Sophomores, who come to the attack in boats and endeavor to scale the fortress with ladders.

Pueblo Indian village replica and reproduction of the homes of cliff dwellers are part of the exhibits at the San Diego exposition illustrating the old South West. They are shown with other scenes in motion pictures.

Leaders in sport, some wealthy and titled, form special battalion in London, and march away to war.

Walter Maranville and his bride visit George Tyler, his team mate on the World Champion Braves at the Tyler farm. Rabbit chops down a tree and the whole party starts to market with a load of hay. Interesting side lights on how big league stars spend the winter months.

How woodsmen invade the northern hills for firs and evergreens; how the greenery is shipped to market; how Cincinnati children made toys for poor children and other Christmas scenes are shown in a timely motion picture feature.

TILL DEATH US DO PART (Special—Two Parts—Dec. 21). One woman and two men, educated, refined and prominent in social circles, are among the passengers on an ill-fated steamship which founders in mid-ocean. They escape on a raft and are cast upon a desert island. Anne Brewster was wholly untrained except in social matters. Her soft, white hands were useless for ministering to her necessities.

Dr. Albert Leigh, a physician, well bred, studious and possessing the highest type of mental development, was a scholar and scientist, but his training did not fit him to single

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out from the multifarious fauna and flora of the island, those things which would sustain life, nor did his scientific knowledge teach him how to erect a structure which would protect himself and his companions from the elements.

Roderick Random, of athletic build and acquainted with the hardships of tramping through the woods after big game, had been accustomed to killing and cooking his own meat over a campfire. Therefore, it was to Roderick Random that Anne Brewster and Dr. Leigh looked for the wherewithal to maintain life.

Leaving his companions on the beach, Random discovers a roomy cave in which to his great delight he finds rude cooking utensils together with fish-hooks and lines in an excellent state of preservation. There is also a blanket, well preserved, which is immediately given over to Anne. As the weeks lengthen into months, the situation resolves itself into a condition where it means a survival of the fittest. Both Random and Leigh have learned to love the beautiful girl, whom fortune has made their companion on the desert island. Dr. Leigh with his mental superiority, controls Anne's mind, but the physical superiority of Random and his ability to care for her needs, arouses in her breast a feeling of admiration.

As the months pass by, the veneer of refinement which has belonged to Random begins to disappear because of the lack of refinements of civilization. Dr. Leigh notes the unmistakable change in the attitude of Random toward his companion and fear enters his heart as to what will be the final outcome. He realizes that the time will come when he must battle with this powerful brute for the life of the girl he loves as well as for his own life. One day Dr. Leigh finds an old knife in a corner of the cave and he spends several hours surreptitiously sharpening it and restoring it to a condition suitable for use. One night Random forgets all that is manly within him, while his primitive passions direct him to the cave in which Anne is peacefully asleep.

Dr. Leigh, always thoughtful of the comfort and safety of Anne, has made it his custom to sleep at the entrance of the cave. He is aroused by the approach of Random and places himself between the lustful brute and the helpless girl in the cave. The knife gives Dr. Leigh the advantage and he repulses Random after wounding him severely in the arm. The wound is serious and Dr. Leigh refuses to offer surgical relief until Random promises to go to the far end of the island and remain there. Anne has been awakened by the struggle and is terrorized. She overhears the conversation between Dr. Leigh and Random and realizes for the first time the danger to her from this man who has descended into the primitive, while she appreciates the valor and courage of the weakling who has made himself her protector.

One day Anne discovers that she has become afflicted by an intolerable itching on the arms and hands. She informs Dr. Leigh of her discomfort and the doctor attempts to alleviate the affliction. The weeks pass on and Anne continues to complain more and more of the itching which has developed into small and unsightly ulcers, which Dr. Leigh diagnoses as leprosy.

Random, in his wanderings about the island, discovers a skeleton half buried in the sand and with the skeleton he discovers a diary sufficiently preserved, so that he can read the contents. The diary tells the story of a sailor who had been marooned on this desert island, because he was a victim of leprosy. The last entry in the diary tells how he was struggling to reach the cave, but he inscribes a last message, stating that he has failed because he is dying from the horrible disease.

Dr. Leigh attributes to the old blanket the source of the leprosy and he makes preparations to burn it. Random rushes into his presence and tells of his horrible discovery. He demands that the unfortunate girl be sacrificed immediately and her body buried in order to prevent a spread of the disease. Dr. Leigh indignantly refuses to concur in such a plot and again appoints himself Anne's protector.

The craven nature of Random, which has heretofore remained undiscovered, asserts itself with this new development and he becomes practically a raving madman through fear. They fight and Random takes from Dr. Leigh the knife. Then the courageous Doctor, holds between the brutal coward and himself, behind whim Anne stands terrorized, the infected blanket, beyond which Random dare not pass He is afraid if he shall become enveloped in the folds he will become infected also.

A ship is sighted and a boat puts out for the shore. Random tells the story of the leprosy which frightens the sailors, but brave Dr. Leigh sends for the captain to come ashore and unite Anne and himself in wedlock. Random loses no time in going aboard and as the white sails of the vessel are silhouetted against the horizon, Dr. Leigh assumes his self-appointed burden of ministering to the girl he loves. He has repeated aloud and in a firm voice, the words in the simple wedding ceremony:

"Till death do us part."

THE FLOWER OF FAITH (Special—Two Parts—Dec. 28).—Rose Allison, a country girl, loves roses. Howard Payne, a young farmer neighbor, looks upon Rose as the most beautiful girl in the world and comes to see her often. Rose learns to reciprocate his affection and her innocent heart enshrines him as the one man in whom she will place her trust and confidence and whom she will always love. As yet they have not made known their love.

After concluding her gardening for the morning, Rose falls asleep in a hammock and has a dream in which she has a vision of a wonderfully gracious fairy, who tells her that her fate will be linked with the roses that she loves so well and that they will bring sorrow as well as joy to her. She is ambitious and tells Howard that she is determined to go to the city; she wants better and prettier clothes to wear. So one day she packs her few belongings and after bidding Howard good-bye boards the train for the city.

She does not find conditions there as pleasant as she had expected. She has brought with her a few dollars and by carefully hoarding them, she takes a course in stenography at a school and with scraps of employment picked up here and there, she finally secures a position in the office of a broker. She does her work in a satisfactory manner, and feels that she has become established.

Almost a year has passed since Howard took up his mining claim out in the west. His mine is called "The Rosebud," and one day fortune favors him, for he strikes a rich deposit of gold, making his mine exceedingly valuable. Howard is fortunate enough to sell his mine to a group of capitalists from the east, and finds himself amply equipped with money, and a very rich man. So he returns home to his mother and together they go to the city where he buys one of the finest houses there, a house with spacious grounds, and with a large private conservatory, with many kinds of beautiful roses.

One day while visiting a picture auction sale, Howard discovers the canvas entitled "The Rose" and at once recognizes the features of his country sweetheart. He buys the picture and hurriedly ascertains the address of the artist whom he calls upon in an effort to secure the address of Rose. But the artist does not know of Rose's address.

In the meantime, the rose has played another important part in the life of the country girl. Her love for rose blossoms and her impetuosity cause her to surreptitiously extract a rose from the booth of a florist. The theft is observed, and she is pursued and caught. She makes no defense and in the police court is fined. An unexpected friend appears—a stranger—who feeling pity for her unfortunate plight and realizing that she is not bad at heart, pays her fine and then presents her with his card, which tells Rose that he is a theatrical manager. He invites her to call at his office the following morning and gives her employment in his light opera company.

One evening, she receives a beautiful cluster of roses with an invitation to attend a dinner party. She is so pleased with the roses that she asks her manager if it will be proper for her to attend the dinner party. He urges her to do so and agrees to go with her in order to protect her from harm.

At the table, a quarrel arises between two men. A shot is fired and Rose's escort receives a painful wound in the arm. The police are called in and in the excitement the names of various parties mixed up in the unfortunate affair are made public, so that on the following day an article appears in the newspaper making public the scandal.

The manager, angered by his wound, declares that Rose shall no longer remain a member of his company. He orders her discharged at once. One day she walks to the riverside, and hungry, friendless and homeless, she decides to join that great army of lost souls who have cast themselves into eternity. Just as she is about to throw herself into the water a Salvation Army lass espies her and hastens to her side. Rose joins the Salvation Army and takes up the work of helping the poor.

Several months pass by. Rose has become a staunch and much beloved member of the Salvation Army. Her work among the poor and unfortunate has brought her many blessings from those whom she has helped, but in her sadness and loneliness, she has failed to write home; so that no word has been received from her since she left the village.

One afternoon while engaged in her work, Rose is passing through a street filled with the residences of the wealthy. An open door leading into a conservatory filled with roses, attracts her and she unthinkingly steps inside to caress and love the blossoms which give forth their fragrance in a manner to recall her own garden at home. An attendant shuts and locks the door without knowing that anyone is in the conservatory.

She awakens to a sense of her predicament when she tries to leave. Rose wanders from one room to another until she enters the drawing room where Howard has ensconced her portrait as a sort of shrine.

Howard is startled by hearing footsteps in the drawing room and believes that a burglar is in the house. He makes his way cautiously to the room and is astonished to discover his sweetheart there. With joy they embrace and their lips meet again in the sweet kiss of love. They will never be parted again.

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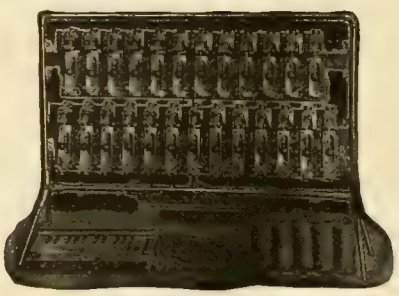

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CRYSTAL.

VIVIAN'S BEAUTY TEST (Dec. 23).—Sarah and Molly with their husbands arrives at the seashore. There are many pretty girls on the beach and Gus and Mike do not pay any attention to their wives because they are not good looking. They refuse to take them down to the beach but go alone and enjoy some nice flirtation. Vivian, a very pretty girl, arrives at the cottage and Gus and Mike admire her very much. She flirts with them and later meets them. Then they make an appointment to go to the beach together. Vivian returns to the cottage and becomes acquainted with Sarah and Molly, who admire her pretty face and clothes. Vivian promises to make them beautiful if they will consent, and immediately the girls consent. After Vivian's treatment a change of clothing the girls look very beautiful. Vivian then decides to make herself look very homely. She goes down to the beach to meet the men and gives them a surprise. They are shocked when they look at her and run, she chasing after them. Leaving Vivian they see Sarah and Molly, whom they do not recognize; they flirt with them and soon are having a nice little walk down the beach, but this is interrupted by Vivian, who soon returns to the cottage and again dons her pretty clothes and take the make-up from her face. Again she is the pretty girl. She goes down to the porch and gives Hans and Mike a second surprise by introducing them to their wivs.

FAT GIRL'S ROMANCE (Dec. 29).—Hazekar Jones is the owner of a flour mill and a fine case of dyspepsia, also a daughter who is fair, fat and flirty. Squire Longlegs holds a mortgage on the mill and a large bunch of affection for Hazel. He compels Jones to make Hazel promise to be his wife, but Fate, in the shape of Sir Charles De High Ball, comes into the story. While hunting on horseback, Sir Charles shoots a duck. The horse runs away and throws Sir Charles into a tree. The duck hits the fair Hazel in the face. She swears revenge on the shooter. His strength exhausted, Sir Charles falls from the tree and smashes his funny bone. Hazel picks him up, takes him home and nurses him. They love each other, and one dark night Sir Charles elopes with Hazel, carrying her in a wheelbarrow.

A tramp enters the minister's home and arrays himself in the minister's clothes. He is caught by Charles and Hazel, who compel him to marry them, thinking that he is the real thing. They live happily until one day the squire, wearing his fur coat, is mistaken by Sir Charles for a bear. Bing! bang! Sir Charles shoots, and the squire, raging with anger, chases him to his home. Discovered. The jealous squire goes and tells Sir Charles' papa and mamma. Mamma, being a real mother-in-law, breaks up their happy home. Hazel goes back to the old home and spends days pleading with her father to take her back. Sir Charles, warned by wireless telephone of Hazel's misery, comes to her aid. Enter the squire, accompanied by the real minister, who says the marriage was a fake, but, of course, we must have a happy ending, so the minister truly marries Hazel and Sir Charles. Furious, the squire jumps into the mill pond and pa is sent about his business.

JOKER.

LOVE AND SPIRITS (Dec. 23).—Ernie loves Betty, whose father is a strong believer in spiritualism. He calls while a seance is being held at her home. Madam Wande, the medium, has gained considerable control over Betty's father by her demonstrations. Eddie spoils the meeting by applauding vigorously. He is forcibly ejected and confides his predicament to his chum, Ernie. Ernie suggests that perhaps a judicious use of money could persuade the medeium to aid their case. They visit her apartments, and find the Madame quite "approachable." For an agreed sum, she guarantees to have the spirits proclaim Ernie a suitable husband for Betty.

The night of the meeting arrives and after various demonstrations Betty, who is in on the scheme, asks Madame to have the spirits show her her future husband. This is the agreed signal and Ernie, robed in white and ghostly of face, floats out on a wire-rigged pedestal.

Ernie, who is manipulating the machinery behind the black velvet curtain, is accidentally kicked by Ernie in his serial entrance. He loses control of the wires and Ernie tumbles into the group of spiritualists. Both plotters flee. The spiritualists, discovering the trick, pursue "Madame."

Meanwhile Ernie and Betty take another route, which leads to the minister's house. Father, giving up the chase, bethinks him of his daughter and starts after her. Arriving at the parsonage he finds Betty coming down the walk smiling to herself in the knowledge that the knot has been tied. He is about to reprove her when the ghostly Ernie, still in the spiritual make-up, sudenly appears. Father falls upon his knees imploring for mercy. Ernie reveals his identity while Betty's father is still on his knees, forces the old man's blessing.

HOT STUFF (Dec. 26).—Clarence, a tramp, searches the alleys in the rear of a tenement block for a Christmas repast. He observes that bad blood exists between the widows, Brown and Smith. He also observes that each is preparing her respective Christmas dinner. In the widows' absence Clarence is at a loss which to appropriate, the turkey of Mrs. Smith or the goose of Mrs. Brown of stealing it, having caught the latter in her back yard with a suspicious bundle. She does not know that the bundle is only Mrs. Brown's wash which the wind has blown over on her side of the yard. Trouble starts. Mrs. Brown is furious at the accusation.

Clarence returns in search of cranberry sauce. He finds it. Then as a joke he places Mrs. Brown's goose in Mrs. Smith's cooler. More trouble. The two neighbors in rage vow to be revenged. Each prepares an apparently delicious pumpkin pie. One is dosed with cayenne pepper and the other with tobasco sauce. Clarence, meanwhile, has broiled the turkey over his camp fire. He feels he lacks his after dinner cigar. He finds the two prepared pies, and notes their subtle purpose. He carries them to the corner grocer and exchanges them for his desired cigar. When the two women find their pies gone, they rejoice inwardly. They are entertaining a goodly number of Christmas guests and needing the usual pumpkin pie, phone to the corner grocer to supply it. The result can better be imagined than described.

THE VILLAGE POSTMASTER (Dec. 30).—Through the influence of his friend and subsequent son-in-law, Congressman Nolan, Lyman Granite, a storekeeper in the rural village of Calton, is appointed to the office of postmaster. The appointment is viewed with much disfavor by a rival storekeeper, one Tobias Brady, popularly known as "Toby." All goes well with the new postmaster until the coming of the Parcel Post. This great public boon promises to ruin the postmaster. The volume of business done in this department of his store occupies his undivided attention to the exclusion of his regular trade, and pretty soon he has no room in his store for his merchandise and is forced to do the bulk of his trading on the sidewalk. His rival, "Toby," waxes fat and prosperous. The expiration of his term of office brings no relief to the much harassed officer, the Government does not appoint a successor and his bondsmen keep him toeing the mark. He appeals to his son-in-law and Nolan responds by paying him a personal visit. The Congressman meets his father-in-law and half the village in pursuit of a runaway pig. The porkine is captured and Nolan learns that his father-in-law's office has been made the market of exchange for pigs, poultry, babies and other live stock. He promises the old man immediate relief and yielding to his heartfelt prayer he appoints "Toby" to the office, in which act the village postmaster sees the inevitable ruin of his enemy.

A MIXED UP HONEYMOON (Jan. 2).—Henry Peck and wife decide to take a long vacation. On leaving they ask their next door neighbor to run in and air out their house once in a while, giving her the key. She is a shrewd business man, as is shown when Hank Perkins shows up with his bride, all in, after vainly searching the city for a suitable place to spend their honeymoon. The neighbor rents them the Peck's house. But in doing this she does not know that an unforseen and most distressing quarrel has halted the Pecks' vacation on the moment of their departure. Wife in a rage leaves Peck, declaring she is going home. On the way she stops at ma's. Peck seeks solace over the bar.

Later this pair experience mutual yearnings. Peck goes home. He accosts their neighbor. The latter's shrewdness now prompts her to leave the vicinity in a hurry. Wife returns home. Peace and fond love are declared. All is well until, unfortunately, wife spots a bit of the bride's apparel. The next few moments are awful for Peck. That is, until he discovers Perkins' clothes. Then the situation is awful for wife, being made worse when the terrified bridal couple are heard in their bedroom, barricading the door.

Henry Peck then backs up his demands that the supposed lover of wife appear, with his revolver. The frightened young couple call the police, but are arrested themselves as the burglars. Their rent receipt and marriage license, however, clear them, and Peck and wife now appreciating the humor of the situation, decide to allow the honeymooners the use of their premises until their rent expires, and leave once more on their interrupted vacation.

NESTOR.

THE BOY MAYOR (Dec. 15).—Portland, Ore., is the first and only city in the United States having a juvenile form of government, working in co-operation with the city. Annually a committee of prominent business men nominate representative boys for the candidacy of Juvenile Mayor, four Commissioners and City Auditor.

The commission form of government is used, and the Council, composed of the Junior Mayor and the Commissioners elect a Municipal Judge, a City Attorney, a City Treasurer, a Clerk of the Court and a Chief of Police. The Junior Mayor and Chief of Police appoint fifty police boys.

The Junior Police Department works in co-operation with the regular department. They are supposed to assist police officers and to help the prevention of violating the law.

The movement has had a widespread influence for the betterment of Portland, and many other cities are on the point of taking up the movement. Los Angeles, especially, thinks well of the idea. In the Nestor photoplay the parts of the Boy Mayor and his Secretary are played by Messrs. Eugene V. Rich and Earl R. Godwin, the actual holders of these offices.

FOR I HAVE TOILED (Dec. 22).—Hiram Marshall is the owner of a large steel works. His manager devises a scheme whereby a reduction in wages Marshall can save a large sum of money. The manager's secretary objects to the plan, siding with the laboring man. To learn for himself about actual conditions, Hiram Marshall clothes himself as a workingman, secures employment in his own factory. He works at a forge and after a few hours of hard labor, faints from exhaustion. The foreman places him in the care of another workman, who takes him to his own home. Supported by his new friend, who does not realize that the man he has helped is his employer, they arrive at the mansion, during a heated argument between the manager and the secretary. The entrance of the manufacturer, still clothed in the garb of the laborer, causes something of a sensation, which is only climaxed by Marshall declaring that instead of cutting down wages, he is going to run his work on a co-operative plan, his employees to earn their percentage of the profits. A love interest is woven into the play, Marshall's daughter being engaged to the secretary.

WHO STOLE THE BRIDEGROOM (Dec. 25).—Eddie and Bess are to be married and their wedding day arrives. A young married couple, Mr. and Mrs. French, are to be their attendants. Their baby is taken sick and they call for the doctor. Before the M. D. arrives, Eddie comes to the house. Fondling the baby, he tries to soothe its wailing until the doctor arrives, when the small red spots on its face and hands are pronounced smallpox.

Detective Potts is set to watch the house, assisted by a couple of men. In vain Eddie pleads that it is time for the wedding ceremony. At last he eludes them and runs to the bride's house. The guests crowd about the young couple eagerly. Detective Potts and his men run in and announce that Eddie has smallpox. He leads them a chase, but is finally caught and taken back to the French's home. There another doctor arrives and declares the spots are not smallpox, but prickly heat. Eddie hurries back to his bride.

WHEN IT'S ONE OF YOUR OWN (Dec. 29).—Heinrich Gerhardt, a German musician who has come to America with the usual high hopes of the foreigner, meets with reverses, and being unable to secure a professional engagement, takes a position as a waiter in a high-class restaurant. His daughter, Marie, for whose musical education Heinrich sacrifices his savings, knows nothing of her father's position. Thinking that he is playing in an orchestra. To reimburse him, Marie enters the chorus of a musical comedy company, and soon attracts the attention of the manager.

The latter presents her with a bracelet which her father insists upon returning to the giver, realizing that no stranger gives jewelry to a girl without expecting something in return. Later Marie is persuaded to join an after-theater supper party given by her manager. In company with the latter, another chorus girl and a friend of the host, they go to the restaurant where Heinrich is employed. Father and daughter come face to face. A dramatic scene ensues ending by the old musician taking his daughter home after he has been discharged. The next morning a representative of the German Consul calls upon him and presents a cablegram received from the manager of the Grand Opera Company in Berlin, for whom Heinrich formerly played, offering him his old position. Heinrich decides to return to Germany and thus his troubles are ended.

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PRUNING THE MOVIES (Jan. 1).—Major Bughouser gets possessed with the idea that he ought to censor the movies, so he appoints a Board of Censors, every member of which must be exactly like himself. They visit a projection room of a film manufacturing company and as the film of a stirring drama is reeled off, they order cuts made in the picture which they consider essential, and the scenes in the picture are shown as originally produced, as they appear when the Bughouser Board is through with them. The original picture was already passed by the National Board of Censors, but Bughouser orders the National Board to be cut, and shows how he would like to do the cutting himself. The last scene shows the gallant Major filling up on his usual favorite food—a large dish of prunes.

ECLAIR.

THE FORTUNES OF MARGARET (Two Parts—Dec. 23).—Lemuel Babcock, a New England farmer, finds that his few acres are insufficient to support him. As the years go by he sinks heavier and heavier into debt. His worthless son, Lemuel, by petty pilferings compels the old man to live from hand to mouth. Isabel, his daughter tries to help keep things together in every possible way.

Babcock is finally compelled to mortgage his farm. By dint of scraping together all his resources and the practice of the most rigid economy the old man finally obtains enough money to pay off the mortgage. Lemuel sees his father hide the money and decides to make his first "haul." The young ne'er-do-well leaves home temporarily with the money. Isabel meets him as he leaves the house, but not knowing of the theft, attaches no importance to her brother's absence of mind and disturbed manner.

Isabel next morning learns from her father of the loss and cannot believe that his son would take the money. When her father closely questions her, Isabel remembers her brother's guilty manner, but in order to shield him she evades her father's questions. Her reticent demeanor arouses the old man's suspicions and he finally openly accuses Isabel of having taken the money.

Heartbroken that her father should believe her capable of such a deed, Isabel does not even deny the accusation. Because of her silence in the face of his reproaches the old man is more than ever convinced of her guilt, and in his rage orders her from his home. Rather than betray her brother, Isabel packs her few belongings and wanders off to the city. As she leaves she sees the agent entering her father's home to announce that on a certain date he will foreclose the mortgage on the old home.

Upon arriving in the great city Isabel, because of her pretty face and alert personality, finds little difficulty in obtaining a position. Her first work is in a clothing factory where by attention to her duties and hard work she soon becomes a forelady. Later by studying at night she becomes a gown designer and attracts the attention of the junior partner of the firm, who encourages her in her efforts to forge ahead.

Back on the farm, meanwhile, things have gone from bad to worse. The old home is sold at auction. Babcock and his son come to the city. There an acquaintance secures the broken-spirited old man a position as a street sweeper. Lemuel sinks lower and lower, frequents the toughest barrooms and forms the acquaintance of gangsters who are worrying the police.

Isabel, now head of the designing department of the great clothing factory, receives a proposal from the junior partner who has assisted her in bettering her position. After a short engagement they are married and with the passage of time a little daughter is born.

Three years later the child escapes from her nurse one day and toddles out into the street. A motor truck is bearing down upon her rapidly. The nurse screams in horror as the child runs directly in its path. Old Babcock, sweeping nearby, sees the child's danger and snatches her from in front of the truck's wheels just in time. The little girl, now thoroughly frightened at her narrow escape, thanks the old man. To show their appreciation the child and her nurse visit the street sweeper daily and give him substantial presents. A strong friendship springs up between them.

Lemuel meanwhile falls in with a band of crooks. The gang decides to burglarize the home of Isabel's husband, and young Babcock is chosen to be the "inside man." He gains entrance to Isabel's home but is outwitted and mortally wounded by a member of the household. Isabel recognizes the burglar as her brother. She obtains her father's address from him before he dies. She sends for the broken-hearted old man and a touching reunion takes place. Isabel's little daughter at once recognizes in "the nice old man" the street sweeper who saved her from the "big wagon," and when Isabel's husband, Austin, learns how the old man saved his daughter's life, he insists that "grandpa" stay for the rest of his days in his home.

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FOR THE DEFENSE (Dec. 27).—Jim Barter, a wealthy but wild and dissolute youth, is expelled from college for misconduct. The boy, who has a latent streak of manliness under his careless and pleasure-loving exterior, returns to his home, but his father orders him from the house. The boy starts rapidly down hill. After ten years, Jim, now a tramp and an outcast exiled from society, finds himself in a small western town.

Destitute and hungry he passes longingly by a small restaurant window. Mary, a pretty and good-hearted waitress in the lunchroom, sees the hungry and care-lined face pressed against the window. She brings Jim to the kitchen, and after a meal secures a job for him. Jim losses the job after a week for being drunk. In the heart of the poor unfortunate there has been kindled a spark of love for Mary, the girl who picked him from the gutter.

He pleads for another chance and swears never to touch another drop. Time goes by and the now thoroughly regenerated Jim arouses the jealousy of a Mexican who had been paying court to Mary. The rival places money from the till in Jim's pocket, but, overhearing the plot, Mary interferes. A fight follows and in self-defense Jim shoots the Mexican.

The day of the trial comes and Mary is called as the chief witness. She tells her story of the tramp's reformation. Taking a picture from her pocket she tells the jury of the boy's never-dying love for his dead mother and of his early career. As she reaches this point the prosecuting attorney rises unsteadily and exclaims: "My God! my own son." An affecting verdict of "Not Guilty," father and son, with a new understanding of life, happily leave the courtroom.

THE HERMIT'S SECRET (Jan. 3).—While making a clearance of trees, Dan McGuire's wife, Nellie, is felled. Dan, unable to secure a doctor, revives her only to find that the blow has destroyed her reason. A party of tourists one day hear the sad story and one of them insists that Nellie be placed in an asylum. The thought fills Dan with horror. They leave to notify the village authorities, and Dan, fearful of their return, departs with the childlike Nellie to a distant village. In a cave on the lonesome mountainside they make their home and Dan becomes a hermit. He becomes a trapper and while looked upon as peculiar by the village people, closely guards his secret and meanwhile piles up a sum of money. Christmas eve Dan makes purchase in the village store of dolls and feminine finery, and being taunted by one of the loafers, a fight is narrowly averted. Two of them follow the mountaineer, but engage in a drunken brawl and suspicion immediately points to Dan. Thinking they have discovered his secret Dan repels the sheriff with a fusillade of shots. In helping Nellie to escape, he miscalculates her distance and she falls to the ground unconscious. When the sheriff's posse enter they find Dan bending over the unconscious woman and he tells the skeptical officers his story. He is thrown in jail. After an operation in the village, Nellie's reason is restored. The day of the trial, while Nellie is hurrying down the mountainside to be present she trips over a bush and discovers the gun of the village loafer with his initials cut into it. Nellie rushes to the courtroom and after a dramatic scene is freed, while the guilty man is placed in jail and the happy couple take up their abode in the quiet village.

WITHIN AN INCH OF HIS LIFE (Two Parts—Dec. 30).—The foreman of the "T Tumble T" is killed mysteriously at a point where Dan Henley, a young cow-puncher is known to have passed before the shooting. He and the dead foreman have been courting Elsie Brandon, and this with other details when made known by Searchlight Wilson, a two-gun man, results in Dan's arrest. In the sheriff's absence, Wilson tries to have Dan lynched. Their plans are overheard by Wildcat Thompson, a reckless and well-liked cowboy, by his pal, Pablo Wiggins, a Mexican snake-charmer, and "Foamy White." While White is talking at the jail, Searchlight's crowd make him prisoner and proceed to string him up in the shadow of the courthouse.

Meanwhile from the roof of the courthouse Wildcat and Pablo throw down the latter's trained snakes, which breaks up the lynching bee. "Foamy," now free, rides for help and comes back with twenty men. They find the courthouse blown up and learn that Dan has been rescued by Wildcat. Shortly afterward the sheriff arrives and Wildcat is arrested for aiding Dan to escape. The fearless young cowboy forces a hearing and it is shown that the dead foreman had quarrelled with an Arizona cowboy over Elsie Brandon. At the time of his death he was shown to have been riding to notify the sheriff of some rustling which had taken place and had in his possession the guilty man's name.

Five of the cowboys write down the name of the man they believe to be guilty of the rustling. The judge calls the slips in and on all the name of Searchlight Wilson appears. In the melee which follows, Searchlight escapes and Wildcat goes after the two-gun man with

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a warrant for his arrest. They come upon each other and a hot pistol fight follows. One of Wildcat's shots takes effect and the young fellow brings back to the sheriff the body of the foreman of "T Tumble T" Ranch.

L KO

THE MANICURE GIRL (Dec. 27).—Disruption of the entire barber shop force follows in the wake of the numerous love affairs of the fickle manicure girl.

With two lovers on the outside, and the head barber on the inside of the shop, she manages to keep things running smoothly until Billie, attracted by the beauty, forces himself to the front. Encouraged on the street by the fickle beauty, he follows her to the shop, where he arouses the jealousy of the head barber.

Believing himself to be the favored lover, the head barber follows the manicure girl from the shop only to find her in the company of another man, who resents his intrusion, and he is compelled to return to the shop to nurse the black eye and the bruises acquired in the encounter.

Hastening to procure refreshments for the girl, who has collapsed during the fight, the victor finds on his return another lover in possession of the now fully recovered lady. This being a small man, he disposes of him by throwing him in the lake. Not seeing him come up he believes he has committed murder, and feeling that a disguise is necessary to his getaway, he decides to sacrifice his mustache. Hastening to the nearest barber shop he recognizes his customer and proceeds to get even.

He escapes, but is overtaken by the barber and his assistants, who have lent their aid to the chase. The unlucky head barber in a clinch with his rival, is mistaken for the runaway and receives a severe thrashing at the hands of his assistants. Realizing their mistake, a fresh effort is made to catch the runaway, but even as his hands close on him, the head barber discovers the fickle manicure girl seated at a short distance between the now favored Billie and another lover bestowing kisses first to one side and then to the other.

Disgusted, the rival and the head barber throw themselves into a conveniently standing dump cart and are carried off to the city dump.

GEM AND GERMS (Jan. 3).—His spoilt and pretty daughter, Gem, and a lovely dog, make the old chemist's days far from the serene ones his labors in his laboratory call for. The wilful daughter, left to her own devices, selects the most unlikely of her suitors, and with feminine contrariness thrusts him upon father for approval. Aroused, the old chemist endeavors to separate the lovers by locking the girl in her room, but finds himself compelled to repeat the forceful ejecting of the persistent lover many times over.

Determined by her father's refusal, the daughter and her lover plan to get even with father, who, believing that he has made a wonderful discovery, has called in two of the scientists of his city to test the mixture. The daughter and her lover replace the discovery with a harmless mixture to which the dog takes kindly. Entering the laboratory, the scientists are amazed to find the dog drinking the supposed poison. Fearing his bite they lose no time in making their getaway. Ever ready for a chase, the lively dog goes after them with a will. Their frantic efforts to escape result in disaster to all encountered en route. Believing the dog to be mad, a general call is turned in for the police.

Gem and her lover rush to the minister's house, but the minister refuses to marry the pair and tries to give them the slip. The lovers give chase. Overtaken at the lake's edge, he is compelled to perform the ceremony. Driven by the dog to a high bridge, the scientists decide to take to water rather than risk a bite. Not caring for the jump, the dog leaves the bridge and encounters the police, but discovering his mistress, he makes a glad rush to the consternation of the minister, whose fright precipitates the three into the lake, where the dog joins them. The yells of the scientists and the bridal party bring the police to the rescue and the lake is filled with swimmers, whose struggles show little enjoyment in their dip.

IMP.

THE SUBMARINE SPY (Two Parts—Dec. 28).—Ethel Graham and Billy, a young naval ensign, are in love but Ethel's father, a captain in the navy, tells Billy that before he can marry he must obtain promotion. Bardoni, a foreign spy, learns that Ethel's father is to take out a new submarine, for its trial under water. Bardoni asks permission of Billy to visit the submarine before her try-out.

While examining the mechanism of the ship Billy points out to Bardoni an emergency valve upon which the lives of all depend. Bardoni secretly removes the valve. A few minutes after Bardoni has left Captain Graham and his crew start off in the submarine. When they have submerged her a sailor reports: "Captain, something's wrong with the machinery! She's sinking too fast."

Captain Graham discovers when the ship touches bottom that the emergency valve has been stolen. All hope is given up. Billy volunteers to be shot through the torpedo tube and to go for aid. Shot to the surface by compressed air, Billy brings back a boat-load of sailors, a windlass and a diver. In the submarine Captain Graham and his men are fast dying for want of air. Billy lowers a diver who taps on the sides of the submarine with a hammer and revives the hopes of the crew and their captain.

The sailors inside the submerged submarine excitedly watch the dial which records the depths reached by the ship. As the sailors above with the windlass, and the chains are attached around the submarine, the indicator on the dial steadily falls. The crew cheer when they realize that they are fast being pulled to the surface of the ocean. After long and hard work the submarine finally rises to the surface of the sea and the sailors, one by one, follow their captain up out of the interior to the fresh air. Upon reaching shore the sailors pick Billy up enthusiastically and carry him off.

Because of his daring exploit, Captain Graham recommends Billy for promotion. Meanwhile, Billy's engagement is announced. Bardoni is snubbed by Ethel who, when she learns of the theft of the emergency valve, at once suspects the foreign spy, Bardoni, acting upon several strong hints, hurriedly leaves the naval station for more comfortable parts. In due time, Billy's promotion comes along and he and Ethel are married.

WINNING A PRIZE (Dec. 31).—Silas Brown, in order to advertise his inn and boost fishing, offers a prize of one hundred dollars to the person catching the largest fish, an idea which greatly pleased his daughter, who loves the sport, and who soon attracts the attention of the guests by catching a large fish.

Learning of the contest and feeling the need of a rest from his society gaities, Charles Morton decides to visit the Fishkill Inn. Upon his arrival he is haled with joy by the female guests who lionize him to his great disgust. Thinking to free himself from their unwelcome attentions, he plans with his valet to have a letter sent to himself telling of the total loss of his fortune and then to retire to a tent in the nearby woods, where he can enjoy the fishing and solitude to his content. The plan works and he and the valet repair to the tent where the valet is to act as man of all works.

Elsie learning of Charles' supposed misfortune and taking pity on him, furnishes the valet a basket of food from the Inn kitchen. Charles, being struck by this simple act of friendliness, and meeting her by the pool later, is soon deeply interested in her. Charles proves a poor fisherman as he enjoys her companionship and the quiet of the woods more than the sport. Elsie, thinking of his financial condition, and that the prize of $100 would greatly benefit him, contrives to substitute a large fish which she catches for the small one on his line, so that he might win the prize. Charles awakens at the moment she attaches it to his hook, but seeing in this act her regard for him carries out her plan. He wins the prize. Then, feeling that he has also won the heart of Elsie and being deeply in love with her, he has his valet fetch in another letter telling of the restoration of his fortune, and all crowd around him in congratulation.

VICTOR.

TERENCE O'ROURKE, "GENTLEMAN ADVENTURER," SERIES NO. 4, "THE KING AND THE MAN" (Two Parts—Dec. 21).—Terence O'Rourke in the adventure of "The King and the Man," undertakes to guard the King of a Balkan state against the machinations of Russian secret service agents. These agents, the Irish adventurer learns, are intent upon achieving their end, no matter what the cost. O'Rourke, however, is just as determined that if his trusty blade and automobile pistol are in working order they will not succeed.

On his way to Tangiers he stops over for the night at Treneva, capital of Zeta on the Russian frontier. Zeta is ruled by King Aribet. King Aribet is in love with Princess Sophia of Zeta, but is unable to marry her because of the laws of his country, which forbid a King's marrying anyone unless they be of the royal blood of another country.

O'Rourke receives a message from the Prime Minister of Zeta, telling him that there is a plot on foot to assassinate the King, or to force his abdication. The Russian secret service agents are at the bottom of the plot, as Russia desires Zeta in order to gain a foothold in the Mediterranean. O'Rourke is offered the commission of protecting the King and accepts. The King realizes that his marriage to the Princess cannot take place, and bids her farewell, leaving for his hunting lodge in the mountains to forget.

The plotters against the throne hold their last meeting. Dietas, a loyal supporter of the King, tries to dissuade them from carrying out their plans, threatening to inform against them. They endeavor to make him prisoner, but although wounded, he makes his escape. He tells the

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Princess of the conspiracy, and she goes to warn the King.

Tomavenis, of Russia's secret service, learns of her plans and attempts to prevent her from carrying them out. O'Rourke interferes and he and the Princess proceed on their way to warn the King. The Princess, at this meeting, notes the remarkable resemblance of O'Rourke to the King, and comments upon it. They arrive at the Lodge, and O'Rourke persuades King Aribet to take the ladies to a place of safety, while he delays pursuit. He puts on the King's clothes and turns out the lights to face the conspirators, who believe him to be the King. The deception is not discovered until the signing of the abdication. At this moment the King returns, and when the conspirators promise that they will allow him to leave the country in safety, he gives up all right to the throne and finds happiness in the love of Princess Sophia.

THE ACCUSATION (Two Parts—Dec 25).—James Dayton and John Dix are rivals for the hand and affections of pretty Cora Lund, the only daughter of Colonel Lund, a retired army officer. Colonel Lund has spent a lifetime in the army and has seen service on many battlefields. Young Dayton, because of his frank, unassuming manner, quickly wins the grizzled old veteran's regard. In this judgment Cora Lund also concurs. Something secretive in Dix's manner has created an unfavorable impression against the man in her mind and, being a woman, she persists in her dislike, "just because" at a dinner party Colonel Lund announces the engagement of his daughter to Dayton and the young woman is showered with congratulations from all sides. Dix takes his dismissal with bad grace and at the dinner party attracts attention to himself by his taciturn, hang-dog air. Later, when the rejected suitor sees Dayton and his fiancee embracing, his smouldering jealousy flames into hate and he plans to be revenged upon the man who has won from him the woman he coveted.

Although his friends in society are unaware of it, Dix wronged Mary Dix, a working girl, who has borne him a child. Angered beyond measure by the fruits of his sin, Dix has cast the mother aside and refused to provide for his own flesh and blood. In considering various means of revenging himself upon Dayton, Dix decides to use his unfortunate victim to further his ends. Accordingly he forces the girl to write a letter to Colonel Lund, Cora's father, accusing Dayton of being the father of the baby. Dix promises his common-law wife that if she will carry out the deception he will marry her; a promise which, of course, he never intends keeping. In order to prove the truth of his insinuation as to Dayton's lack of moral character, Dix forces Mary to come with him to the Lund home where the girl tells the Colonel and his daughter the story of Dayton's relations with her. At first the Colonel and Cora are loath to believe the girl's story, but when she gives intimate data and other circumstantial evidence manufactured by the man who has wronged her, Lund and his daughter reluctantly accept as true the tale told by the girl.

Upon seeing his plan has partially succeeded, Dix immediately starts to make violent love to Cora. Broken-hearted by Dix's allegations regarding her fiance, Cora is too dejected to take much notice of Dix's renewed attentions. While father, daughter, Dix and the woman he has wronged are still in the Lund home, Dayton enters and is confronted by Mary. Angered as well as saddened by the injustice of his position, and the attitude of his fiance and Colonel Lund, Dayton leaves the house, crushed and despondent. Dix exults in his rival's discomfiture.

Dix has overlooked one thing in his carefully conceived plot. Learning that her common law husband plans to marry Cora, Mary hunts Dix out and demands he fulfill his pledge of marriage. Dix laughs at her and makes it plain that he never will acknowledge that he is the father of her child. Finding she has been duped, Mary wanders about half dazed by her grief. As she walks bewildered through the street she comes upon Dayton. Dayton reproaches Mary for the lie which has estranged him from his fiancee. Under his fierce questioning the grief-stricken girl breaks down and sobs out her story. Dayton is promised by the young woman that she will tell the truth to Colonel Lund.

Mary is about to enter the Lund home when Dix comes out. The desperate look in her eyes warns him of his danger and he struggles to prevent her from going inside and exposing him. Mary attempts to break away from him and Dix, angered beyond measure by her actions, draws a revolver and shoots. The bullet enters Mary's arm. Dayton, who has followed Mary to see that she fulfills her promise, rushes to her help and grapples with Dix in time to prevent him from shooting her again. Mary is taken into the house, where her wound is dressed. Later she confesses to Colonel Lund and Cora and accuses Dix. Dayton forces Dix to confess his perfidy. Colonel Lund, in agreeing not to press a charge against Dix, exacts a promise from the latter that he will marry the girl he has wronged, and Dix shamed into promising by Cora, agrees to do so at once. The closing scene of this intensely dramatic photoplay shows Colonel Lund, Cora and Dayton in a happy group, making plans for the coming wedding ceremony.

THE VIRTUOSO (Dec. 28).—Helga Moran, a young violinist, desiring to play before a great manager, sends in her card only to be rebuffed by the office brat. She returns to the studio of her friends and plays for them. They are fascinated, so much so that they forget the supper cooking on the stove. After the meal Helga returns to the office.

The manager is looking for a man to play a lead in one of his productions. He is pestered by all sorts of types; song and dance men, an old opera singer, an old tragedian who still thinks he can play a juvenile, when the manager is almost mad with the pests. There comes into his office a beautiful girl with her violin; he would drive her out as he has the others, but she will not go; instead she plays to him.

He is enchanted by her music; they fade from the office into a wonderful glade; he is sleeping at the base of a grand oak tree. Suddenly the tree opens and out dances a nymph; she inhales the fresh air, dusts off the flowers and plays with the rabbits, awakens the sleeping knights, then runs away. With Sir Knight she is persuaded across field and dale, up deep slopes, and romps with him in hot chase. Then back to the office. She finishes her selection; he falls to his knees enchanted. He offers her his all, his heart and his hand, but she is enraged to think her music could affect a man so. She breaks her violin over his head and leaves.

THE BEAUTIFUL UNKNOWN (Three Parts Jan. 1).—In the little kingdom of Transylvania, the young Prince Ferdinand, heir to the throne, causes great uneasiness among his ministers because of wilfulness and lack of appreciation of his position. The Prime Minister and the Prince's mother fearing that he will continue his wild pranks and evil habits, become very anxious to have him marry. Thinking to find a suitable mate for him, they invite the three daughters of the King of Bosnia to attend a grand ball to be given in honor of the Prince. On the arrival of the many guests at the Royal Palace the young Prince Ferdinand is found to be missing.

The three Princesses have journeyed many miles to attend the ball and to meet the young heir, thinking perhaps to win his regard, are greatly disappointed that after being introduced to them he showed no interest whatsoever, and left immediately and did not appear at the ball. Yona, the eldest of the Princesses, finding that Ferdinand has slipped away with his chum to visit the opera house, where he might see ballet dancers, persuades one of the ministers to guide her to his box. Yona, seeing that Ferdinand was greatly interested in the performance, and not being observed, returns to the ball.

The next day she decided to appear on the stage before him as an unknown dancer, so securing admission to the stage, she persuaded the ballet master to allow her to appear. That night she dances before the Prince, being advertised as the Beautiful Unknown, and Ferdinand, greatly attracted by her personality and clever dancing, determines to meet her. Seeking out the ballet master, he repaired to the door of her dressing room, but Yona refused to be seen. Ferdinand not, however, to be defeated in his desire, commanded her to appear at the Royal Palace on the morrow and dance at the Great Fete in the gardens. Yona succeeded in returning to the Palace in secret. The next day at the Fete she slipped from the Palace garbed to dance as a woodland nymph and when her turn to appear came she danced about the fountain with furious abandon. The court, seeing Ferdinand fascinated by the dancer, remonstrated with him, fearing that he would cause another scandal; but Ferdinand, not heeding them, rushed to the fountain to see the Beautiful Unknown at close range. As Yona saw him rush in, she threw off her disguise and Ferdinand recognized her as the Princess of Bosnia. Seizing his cloak, he placed it about her to cover her from the view of the guests and they, recognizing her also and being overjoyed to find that the Prince had fallen in love with a Princess, left them to explain to each other in love's own language.

REX.

THE BIG SISTER'S CHRISTMAS (Dec. 24).—Marty and her "big sister" Ann live with their father, Martin Towne, in a tenement. Marty attends a party at the Settlement House along with other young people, among them her sweetheart, Bob. While there Marty is introduced to John Waters, a popular young artist, who has a drawing class at the settlement. Marty always has had some little talent in drawing and Waters becomes interested in her, much to Bob's displeasure.

He is invited to have supper with them the next evening and accepts the invitation. It is then he meets and becomes interested in Marty's self-sacrificing sister, Ann. Ann believes that Waters is interested in Marty in other ways than from an artistic standpoint, and although she is attracted to the clean-cut young fellow, she feels she cannot allow herself to stand between her sister and her sweetheart. She therefore does not encourage Waters. Waters becomes a more-than-welcome guest at the humble tenement house.

Ann secretly has been making a gorgeous new dress for Marty as a Christmas gift. Bob, Marty's sweetheart, is there and there is great merry-making. Ann and Marty are shut in a side room, while Waters, with Bob's assistance, brings in and sets up a beautiful Christmas tree. In the other room Ann and Marty are jubilant.

In her excitement Marty accidentally tips over a lamp and her dress catches fire. Ann endeavors to put it out with her bare hands. Hearing the noise the others break into the bedroom. Waters puts out the fire, while Ann hides her blistered hands behind her. He discovers her injury and she is cared for. They then adjourn to the living room, where the Christmas tree is a blaze of glory.

Waters then opens his gift packages. Marty's father receives a notice of a bank clerkship secured for him by Waters. Marty receives a note from the committee of the Students' Art League of her election to membership through the efforts of John Waters. At last when Ann has gone into her own room to cry, believing she has been forgotten in the general distribution of presents, Waters presents her with a singularly small package, which upon opening she finds contains a ring. The closing scene of the photoplay shows Ann, her head pillowed on Waters' chest, looking out through the tenement window at the gently falling snow as it covers the earth in its winding sheet.

HER ESCAPE (Dec. 27—Two Parts).—Tom Walsh, his daughter, Pauline, and his son, Pete, live in a tenement known to the police as a nest of crooks. Tom and Pete force Pauline to act as their "lookout" in various small robberies by means of which they make their living. Pauline, however, is good at heart and, although forced to meet crooks and ex-convicts in her father's squalid apartment, has little liking for the life. Tom and Pete plan a new "job" and appoint Pauline to keep watch for patrolmen and passersby. While acting as "lookout," Pauline becomes interested in a band of Salvation Army singers and enters into conversation with the captain of the band. The captain gives her a pamphlet to read, which greatly influences her life.

Meanwhile Tom and Pete have been frightened away from the house they planned to rob. They find Pauline gone from the spot where they told her to stay. Angered by her desertion they go home to await her coming. When Pauline arrives she tells her father of her experience with the Salvation Army band and begs her father to lead an honest life. Enraged by her talk, Old Man Walsh starts after her with a large knife, intent on killing her. Pauline rushes from the room, pursued by her father. Walsh stumbles at the head of the stairs in his drunken anger, falls and is killed. Pete returns from the corner saloon and finds his father dead. In his intoxicated condition the sight interests him little. He inquires for Pauline and when he learns that she is gone he leaves the tenement intent upon bringing her back.

Pauline obtains a cheap room in a better part of the city and in a few days secures a position as nurse in a wealthy family which is preparing to leave for the west. Her brother finds out where she is working, however, and when she leaves town follows on the brake beams of the same train. Pauline believes that she has left her old life behind, but one day while in the park with her little charge her brother confronts her. She refuses to go with him and asks him to leave her alone in peace. Pete is about to drag her away when Paul Reeves, a rich young mine owner, knocks Pete down. Reeves introduces himself to Pauline and sees her safely home. A strong friendship springs up between the young people.

Peter, in an ugly mood after his beating, enters a cheap saloon, where he finds a crowd of loafers bullying an emaciated "dope" fiend. Pete knocks several of them down and thereby gains the deep devotion of the unfortunate. Meanwhile Paul Reeves and Pauline become increasingly fond of each other and after a short courtship are married. Reeves builds a beautiful home for his young wife and does his best to allay her fears of her brother's return.

Pete, in the meantime, has become the leader of the gang which he soundly thrashed. After a successful raid he gets drunk. Shaking an unopened beer bottle the neck bursts from the gases within and blinds him for life. The dope fiend whom he has befriended nurses him back

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to health and waits upon his idol hand and foot. The "dope" reads for hours each day to Pete, who becomes the brains of the gang and engineers their operations. While the "dope" reads the papers for likely "prospects" Pete hears of his sister's wedding and orders the "dope fiend" to take down the address.

That evening, led by his companion, Pete arrives at his sister's mansion. Pauline invites her brother in and commiserates with him on his misfortune. Pete, however, pays no attention to her sympathetic expressions, but bides his time to be revenged.

Pauline leads him into a room and Pete, who has familiarized himself with the locations of the doors and windows in a hurried survey of the room during his sister's absence, locks the doors on her. He then demands a large amount of money. When Pauline refuses him he attempts to choke her.

Pauline eludes him and fights desperately for her life. Finally she reaches the door and escapes down the stairs. Attempting to follow her, Pete falls down the steps and breaks his neck.

He is still breathing when Pauline's husband enters. Pauline tells her husband of her narrow escape from death and the photoplay ends with husband and wife locked in each other's arms, the only bar to their happiness effectually removed.

HOUNDED (Dec. 31).—Jim Nolan and his partner, Mart, are doing time for the robbery of Bolland's bank. The banker's daughter, Mary, while doing criminal reform work, becomes interested in Jim. Influenced by her wholesome personality, Jim is inspired to "go straight." At the expiration of his term, Mary uses her social influence to get him a position and help him make good. Jim is promoted rapidly, but the stigma of "jailbird" sticks to him and the instinct to steal is revived.

Fearing that he will yield, Jim appeals to his one friend, Mary, to help him in his fight against temptation. She does so. The proud old banker disapproves of his daughter's growing friendship with the "jailbird," but Mary stands by Jim. The friendship of Mary and Jim ripens into love. Bolland disowns his daughter. She marries Jim. In his loneliness the banker regrets his action and tries to win Mary away from Jim. To do this he causes him to lose his position and hounds him from place to place, using his influence to discredit Jim in every way possible.

Driven to the wall Jim puts up a hard fight. A mortgage on the little home is due, and without means with which to meet the obligation, Jim foresees his wife and babe turned into the streets. In despair, he listens to the voice of the tempter, Mart, who plans another robbery of Bolland's bank with the cooperation of Newton, a thieving bank clerk.

After a fight with temptation, Jim yields, and together they loot the bank. They are forced to lock a watchman in a vault, where he dies. The clerk, Newton, is arrested for the crime. He turns evidence, implicating Jim and Mart. When arrested for the crime, Jim keeps the truth from his wife and is dragged to prison with the picture in his heart of Mary as he last sees her, standing in the doorway with their baby clasped to her breast.

This picture is his one source of consolation during the dark hours which follow The evidence of Newton convicts Jim and his companion and they are given a life sentence. Refusing to renounce her faith in Jim, Mary is driven from the little home, and finally is stricken during an epidemic, and she and the child die.

On hearing this Jim becomes a hopeless degenerate, hating the world in general and Newton, the informer, in particular. His visions of his loved ones are always blurred by the accusing finger of the informer. Jim's desire for revenge grows to a maniacal fury.

He has contrived to keep some of the stolen bank notes, and with these he bribes a guard into releasing him for a few hours, promising to return after having seen his mother, whom he claims is dying. Newton, the informer, has reformed and is now traveling the "straight and narrow." He has a wife and child, a beautiful home and happiness. As he sits in his luxurious library he is not aware of the grinning shadow in stripes standing behind him.

The "Jailbird" has come for revenge. There is a struggle, but Jim in his fury is the stronger. Newton, bound to a table and gagged, looks up at the grinning face and smooth shaven head of the "Jailbird." Then there is a swish of skirts, a startled exclamation. Jim turns to see a woman standing in the doorway with a baby clasped to her breast. In the weakened condition of his mind, Jim imagines them to be his own wife and child come back to guide him in the "straight way." All thought of revenge fades his mind, the knife drops from his hand, he steals from the house and back toward the prison.

THE SIN OF OLGA BRANDT (Jan. 3).—Olga Brandt, a stenographer in the office of Stephen Leslie, an attorney, receives a pitifully small salary. In addition she is handicapped by having the sole care of an invalid sister. A capital operation is necessary to save the girl's life. Olga, being entirely without money, appeals to her employer. He offers to furnish the money on terms that the girl, through the urgency of her sister's case, is finally forced to accept. The operation is performed and the girl is removed to the seaside.

Three months later Olga learns that her sister is dead. The futility of her sacrifice and her natural antipathy to the life she is forced to lead leads her to flee from the home of her betrayer. One of the truly good men of this world, the Reverend John Armstrong, finds her wandering disconsolately through the streets, and he, claiming a former acquaintance with her, takes her to the home of his mother. As time goes on, the young people, mutually attracted long ago, become engaged. John receives a call to a country village, and on the eve of his departure for the scene of his future labors, he and Olga are married.

A year later the little village is stirred by the exhibition of a moving picture entitled, "Shall We Forgive Her?" Mr. Jellice, one of the deacons of John's church, attempts to prevent the exhibition, and by doing so becomes embroiled in a law suit with the manager of the theater. John sends for legal assistance, the attorney selected being Stephen Leslie. Leslie arrives and in his visit to the parsonage meets the woman he betrayed. He upbraids her for leaving him and proposes that they resume their former relations. When Olga refuses he threatends to expose her. The timely arrival of John and the committee on their way to the theater saves Olga for the time being. The party enter the theater, the committee agreeing to abide by John's verdict on the picture. At the parsonage, Olga determines to give up her fight. She sees no escape for Leslie but in flight. She writes a hurried letter to John and bids good-bye to the home in which she had found true happiness and contentment. On her way to the depot she is attracted to the theater and finally makes up her mind to enter. The picture tells the story of a sacrifice such as her own. The despairing girl watches it with breathless interest. At the culmination of a tense, dramatic scene John, rising in his seat, praises the picture and upholds the moral which it teaches. A vision of the Saviour is shown and the sublime words, "Judge Not Lest You Be Judged," are flashed before the tear-dimmed eyes of the audience.

Subsequently Olga and Leslie meet. His entire attitude is changed and the pictured story has worked his reformation. He implores Olga's forgiveness and begs her to return to her husband. John, arriving home, finds the letter of confession. He is stunned for the moment, but seeing his sorrowing wife on her knees, he remembers the sublime words of his Divine Master—"Judge Not Lest You Too Be Judged"—and takes the erring but repentant woman to his arms.

STERLING.

CARMEN'S ROMANCE (Dec. 21).—Carmen and Buster are country sweethearts. All goes well until the city chap Chandler arrives and cops Carmen, which anrages Buster to such an extent that he challenges Chandler to a fight, which results in Chandler giving him a sound thrashing. Later Chandler leaves Carmen in the garden and goes to the well to get a drink; he is seen by Buster who waits until he sees Chandler peering down into the well, then Buster sneaks up and hits Chandler with a stick, which accidentally knocks him into the depth below. Buster is terrified and in trying to rescue Chandler he also falls into the well. Both boys in the well call for help and are heard by Carmen, who dashes to their rescue, but finds she has not enough strength to lift them to the top by means of the windlass. Carmen hurries off in search of help. She finds Billy and with their combined effort they finally rescue the boys. Billy then scolds Buster for his wrong doing and takes him off the set—leaving Carmen and Chandler to enjoy themselves together.

INNOCENT DAD (Dec. 24).—Arthur and Papa, who are spending a day at the beach, become separated; Papa becomes hungry and enters a cafe where he has an argument with a husky waiter which results in a fight and Papa, much frightened, hides under a table. At this moment Arthur enters accompanied by a beautiful girl whom he has become acquainted with through a flirtation on the boardwalk. Arthur and his friend take seats at the table under which Papa is hiding and are served by the husky waiter, Papa thereby getting no chance to escape. In the meantime the girl's sweetheart, who is a villainous looking character, starts in search for her and becomes a raving maniac when he is told she has entered the cafe with Arthur. He draws his gun and dashes into the cafe; Arthur, seeing him coming, quickly disappears. Papa now sees his chance to escape and in making his getaway carries table and all with him. He is seen by the sweetheart, who, thinking he is Arthur, gives chase, taking shots at him. Papa seeks to escape by swimming out in the water and climbing the mast of a sunken ship. The lover, foiled, makes use of an old cannon which he finds on the beach and takes shots at Papa, who still clings to the mast. About the third shot the cannon explodes, blowing the sweetheart through the air. After a flight through the clouds he falls on Papa. Both fall off the mast and finish their fight in the water.

THE CHEF'S REVENGE (Dec. 28).—The restaurant is crowded with hungry patrons and the proprietor is frantic at the absence of his chief chef, Debean, who is late as usual. Soon Debean arrives and after affectionately bidding the pretty cashier good morning he slowly draws off his kid gloves and majestically surveys the hungry crowd. The proprietor greets him like a long lost brother and proudly escorts Debean to the kitchen, where the army of helpers await their chief's arrival and things soon start to hum. Soon Mr. Millions, a millionaire grouch, who is very particular about his meals, enters the cafe. The proprietor to show his great esteem for Mr. Millions decides that the millionaire shall give his order direct to the chief chef. Debean is called and on getting the order he retires to the kitchen and after many mishaps the steak is garnished, fit for a king. Debean is so pleased with his work that he decides he will serve the meal himself. Debean waits on the millionaire in grand style, loads the table with good things to eat, then retires to the kitchen with the idea that he is the greatest chef in the world. His dream does not last long, for Millions having a peevish grouch that morning finds fault with everything, which results in a fight between himself and the proprietor in which the steak is used as a deadly weapon, people being knocked right and left with it. After much damage is done, Millions is finally ejected. The proprietor then scolds the chef, which results in the chef and his force quiting their jobs. Later the chef sees the proprietor make love to the cashier; the chef in a jealous rage sneaks into the kitchen and plants a bomb in the broiler and in his mad haste to get away he becomes locked in the kitchen, which results in an explosion blowing the chef, pots and pans in all directions.

GOLD SEAL.

THE CALL OF THE WAVES (Two Parts—Dec. 22).—Grace, a fisher girl, lives with her old father in a fishing village. She is an athletic care-free child of Nature, caring little for the conventions and foibles of society. Her greatest friend and companion is the sea, on the shores of which she has played from early childhood.

Frank, a young man of wealth and excellent parentage, stops at the village on one of his outing excursions and meets the charming child of Nature. The result is a mutual love affair. Frank well knows that he will meet with opposition from his testy old father when he informs him of his intentions of marrying the girl of his choice, but nevertheless, he returns to the city to try to secure the old man's consent to a match. Despite Frank's protestations of love, Grace feels she is not the equal of the man who would make her his wife.

Shortly after Frank left the village, a society woman and her effeminate son arrive. While out in a boat they have an accident and are upset. Grace, the child of the sea, saves their lives, and in gratitude they offer to take her back to the city. Grace decides to grasp her chance of gaining an education, and of becoming worthy of her lover. She accepts the lady's offer and goes to the city.

Frank, meanwhile, is much bored by the society life of his class and especially with the woman his father has chosen to be his wife.

Grace attends a reception with her benefactress and is exceedingly awkward, without realizing the fact herself. Frank, his father and the woman of his parent's choice, attend the function, but Frank fails to recognize his little sweetheart of the sea in her new surroundings, and even smiles covertly at her awkward mistake.

Grace sees the sneer and is broken-hearted. She begs the kind lady whose life she saved, to give her an education, determined to elevate herself in the eyes of her sweetheart until he cannot fail to recognize her as his equal. The lady sends her to Europe and she becomes a very accomplished young woman. Upon finishing her education, she makes an extended tour of Europe, ending her journey up at Monte Carlo, where she falls victim to the lure of the gambling table.

Meanwhile, Frank's father, thinking to cure his son of his mad infatuation, sends the young man to Europe. Frank takes to drink in his hopelessness and he, too, winds up in the gambling house of Monte Carlo. The two meet and recognize each other. Each of them feels unworthy of the other and seeks the comfort of solitude. The girl goes back to the sea, and as she sits on the rocks in the moonlight with the waves dashing about her, she is seen by her old sweetheart of the long ago. Again they meet and all doubts and fears are overcome in a true lover's embrace.

A STUDY IN SCARLET (Two Parts—Dec. 29).—This is the first of the Sherlock Holmes' stories by the famous English author, Sir Arthur Conan Doyle. Sherlock Holmes and his friend, Dr.

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Watson, receives an invitation from Mr. Gregson, of Scotland Yard, to assist in unraveling a murder mystery. Holmes makes a careful study of the case and as a result of his ingenious deductions rounds up the murderer, one Jefferson Hope, a cabman.

The man confesses his guilt and tells his life-story and of the vengence of the many wrongs he has suffered at the hands of the dead man in the years gone by. Before the case comes to trial the prisoner dies from heart feailure. This is another victory for Holmes and his wonderful deductive methods, as the officers of Scotland Yard had all but fastened the guilt upon another and an innocent person.

BISON.

THE LAW OF THE RANGE (Three Parts—Dec. 26). In 1882 Tex Foster was known as the cattle king of the Cimarron range in New Mexico. Foster had grown up in the west and still pulled a ready gun on occasion. Age seemed not to have impaired his wonderful vitality nor dulled his keen brain. "Tex" brooked no opposition, and the cowman who crossed him eventually had cause to regret his independence. Either Foster picked a fight on some slight pretext or else hailed the offender up in court, where the judiciary, fearful of incurring the displeasure of one so rich, so powerful and so quick a trigger puller, generally returned a verdict satisfactory to "Tex." Foster inspired fear and respect but had no friends except those who wished to share in his prosperity. Mexicans hated him more than any other men on his range. The old cattle man felt supremely confident what would be encountered if only through fear of his vindictiveness, so that when Frank Smith, a small cowman, dared to protest at the enclosure of "free range" by Tex's cowboys, Foster sputtered more with astonishment than with rage. Smith knew what he was doing in opposing the old man, however, for cowmen generally muttered in secret at this latest of Foster's infringements upon their rights.

Rather than make a personal matter out of his attempts to fence up the "free range," however, Foster made much display of a letter purporting to come from the United States Land Commissioner at Washington. Smith retaliates by appealing to the local court but obtains little satisfaction. He openly denounces Foster, however, and is secretly backed by all the other small cowmen. Emily, Smith's wife, pleads with her husband not to pick a quarrel with Foster, knowing that Foster is the quicker gun man. Smith tries to calm her fears, but is in a quandary as to how to deal with the man who would despoil him of the ranch upon the development of which he has spent so many years.

Curley, Smith's foreman, suggests that they "rustle" Foster's cattle, but Smith does not like the idea. With little hope of being revenged upon Foster in any other way, however, Smith secretly considers his foreman's plan. A month after his first visit to the Smith ranch, Foster, true to his promise, comes again. This time when he endeavors to bluff Smith into selling his property, Smith orders him to vamose. Enraged by Foster's threat to get his property by hook or crook, Smith now falls in with Curley's plan and visits Charles Meadow's shack in the foothills, where he is persuaded to help steal Foster's stock. The band then began systematically rustling Foster's cattle.

Foster fails to discover his losses until Autumn, when he learns that Smith has had a large "increase" in calves while, on the other hand, he has had severe losses of stock. Foster accuses Smith of rustling. The small cowman denies the accusation with heat. Foster, unwilling to shoot Smith down appeals to a local court, and Smith and Curley are arrested. Smith's wife believes him innocent. While Curley and Smith are in jail a delegation of small cowmen visit them and assure them of their support. In furtherance of their plan to free Smith the small cowmen, who comprise three-fourths of the voters of the community, send the judge a letter reminding him that election time is near and that a decision favorable to Smith would be appreciated.

Smith learns that the case is "fixed," but fears that his sensitive eastern wife will learn that he is a cattle thief. When she visits him in his cell he is nervous and fretful.

The case is called and Foster accuses Smith of stealing his cattle. The old ranchman brings forward proofs which apparently cannot be contradicted. Smith draws his gun at the accusation and a shooting affray in the courtroom is narrowly averted. Taking advantage of a convenient technicality, the judge dismisses the case "for lack of sufficient evidence." Smith and Curley are carried out of the courtroom on the shoulders of the small cowmen, and the judge tries to restore order in his courtroom by shooting his .44 into the ceiling.

IN JUNGLE WILDS (Two Parts—Jan. 3).—Franz Kemper, his wife, his son, Paul, and a daughter, Mary, live on a farm in Africa. John Durke is Kemper's hired man. John and Mary are in love. Ludwig Von Baer, a naturalist, is Kemper's life-long friend. Kemper has long planned that his friend and Mary shall marry.

Von Baer arrives in Africa to study wild animal life in the jungle. En route the naturalist stops at the farm of his old friend. Kemper is overjoyed, and presents Mary, at the same time making plain to her that Von Baer is the man whom he has chosen for her husband. Mary loses no time in acquainting young Durke with her father's plans. Later, Von Baer sees that Mary loves Durke, and continues on his way into the jungle.

Five years elapse. John and Mary have married, and have a boy and a home of their own. Again Von Baer visits the Kemper farm and learns of Mary's marriage. Accompanied by Paul Kemper, as a guide, he sets out to visit the young couple. Mary's welcome is somewhat effusive. John witnesses the greeting, and permits his jealousy to get the better of his judgment. A scene results, and John takes his gun and stalks into the jungle. Von Baer and Paul bid Mary good-bye and return to the Kemper farm. Mary, angry at her husband, leaves a note for him, takes their child, and follows Von Baer and Paul. His anger cooled, John returns home, finds the note, and hastens after his wife and child.

Mary loses her way, and a prowling leopard stampedes her horse. Arriving at the Kemper farm, John fails to find his wife and child. Calling in neighboring settlers he shows them her note and the four men start out to search for the lost ones. Von Baer finds Mary and her child, rescues them from a lion, and brings them back safely to the house. John, ashamed of his suspicions, expresses his gratitude, apologizes to the innocent naturalist, and the story ends happily.

UNIVERSAL.

ANIMATED WEEKLY, NO. 145 (Dec. 16).—English Forces Arrive—Steady stream of Great Britain's troops pour into Calais, France.

Belgian Troops on the March—Plucky defenders of unfortunate Belgium on the move in West Flanders, Belgium. Sub-titles: Repairing puncture. Mining roads in anticipation of enemy's advance. Study the lay of the land. At rest.

Awaiting the Call—French Canadian recruits drilling at barracks.—St. John, Canada.

Lord Mayor's Day—Procession of Lord Mayor of London to take his oath of office at High Courts of Justice, in observation of old custom. London, England.

In Camp With "Tommies"—Glimpses of the daily life of England's troops in camp at Langley Park, near Windsor, England.

Turkish Royal Bodyguard—Turkish royalty escorted by crack Mussulman troops to palace at Constantinople, Turkey.

Sponges for Red Cross—Shipping an emergency order of sponges for use in the war zone.—Nassau, Bahama Islands.

Collecting Money for War Sufferers—School children assist Mrs. (General) John A. Logan in getting a mile of pennies for Belgian Relief Fund.—Washington, D. C. Sub-title: Prominent New Orleans society women selling flowers.

Ohio Prize Farmers Visit East—Best fifteen hundred corn growers win trip to the east and are welcomed by Mayor Mitchel, New York City. Sub-titles: Marching down Broadway. Getting first view of the Atlantic.

King Cotton—Arch built of 115 bales of cotton, worth more than $4,000, is unique feature of carnival.—Waco, Texas.

Disastrous Nor'easter—Gale driven tide pounds Atlantic coast from Maine to Georgia, causing loss of many lives and property worth millions. Sub-title: Seabright, N. J., at the height of the storm.

Cartoons by the world-famous caricaturist Hy. Mayer of Puck.

MUTUAL FILM CORP.

THANHOUSER.

THE BARRIER OF FLAMES (Two Parts—Dec. 15).—The mayor refuses to sign certain franchise bills which he believes to be dishonest, and when, unexpectedly, the political boss finds in his hands the means of coercing his superior, he determines to make the most of his opportunity. Little Helen, Mayor Southwick's child, straying away from an automobile party, gets lost in the woods. She comes to the house where the boss holds his secret conferences, and he orders his housekeeper to keep guard over the child while he motors to the city. His plan is bills. Meanwhile, the housekeeper wanders away to hold the child until her father has signed the bills. Meanwhile the housekeeper wanders away to a neighbor's, leaving little Helen locked in an upper room. But the child's devoted collie, who misses her sorely, already is tracing her. "Shep" reaches the house just in time to rescue Helen. A fire has broken out while she is locked in alone. He alarms the firemen, climbs a ladder to Helen's room, and jumping through a skylight, leads the rubber-coats to where the child is. With little Helen safe, "Shep" leaps from the top story of the burning house into the fire net.

SID NEE'S FINISH (Dec. 20).—Sid Nee, a Chinese laundryman, is sought by officers of the law. He escapes to a small town where he opens a laundry. Kate Kelly, who takes in washing soon finds that Sid Nee has robbed her of her business. She determines to wreck his establishment, but this scheme being frustrated, she hits upon the still more profitable plan of going into partnership with the Chinaman. Meanwhile, the police have traced the fugitive. Kate's sweetheart, Mike Doolan, who believes that she is going to marry the Chinaman, leads the officers to the house of the Justice of the Peace, and when Kate and Sid Nee comes out with their document, the latter is grabbed and hauled away. Then Mike finds that what he had supposed was a marriage license is merely a business contract.

UNDER FALSE COLORS (Two Parts—Dec. 22).—Genevieve Watts, an heiress, weary of society life, remonstrates with her conventional aunt, declaring that within a year she will convince her that society is all sham. Several months later, Genevieve, who has gone into the country to sketch, meets a charming young girl, Mary Newel, whom she invites to spend a winter in New York. Genevieve buys Mary the most beautiful clothes, that the city affords, and introduces her to society as a mysterious princess driven to the United States by the war, where she is traveling incognita. Soon the young man with whom Genevieve is in love becomes infatuated with the supposed princess—and so before long the heiress exposes the fraud. Immediately all the world turns cold to Mary, who is glad to escape back to her country home and her own people. But Genevieve has proved her point.

PRINCESS.

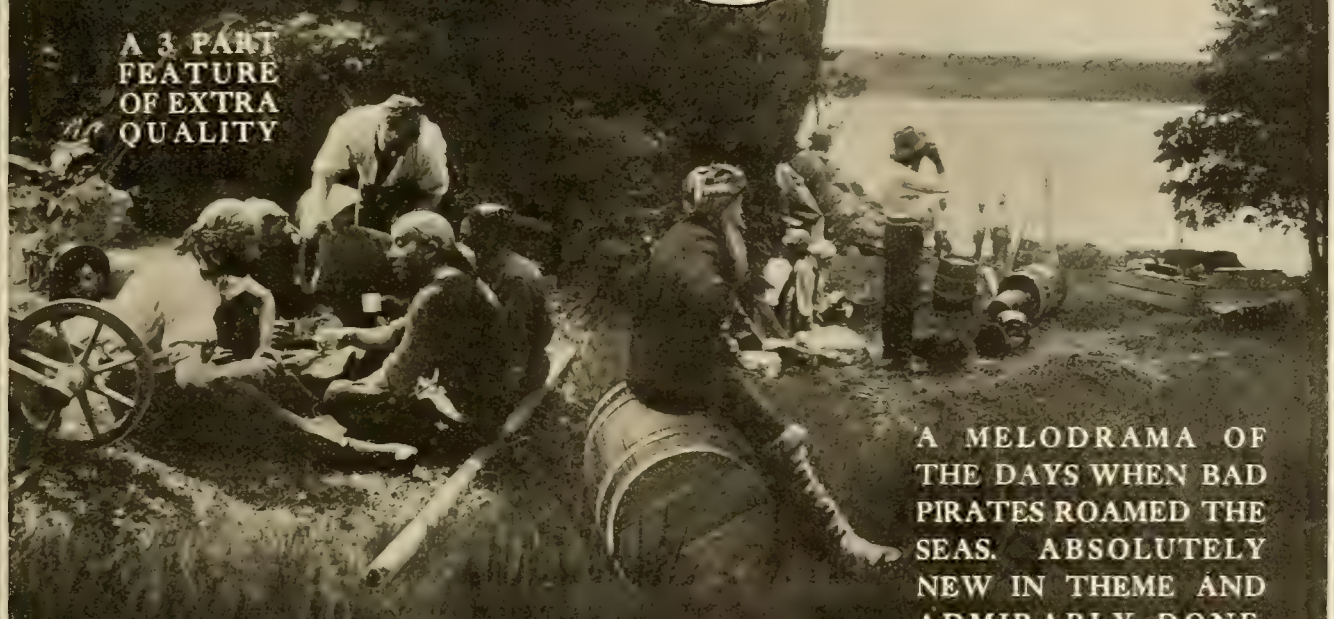
IN THE CONSERVATORY (Dec. 11).—At a large dinner-dance given by Mrs. Ralph Schuyler, the hostess discovers that her pewels have been stolen. Suspicion points to the governess of her child, and the young woman is about to be arrested, when a well-dressed stranger comes forward, confesses to the theft, and produces the gems from his pocket. Another guest shows a police shield and, introducing himself as Sergeant Wilson, handcuffs the confessed thief and leads him away. On the street Wilson explains to his prisoner that he is himself a crook, whose game is to pose as a police-detective in order to help out other thieves. The next instant, the "prisoner" springs forward, handcuffs snap, and and Wilson finds that the tables have been turned. Blowing a police whistle, his captor summons help—and "Sergeant Wilson" learns that not only may thieves masquerade as detectives, but that detectives may also pose as thieves; and that by turning against him his own weapon, the cleverest detective in the city has drawn him into a trap.

WHEN FATE REBELLED (Jan. 1).—Tom Skyes, adopts a baby girl, one of twins, to solace his wife, who is heartbroken at the loss of her own child. At the same time a wealthy couple by the name of Gale adopt the other twin. A dozen years later finds Madeline, her foster-mother dead, the unwilling accomplice of Sykes, who has turned burglar—and Marion, a generous, openhanded child, loved by rich and poor in the community. Sykes enters the Gale home, and is shot and killed by Mr. Gale in self-defence. Madeline, meanwhile, at Skyes' orders, has been working in Marion's room. The shot awakes Marion, who, on seeing Madeline poorly clad, and looking wonderfully like her own photograph, is filled with sympathy for her unhappy double and invites her to share her bed for the night. In the morning, Mrs. Gale, on discovering two Marions in bed, cannot believe her senses—until her husband tells her about their little adopted daughter being a twin. Marion, too, learns that she has found her own twin sister—and, of course, after that the two girls never are separated.

RELIANCE.

OUR MUTUAL GIRL (Chapter 49—Dec. 21).—Margaret is presented to George Barr McCutcheon, who relates for her especial benefit some of the incidents he has happened across, which have provided material for his famous romances. Captain James Curtin is a United States cavalry officer stationed in New York City. He falls in love with a beautiul girl, who visits the grounds at headquarters, and a later meeting on Fith avenue convinces him that his feeling is reciprocated. They are prevented from coming to an understanding, however, by the interference of an elderly man, apparently the girl's father, who hurries her away. The captain's only clue is a small coin with which the supposed father has tipped a bell-boy. Curtin learns that it was minted in one of the Balkan states. He goes abroad and finds the kingdom whence the money came. There he learns that the girl is Princess Olga and the elderly man, Prime Minister to the King, her father. The Prime Minister is at the head of a conspiracy to usurp the throne. Meanwhile, the Princess and the Prime Minister have returned from the United States and the conspirators,

The VULTURES of the COAST



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HUGH HOFFMAN

fearing the young American's influence, decide to act at once. Captain Curtin overhears their plan, averts the national calamity, saves the reigning family and wins the Princess for his wife.

ROYAL.

TWO KISSES (Dec. 19).—"Two Kisses" is being sung and whistled by everybody when a young fellow from the country gets a position as clerk in a music store. In the part of the world from which Jed Blinks has come, "There'll be a Hot Time in the Old Town To-night" is still the favorite air; and when two attractive young ladies walk into the store and ask for "Two Kisses," Jed promptly accommodates them, much to their consternation. This is only the beginning of many complications, all springing out of the country youth's ignorance of the popular ballad. The proprietor of the store and Jed are treated to a rough lesson by a mob of insulted customers.

AMERICAN.

THE SILENT WAY (Dec. 16)—Della Clark goes West for her health, and is warmly welcomed by cousins in Colorado. However, she overlooks the main thing—life in the open—and two months later finds her condition worse. She is on the point of going back East when a young Indian, a graduate of Carlisle, determines to take matters into his own hands. Realizing that it will be a waste of time to try to persuade the white girl, brought up in a large Eastern city, to live the sort of life she should, in order to get thoroughly well, he resorts to "the silent way" of the Indian. He has some of his tribe abduct Miss Clark. For eight months she is obliged to stay among the Indians and to adapt herself to their methods of life. At the end of eight months her cousins, who have been searching for her far and near, are overjoyed by Della's safe return—and by the miraculous fact of her complete cure.

THE SOWER REAPS (Two parts, Dec. 21).—On the occasion of the killing, in an accidental encounter, of Miser Pike by Peter Pelham, the district attorney, who for years has been hounded by the sinister old man, the latter manages to divert suspicion to Ben Rolfe, the schoolmaster and his political rival, also involving Rolfe's worthless brother, Tim, in the affair. Ben, to shield Tim, who recently has robbed the miser of his hoard and therefore appears guilty, does not deny the charge Pelham has put upon him—though he escapes to another town. Tim is arrested by order of the district attorney, and a posse is sent after Ben, who is found and taken into custody by the sheriff. Meanwhile, Pelham has contrived to find in Pike's house certain incriminating papers, which for years the miser has held against him and used as a threat. He tells Laurel, Pike's daughter, that the papers will convict Ben Rolfe, whom she loves. The next day, however, at the inquest, the evidence being sifted thoroughly, Pelham breaks down and confesses.

BEAUTY.

HER YOUNGER SISTER (Dec. 15).—John Wynn loves Emma Lyons, and when she accepts him, he goes to get the consent of Bill Lyons, her father. Lyons, being a selfish old soul, determines to keep his eldest daughter to wait upon him. So he tells John to come back in ten years with a "stake" and he can have Emma. Wynn tries to persuade Emma to marry him in spite of her father, but she, with her strong sentiment of filial duty, refuses. By the time John returns, Elsie Lyons, whom he knew previously as a pretty child of ten, has grown to be a very attractive young woman. He mistakes her for Emma—and is obviously disappointed when he meets once more the elder sister, with whom the years have not stood still. Emma realizes that Elsie unconsciously has usurped her place, and, accustomed all her life to self-sacrifice, she breaks the engagement, which for ten years has been the one bright spot in her sober round of duties.

BRASS BUTTONS (Dec. 22).—Owen O'Neal and Jim Gallagher are rivals for the affections of Mary McArthur. Seeing that Owen plainly is cutting him out, Jim borrows the uniform of a policeman friend, and presents himself to Mary as having been newly elected to the force. She is dazzled by his brass buttons, and Owen takes his sorrows to a sympathetic fireman, who suggests that he put on a spare coat and cap of his and pose as one of the department. Both young men, in their borrowed finery, meet at Mary's house. Jim happens to get hold of Owen's cap and reads inside, "Tom Baily, Hook and Ladder 33." A little later Owen picks up Jim's helmet and sees, "Hugh Patterson, East Side Station." Jim exposes Owen first. On Mary's insistent demand that he arrest the sham fireman on the spot, however, Jim is up against it. But there is nothing for it except that he shall march Owen to the police station Mary accompanying them. There, of course, the sergeant hands over Jim, charged with "impersonating an officer." Owen tells Mary that he has put on the fireman's uniform only to catch Jim in a trap and show up his deception. Then Mary decides the rivalry forever by giving her promise to Owen.

KOMIC.

A FLURRY IN ART (Jan. 24).—Gillespie, a multi-millionaire, has Harry Gregg, a penniless young painter, come to his home to do a portrait of his daughter, Maisie. The result is that Maisie and the painter fell in love. Harry bravely asks the father for her hand and old Gillespie promptly orders him out of the house forever. Harry goes home and decides to auction off his studio effects and pictures and leave the city. That night two thieves break into the millionaire's home and steal the Gillespie diamond necklace, a very valuable heirloom. The alarm is given and one of the thieves, thinking he is to be caught, slips the necklace between the frame and canvas of Maisie's portrait. Both thieves, however, escape.

The next morning Gillespie, in an extra fit of anger over his misfortunes, orders Masie's picture to be returned to Gregg at once. Confederates of the thieves see the removal of the picture to Harry's studio. The two thieves have had a fight over the affair and each one sets out separately to the studio to get the picture. When they arrive the auction is on and poor Harry's first picture has just been knocked down for one dollar and ninety cents. Harry has left the room in despair. The auctioneer next puts up Maisie's portrait and the two thieves begin to bid against each other. When the bidding reaches four and five hundred dollars the public present begins to sit up and take notice. Bidding becomes general and soon the room is crowded to the doors with people wildly bidding for the picture. The portrait is knocked down to one of the thieves. Harry comes in and finds out that Maisie's portrait has been sold. He tells the auctioneer that it was not for sale and starts out after the purchaser. Meanwhile the high bidding started by the two thieves has "caught on" and people are wildly bidding on the next picture.

Harry meets the thief in the hall and asks for the picture to be returned, saying that its sale was a mistake. The thief argues a moment, then seeing that Harry is deadly in earnest, he starts to run. Harry runs after him. They grapple over the picture. A fight ensues. The other thief, angry at his accomplice for getting away with the picture, telephones Gillespie that the necklace was in his daughter's portrait. Gillespie and Maisie get in an automobile and start for the studio. They arrive in an awful jam of people. Gillespie makes his way to the auctioneer and learns that the picture has been sold. He tells Maisie, adding that that is the kind of a lover he was, selling her portrait to the first buyer. Maisie is heartbroken. Just then a shot is heard. Everyone runs out. They find Harry lying in a pool of blood in the basement, but with Maisie's portrait in his arms. Explanations are made, the necklace is recovered, and Gillespie and Maisie help Harry to his feet. Just then the auctioneer comes up with a hat full of money received from the auction, which, except for the thieves, would have been a dismal failure. The money has a proper effect on father's feelings, and he gives Maisie and Harry his blessing.

MUTUAL.

MUTUAL WEEKLY, NO. 103 (Dec. 17).—Latest pictures from the seat of war: Soldiers have more than one kind of a close shave; England's Indian Fighters; The Flower of the English Army; Innocent Victims of War; Young Cossacks Preparing for the Call; The Redoubtable Cossacks; Belgian Soldiers in the Care of the Dutch.

Fifteen hundred prize-winning corn growers from Ohio are received by President Wilson at the White House.

The Cunarder Lusitania sails from New York with many prominent personages aboard. Her last trip prior to being used by England as a troop transport.

Some of the beautiful mounts exhibited at the National Horse Show, the proceeds of which are donated this year to the Red Cross Society. Sub-title: Some of the Stocky Percherons.

The S. S. Hanalei strikes Duxbury reef outside the Golden Gate harbor and 19 persons perish in the wreck.

Greek runner wins cross-country junior national championship, Van Cortlandt Park, N. Y. Sub-title: Jenkins Retains P. S. A. L. Championship Title at Cross-Country Course, Jamaica, N. Y.

Terrific nor'easter hammers the eastern coast in a 3-day blow, causing death of 10 persons and $1,000,000 loss.

The U. S. S. S. Arkansas returns from Vera Cruz. Passing under Brooklyn bridge.

False rumors cause exciting runs on New York's East Side banks.

FEATURE FILM STORIES

THANHOUSER SYNDICATE CORP.

ZUDORA (Episode 5—"The Case of the Perpetual Glare"—Reels 9 and 10—Two Parts—Dec. 5).—The secret room in the house of Hassam Ali, is the opening scene in "The Case of the Perpetual Glare," the fifth episode of Zudora. The mystic sits in reverie before the crystal ball, when into the secret room glides his Hindu servant. He speaks to his master, then leaves, but only to return again and ushers in two white-haired old men. They hold an earnest conversation with Hassam Ali, and presently Zudora is summoned. She kneels beside her uncle and he slips an arm around her.

"We are hunting a stone of matchless brilliancy, my dear," he says to her. "Some new Koh-I-Nor that will catch light up, concentrate it, and throw it like a burning shaft in whatever direction we wish. There is some such stone around because we have seen this phenomenon of light throwing, and are anxious to find the source of it. We believe that it could have originated in nothing but a wonderful diamond."

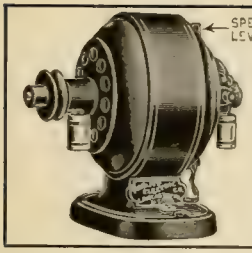
Zudora, unaware of the fact that this is only another attempt of her uncle's to trick her, readily consents to attempt the search. All she thinks of is that he has promised his consent to her marriage with John Storm, the young lawyer whom she has learned to love, if she solves twenty cases brought to him in his capacity as a mystic detective. She has already solved four cases. Here, then, is her opportunity to explain a fifth and count one more step toward the goal of her hopes. She sets out happily, and, going to the cabin of the aged twins, which is situated at the top of a bare hill, she talks with them. They tell her that this jewel has the strength and potency of an eternal fire, and with that bit of information to comfort her she goes down the hill again.

As she walks along, the card she holds in her hand catches fire. Alarmed, she looks around her. Soon a magazine she is carrying also bursts into flames. Smoke rises from her hat. Everywhere she goes, fire seems to follow her. In desperation she runs wildly across a nearby field where her lover, John Storm, is waiting. As they are hurrying along, a farmer, driving a load of hay, catches up with them and offers them a lift which they gladly accept. They are no more than safely seated on the comfortable hay, however, when it catches fire, and bewildered and frightened, they and the farmer leap from the wagon for their lives.

The picture changes, and the two old men are alternately rubbing their hands together gleefully or staring through a telescope. Soon Hassam Ali joins them. He too, seems delighted by what he sees through the long, brass-covered instrument, and together the three go back to the dilapidated cabin on the hilltop. There, presently, Storm comes with Zudora. They are attacked by the twins and, while they are being securely tied. Hassam Ali, who has been in hiding, departs without being seen and goes home. When the twins come to him there to be paid for what they had been led to believe was only an attempt to frighten a disobedient girl, Hassam Ali suddenly makes known to them his nefarious schemes for doing away with Storm and Zudora. They refuse his overtures to aid in this attempt, and leave. Their machine, that wonderful invention with which they produce the perpetual glare and with which they hope to startle the world, is not to be turned into a weapon for murder, so they tell Hassam Ali.

In a rage with them, Hassam Ali stalks up the street to see what he can do alone. He collects a gang of ruffians on the way and with them succeeds in planting dynamite in the hill where the twins have their cabin. When this is done and a fuse has been run to the bottom of the hill he sends for the twins, for at the last moment he has decided to spare their lives. They crouch, cowering by the mystic as he touches a match to the fuse.

Meanwhile John Storm has struggled free of the ropes that bind him and loosed Zudora. She hastens away, but fearing some catastrophe, hurries back and high on the hill sees her lover smashing that strange arrangement of cylindrical mirrors and magnifying glasses which has produced the mysterious glare. She stops never a second to examine this strange affair, but suspecting from the looks of the workmen she has seen on her way, that something portends, climbs up and seizes Storm and hurries down the hill again. They reach safety just as the dynamite flings the hill high in the air.



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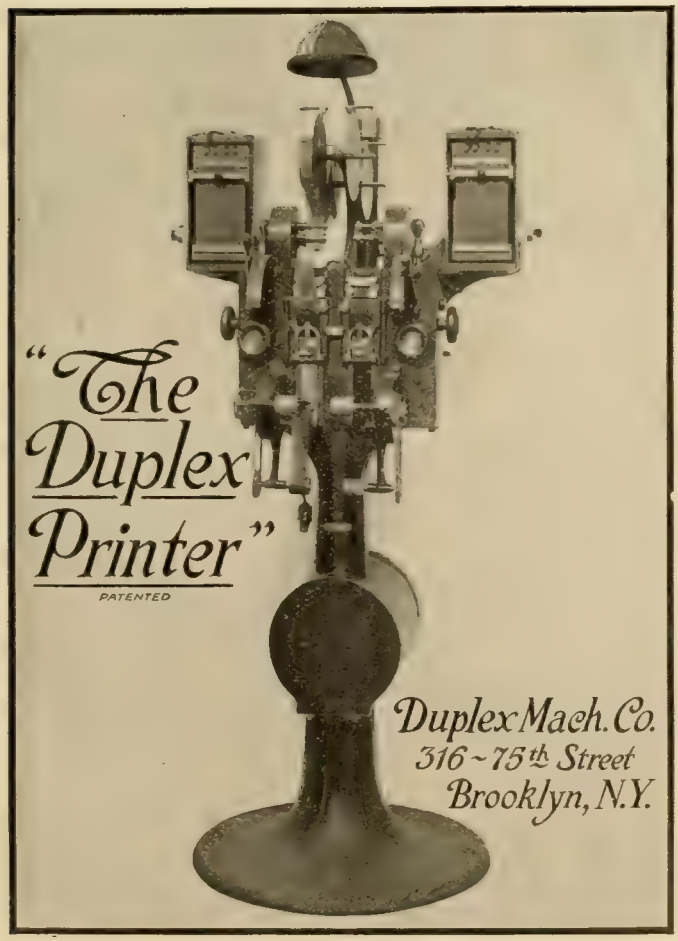

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ALLIANCE.

THE TRUTH WAGON (Masterpiece).—The story opens with a ball at the residence of George Ross, Republican candidate for governor. When the activity of the evening is at its height the men are not to be found. The women become the victims of disagreeable lassitude. The ball is a failure.

In the meantime the men are the guests of John Ross, the practical joker. They deserted the allurements of the ball room to attend an amateur prizefight held on a barge, young Ross' newest idea.

When John Ross returns home, "four sheets in the wind" and piloting Jim, the victor of the fight, his reception by his family is not what might be termed friendly. They are weary of his pranks and one after another deliver the broadside, "Why don't you tell the truth and go to work."

George Ross, his father, is in no sense dishonest but is a pliant tool in the hands of Henry Drew, Republican State Chairman. Drew comes to an understanding with Francis Sullivan, the Democratic power in the state, to the effect that the Democratic votes will be cast for Ross and that in payment for this, political favors will be handed out to Sullivan. George Ross, however, is ignorant that he is being used as a tool. Neither will he believe his son, who tells him that he is being used as a plaything.

Helen Dean, a reporter on "Truth," a fast-dying newspaper owned by William Dean, her father, seeks out John Ross to get a story concerning his newest joke. Like those of his family, she is impressed by his idleness and asks him why he does not tell the truth and go to work. He takes up a copy of "Truth" which she has laid upon the table and gets an idea. He learns that the newspaper is for sale and a moment later when his father takes him to task for his uselessness, he makes the startling announcement: "I'm going on the Truth Wagon for ninety days. I'm going to buy the 'Truth' and go to work."

And he does. He buys the newspaper and begins to wage a bitter war against crooked politics. He refuses to sell out to Tammany and when his father will not cut loose from Drew and Sullivan, he begins to fight him. He retains Helen Dean and her father to aid him in his campaign and goes so far as to have the elder Dean nominated for the governorship to run against his father. Sullivan brings libel suits against young Ross and holds him practically a prisoner in his office. When these means fail and when John Ross succeeds in getting incriminating evidence against Sullivan and Drew, Sulivan gets his strong-arm-men together and instructs them to stop the "Truth" from going to press if they have to wreck the plant to do it. Young Ross appeals to the police for protection but they have already been "fixed" by the shrewd Sullivan.

It is then that John Ross takes the law into his own hands. He finds Jim, his amateur prize-fighting friend. Jim gathers his henchmen together and they invade the Truth office, which is now in the hands of Sullivan's strong-arm men. A rough-and-tumble fight ensues between the two factions which results in the defeat of the Sullivan gang.

In the meantime Forbes, a reporter on Truth, has sold out to the Star, Sullivan's newspaper, and has furnished them with a slanderous story regarding young Ross and Helen Dean. Sullivan considers this the blow which will defeat Ross. He offers to trade this story for the evidence held by Ross which will convict him. John Ross consents but he still holds the joker up his sleeve. He has summoned his father, George Ross, and showed him the evidences of Sullivan's and Drew's conspiracy against him. Thus enlightened the elder Ross resigns from the gubernatorial race in favor of William Dean and gives his son an exclusive story of his action. This is a body-blow to Sullivan and routs him completely. As a recompense for the loss of the money he has invested in the newspaper and the loss of the newspaper plant itself, John wins the hand of Helen Dean, now daughter of the governor-elect.

ECLECTIC.

PERILS OF PAULINE (Twentieth and Last Episode—Two Parts—Dec.).—Having seen the futility of his plans, the wreck of one villainous scheme after another and his utter failure to secure the result he is looking for through the aid of various unscrupulous assistants, Owen finally decides to git rid of Pauline by his own efforts.

While the three are taking a pleasure trip on the Marvin yacht, Pauline begs Harry to teach her to run the motorboat which is taken along as a tender. He consents and before long the girl considers herself competent to run the boat unattended.

It happens that at this time the U. S. Naval Department purchases an old barge to be used as a target in gun practice. This barge is towed out to sea and then anchored barely out of sight of the Marvin yacht.

That night Pauline, very proud of her newly acquired knowledge of running a motorboat, determines to take a trip in it on the morrow by herself. Harry protests against her folly, but as usual she insists upon having her own way. Owen overhears the conversation and determines to profit by it. Favored by the darkness he gets into the motor boat and bores a hole in the bottom which he partially stops up with cotton waste in order to make a slow leak. But Nemesis, in the person of an old sailor, is at hand. Owen's actions are seen by this man who then visits the motorboat and learns what has been done to it. But for the time being he holds his peace.

The next morning Pauline, with her dog under her arm, starts off on her motorboat trip. Harry protests to the last, but is laughed down by Pauline who chugs away triumphant in the boat. As Harry turns away in anger the sailor steps up to Owen, and leads his aside and then asks him why he scuttled the boat the night before. Owen, in terror at the knowledge of his guilt bribes him to be silent.

An hour later Pauline discovers the leak and tries in vain to stop it. The water comes in faster and faster and before long the girl sees that she must make a landing very soon, or drown. Spying the old barge, she drives her waterlogged boat to it at top speed and reaches it just in time. Carrying her dog with her, she clambers up the forechains and makes herself as comfortable in the cabin as she can. But she is saved from one danger only to be plunged into another. Suddenly a shell passes through the cabin with terrific noise. The battleship is firing at its target and Pauline is caught like a rat in a trap. Another shell hits the vessel and then another. Conscious that it can only be a question of a few minutes before the boat will be utterly destroyed, Pauline hastily writes a note on a scrap of paper telling of her peril, and then tying it to her dog's collar, points out to him the warship and throws him into the water. The intelligent beast successfully performs his mission, swims to the battleship, is picked up by the sailors and before long Pauline is rescued just as the barge is sinking.

Meantime the old sailer demands $50,000 from Owen as the price of his silence. Owen rendered desperate by the fear of betrayal, tries to push the man into the water, catching him at an unguarded moment. But the sailor, seizing Owen, hurls him into the water.

Later Pauline is brought back by the bluejackets to the yacht and receives a loving welcome from Harry. Owen, who has been struggling vainly to keep afloat, with a last despairing cry, sinks unnoticed, unwept and unregretted. To such an end does his unscrupulous avariciousness bring him.

WHEN WEALTH ASPIRED (Three Parts—Dec.).—Paola Donnetti, a charming and attractive young girl, is the daughter of wealthy, though uncultured parents. Being desirous of having a titled son-in-law, they negotiate with a martimonial agent to learn the name of some eligible member of the nobility. The agent recommends a certain Duke de Rondoza, a ruined nobleman. The parents of Paola are greatly impressed by the Duke and gladly consent to his becoming her fiance. An agreement is drawn up between the Duke and the matrimonial agent, wherein the former promises to pay 60,000 francs one month after the ceremony takes place as commission for arranging the marriage. Robert Santello, Donnetti's secretary, who is in love with Paola, finds the agreement and angrily protests to her father. He is told that it is no concern of his and is ordered from the room. Fearful lest Paola should learn of the motive for her engagement, Donnetti sends the secretary to the Duke with a note explaining the matter and asking for advice. The Duke demands the agreement from the secretary, and on being refused, strikes him across the face. The secretary promptly challenges the Duke which is exactly what he desires, being a skillful duellist. The secretary returns home and writes a note to Paola which he places in an envelope with the request written thereon that it shall be given to her in the event of his death. This note he places in his desk and goes to the place selected for the duel. The seconds place the combatants back to back, instructing them to walk ten paces, turn and fire. The secretary falls mortally wounded and is carried to his home. With his dying breath, he attempts to tell his mother of the note but it remains undiscovered.

The wedding takes place, but Paola sighs for Robert, her old lover. His mother, chancing to open his desk soon after, finds the note written to Paola which she hastens to deliver. Paola is horrified to learn from its contents that she has been sold for a title by her parents. She registers a deep hatred for her husband, the Duke, and vows to avenge her lover.

Prince Renucci, an old friend of Duke de Rondoza, pays him a visit. The Prince, like the Duke, is an accomplished swordsman and they engage in a friendly match. The Prince thrice disarms the Duke. Paola notes the Prince's superiority and determines to use him as a means for her vengeance. The Prince becomes enamored with Paola and secretly pleads his love. She encourages him and soon has the satisfaction of arousing her husband's jealousy. The Duke challenges the Prince to mortal combat. The two noblemen repair to the field of honor and defiantly face one another. With clashing swords the combatants fight for the mastery. The Prince, however, with a deft stroke, evades the Duke's guard and stretches him, wounded, at his feet. Realizing the seriousness of the wound, Paola is summoned to his side. With accusing looks, the Duke asks her to explain the reasons for her actions with the Prince. She silently hands him the tell-tale agreement sent to her by the secretary. The Duke then realizes that his motive for marrying Paola is known to her and attempts to rise and plead with her. But the effort proves too much for him and he sinks to the floor, where death soon exacts the toll for his selfish desires.

THE STAR OF GENIUS (Pathe—Three Parts—Dec.).—The famous French star, M'lle. Napierkowska, is featured in this story of the stage, its successes and failures.

The young composer, Hulburt, with mingled feelings awaits the day of the first rehearsal of his opera "La Tolosa." Critics and reviewers in the shoals are present to witness it and Hurlburt knows the importance of their verdict. Unfortunately for him the standard of merit demanded by them is not found in the opera and blasted in hope and ambition he leaves the theater.

On his way home he encounters a poor young flower girl who has just been robbed by hoodlums. Taking pity on her he brings her to his home and gives her food and shelter. To his surprise he finds that she has a remarkable native talent for dancing and determines to make use of it in his next opera and in the meantime to be her benefactor.

Some time later, filled with confidence both in his protege, Valerie, and in the merits of his new production, Hurlburt directs the dress rehearsal of "Caius Caligula." Quite the reverse of that of "La Tolosa" is the reception awarded to this opera. The beauty, grace and talent of Valerie united with the excellence of the music takes the audience by storm, and author and girl receive the plaudits of the critics. The Vicomte d'Arcel, who has met Valerie before, seizes the opportunity to declare his love to the girl who admits that she does not view him with indifference. Later when Hurlburt looks for her to take her home, he sees her drive off with the young nobleman.

The next day he is overwhelmed to receive a letter from her telling him that because of the deep love which she feels for d'Arcel, she is impelled to leave the hospitality of his house.

Months later Valerie learns that d'Arcel will not marry her because of the objections of his parents, and decides to leave the cast of "Caius Caligula" and seek a change of employment. Despite her defection the play continues with brilliant success and Hurlburt is begged by the theater owner for the privilege of presenting his next opera.

Heartsick at the loss of the girl whose benefactor he has been and who has done so much to insure the success of "Caius Caligula," Hurlburt feels the importance of securing her for his new opera. He learns from a friend that she has secured an engagement with another and will make her debut shortly. Finding that the accompanist of that theater is ill he applies for and receives that position for the dress rehearsal.

So on that fateful night the man and the girl he loves are thrown together again in a dramatic scene. What happens is better left to the imagination. We will say this, however, it is both satisfactory and artistic.

THE SECRET OF THE MOUNTAIN (Pathe—Four Parts—Dec.).—Wealthy Farmer Rodel decides that his son, Julian, should enjoy the fruits of his labor and sends him to the city to be educated. Unfortunately the new environment has a bad effect on him and he falls under the influences of fast comrades. Being liberally suplied with funds by his doting parent, Julian indulges in every fancy. He meets a charming young girl, Helene, and lavishes every attention upon her, thereby cultivating in her a desire for expensive pastimes. The old man has confidence in Julian and when he receives a letter from his attorney advising him of Julian's extravagances, it makes no impression on him.

Julian increases his pace but soon realizes that he must again draw on his indulgent father. Being in urgent need of funds, he motors to the farm. Entering the house, he sees a note from his father's attorney advising that Julian has frittered away all the available funds leaving the estate in a precarious condition. Stunned by the knowledge that he has caused his father's ruin, Julian returns to the city only to learn that Helene has deserted him. Searching through his papers, Julian picks up his life insurance policy which suggests a way for him to make reparation to his father.

He joins an excursion which goes on an expedition to the nearby mountains. Reaching the summit, the party prepares for lunch. Julian, however, strays off and reaches the edge of a seemingly fathomless ravine. Believing that the insurance company will pay his

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father the amount of his policy, Julian decides to throw himself into the ravine and make it appear accidental. Leaving his gloves on the rocks nearby, thereby giving a clue to his tragic death, Julian casts himself into the depth below. But fate decrees that Julian should miraculously escape the terrible end he planned, and he lands bruised and bleeding on an abutting ledge. Getting painfully to his feet, he realizes that his suicidal attempt has failed and that he must now feign death in order to carry out his plans. He places his hat on the edge of the ledge and makes his way to the base off the mountain where he is taken in by a laborer who binds up his wounds. Julian decides to leave the country as soon as he recovers. Without inquiring as to the financial condition of his aged father, he goes to South Africa.

Meanwhile, a careful search is made for Julian by the other excursionists which of course proves futile. The sad news of his death is carried to his father, who has gone to the city to make inquiries for him. Broken in spirit, the old man returns to the farm. Pressed by his impatient creditors, Julian's father is forced to sell his home and once more sets out to build his fortune. But time has robbed him of his strength and after many vain attempts to secure work, he becomes a rag picker and frequents the city dumps. He is found by a party returning from a carnival, who take him protesting to their banquet table. There he is surprised to find the girl whom he blames for his son's downfall. She is stricken with remorse when she realizes the depth of the old man's poverty and determines to rectify her error. She takes the faltering farmer to her home and there tends him day after day, depending on her frugal salary to supply their wants.

After several years Julian returns from the Transvaal, where he has amassed a fortune and goes to the farm to ask for his father's forgiveness. But sad is his homecoming when he learns of his parent's fate. Diligent searching through the large city, he finally locates the feeble old man and his faithful protector, Helene. With a heart full of forgiveness and gratitude for the safe return of his boy, the aged farmer folds his prodigal son to his breast. It is then that Julian recognizes the true worth of his former sweetheart, whom he vows will never again have cause to leave him.

SUGAR MAKING, CUBA (Pathe-Dec.).—All sides of the sugar making industry, from the cutting of the growing cane to the point where the sugar in bags is shipped to foreign countries.

THE BOMB BOY (Three Parts—Dec.).—Without exception this is one of the best offerings of the season. The remarkable acting by Ernest Truex, the delicious humor of the story, the thrills and the rapid action all combine to justify the word "immense" in connection with it.

Larry, the telegraph messenger boy, loves little Mame and his attentions meet with favor from the girl until Terry Turk, the light-weight pugilistic champion of Jersey City, steps in. Dazzled by the attentions of this great man Mame cannot see Larry at all, and accepts the present of a bracelet from the pugilist. Unable to compete with such great wealth, the messenger can only hope for something to turn up which will put a few dollars into his pockets.

The Grand Duke Sergius visits the United States and is followed by Anna Karensky, a nihilist, who is plotting his death. The Secret Service being warned of her presence aboard a certain steamship, the police wait for her arrival in order to arrest her. Her confederates in America learn of her danger and a warning is sent to her at the pier to get rid of the bomb at all hazards. The messenger chosen to deliver the message is our friend Larry. The nihilist manages to secrete the bomb in a hat box and to thus get it by the customs officials. She then gives the dangerous bundle to Larry with orders to deliver it to her confederates.

Through his ignorance of the contents of the box the boy subjects it to indignities calculated to make one's hair stand on end. He fulfills his mission and then, through eavesdropping, learns that he has been carrying a bomb. Climbing up a fire-escape he manages to secrete himself in the nihilists' headquarters and overhears enough conversation to inform him that the bomb is set for seven o'clock and that one of the nihilists, Ravelli, is a waiter in the duke's hotel and that he is to be responsible for the proper placing of the bomb.

Larry is discovered in his hiding place after Ravelli's departure, but succeeds in making his escape. He sets out in hot pursuit of the waiter, but is cleverly eluded. Larry then goes to the Duke's hotel and earnestly tries to see him and warn him but is not permitted to get by the barrier of servants. Finally at only five minutes to seven he succeeds in slipping by and breaking into the duke's apartments, finds him enjoying a tete-a-tete supper with a woman friend. Larry then starts a wild hunt for the bomb to the utter amazement of every one. Finally he finds the bomb in a covered dish and, charging wildly through the gathering crowd, dashes down stairs and across the street into a park. He has only a moment to spare. Hurling the bomb from him as far as he can, he jumps into the lake to escape the explosion. It comes, all right, but injures no one, thanks to the boy's resourcefulness.

The dripping boy is proclaimed a hero, and the delighted duke, not only fills his pockets with money, but, taking from his own shoulders the glittering cordon of the Legion of Honor, places it around the messenger's neck.

Meantime Mame has found that Terry's attentions amount to but little and longs for her telegraph boy again. Her longing is increased when she learns of the honors he has gained, but they only seem to make him the more inaccessible. But "Love will find a way," and before long we see the happy Mame wearing the ribbon of the Legion of Honor, and the telegraph boy come into his own again.

WHIFFLES MISSES MRS. WHIFFLES (Dec.).—Whiffles being particularly fond of his "better half," and possessing an exceptionally jealous disposition, strenuously objects to any member of his own sex paying the least attention to her. His jealousy is so unreasoning, that one day while he is entertaining a friend at his house, he resents the attentions paid his wife. This little episode so stirs him up that when shortly afterwards a shoe salesman calls at the house and persuades his wife to try on some shoes, the foolish husband seizes him by the slack of the trousers and throws him, shoes and all into the street. Nor will he listen to his wife's explanation, but threatens to slay the disturbers of his happiness.

It so happens that the friend who started his unhappy train of thought has forgotten his gloves and returns for them. Whiffles enters the room and finds him there with his wife. There is almost a tragedy, but wife and friend decide to teach him a lesson, which proves to be thoroughly effectual.

THE VALLEY OF THE BOURNE (On the Same Reel).—Beautiful views of a wonderfully picturesque portion of France little known to the average traveller. Mountain, valley, field and stream splendidly colored.

ALGERIAN NOMADS (On the Same Reel).—Close up views of some savage but picturesque looking people of the desert and oasis, showing their small industries and methods of living.

SOME SPRING BLOSSOMS (On the Same Reel).—The unfolding of some springtime buds into the full blown beautiful flowers is here shown in all the colors of nature.

THE RED SCAR OF COURAGE (Two Parts—Dec.).—This is a story of a man who, to win the girl whom he loved, was willing to become a soldier and thus in the course of duty became a hero. Arturo Remenyi is in love with Petrina Baldeni, the daughter of a distinguished general, and sister of his friend Baldeni, but the old general does not approve of his suit. Imbued as he is with the traditions of the army, he fails to see that there can be any career equally honorable, and so he informs Arturo that he wishes his daughter to marry a soldier only.

War breaks out in Tripoli, and Lieut. Baldeni is ordered to the front. Going to Arturo he tells him the news and suggests that now is the time for him to go to the front, and thus win Petrina. No sooner is the suggestion made than Arturo acts upon it. He at once enlists as a private, and is ordered to Tripoli, where he has the good fortune to serve in the company of his friend.

The regiment at once gets into action and in a short time is the focus of a hot fire from the enemy. A charge is ordered and soon the Arabs are flying in utter rout. Lieut. Baldeni is severely wounded, and is about to be dispatched by an Arab when Arturo throws himself between the two and receives on his own head the blow intended for his friend. For this gallant deed he is decorated by the commanding general. Later he returns to Italy heralded by the press as a hero, but disfigured for life by a huge scar. Writing Petrina he tells her that he is disfigured and so begs her to forget him. But she answers that the most terrible scar cannot disfigure a hero and that she awaits him.

A STORM ON THE WELSH COAST (Scenic).—A beautiful series of views of the ocean in one of its stormy moods. A picture that is sure to please.

PARAMOUNT.

A CHRISTMAS CAROL (Cosmofotofilm—Dec.).—Old Scrooge is a miser. The timid Christmas greeting of his old-ill-paid clerk, Bob Cratchit, exasperates him; the cheery urchins who assemble to sing a carol outside his window are driven off with threats and imprecations; and when his nephew, accompanied by his young wife, comes to press him to join them at their Christmas dinner, he greets them with black looks and bitter words. Later in the day Scrooge's ire is further increased by a visit from two benevolent gentlemen, who solicit from him in vain a small subscription for the poor.

Evening comes at last. Bob Cratchit hurries off to his humble home, where his wife and merry children eagerly await him, happy in the preparation of such Christmas cheer as their small means can afford. Meanwhile Scrooge has also reached his door. His eyes are suddenly attracted to the knocker. A curious change has come over it. What he sees is not a knocker at all, but the ghastly, yet living face of old Marley, his seven-years-dead partner. While Scrooge gazes the vision fades—the knocker is once more in its place, and Scrooge, trying to persuade himself that his eyes have played him a trick, enters the dismal house. Having reached his own room in safety, he fastens the door, gets into his dressing-gown and proceeds to warm his gruel over a miserable fire. Suddenly a small bell in his room begins to swing softly to and fro, he hears strange sounds upon the staircase, and the ghost of Marley enters through the closed door.

The ghost calls the horrified Scrooge's attention to the heavy chain it drags after it, and Scrooge sees it is composed of ledgers, cash-boxes, deeds, etc. The ghost then warns him that he also, by his miserly habits, is forging a similar chain for himself, and urges him to change his manner of life while there is yet time. He tells Scrooge that he will shortly be visited by three spirits, counsels him to profit by what they will reveal to him, and departs.

Worn out with terror and emotion, Scrooge throws himself upon his bed and falls asleep Presently the ghost of Christmas Past enters He commands, and the spirit of Scrooge, leaving his body still slumbering on the bed, arises and follows him down the stairs and out into the snowy streets. The spirit leads him to a lonely country schoolhouse. The scholars have left for their holidays, the dreary schoolroom is deserted by all, save by one solitary boy who, neglected by his friends, has been left to spend his Christmas there alone. Scrooge recognizes in the lonely child his own young self and weeps.

The spirit next leads Scrooge to the house of his genial old employer, Mr. Fezziwig. A Christmas dance is going on, and Scrooge sees himself as a young man joining heartily in the festivities. He would gladly linger, but the ghost of Christmas Past hurries him away. Scrooge's spirit re-enters his slumbering body, but is soon called forth again by the ghost of Christmas Present. This time the spirit leads him to his nephew's house. A merry party is gathered together, and Scrooge's nephew proposes "a toast to Mr. Scrooge," in which he makes the whole company join. Scrooge's face beams with pleasure—he would gladly pledge the company in return, but he is once more hurried off.

He is next visited by the ghost of Christmas Yet-to-Come, a mysterious veiled figure, who leads him to a lonely churchyard and shows him his own neglected grave. Scrooge, with terror and remorse, falls upon his knees and begs the spirit to grant him one more chance.

At this moment he awakes. To his great joy and relief he realizes that it is Christmas morning, that he is still alive; still has time before him in which to make amends. He falls upon his knees and prays for forgiveness and help. Then he dresses and hastens into the street. Then he hurries on to the market, where he selects that largest turkey in the store and orders it to be taken to Bob Cratchit's house with Mr. Scrooge's compliments.

The next morning old Scrooge, now as light-hearted as a boy, hurries to his office, eager to play a trick upon his old clerk. He terrifies Bob, who comes in a few minutes later, by pretending that he is about to dismiss him; then, suddenly changing his tone, he digs the poor old fellow in the ribs and tells him his salary is doubled.

The picture ends with a glimpse of a Christmas Yet-to-Come, in which Scrooge, happy and beloved by all, is seen seated in the midst of the Cratchit family with Tiny Tim, Bob's crippled son, in his arms.

THE TWO COLUMBINES (Cosmofotofilm—Dec.).—It is Christmas Eve, and before starting out for her night's work, the theater-cleaner takes her little girl on her knee and tells of another Christmas Eve, years ago. In those days the theater-cleaner was a young and pretty Columbine (pantomime actress). The gay, old-fashioned pantomime ran smoothly to its end and then, as Columbine was daintily perched aloft for the last tableau, there was a flutter and a cry and Columbine had fallen heavily to the stage. A doctor was summoned from the audience, but Columbine's ankle was badly broken and the doctor pronounced her dancing days over. Since then poverty and hardship have brought the theater-cleaner to her present humble task, and her limping gait is the only evidence left of her brilliant nights as Columbine. She brushes the recollections aside, kisses her child and sets off. At the theater the dancers, Columbine, Harlequin, all the gay crowd, stab her afresh with memories of her own brief hours before the footlights. She turns to her work with a heavy heart.

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door of her dressing room, one of her fellow actors compliments her, tapping her cheeks familiarly. Just then Harlequin appears, resents the familiarity with his sweetheart, and a quarrel ensues, from which Columbine and Harlequin emerge sadly estranged. Harlequin cannot keep his anger long, but pride prevents him from going to Columbine's room and making peace. Instead, he waits outside the stage door in the street. Columbine is deloyed, however. She has gone to Harlequin's room to end the quarrel, finds it empty, but sees Harlequin's costume—sadly in need of timely stitches —lying on a chair. Long after theater has emptied she is busy over her task.

Meantime the theater-cleaner has gone hurrying home, glowing at the thought of a scheme she has just conceived for brightening her child's Christmas. She will take her child to the deserted theater and show her the wonderful stage Cristmas tree. Hastily she explains her scheme, and the two eagerly set off for the theater. The little one has been dreaming of a burly, genial Santa Claus who appeared in their sordid kitchen with a sackful of splendid presents which he piled in the delighted youngster's lap. Her cheeks are still wet with the tears which come on finding the visit was only a dream and the presents vanished. Once past the sleeping door-keeper and on the magic stage, she quickly brightens. Her mother slips into Columbine's dressing-room and a few moments later comes dancing and smiling on to the stage in tights and ruffles. The little audience of one watches in ecstasy. Crushing back the pain of the lam ankle, the theater-cleaner bows and pirouettes, but suddenly she falters. Hardship and poverty have left their mark—the exertion and excitement have overtaxed the feeble heart, and Columbine slips dying to the stage.

Here Harlequin—tired of waiting outside for his laggard sweetheart—enters and discovers her. Help quickly comes, but too late for the dying woman, and her child is led quietly away. After all, the Christmas Eve does not prove a barren one, for it brings to the child a new, bright home with the mother of Columbine.

THE CRUCIBLE (Famous Players—Five Parts).—Jean Fanshaw is brought up by her father as nearly like a boy as possible, with the result that, when he dies, her mother and sister, quite primly different from the high-spirited, sincere and prankish Jean, misunderstand and dislike her thoroughly, and ill-treat her accordingly. Her sister, Amelia, a sedate and self-righteous girl, magnifies all Jean's tempers and eccentricities, until Mrs. Fanshaw believes Jean to be a perfect fiend, and causes friends and neighbors to think the same. One day, at a picnic, a playful trick of Jean's enrages her mother and sister, and when they arrive home Amelia nags and bullies Jean till she catches up a sickle in a spirit of mischief, threatening to defend herself with it, if necessary. Amelia, alarmed, throws her hand up with a quick motion, and cuts herself, on the sickle. She runs screaming to her mother, declaring that Jean has attacked her. This her mother believes, and joins her outcries to Amelia's; the constable and neighbors run in, and eventually Jean is sentenced to the reformatory, where the riff-raff of the town and state are collected, and among them Stella Wilkes, a notorious girl of the village, who is one of the first to welcome Jean to the house of refuge. At first, the refined and sensitive Jean is overwhelmed by the disgrace of her imprisonment, and crushed by her sordid environment, but gradually her strength of character asserts itself. She determines to escape from the reformatory, and succeeding, meets in the woods, Craig Atwood, a young artist, who, learning her sad story, advises her to go back and serve out her term, so that she may avoid all danger of being recaptured. Jean sees the wisdom of his advice, and that it is the nobler part. She returns to the refuge, and later, in a riot among the girls, led by Stella Wilkes, saves the matron from assault, and wins her pardon. Not being wanted at home by her proud mother and her sister Amelia, now married, she goes to the city and obtains employment, only to be hounded from her position and shamed everywhere by the vengeful Stella Wilkes, who has sworn to "get even." Almost at the brink of despair, she again meets the artist of her adventure in the woods, and after a hasty wooing, she promises to become his wife. How the cup of happiness is snatched from her lips, how the shadow of the reformatory again looms over her, how she heaps coals of fire upon her weak sister's head, saving Amelia's home, and how she regains her own love, and is rewarded for her long struggle against evil and despair, are vividly unfolded in this photoplay.

THE CONSPIRACY (Famous Players—Four Parts).—Though famous for his clever mystery stories, Winthrop Clavering's literary triumphs are embittered by the scoffing of certain rival writers and reporters, who jeer at his reputation for discernment, and claim that some discoveries of his pertaining to real crimes, were due to luck rather than to skill. So when a murder is committed by an unknown person, under peculiar circumstances that baffle police and reporters, Clavering throws himself eagerly into a solution of the mystery, and begins a new story, which is to deal with the present case in hand, and in which he expects to prove that the person half-suspected by the police is not the true murderer. The murder was that of a Spaniard, Pedro Alvarez, in his rooms at the Beaumont hotel. Just before dying, the victim had the strength to gasp over the telephone that his murderer was a woman; but nothing more had been learned, save that a veiled woman had visited him that afternoon, of whom all trace had been lost. Even his stenographer, a young girl, was strangely missing. Clavering, needing the assistance of a stenographer himself, visits the City Refuge for Homeless Girls, as they make a business to furnish stenographers, typewriters and secretaries. Clavering tells the manager he wants a girl with no foolishness or followers, and that she must be willing to forego all society and stay at his house constantly while at work on the wonderful new story. He engages the services of a young girl who, just come to the Refuge, frightened and nervous, is only too glad to get a position that enables her to stay closely in the house. A young reporter recognizes her as a girl he had rescued from a band of crooks, and before she leaves with Clavering gets her confidence and her story. Her real name is Margaret Holt, and she is the sister of the assistant to the District Attorney. She was at one time the captive of a band of white slavers, known as the Scarlet Band, and had escaped from the place during a fire. Ever since this terrible experience the girl and her brother had hounded the Scarlet Band, in whose existence Clavering was the only other believer, though he had known nothing of Margaret and her story. The young reporter promises to help Margaret, who had killed the Spaniard to save her brother, who was in danger from the miscreants, for she is the much-wanted murderess herself. Thanking him she goes with Clavering and to her horror discovers it is the story of the murder she herself committed that she is to work on. Clavering's astute discovery of this fact, his forcing her to take the dictation of his solution of the murder, which is the true one and how he finally ranges himself on the girl's side, spares her, captures the famous Scarlet Band, refuting the sneers of his incredulous enemies, and helps along the romance of his young stenographer and the cub reporter, is amusingly and excitingly told in one of the most stirring of film dramas.

SAWYER, INC.

WITHOUT HOPE (Flamingo—Five Parts).—In a short prologue, Gunpowder Wetherill, a millionaire chemist, discovers the formula for making noiseless gunpowder and at once telegraphs Washington of his success. The War and Navy Departments tell him to take the formula and proceed to Hampton Roads, where all tests will be made. The secret of the discovery is closely guarded. But an indiscreet young under-secretary lets slip a stray word to a reporter regarding the new discovery and the newspapers seize upon it and make it public.

Into an international conspiracy to rob Wetherill of his formula is thrust Hope Flannigan, a little slavey employed as a dishwasher in a small Sixth avenue restaurant conducted by Gaston, a spy employed by a foreign government. He and his woman confederate, La Belle, receive instructions to gain possession of the formula. Wetherill has a daughter, Irene, and Gaston determines to obtain the formula and marry the daughter as well. But he reckons without the sentimental Madame Claire, cashier of Maison Gaston, to whom he has made love in odd moments. Madame Claire precipitates a quarrel which takes place in the kitchen of the restaurant. On Hope, however, unable to restrain her laughter, falls the weight of Gaston's fury and she flees from his wrath.

On the same day, Irene Wetherill sets out to attend a meeting of the Big Sisters' Society. On the steps of the lecture hall she meets the prim old Misses Alstyn and their nephew Van, with whom she is in love. Van tells her that he thinks the play he has written is "going over" and if so they will have a "dash to the altar." Van, on reaching the manager's office, has his play returned with an admonition to write about things as they really happen.

Meanwhile the lecturer of the afternoon insists that no one is a true Big Sister unless she take a girl in distress into her own home and keep her there. Fired with enthusiasm, the Misses Alstyn, on their way home, meet the weeping Hope, whom they take home.

Van, with very little money, feels he cannot marry, but Irene reassures him and begs him to try to go to Stormcliffs, as she and her father are leaving for a week's rest before going to Hampton Roads. His eye by chance lights upon an advertisement calling for first class waiters at the hotel where Irene will stop, and he decides to apply for a job to earn his board, disguising himself in his role as waiter and collecting local color as well for his play. He gets the job. Gaston, posing as Count Tomaso, and LaBelle as Mrs. Dardenell, follow them. Van's aunts decide to surprise their nephew whom they believe is stopping at the hotel as a guest, and descend upon him. They take Hope with them.

The conspirators gain the friendship of Irene and her father, and Van, helpless in his waiter's garb, grows jealous. The arrival of Hope changes matters, for Gaston she recognizes as her old employer and walks toward him with hands outstretched in greeting.

Gaston declares he does not know her and Miss Amelie Alstyn apologizes for her profusely. Hope unconsciously has won the admiration of Adolph, a bell boy. La Belle and Gaston plan to strike that night, Gaston gives her a tablet with which she is to drug Wetherill's wine. Hope, wandering alone, faces Gaston for the second time. He threatens to kill her if she breathes his name to a soul or tells of his meeting LaBelle there. LeBelle joins in and Hope, terrified, escapes. Van finds her and she tells him the whole story. Adolph sees her in conversation with the pseudo-waiter and tells the Misses Alstyn, who lock her in her room that night as a punishment. Van, meanwhile, comes face to face with Irene, who is angry at his neglect of her and tells him the Count is giving a dinner in his rooms for her and her father that night. Van is assigned to wait at the Count's dinner. After dinner Gaston takes Irene out on a small balcony and La Belle drugs Wetherill's wine. Van watches, and when Wetherill becomes drugged LaBelle starts to rob; Van springing from his hiding place, accuses her; but she realizes that he can prove nothing. The glass is drained; the formula undisturbed. Irene and Gaston enter and LeBelle tells her that her father was taken suddenly ill. Gaston offers to go for help, but Van sends for the manager and detectives, declaring he has a witness who can prove who Gaston is. Then he starts to bring Hope.

But Hope finding a note under her door from Adolph, begging her to climb down the ladder attached to the porch outside the room, and at Adolph's earnest proposal decides whimsically that she might as well marry him as go back to the "two kind-hearted old funerals" and elopes.

Van, bursting into the room for his one and only witness, finds it empty.

Wetherill is angry with Van for accusing LaBelle with whom he has become infatuated and Van returns home. Hope meanwhile arrives home with her new husband, and desiring to show him off to the girls in "Gaston's old place," stops in there. There Madam Claire learns for the first time of Gaston's whereabouts and, insane with jealousy she brandishes a letter in which he promised to return and marry her and forces Hope and Adolph to go to him with her.

Gaston writes to Wetherill asking his daughter's hand in marriage. Irene indignantly refuses, but takes the letter, and meets Gaston in the foyer. There as she talks with him Madame Claire looms up followed by Hope and Adolph. Gaston's identity is proven and he and LaBelle are arrested.

AS A MAN SOWS (Aquilla—Five Parts).—Hugo Gaspard, manager of the Monopol Bank, appropriates money deposited in his charge and finds himself face to face with ruin. Learning that there is to be an inspection of his books, he breaks into the bank at night in order to pretend that the place has been robbed by burglars. He is surprised by Wallis, the night watchman, whom he shoots. Fatally wounded, Wallis manages to write a note convicting Gaspard before he dies, and detectives are sent to arrest the manager. Gaspard escapes from the detectives and succeeds in fleeing to a distant town. Later on he learns that he need no longer fear the police, as a man killed on the railway is believed to be himself.

Twenty years later Gaspard's wife has changed her name to Graham. An inherited fortune provides for herself and her son Arthur, whom she has brought up in ignorance of his father's crime. Iris, the daughter of the night watchman, has become a stage star. Whilst resting in the country she meets Arthur and the couple fall in love. Arthur's mother learns that Iris is the daughter of her husband's victim, but she does not make her identity known to the girl.

When Iris return to the city to rehearse for a new production, Arthur, finding life impossible without her, follows, but becomes involved in money difficulties and appeals to his mother for help. His mother advances him money, but tells him that he must go away. On leaving the house that night Arthur misses the last train to town, so is forced to return home. In the meantime Gaspard has continued his life of crime under the name of Ralston. His confederate, Jacobs, suggests that he rob the lonely house in which Mrs. Graham lives, and Gaspard unaware that Mrs. Graham is his own wife, plans the robbery, taking with him Jacobs's little daughter Girda.

The girl is forced to climb through a small window into the house, after which she opens the front door for Gaspard. On gaining admit-

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tance he sends back the girl with a note to Jacobs, telling him that his plan is certain of success. Whilst robbing the safe in the house Gaspard is surprised by his wife. He shoots her and makes his escape. Arthur is accused of the crime, it being well known that he is in need of money.

A day later Girda, lost in the city, is run over by a motor car, and Iris, taking pity on the waif, has her removed to her home. Girda still has in her possession the note Gaspard sent to his accomplice, and this arouses the suspicion of Iris. That night at the theatre she receives an invitation from Gaspard, who has witnessed the performance, and Iris, seeing that his writing is identical with that on the note taken from Girda, decides to attend the fete at Gaspard's home. Later she drugs the man in order that she may search his house for further evidence against him.

Finding the letter from Jacobs in which the robbery was first suggested, she telephones for the police. Gaspard, however, recovers from the effects of the drug before the police arrive and makes his escape by way of a secret passage leading to a sewer. He wrecks his home with explosives, but a spring lock on the sewer gate entraps him. As Iris has taken his keys, he is forced to remain in the vicinity of the explosion and meets a terrible doom. Later Arthur's mother recognizes the dead man as her assailant, and the young man's innocence is established. The mother keeps Arthur in ignorance of his dead father's guilt, and later the young man finds happiness with Iris as his bride.

WORLD FILM CORP.

"IN THE LAND OF THE HEAD HUNTERS" (Seattle Film Co., Inc.—Dec.).—To gain power from the spirit forces, Motana, the son of a great chief, goes on a vigil journey. Through the fasting and hardships of the vigil he hopes to gain supernatural strength which will make him a chief not less powerful than his father, Kenada. First upon a mountain's peak he builds a prayer-fire to the Gods. After long dancing about the sacred flames he drops from exhaustion and in vision-sleep the face of a maid appears in the coiling smoke; thus breaking the divine law which forbids thought of women during the fasting.

Now he must pass another stronger ordeal. Leaving his desecrated fire to go to the Island of the Dead he meets Naida, the maid of his dream, and woos her. She tells him she is promised to the hideous Sorcerer. Motana bids the maid return to her father and say that when this vigil is over he will come with a wealth of presents and beg her hand in marriage. Now he renews his quest of spirit power and tests his courage by spending the night in the fearful "house of skulls." And to prove his prowess he goes in quest of sea-lions and then performs the greatest feat of all—the capture of a whale.

Then, for his final invocation to the Gods, Motana again builds his sacred fire upon the heights. While he fasts and dances there about his sacred fire the Sorcerer, in a dark glade of the forest, has gathered about him fellow workers in evil magic and they sing "short life songs" to destroy him. The Sorcerer sends his daughter to find Motana and in some way get a lock of his hair, that they may destroy his life by incantation. This plotting woman, on seeing Motana asleep by his fire becomes infatuated with him and decides to risk even the wrath of her Sorcerer father and win the love of Motana. When she awakens him with caressing words, he bids her begone, as he is not thinking of women, but of the spirits. With angry threats she departs, but in stealth watches the faster until he drops asleep, then creeping up steals his necklace and a lock of hair, and disappears.

Motana, returning, asks his father to send messengers demanding the hand of Naida. Her father, Waket, replies to the messengers: "My daughter is promised to the fearful Sorcerer of Yilis. We dread his evil magic. We also fear Yaklus, the head hunter, the brother of the Sorcerer. The Sorcerer is proof against knife and spear and arrow. Yaklus and his clan know no conqueror." The followers of Motana and Kenada prove that the power of the Sorcerer cannot avail against the wrath of the raven-clan, who are determined to rid the region of the head hunters. The head of the Sorcerer they bring to prove his death. But unknown to them, Yaklus, the head-hunting chief, has escaped. In great pomp of primitive pageantry Naida and Motana are married. Yet even while the wedding dancers make merry, a cloud of tragedy hangs over them, for Yaklus and the survivors of his village are athirst for vengeance. Enraged at the death of his brother, the Sorcerer, he runs "pahu-paku," and is really Yaklus, "the short life bringer."

In his magnificent high-prowed canoes he starts upon his war of vengeance. It is his law that the war party destroy all who are met, whether friend or foe. While on their foray fishing parties and travelers are encountered. Then they make their night attack upon the village of Motana. Kenada and his tribesmen give way before the infuriated Yaklus, and amid the smoke and flames of the burning village Motana is wounded and Naida is carried away to captivity.

Yaklus, returning to his village, gives a great dance of victory. The frenzied warriors demand the life of Naida. Yaklus bids her come and dance for them. If she dances well enough to please him he will spare her life. If not, they will throw her to the "hungry wolves." So well does she dance that Yaklus spares her. In the sleeping hours Naida sends her fellow captive slave with a token and message to Motana, who has been revived by surviving medicine men of his village. When he receives the message from his bride-wife Motana calls for volunteers. By stealth he rescues her. Yaklus in rage starts in pursuit. Motana, hard pressed, dares the waters of the surging gorge of Hyal through which he passes in safety. Great was his "water magic." Yaklus attempts to follow but the raging waters of the gorge sweep upon him and he and his grizzly followers become the prey of the evil ones of the sea.

"AS YE SOW" (Erady—Five Parts).—Dora, the daughter of a wealthy man, marries a good looking young fellow from the country who has made an auspicious start in New York business life. Having won the girl by trickery, he proceeds to reveal a baseness of disposition which makes the life of his young wife a terrible burden. He becomes a drunkard and ill-treats his wife and baby child. Dora resents his cruelty and he robs her of the child, surreptitiously conveying it to his mother and then, himself, going away to sea on a fishing schooner.

Dora, bereft of husband and child, becomes a prey to grief. She is in all essentials a widow, for the news comes that her vicious young husband was drownded at sea. Fresh sufferings await the girl. Concealing her identity, she makes her way to the fishing village where her husband was born; becomes the paying guest of his mother; recognizes her own child; and excites the love of her husband's brother, now a clergyman.

Dora's troubles are about to recommence with undiminished severity. Her husband married her under a false name, so she is in ignorance of his relatives. And in this state of ignorance she lends a willing ear to the woolngs of the Rev. John St. John, her late husband's brother. The wedding ceremony is about to take place when a storm at sea arises; a ship in distress is sighted; there is a call to man the life-boat, and Dora's fiancee volunteers. Among the rescued there is Dora's legal husband, Frank.

Frank re-asserts his claim to wife and child; grows jealous of his brother and once more becomes a drunkard. One of his New York reprobate companions appears to demand money. There is a quarrel and both men are killed. The sinful man has reaped as he sowed and like so many of his kind has made others suffer for his misdeeds, particularly the fond girl who married him.

GENERAL FILM COMPANY.

"OFFICER 666." (Five Parts—George Kleine.) Travers Gladwin, a young millionaire, returns incognito from abroad with his Jap servant, Bateato, after cabling his chum Whitney Barnes to meet him that evening at the Gladwin mansion. Al Wilson, a picture thief, arrives from Europe the same afternoon. He has obtained keys to the Gladwin mansion from a dismissed servant of Gladwin's and, parading under the other's name, wins the love of romantic Helen Burton with whom he plans to elope at ten thirty that night.

Bateato goes to the mansion at once and excites the suspicions of Phelan, "Officer 666," whom he finally satisfies as to his identity. A few minutes later Whitney Barnes reaches the home, followed shortly after by Travers. This visit is interrupted by the arrival of Helen Burton and her friend, Sadie Small, and Helen explains that she intends that evening to elope with her sweetheart, Travers Gladwin. Amazed at first, Travers scents trouble and then pretends an intimate friendship with Gladwin. Barnes, under the influence of a brilliant idea, takes Sadie aside and advises that she tell her aunt of the proposed elopement. Both girls leave, promising to return at 10:30. Gladwin at once determines upon a plan, brings in "Officer 666," borrows his uniform and, sending Phelan to the kitchen with Bateato, goes into the street, where he purchases a false mustache and returns.

Sadie and her aunt call and Gladwin hides, leaving Phelan and Barnes to face the music. After threatening to have them arrested, the two women leave in high dudgeon, the house is darkened and Barnes and Phelan go into the kitchen to entertain themselves in anticipation of Wilson's visit. Promptly at ten, Wilson slips into the house and begins cutting valuable oil paintings from their frames. He is surprised by the sudden appearance of Gladwin in Phelan's uniform and immediately puts the pseudo-policeman to work helping him pack the canvases. Helen arrives and does not recognize Gladwin in his false mustache and policeman's uniform, but when Wilson goes up stairs for a moment, Travers quickly explains the situation, advising Helen to be quiet to avoid scandal. In the meantime the excitable Jap, Bateato, alarmed at the strange doings, brings a captain and two patrolmen toward the house. Phelan enters the parlor and demands the return of his uniform, explaining the matter to Wilson. Travers dares not tell the truth for fear of implicating Helen for whom he has already formed a strong attachment. Thus Wilson easily brands Gladwin as the real thief. Meantime at Phelan's approach, Helen hides herself in the hallway clothes closet. At this juncture the police enter with the Jap and Phelan denounces Gladwin. The captain praised Phelan and sends him on his beat. The Jap, seeing a door partly open, reaches in and drags Helen into the parlor. Barnes, attracted by the noise, enters from the kitchen and a patrolman promptly claps the handcuffs on that unfortunate gentleman, much to his subsequent misery and woe. Helen takes advantage of the confusion to slip into the closet.

The situation is further complicated by the arrival of Sadie and her aunt with a half dozen policemen. One of them takes a long look at Wilson, recognizes him as an old offender and steps forward to arrest him. Instantly Wilson throws the room into darkness and jumps unseen into a large chest. The police scamper in all directions, leaving Gladwin alone in the parlor. A moment later Wilson emerges, revolver in hand, and exchanges some pleasantries with Gladwin, who for Helen's sake is anxious that the thief should escape. A fresh wagon load of police arrive and among them Phelan, who, seeing Galdwin at liberty in the parlor, promptly leaps upon him. The captain enters and upbraids Phelan and leaves with Gladwin to search the roof. Wilson takes advantage of the opportunity to step from behind the portieres, chloroform Phelan, don his uniform and toss him into the big chest. Then he calmly walks into the street, informs the wagon-driver that he is wanted inside by the captain, and cooly makes his escape on the driver's seat of the empty patrol. Meanwhile in the library Barnes, still handcuffed, after failing in his desperate effort to embrace Sadie, brings her into the parlor where Travers and Helen are engaged in rescuing the unhappy Phelan. And when Sadie makes a promise to Barnes and Helen to Travers, that wealthy young gentlemen makes another to Phelan—that uniform or no uniform there will always be a job waiting for "666."

COSMOS FEATURE FILM CORP.

THE LITTLE GIRL THAT HE FORGOT (Five Parts).—June Holly, an orphan, lives in the lumber district of Missouri with her Uncle Jim and her grandmother. She is possessed of a beautiful face and affectionate nature. David Stone, a manly young lumberman, is in love with June; But Uptergraft, another lumberman, devoid of character or principle, also admires June, but she resents his rough embraces by slapping his face, and he becomes her bitter enemy.

A new and romantic interest comes into June's life, when she meets Alan Powell, the only son of a wealthy St. Louis lumber merchant, who has sent him to the lumber region to buy lumber. Alan and June fall in love with each other. He is young and thoughtless and she ignorant of life. David surprises the lovers in the woods and attacks Alan, who, thinking to save the girl's reputation, tells David that he was not in love with June, but that there was only a harmless flirtation between them. Shortly after, Alan is called back to St. Louis.

In a letter which Alan sends to June, he assures her of his true and devoted love and that he is coming to take her to their own home as soon as he returns from an extended business trip. This letter gets into the hands of David, who destroys it. June is greatly worried by the failure to hear from her lover and decides to leave home during the night to seek Alan. At his office, she learns that he has left on a business trip and is not expected back for several months. Disheartened, she starts for her home. On the way, the starving girl sinks exhausted on the doorstep of a farm house and the kind-hearted farmer's wife takes the destitute girl in and gives her a home. Later June's baby is born, and as soon as able the young mother determines to return to her people. Tramping wearily along the road, carrying her child, she falls and the baby striking its head on a rock, is instantly killed. Shocked with grief and horror, June leaves her dead baby in some bushes on the roadside. She has, however, been seen by two men who had been following her; they find the dead child and inform the sheriff. The distracted mother is arrested, despite the heroic attempt of David Stone to save her. She is accused of child murder and thrown into prison. Martha Green, a friend of June's, a member of the Salvation Army, dispensing comfort amongst the poor, learns of June's terrible plight and writes Alan to hurry to June's rescue. Alan

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reaches Lumberville as June is being examined in court. He rushes into the court room and explains to the judge and jury that he is the cause of the girl's misfortune and begs their mercy. The jury, however, finds June guilty of murder and she is sentenced to be hanged. Alan goes to the governor of the state to plead for her life, but the governor refuses to interfere with the sentence of the court.

On the day set for the execution, June, overwhelmed by the thought of the awful death that awaits her, breaks down utterly and in her agony shrieks and pleads for mercy. When the warden and sheriff come to conduct her to the scaffold and all hope appears to be gone, a telephone message comes from the governor staying the execution; Alan's impassioned second pleading before the governor for his sweetheart's life having won a pardon for her.

UNIVERSAL SPECIAL FEATURE.

THE MASTER KEY (Episode Five—Two Parts—Rel. Wk. of Dec. 14).—At the conclusion of the fourth episode Dore barely saved himself from plunging through a blazing bridge into the depths of the canyon. The introduction of the fifth episode of the serial shows Tom Kane, cook of "The Master Key" mine, coming to the rescue of Dore as he lies half conscious on the brink of the precipice. Wilkerson, who set fire to the bridge, meanwhile, is on his way toward San Francisco. En route he sends a telegram to Drake and the latter meets him at the station.

Mrs. Darnell, Drake and Ruth are registered at the Manx Hotel, the adventuress and confidence man passing off the pretty young woman as their daughter.

Upon arriving at the hotel Drake, Wilkerson and Mrs. Darnell discuss their plan to secure control of "The Master Key" mine. Ruth, secreted in her room, overhears the conversation and learns for the first time that she has been trapped by her dead father's enemies.

In oder to prevent the conspirators from securing the deeds to "The Master Key" mine, Ruth locks them in a dresser drawer and puts the key in her grip. The conspirators enter Ruth's room soon afterward and, realizing that she has been listening, seize her. In the struggle Ruth faints and the conspirators decide to get her out of the hotel at once. They 'phone for a taxi, bundle Ruth up and rush her downstairs through the lobby of the hotel to the taxi, only stopping long enough to pay their bill.

The hotel clerk and house detective think the hurried departure strange, and try to stop Drake and Mrs. Darnell. Failing in this they give chase in another taxicab. The pursuit brings them to Chinatown, where they arrive in time to see Wilkerson force Ruth into an opium den owned by Sing Wah, a former opium smuggler.

Dore meanwhile arrives in San Francisco, and goes to the Manx Hotel. The only suite vacant is that just given up by the conspirators. Dore unpacks his personal effects in the room from which Ruth has just been hurried away. One of the dresser drawers is locked and Dore sends for a key. The drawer is opened and, to his surprise, the young mining engineer finds deeds to "The Master Key" mine within.

THE MASTER KEY (Special—Two Parts—Dec. 21).—Dore learns from the hotel authorities of the mysterious disappearance of Mrs. Darnell and her companions. Aided by the hotel detective they find the taxi driver who drove the party and direct him to take them to the place where he drove the others. An immediate search of Chinatown is begun. By accident Dore sees Drake enter a Chinese shop. Meanwhile, Mrs. Darnell and Wilkerson have discovered that the deeds to the mine are not in Ruth's grip, as they supposed. Believing that Ruth has them they send Drake to win her confidence and thus secure them. When he enters the shop Dore, the detective and the taxi driver follow. They see him disappear through a panel door and hurry out for police assistance. In the interim, Sing Wah, the Chinese, has decided to hold Ruth for his own purpose. When Drake comes for her, he escapes from the cylindrical trap room and takes her down to the bay, with the intention of carrying her to a safe hiding place. Dore and the detective with police assistance return quickly, and a general raid on the opium den is made. Drake evades the police. He does not meet Dore but escapes and returns to the lodging house, where he reports his failure to secure the papers.

Dore and the detective are trapped in the cylindrical room by a Chinese woman who had previously guarded Ruth. Dore is slightly injured, and in the excitement of the moment the woman pulls a trap and drops the mining engineer and the detective into the water underneath the den. They swim to a row boat and thus pass through the underground canal into the bay. They come upon Sing Wah with Ruth and an exciting chase follows, ending with the rescue of Ruth.

BROADWAY STAR FEATURES.

SYLVIA GRAY—(Four Parts)—Vain and ashamed of their poverty, Sylvia Gray, wife of Henry Gray, an unsuccessful playwright, elopes with Lennox, a wealthy young man, taking her daughter, "Silvery," with her. The child is later taken away by Margy, an old servant, and brought up in another city. Lennox deserts Sylvia and she goes partly insane, finally killing him. Her daughter, "Silvery," becomes an artist's model and falls in love with Vanveldt, her employer. Meeting Frankenstein, a hypnotist, whose wife, Vivette, is intensely jealous of him, "Silvery" falls under his influence. Meanwhile, Sylvia returns to Gray and finds he has become blind, with no recollection of the past. She uses her utmost endeavors to make reparation for the past in caring for him, and gradually his memory returns. He remembers he has received a large sum of money for one of his plays and hidden it. They find it and Frankenstein, who learns of the recovery of the treasure, forces "Silvery," while under his power, to rob the old man. She is about to stab Gray when Frankenstein is killed by Vivette—the spell is broken and all ends happily in the betrothal of "Silvery" and Vanveldt and the reunion of Mr. Gray and Sylvia, who remorsefully and penitently admits the justice of all her punishment and determines that the past shall be forgotten in the happiness of the future.

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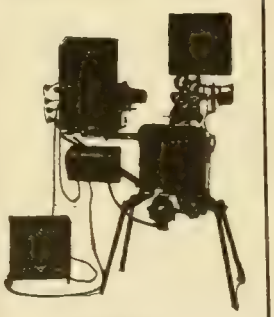
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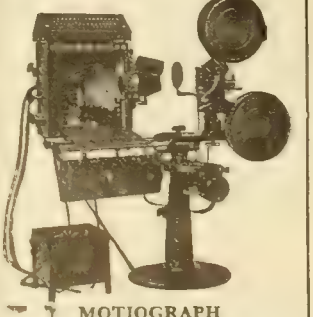
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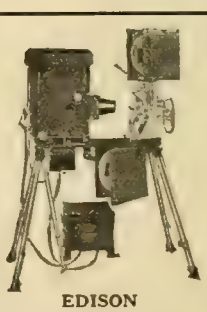
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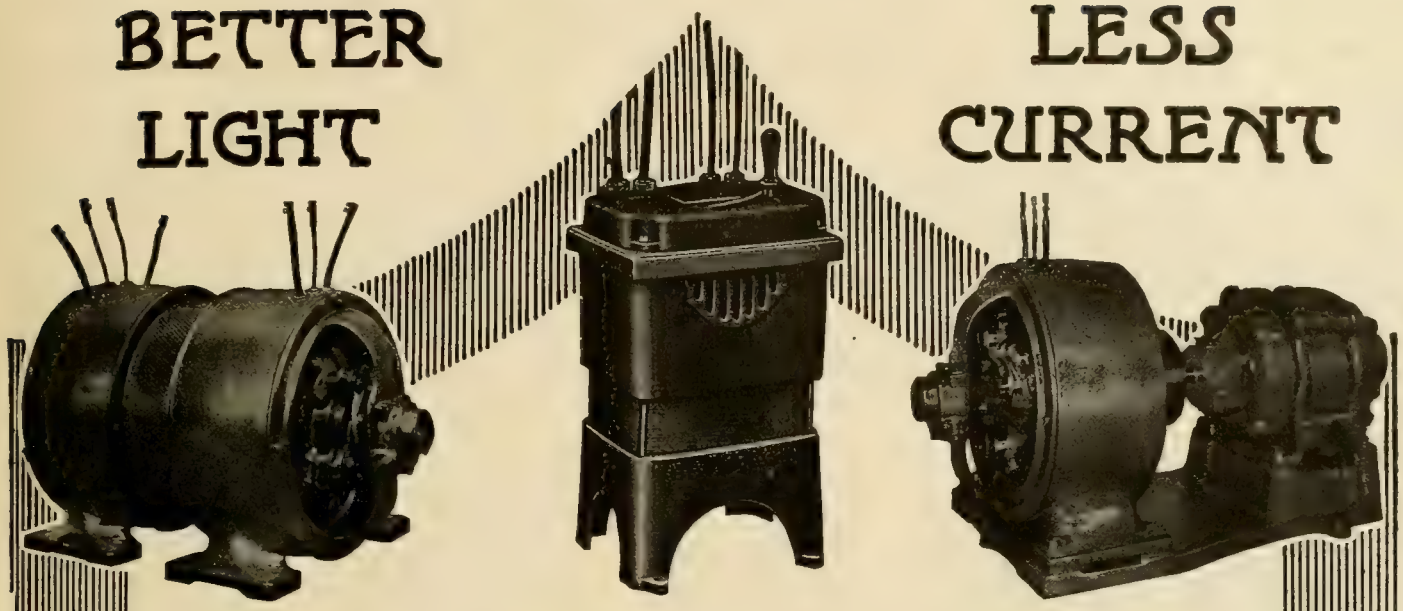

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RELEASE DAYS.

Monday—Biograph, Edison, Essanay, Kalem, Lubin, Pathe, Selig, Vitagraph.

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Thursday—Biograph, Essanay, Lubin, Mina, Selig, Vitagraph.

Friday—Biograph, Edison, Essanay, Kalem, Lubin, Selig, Vitagraph.

Saturday—Biograph, Edison, Essanay, Kalem, Lubin, Selig, Vitagraph.

BIOGRAPH.

Dec. 15—A Scrap of Paper (Special—Two Parts).
Dec. 17—Red Dye (Comedy).
—A Natural Mistake (Comedy).
Dec. 18—His Prior Claim (Drama).
Dec. 19—The Bond Sinister (Drama).
Dec. 21—A Matter of Court (Comedy).
—The Dentist's Janitor (Comedy).
Dec. 22—On the Heights (Special—Two Parts—Drama).
Dec. 24—The Suffering of Susan (Comedy).
Dec. 25—The Way Home (Drama).
Dec. 26—His Unwitting Conquest (Drama).

EDISON.

Dec. 15—The Vanishing of Olive (Fourth of the "Olive's Opportunities" Series—Drama).
Dec. 16—On Christmas Eve (Drama).
Dec. 18—The Colonel of the Red Husars (First of "Young Lord Stranleigh" Series—Special—Three Parts—Drama).
Dec. 19—The Birth of Our Saviour (Drama).
Dec. 21—The Adventure of the Wrong Santa Claus (Twelfth of the "Octavius Amateur Detective" Series—Com.).
Dec. 22—Olive Is Dismissed (Fifth of "Olive's Opportunities" Series—Drama).
Dec. 23—'Twas the Night Before Christmas (Fantasy).
—The Tip of the Dark Continent—Capetown, South Africa and Its Vicinity (Educational).
Dec. 25—The Premature Compromise (Second of "Young Lord Stranleigh" Series—Special—Two Parts—Drama).
Dec. 26—The Man Who Vanished (Drama).
Dec. 28—Mr. Daly's Wedding Day (Comedy).
Dec. 29—The Lesson of the Flames (Sixth of "Olive's Opportunities" Series—Drama).
Dec. 30—The Courtship of the Cooks (Farce—Comedy).

ESSANAY.

Dec. 15—The Loose Change of Chance (Drama).
Dec. 16—Two Pop-Up Fables (Comedy).
Dec. 17—Snakeville's Blind Pig (Comedy).
Dec. 18—The Girl from Thunder Mountain (Special—Two Parts—Drama).
Dec. 19—Broncho Billy's Christmas Spirit (Reg. in U. S. Patent Office—Drama).
Dec. 21—Their Cheap Vacation (Comedy).
Dec. 22—The Volunteer Burglar (Drama).
Dec. 23—The Fable of the "Husband Who Showed Up and Did His Duty" (Com.)
Dec. 24—Slippery Slim Gets Square (Western Comedy).
Dec. 25—Any Woman's Choice (Special—Two Parts—Drama).
Dec. 26—Broncho Billy and the Sheriff's Office (Reg. in U. S. Patent Office—Drama).
Dec. 28—Sweedie Collects for Charity (Comedy).
Dec. 29—The Way of the Woman (Drama).
Dec. 30—Two Dinky Little Dramas of a Non-Serious Kind (Comedy).
Dec. 31—Snakeville's Rising Sons (Comedy).

WESTERN.

Jan. 1—The Shanty at Trembling Hill (Special—Two Parts—Drama).
Jan. 2—Broncho Billy and the Escaped Bandit (Reg. in U. S. Patent Office) (Dr.)

KALEM.

Dec. 15—Cupid Backs the Winners (Comedy).
Dec. 16—The Hate that Withers (Special—Two Parts—Drama).
Dec. 18—Through the Keyhole (Comedy).
Dec. 19—The Black Diamond Express (Sixth of the "Hazards of Helen" Series—Drama).
Dec. 21—The Mayor's Secretary (Special—Two Parts—Drama).
Dec. 22—The Winning Whiskers (Comedy).
Dec. 23—The Fatal Opal (Special—Two Parts—Drama).
Dec. 25—The Reformation of Ham (Comedy).
Dec. 26—The Escape on the Limited (Seventh of the "Hazards of Helen" Series—Drama).
Dec. 28—The Black Sheep (Special—Two Parts—Drama).
Dec. 29—Love, Oil and Grease (Comedy).
Dec. 30—The Derelict (Special—Two Parts—Drama).
Jan. 1—Getting Father's Goat (Comedy).
Jan. 2—The Girl Telegrapher's Peril (Eighth of the "Hazards of Helen" Series—Drama).

LUBIN.

Dec. 15—It Cured Hubby (Comedy).
—Weary Willie's Rags (Comedy).
Dec. 16—The Bomb (Special—Two Parts—Drama).
Dec. 17—When the Blind See (Special—Two Parts—Drama).
Dec. 18—The Comediennes' Strategy (Drama).
Dec. 19—Who's Who (Comedy).
—Shall Curfew Ring To-night (Comedy).
Dec. 21—The Beloved Adventurer, Series No. 15—"In Port o' Dreams (Drama).
Dec. 22—His Suicide (Comedy).
—Flossie's Daring Loyalty (Comedy).
Dec. 23—The Single Act (Special—Two Parts—Drama).
Dec. 24—A Soldier of Peace (Special—Two Parts—Drama).
Dec. 25—Lure of the Green Table (Drama).
Dec. 26—Brannigan's Band (Comedy).
—A Troublesome Cat (Comedy).
Dec. 28—Patsy Bolivar Series, No. 1—Patsy at School (Comedy).
Dec. 29—A Cowboy Pastime (Comedy).
Dec. 30—The Intriguers (Special—Two Parts—Drama).
Dec. 31—Fate and Fugitive (Special—Two Parts—Drama).
Jan. 1—A Clean Slate (Drama).
Jan. 2—He Gave Him a Million (Comedy).
—What He Forgot (Comedy).

MINA.

Dec. 17—The Thrilling Adventures of Count Verace (Comedy).
Dec. 24—A High Old Time (Comedy).
Dec. 31—The Siege of Liege (Comedy).
Jan. 7—Alias Greased Lightning (Comedy).

SELIG.

Dec. 15—The Man From the East (Drama).
Dec. 16—The Test (Drama).
Dec. 17—Hearst-Selig News Pictorial No. 84 (News).
Dec. 18—The Tail of a Coat (Comedy).
Dec. 19—The Lady or the Tigers (Drama).
Dec. 21—Till Death Us Do Part (Special—Two Parts—Drama).
Dec. 21—Hearst-Selig News Pictorial No. 85 (News).
Dec. 22—Ward Brent Pays (Drama).
Dec. 23—One Traveler Returns (Drama).
Dec. 24—Hearst-Selig News Pictorial No. 86 (News).
Dec. 25—Doc Yak and Santa Claus (Comedy).
Dec. 26—The Champion Bear Slayer (Comedy).
Dec. 28—The Flower of Faith (Special—Two Parts—Drama).
Dec. 28—Hearst-Selig News Pictorial, No. 87 (News).
Dec. 29—Cactus Jake, Heart-Breaker (Western—Comedy).
Dec. 30—The Old Letter (Drama).
Dec. 31—Hearst-Selig News Pictorial, No. 88 (News).
Jan. 1—Wipe Yer Feet (Farce-Comedy)
Jan. 2—Lassoing a Lion (Drama).

VITAGRAPH.

Dec. 15—Out of the Past (Special—Two Parts—Drama).
Dec. 16—The Egyptian Mummy (Comedy).
Dec. 17—A Question of Clothes (Comedy).
Dec. 18—Who Was Who In Hogg's Hollow (Comedy).
Dec. 19—Mr. Santa Claus (Special—Two Parts—Comedy-Drama).
Dec. 21—Arthur Truman's Ward (Drama).
Dec. 22—By the Governor's Order (Special—Two Parts—Drama).
Dec. 23—The Professor's Romance (Comedy).
Dec. 24—The Knight Before Christmas (Com.-Drama).
Dec. 25—Sweeney's Christmas Bird (Comedy).
Dec. 26—An Affair for the Police (Special—Two Parts—Comedy).
Dec. 28—The Product (Drama).
Dec. 29—The Plot (Special—Two Parts—Dr.).
Dec. 30—Forcing Dad's Consent (Comedy).
Dec. 31—Love Will Out (Comedy—Drama).
Jan. 1—Auntie's Portrait (Comedy).
Jan. 1—Rattlesnakes (Educational).
Jan. 2—In the Latin Quarter (Special—Two Parts—Drama).

MISCELLANEOUS LICENSED FEATURES.

BIOGRAPH.

November—The Woman in Black (Four Parts—Drama).
November—Under the Gaslight (Four Parts—Drama).

BROADWAY STAR FEATURES.

November—The Locked Door (Drama).
Dec.—Sylvia Gray (Three Parts—Drama).
December—The Little Angel of Canyon Creek (Five Parts—Drama).

ESSANAY.

Nov. 19—The Tell-Tale Hand (Three Parts—Drama).
Dec. 19—The Battle of Love (Drama).

KALEM.

December—The School for Scandal (Four Parts—Drama).

LUBIN.

Nov.—The Spy's Fate (Three Parts—Drama).
Nov.—The College Widow (Five Parts—Com.)
Dec.—The White Mask (Drama).
Dec.—The Valley of the Lost Hope (Drama).

SELIG.

Nov. 11—The Story of the Blood-Red Rose (Three Parts—Drama).
Nov. 30—In the Days of the Thundering Herd (Five Parts—Drama).

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INDEPENDENT RELEASE DATES

AMERICAN.

Dec. 23.—The Tin Can Shack (Drama).
Dec. 28—When a Woman Waits (Two Parts—Drama).
Dec. 30—The Unseen Vengeance (Drama).

BEAUTY.

Dec. 22—The Better Way (Drama).
Dec. 29—Love Knows no Law (Drama).

BISON.

Dec. 19—The Christmas Spirit (Two Parts—Drama).
Dec. 26.—The Law of the Range (Three Parts—Western Drama)
Jan. 2—In the Jungle Wilds (Two Parts—Animal—Drama).

BRONCHO.

Dec. 23—The Passing of Two-Gun Hicks (Two Parts—Drama).
Dec. 30—The Face on the Ceiling (Two Parts—Drama).

CRYSTAL

Dec. 22—Vivian's Beauty Test (Comedy).
Dec. 29—The Fat Girl's Romance (Comedy).

DOMINO.

Dec. 24—The Last of the Line (Two Parts—Drama).
Dec. 31—Flower In the Desert (Two Parts—Drama).

ECLAIR.

Dec. 20—The Jewel of Allah (Oriental—Drama).
Dec. 23—The Fortunes of Margaret (Two Parts—Drama)
Dec. 27—For the Defense (Drama)
Dec. 30—Within an Inch of His Life (Two Parts Western—Drama).
Jan. 3—The Hermit's Secret (Western—Dr.).

FRONTIER.

Dec. 12—Her Higher Ambition (Drama).
Dec. 19—The School Teacher at Angel Camp (Drama)
Dec. 26—The Rustler Outwitted (Drama)
Jan. 2 Christmas at Lonesome Gulch (Western—Drama).

GOLD SEAL.

Dec. 22—The Call of the Waves (Two Parts—Society Drama)
Dec. 29—A Study in Scarlet (Two Parts—Detective—Drama).

IMP.

Dec. 21—In Sunny Spain (Comedy Drama)
Dec. 24—No release this day.
Dec. 28—The Submarine Spy (Two Parts—Naval—Drama).
Dec. 31 Winning the Prize (Comedy—Drama).

JOKER

Dec. 23—Love and Spirits (Comedy)
Beauty Spots in Italy (Scenic)
Dec. 26—Hot Stuff (Comedy)
Dec. 30—The Village Post Master (Comedy).
Jan. 2—A Mixed-Up Honeymoon (Comedy).

KAY BEE.

Dec. 25—In the Sage Brush Country (Two Parts—Western Drama)
Jan. 1—The Deadly Spark. (Two Parts—Dr.).

KEYSTONE.

Dec. 10—The Plumber (Comedy).
Dec. 12—Ambrose's First Falsehood (Comedy)
Dec. 14—Fatty's Magic Pants (Comedy)
Dec. 17—Hogan's Annual Spree (Comedy)
Dec. 19—A Colored Girl's Love (Comedy).
Dec. 21—Wild West Love (Comedy).
Dec. 21—Fatty and Minnie He-Haw (Two Parts Comedy).

KOMIC.

Dec. 20—Bill and Ethel At the Ball (No. 13 of the "Bill" Series—Comedy).
Dec. 27—The Record Breaker (Comedy)
Jan. 3 Ethel Gets the Evidence (No. 14 of the "Bill" Series—Comedy).

L KO.

Dec. 20—The Baron's Bear Escape (Comedy).
Dec. 27—The Manicure Girl (Comedy)
Jan. 3—Gem and Germs (Comedy).

MAJESTIC.

Dec. 22—The Better Way (Drama)
Dec. 27—The Old Fisherman's Story (Drama)
Dec. 29—The Baby's Ride (Drama).
Jan. 3—Vengeance Is Mine (Two Parts—Dr.).

NESTOR.

Dec. 22—For I Have Toiled (Drama)
Dec. 25—Who Stole the Bridegroom (Comedy)
Dec. 29—When It's One of Your Own (Drama).
Jan. 1 Pruning the Movies (Comedy).
—Mt. St. Bernard, Switzerland (Educational).

POWERS.

Dec. 25—Hunting in Crazyland (Animated-Cartoon-Comedy)
The Japanese Silk Industry as Seen by Homer Croy (Educational)
Dec. 28—Fickle Elsie (Comedy).
Jan. 1—No Release This Week.

PRINCESS.

Dec. 18—Shadows and Sunshine (Drama).
Dec. 25—The White Rose (Drama).
Jan. 1—When Fate Rebelled (Drama).

RELIANCE.

Dec. 25—Bobby's Medal (Drama)
Dec. 26—The Exposure (Two Parts—Drama)
Dec. 28—Our Mutual Girl, No. 50 (Topical).
Dec. 30—The Message (Drama).
Jan. 2—A Banakle Maiden (Two Parts—Dr.).

REX.

Dec. 24—The Big Sister's Christmas (Two Parts—Drama)
Dec. 27—Her Escape (Two Parts—Melodrama)
Dec. 31—Hounded (Two Parts—Melodrama).
Jan. 3—The Sin of Olga Brandt (Two Parts—Drama).

ROYAL.

Dec. 26—Her Mother's Voice (Comedy)
Jan. 2—Putting It Over (Comedy).

STERLING.

Dec. 14—Lizzie's Fortune (Comedy).
Dec. 17—The Fatal Hansom (Comedy).
Dec. 21—Carmen's Romance (Juvenile—Comedy)
Dec. 24—Innocent Dad (Comedy)
Dec. 31—Love and Water (Comedy).

THANHOUSER.

Dec. 22—Under False Colors (Two Parts—Drama)
Dec. 27—A Hatful of Trouble (Comedy)
Dec. 29—Lucy's Elopement (Two Parts—Dr.).
Jan. 1—Shep the Sentinel (Drama).
Jan. 3—The Bridal Bouquet (Drama).

VICTOR.

Dec. 21—Terence O'Rourke, "Gentleman Adventurer" Series No. 4, "The King and the Man" (Two Parts—Drama)
Dec. 25—The Accusation (Two Parts—Domestic Drama)
Dec. 28—Virtuoso (Drama).
Jan. 1—The Beautiful Unknown (Three Parts—Drama).

FEATURES.

ALCO FILM CORP.

Dec. 7—The Tigress (Drama)
Dec. 14—The Three of Us (Five Parts—Drama).
Dec. 21—Tillie's Punctured Romance (Keystone—Six Parts—Comedy)
Dec. 28—Springtime (Drama)

ALLIANCE FILMS CORP.

Dec. 7—The Last Egyptian (Oz—Five Parts—Drama).
Dec. 14—The Truth Wagon (Masterpiece—Five Parts—Drama).
Dec.—The Last Chapter (Favorite Players—Five Parts—Drama).

ALL RED FEATURE CO.

December—The War Pigeon (Drama).

BOX OFFICE ATTRACTIONS CO.

Dec. —Samson (Drama)
Dec. —A Fool There Was (Drama)

COSMOS FEATURE FILM CORP.

Dec. —The Little Girl That He Forgot (Five Parts—Drama)

ECLECTIC.

Dec. —The Runaway Leopard (Comedy)
Dec. —Some Non-Poisonous Snakes (Educational)
Dec. —A Temperamental Whiffles (Pathe—Two Parts—Drama)
December—When Wealth Aspired (Pathe—Three Parts—Drama).
December—The Star of Genius (Pathe—Three Parts—Drama).
December—Whiffles Misses Mrs. Whiffles (Comedy).
—The Valley of the Bourne, Algerian. Nomads (Scenic).
—Some Spring Blossoms (Educational).
Dec. 28—The Exploits of Elaine, Series No. 1 (Two Parts—Drama).

GREAT NORTHERN FILM CO.

Dec. —The Adventures of Gar El Hama (Four Parts—Drama)

ITALA FILM CO. OF AMERICA.

Dec.—Jules Porel—Serpent (Three Parts—Drama).
Dec.—The Treasure of the Louzats (Four Parts—Drama).

IVAN FILM PRODUCTIONS, INC.

December—Should a Woman Divorce? (Five Parts—Drama).

KINETOPHOTE AND K. & C. BOOKING CO., INC.

Dec. 21—The Little Jewess (Four Parts—Dr.).

PARAMOUNT PROGRAM.

Dec. 14—The Crucible (Famous Players—Five Parts—Drama).
Dec. 17—False Colors (Smalleys—Five Parts—Drama).
Dec. 21—The Sign of the Cross (Famous Players—Five Parts—Drama).
Dec. 24—Cameo Kirby (Lasky-Liebler—Five Parts—Drama).
Dec. 28—Cinderella (Famous Players—Five Parts—Drama).
Dec. 31—The Million (Famous Players—Four Parts—Drama).
December—The Black Spot (Cosmofotofilm—Drama).
December—The Two Columbines (Cosmofotofilm—Drama).
December—A Christmas Carol (Cosmofotofilm—Drama).

SAWYER.

Dec. 20—Without Hope (Flamingo—Five Parts—Drama).
As a Man Sows (Five Parts—Drama).
A Factory Magdalen (Five Parts—Drama).
The Lady of Lyons (Five Parts—Drama).

STRAND FILM CO.

December—A Double Haul (Baco—Three Parts—Drama).
December—A Strange Adventure (Drama).

THE E. & R. JUNGLE FILM CO.

December—From the Jungle to the Stage (Two Parts—Drama).
December—The Jungle Cure (Two Parts—Dr.).

UNITED.—WARNER'S.

Dec. —Little Miss Nuisance (Comedy)
December—The Love of Princess Yolande (Dr.).
Dec. 3—A Mountain Goat (Luna—Comedy).
Dec. 10—Shot in the Fracas (Luna—Comedy).
Dec. 17—Finished at Sea (Luna-Comedy).
Dec. 17—Rural Romeos (Luna-Comedy).
Dec. 24—His Neighbor's Pants (Luna-Comedy).
Dec. 24—The Chaser (Luna—Comedy).
Dec. 31—The Big Stick (Luna—Comedy).
Dec. 31—Too Many Wives (Luna—Comedy).

WORLD FILM CORP.

Dec. 7—Seats of the Mighty (Colonial—Six Parts—Dr.).
Dec. 14—The Marked Woman (Shubert—Five Parts—Dr.).
Dec. 21—As Ye Sow (Brady—Drama)
Dec. 28—The Pit (Brady—Drama).
Dec. —In the Name of the Prince of Peace (Dyreda—Drama)

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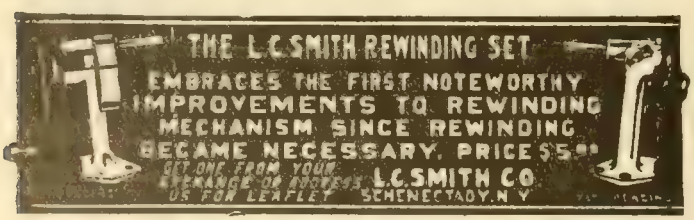
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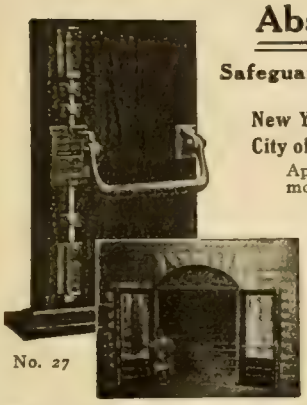
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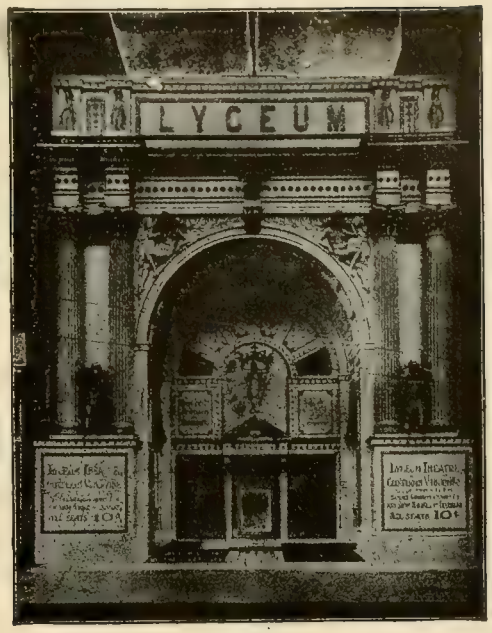

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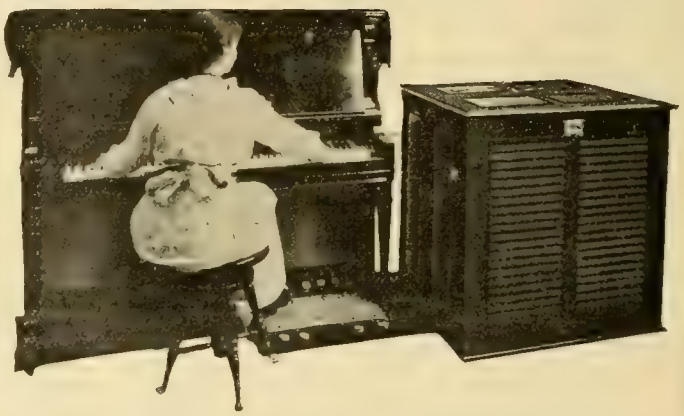

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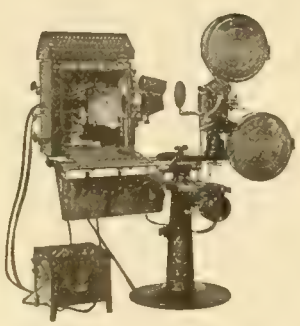

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VOLUME XXII October--December, 1914

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My Lady Raffles Series No. 1, "The Mysterious Hand" (3 parts)—Oct. 24 (Gold Seal) 679
My Lady Raffles Series No. 2, "The Mysterious Rose" (2 parts)—Nov. 24 (Gold Seal) 1124
Mystery of Grayson Hall, The—Nov. 1 (Eclair) 538
Mystery of the New York Docks (Universal Boy Series)—Nov. 5 (Imp) 694
Mystery of the Sea View Hotel, The (2 parts)—Dec. 3 (Rex) 1275

N

Naidra, the Dream Woman—Dec. 4 (Thanhouser) 1586
Nan of the Hills—Nov. 6 (Powers) 679
Nature's Celebrities—Nov. 22 (Thanhouser) . 1280
Naughty Nellie—Nov. 17 (Crystal) 970
Neglected Wife, The—Oct. 6 (Universal Ike) 97
Nieda—Oct. 6 (Beauty) 402
Niggard, The—Nov. 10 (Majestic) 978
Night of Thrills, A (2 parts)—Dec. 13 (Rex) 1428
Nihilists, The—Oct. 20 (Nestor) 398
Ninety Black Boxes (2 parts)—Nov. 21 (Bison) 1276
Nipped (2 parts)—Nov. 19 (Domino) 1138
Noise of Bombs, The—Nov. 19 (Keystone) . 1586
Noodles' Return—Nov. 19 (Sterling) 1124
Not of the Flock (2 parts)—Dec. 10 (Domino) 1586

O

Odalisque, The (2 parts)—Nov. 15 (Majestic) 1132
Oh! You Gypsy Girl—Oct. 13 (Crystal) 242
Oh! You Mummy—Nov. 17 (Crystal) 970
Olaf Erickson, Boss (2 parts)—Oct. 22 (Rex) 694
Old Bell-Ringer, The—Oct. 7 (Nestor) 98
Old Enough to Be Her Grandpa—Nov. 20 (American) 1280
Old Good-for-Nothing, The—Dec. 1 (Majestic) 1282
Old Jackson's Girl (2 parts)—Oct. 20 Thanhouser) 546
Old Maid, The—Dec. 13 (Majestic) 1582
On Again—Off Again—Finnegan—Oct. 14 (Joker) 240
One of the Discard (2 parts)—Oct. 2 (Kay Bee) 102
One Who Cared, The—Oct. 9 (Princess) ... 402
On the Ledge (2 parts)—Dec. 12 (Reliance) 1430
Opened Shutters, The (4 parts)—Nov. 17 (Gold Seal) 968
Other People's Business—Dec 7 (Keystone) .
Ounce of Prevention, An—Nov. 14 (Joker) .
Our Beloved Country—Nov. 22 (Eclair) 970
Our Land of Gold—Sept. 25 (Powers) .....
Our Mutual Girl No. 38—Oct. 5 (Reliance) 248
Our Mutual Girl No. 39—Oct. 12 (Reliance 402
Our Mutual Girl No. 40—Oct. 19 (Reliance) 544
Our Mutual Girl No. 41—Oct. 26 (Reliance) 694
Our Mutual Girl No. 42—Nov. 2 (Reliance) 834
Our Mutual Girl No. 43—Nov. 9 (Reliance) 972
Our Mutual Girl No. 44—Nov. 16 (Reliance) 1132
Our Mutual Girl No. 45—Nov. 23 (Reliance) 1282
Our Mutual Girl No. 46—Nov. 30 (Reliance) 1430
Our Mutual Girl No. 47—Dec. 7 (Reliance) . 1584
Our Mutual Girl No. 48—Dec. 14 (Reliance) 1740
Our Mutual Girl, No. 49—Dec. 21 (Reliance) 1894

Out Again, In Again—Nov. 15 (Komic).... 980
Outcome—Dec. 7 (Imp)
Out of the Air (2 parts)—Oct. 4 (Majestic) 102
Out of the Darkness (2 parts)—Dec. 7 (American) 1586
Out of the Deputy's Hands—Oct. 21 (Reliance) 404

P

Padrone's Ward (2 parts) Oct. 16 (Powers) 540
Page from Life, A (2 parts)—Dec. 21 (Rex) 1578
Paid With Interest (2 parts)—Nov. 1 (Majestic) 698
Painted Hills, The (Eleventh of the "Trey o' Hearts" Series—2 parts)—Oct. 13 (Gold Seal) 240
Panther, The (2 parts)—Dec. 16 (Broncho). 1586
Papa Luys a Bale—Dec. 4 (Victor)..... 1278
Partner's In Crime—Nov. 1 (L-KO)..... 1746
Passing of Two-Gun Hicks (2 parts)—Dec. 23 (Broncho) 1746
Pawns of Fate (2 parts) Nov. 17 (Thanhouser) 1134
Peg o' the Wild (2 parts)—Nov. 13 (Imp). 824
Percy, the Milliner—Dec. 12 (Royal)..... 1742
Persistent Lovers, The Oct. 27 (Crystal). 540
Pet of the Petticoats, The—Oct. 10 (Crystal) 402
Phantom Cracksman, The—Nov. 16 (Victor) 968
Phantom Light, The (2 parts) Oct. 10 (Bison) 99
Phil's Vacation—Oct. 31 (Royal)..... 696
Plumber, The—Dec. 10 (Keystone)..... 1746
Political Feud, A (2 parts)—Dec. 17 (Domino) 1746
Porpoise Fisheries, The Dec. 5 (Joker)..
Power of the Angelus, The (2 parts)—Oct. 22 (Domino) 542
Pruning the Movies—Jan. 1 (Joker)..... 1886

Q

Quarrel, The—Oct. 18 (Eclair)..... 240
Question of Courage A (2 parts) —Dec. 6 (Majestic) 1432

R

Race For a Bride, A—Oct. 29 (Sterling)..1124
Reader of Minds, The (2 parts)—Dec. 8 (Thanhouser) 1434
Redbird Wins (2 parts)—Nov. 16 (American) 1128
Redskin's Reckoning, A (2 parts)—Oct. 31 (American) 538
Relic of the Olden Days, A—Nov. 21 (Frontier) 1425
Rescue, The—Oct. 11 (Thanhouser)..... 250
Return, The (2 parts)—Nov. 4 (Eclair).. 680
Revenue Officer's Deputy, The (2 parts) —Oct. 17 (Reliance)..... 248
Rice Industry In the U. S.—Oct. 19 (Victor) .....
Rock of Hope, The (2 parts)—Oct. 2 (Victor) 246
Romance of Old Holland, A (2 parts)—Dec. 2 (Broncho)..... 1280
Rome—Sept. 21 (Victor)..... 100
Rude Awakening, A—Oct. 27 (Beauty).... 698
Ruin of Manley, The (2 parts)—Nov. 2 (American) 698
Rural Demons, The—Dec. 13 (L-KO)..... 1426
Rural Romance, A—Aug. 24 (Sterling).... 98

S

Sammy's Vacation—Nov. 24 (Crystal)..... 1425
Sands of Fate (2 parts)—Oct. 11 (Majestic) 102
Santa Catalina Islands Oct. 19 (Keystone)
Saving Grace, The (2 parts)—Nov. 22 (Majestic) 1282
Scarecrow's Secret, The—Oct. 24 (Frontier)
Scenario Editor's Dream, The—Nov. 20 (Powers) 1578
School Teacher At Angel Camp, The—Nov. 14 (Frontier) 1274
Sea Nymphs (2 parts)—Nov. 23 (Keystone) 1280
Secret Service Snitz—Oct. 22 (Sterling)... 398
Secret Treaty, The (2 parts)—Oct. 7 (Eclair) 97
Seeds of Jealousy—Nov. 13 (Princess)....1128
Senator's Lady, The—Oct. 30 (Powers).... 538
Shadows (2 parts)—Oct. 5 (Imp)..... 97
Shep's Race With Death—Nov. 1 (Thanhouser) .....
Sheriff At Muscatine, The (2 parts)—Oct. 9 (Kay Bee) 248
Sheriff For An Hour—Oct. 28 (Reliance).. 696
Sheriff's Master, The (2 parts) -Oct. 2 (Reliance) 104
Sherman Was Right—Dec. 5 (Royal..)....1586
Shoemaker's Eleventh, The—Nov. 12 (Rex). 826
Shooting Match, A (2 parts)—Sept. 24 (Sterling) 98
Shorty and Sherlock Holmes (2 parts)—Oct. 21 (Broncho)..... 104
Shorty Falls Into a Title (2 parts)—Nov. 18 (Broncho) 1134
Shot In the Excitement—Oct. 26 (Keystone) .....
Shotguns that Kick—Dec. 3 (Keystone)..
Sid Nee's Finish—Dec. 20 (Thanhouser)...1894
Silent Peril The (2 parts)—Nov. 14 (Bison) 828
Silent Way, The—Dec. 16 (American)..... 1896
Sin of Olga Brandt, The—Jan 3 (Rex)..... 1892
Sir Galahad of Twilight (2 parts)—Oct. 26 (American) 546
Siss, Dobbins, Oil Magnate—Nov. 27 (Powers) 824
Sisters, The (2 parts)—Nov. 29 (Majestic).1282
Slice of Life, A (2 parts)—Nov. 9 (American) 832
Slow But Sure—Nov. 26 (Rex).....
Smallpox on the Circle "U"—Oct. 25 (Eclair) 398
Snookee's Day Off—Oct. 26 (Sterling)....
Some Collectors—Oct. 13 (Crystal)..... 400
Sower Reaps, The (2 parts)—Dec. 21 (American) 1896
Spark Eternal, The (2 parts)—Oct. 23 (Kay Bee) 544
Squatter, The (3 parts)—Oct. 14 (Eclair). 240
Star Gazer, The—Nov. 3 (Nestor)..... 968
Steel Ribbons (Tenth of the "Trey o' Hearts" Series—2 parts)—Sept. 6 (Gold Seal) 99
Stolen Masterpiece, The—Nov. 11 (American) 832
Stout Heart But Weak Knees—Oct. 24 (Keystone) .....
Strength o' Ten, The—Dec. 2 (American).1586
Strike At Coaldale, The—Oct. 28 (Eclair).. 538
Stronger Love, The—Nov. 9 (Imp)..... 1746
Study in Scarlet, A (2 parts)—Dec. 29 (Gold Seal) 1892
Submarine Spy, The (2 parts)—Dec. 28 (Imp) 1888
Such a Mistake—Dec. 15 (Crystal)..... 1738
Suspended Sentence—Oct. 23 (Powers).... 400
Sweet and Low—Oct. 28 (American)..... 546

T

Tale of a Lonesome Dog, The—Nov. 6 (Victor) 679
Tardy Cannon Ball, The (2 parts)—Oct. 10 (Reliance) 104
Tear That Burned, The (2 parts)—Nov. 8 (Majestic) 834
Terence O'Rourke, "Gentleman Adventurer" Series No. 1, "His Heart, His Hand and His Sword" (2 parts)—Nov. 9 (Victor) 828
Terence O'Rourke, "Gentleman Adventurer" Series No. 2, "The Empire of Illusion" (2 parts)—Nov. 23 (Victor)..... 1128
Terence O'Rourke, "Gentleman Adventurer" Series No. 3, "The Inn of the Winged God" (2 parts)—Dec. 7 (Victor)..... 1426
Terence O'Rourke „Gentleman Adventurer" Series, No. 4, "The King and the Man" —Dec. 21 (Victor) 1888
Their Terror of Anger (2 parts)—Nov. 10 (Thanhouser) 980
Their Ups and Downs—Oct. 5 (Keystone)..
Their Ups and Downs—Dec. 11 (Nestor)..1426
They Didn't Know—Nov. 3 (Crystal)..... 679
They Never Knew—Nov. 25 (Reliance)....1132
Those Love Pangs Oct. 10 (Keystone)....
Those Were the Happy Days (2 parts)—Nov. 6 (Nestor)..... 679
Three Men Who Knew, The (2 parts)—Dec. 10 (Imp) 1428
Tightwad, The—Nov. 3 (Beauty)..... 972
Touch of a Little Hand, The—Oct. 16 (Princess) 548
Traffic In Babes—Nov. 22 (Rex)..... 970
Trail Breakers, The (2 parts)—Dec. 12 (Bison) 1428
Trail of the Love-Lorn, The (2 parts) —Sept. 29 (Thanhouser)..... 250
Trapped by a Heliograph—Dec. 18 (American) .....
Treasure Train, The (2 parts)—Nov. 16 (Imp) 1276
Trey o' Hearts Series No. 10 "Steel Ribbons" (2 parts)—Sept. 6 (Gold Seal). 99
Trey o' Hearts Series No. 11, "The Painted Hills" (2 parts)—Oct. 13 (Gold Seal) 240
Trey o' Hearts Series No. 12, "The Mirage" (2 parts)—Oct. 20 (Gold Seal)..... 400
Trey o' Hearts Series No. 13, "The Jaws of Death" (2 parts)—Oct. 27 (Gold Seal) 542
Trey o' Hearts Series No. 14, "The First Law" (2 parts)—Nov. 3 (Gold Seal).. 679
Trey o' Hearts Series No. 15, "The Last Trump" (3 parts)—Nov. 10 (Gold Seal) —Note: This is the last of the series— 824
Tricky Flunky, The—Nov. 25 (Joker)..... 1126
Troublesome Wink, A—Sept. 18 (Nestor).1550
Turning of the Road, The (2 parts)—Nov. 3 (Thanhouser) 696
Turn of the Tide, The (2 parts)—Nov. 2 (Imp) 692
Two Kisses—Dec. 19 (Royal)..... 1896
Two Pals and a Gal—Nov. 7 (Joker)..... 970
Two Thieves, The—Nov. 10 (Nestor)..... 826

U

Universal Boy In "Rural Adventures" — Oct. 8 (Imp)..... 97
Universal Boy In "The Gates of Liberty" — Oct. 22 (Imp)..... 692
Universal Boy In "The Mystery of the New York Docks"—Nov. 5 (Imp)..... 694
Universal Boy In "Cupid and the Fishes"—Nov. 19 (Imp)..... 972
Unpainted Portrait, The—Oct. 6 (Majestic)

V

Vagabond, The (2 parts)—Nov. 1 (Rex)... 826
Vigil, The (2 parts)—Dec. 3 (Domino)....1586
Village Postmaster —Dec 30 (Joker)..... 1884
Violinist, The (2 parts) —Oct. 21 (Eclair). 680
Virtue Its Own Reward—Oct. 11 (Rex).... 398
Virtuoso, The—Dec. 28 (Victor)..... 1890
Vivian's Cookies—Dec. 8 (Crystal)..... 1425
Vivian's Transformation—Oct. 20 (Crystal) 400
Vivian's Beauty Test—Dec. 23 (Crystal)....1884

W

Wall Between, The —Nov. 2 (Sterling).... 679
Wall of Flame, The—Oct. 27 (Nestor).... 538
Way of Life, The—Oct. 16 (Nestor)..... 538
Wayward Son, The—Dec. 14 (Victor)..... 1738
When Bess Got In Wrong—Oct. 30 (Nestor) 538
When East Meets West—Dec. 13 (Thanhouser) 1584
When Fate Rebelled—Dec. 18 (Princess)..
When It's One of Your Own—Dec. 29 (Nestor) 1884
When Lizzie Got Her Polish—Dec. 4 (Nestor) 1274
When Queenie Came Back—Nov. 17 (Beauty) 1280
When the Girls Were Shanghaied—Nov. 13 (Nestor) 826
When Their Brides Get Mixed Nov. 20 (Nestor) 968
When Their Wives Joined the Regiment—Oct. 24 (Joker)..... 538
When the Road Parts—Nov. 4 (American). 698
When Vice Shuddered—Nov. 6 (Princess). 978
Whisky Runners, The (2 parts)—Oct. 8 (Domino) 104
White Roses—Oct. 29 (Rex)..... 540
Whose Baby?—Dec. 8 (Crystal)..... 1425
Who Shot Bud Walton? (2 parts)—Dec. 5 (Reliance) 1282
Who Stole the Bridegroom—Dec. 25 (Nestor) 1884
Widow's Children, The—Nov. 11 (Reliance) 974
Widow's Last, The—Dec. 8 (Nestor)..... 1426
Wild, Wooly West, The—Nov. 27 (Princess).1434
Winning a Prize—Dec. 31 (Imp)..... 1888
Winsome Winnie—Oct. 13 (Beauty)..... 402
Wireless Voice, The (2 parts)—Oct. 3 (Reliance) 104
Wise Guys The—Dec. 2 (Joker)..... 1274
Witch Girl, The (2 parts)—Oct. 30 (Victor) 828
Within an Inch of His Life—Dec. 30 (Eclair) 1886
Within the Gates of Paradise (2 parts)—Dec. 17 (Imp)..... 1582
Woman Scorned, A (2 parts)—Nov. 7 (Reliance) 834
Wondrous Melody, The (2 parts) Nov. 18 (Eclair) 1274
Word of His People, The (2 parts) Oct. 16 (Kay Bee)..... 404
When Fate Rebelled—Jan. 1 (Princess)....1894
Worth of a Life, The (2 parts)—Oct. 30 (Kay Bee) 696
Wrong Prescription, The (2 parts)—Oct. 31 (Reliance) 696

Y

Yellow Streak, The (2 parts)—Nov. 11 (Eclair) 826
Young Philanthropist, The —Dec. 3 (Imp).1276

Z

Zipp, the Dodger—Oct. 17 (Keystone).....

Features

A

Across the Pacific (5 parts)—Nov. 2 (World Film-Blaney) 840
Adventures of Gar El Hama, The (4 parts) —Dec. (Great Northern) 1748
Adventures of Kitty Cobb, The (4 parts)—Oct. (Warner's) 704
After Thirty Years (3 parts)—Oct. (Great Northern) 558
Aladdin Jones (2 parts)—Nov. 23 (Historical Feature) ..... —
Algerian Nomads—Dec. (Eclectic)..... 1900
All at Sea—Dec. (United-Warner's-Albuquerque) ..... —
America (6 parts)—Oct. 19 (World Film-Shubert) ..... —
Aristocracy (4 parts)—Nov. 26 (Paramount-Famous Players)..... 1294
Army and Navy Football Game—Dec. (H. B. B. M. P. Mfg. Co.)..... —
Arrow's Tongue, The (2 parts) Oct. (Warner's-Miller-101 Ranch) 550
As a Man Chooses—Nov. (Warner's)..... —
As a Man Sows—Dec. (Sawyer—Aquilla)..1902
As Ye Sow—Dec. (World Film—Brady)...1904
Aviator Spy, The (3 parts)—Oct. (Apex).. 706
Aviator Traitor, The (3 parts)—Nov. (Blinkhorn) 1148
Awakening, The (3 parts)—Oct. 5 (Box Office-White Star) 254

B

Bandit of Devil's Gap—Nov. 21 (United-Warner's-Premier) ..... —
Bargain, The (7 parts)—Dec. (Paramount-N. Y. M. P. Corp.)..... 1746
Basilisk, The (3 parts)—Dec. (Hepworth).. —
Battling British, The (3 parts) —Oct. (Warners-B. & C.)..... 410
Bear Escape, A—Nov. (Box Office) ..... —
Beazleyhoppers, The—Nov. (Warner's-Miller-101 Ranch) ..... —

Behind the Scenes (5 parts)—Oct. 26 (Paramount-Famous Players) 846
Bitter Sweets (3 parts)—Dec. (Box Office-Nemo) 1434
Black Envelope, The (4 parts)—Nov. 26 (Picture Playhouse) ..... —
Black Roderick (2 parts)—Oct. (Electic). 253
Blazing Sea, The (3 parts)—Oct. (Warner's-Danmark) 552
Bomb Boy, The (3 parts)—Dec. (Eclectic). 1900
Bond of Love, The (2 parts)—Oct. (Eclectic) 106
Book of Nature, The—Nov. (Ditmars)..... —
Born Again (5 parts)—Nov. 2 (Kinetophote) 1750
Bracelet, The (3 parts)—Dec. (Box Office-White Star) 1592
Brand of Bars, The (3 parts)—Oct. (Warner's-W. S. Film) 410
Broken Promise, The (4 parts)—Oct. (Eclectic) 704
Burglar and the Lady, The (6 parts)—Nov. (Warner's-Blache) ..... —
Burning Daylight (5 parts)—Oct. (Paramount-Bosworth) 558

C

Called Back (4 parts) -Nov. (Cosmofotofilm Co.) 992
Called to the Front (4 parts)—Oct. (Apex). 706
Call of the Heart (2 parts)—Nov. (Box Office-Balboa) ..... —
Camille as She Never Was—Dec. (United-Warner's-Superba) ..... —
Change of Heart, A (2 parts)—Nov. (Eclectic-Wharton) 840
Charlotte Street Mystery, The (3 parts)—Nov. (Great Northern) 1146
Children of the Jungle (3 parts)—Nov. (E. & R. Jungle Film Co.)..... 1300
Chocolate Soldier, The—Nov. (Daisy)..... —
Christmas Carol, A (Paramount-Cosmofotofilm)—Dec. 1900
Cinder Elfred—Oct. (Hepworth)..... 408
Circus Man, The (5 parts)—Nov. 19 (Paramount-Lasky) 1588
Colombo—Nov. (Eclectic) 1290
Colonel Heeza Liar In the Wilderness—Oct. (Eclectic) 548
Colonel Heeza Liar—Naturalist—Oct. (Eclectic) 702
Colonel's Wife, The (4 parts)—Oct. (Eclectic) 404
Coming Power, The (4 parts)—Nov. 16 (Kinetophote) 988
Conspiracy, The—Dec. (Paramount-Famous Players). 1902
Country Mouse, The (4 parts)—Nov. 23 (Paramount-Bosworth) 996
Count that Took the Count, The—Oct. (Eclectic) 704
County Chairman, The (5 parts—Oct. 26 (Paramount-Famous Players) 708
Criminal Code, The (4 parts)—Sept. 28 (Box Office-Balboa) 1146
Crown of Richard III, The (3 parts)—Nov. (Eclectic-Pathe) 1290
Crucible, The—Dec. (Paramount-Famous Players). 1902
Cupid's Pranks—Nov. (Eclectic-Pathe)... 1140

D

Damon and Pythias (6 parts)—Dec. (Universal Special Feature)..... 1747
Dancer and the King (5 parts)—Nov. 30 (World Film-Blaney) 1436
Detective Queen, The (4 parts)—Oct. (Sawyer) ..... —
Doc (4 parts)—Oct. (Sawyer)..... 560
Dollar Mark, The (5 parts)—Sept. 21 (World Film) 106
Double Haul, A (3 parts)—Dec. (Strand Film-Eaco) ..... —
Doubles Bring Troubles—Oct. (Eclectic)... 548
Dream of Loco Juan, The (2 parts)—Dec. (Box Office-Balboa) 1592
Dr. Fenton's Ordeal (2 parts)—Oct. (Hepworth-American) 106
Drift, The (3 parts)—Oct. (Warner's-MacLeon) 552
Dr. Jekyll and Mr. Hyde Done to a Frazzle—Nov. (Warner's) ..... —

E

Education of Mr. Pipp, The—Nov. 23 (Alco-All Star) 1294
End of the Bridge, The (3 parts)—Dec. (Box Office-Balboa) 1592
England Expects (2 parts)—Oct. (Cosmofotofilm) 406
Envoy Extraordinary, The (5 parts)—Oct. (Sawyer) 558
Even Unto Death (3 parts)—Nov. (Warner's-Albuquerque) 842
Everyman (2 parts)—Nov. (Warner's).... —

F

Factory Magdalen, A (5 parts)—Dec. (Sawyer) 1592
False Colors (5 parts)—Dec. 17 (Paramount-Bosworth) 1590
False Pride Has a Fall (3 parts)—Oct. Warner's-Albuquerque) 704
Fatal Night, The (4 parts)—Nov. (Sawyer) 848
Father a Member of Purity League—Dec. (Warner's-Premier) ..... —
Fiends of Hell (4 parts)—Oct. (Apex).... 706
Fight for Love, A (3 parts)—Oct. (Warner's-Pyramid) 410
Fighting the World—Sept. ..... —
Fireman and the Girl, The (3 parts)—Nov. (Eclectic-Whartons) 1290
For Home and Country (2 parts)—Nov. (Cosmofotofilm) 1144
For King and Country (6 parts)—Nov. (Picture Playhouse) 1152
For His Brother's Crime—Nov. (Warner's)
Friend of Birds, The—Nov. (Eclectic)..... 1290
From the Jungle to the Stage (2 parts)—Dec. (E. & R. Jungle Film)..... —

G

Gentleman from Mississippi, A (5 parts)—Oct. 5 (World Film-Brady)..... 548
Ghost Breaker, The (5 parts)—Dec. 7 (Paramount-Lasky) 1747
Ghosts—Oct. (Hepworth-American) ..... —
God, Man and Devil—Oct. (Warner's).... —
Great Secret, A (3 parts)—Nov. (Box Office-White Star) 1283
Green-Eyed Monster, The—Nov. (Warner's) ..... —
Gipsy's Warning—Nov. 14 (United-Warner's-Premier) ..... —

H

Harvest Romance, A—Nov. (Warner's-Miller-101 Ranch) ..... —
Heart of a Brute, The (2 parts)—Oct. (Box Office) ..... —
Hearts and Flowers (5 parts)—Nov. 30 (Alliance-Cosmos) 1748
Hearts United (4 parts)—Oct. (Sawyer-Liberty) 406
Help, Mure, Police—Nov. (Warner's-Starlight) ..... —
Her Bandit Sweetheart—Nov. (Warner's).. —
Hereafter, The (4 parts)—Nov. (Benned).. 988
Hero of the North (2 parts)—Oct. (Sawyer) 408
Her Vindication (2 parts)—Nov. (Sawyer). —
His Last Dollar—Oct. 29 (Paramount-Famous Players) ..... —
Hoosier Schoolmaster, The (5 parts) Oct. 22 (Alliance-Masterpiece) 550
Hunted Down (3 parts)—Oct. (Warner's-U. S. Film) 552
Hunting the Real Python—Dec. (E. & R. Jungle Film) ..... —
Hypnotic Violinist, The (3 parts)—Oct. (Warner's-Danmark) 706
Hypocrite, The—Oct. 19 (Paramount-Bosworth) ..... —

I

Impostors, The—Oct. (Warner's)..... —
Indian Wars Refought by U. S. Army—Nov. (Historical Picture Co.) ..... —
In Search of the House of Fear—Dec. (Universal Special) ..... —
In Soak—Oct. (Eclectic) 404
In the Duke's Power (3 parts)—Oct. (Warner's-Roma) 552
In the Name of the Prince of Peace (4 parts)—Dec. (World Film—Dyreda)..1750
In the Land of the Head Hunters—Dec. (World Film) 1904
Ireland a Nation—Oct. (McNamara)..... —

J

Jane Eyre (4 parts)—Nov. (Blinkhorn-Whitman) 1146
Joe Boko Breaking Into the Big League—Nov. 16 (Historical Feature Film)..... —
Jolts of Jealousy—Dec. (Eclectic) 1437
Judge's Wife, The (3 parts)—Nov. (Box Office-White Star) 1283
Jules Porel, Serpent (3 parts)—Dec. (Itala) —
Jungle Cure, The (2 parts)—Dec. (E. & R. Jungle Film) .....

K

Katana, the Oath of the Sword—Oct. (Sawyer) ..... —
Katsura River—Picturesque Japan—Oct. (Eclectic) 702
Key to Yesterday, The (4 parts)—Oct. 19 (Alliance-Favorite) 1748
King of the Air (3 parts)—Oct. (Eclectic). 702
King of the Bowery, The (4 parts)—Oct. (Sawyer) ..... —

L

Lady of Lyons, The (5 parts)—Dec. (Sawyer) ..... —
Last Chapter, The (5 parts)—Dec. (Alliance-Favorite) ..... —
Last Chord, The (3 parts)—Nov. (Warner's ..... —
Last Curtain Call, The (4 parts)—Nov. (Central Features) ..... —
Last Dance, The (5 parts)—Nov. 10 (Picture Playhouse) 1296
Last Egyptian, The (5 parts)—Dec. 7 (Alliance-Oz) 1748
Lena Rivers (5 parts)—Nov. (Cosmos).... 848
Lena Rivers (5 parts)—Nov. (Blinkhorn-Whitman) 996
Life's Shop Window—Nov. 9 (Box Office). —
Little Girl that He Forgot, The—Dec. (5 parts) (Cosmos Feature) 1904
Little Jack (3 parts) Nov. (Box Office-Balboa) 1288
Little Jewess, The (4 parts)—Dec. 21 (Kinetophote) 988
Little Lord Fau[illegible] (4 parts)—Nov. 16 Alco-Exc[illegible] 1292
Little Rebel, The (3 parts)—Dec. (United-Warner's) ..... —
Little Sunbeam (3 parts)—Nov. (Box Office-Balboa) 1283
Lola (5 parts)—Nov. 23 (World Film)... —
Long Arm of the Law, The (4 parts)—Oct. (I. S. P. Co.).. 550
Lost In London (2 parts)—Nov. (United-Warner's) ..... —
Love of Princess Yolande (2 parts)—Dec. Warner's) ..... —
Loves and Adventures in the Life of Shakespeare (5 parts)—Oct. (Sawyer)..... 406
Lure of the Yukon, The (3 parts)—Sept. 17 (Picture Playhouse) 250

M

Mad Lovers, The—Oct (Warner's) ..... —
Making of Bobby Burnit, The (4 parts)—Sept. 17 (Paramount-Lasky) 252
Man from Home, The (5 parts)—Nov. 9 (Paramount-Lasky-Lieber) 1294
Man from Mexico, The (5 parts)—Nov 2 (Paramount-Famous Players) 996
Man of the Hour—Oct. 12 (World Film-Brady) .....
Man Who Could Not Lose, The (5 parts)—Nov. 16 (Alliance-Favorite).....1148
Marked Woman, The (5 parts) Dec. 14 (World Film-Shubert) 1596
Markia; or the Destruction of Carthage (5 parts)—Nov. (Kinetophote) 988
Marta of the Lowlands (5 parts)—Oct. 5 (Paramount-Famous Players) 406
Martin Eden—Oct. (Paramount-Bosworth). 253
Masks, The (2 parts)—Nov. 3 (Box Office-White Star) .....6.. —
Master Key, The, No. 1 (3 parts)—Rel. Wk. of Nov. 16 (Universal Special Release).1296
Master Key, The, No. 2 (2 parts)—Rel. Wk. of Nov. 23 (Universal Special Release).1590
Master Key, The, No. 3 (2 parts)—Rel. Wk. of Nov. 30 (Universal Special Release).1590
Master Key, The, No. 4 (2 parts)—Rel. Wk. of Dec. 7 (Universal Special Release).1747
Master Key, The—Dec. 14 (Episode Five—2 parts) (Universal Special Feature)..1906
Master Key, The—Dec. 21 (Episode) Six -2 parts) (Universal Special Feature)....1906
Max and the Fair M.D.—Dec. (Eclectic-Pathe) 1436
Max Has the Boxing Fever Oct. (Eclectic). 404
Max in a Difficult Position—Nov. (Eclectic).1140
Max's Feet Are Pinched—Oct. (Eclectic)... 548
Menuer of Ways, A—Dec. (United-Warner's-Premier) .....
Message of the Mind (3 parts)—Dec. (Box Office) 1434
Mexican Hatred, The (3 parts)—Nov. (Warner's) ..... —
Mike Splinter, the Sprinter—Nov. (Box Office) ..... —
Million Dollar Mystery (Episode 14) (2 parts)—Oct. (Syndicate Film Corp.)... 252
Million Dollar Mystery (Episode 15) (2 parts)—Oct. (Syndicate Film Corp.)... 252
Million Dollar Mystery (Episode 16) (2 parts)—Oct. (Syndicate Film Corp.)... 406
Million Dollar Mystery (Episode 17) (2 parts—Oct. (Syndicate Film Corp.)... 558
Million Dollar Mystery (Episode 18) (2 parts)—Oct. (Syndicate Film Corp.)... 798
Million Dollar Mystery (Episode 19) (2 parts)—Oct. (Syndicate Film Corp.)... 842
Million Dollar Mystery (Episode 20) (2 parts)—Nov. (Syndicate Film Corp.)... 992
Million Dollar Mystery (Episode 21) (2 parts)—Nov. (Syndicate Film Corp.)...1148
Million Dollar Mystery (Episode 22) (2 parts)—Nov. (Syndicate Film Corp.)...1296
Miss Cinderella—Oct. (Eclectic) 702
Modern Sampson—Oct (Warner's)..... —
Money Lender, The (4 parts)—Oct. (Eclectic) 252
Monsieur Lecoq (3 parts)—Oct. (Leading Players) 406
More Than Queen (4 parts)—Dec. (Eclectic) 1436
Mother (4 parts)—Sept. 28 (World Film).. 106
Mother's Darling Little Boy—Nov. (Eclectic) 990
Mother's Heart, A (4 parts)—Nov. (K. & S. Feature) 990
Mountain Goat, A—Nov. (Warner's)..... —
Mrs. Black is Back (4 parts) Nov. 30 (Paramount-Famous Players) 1588
Mrs. Wiggs of the Cabbage Patch—Nov. 30 (Alco-Cal. M. P. Corp.).....1437
Mystery of Edwin Drood (5 parts)—Oct. 19 World Film-Shubert) 408
Mystery of Mr. Marks—Oct. (Hepworth)... 408
Mystery of the Dutch Cheese Maker (Third Episode of "Zudora") (2 parts)—Dec. (Thanhouser Syndicate Corp.).....1437
Mystery of the Sleeping House (Second Episode of "Zudora") (2 parts)—Nov. (Thanhouser Syndicate Corp.)..... 1[illegible]6
Mystic Message of the Spotted Collar, The (First Episode of "Zudora") (2 parts) —Nov. 23 (Thanhouser Syndicate Corp.)1

N

Nearly an Artist—Oct. (Warner's).....
Nell of the Circus (4 parts) -Nov. (Sawyer)
Nightingale, The (5 parts)—Oct. 5 (Alco-All Star) .....
Noisy Neighbors—Nov. 17 (United-Warner's Starlight) .....

O

Oath of the Sword (3 parts)—Nov. (Sawyer-Japanese-American) 1152
Officer 666—Dec. (George Kleine—General Film Special—5 parts) 1904
On Belgian Battle Fields (4 parts)—Nov. 16 (International M. P. Co.) ..... —
Old Fogey, The (3 parts)—Nov. (Eclectic) .. 984
One of Millions (4 parts)—Nov. 16 (World Film-Dyreda) 992
On the Trail of the Dock Rats (3 parts)—Nov. (K. & S. Feature Film) 990
Ordeal, The (5 parts)—Nov. (Life Photo Film) 842
Other Kid's Sister, The—Oct. (Eclectic) 106

P

Pagliacci—Dec. (Warner's) ..... —
Path, Forbidden, The (5 parts) Oct. 19 (Alliance-Excelsior) 408
Pawn of Fortune, The (5 parts)—Oct. (Eclectic) 253
Perfect "36," The (4 parts)—Nov. (Eclectic-Pathe) 984
Perils of Pauline (Thirteenth Episode) (2 parts)—Oct. (Eclectic) 106
Perils of Pauline (Fourteenth Episode) (2 parts)—Oct. (Eclectic) 404
Perils of Pauline (Fifteenth Episode) (2 parts)—Oct. (Eclectic) 702
Perils of Pauline (Sixteenth Episode) (2 parts)—Nov. (Eclectic) 840
Perils of Pauline (Seventeenth Episode (2 parts)—Nov. (Eclectic) 984
Perils of Pauline (Eighteenth Episode) (2 parts)—Nov. (Eclectic) 1290
Perils of Pauline (Nineteenth Episode) (2 parts)—Dec. (Eclectic) 1436
Perils of Pauline (Twentieth and Last Episode—2 parts) Dec. (Eclectic) 1898
Picturesque France—The Valley of Jonte—Oct. (Eclectic) 548
Picturesque Lake Dhal (British India)—Oct. (Eclectic) 404
Picturesque Zuercy—France—Oct. (Eclectic) 253
Pies Is Pies—Nov. (Box Office) ..... —
Police Dog, The—Nov. (Eclectic) 1290
Polidor, The Hunchback—Dec. (Picture Playhouse) 1436
Polidor, the Sleep-Walker—Dec. (Picture Playhouse) 1436
Pope Pius X and the Vatican (7 parts)—Oct. (Sacred & Historical Film Co.) ... —
Poor Little Rich Boy, The—Nov. (Eclectic). 840
Prairie Dogs—Oct. (Eclectic) 548
Price of Crime, The (3 parts)—Oct. (Warner's-Albuquerque) 550
Priest or Medicine Man? (2 parts)—Nov. (Sawyer) ..... —
Prince Charlie—Nov. (United-Warner's Superba) ..... —
Prince of India (4 parts)—Oct. (Eclectic). 250
Prospector's Romance, The—Nov. (Warner's) ..... —
Pursuit of the Phantom, The (5 parts)—Oct. 1 (Paramount-Bosworth) 253

Q

Quality of Mercy, The (2 parts)—Dec. (Eclectic) 1594
Queen of the Counterfeiters, The (4 parts)—Oct. (Apex) 404
Quest of the Sacred Gem, The (4 parts)—Nov. (Eclectic) 1140

R

Ragged Earl, The (5 parts)—Oct. 12 (Alco-Popular Plays & Players) 560
Rainbow's End, The—Nov. (United-Warner's-Miller-101 Ranch) ..... —
Ready Money (5 parts) Nov. 5 (Paramount-Lasky) 996
Red Scar of Courage, The (2 parts)—Dec. (Eclectic). 1900
Rescued by the Ranch Girl—Nov. (Warner's) ..... —
Reuben's Busy Day—Nov. 12 (United-Warner's-Luna) ..... —
Ringmaster (5 parts)—Nov. 19 (Paramount-Lasky) ..... —
Rip Van Winkle (5 parts)—Nov. 9 (Alco-Rolfe) 1144
Robbers, The (6 parts)—Nov. (Cosmopolitan) 848
Robbers, The (3 parts)—Dec. (Leemund) .. —
Romance of Coyote Hill—Nov. (United-Warner's-Miller-101 Ranch) ..... —
Rose of the Rancho (5 parts)—Nov. 30 (Paramount-Lasky-Belasco) 1294
Rose of the Alley (3 parts)—Nov. (Box Office) 1288
Runaway Leopard, The—Dec. (Eclectic)...1746
Rural Demons—Dec. (United-Warner's-Albuquerque) .....

S

Saints and Sorrows (4 parts)—Nov. (Apex) —
Salomy Jane (6 parts)—Nov. 9 (Alco-Cal. M. P. Corp.) 836
Saving the Colors (3 parts)—Oct. (Cosmofotofilm) 408
Sealed Orders (7 parts)—Oct. 1 (Celebrated Players) ..... —
Seats of the Mighty (6 parts) Dec. 7 (World Film-Colonial) .....
Second Door Left, The (3 parts)—Oct. (Eclectic) 702
Second Mrs. Tanqueray, The—Nov. (Warner's) ..... —
Secret of the Haunted Hills, The (Episode 4 of "Zudora") (2 parts)—Dec. (Thanhouser Syndicate). 1750
Secret of the Mountain (4 parts)—Dec. (Pathe). 1898
Seeds of Jealousy (3 parts)—Oct. 26 (Box Office-Nemo) 254
Serpent of the Slums, The (3 parts)—Nov. K. & S. Feature Film) 990
Shore Acres (5 parts) Oct. 26 (Alco-All Star) 836
Shot In the Fracas—Dec. (Warner's) ..... —
Should a Woman Divorce? (5 parts) —Dec. (Ivan). 1748
Silent Accuser, The (Four parts)—Dec. (Eclectic-Pathe) 1746
Skull Worshippers, The (2 parts)—Nov. (Sawyer) ..... —
Slim and the Mummy Nov. (Warner's) ... —
Slippery Sadie—Dec. (United-Warner's-Starlight) ..... —
Soldier's Duty, A (3 parts)—Nov. (Eclectic) 982
Some Spring Blossoms—Dec. (Eclectic) 1900
Some Non-Poisonous Snakes—Dec. (Eclectic) 1746
Soul Mates—Nov. (Warner's) ..... —
Span of Life, The (5 parts)—Dec. 7 (Kinetophote) 988
Spirit of the Conqueror, The; or The Napoleon of Labor (5 parts)—Nov. (Sawyer-Phoenix) 1152
Spirit of the Poppy, The (6 parts) Nov. 23 (Kinetophote) ..... —
Spotted Panther, The (3 parts)—Oct. (Features Ideal) 406
Square Triangle, The (3 parts)—Oct. (Box Office) .....
Star of Genius, The (Three parts)—Dec. (Eclectic) 1898
Steve Hill's Awakening (2 parts)—Oct. (N. Y. Central Lines) ..... —
Stockings—Dec. (Warner's) ..... —
Stolen Birthright, The (3 parts)—Dec. (Eclectic-Wharton) 1594
Storms of Life, The (3 parts)—Nov. (Box Office-White Star) 1288
Storm on the Welsh Coast—Dec. (Eclectic) .1900
Straight Road, The (4 parts)—Nov. 12 (Paramount-Famous Players) 1152
Strand War Series No. 10—Nov. (Strand Film) 1152
Strand War Series No. 11—Nov. (Strand Film) 1152
Strand War Series No. 12—Nov. (Strand Film) ..... —
Strand War Series No. 13—Nov. (Strand Film) 1300
Strange Adventure, A—Dec. (Strand Film) —
Strange Animals—South America—Oct. (Eclectic) 548
Stranger, The (3 parts)—Dec. (Box Office-White Star) 1434
Study of Birds, A—Oct. (Eclectic)..... 253
Stung by the Bee—Dec. (United-Warner's-Premier) .....
Such a Little Queen (5 parts)—Sept. 21 (Paramount-Famous Players) 253
Sugar Making, Cuba—Dec. (Pathe)..... 1900
Sylvia Gray (Four parts)—Dec. (Broadway Star Features) 1906

T

Taint, The (4 parts)—Nov. Eclectic-Pathe) 1288
Taste of High Life, A—Oct (United-Warner's-Superba) ..... —
Temperamental Whiffles, A (2 parts)—Dec. (Eclectic) 1594
Temptation (3 parts)—Oct. (Warner's-Kinematograff) 412
Temptation of Satan, The—Oct. (Warner's) —
Terrors of a Great City, The (3 parts)—Nov. (Warner's) ..... —
Termonde In Ruins—Oct. (S. L. Warner). —
Test of Manhood, The (3 parts)—Nov. (Box Office-Balboa) 1283
Thais (4 parts)—Nov. 16 (Sawyer-Loftus).. 848
Thief, The—Nov. 29 (Box Office)..... —
Thirty Minutes of Melodrama (2 parts)—Oct. (Sawyer) .....
Thirty Years of a Gambler's Life (3 parts)—Dec. (Eclectic-Pathe) 1437
Three of Us, The Dec. 14 (Alco)..... —
Through Fire and Water (2 parts)—Dec. (Box Office-Nemo) ..... —
Through Night to Light (3 parts)—Oct. 5 (Box Office-Nemo) 1146
Through the Valley of Shadows (4 parts)—Nov. (Hepworth-Turner) 1300
Ticket-of-Leave Man, The (3 parts)—Oct. (Eclectic) 702
Tillie's Punctured Romance (6 parts)—Dec. 21 (Alco-Keystone) 992
Too Late (4 parts)—Oct. (Orpheum Feature Film Co.) 848
To Love and to Hold (3 parts)—Dec. (Box Office-White Star) 1434
Toreador's Oath, The (3 parts)—Nov. (Eclectic-Pathe) 1290
Trapped by the Camera (4 parts)—Oct. (True Features) 704
Treasure of the Louzats, The (4 parts)—Dec. (Itala) ..... —
Truth Wagon, The (5 parts)—Dec. (Alliance-Masterpiece) 1898
Two Columbines, The Dec. (Paramount-Cosmofotofilm) 1900
Typhoon, The (5 parts)—Oct. 8 (Paramount-N. Y. M. P. Corp.) 253
Tyranny of the Mad Czar, The (4 parts)—Nov. (Sawyer) 1300

U

Under the Black Robe (4 parts) Nov. (Central) ..... —

V

Valley of the Bourne, The—Dec. (Eclectic).1900
Vegetarians, The—Oct. (Warner's)..... —
Vengeance of the Flames, The (3 parts)—Nov. 17 (Box Office-White Star)..... —
Victim of War, A (4 parts)—Nov. (Benned) 984
Volunteer Parson, The (4 parts)—Oct. (Sawyer) ..... —
Vow, The (3 parts)—Oct. 12 (Box Office-Nemo) 1288

W

Walls of Justice, The (5 parts)—Nov. (Box Office) 1288
War In Europe (4 parts)—Oct. (Sawyer).. 560
Warning, The (3 parts) Oct. (Eclectic).. 704
War of Wars; or the Franco-German Invasion, The Oct. (Ramo) 254
War Pigeon, The—Dec. (All Red)..... 1750
What's His Name? (5 parts)—Oct. 22 (Paramount-Lasky) 846
When Broadway Was a Trail (5 parts)—Oct. 26 (World Film-Shubert)..... 840
When Fate Leads Trump (5 parts)—Nov. 23 (Alliance-Excelsior) 1148
When Fate Was Kind (3 parts)—Dec. (Eclectic) 1436
When Honor Calls (4 parts)—Oct. (Eclectic) 548
When London Sleeps (4 parts) Nov. (Apex) ..... —
When We Were Young (3 parts)—Oct. (United-Warner's-Miller-101 Ranch) ... 412
When Wealth Aspired (Three Parts)—Dec. (Eclectic) 1898
Where the Trail Divides (5 parts)—Oct. 12 (Paramount-Lasky) 252
Whiffles Has a Toothache—Nov. (Eclectic). 840
Whiffles Misses Mrs. Whiffles—Dec. (Eclectic) 1900
Whiffle's Nightmare—Nov. (Eclectic) 1140
Whiffles Wins the Winsome—Nov. (Eclectic).1290
While Fire Raged (5 parts)—Oct. (Eclectic) 253
Wildflower (4 parts)—Oct. 15 (Paramount-Famous Players) 556
Wild Rose, The (4 parts)—Nov. 18 (Picture Playhouse) .....
Winner, The (3 parts)—Sept. 28 (Box Office-Nemo) 1146
Wishing Ring, The (5 parts)—Nov. 9 (World Film-Shubert) 990
Without Hope (5 parts)—Dec. 20 (Sawyer-Flamingo) .....
Without Hope—Dec. (Sawyer-Flamingo)..1902
Witness Invisible, The (3 parts)—Nov. (Blinkhorn) 1148
Woman He Wronged, The (4 parts)—Nov. (Apex) 1144
Woman Who Did (4 parts)—Nov. (K. & S. Feature Film) 990
World Without Men, A (3 parts)—Nov. (Eclectic) 840

Y

Your Girl and Mine (8 parts)—Dec. (World Film) ..... —

Z

Zandori's Secret—Nov. (Warner's)..... —
Zudora, Episode No. 1 ("The Mystic Message of the Spotted Collar" (2 parts) —Nov. 23 (Thanhouser Syndicate Corp.)1138
Zudora, Episode No. 2 ("The Mystery of the Sleeping House" (2 parts)—Nov. (Thanhouser Syndicate Corp.) 1296
Zudora, Episode No. 3 ("The Mystery of the Dutch Cheese Maker" (2 parts)—Dec. (Thanhouser Syndicate Corp.)....1437
Zudora (Episode No. 4 "The Secret of the Haunted Hills" (Two parts)—Dec. (Thanhouser Syndicate) 1750
Zudora (Episode No. 5)—"The Case of the Perpetual Glare" (Two parts)—Dec. (Thanhouser Syndicate) 1896

Selig

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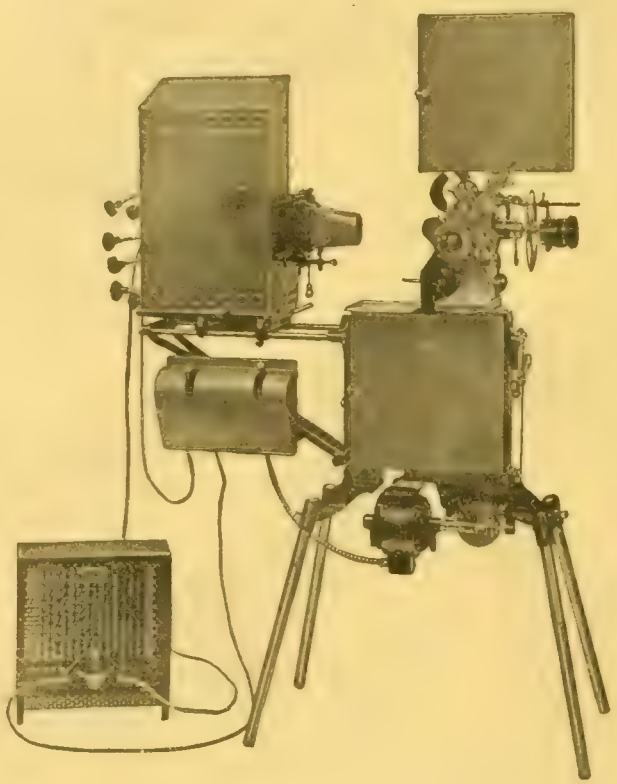

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